

# FAIR ACCESS TO THE ARTS

**RESEARCH REPORT** Investigating the barriers to accessing mainstream arts opportunities for disabled and/or marginalised artists and writers  
**SUSAN POTTER, October 2015**



“Every artist needs external validation but it has to be honest, that validation, otherwise we’re just wasting our time. I’m not writing as a ‘hobby’. I’m writing for lots of reasons. I can’t hold down a job, I have long term health issues. I love my writing and I feel very passionate about it but at the same time, I need to achieve something with it. I don’t want to just scribble in a jotting pad, I actually want my work out there.”

**Artist Interviewee, August 2015**

“There is a need for clear boundaries around where this work belongs. Organisations shouldn’t dilute what their main focus is. As an arts organisation, the focus should be upon art. There should be clarity around where their service begins and where it ends because increasingly so, there is the thinking that we should be social workers too. That is to the detriment of what our main purpose was and still should be.”

**Stakeholder Interviewee, September 2015**

“It’s important that people feel they are contributing something and not just taking. Even if they can’t afford certain things, they need to feel that they are giving back to society. Then a lot of people, if they’ve been alone at home for a long time, maybe with mental illness, or disability, or whatever, they are not used to going in somewhere. They need to know that they are going to be accepted, that they are understood and that they can be themselves. It’s really helpful to have that relaxed atmosphere, where people feel accepted and welcomed.”

**Artist Interviewee, August 2015**

“I really do think it comes down to money, quite honestly. Obviously, it comes down to will as well and people’s commitment, but I don’t think we lack that. It comes down to money because it costs to have buildings made fully accessible, or having an extra member of staff who will make sure programmes are being properly managed and delivered. We’ve planned workshops where people simply can’t get to them, so they need a taxi or they need support to get there and maybe a carer to come with them as well, or they need a signer, or they need an interpreter. All of those things cost money!”

**Stakeholder Interviewee, September 2015**

- » People with mental health issues
- » People with physical disabilities
- » People with learning disabilities
- » People with sensory disabilities
- » People with long term life limiting conditions/illness
- » Homeless people or people living in temporary accommodation
- » People with experience of substance misuse
- » People with experience of long term unemployment (6 months+)
- » Survivors of abuse
- » People aged 65+
- » Carers and/or care leavers
- » Members of the LGB&T community
- » Members of the BAME community
- » Offenders and/or ex-offenders
- » Refugees

What are the key challenges to engaging with hard to reach artists/ participants?  
What strategies do you have for engaging with hard to reach artists/ participants?  
Have you completed any evaluation and/or research for these programmes?

### 3 Tell me about your organisation’s work with disabled and/or marginalised artists

What are your modes of engagement and programme delivery?  
Do you track how many marginalised/disabled/hard to reach people engage with your programmes? If so, what % is this of your core audience?  
What are the challenges to engaging with disabled and/or marginalised artists?  
What might disabled and/or marginalised artists suggest is the greatest barrier (real or perceived) to accessing your services?  
What is your organisation doing to reduce such barriers?  
Are there discounted pricing structures and/or bursaries for those on low incomes?  
How and where do you advertise any paid opportunities for artists?  
Are there routes through from e.g. audience member, workshop participant to paid employment?  
Do you have specific examples of effective practice?  
What support is needed to provide more opportunities for disabled and/or marginalised artists?

### C Explaining next steps for research, thanks and goodbye

# CONTACTS



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## **Cover page images**

(left to right) Top row: Stanmer Park II by Jonathan Hart; Playing the Hands Dealt to Me by Tracy Simpson. Bottom row: Horse by Ms Vedder; Red and Green by Kathy Rowland. All images copyright of the artists © 2015.



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## BACKGROUND

Established in 2007 and based in Brighton, Creative Future aims to raise aspiration and artistic excellence amongst marginalised artists and writers, including those individuals who may lack opportunities due to disability, poor health or social circumstance. Creative Future works from the basis of the social model of disability and marginalisation, moving the focus away from peoples' impairments and differences towards removing the barriers to inclusion, including:

- » Environmental barriers (lack of accessible information)
- » Systematic barriers (segregated provision)
- » Attitudinal barriers (individuals being seen as expensive, useless or needy).

## AIM

In August 2014, Creative Future conducted an in-house pilot study to investigate the barriers preventing disabled and/or marginalised adults from accessing and engaging with arts opportunities. A total of 49 individuals took part in an online survey, as a result of which Creative Future sought further funding for its 'Fair Access to the Arts' project.

With support from Arts Council England and Brighton & Hove City Council, the project's aim is to increase the access to the arts for disabled and/or marginalised adults. The first stage in the delivery of this project is to identify the barriers

experienced by individual artists and writers when accessing mainstream arts opportunities. Creative Future therefore commissioned a programme of research with the following objectives:

- » A literature review focused upon disabled and/or marginalised adults' access to the arts
- » Determine those factors that might prevent disabled and/or marginalised adults from participating in the arts
- » Determine those factors that might prevent disabled and/or marginalised adults from accessing professional development opportunities in the arts
- » Identify the nature and level of support needed for disabled and/or marginalised artists to gain increased access to the arts.

## METHOD

A mixed methods study was conducted between July and October 2015, engaging with 120 organisations and 500 individuals. The study comprised four closely interlinking strands:

- » Online questionnaire delivered to marginalised artists/makers/writers
- » Six focus group meetings conducted with marginalised artists/makers/writers
- » Six interviews conducted with individual marginalised artists/makers/writers
- » Six interviews conducted with key partners and/or arts organisations.

## FINDINGS

The online survey was delivered to disabled and/or marginalised adults via Creative Future and its partner organisations and completed by 435 individuals, with the following characteristics:

- » The sample comprised 72.87% females and 23.91% males, aged between 18 and 75+ years
- » 19.08% respondents were residents of Brighton & Hove, 11.04% from East and West Sussex, 19.55% from London and 41.61% from other parts of the UK
- » 70.34% described themselves as 'White British', 14.25% as 'White Other' and 4.6% as BAME
- » 53.56% respondents identified as 'disabled', while 62.99% identified as 'marginalised'
- » The far larger majority of respondents (84.37%) described themselves as 'artist'.

In terms of **arts activity**, participation by disabled and/or marginalised survey respondents was reported to be variable during the past six months:

- » 36.11% respondents had taken part in visual arts workshop(s), 36.18% in writing workshop(s) and 20.65% in performance workshop(s)
- » 48.12% respondents had taken part in visual arts talk(s), 44.57% in talk(s) about poetry/writing and 28.70% in talk(s) about performance art or artists

- » 77.53% respondents had accessed online arts/writing networks, 81.64% online arts/writing websites, blogs or podcasts and 30.73% had engaged in online arts/writing courses

- » 31.46% respondents had taken part in other arts activities (e.g. exhibition opening, mentoring session, publication launch, surgery day).

The **main barriers to arts participation** reported by disabled and/or marginalised survey respondents were noted to be financial, physical and social issues:

- » 29.25% respondents reported 'admission costs' and 24.79% noted 'travel costs' always to be an issue in preventing arts participation
- » 19.55% respondents reported 'lack of confidence' always to be an issue and 17.95% respondents noted 'poor health' always to be an issue
- » 17.80% respondents noted 'access to/or location of venue', while 5.92% noted 'lack of physical access at venue' as always an issue.

Survey respondents suggested the following **means of support** for increasing arts participation by disabled and/or marginalised adults:

- » Financial support
- » Improved physical access
- » Increased information/awareness
- » Acceptance of diversity within and across the arts.

**Professional development opportunities** for respondent marginalised artists and writers were also reported to be variable during the past six months:

- » 48.85% respondent artists/writers had 'entered work into a competition', 30.84% had 'submitted work to an exhibition' and 44.80% for publication
- » 49.71% had been 'exhibited and/or published', yet only 34.68% had 'sold artwork/writing'
- » 32.28% respondents had 'received mentoring and/or coaching' while just 25.22% had 'received professional training'
- » Although 36.66% artists had 'volunteered for an arts organisation' during the past six months, only 13.99% had 'secured paid employment' with an arts organisation.

The **main barriers to accessing professional development opportunities** reported by marginalised artists/writers included social, physical and/or mental health issues:

- » 24.44% respondent artists/writers cited 'mental health issue' as the most significant barrier, followed by 'physical disability' (10.96%) and 'life limiting condition/illness' (8.99%)
- » Other health and/or social issues (e.g. learning disability; sensory disability; long term unemployment; being part of BAME community) resulted in a lesser number of survey responses, yet were more evenly spread

- » External barriers described by respondent artists/writers included e.g. ageism and elitism; lack of financial resources; complexity of grant applications; a need for training and skills

- » Internal barriers described by respondent artists/writers included e.g. lack of confidence and/or low self-esteem; fear and self-doubt; depression, anxiety and low mood.

Marginalised artists and writers suggested the **necessary means for supporting their professional development** should include: professional mentoring and coaching; funding and/or financial support; support with exhibiting, performing and selling work. In addition, survey results revealed the following findings:

- » 52.87% respondent artists/writers required 'support with exhibiting/publishing my work', while 48.84% suggested they needed 'support with selling my artwork/writing'
- » 44.99% respondent artists/writers requested 'being paid appropriately for presenting work'
- » 42.20% respondents required 'professional mentoring and coaching', while 41.69% noted 'being alerted to paid opportunities/commissions' was of importance to their development.

**For disabled and/or marginalised artists and writers in receipt of benefits**, earning income through their artwork/writing was described as challenging. This was noted to impede



development across the sector, while decreasing an individual's motivation to seek paid employment and/or professional opportunities. Artists/writers suggested **a more flexible and responsive approach** was required in terms of DWP policy, with a review of the Work Capability Assessment for disabled artists and writers in particular.

## PARTNER ORGANISATION FINDINGS

Research was conducted with Creative Future's partner arts organisations (i.e. Fabrica, Pallant House Gallery, Photoworks, Project Art Works, New Writing South, Towner). Each is in receipt of national funding as one of Arts Council England's National Portfolio Organisations (2015-18) and required to demonstrate a commitment to equality and diversity within and across the arts.

Partners were aware of national Disability Discrimination Act and Equality Act requirements, suggesting compliance with legislation was monitored, yet not all were able to determine how this was achieved. Not all organisations recorded the number of disabled participants and/or audience members, as compared with the total population. The majority of organisations were however beginning to work in collaboration with specialist service providers (e.g. Big Issue; Clean Break; Sussex Interpreting Services; Sussex Recovery

College), in order to target specific marginalised communities.

In terms of programming, organisations delivered a wide range of activities to disabled and/or marginalised communities, often through specific projects (i.e. Arts Break, Towner; Asylum in the City, Photoworks; Queer in Brighton, New Writing South and Photoworks) rather than as part of their core programmes. However, some examples of longer term initiatives were also described (i.e. Partners in Art, Pallant House Gallery; Second Sight, Fabrica) resulting in benefits for participants and organisation alike. For organisations with established programmes and able to sustain contact with participants, clear examples of progression were described, with individuals accessing e.g. volunteering roles, further study and/or professional development opportunities.

In terms of paid opportunities for disabled and/or marginalised artists and writers, examples appeared to be few. Partners frequently described pathways through from programme participant to project ambassador or volunteer, but rarely was there progression beyond this initial stage. Certain organisations engaged disabled and/or marginalised individuals in the capacity of Advisory Board members or Trustees, yet these were in the minority.

Partners suggested **the following means of support** were required in order to provide increased opportunities for disabled and/or marginalised participants and artists:

- » Continuous consultation with disabled and/or marginalised communities
- » A need for increased (or at least sustained) arts funding
- » Awareness training across the sector regarding disability and/or additional needs
- » Collaboration between arts and disabled/marginalised community focused organisations
- » Arts organisations working in partnership with specialist service providers
- » More flexibility regarding income streams for those in receipt of benefits
- » A broader appreciation and acceptance of diversity within and across the arts
- » Rigorous research leading to evidence based policy within and across the arts.



RESPONSIBLE BODY	BARRIERS		
	PHYSICAL (P.42)	ECONOMIC (P.44)	SOCIAL (P.45)
<b>Arts Council England</b>		<ul style="list-style-type: none"> <li>» Review level of funding available for those organisations working with marginalised artists/writers</li> </ul>	
<b>Sector-wide</b>	<ul style="list-style-type: none"> <li>» Partner/buddying schemes</li> <li>» Transport schemes</li> <li>» Coordinated/central information sources</li> <li>» Review of provision leading to coherent policy addressing barriers: admission costs, workshop fees, subsidised travel, booking procedures, physical access</li> </ul>	<ul style="list-style-type: none"> <li>» Review admission costs, workshop fees, subsidised travel</li> <li>» Ensure dignity of individuals is maintained</li> <li>» Reciprocal skills exchange/volunteering</li> <li>» Piloting of an 'art pass'</li> </ul>	<ul style="list-style-type: none"> <li>» Expose audiences to greater diversity</li> </ul>
<b>Organisational level within arts organisations</b>	<ul style="list-style-type: none"> <li>» Resources developed to address sensory barriers</li> <li>» Accessibility and improvement of printed/online information</li> </ul>		<ul style="list-style-type: none"> <li>» Review programmes to ensure accessibility, inclusivity and sensitivity</li> <li>» Longer-term programmes, signposting and pathways of progression</li> <li>» Increased opportunities for marginalised artists/writers to exhibit/publish</li> </ul>

RESPONSIBLE BODY	BARRIERS		
	TRAINING (P.46)	PARTNERSHIPS (P.47)	PROFESSIONAL DEVELOPMENT (P.48)
<b>Arts Council England</b>			<p>Support professional development of marginalised artists/writers at policy level:</p> <ul style="list-style-type: none"> <li>» Increased graduate traineeships and funding for arts apprenticeships</li> <li>» Improved guidelines for DWP staff</li> <li>» Equality awareness training for Disability Employment Advisers</li> <li>» Consult with DWP to review Work Capability Assessment</li> </ul>
<b>Sector-wide</b>	<ul style="list-style-type: none"> <li>» Review of training provision</li> <li>» Develop a coherent awareness programme, delivered in collaboration with specialist providers/organisations experienced in working with marginalised people</li> <li>» Partnership forum to disseminate information and maximise opportunities for cross-fertilisation and creative collaboration</li> </ul>	<ul style="list-style-type: none"> <li>» Greater working in partnership, particularly cross-sectoral between arts/culture and social services/care</li> <li>» Regional/national organisations focused on specific needs (e.g. Crisis, MIND) should be encouraged to support arts organisations to develop information resources and peer-to-peer platforms</li> </ul>	
<b>Organisational level within arts organisations</b>		<ul style="list-style-type: none"> <li>» Cross-partnership discussion of study findings to develop training programme and forward plan</li> </ul>	<ul style="list-style-type: none"> <li>» Investigate means to provide increased professional development for marginalised artists/writers</li> <li>» Support marginalised artists/writers to access funding, bursary and support streams</li> <li>» Review volunteering and personnel recruitment to ensure fair representation</li> </ul>

This study was commissioned by Creative Future, with generous funding from Arts Council England and Brighton & Hove City Council. Creative Future would like to thank the contributing arts organisations who have given their time, skills and resources to the study. Thanks are also due to those numerous artists and writers who shared their experiences, insights and suggestions through the online survey, focus group meetings and individual interviews.

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Clare Halstead, Learning and Outreach Manager at Towner

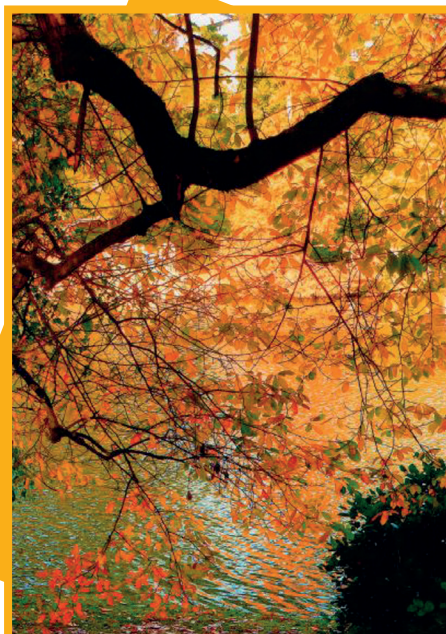
Sandra Peaty, Head of Learning and Community at Pallant House Gallery

Chris Taylor, Director of New Writing South

Liz Whitehead, Co-Director of Fabrica

There is increasing evidence to suggest that engagement in the arts affects and changes lives. Culture and the arts play an important part in the health and vitality of communities, creating vibrant and attractive places for people to live and work, bringing pleasure and enjoyment<sup>1</sup>. Arts activity is evidenced to produce positive individual and collective outcomes including: a sense of identity and belonging, social and community cohesion, civic engagement, economic impact, development of transferable skills, new knowledge and understanding, improved mental health and wellbeing<sup>2</sup>.

In the UK, there is widespread acceptance that equality and diversity in the arts is of benefit to all art lovers and society more broadly. Diversity is intrinsic to art, to arts practice and culture, yet this viewpoint is often obscured to the detriment of us all<sup>3</sup>. Engagement and employment across the arts and cultural sectors remain to a larger degree the preserve of the ABC1, educated and better-paid members of the population, while research indicates that individuals with a disability and/or illness have significantly lower rates of arts participation than those without disability or illness<sup>4</sup>. Studies relating to digital access and inclusion meanwhile have increased our understanding of the differences and inequities relating to employment, engagement and participation, reporting 12 million people in the UK do not use computers, many of whom have complex neurological and/or communication impairments<sup>5</sup>.



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<sup>1</sup> NCA (2009). *A Manifesto for the Arts*. London: National Campaign for the Arts

<sup>2</sup> See bibliography for full list of research studies pertaining to impacts

<sup>3</sup> DCMS (2007). *McMaster Review "Supporting excellence in the arts - from measurement to judgement."* London: DCMS

<sup>4</sup> ACE (2014). *Arts Engagement in England: Findings from the Taking Part Survey*. London: Arts Council England

Goulder, N. (2015). "Skills for the Job: Tackling disability prejudice" in *Arts Industry Magazine*, February 2015

<sup>5</sup> Arts Council of Northern Ireland (2007). *Barriers to disabled people's participation in and access to the arts*. Belfast: ACNI

Bakhshi, H. (2013). *Digital Culture: How arts and cultural organisations in England use technology*. London: ACE

Jewell, S. and Atkin, R. (2013). *Enabling Technology*. London: The Helen Hamlyn Centre for Design Royal College of Art



The Department for Work and Pensions estimates there are 11.6 million disabled people in Britain (18% of the total population) of whom 5.7 million are adults of working age, 5.1 million are over state pension age and 0.8 million are children. This estimate comprises people with a longstanding illness, disability or infirmity, who have significant difficulty with day-to-day activities<sup>6</sup>. In addition, 20% women and 12.5% men in England regularly experience common mental health problems such as depression and anxiety<sup>7</sup>, while incidence of mental health issues is evidenced to be higher amongst those with experience of long term illness and/or life challenges including e.g. unemployment, homelessness, alcohol addiction, substance misuse, ageing<sup>8</sup>.

By 2020, it is estimated there will be more people over 60 years than under 60, the age at which the prevalence of disability increases significantly. Those aged 60 or over are less likely to take part in arts and cultural activity. Furthermore, these non-participants are most likely to be from a Black and minority ethnic group and more likely than any other

age group to be in poor health<sup>9</sup>. Many more individuals who do not describe themselves as disabled consider themselves to be marginalised and as such, experience barriers to arts and cultural opportunities<sup>10</sup>.

Arts Council England is committed to supporting all people's access and participation in the arts and recognises the barriers marginalised people may face, as audiences, participants, employers, employees and arts practitioners<sup>11</sup>. This commitment includes supporting arts organisations to change their practice in meeting Disability Discrimination Act and Equality Act requirements<sup>12</sup>, while developing new audiences for disability arts work. However, without the skills, experience and concerted efforts of arts professionals and delivering organisations across the country, these ambitions are unlikely

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<sup>6</sup> DWP/Office for Disability Issues (2014). Disability Facts and Figures: *Disability Prevalence Factsheet*. London: HMSO  
<sup>7</sup> Mental Health Foundation, 2012  
<sup>8</sup> Health & Social Care Information Centre (2009). *Adult psychiatric morbidity in England, 2007*. Results of a household survey. University of Leicester

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<sup>9</sup> Widdop, P. & Cutts, D. (2011). *Cultural Consumption Mapping project: Analysis of the Taking Part and Active People Surveys*. London: MLA  
<sup>10</sup> Independent Research Solutions (2003). *Barriers to participation in culture, arts and leisure*. Belfast: DCLA; Kean, D. and Larsen, M. (2015). *Writing the Future: Black and Asian Writers Publishers in the UK Market Place*. London: ALCS/Spread the Word  
<sup>11</sup> ACE (2003). *Disability Access: A good practice guide for the arts*. London: ACE  
 ACE (2010). *Achieving great art for everyone: A strategic framework for the arts*. London: ACE  
 ACE (2011a). *What is the Creative Case for diversity?* London: ACE  
<sup>12</sup> Disability Rights Commission (1995). *Disability Discrimination Act*. London: HMSO  
 Government Equalities Office (2010). *Equality Act*. London: HMSO

to be met, at least to any significant measure<sup>13</sup>.

Brighton & Hove City Council believes that arts and cultural activity is key to a healthy and happy community. Through its Arts and Cultural Strategy, the Council works with its partner organisations to ensure everyone living and working in the city has the opportunity to engage with the arts<sup>14</sup>. Yet the Council acknowledges particular challenges as the city grows and develops. Inequality is closely linked to social and economic status and Brighton & Hove is home to many individuals and families with multiple disadvantages.

At a time of recession and significant public spending reform, the Council recognises that the most vulnerable groups across the city will face additional challenges during the next years. It has consequently made tackling inequality one of three key priorities in its Corporate Plan 2012-15<sup>15</sup>. The Council has a strong history of working with partner organisations, noting the specialist role played by the community and voluntary sector in service user involvement, community engagement and social justice. Creative Future supports the ambitions of Arts Council England and Brighton & Hove

Council, while advocating for ‘fair access to the arts’ for those individuals living on the margins of society.

From a legislative perspective, the Disability Discrimination Act (1995) defines disability as ‘a condition caused by physical, mental or sensory impairment, which results in loss or limitation of opportunities to take part in the community on an equal level with others, owing to physical and social barriers.’ The Equality Act (2010) incorporates and builds on the former Disability Discrimination Act, moving towards consistent treatment of different groups with ‘protected characteristics’ (i.e. age, disability, gender, marital status, race, religion or belief, sexualorientation). In addition to giving protection from direct and indirect discrimination, the Equality Act introduced the requirement for employers and service providers (including arts organisations) to make reasonable adjustments to their facilities to make them physically and intellectually accessible, while Article 27 of the Universal Declaration of Human Rights<sup>16</sup> states, “Everyone has the right freely to participate in the cultural life of the community.”

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**13** Friedman, D. (2013). *Evaluation of the Articulate programme: supporting change and impact*. SHAPE/Cobweb Consulting

**14** Brighton & Hove City Council (2012). *Equality and Inclusion Policy 2012-15*. Brighton: BHCC

**15** Brighton & Hove City Council (2012). *Corporate Plan 2012-15*. Brighton: BHCC

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**16** General Assembly of the United Nations (1948). *Universal Declaration of Human Rights*



Established in 2007 and based in Brighton, Creative Future aims to raise aspiration and artistic excellence amongst marginalised artists and writers, including those individuals who may lack opportunities due to disability, poor health or social circumstance. Creative Future works from the basis of the social model, which in its simplest form moves the focus away from peoples’ impairments and towards removing the barriers to inclusion that certain individuals face in everyday life and including:

- » Environmental barriers (lack of accessible information)
- » Systematic barriers (segregated provision)
- » Attitudinal barriers (individuals being seen as expensive, useless or needy).

In the main it is not the impairment that is the problem, nor the person, rather it is society’s failure to take into account and cater for the diversity of its members. The social model therefore shifts policy away from a medical, charity, care agenda into a rights led, equalities agenda. Through the delivery of its national exhibitions, mentoring programmes, professional development opportunities and accompanying events, Creative Future aspires to promote equality and diversity across the arts, while challenging the perceptions of artists, participants and audiences alike.

In August 2014, Creative Future conducted an in-house pilot study to investigate the barriers preventing disabled and/or marginalised adults from accessing and engaging with arts opportunities<sup>17</sup>. A total of 49 individuals took part in an online survey, as a result of which Creative Future sought further funding for its ‘Fair Access to the Arts’ project. With support from Arts Council England and Brighton & Hove City Council, the project’s aim is to increase the access to the arts for disabled and/or marginalised adults. The first stage in the delivery of this project is to identify the barriers experienced by individual artists and writers when accessing mainstream arts opportunities.

Creative Future commissioned a programme of research with the following specific objectives:

- » Review of the literature focused upon disabled and/or marginalised adults’ access to the arts
- » Determine those factors that might prevent disabled and/or marginalised adults from participating in the arts (e.g. access to transport; access to information; attitudinal barriers)
- » Determine those factors that might prevent disabled and/or marginalised adults from

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<sup>17</sup> Creative Future (2014). *Barriers to Access Pilot Study*. Brighton: Creative Future

accessing professional development opportunities in the arts (e.g. exhibiting, performing or publishing work; pursuing further study; gaining paid employment with arts and/or non-arts organisations)

» Identify the nature and level of support needed for disabled and/or marginalised artists to gain increased access to the arts.

The purpose of this research then is to investigate those barriers - real or perceived - for disabled and marginalised adults in accessing both arts activities and professional development opportunities. From the findings, it is hoped that Arts Council England, Creative Future and its partner organisations might work together to develop robust evidence based policy, leading to meaningful, targeted interventions.

“ It would be really helpful to have more support from the agencies engaging with those specific communities. For example, if we were to commission a photographer to look at those issues concerned with substance misuse, that would be an entirely new area for us. We don't have so much engagement with those groups, so professional development and training to greater understand the barriers that might affect those individuals from participating would be very valuable. That would help us to change our programming to then accommodate individual needs.”

**Stakeholder Interviewee, September 2015**

This mixed methods study was conducted between July and October 2015, engaging with a total of 120 organisations and 500 individuals. The study comprised four separate yet closely interlinking strands:

- » Online questionnaire delivered to marginalised artists/makers/writers
- » Six focus group meetings conducted with marginalised artists/makers/writers
- » Six interviews conducted with individual marginalised artists/makers/writers
- » Six interviews conducted with key partners and/or arts organisations.

An initial literature search included sources published from a range of web-based knowledge management systems (e.g. JSTOR, Sage Online, Taylor & Francis Online, Wiley Online Library), while satisfying the three areas under consideration for the current investigation: *disabled and/or marginalised adults; arts engagement and participation; barriers to arts engagement and participation*. While there is an increasing body of available work regarding the benefit and value of 'arts for health', and 'arts in health', extensive searches found little published empirical research focusing specifically upon 'barriers to arts participation' for 'disabled and/or marginalised adults'. Much of the available information is either policy related or 'grey' literature, consisting of individual

project evaluations and/or discussion around project implementation<sup>18</sup>. However, a selection of eight studies with a focus upon: *arts and disability; barriers to access; barriers to professional development* was developed for more detailed review<sup>19</sup>. This enquiry aimed to provide a foundation for the research design and tools, while informing the subsequent analysis, discussion and recommendations included in this report.

Drawing from the literature review and the findings of the Creative Future pilot study, an online questionnaire<sup>20</sup> was designed and delivered to individual disabled and/or marginalised adults via 120 partner organisations across the UK. This survey was complemented by a series of focus groups and individual interviews<sup>21</sup>. Focus groups were conducted with disabled and/or marginalised adults who were audience members, participants in arts activities or practising artists/writers. In-depth interviews were concurrently conducted with individual marginalised artists/writers and also, key stakeholders from Creative Future's partner arts organisations.

.....  
**18** See bibliography for full list of studies  
**19** Appendix i. Preliminary Review of Studies  
**20** Appendix iii. Participant Online Questionnaire  
**21** Appendices iv., v., vi. Participant Interview and Focus Group Schedules



In the quantitative study, SurveyMonkey was employed to support the collection and preliminary analysis of resulting questionnaire data. In the qualitative study, audio-recorded interviews were transcribed and analysed using thematic analysis. The aim was to prioritise the 'lived experience' of the participants, while also exploring those themes under investigation, i.e. barriers to arts engagement, participation and professional development for marginalised artists and writers; the support required for providing increased arts opportunities to marginalised individuals and groups; examples of effective practice across the sector.

The study was designed in accordance with the ethical principles for conducting research with human participants as set out by the British Psychological Society (BPS). The design and methods of delivery aimed to ensure the highest levels of health, safety and comfort for all participants. An information sheet was provided for all participants in advance<sup>22</sup> and permission to take part was obtained through consent forms<sup>23</sup>. Personal data was coded and anonymised so that no individual participant could be identified in the reporting. Results are presented anonymously for both groups and individuals, in order to protect individual participant identities.

.....  
**22** Appendix ii. Participant Information Sheet  
**23** Appendix iii. Participant Consent Form

It was anticipated that certain individuals might have found the completion of questionnaires and/or interviews stressful. With this in mind, tools were designed to be both inclusive and accessible. In addition, data collection methods aimed to be both sensitive and flexible to the specific needs of individuals. As part of the participatory nature of the study and as a reciprocal agreement, focus group participants and interviewees were offered small reimbursements for taking part in the form of shopping vouchers.



## 3.1 DESCRIPTION OF PARTICIPANT POPULATION

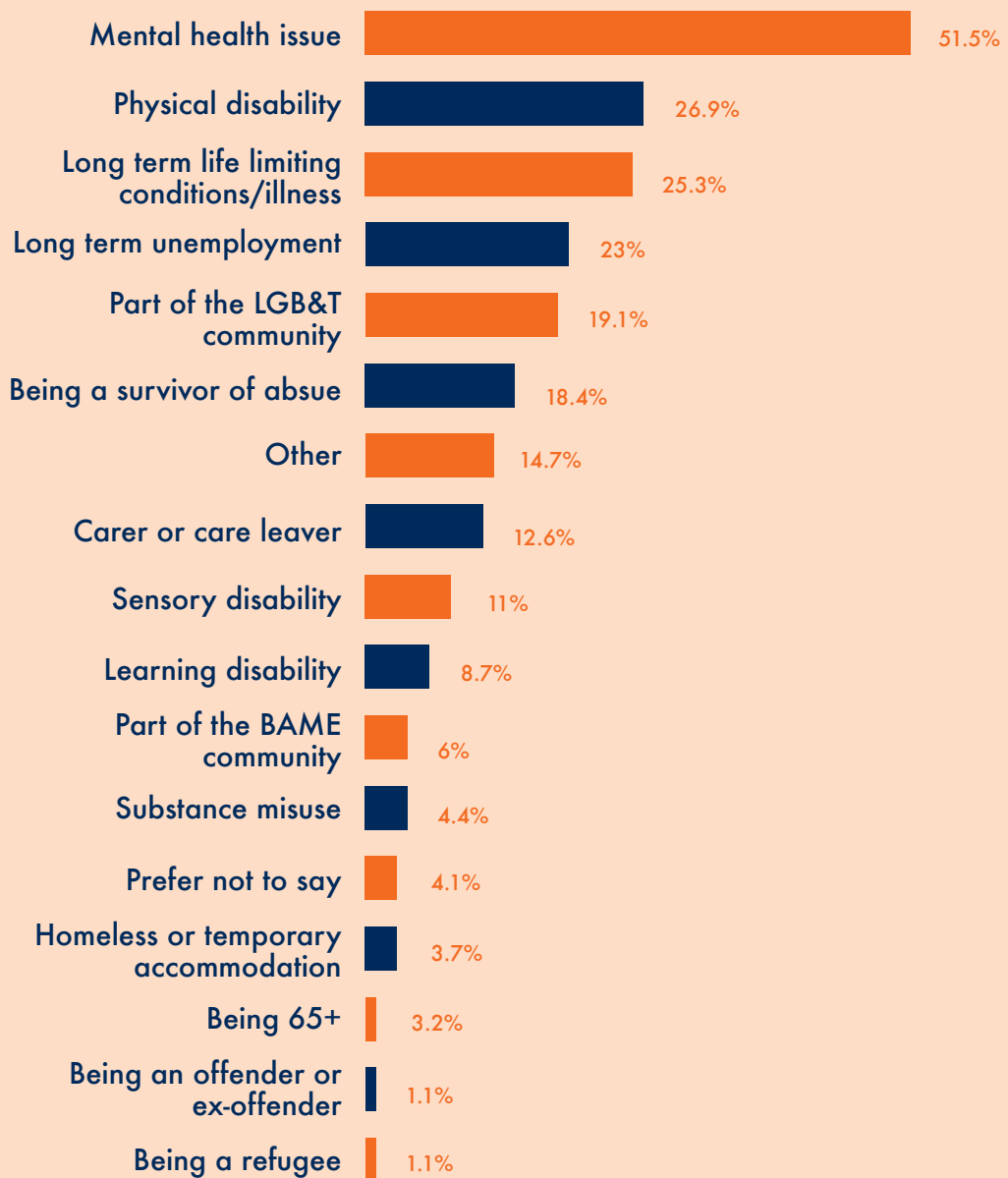
The online survey was delivered to disabled and/or marginalised adults via Creative Future and arts organisations across the UK between July and September 2015. It was completed by a total of 435 individuals, the larger majority residents of East and West Sussex, London and other parts of the UK (e.g. Derby, Edinburgh, Oxford, Southampton, Wakefield). The sample comprised 72.87% females and 23.91% males, ranging in age between 18 and 75+ years. As described in Table 3.1 below, the majority of respondents (70.34%) described themselves as 'White British' and were aged between 31-45 years (30.34%). Just over half of respondents (53.56%) identified as 'disabled', while 62.99% identified as 'marginalised' and all experienced a wide range of issues (Figure 3.1 over). Importantly, the far larger majority of survey respondents (84.37%) described themselves as 'artist' and this is worthy of note.

**TABLE 3.1 DESCRIPTION OF PARTICIPANT POPULATION**

<b>CHARACTERISTIC</b>	<b>FREQUENCY</b>	<b>CHARACTERISTIC</b>	<b>FREQUENCY</b>
<b>GENDER</b>		<b>CONSIDERS SELF TO BE DISABLED</b>	
MALE	104 (23.91%)	DISABLED	233 (53.56%)
FEMALE	317 (72.87%)	NON-DISABLED	167 (38.39%)
OTHER	7 (1.61%)	PREFER NOT TO SAY	35 (8.05%)
PREFER NOT TO SAY	7 (1.61%)		
<b>AGE</b>		<b>CONSIDERS SELF TO BE MARGINALISED</b>	
UNDER 21	6 (1.38%)	MARGINALISED	274 (62.99%)
21-30 YEARS	87 (20%)	NON-MARGINALISED	122 (28.05%)
31-45 YEARS	132 (30.34%)	PREFER NOT TO SAY	39 (8.97%)
46-55 YEARS	121 (27.82%)		
56-65 YEARS	73 (16.78%)	<b>DESCRIBES SELF AS AN ARTIST</b>	
66-75 YEARS	9 (2.07%)	ARTIST	367 (84.37%)
OVER 75 YEARS	2 (0.46%)	NON-ARTIST	54 (12.41%)
PREFER NOT TO SAY	5 (1.15%)	PREFER NOT TO SAY	14 (3.22%)
<b>ETHNICITY</b>		<b>HOME POSTCODE</b>	
WHITE BRITISH	306 (70.34%)	BRIGHTON & HOVE	83 (19.08%)
WHITE OTHER	62 (14.25%)	EAST OR WEST SUSSEX	48 (11.04%)
BAME	20 (4.6%)	LONDON	85 (19.55%)
MIXED ETHNICITY	23 (5.29%)	OTHER PARTS OF THE UK	181 (41.61%)
OTHER ETHNIC GROUP	11 (2.53%)	NON-UK	10 (2.29%)
PREFER NOT TO SAY	13 (2.99%)	PREFER NOT TO SAY	28 (6.43%)



**FIGURE 3.1 ONLINE SURVEY RESPONSES: ISSUES EXPERIENCED BY TOTAL PARTICIPANT POPULATION**



## 3.2 PARTICIPANT DISABILITY AND/OR MARGINALISATION

The online survey asked whether respondents considered themselves to be 'disabled' and further, whether they considered themselves to be 'marginalised'. A total of 274 individuals (62.99%) identified as 'marginalised', including 177 respondents (64.60%) who identified as 'disabled'. Of those who considered themselves to be 'marginalised', the far larger majority (86.86%) also described themselves as 'artist'. Further analysis of those 161 respondents who 'did not identify as marginalised' or 'preferred not to say' reported:

- » 131 (81%) responded that they experience marginalisation within the defined categories
- » 16 (10%) clearly indicated they are not marginalised
- » 14 (9%) clearly indicated 'prefer not to say', 'not disabled', 'not marginalised'.

Findings suggest although 93% total respondents experienced issues associated with marginalisation, 131 respondents (30%) did not identify as 'marginalised'. An analysis of data pertaining to issues of disability and/or marginalisation suggests close parallels with the findings of Creative Future's pilot study and the literature reviewed. As described in Figure 3.2 below, there were correlations between those issues experienced by disabled and/or marginalised individuals. Across both groups, 'mental health issue' was the most frequently reported issue experienced, followed by 'physical disability', 'long term life limiting condition or illness' and 'long term unemployment'. These findings concur with the literature, suggesting marginalisation affects a wide and diverse spectrum of the population, many of whom experience those 'hidden issues' which frequently result in exclusion, inequality and prejudice.



**FIGURE 3.2 ONLINE SURVEY RESPONSES: ISSUES EXPERIENCED BY DISABLED AND/OR MARGINALISED GROUPS**



## 3.3 ARTS PARTICIPATION

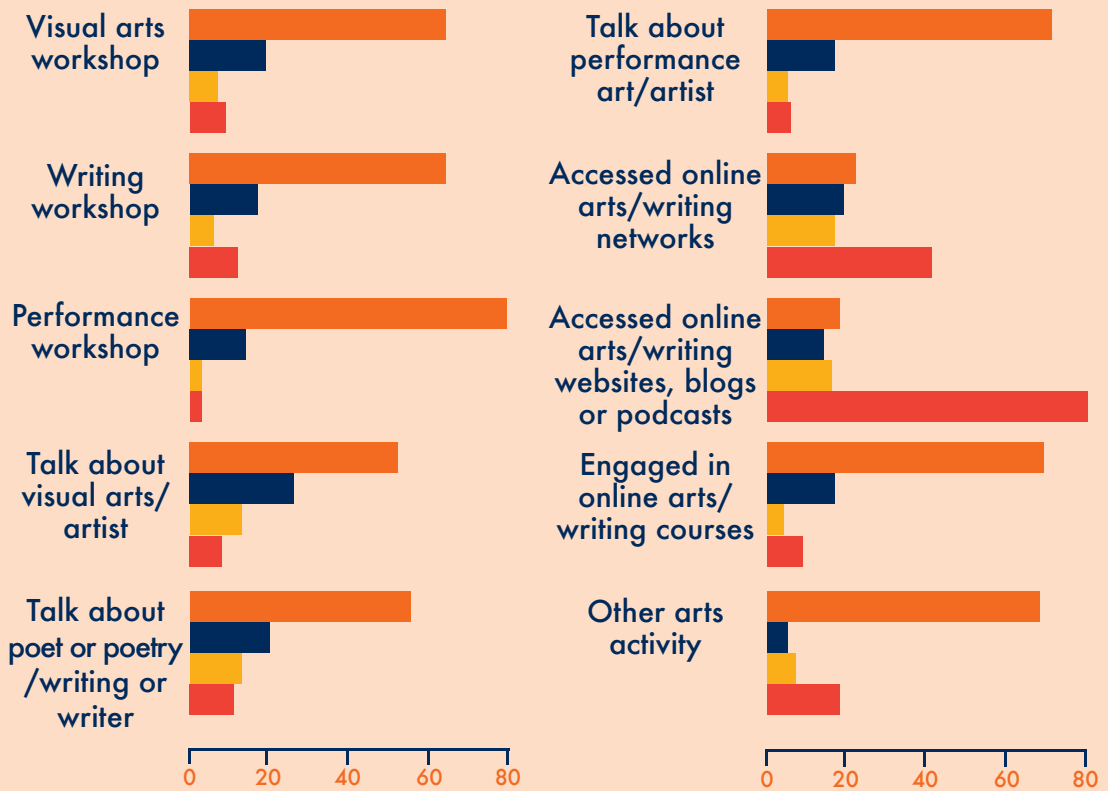
The online survey asked how frequently respondents had 'taken part in arts activities' during the past six months. As described in Figure 3.3 (below), participation rates were reported to be variable across the full range of arts activities. With regard to workshops, 36.11% respondents had taken part in visual arts workshop(s), 36.18% had taken part in writing workshop(s), while a smaller proportion (20.65%) had taken part in performance workshop(s) during the past six months.

In terms of talks, 48.12% respondents had taken part in visual arts talk(s), 44.57% had taken part in talk(s) about poetry/writing, while a smaller proportion of respondents (28.70%) had taken part in talk(s) about performance art or artists. With reference to online activity, 77.53% respondents had accessed online arts/writing networks, 81.64% had accessed online arts/writing websites, blogs or podcasts, yet only 30.73% respondents had engaged in online arts/writing courses. Finally, 31.46% respondents had taken part in other arts activities during the past six months, including e.g. exhibition opening, mentoring session, publication launch, surgery day.



**FIGURE 3.3 ONLINE SURVEY RESPONSES: ARTS PARTICIPATION DURING PAST SIX MONTHS**

**% NOT AT ALL    % 1-2 TIMES    % 3-5 TIMES    % 6 TIMES OR MORE**



The online survey subsequently asked respondents if they had 'taken part in arts workshops and/or events' specifically delivered by Creative Future and/or other arts organisations across East and West Sussex. As might have been anticipated, the larger majority respondents (30.38%) had taken part in activities delivered by Creative Future, including Tight Modern (13.29%), Creative Future Literary Awards (7.59%) and the Impact Art Fair (3.16%).

In terms of other Sussex based organisations, 18.99% respondents had taken part in activities delivered by Fabrica and 15.19% by Pallant House Gallery/ Outside In. A lesser number had taken part in activities delivered by New Writing South (10.13%), Brighton Dome (9.49%) and Towner (9.49%), while far fewer respondents had taken part in activities delivered by Chichester Festival Theatre (4.43%), Photoworks (4.43%) or Carousel (3.80%) with no respondents reported having taken part in activities delivered by Project Art Works. Finally, 49.37% respondents noted taking part in activities delivered by other organisations beyond Sussex, including e.g. Art in Mind, Bethlem Gallery, Bow Arts, Clean Break, Creative Alternatives, Crisis, DAO, Hammer and Tongue, Portsmouth Writers Hub, SHAPE Arts.

However, it should be noted that certain organisations (e.g. Photoworks, Carousel) are not venue based and less easily measured against high profile public facing organisations (e.g. Fabrica, Pallant House Gallery), at least in terms of engagement and participation. Other organisations meanwhile (e.g. Project Art Works, Carousel) work closely with individuals who may have found it challenging to access an online survey, due to specific impairment or disability. This raises an issue for all subsequent studies aiming to investigate barriers to access and/or consulting with marginalised individuals and as such, is of serious consideration for further research.

When asked 'in what capacity they had taken part' in arts activities delivered by the aforementioned organisations, the far larger majority reported 'workshop participant' (63.91%) or 'general visitor' (48.50%). A smaller number had 'performed work in public' (27.82%), had 'artwork displayed in an exhibition' (23.31%) or had 'writing included in a publication' (21.80%). Just over quarter respondents (25.94%) noted they had been 'volunteering', yet only 12.03% had gained 'a paid commission' as an e.g. artist, maker or writer. Just 7.52% had gained 'paid work' as an e.g. administrative assistant, front of house team member, workshop facilitator.

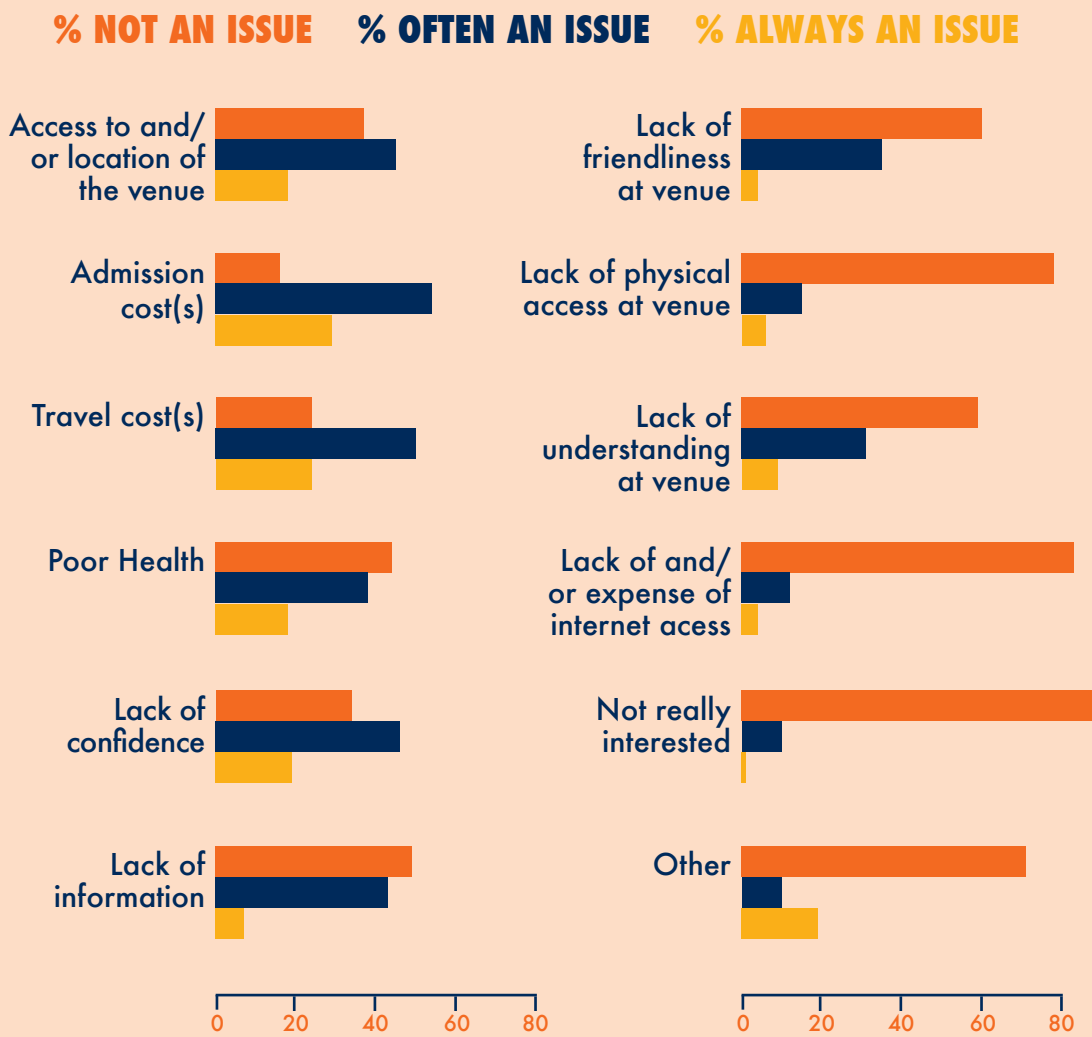
## 3.4 BARRIERS TO PARTICIPATION

Since the main premise of this study is to investigate those barriers preventing disabled and/or marginalised adults from accessing the arts, the online survey asked participants ‘what issues prevented them from taking part in arts activities’. As described in Figure 3.4 (below), respondents rated items as ‘always an issue’, ‘often an issue’ or ‘not an issue’. The following narrative focuses only upon those issues perceived to be *continuous* in preventing participation (i.e. always an issue), although it is evident that a far greater number of responses were noted for *intermittent* occurrence (i.e. often an issue), and across all of those potential barriers listed.

Financial and/or physical constraints were reported to be the most prevalent barriers, with the far larger majority of respondents reporting ‘admission costs’ (29.25%) and ‘travel costs’ (24.79%) to always be an issue in preventing participation; 17.80% respondents meanwhile noted ‘access to/or location of venue’ was always an issue, while 5.92% reported ‘lack of physical access at venue’ always to be an issue.

Lack of confidence and/or poor health were noted to be the next most dominant barriers, with 19.55% respondents reporting ‘lack of confidence’ always to be an issue and 17.95% respondents noting ‘poor health’ always to be an issue. A lesser number of respondents perceived attitudinal and/or awareness issues as preventing participation, with 9.12% respondents reporting ‘lack of understanding at venue’ always to be an issue and 4.17% suggesting ‘lack of friendliness at venue’ always to be an issue. Limited access to information regarding arts activity was also reported to be a lesser barrier to participation, with 7.43% respondents noting ‘lack of information’ always to be an issue and 4.24% suggesting ‘lack of and/or expense of internet access’ as always an issue.

**FIGURE 3.4 ONLINE SURVEY RESPONSES: BARRIERS TO ACCESSING ARTS ACTIVITIES**



## 3.5 SUPPORT NEEDED FOR INCREASED PARTICIPATION

Finally, the online survey asked what might encourage disabled and/or marginalised adults to take part in more of those programmes delivered by arts organisations. As described in Figure 3.5 (below), responses included a number of recurring themes, closely aligned to the literature reviewed and correlated to the qualitative data collected for the current study via focus groups and interviews.

### FIGURE 3.5 ONLINE SURVEY RESPONSES: ENCOURAGEMENT NEEDED TO INCREASE PARTICIPATION

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#### Q. What might encourage you to take part in more of these programmes?

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##### I. INCREASED INFORMATION/AWARENESS:

- » Some advice on how to find additional workshops
- » Plenty of advance notification of events
- » Make it easier to access online publications
- » Knowing there was a possibility to network there
- » I'd participate in local writing workshops if there were any.

##### II. IMPROVED PHYSICAL ACCESS:

- » Not too much walking, as many have mobility issues
- » The time it takes to get to the venue is a factor too
- » Drop in groups or classes because I'm not always up to it
- » I prefer more intimate venues and small group numbers
- » People to travel with, if the venue is difficult to reach (bus or train journey).

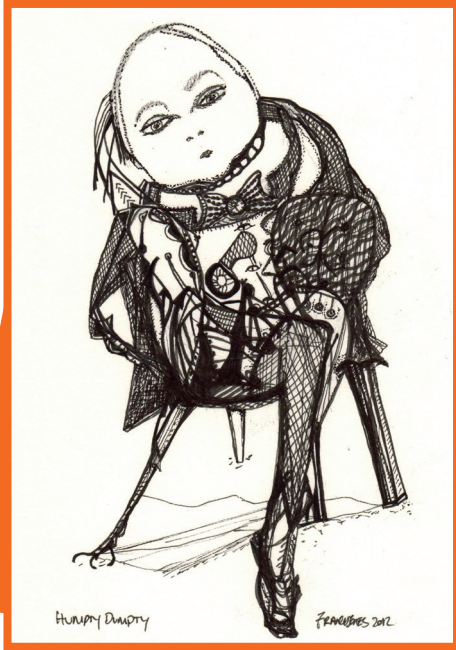
##### III. FINANCIAL SUPPORT:

- » Help with travel expenses
- » Financial support or reduced costs for disabled visitors
- » Affordable prices/donation/different payment options
- » Not to have to worry about bills and rent
- » Subsidised tickets for carers on low incomes.

##### IV. ACCEPTANCE OF DIVERSITY:

- » Actively encouraging disabled artists
- » Not putting a label on me, as I don't fit the stereotype
- » Less elitism, snootiness and pretentiousness in the industry as a whole
- » Friendly, understanding organisations
- » A feeling that my work is valued.

## 3.6 PROFESSIONAL DEVELOPMENT



In addition to investigating those barriers which prevent disabled and/or marginalised adults from accessing arts activity, the current study set out to determine those barriers impeding marginalised artists/writers from accessing professional development opportunities. Of those 435 individuals who took part in the online survey, the larger majority (84.37%) described themselves as 'artist' and as such, provided a rich source of quantitative data. As described in Figure 3.6 (over), when asked how frequently respondents had accessed professional development opportunities during the past six months, rates were reported to be variable across the full range of activities.

In terms of promoting individual artwork and/or writing, 48.85% respondents had 'entered work into a competition', while 30.84% had 'submitted work to an exhibition' and 44.80% for publication. Almost half of respondents (49.71%) had been 'exhibited and/or published', yet a lesser proportion (34.68%) had 'sold artwork/writing'. The majority of respondents though had not completed any of the above, as illustrated in Figure 3.6.

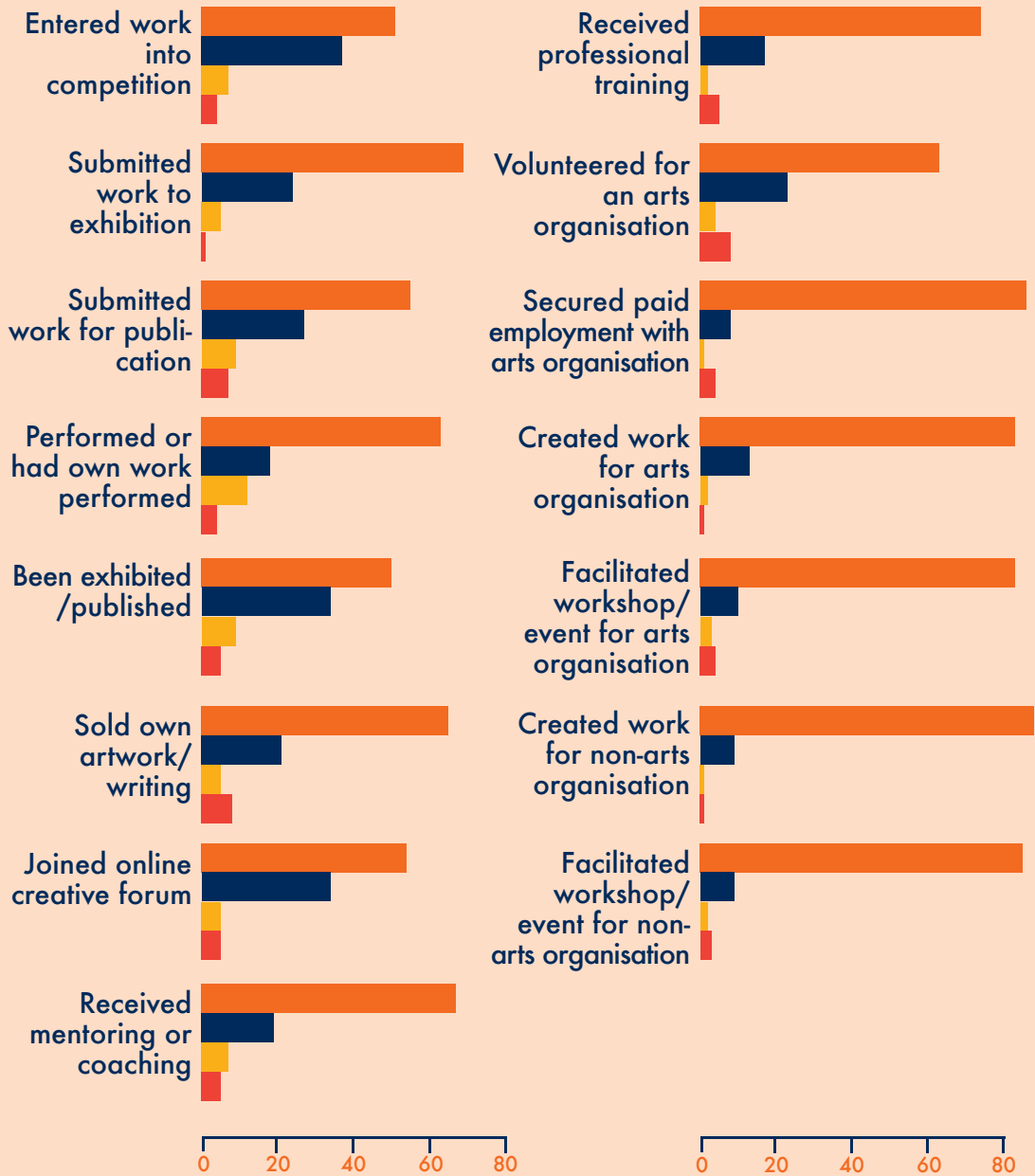
With regard to supporting individual professional development, 45.66% respondents had 'joined an online creative forum'. However, only 32.28% respondents had 'received mentoring and/or coaching' while even less (25.22%) had 'received professional training' in support of their creative practice. Once again and as described over, the larger majority of respondent artists had accessed none of the above during the previous six months.

Respondents were subsequently asked about volunteering and/or paid professional opportunities. Although 36.66% artists had 'volunteered for an arts organisation' during the past six months, just 13.99% had 'secured paid employment' with an arts organisation. A minority of respondents (16.47%) had been commissioned 'to facilitate an arts/writing workshop or event' by an arts organisation and a further 14.37% by a non-arts organisation. Finally, 16.52% respondents had been commissioned 'to create artwork/written work' by an arts organisation and 11.47% by a non-arts organisation. In spite of these small successes then, the larger majority of respondent artists had not experienced any financial gain from their professional practice during the past months.



**FIGURE 3.6 ONLINE SURVEY RESPONSES: PROFESSIONAL DEVELOPMENT DURING PAST SIX MONTHS**

**% NOT AT ALL    % 1-2 TIMES    % 3-5 TIMES    % 6 TIMES OR MORE**



# 3.7 BARRIERS TO PROFESSIONAL DEVELOPMENT

Since a main aim of the current study is to determine those barriers preventing disabled and/or marginalised artists from accessing professional development opportunities, the online survey asked respondents 'what creates the single greatest barrier for you as an artist'. The most significant barrier cited was 'mental health issue' with 24.44% responses, followed by 'physical disability' (10.96%) and 'long term life limiting conditions/illness' (8.99%). Other health and/or social issues (e.g. learning disability; sensory disability; long term unemployment; being a carer; being part of BAME community) resulted in a lesser number of responses, yet were to an extent more evenly spread. The remaining 27.25% responses were allocated to 'other issues' and concurred with findings from focus groups and artist/writer interviews, as described in Figure 3.7 (below).

## FIGURE 3.7 ONLINE SURVEY RESPONSES: SINGLE GREATEST BARRIER TO BEING AN ARTIST/WRITER

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### Q. What creates the single greatest barrier for you as an artist?

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#### I. EXTERNAL BARRIERS REPORTED BY RESPONDENT ARTISTS/WRITERS:

- » Ageism in the arts
- » Lack of financial resources for competition entries, cost of art materials and classes
- » Finding grant application forms overwhelming and simply impossible to do
- » Qualifications, training, skills, access to resources
- » Other people's attitudes and unwillingness to fully commit to disability inclusion
- » On-going harassment and prejudice
- » Arts commissioners
- » Language barriers.

#### II. INTERNAL BARRIERS REPORTED BY RESPONDENT ARTISTS/WRITERS:

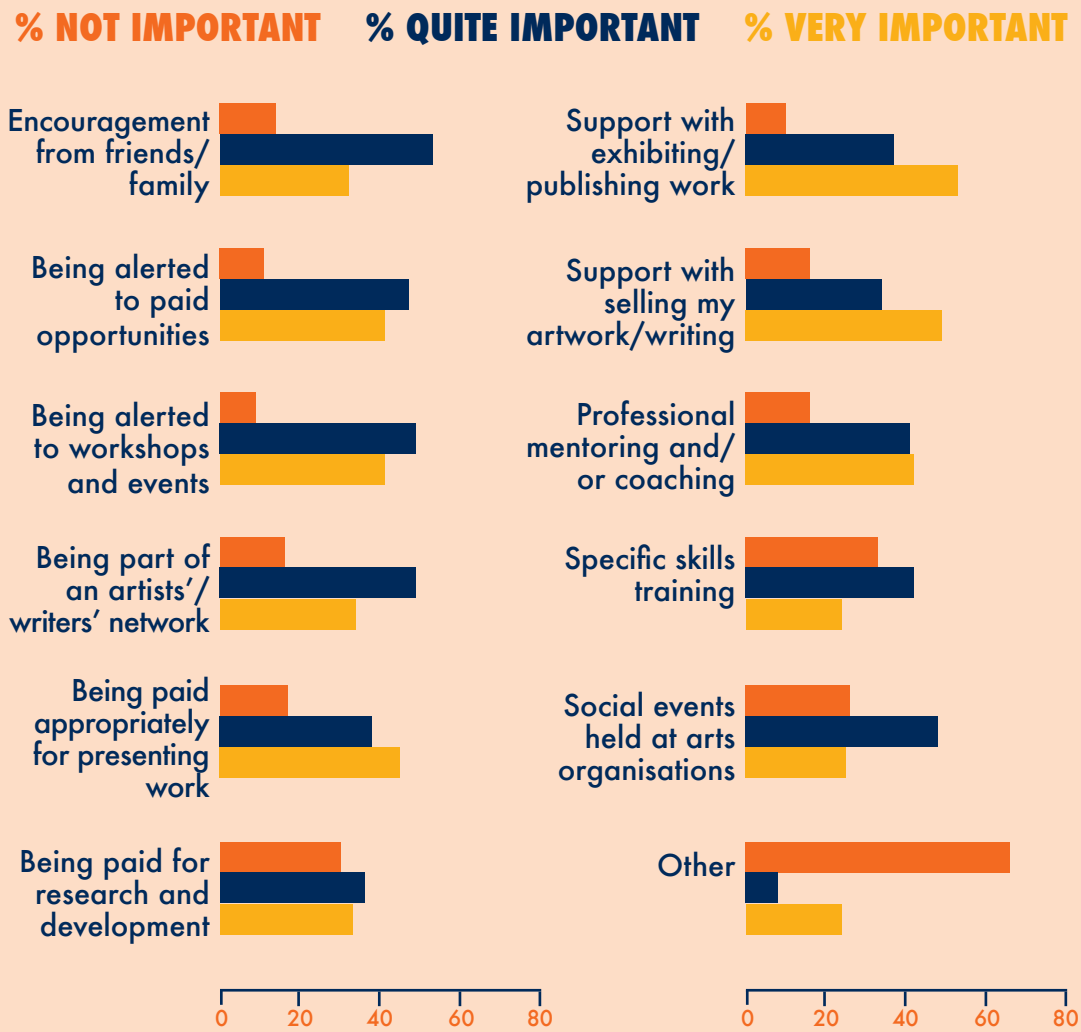
- » Lack of confidence and self-esteem, stress resulting from this
- » How others view me as a person
- » Depression, anxiety, low mood
- » Procrastination and doubt in my ability to write
- » Coming from a working class background
- » Fear and self-doubt
- » I am disorganised and not confident enough to approach galleries
- » No confidence due to having had a stroke, I've been 'out of the loop' for so long now.

## 3.8 SUPPORT NEEDED FOR PROFESSIONAL DEVELOPMENT

The online survey asked 'what support is most important to you in your work as an artist'. As described in Figure 3.8 (below), respondents rated items as 'not important', 'quite important' or 'very important'. The following narrative focuses only upon those factors deemed to be 'very important' in supporting respondents' artistic development and practice, although it is evident there was little deviation across the range, with all suggested means for support considered to be important by respondents.

As might have been anticipated, 'support with exhibiting/publishing my work' (52.87%), 'support with selling my artwork/writing' (48.84%) and 'being paid appropriately for presenting my work' (44.99%) gained the highest number of responses as 'very important', followed closely by 'professional mentoring and coaching' (42.20%), 'being alerted to paid opportunities/commissions' (41.69%) and 'being alerted to workshops and events' (41.45%). The remaining items received slightly lower numbers of responses (i.e. being part of an artists' network; encouragement from my family and/or friends; being paid for research and development; specific skills training) yet as described below, the difference in ratings of importance was not perceived to be significant.

**FIGURE 3.8 ONLINE SURVEY RESPONSES: SUPPORT NEEDED FOR PROFESSIONAL DEVELOPMENT**



Finally, the online survey asked ‘what three things might help you to develop as an artist’. As described in Figure 3.9 (below), responses included a number of recurring themes, once again closely aligned to the previous (closed) survey question and qualitative data collected via focus groups and individual artist/writer interviews. Responses are presented here in order of their recurrence across the dataset.

## FIGURE 3.9 ONLINE SURVEY RESPONSES: MEANS FOR SUPPORTING PROFESSIONAL DEVELOPMENT

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### Q. What three things might help you to develop as an artist?

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#### I. PROFESSIONAL MENTORING AND COACHING:

- » Mentoring to help me structure my time and projects
- » Access to affordable mentoring
- » Mentoring one to one or online
- » Mentoring and encouragement from a more experienced artist
- » Mentoring specifically for disabled/marginalised writers/authors
- » Editorial advice or coaching.

#### II. FUNDING AND/OR FINANCIAL SUPPORT:

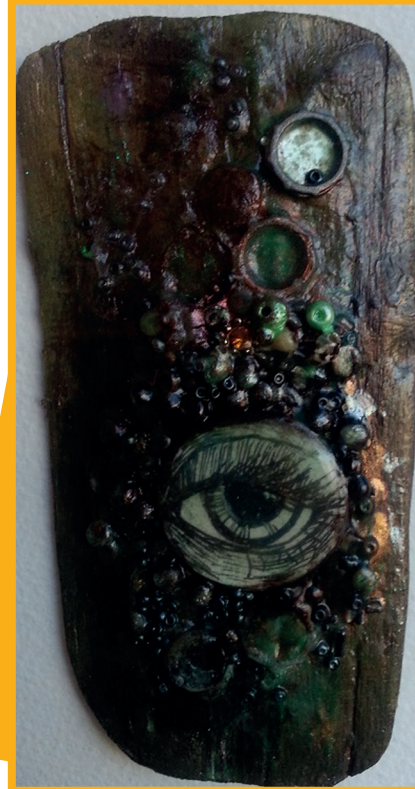
- » Affordable and accessible exhibitions/competitions; not having to pay a high entry fee or drive miles to deliver and collect work
- » More paid/funded opportunities for poetry and publishing
- » Serious practical help with funding applications
- » More funding opportunities for creative people who use BSL
- » Being paid for my readings
- » Reduced cost to access events/training; I'm not on benefits and so don't qualify for any concessions.

#### III. SUPPORT WITH EXHIBITING/PERFORMING/PUBLISHING WORK:

- » Supported opportunities to exhibit work in disability friendly organisations
- » Professional, practical support to exhibit, market and sell work to drive motivation
- » Safe spaces to share/exhibit/perform
- » Advice on publishing or self-publishing platforms
- » A very specific step-by-step guide to self-publishing
- » Help with setting up WordPress and designing my own website.

Focus groups were conducted with disabled and/or marginalised adults who were audience members, participants in arts activities or practising artists/writers. In-depth interviews were concurrently conducted with individual marginalised artists/writers and also, key stakeholders from Creative Future's partner arts organisations. Focus group meetings and interviews were audio recorded with all resulting data transcribed. This process was followed by thematic analyses, with themes determined according to their prevalence across each dataset and their relevance to the main research questions. It should be noted however that although time was spent discussing 'barriers' to participation and/or professional development during each interview, the means for 'supporting' increased access was explored in greater detail and as such, provides endorsement for the following recommendations. Results from the qualitative analyses are presented in relation to findings from each of the three participant groups:

- » Research with participants
- » Research with artists/writers
- » Research with organisations.



## 4.1 RESEARCH WITH PARTICIPANTS

The qualitative research revealed that disabled and/or marginalised adults participating in arts activities faced the same barriers as those described in the quantitative research, i.e. lack of awareness and/or information, physical barriers, financial barriers, attitudinal and/or social barriers. A lack of 'affordable', 'flexible' and 'inclusive' activity was often cited as a barrier to increased participation. An absence of information regarding specific events or workshops produced in 'a range of accessible formats' was also noted to be a barrier to participation. Participants noted the need for 'a flexible space', 'warm welcome' and 'relaxed atmosphere' in order for them to feel both 'comfortable' and 'safe' in arts venues. For those adults with physical disabilities in particular, anxieties regarding access and an understanding of specific needs were frequently cited, especially when making those first steps into a new environment.

“ There needs to be an environment that’s not too formal. Somewhere that has a relaxed feel to it and a nice space to work in, a creative space. It can be a bit daunting to begin with, for someone to come along the first time. It really is about the logistics, especially for someone with a physical disability, like, how am I going to get there and how am I going to get in? Am I going to get to the loo? So the logistics to begin with and then, once you feel comfortable in the environment and you feel relaxed within the group, only then can the creativity begin.”

**Participant Interviewee, August 2015**

The 'ease and cost of travelling' to and from venues was viewed as a barrier by many individuals. In addition, the lack of support to meet individual 'communication requirements' was noted to be a deterrent to increased participation by those with mental health issues, sensory impairments and/or learning disabilities. For those individuals with limited means and/or in receipt of benefits, the importance of 'free admission', 'travel concessions', 'reduced ticket prices' were frequently noted to increase participation.

“ I went up to London, got a cheap train ticket. I went to the National Gallery and a few weeks before, I went to the TATE Modern. I got a theatre ticket as well, five pound theatre ticket for The Globe theatre. I could only do it with the cheap tickets though. Cost is really important because I’m on benefits at the moment. The ten pound train ticket was a



*treat, knowing that I could access the galleries for free. I really enjoyed it and had a really good day. It was the first time since starting doing some art that I went to a big gallery. I was pretty blown away really.”*

**Participant Interviewee, August 2015**

The need for a ‘quiet working environment’, ‘small group numbers’, ‘being encouraged’ and the ability to work in their ‘individual style’, were all described as being important factors to increasing arts participation. In addition, ‘respectful’, ‘knowledgeable’ and ‘experienced’ programme leaders or facilitators were noted to play a central role in increasing ‘personal satisfaction’ and ‘motivation to create’. Participants described how those ‘generous spirited’ and ‘thoughtful’ professionals delivering such programmes were key to creating an ‘accepting’ and ‘non-judgemental’ atmosphere within any group. However, this was countered with the need for ‘high quality materials’ and an emphasis upon ‘making’ and/or ‘writing’ rather than upon ‘talking about our issues’. Several individuals with long term illness or mental health issues meanwhile noted how certain ‘structured courses’ resulted in undue ‘pressure to attend’ each week, exceeding personal capacity and as such, decreased participation.

*“It’s firstly about making something that is open and inclusive but also, not to restrict it, if that makes sense? If you’ve signed up for something, you feel you must do so many days within a set course. Like you must turn up and you must do this, you must do that. That would just feel like too much pressure. Whereas here, you can just turn up and if you can’t that’s fine or if you can only turn up halfway through a session, that’s fine too. From that point of view, it’s flexible. The people delivering are crucial as well though. Certainly here, they are very thoughtful. They make you feel un-judged, un-pressured and that all possibilities are there.”*

**Participant Interviewee, August 2015**

Certain participants were critical of ‘short term’ interventions or projects, leaving them feeling ‘abandoned’ or not knowing how to ‘move forward’ without some form of continued support. Those individuals who had engaged with arts organisations over an extended period of time noted the importance of ‘sustained contact’, allowing them to ‘develop trust’ and ‘new friendships’ both within and outside of the group, while acknowledging the importance of exhibiting and/or performing work alongside mainstream artists/writers.

Importantly, this process was noted to promote an alternative sense of the individual as valued by family members, friends and society in general, challenging a previous identity as defined by their mental and/or physical ill-health. As several participants were long term service users with a range of complex issues, identities had to an extent been compromised by their experiences and/or treatment.

“*When you live with a constant illness, when you go out, if I ever do go out, people say, well, my job is such and such. I can now say I do a little bit of art and you know, have some sort of conversation with them. Rather than I’m just at home and I’ve got this illness. I don’t want that to be the focus of me. It’s made me more positive! I’ve had two paintings put on the Pier and that’s been such a thrill, alongside what I would call ‘proper artists’. I’ve been able to take family members and friends down, that’s really thrilling! Adds to your identity, which is brilliant!”*

**Participant Interviewee, August 2015**

Finally, several participants were keen to describe the process or ‘creative journey’ they had experienced, moving from a ‘low place’ in their lives – either due to ill health or social circumstance - to a place of increased stability. The critical role of health professionals (e.g. occupational therapist, mental health counsellor, psychiatric nurse) in supporting initial engagement with arts activity was frequently noted, providing the necessary conduit between individual and organisation, encouraging a shift in attitude and in certain cases assisting recovery.

“*I’ve been with them now about a year and a quarter and it takes that long. It takes a long time to build up confidence and feel at home but no, I didn’t want to come. They didn’t force me but I was like, okay, come on then, I’ll try it once. I just thought it would be all arty people with easels and things. When I was working as a carpenter, I would’ve thought, oh, give us a break. But when you go below the low bit, you actually go very, very low indeed. With this, you feel there is something there that can just lift you up a bit. Just bit by bit, bit by bit. It takes a long time. It’s difficult to put into words and I had some very bad times but bit by bit, I’m getting better.”*

**Participant Interviewee, August 2015**

## 4.2 RESEARCH WITH ARTISTS/WRITERS

Barriers identified by disabled and/or marginalised artists/writers concurred with those findings from the quantitative study, including i.e. lack of awareness or information about opportunities; lack of specific skills, training or professional development; physical barriers; financial barriers; attitudinal and/or social barriers. As with the aforementioned participants, travel costs and ticket prices were frequently cited as barriers to accessing 'high quality work' and 'world class collections', noted to be of value in 'inspiring' and 'stimulating' professional practice.

“ I went into the theatre along New Road, they do ten pound tickets for a seat upstairs. I'd like to go to the theatre in London because I'm a playwright but it's generally too expensive. I did however see a play at the Donmar last week. They have a brilliant scheme where you can get a top ticket in the front row on the day for just ten pounds. To be able to see a top, top class show with a brilliant cast was really important for me, it inspired me, so yes, quality is very important.”

Writer Interviewee, August 2015

Social isolation and a lack of contact or communication with their peers were described as impeding professional development for some artists/writers. The need for 'networking opportunities', 'social gatherings' and 'small group visits' to exhibitions or performances were all felt to be of value, yet publicity and promotion of such activity was noted to be 'intermittent' or 'not joined up'. Many artists/writers suggested 'buddying', 'coaching' or 'mentoring' schemes would be of benefit in supporting professional development, particularly with more experienced practitioners in the field. However, the role of any mentor was acknowledged to require extensive knowledge, skills and sensitivity in order to encourage and maximise the creative potential of individual artists/writers.



“Creative Future were running mentorship schemes, they were kind enough to find me a great mentor called Claudia Gould. She is fantastic! She brings inspiration, she brings hope, she brings a lot of knowledge and she’ll test you on it. Very inspirational, forgiving and yet, she pushes you. Challenges you to better yourself and she’s honest! I gave her some work and she said, you’ve got to do better than that, it’s not up to your usual standard. I didn’t feel bad about that because it was from someone who knew a lot more than me. In a way, I even suspected that it might not be the best thing I had done. She said what I hadn’t been saying to myself.”

**Writer Interviewee, August 2015**

As described in the quantitative findings, the larger majority of artists/writers interviewed described a lack of opportunities to exhibit, perform and publish their work in ‘high profile’ settings or arts venues with the necessary level of ‘professional’ and ‘practical’ support. For those individuals invited to exhibit and/or perform, the benefits were evident in terms of increased confidence and self-esteem. In addition, such occasions were noted to stimulate a widening of horizons for the artist, while exposing arts audiences and organisations to diversity in its broadest sense.

“I’d like to do more readings or performances in the future. I love it but I get really nervous and tend to blush really heavily. But after the applause, it’s magic you know, I mean, it’s great for me! I did my first public performance at Pallant House Gallery, a friend of mine is a volunteer with Outside In. I’d never been there before, never even heard of it. It’s beautiful, really lovely there. If they are open to more readings, I’d gladly sign up to them. It cost me but I wasn’t going to let that stop me. The way I see it now, every reading opportunity, I take it almost like a job interview because I don’t know who might be in the audience. There might one day be someone who knows someone who knows someone.”

**Writer Interviewee, August 2015**

Several artists/writers interviewed sought greater inclusion in terms of being able to exhibit/perform their work alongside their non-disabled and/or non-marginalised peers. Visual artists expressed a requirement for financial assistance to pay for the materials and equipment used in their art form. Concerns were also outlined regarding the general lack of awareness of grant funding available, the 'huge challenge' to complete funding applications which many described as 'frustrating' or 'overwhelming', in addition to the perceived inequalities surrounding funding decisions.

“ Then it’s all the form filling, I mean, I’ve got mental health issues and I hate that stuff, I find it really difficult. All the bureaucracy where you have to go through the same thing over and over again, it’s really stressful. I was lucky in that I had a support worker at the Recovery College, she sat down and did that stuff with me but it’s hard. You just feel like you’re battling with everything. I know that’s the way it is but come on, does it have to be so hard? Does it really have to be like that?”

**Artist Interviewee, August 2015**

For those disabled and/or marginalised individuals in receipt of benefits (e.g. Attendance Allowance, Disability Living Allowance, Employment and Support Allowance, Personal Independence Payment), negotiating their way 'around the system' in order to earn even small amounts of income through their artwork/writing was described as 'challenging', 'difficult' and 'stressful'. This in itself may be seen to impede development across the sector, while decreasing an individual's motivation to seek paid employment and/or professional opportunities. Artists/writers suggested a more 'flexible' and 'responsive' approach was required in terms of DWP policy, with a review of the Work Capability Assessment for disabled artists and writers in particular.

“ One of the main issues for me is the DWP work capacity test. There are opportunities for marginalised and/or disabled artists to do work, but you have to do them invisibly so as not to complicate your financial situation; there doesn’t seem to be any flexibility within the system now to begin earning even a little money from time to time, without creating difficulties for the individual and/or organisation.”

**Artist Interviewee, August 2015**

For those disabled and/or marginalised individuals considering taking the first steps into paid employment, a potential lack of awareness and understanding in the workplace (towards disability in general and mental health issues more specifically) was felt to be a serious barrier to moving forward. Several artists/writers described an ‘internal turmoil’ in wishing to apply for positions and/or commissions with arts organisations, acknowledging their ‘lack of reliability’ or ‘mental stability’ from day to day. Finally, certain individuals who had previously worked with arts organisations and suffered ill health or trauma, described a ‘frequent mismatch’ in terms of organisational culture. Although recognised for their skills and experience in delivering programmes to marginalised communities, arts and cultural organisations were often noted to be ill equipped in recognising and supporting the needs of employees, resulting in negative consequences for the individual.

“*At a crucial time when delivering a project, my own mental capacities dissolved but there was no support from the organisation that had planned the activity for me to deliver. I would like to be sure that someone is there for me and ready if things should fall apart at a critical moment, so that I wouldn’t be left feeling even more disappointed, guilty and upset at my own failure.*”

**Artist Interviewee, August 2015**

## 4.3 RESEARCH WITH ORGANISATIONS

Telephone interviews were conducted with six key stakeholders from Creative Future's partner arts organisations across Sussex (i.e. Fabrica, Pallant House Gallery, Photoworks, Project Art Works, New Writing South, Towner). Each is in receipt of national funding as one of Arts Council England's National Portfolio Organisations (2015-18) and as such, is required to demonstrate a commitment to equality and diversity within and across the arts. Interviewees were aware of national Disability Discrimination Act and Equality Act requirements, suggesting compliance with legislation was monitored, yet not all were able to determine how this was achieved.

Not all organisations recorded the number of disabled participants and/or audience members, as compared with the total population. For those that did, this was often driven by a condition of receiving funding. The majority of organisations were however beginning to work in collaboration with specialist service providers (e.g. Big Issue; Clean Break; Sussex Interpreting Services; Sussex Recovery College), in order to target specific communities.



“ We’ve gone to great lengths to make sure our little venue is completely accessible. If people are applying for courses or purchasing their tickets for events, they are encouraged to say if they have any particular needs and we will do our best to meet those. In terms of actually targeting specific communities, we do this in several different ways. For example, we’ve been working over the past year with South Downs Housing Trust, hosting workshops here at The Writers Place. This is a special programme for people recovering from mental health issues, delivered by Sussex Recovery College.”

**Stakeholder Interviewee, September 2015**

Although there was an evident awareness of those issues pertaining to physical access and inclusion, several interviewees acknowledged there was a need for training across the sector, in gaining a greater understanding of the needs - and indeed the expectations - of disabled and/or marginalised individuals in accessing their programmes. Working in partnership with disability focused organisations was noted to provide opportunities for skills sharing, while enabling arts organisations to extend their networks.

“ This is a new building, we’re only six years old so we are quite accessible. We have level access from the street, we have a large lift to enable people with quite large mobility devices to access the galleries on other floors. We have a disabled toilet, that kind of thing. Through the Arts Break project, we’ve had a number of opportunities to train our front of house staff, so that they understand more about people with a range of disabilities. Working in partnership with the I Go Sussex team meanwhile enabled us to maximise skills and resources. In fact, they offer us on-going training opportunities. The General Manager went on one of their training courses just this week, for a top up on current practice. It’s good being part of that network of providers.”

**Stakeholder Interviewee, September 2015**

In terms of programming, organisations had delivered a wide range of activities to disabled and/or marginalised communities, often through specific projects (i.e. Arts Break, Towner; Asylum in the City, Photoworks; Queer in Brighton, New Writing South and Photoworks) rather than as part of their core programmes. However, some examples of longer term initiatives were also described (i.e. Partners in Art, Pallant House Gallery; Second Sight, Fabrica) resulting in benefits for participants and organisation alike. For those organisations with established programmes and able to sustain contact with participants, clear examples of progression were described, with individuals accessing e.g. volunteering roles, further study and/or professional development opportunities.



“ There are many routes for progression and there are indeed many people who have come to us as a participant, then have become a volunteer maybe in Partners in Art or they’ve become support workers for the sessions. They’ve realised that they have a real need and gain enjoyment in doing that, then grow as a consequence of that. The fact that we also have the opportunity to recommend people for the Outside In: Step Up programme, people are able to go onto that from being members of the Community Programme. There are people who have now developed new skills in workshop delivery and/or research and have moved on either with us or other organisations.”

**Stakeholder Interviewee, September 2015**

In terms of paid opportunities for disabled and/or marginalised artists and writers, examples appeared to be few. Interviewees frequently described pathways through from programme participant to project ambassador or volunteer, but rarely was there progression beyond that initial stage. Certain organisations engaged disabled and/or marginalised individuals in the capacity of Advisory Board members or Trustees, yet these were in the minority. It was felt that since employment opportunities in the arts were becoming ever more competitive, providing openings for specific communities would be challenging without allocated funding.

“ We don’t really have specific paid opportunities for disabled and/or marginalised artists. We have a volunteering route here. Some of those volunteers will then later apply for paid positions, usually as gallery assistants. There is a route and obviously, for people who have come from a more marginalised background, that route is open to them too. One person who attended our Arts in Mind programme is currently working here as a volunteer, partly because that is a requirement as part of her degree. Sometimes we can pay people, if we have project funding but just in terms of the day to day work at the gallery, we have quite a lot of people who volunteer here already.”

**Stakeholder Interviewee, September 2015**

With regard to supporting the professional development of disabled and/or marginalised artists and writers, individual case studies were described by interviewees, while several were able to cite examples of wider organisational practice, including e.g. bursary schemes (New Writing South); skills development programmes (Outside In: Step Up); support with funding proposals (Project Art Works). However, it was acknowledged that organisations required the knowledge, skills, time and financial means to enable such development, particularly challenging within small teams with limited resource.

“ We have makers and artists who produce very rich and beautiful artwork but in order for them to have support to do that, it requires the right advocacy. For somebody to support an artist to get funding and that funding is there for individual artists, but it’s not necessarily an easy thing for our artists to access unless there’s the right support available to them. Most of our participants wouldn’t even consider that as something they could attempt, but it is a way of providing something that is meaningful. That might lead on to getting support in making something that they could sell, then they’d be earning money from something that they have created.”

**Stakeholder Interviewee, September 2015**

With paid opportunities in mind, stakeholders raised similar issues to those described by individual artists/writers, including e.g. lack of awareness and/or information regarding funding streams; support needed to complete funding proposals; support needed to select and present artwork. In spite of an understanding that financial gain for their work might result in longer term impacts for the artist/writer (i.e. agency and autonomy; validation and sense of identity; increased confidence and self-esteem), certain interviewees suggested caution should be levied in placing an emphasis entirely upon monetary gain, since outcomes were often more complex for both the individual and society more broadly.

“ In the Graylingwell Project, there were two people involved who had been long term members of the Community Programme, both living with mental health illness. One of them had to waive the fee because it would have interfered with their benefits. However, the actual value, the real value of taking part in that project for that individual, you couldn't cost it! The idea then that maybe the ultimate achievement is that these people start gaining in monetary terms is misleading, because the outcomes for that person have already been enormously positive and also, have had a knock on effect upon their engagement with wider society.”

**Stakeholder Interviewee, September 2015**

When asked what support was needed in order to provide increased opportunities for disabled and/or marginalised artists, responses included the following recurrent themes:

- » Continuous consultation with disabled and/or marginalised communities
- » A need for increased (or at least sustained) arts funding
- » Disability awareness training across the sector
- » Closer collaboration between arts and disability focused organisations
- » Arts organisations working in partnership with specialist service providers
- » More flexibility regarding income streams for those in receipt of benefits
- » A broader appreciation and acceptance of diversity within and across the arts
- » Rigorous research leading to evidence based policy within and across the arts.

Importantly, several interviewees commented upon how recent changes in government (adult social care) policy had begun to have 'serious impacts' for those disabled and/or marginalised individuals wishing to access arts activity, as expressed by project participants and also, in the light of increased referrals made to arts programmes via e.g. mental health providers. It was suggested there had been a noticeable 'shift in thinking' and 'hardening of attitudes', with the term 'cost avoidance' now being used across health and social services. With the current study in mind and in terms of providing 'fair access to the arts', such developments will most definitely have implications for those arts organisations aiming to provide creative and cultural enrichment for disabled and/or marginalised communities.

“ It’s no longer deemed as important or necessary for people to have access to creative activity. The nuts and bolts of care are taken into account but not anything beyond that. With the changes in adult social care budgets, you can really see that the cuts have affected people in being able to access meaningful and high quality creative activity. That is something that has become a barrier, so the idea of a rich creative and cultural life is only accessible for people who can afford it really. Maybe this is the hidden bit, the part people don’t see, in that people might have just enough support to pay for their shelter, their food, their care but in terms of anything leading towards a rich life, that seems to have been lost along the way. That is what we here are working hard to support people with, at least for the present.”

**Stakeholder Interviewee, September 2015**

Findings from the present study concur with those described in the literature reviewed including: the predominance of physical, economic and social barriers for disabled and/or marginalised individuals accessing arts activity; the wider benefits of informal learning, mentoring, volunteering and unpaid work; the challenges associated with earned income for those in receipt of benefits; the need for disability awareness training across the sector; acknowledgement that disability inclusion strategies should focus on improving opportunities for self-employment, in addition to improving access to employers<sup>24</sup>. The current research also echoes those themes presented to the Select Committee on Education and Employment by Arts Council England in 1999<sup>25</sup>, which remain highly relevant today:

- » Lack of access and limited resources are the main barriers to participation in the arts for disabled and/or marginalised communities
- » Employment in the arts is poorly-paid, with the majority being self-employed and freelance practitioners, creating additional



barriers for individuals in receipt of government support

- » Disabled people are not encouraged to enter arts professions, since schools policies continue to reinforce traditional stereotypes
- » Lifelong learning opportunities are limited for disabled and/or marginalised adults
- » Paid apprenticeship schemes and/or bursaries are to be encouraged
- » The Access to Work programme is important but not coherently or efficiently delivered.

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<sup>24</sup> Friedman, D. (2013). *Evaluation of the Creative Steps programme: supporting change and impact*. SHAPE/Cobweb Consulting  
<sup>25</sup> ACE (1999). *Memorandum by the Arts Council of Great Britain, Select Committee on Education and Employment*. March 1999

With the findings of the present study in mind - in addition to those themes recurring throughout the literature - the subsequent recommendations are for the consideration of Arts Council England, Creative Future and its partner arts organisations, in order to assist in the processes of reflection, discussion and forward planning. The diversity of opinions expressed during both focus groups and interviews has resulted in certain challenges to provide one series of direct recommendations, addressing the full range of suggestions and requests. The ensuing list therefore aims to focus upon those issues deemed most critical by the research, in supporting

Creative Future and its partners to establish an order of priorities for delivering the 'Fair Access to the Arts' project.

Recommendations are presented as follows:

- » Physical issues
- » Economic issues
- » Social issues
- » Training
- » Partnerships
- » Professional development.

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## 5.1 PHYSICAL ISSUES

Services provided for disabled and/or marginalised individuals typically focus upon addressing those immediate needs for survival, i.e. accommodation, food, health care. However, for adults who have experienced any length of exclusion and/or isolation, the multitude of economic, psychological and social challenges inhibit the goal of engaging in the community through employment

or education<sup>26</sup>. Once those critical needs for survival are met, there are few opportunities available for a more progressive approach to enable community participation.

The findings suggest becoming part of a group and participating

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<sup>26</sup> Chard, G., Faulkner, T. and Chugg, A. (2009). "Exploring occupation and its meaning among homeless men." *British Journal of Occupational Therapy*, 72 (3), 116-124

in creative activities allows for the development of positive self-image, while revealing new possibilities for a future away from e.g. addiction or substance misuse; homelessness; long term unemployment. In addition, such non-judgemental, supportive opportunities are evidenced to enhance mental health and wellbeing, while encouraging marginalised individuals to engage in their wider community<sup>27</sup>. Ensuring the physical - and indeed social - support is in place to enable those first steps into the unknown is however recognised to be of key importance.



## RECOMMENDATIONS

### Organisational:

- » The development of targeted resources to address sensory barriers, e.g. braille and large print formats, audio described tours, sign language interpreted workshops, relaxed performances, tactile talks and captioned events is to be recommended
- » Organisations are recommended to assess the current provision of accessibly formatted publicity, including printed and online information

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<sup>27</sup> Bryne, P., Raphael, E. and Coleman-Wilson, A. (2010). "Art as a transformative occupation." *OT Practice*, 15 (5), 13-17

- » Organisations should improve website accessibility, using feedback from disabled and/or marginalised individuals to improve programme delivery and address unmet needs.

### Cross Sector:

- » Partner and/or buddying schemes are to be recommended, assisting travel to and from events, particularly for those socially isolated individuals. Accompanied small group visits to diverse arts venues are also to be recommended, encouraging disabled and/or marginalised individuals to access the full range of arts and culture open to them
- » Pilot transport schemes would assist those in areas of poor public transport to access and participate more fully in arts activities across the county. Such schemes might be developed in partnership with e.g. community and voluntary groups, local transport providers
- » Partners should seek ways of coordinating current information sources of arts and cultural provision for disabled and/or marginalised communities, while investigating the feasibility of having a central source of information for all events. This should take account of opportunities provided by the internet but also consider the needs of those without access to digital media
- » Partners are recommended to undertake a detailed review of existing arts and cultural provision across Sussex - through consultation

with participant groups - in order to enhance the experiences of disabled and/or marginalised communities attending and participating in arts activity. This might include a review

of e.g. admission costs, booking procedures, physical access and the extent to which individuals are able to interact on an equal social basis with others.

## 5.2 ECONOMIC ISSUES

Disabled and/or marginalised individuals are evidenced to have less disposable income than other working age people. Families which include a disabled family member comprise more than one third of all UK families living in poverty, while 40% households including an unemployed person experience difficulty in meeting usual expenses (i.e. food, rent, utility bills, clothing)<sup>28</sup>. The cost of attending and participating in arts events is a particular barrier for disabled and/or marginalised individuals.

Additional costs are often incurred because the person needs to be accompanied, they need to park close to the venue or public transport is not accessible to them. While some organisations offer concessions and

reduced transport costs, this is neither widespread nor consistent. Disabled and marginalised artists/writers meanwhile face additional costs due to the means of transport they may have to use, combined with the expense of e.g. technical equipment, materials or communication support. They also report they have a lack of awareness of the funding opportunities available to them.

### RECOMMENDATIONS

#### Cross Sector:

» A review of e.g. admission costs, workshop fees, subsidised travel is to be recommended, leading to a more coherent policy across partner arts organisations. Care should be taken however to ensure that any schemes developed maintain the dignity of the disabled and/or marginalised individual. Reciprocal agreements via e.g. skills exchange

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<sup>28</sup> Palmer, G. (2010). *Disabled People, Poverty and the Labour Market*. London: New Policy Institute



or participant volunteering should also be considered

» Organisations are recommended to consider the piloting of an 'art pass', to entitle disabled and/or marginalised individuals to access a wide range of arts, cultural and leisure services at greatly subsidised and/or concessionary rates

» Businesses providing specialist services to artists/writers (i.e. IT equipment and software packages; studio and workshop spaces; archive, library and research facilities; art and writing materials), might also be encouraged to support such an initiative, providing reduced charges

in exchange for advertising opportunities and/or skills exchange.

**Arts Council England:**

» Arts Council England is recommended to review the level of funding available for those organisations specifically working with disabled and marginalised artists/makers/writers, to ensure it adequately meets their additional needs and/or they are able to easily access information regarding funding opportunities available. This may require further research to determine what additional expenses are incurred by artists/writers.

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## 5.3 SOCIAL ISSUES

Recent research suggests there are insufficient dedicated activities, programmes or professional development opportunities for disabled and/or marginalised adults in mainstream arts organisations, museums and galleries<sup>29</sup>. Few organisations have an embedded, publicised, ongoing stream for people with specific needs or facilities for those with physical and/

or learning disabilities to access their public programmes. The general landscape of provision has been described as 'patchy and halting', with many small or shorter term projects lacking sustained commitment, impact or connections with other specialist organisations. While beneficial, such initiatives do not have an ongoing legacy or embedded impact in an organisation's practice on completion. Crucially, such short term programmes do not engender confidence, trust or commitment from those disabled and/

.....  
<sup>29</sup> Lemos&Crane (2015). *Re-imagine: improving access to the arts, galleries and museums for people with learning disabilities*. London: City Bridge Trust

or marginalised community members they seek to reach.

## RECOMMENDATIONS

### Organisational:

- » A lack of confidence and/or poor health are noted to be dominant factors in preventing disabled and/or marginalised individuals from participating in arts activities. Organisations are therefore recommended to review those programmes currently on offer, ensuring they are accessible, inclusive and sensitive to the needs of individuals
- » In order to build trusting relationships with potential participant groups, longer term programmes are to be encouraged, with signposting to additional activities and/or pathways suggested for enabling progression
- » Programme deliverers may require knowledge and skills outside of their previous experience to engage with such a diversity of needs, therefore consultation and/or collaboration with specialist service providers is to be recommended
- » Providing increased opportunities for disabled and marginalised artists/writers to exhibit, perform and publish their work in high profile, public settings - both alone and alongside non-disabled and/or non-marginalised peers - will begin to challenge perceptions and values within and across the arts. Importantly, such initiatives will help

to reduce the prevailing stigma attached to disability and other social issues, while promoting tolerance and understanding across society.

### Cross Sector:

- » Exposing audience members to greater diversity within and across the arts is to be recommended. Organisations should review the criteria for programming exhibitions and events, to ensure disabled and/or marginalised artists and writers are well represented.



## 5.4 TRAINING

A wide range of high quality arts facilities and programmes may be available to disabled and/or marginalised communities, yet without knowledgeable and well trained staff to understand, inform and give guidance, their impacts will be reduced. The research suggests that specialist professional training in available to frontline staff is limited, with the majority of opportunities directed at management level. All arts professionals and supporting staff should have access to adequate training to provide them with the skills for understanding and accommodating a range of individual needs. From the findings, numerous examples of effective practice are currently being delivered by those arts organisations engaged in the research. However, stakeholders noted the lack of opportunity for cross-partnership working and/or sharing individual learning and experience. From the perspective of marginalised artists and writers meanwhile, there appears to be a 'cultural mismatch' whereby arts organisations do not fully appreciate the experience held within their participant communities and as such, miss valuable opportunities for encouraging a levelling of hierarchies within and across the arts.

### RECOMMENDATIONS

#### Cross Sector:

- » A review of current training provision across partner organisations is therefore recommended, with a view to delivering a coherent sector-wide disability and additional needs awareness programme. To maximise both skills and resource, such a programme would be most effectively delivered in close collaboration with specialist service providers and/or those organisations with experience of working with marginalised individuals and groups
- » No one organisation is likely to have experience in all fields, therefore appointing professionals to deliver training - to both share their expertise and increase staff confidence - will play a key role in bringing about a unified team with enthusiasm and support for all programmes delivered to disabled and/or marginalised communities
- » A partnership forum is also to be recommended, in order to disseminate information regarding those programmes currently being delivered to and with disabled and/or marginalised communities, thereby maximising opportunities for cross fertilisation and creative collaboration.

## 5.5 PARTNERSHIPS

The findings of the present study highlight the predominance of mental health issues amongst those participant artists and writers. The cost of mental health treatment to the economy, estimated at £77bn per annum and for the most part due to lost productivity, is likely to increase in the future. This is attributed to the impact of risk factors for poor mental health and including e.g. loss of accommodation, employment or redundancy; increased anxieties due to financial worries; concerns regarding future prospects. In addition, the high levels of social exclusion associated with mental health needs are of concern<sup>30</sup>. Arts and health collaborations confirm the arts contribute directly to the quality of care and health management in a clinical setting, while suggesting they play a vital and cost effective role in the prevention and control of illness<sup>31</sup>. In addition, arts organisations developing meaningful relationships with health commissioning services have been evidenced to gain in advocacy and financial support<sup>32</sup>.

Arts professionals working in close collaboration with local agencies and/or specific health professionals will benefit from new learning and increased skills, ensuring the most effective use of limited resource. Such partnerships are now widely documented, at senior policy level and also within arts, health and social services and as such, are to be recommended.

### RECOMMENDATIONS

#### Organisational:

- » Cross-partnership discussion of the present study, its learning outcomes and recommendations is to be encouraged, in order to develop a training programme and forward plan for the 'Fair Access to the Arts' project, as agreed by partner arts organisations.

#### Cross Sector:

- » The value of working in partnership should not be underestimated and as such, is to be recommended. However, time should be taken at the outset to establish cross-partnership understanding, commitment and trust. This is likely to reap dividends in the longer term, resulting in sustained relationships, often leading to further collaborations. The importance of recruiting strong advocates for the arts, yet those who also understand the landscape of adult social services is to be recommended.

.....  
<sup>30</sup> Mental Health Network (2014). *Key Facts and Trends in Mental Health*. Mental Health Network/NHS Confederation

<sup>31</sup> Secker, J., Hacking, S., Spandler, H., Kent, L. & Shenton, J. (2008). Evaluating the impact of participatory art projects for people with mental health needs. *Health and Social Care in the Community*, 16(6), 638-48

<sup>32</sup> McDaid, D. & Park, A. (2013). *Investing in Arts on Prescription: an economic perspective*. Personal Social Services Unit, London School of Economics and Political Science. LSE: London

» Regional and national organisations with experience of specific needs (e.g. Autistic Society, Creative Future, Crisis, Leonard Cheshire Disability, Koestler Trust, MENCAP, MIND, Shelter) should be encouraged to support arts and

cultural organisations in developing information resources and peer-to-peer platforms that have a greater focus on the expectations of disabled and/or marginalised communities.

## 5.6 PROFESSIONAL DEVELOPMENT

In 2010, the European Union called for a 10% increase in the employment of vulnerable groups<sup>33</sup>. Although the level of unemployment has fallen among disabled and/or marginalised people in the UK during the past decade, 20% of disabled people want to work but do not have paid employment. Research suggests that having and retaining work brings health benefits for marginalised people and those with disability or long term illness. Conversely, there are harmful effects to the health and wellbeing of individuals who experience long term unemployment and more especially, those disabled and/or marginalised members of

society<sup>34</sup>. Between 2008/09 and 2011/12 there was a small increase in the proportion of the creative and cultural workforce with disabilities. However, disabled and/or marginalised employees and disabled-led organisations are currently under-represented in Arts Council England National Portfolio Organisations and all major museums.<sup>35</sup>

The larger majority of artists/writers contributing to the current study had not received any income from

<sup>33</sup> Morris, J. (2011). *Rethinking Disability Policy*. London: JRF

<sup>34</sup> JRF (2012). *Monitoring Poverty and Social Exclusion*. London: JRF University of York (2004). *The Employment of Disabled People in the Public Sector: a review of the data and literature*. DRC/University of York

<sup>35</sup> Parkinson, A. (2013). *Equality and diversity within the arts and cultural sector in England. Evidence and literature review*. Consilium Research and Consultancy/ACE

their professional practice during the past six months, yet expressed a keen desire to do so. Although many were volunteers with arts organisations, few had succeeded in gaining any paid employment. The Access to Work scheme may help to bridge this gap. It provides money for disabled people to pay for aids and adaptations they need to access and retain a job, specialist equipment, support and transport. It is particularly relevant where aid and adaptations required are beyond the 'reasonable adjustments' an employer must make under the Equality Act. However, the Access to Work scheme has been criticised for being overly bureaucratic and under-publicised, known as 'the best kept secret' of the government<sup>36</sup>. Individual artists/writers making an application to this scheme may therefore require considerable support in negotiating the process.

## RECOMMENDATIONS

### Organisational:

- » Organisations are recommended to allocate additional time and resource in supporting those artists/

<sup>36</sup> DWP (2011). *Getting in, staying in and getting on: disability employment support for the future*. London: DWP

- » At a policy level, Arts Council England might also support the professional development of disabled and marginalised artists/writers via the following suggested means: increased numbers of arts graduate traineeships;

writers to access relevant funding streams, including e.g. grants and commissions; bursaries and/or mentorships; skills development courses and workshops; assistance with purchasing equipment and materials; paid employment opportunities

- » Organisations are also recommended to review current volunteering and personnel recruitment policies, in order to ensure fair representation across staff teams
- » Organisations are recommended to investigate all means for providing increased professional development for disabled and marginalised artists/writers, including e.g. individual coaching and mentoring schemes; bursaries and competitions; IT skills training; workshop delivery training; advice and support with funding proposals and grant applications; increased opportunities to exhibit, perform, publish and sell artwork.

### Arts Council England:

- » Arts Council England should consider how best to encourage arts programming that has an appropriate balance of material reflecting the diversity of our current society, including i.e. age, gender, ethnicity, economic status, health and social circumstance

encouraging central government to fund apprenticeship schemes across the sector; improved guidelines for DWP staff and equality training for Disability Employment Advisers

» Finally, artists and organisations suggest there is an urgent need for a more flexible and responsive approach to gaining intermittent earned income. Arts Council England is therefore advised to consult with DWP regarding a review of the Work Capability Assessment - for disabled artists and writers in particular - in order to explore the means for supporting irregular payments to individuals, yet without jeopardising benefit support.



Established in 2007 and based in Brighton, Creative Future aims to raise aspiration and artistic excellence amongst marginalised artists and writers, including those individuals who may lack opportunities due to disability, poor health or social circumstance. Through the delivery of its national exhibitions, mentoring programmes, professional development opportunities and accompanying events, Creative Future aspires to challenge the perceptions of artists, participants and audiences alike.

Following a pilot study in 2014, Creative Future achieved funding from Arts Council England and Brighton & Hove City Council for its 'Fair Access to the Arts' project, with the ambition to increase access to the arts for disabled and/or marginalised adults. The first stage in this project was to identify those barriers - internal and

external - experienced by artists and writers when accessing mainstream arts opportunities and as described in the findings of the present study.

Arts Council England suggests there is a need to recognise that "art placed in the margins through structural barriers and antiquated and exclusive approaches has to be brought to the centre of our culture and valued accordingly." In support of this viewpoint, the Creative Case for Diversity (2010) demanded three interlocking progressions within and across the arts.<sup>37</sup>

**i. Equality:** There has to be a continued drive for equality to remove barriers in the arts world, releasing and realising potential and helping to transform the arts so that they truly reflect the reality of the diverse country that we have become but still do not fully recognise.

**ii. Recognition:** There has to be a new conversation that attempts through various means to resituate diverse artists, both historically and theoretically, at the centre of British art – whether that is the performing arts, the visual arts, combined arts, music, literature or film.

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<sup>37</sup> ACE (2011a). *What is the Creative Case for diversity?* London: ACE



**iii. A new vision:** A new framework is needed for viewing diversity, one that takes it out of a negative or 'deficit' model and places it in an artistic context. Diversity becomes not an optional extra but part of the fabric of our discussions and decisions about how we encourage an energetic, relevant, fearless and challenging artistic culture.

In spite of these ambitions, it remains the case that within our present society, albeit with its rich and diverse communities, certain groups are more respected and valued than others. Unfortunately, such inequality is on the increase and more particularly for those attempting to enter the arts. In 2010, New Deal of the Mind noted "employment in the creative industries is becoming a prerogative of the privileged, and that entry into the profession is largely confined to those who can afford unpaid internships or who have access to those in a position to get them into work."<sup>38</sup> How then might marginalised artists/writers access professional development and/or paid employment opportunities?

Findings from the present study concur with those described in the literature reviewed, including the continuing predominance of physical, economic and social barriers for disabled and/

or marginalised individuals accessing arts activity. There is an evident need to dismantle those barriers that exclude the widest participation in the arts. Issues of class, gender, ethnicity, disability, health or social circumstance continue to prevent numerous individuals from enjoying high quality artistic experiences as audience members, participants and/or creators.

The research suggests the removal of attitudinal and environmental barriers to arts participation and professional development will require far reaching change in society's values and practices, however those arts organisations engaged in this investigation are making important steps in support of positive change. From the findings, it is hoped therefore Arts Council England, Creative Future and its partner arts organisations might work together to develop robust evidence based policy, leading to meaningful, targeted interventions and professional development opportunities for marginalised artists and writers.

Within the confines of the present study, the surface has been lightly scratched - at least in terms of research - and has naturally prompted more questions than it may have answered. However, through a review of the literature, findings from the online survey, interviews and focus groups, it is hoped this investigation has provided at least some insight into

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<sup>38</sup> Gunnel, B. and Bright, M. (2010). *Creative Survival in Hard Times*. London: New Deal of the Mind

those barriers preventing disabled and/or marginalised individuals from accessing arts activities and professional development opportunities. Importantly, it has provided a rich source of data for discussion and reflection, leading to a greater understanding of the challenges apparent for any organisation aiming to promote diversity and equality across the arts.

“ Life can turn round and bite you when you least expect it. It can be like the end of the world. You might have a doctor, you might have health professionals but where is everything else that makes us a human being? Just to have access to things like this, another avenue can open up. That is not the end, somebody can offer you something that isn't to do with physical patching up. It is vital that such activity is there for people.”

**Artist Interviewee**, August 2015



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## 8.1 KEY PARTNER ARTS ORGANISATIONS

Fabrica	<a href="http://fabrica.org.uk/">http://fabrica.org.uk/</a>
New Writing South	<a href="https://www.newwritingsouth.com/">https://www.newwritingsouth.com/</a>
Pallant House Gallery	<a href="http://www.pallant.org.uk/">http://www.pallant.org.uk/</a>
Photoworks	<a href="http://photoworks.org.uk/">http://photoworks.org.uk/</a>
Project Art Works	<a href="http://projectartworks.org/">http://projectartworks.org/</a>
Towner	<a href="http://www.townereastbourne.org.uk/">http://www.townereastbourne.org.uk/</a>

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## 8.2 ORGANISATIONS ENGAGED THROUGH DELIVERY OF ONLINE SURVEY

A Band of Brothers	<a href="http://abandofbrothers.org.uk/">http://abandofbrothers.org.uk/</a>
Accentuate	<a href="http://www.accentuateuk.org/">http://www.accentuateuk.org/</a>
Action Space	<a href="http://actionspace.org/">http://actionspace.org/</a>
Acton Arts Forum	<a href="http://actonartsforum.org/">http://actonartsforum.org/</a>
Age of Creativity	<a href="http://www.ageofcreativity.co.uk/">http://www.ageofcreativity.co.uk/</a>
Anvil Press Poetry	<a href="http://www.anvilpresspoetry.com/">http://www.anvilpresspoetry.com/</a>
Apple and Snakes	<a href="http://www.applesandsnakes.org/">http://www.applesandsnakes.org/</a>
Art Beat	<a href="http://www.susanhodgetts.co.uk/">http://www.susanhodgetts.co.uk/</a>
Art in Mind	<a href="http://www.artinmind.co.uk/">http://www.artinmind.co.uk/</a>
Art Stop	<a href="http://www.artstop.co.uk/">http://www.artstop.co.uk/</a>
Art Venture	<a href="http://www.art-venture.co.uk/">http://www.art-venture.co.uk/</a>
Artha and Martha	<a href="http://www.arthur-and-martha.co.uk/">http://www.arthur-and-martha.co.uk/</a>
ARTHOUSE Meath	<a href="http://www.arthousemeath.com/">http://www.arthousemeath.com/</a>
Arts and Minds	<a href="http://artsandminds.org.uk">http://artsandminds.org.uk</a>
Arts Council England	<a href="http://www.artscouncil.org.uk/">http://www.artscouncil.org.uk/</a>
Artspace Brighton	<a href="http://www.bhcommunityworks.org.uk/">http://www.bhcommunityworks.org.uk/</a>
Artwork	<a href="http://www.artwork.org.uk/">http://www.artwork.org.uk/</a>
Arvon Foundation	<a href="http://www.arvon.org/">http://www.arvon.org/</a>
B&H Black History Month	<a href="http://www.brightonblackhistorymonth.org.uk/">http://www.brightonblackhistorymonth.org.uk/</a>
Bethlem Gallery	<a href="http://bethlemgallery.com/">http://bethlemgallery.com/</a>
Big Issue	<a href="https://www.bigissue.org.uk/">https://www.bigissue.org.uk/</a>
Bloodaxe Books	<a href="http://www.bloodaxebooks.com/">http://www.bloodaxebooks.com/</a>
Blue SCI	<a href="http://www.bluesci.org.uk/">http://www.bluesci.org.uk/</a>
Brighton Dome Arts Development	<a href="http://brightondome.org/">http://brightondome.org/</a>

Brighton Health & Wellbeing Centre	<a href="http://www.wellbeing-centre.org/">http://www.wellbeing-centre.org/</a>
Brighton Museum	<a href="http://brightonmuseums.org.uk/">http://brightonmuseums.org.uk/</a>
Brighton University	<a href="https://www.brighton.ac.uk/">https://www.brighton.ac.uk/</a>
Carousel	<a href="http://www.carousel.org.uk/">http://www.carousel.org.uk/</a>
Chipmunka Publishing	<a href="http://chipmunkapublishing.co.uk/">http://chipmunkapublishing.co.uk/</a>
Clean Break	<a href="http://www.cleanbreak.org.uk/">http://www.cleanbreak.org.uk/</a>
Community Learning & Skills Service	<a href="http://www.lbwfadultlearning.co.uk/">http://www.lbwfadultlearning.co.uk/</a>
Contemporary Visual Arts Network	<a href="http://www.cvan.org.uk/">http://www.cvan.org.uk/</a>
CoolTan Arts	<a href="http://www.cooltanarts.org.uk/">http://www.cooltanarts.org.uk/</a>
Counterpoint	<a href="http://counterpointsarts.org.uk/">http://counterpointsarts.org.uk/</a>
Creative Alternatives	<a href="http://www.creativealternatives.org.uk/">http://www.creativealternatives.org.uk/</a>
Creative Minds	<a href="http://www.creativemindsproject.org.uk/">http://www.creativemindsproject.org.uk/</a>
Creative Response	<a href="http://www.creativeresponsearts.org/">http://www.creativeresponsearts.org/</a>
Creative Waves	<a href="http://www.creativewaves.co.uk/">http://www.creativewaves.co.uk/</a>
Crisis	<a href="http://www.crisis.org.uk/">http://www.crisis.org.uk/</a>
Curartive	<a href="http://curartive.org/">http://curartive.org/</a>
Disability Arts Online	<a href="http://www.disabilityartsonline.org.uk/">http://www.disabilityartsonline.org.uk/</a>
Eclipse Theatre Company	<a href="http://ecliptheatre.org.uk/">http://ecliptheatre.org.uk/</a>
Evolution Arts	<a href="http://www.evolutionarts.org.uk/">http://www.evolutionarts.org.uk/</a>
Faber & Faber	<a href="http://www.faber.co.uk/">http://www.faber.co.uk/</a>
First Story	<a href="http://www.firststory.org.uk/">http://www.firststory.org.uk/</a>
Forward Arts Foundation	<a href="http://www.forwardartsfoundation.org/">http://www.forwardartsfoundation.org/</a>
Friends Centre	<a href="http://www.friendscentre.org/">http://www.friendscentre.org/</a>
Grace Eyre	<a href="http://www.grace-eyre.org/">http://www.grace-eyre.org/</a>
Graeae	<a href="http://www.graeae.org/">http://www.graeae.org/</a>
Henry Boxer Gallery	<a href="http://www.outsiderart.co.uk/">http://www.outsiderart.co.uk/</a>
Hospital Art Studio	<a href="http://www.hospitalartstudio.co.uk/">http://www.hospitalartstudio.co.uk/</a>
Impact Initiatives	<a href="http://impact-initiatives.org.uk/">http://impact-initiatives.org.uk/</a>
Koestler Trust	<a href="http://www.koestlertrust.org.uk/">http://www.koestlertrust.org.uk/</a>
Ladder to the Moon	<a href="http://www.laddertothe moon.co.uk/">http://www.laddertothe moon.co.uk/</a>
Leftfoot Creative Arts	<a href="http://www.leftfootcreativearts/">http://www.leftfootcreativearts/</a>
Lapidus	<a href="http://www.lapidus.org.uk/">http://www.lapidus.org.uk/</a>
Leonard Cheshire Disability	<a href="https://www.leonardcheshire.org/">https://www.leonardcheshire.org/</a>
Lighthouse Support and Recovery	<a href="http://www.mindcharity.co.uk/">http://www.mindcharity.co.uk/</a>
Lime Arts in Health	<a href="http://limeart.org/">http://limeart.org/</a>
Literature Works	<a href="http://literatureworks.org.uk/">http://literatureworks.org.uk/</a>
London Art Therapy Centre	<a href="http://arttherapycentre.com/">http://arttherapycentre.com/</a>
London Arts in Health Forum	<a href="http://www.lahf.org.uk/">http://www.lahf.org.uk/</a>
Made Corrections	<a href="http://www.madecorrections.com/">http://www.madecorrections.com/</a>
Marlborough Theatre	<a href="http://www.marlboroughtheatre.org.uk/">http://www.marlboroughtheatre.org.uk/</a>
MENCAP	<a href="https://www.mencap.org.uk/">https://www.mencap.org.uk/</a>
MIND	<a href="http://www.mind.org.uk/">http://www.mind.org.uk/</a>
MINDOUT	<a href="http://www.mindout.org.uk/">http://www.mindout.org.uk/</a>
Miss Represented	<a href="http://brightondome.org/">http://brightondome.org/</a>
Mslexia	<a href="https://mslexia.co.uk/">https://mslexia.co.uk/</a>
Myriad Editions	<a href="http://www.myriadeditions.com/">http://www.myriadeditions.com/</a>
NAHW	<a href="http://www.artshealthandwellbeing.org.uk/">http://www.artshealthandwellbeing.org.uk/</a>
Not Shut Up	<a href="http://www.notshutup.org/">http://www.notshutup.org/</a>
Open to All	<a href="http://www.opentoalltraining.co.uk/">http://www.opentoalltraining.co.uk/</a>

Peepal Tree Press	<a href="http://www.peepaltreepress.com/">http://www.peepaltreepress.com/</a>
Phoenix	<a href="http://www.phoenixbrighton.org/">http://www.phoenixbrighton.org/</a>
Poet in the City	<a href="http://www.poetinthe.city.co.uk/">http://www.poetinthe.city.co.uk/</a>
Queenspark Books	<a href="http://www.queensparkbooks.org.uk/">http://www.queensparkbooks.org.uk/</a>
Richmond Fellowship	<a href="http://www.richmondfellowship.org.uk/">http://www.richmondfellowship.org.uk/</a>
RUSH	<a href="http://rushphilanthropic.org/">http://rushphilanthropic.org/</a>
Shake the Dust	<a href="http://shake-the-dust.co.uk/">http://shake-the-dust.co.uk/</a>
SHAPE Arts	<a href="https://www.shapearts.org.uk/">https://www.shapearts.org.uk/</a>
Shelter	<a href="http://england.shelter.org.uk/">http://england.shelter.org.uk/</a>
SLAM	<a href="http://www.slam.nhs.uk/">http://www.slam.nhs.uk/</a>
Social Spider	<a href="http://socialspider.com/">http://socialspider.com/</a>
Sound Minds	<a href="http://www.soundminds.co.uk/">http://www.soundminds.co.uk/</a>
South East Arts and Health	<a href="http://www.seah.org.uk/">http://www.seah.org.uk/</a>
Spanner in the Works	<a href="http://spannerintheworks.org.uk/">http://spannerintheworks.org.uk/</a>
Spread the Word	<a href="https://www.spreadtheword.org.uk/">https://www.spreadtheword.org.uk/</a>
Start in Salford	<a href="http://www.startinsalford.org.uk/">http://www.startinsalford.org.uk/</a>
Start2	<a href="http://www.start2.co.uk/">http://www.start2.co.uk/</a>
Studio 3 Arts	<a href="http://www.studio3arts.org.uk/">http://www.studio3arts.org.uk/</a>
Survivors Poetry	<a href="http://www.survivorspoetry.org/">http://www.survivorspoetry.org/</a>
Sussex Arts Marketing	<a href="http://www.sam-culture.com/">http://www.sam-culture.com/</a>
Sussex Partnership Trust	<a href="http://www.sussexpartnership.nhs.uk/">http://www.sussexpartnership.nhs.uk/</a>
Sussex Recovery College	<a href="https://www.sussexrecoverycollege.org.uk/">https://www.sussexrecoverycollege.org.uk/</a>
Synergy Creative Community	<a href="http://www.synergycreative.org.uk/">http://www.synergycreative.org.uk/</a>
The Basement	<a href="http://www.thebasement.uk.com/">http://www.thebasement.uk.com/</a>
The Carers Centre	<a href="http://www.thecarerscentre.org/">http://www.thecarerscentre.org/</a>
The Literary Consultancy	<a href="https://literaryconsultancy.co.uk/">https://literaryconsultancy.co.uk/</a>
The Poetry School	<a href="http://www.poetryschool.com/">http://www.poetryschool.com/</a>
The Well Made Project	<a href="https://www.facebook.com/TheWellMadeProject/">https://www.facebook.com/TheWellMadeProject/</a>
They Eat Culture	<a href="http://theyeatculture.org/">http://theyeatculture.org/</a>
Thresholds Forum	<a href="http://blogs.chi.ac.uk/shortstoryforum/">http://blogs.chi.ac.uk/shortstoryforum/</a>
United Response	<a href="http://www.unitedresponse.org.uk/">http://www.unitedresponse.org.uk/</a>
Unlimited	<a href="http://weareunlimited.org.uk/">http://weareunlimited.org.uk/</a>
Unlocking Your Creativity	<a href="http://www.susanhodgetts.co.uk/">http://www.susanhodgetts.co.uk/</a>
Voluntary Arts	<a href="http://www.voluntaryarts.org/">http://www.voluntaryarts.org/</a>
What the Dickens	<a href="https://www.whatthedickens.org/">https://www.whatthedickens.org/</a>
Writers' Centre Norwich	<a href="http://www.writerscentrenorwich.org.uk/">http://www.writerscentrenorwich.org.uk/</a>
Writing East Midlands	<a href="http://www.writingeastmidlands.co.uk/">http://www.writingeastmidlands.co.uk/</a>
Writing West Midlands	<a href="http://www.writingwestmidlands.org/">http://www.writingwestmidlands.org/</a>





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# I. PRELIMINARY REVIEW OF STUDIES

STUDY/SOURCE	DESIGN	KEY FINDINGS	COMMENTS
<p>“Re-imagine: improving access to the arts, galleries and museums for people with learning disabilities.”</p> <p>Lemos&amp;Crane (2015). City Bridge Trust, London</p>	<ul style="list-style-type: none"> <li>» Large scale consultation study</li> <li>» Online questionnaire delivered to 81 museums, art galleries, theatres and other arts organisations across the UK</li> <li>» Responses from 49 organisations working with learning disabled adults</li> <li>» Case studies sought from Museums Association, to inform future policy</li> <li>» Findings will inform Lemos&amp;Crane’s ongoing social research</li> </ul>	<ul style="list-style-type: none"> <li>» 46% mainstream (non-disability) respondent organisations offer no current or ongoing activity for people with learning disabilities</li> </ul> <p>Barriers to providing arts activities for people with learning disabilities: marketing and recruitment; funding for artists/deliverers with specific skills and experience; staff expertise; retaining contact with individuals and groups</p>	<ul style="list-style-type: none"> <li>» Adults with learning disabilities are particularly underserved by the arts, as cultural organisations find them difficult to reach, outside of the education system</li> <li>» Few mainstream organisations have an embedded, publicised, ongoing stream for people with learning disabilities or facilities for those with learning disabilities to access public events</li> <li>» Landscape described ‘halting and patchy’</li> </ul>
<p>“Beyond the Barriers: A report into Employment Support Allowance (ESA) and the Work Programme for adults with long term health conditions and/or impairments.”</p> <p>Benstead, S., Marsh, S., Richardson, C., Cartwright, C., Hale, C. and Smith, R. (2014). Spartacus Network</p>	<ul style="list-style-type: none"> <li>» Large scale quantitative study of barriers to employment facing adults in receipt of e.g. ESA, AA and/or DLA</li> <li>» Online and paper survey</li> <li>» 1,200 individual responses</li> <li>» Review and analysis of responses</li> </ul>	<ul style="list-style-type: none"> <li>» Conditionality regime does not address barriers to participation</li> <li>» Support service does not refer to claimant’s assessment of needs</li> <li>» Unhelpful conflation of disability with long term worklessness/unemployment</li> <li>» Disabled people’s skills and motivation are often lost through the Work Programme</li> </ul>	<ul style="list-style-type: none"> <li>» Financial penalties do not encourage recipients back into regular employment</li> <li>» Call for a more rational approach based on recipients planning and commissioning their personalised/individual support</li> <li>» Recognition that caring and volunteering are as valuable a contribution to society as paid employment</li> </ul>
<p>“Creative Future: Barriers to Access Survey”</p> <p>De-Light, D. (2014). Creative Future, Brighton</p>	<ul style="list-style-type: none"> <li>» Small scale quantitative pilot study</li> <li>» Online and paper questionnaire</li> <li>» Responses from 49 disabled and/or marginalised artists/writers</li> <li>» Summary analysis of responses</li> </ul>	<p>Barriers to access and arts participation: cost (60%); poor health (48%); travel difficulties (40%); lack of confidence (24%)</p> <p>Support needed to reduce barriers: personal support/buddy (33%); financial support (15%); improved marketing (13%)</p>	<ul style="list-style-type: none"> <li>» Limitations re. number of returns</li> <li>» Quantitative survey only; need for mixed methods study with in-depth qualitative analysis</li> <li>» Small scale survey conducted in-house; need for larger scale externally conducted research study</li> <li>» Findings regarding barriers to access have close correlations with other studies</li> </ul>

## » 10. APPENDICES

STUDY/SOURCE	DESIGN	KEY FINDINGS	COMMENTS
<p>“Evaluation of the Shape Creative Steps programme: supporting change and impact.” Cobweb Consulting (2013). Shape/HLF</p>	<p>Rigorous evaluation (including demographic, socio-economic and policy context re. employment issues for disabled artists and workers in the creative industries) completed via:</p> <ul style="list-style-type: none"> <li>»» Literature review around learning disability and the creative industries</li> <li>»» Statistical analysis of official figures</li> <li>»» Analysis of annual monitoring returns from Shape to Big Lottery Fund</li> <li>»» Interviews and questionnaires (10)</li> </ul>	<p>Main barriers for disabled people seeking employment in the arts:</p> <ul style="list-style-type: none"> <li>»» Employer concerns re. additional resources</li> <li>»» Limited opportunities for people with (and without) impairments</li> <li>»» Widespread discrimination against disabled people.</li> </ul> <p>Core strategies for improving opportunities:</p> <ul style="list-style-type: none"> <li>»» Increased graduate traineeships</li> <li>»» Mentoring programmes</li> <li>»» Sector disability awareness programme.</li> </ul>	<p>Research mirrors issues raised by Creative Steps:</p> <ul style="list-style-type: none"> <li>»» Concerns about volunteering and unpaid work</li> <li>»» Disability inclusion strategies need to focus on improving opportunities for enterprise and self-employment as well as improving access to mainstream employers</li> </ul> <p>Also echoes points made by ACE (1999) to Select Committee for Education and Employment.</p>
<p>“Equality and diversity within the arts and cultural sector in England: evidence and literature review.” Parkinson, A., Buttrick, J. and Wallis, A., Consilium Research &amp; Consultancy (2013)</p>	<p>Comprehensive literature review commissioned by ACE, in support of Creative Case for Diversity; 146 studies related to arts and cultural sector and including museums and libraries</p> <p>Focus upon four key topics:</p> <ul style="list-style-type: none"> <li>»» Arts and cultural participation</li> <li>»» Arts and cultural audiences</li> <li>»» The arts and cultural workforce</li> <li>»» Access to arts and cultural funding.</li> </ul> <p>Each topic explored across each of groups protected by equalities legislation plus socio-economic and educational attainment characteristics.</p>	<p>Patterns of arts and cultural engagement largely dictated by e.g. cost, access and transport which, unaddressed, can become barriers. Negative experiences of practical issues create a vicious circle which further depresses demand. Economic barriers to participation can be more sharply felt by disabled/marginalised groups due to increased likelihood of living in low income household.</p> <p>Between 2008/09 and 2011/12, small increase in proportion of creative and cultural workforce with disabilities. However, disabled employees and in NPO’s and Major partner museum portfolio. Main challenge for arts and cultural sector is to understand diverse support needs of disabled and/or marginalised groups to both enter and remain in employment.</p>	<p>Majority of studies explored equality and diversity across more than one protected group. For studies which focused on one protected group the most frequent related to: disability, race, age and sex/gender. Fewer studies focused specifically on the protected groups of sexual orientation and religion and/or belief. No studies identified specific to the arts and cultural sector relating to: pregnancy and maternity; marriage or civil partnership; gender re-assignment.</p> <p>Reports cited in review suggest need to view inequality across a number of protected characteristics with socio-economic status a key, cross-cutting feature. Evidence highlights need to avoid static, one-dimensional view of inequality which under-emphasises complex interplay of diversity dynamics within arts /cultural sector and society more broadly.</p>

STUDY/SOURCE	DESIGN	KEY FINDINGS	COMMENTS
<p>“Barriers to disabled people’s participation in and access to the arts in Northern Ireland.”</p> <p>MORI Ireland (2007). Arts Council of Northern Ireland, Belfast</p>	<ul style="list-style-type: none"> <li>» Large scale mixed methods study</li> <li>» Seven focus groups conducted with 45 individual disabled audience members/participants/artists</li> <li>» In-depth interviews with 20 disabled audience members/participants/artists</li> <li>» In-depth interviews with 20 local councils/arts venues</li> <li>» Telephone survey conducted with sample of 500 disabled people</li> </ul>	<p>Barriers to arts participation: transport; physical access; availability of information; cost; limited number and/or type of activities available; limited artist opportunities</p> <p>Support needed to reduce barriers: review of intellectual and physical access of all arts programmes; greater opportunities for disabled artists to exhibit/publish/perform; greater collaboration needed across agencies; awareness training required for arts professionals</p>	<ul style="list-style-type: none"> <li>» Rigorous mixed methods design with inclusion of disabled artists</li> <li>» Quantitative survey via telephone to ensure maximum potential response</li> <li>» Findings used to shape ACNI policy</li> <li>» Findings regarding barriers to access have close correlations with other studies</li> </ul>
<p>“Doing, showing and going: MENCAP’s arts strategy.”</p> <p>Garside, G. (2002). MENCAP</p>	<ul style="list-style-type: none"> <li>» Large scale MENCAP consultation (2001-02) to develop arts strategy</li> <li>» Quantitative questionnaire completed by 1,059 adults of whom 92.4% were learning disabled adults</li> <li>» Creative consultation meetings and workshops held across UK</li> <li>» Responses used to inform delivery of ongoing MENCAP arts strategy</li> </ul>	<p>Barriers to access and arts participation: cost (17.9%); lack of information (17.7%); transport (16.8%); attitudinal barriers (13.3%); unsuitable time (11.1%); nobody to accompany (10.8%)</p> <p>Support needed to reduce barriers: review of all arts programmes; personal support scheme; increased opportunities for learning disabled artists to exhibit/perform; collaboration needed across arts organisations/agencies; training required for arts professionals/organisations</p>	<ul style="list-style-type: none"> <li>» Extremely high response rate as a result of wholly inclusive, consultative approach</li> <li>» Difficult to ascertain level of support given to respondents, as noted in report</li> <li>» Findings regarding barriers to access have close correlations with other studies</li> </ul>
<p>“Barriers to participation in culture, arts and leisure.”</p> <p>Independent Research Solutions (2003). Department for Culture, Leisure and Arts, Northern Ireland</p>	<ul style="list-style-type: none"> <li>» Large scale qualitative study</li> <li>» Focus groups (35) conducted with disabled and/or marginalised adults</li> <li>» Key informant interviews (12) conducted with steering group members and/or policymakers</li> <li>» Review and analysis of responses</li> </ul>	<p>Barriers to participation: differences in levels of accessibility; time; costs; location; awareness of services; electronic delivery of services; contact with service providers; consultation facilities; perceptions of eligibility; cooperation between agencies; issues relating to funding applications</p> <p>Support needed to reduce barriers: programming to reflect diversity of population; review of intellectual and physical access for all arts/cultural programmes; pilots to engage with non-attendees/participants; greater collaboration across agencies; awareness training for arts professionals</p>	<ul style="list-style-type: none"> <li>» Robust methodology, reflecting diversity of population and potential arts participants</li> <li>» Quantitative study needed to further investigate/add rigour to qualitative findings</li> <li>» Findings used to shape future DCLA policy</li> <li>» Findings regarding barriers to access have close correlations with other studies</li> </ul>

## II. PARTICIPANT INFORMATION SHEET



[www.creativefuture.org.uk](http://www.creativefuture.org.uk)



### CREATIVE FUTURE RESEARCH STUDY

Creative Future has been awarded a grant from the Arts Council England and Brighton & Hove City Council for our project 'Fair Access to the Arts.' The project's aim is to increase the access for marginalised and disabled artists to take part in mainstream arts opportunities. The first stage of this project is to identify the barriers that marginalised and disabled artists and writers face when accessing mainstream arts opportunities.

Creative Future has now commissioned a researcher, Susan Potter, to examine the barriers that such artists face when trying to access creative opportunities. These might be external barriers (e.g. cost, poor health, physical access issues) or internal barriers (e.g. lack of confidence, low self-esteem). The research study will include four separate but closely interlinking strands:

- » Short online survey for artists/makers/writers
- » Six focus group meetings with artists/makers/writers
- » Six interviews with individual artists/makers/writers
- » Six interviews with key partners and/or arts organisations.

All data will then be analysed and the findings will be included in a report written during October 2015. This report will be used to approach regional arts agencies to suggest ways to overcome the barriers identified by the research, in order to increase opportunities for marginalised and disabled artists. The findings will also be fed back to Arts Council England, local, regional and national government. The research will be available for all to read on the Creative Future website.

We invite you to take part in this important piece of research, which we hope will make a difference to the ways arts organisations deliver their programmes, while opening up new and exciting opportunities for artists and arts professionals. If you would like further information about the research study and/or the work of Creative Future, please contact Dominique De-Light, Director of Creative Future (T. 01273 234780 or E. [dominique@creativefuture.org.uk](mailto:dominique@creativefuture.org.uk)).

# III. PARTICIPANT CONSENT FORM



[www.creativefuture.org.uk](http://www.creativefuture.org.uk)

## CREATIVE FUTURE RESEARCH STUDY: PARTICIPANT CONSENT

If you are happy to help us with the Creative Future Research Study, please read each of the following sections and circle the responses:

- |  |     |    |
|--|-----|----|
| I would like to help with the Creative Future Research Study   | yes | no |
| I am happy to be interviewed by researcher Susan Potter  | yes | no |
| I am happy to have my comments used in the research report   | yes | no |
| I understand that anything I say will be used anonymously, while my personal details will not be used at any point | yes | no |
| I understand that all data collected will be recorded, stored safely at all times and used only for this study.    | yes | no |

Participant's Name:

Participant's Signature:

Researcher's Name: Susan Potter

Researcher's Signature: *Susan Potter*

Date:

# IV. PARTICIPANT ONLINE QUESTIONNAIRE



[www.creativefuture.org.uk](http://www.creativefuture.org.uk)



## CREATIVE FUTURE RESEARCH STUDY: CONTENT FOR ONLINE ARTIST SURVEY

With generous support from Arts Council England, Creative Future is conducting research to find out what barriers prevent marginalised and disabled people from accessing arts opportunities. We invite you to share your experiences and recommendations in this short online survey.

If you also wish to be entered into our prize draw with a chance to win £60, please add your name and contact details at the end of the survey. Winners will be notified at the end of October 2015.

We define artist as anyone who is regularly making art - for pleasure or as a profession - regardless of artform. This could include but is not limited to: visual art, creative writing, theatre, circus, filmmaking, dance, or music. We have focused on visual artists and writers for this survey, as Creative Future currently works with these artforms. However, you can still complete the survey if you work in other artforms.

We thank you for your time and support with this valuable research.

### **SECTION A: PLEASE TELL US ABOUT YOURSELF**

#### **1 Are you?**

- Male
- Female
- Other (please describe)  
.....
- Prefer not to say

#### **2 What is your age group?**

- Under 21
- 21 - 30
- 31 - 45
- 46 - 55
- 56 - 65
- 66 - 75
- Over 75
- Prefer not to say

#### **3 What is your ethnic background?**

- White British
- White Other
- Asian or Asian British
- Black or Black British
- Chinese or Chinese British
- Mixed Ethnicity
- Other ethnic group (please describe)  
.....
- Prefer not to say

#### **4 What is your home postcode?**

.....

#### **5 How did you find out about this survey?**

.....

**6 Do you experience any of the following issues?**

(please tick all that apply)

- Mental health issue
- Physical disability
- Learning disability
- Sensory disability
- Long term life limiting conditions/illness
- Being homeless or living in temporary accommodation
- Substance misuse
- Long term unemployment (6 months+)
- Being a survivor of abuse
- Being 65+
- Being a carer
- Being a care leaver
- Being part of the LGB&T community
- Being part of the BAME community
- Being an offender or ex-offender
- Being a refugee
- Other (please describe)
- .....
- Prefer not to say

**7 Do you consider yourself to be disabled?**

- Yes
- No
- Prefer not to say

**8 Do you consider yourself to be marginalised?**

- Yes
- No
- Prefer not to say

**9 Do you describe yourself as an artist?**

- Yes
- No
- Other (please describe)
- .....
- Prefer not to say

**SECTION B: PLEASE TELL US ABOUT YOUR TAKING PART IN ARTS ACTIVITIES**

**10 How many times have you taken part in any of the following during the past six months? (Not at all; 1-2 times; 3-5 times; 6 times or more)**

- Visual arts workshop
- Writing workshop
- Performance workshop
- Talk about visual arts/artist
- Talk about poet or poetry/writing or writer
- Talk about performance art/artist
- Accessed online arts/writing networks
- Accessed online arts/writing websites, blogs or podcasts
- Engaged in online arts/writing courses
- Other arts activity (please describe)
- .....

- Access to and/or location of venue
- Admission cost(s)
- Travel cost(s)
- Poor health
- Lack of confidence
- Lack of information
- Lack of friendliness at venue
- Lack of physical access at venue
- Lack of understanding at venue
- Lack of and/or expense of internet access
- Not really interested
- Other (please describe)

**11 What issues prevent you from taking part in arts activities? (not an issue; often an issue; always an issue)**

**12 What three things might encourage you to take part in arts activities more often?**

- a).....
- b).....
- c).....





## **SECTION C: PLEASE TELL US ABOUT YOUR WORK AS AN ARTIST/CREATIVE PERSON**

### **13 Have you completed any of the following during the past six months?**

(Not at all; 1-2 times; 3-5 times; 6 times or more)

- Entered your work into a competition
- Submitted your work to an exhibition
- Submitted your work for publication
- Performed or had your work performed in public
- Been exhibited/published
- Sold your own artwork/writing
- Joined an on-line creative forum
- Received mentoring or coaching for your creativity
- Received professional training to support your practice
- Volunteered for an arts organisation
- Secured paid employment with an arts organisation
- Been commissioned to create art/written work by an arts organisation
- Been commissioned to facilitate an arts/writing workshop/event by an arts organisation
- Been commissioned to create art/written work by a non-arts organisation
- Been commissioned to facilitate an arts/writing workshop/event by a non-arts organisation

### **14 What support is most important to you in your work as an artist?**

(Not important; quite important; very important)

- Encouragement from my family and/or friends
- Being alerted to paid opportunities/competitions
- Being alerted to workshops and events
- Being part of an artists'/writers' network (online or with an organisation)
- Being paid appropriately for presenting

- my work
- Being paid for research and development
- Support with exhibiting/publishing my work
- Support with selling my artwork/writing
- Professional mentoring and/or coaching
- Specific skills training (e.g. IT skills, presentation skills, facilitation skills)
- Social events held at arts organisations
- Other (please describe)

.....

### **15 What creates the single greatest barrier for you as an artist? (please choose one option only)**

- Mental health issue
- Physical disability
- Learning disability
- Sensory disability
- Long term life limiting conditions/illness
- Being homeless or living in temporary accommodation
- Substance misuse
- Long term unemployment (6 months+)
- Being a survivor of abuse
- Being 65+
- Being a carer
- Being a care leaver
- Being part of the LGB&T community
- Being part of the BAME community
- Being an offender or ex-offender
- Being a refugee
- Other (please describe)

.....

Prefer not to say

### **16 What three things might help you to develop as an artist?**

- a).....
- b).....
- c).....

**SECTION D: PLEASE TELL US ABOUT WORKING WITH OUR PARTNER ORGANISATIONS**



**17 The following organisations deliver workshops and events for creative people in Sussex. Which ones have you already taken part in?** (please tick all that apply)

- Carousel
- Chichester Festival Theatre
- Creative Future
- Creative Future Literary Awards
- Fabrica
- Impact Art Fair
- New Writing South
- Pallant House Gallery/Outside In
- Photoworks
- Project Art Works
- Tight Modern
- Towner Art Gallery
- Brighton Dome
- Other (text box)

.....

**18 If you live outside of Sussex, where do you most often access creative workshops and events?**

Organisation .....

Location .....

**19 In what capacity have you taken part?** (please tick all that apply)

- General visitor
- Workshop participant
- Volunteer
- Training event participant
- Artwork displayed in exhibition
- Writing included in publication
- Paid commission as e.g. artist/maker/writer
- Paid work as e.g. admin/IT/front of house team/facilitator
- Performed work in public
- Other (please describe)

.....

**20 What three things might encourage you to take part in more of these programmes?**

- a).....
- b).....
- c).....

**21 Do you have any further comments about the challenges facing marginalised artists?**

.....

**22 Would you like to be entered into our prize draw?**

- Yes please
- No thanks

**23 Would you like to be added to the Creative Future mailing list?**

- Yes please
- No thanks
- Am already on mailing list

# V. ARTIST/WRITER INTERVIEW SCHEDULE

## CREATIVE FUTURE RESEARCH STUDY: ARTIST INTERVIEW SCHEDULE

- A Introduction**
  - Introduction to research study and interview format
  - Confirmation of participant consent
- B Topics for interview**
  - 1 Tell me something about you and your interest in the arts**
  - 2 Tell me about your visits to arts venues/organisations**
    - Where do you like to go for arts events/activities?
    - Why do you go to these places in particular?
    - What are the good things about organisation a/b/c?
    - What isn't so good about organisation a/b/c?
    - What might encourage you to visit/take part more?
  - 3 Tell me about your work as an artist/maker/writer**
    - Where do you like to go for e.g. workshops/support/meeting other artists?
    - What challenges do you face as an artist/maker/writer?
    - What sorts of activities might support your development?
  - 4 What advice would you give to any arts organisation planning to develop activities and events for creative people like yourself?**
- C Explaining next steps for research, thanks and goodbye**

# VI. FOCUS GROUP INTERVIEW SCHEDULE

## CREATIVE FUTURE RESEARCH STUDY: FOCUS GROUP SCHEDULE

- A Introduction (10-15 mins)**
  - Introduction to research study and focus group format
  - Confirmation of participant consent
  - Introductions of participants



Images circulated to stimulate topics for discussion  
Cloud blanks and pens circulated for capturing thoughts

**B Discussion (30-40 mins)**

**1 Tell me about your visits to arts venues/organisations**

Where do you like to go for arts events/activities?  
Why do you go to these places?  
What are the good things about organisation a/b/c?  
What isn't so good about organisation a/b/c?  
What might encourage you to visit/take part more?

**2 Tell me about your work as an artist/maker/writer**

What sorts of things might help your development?  
What sorts of things make life as an artist/maker/writer difficult?  
What might help you in your work as an artist/maker/writer?

**3 What advice would you give to any arts organisation planning to develop activities and events for creative people like yourselves?**

**C Next steps for research, thanks, vouchers and goodbyes (5-10 mins)**

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## VII. STAKEHOLDER/PARTNER INTERVIEW SCHEDULE

### CREATIVE FUTURE RESEARCH STUDY: NPO PARTNER/STAKEHOLDER INTERVIEW SCHEDULE

**A Introduction**

Introduction to research study and interview format  
Confirmation of participant consent

**B Topics for interview**

**1 Tell me about your role and your organisation**

**2 Tell me about your organisation's open access programmes**

What range of programmes are there on offer?  
How/where are these programmes advertised?  
Do you have any participant/artist development/engagement policies?  
Which of the following communities do you regularly engage with and/or find it challenging to engage with?