



## **Arts for all: opening doors to disabled people**

Ngā toi mo te katoa: whakapuare  
tatau mo te hunga hauā







Watching Touch  
Compass inspires you to  
imagine a more enlightened  
future; a future where  
people of all abilities  
integrate seamlessly.



*Angela Subramaniam*  
Audience member

# The arts are for everyone

This guide is aimed at artists, arts organisations and venues. It provides practical and long-term ways to increase access to the arts, market your events to the disabled community and build new audiences. It doesn't provide all the answers but it does present a snapshot of best practice from New Zealand and overseas. By opening your doors to disabled people, you will enhance your reputation as an inclusive and socially responsible organisation. That can only be good for business.

## Disability definition

The New Zealand Disability Strategy (2001) presents a long-term plan to change New Zealand from a disabling society to an inclusive society. It states:

“Disability is not something individuals have. What individuals have are impairments ... Disability is the process that happens when one group of people create barriers by designing a world only for their way of living, taking no account of the impairments other people have.”

The United Nations Convention on the Rights of Persons with Disabilities (Article 1) states:

“Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments, which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.”

In adopting this definition, *Arts For All | Ngā toi mo te katoa* discusses the physical and attitudinal barriers that prevent access to the arts in New Zealand. Indeed, most people at some point in their lives will experience disability, whether through illness, accident or age. Making the arts accessible therefore requires a commitment to opening the doors for everyone.

< PREVIOUS PAGE IMAGE:

Touch Compass dancers Tim Turner, Lusi Faiva and Jesse Johnstone-Steele in *Acquisitions*

Photo: John McDermott

It is important to remember that some people may have multiple impairments, some of which may be hidden. You cannot tell what someone's experience of disability is just by looking at them.

## Being accessible

There are many ways that artists, arts organisations and venues can be accessible to disabled people. This includes providing access to employment; representation in governance and decision-making; programming work by disabled artists; programming arts activities involving disabled people as participants; providing physical access to art spaces; and marketing arts events to disabled audiences and gallery/museum visitors. This approach is about involving all sections of the community on an equal basis at all levels of an organisation.

*Arts For All | Ngā toi mo te katoa* does not cover all of these subjects. It focuses on access to arts events. Here, therefore, access means making sure your services and arts activities—your venue, theatre, community hall, bookshop, gallery, museum—can be used and understood by disabled people. Physical access (e.g. ramps, toilets, parking, hearing loops) is the most obvious way of improving access but it's also about people's attitudes and actions, ticketing processes and marketing practice.

Above all, it's about ensuring everyone has the opportunity to enjoy and benefit from the full scope and experience of an arts event.



APPENDIX ONE: **Glossary of terms** (page 56) describes some of the words and phrases used in this book.

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## Foreword

Ngā kōrero a mua

### From Creative New Zealand ...

Research commissioned by Creative New Zealand in 2008<sup>1</sup> shows that most New Zealanders (86%) are involved in the arts, either as audience members or active participants. For many, going to arts events is a straightforward process: they buy tickets, drive to the venue and go to a show without a great deal of planning required.

Disabled people, however, often have to overcome significant barriers to get to the venue, and then to engage fully with the arts experience on offer. One in six people in New Zealand has a disability. Research conducted for this publication shows evidence that providing access and marketing arts events to disabled people will build audiences.

Creative New Zealand has published *Arts For All | Ngā toi mo te katoa* to provide a practical guide for artists and arts organisations wanting to become more accessible and build new audiences. It contributes significantly to two of Creative New Zealand's priorities: that New Zealanders are engaged in the arts and New Zealanders have access to high-quality arts experiences.

I am genuinely grateful to Arts Access Aotearoa for proposing this publication as something practical and useful we could do together, which would make a difference. I would also like to thank the many individuals and organisations who contributed their time and expertise to this publication.

Kia hora te mārino, kia whakapapa pounamu te moana, kia tere te kārohirohi.



**Stephen Wainwright**, Chief Executive

### From Arts Access Aotearoa ...

“Marketing to people with disabilities is about equal opportunity, equal access and the recognition that people with disabilities are valuable members of your audience.” These words come from *Access All Areas*, published by the Australia Council for the Arts in 1999 and the inspiration for *Arts For All | Ngā toi mo te katoa*.


At Arts Access Aotearoa, we believe that everyone has a right to creative expression and opportunities to participate in the arts—both as artists and audiences. We were delighted, therefore, when Creative New Zealand commissioned us to produce this guide. As well as building new audiences for the arts, we believe it has the potential to foster a more inclusive society—one that celebrates difference and cultural diversity.

During the first phase of this project, we conducted qualitative and quantitative research. This involved many individuals and organisations, and I am extremely grateful to everyone who took part so willingly. Many other individuals have shared their stories and expertise along the way, and my warm thanks to you all.

We have worked closely with the arts sub-committee of Wellington City Council's Disability Reference Group, and we valued their insights and feedback. Thanks also to Chapman Tripp for its valuable legal advice.

I would particularly like to thank Helen Bartle, Senior Advisor, Audience Development at Creative New Zealand for her vision and support, and for recognising the potential of this publication to make a positive difference and build new audiences for the arts.


Nāu te rourou, naaku te rourou, ka ora ai te ao toi.



**Marianne Taylor**, Executive Director

<sup>1</sup> *New Zealanders and the Arts: Attitudes, attendance and participation in 2008*

## Online resources

You can order or download copies of *Arts For All | Ngā toi mo te katoa* from the Creative New Zealand or Arts Access Aotearoa websites. Additional resources such as information sheets, checklists and news, are available online. Whenever you see this symbol  refer to [www.artsaccess.org.nz/index/php/arts-for-all](http://www.artsaccess.org.nz/index/php/arts-for-all). You can also download an accessible Word document from this site.

## For more information



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## Acknowledgements

*Arts For All | Ngā toi mo te katoa* was inspired by the Australia Council's publication *Access All Areas*. Creative New Zealand gratefully acknowledges permission from the Australia Council to use information provided in *Access All Areas*.

Writers: Iona McNaughton, Michele Powles

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Design: 4i's

Printed: 750

November 2009

ISBN 978-0-478-18558-4

## Disclaimer

The material in this publication is intended as a general guide only and should not be relied on as a substitute for technical, legal or other professional advice. While care has been taken in the preparation of this material, the writers and publishers do not accept responsibility for any errors or omissions, or for the result of any actions taken on the basis of this information.

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“

We're committed to ensuring everyone will have access when the redeveloped gallery is opened in 2011. As well as offering a range of accessible programmes, we're engaging with the disabled community to develop an access policy.

”

*Roger Taberna* Curator, Education,  
Auckland Art Gallery Toi o Tāmaki



## Getting started

Te tīmatatanga

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< PREVIOUS PAGE IMAGE:

Verbal descriptions, sound, tactile diagrams and touch were used in a tour for blind and vision impaired people of *The Enchanted Garden*, an exhibition at Auckland Art Gallery Toi o Tāmaki in December 2008

Photo: Auckland Art Gallery Toi o Tāmaki

## An introduction

What does this book offer you? As an artist or arts organisation, how can it help you open your doors to disabled people? And how can it help you build new audiences, or bring more visitors to your gallery or museum?

The arts are for everyone. We see, touch, hear, feel and experience art because we choose to. For most people, it's fairly straightforward going to the theatre or a concert; attending an exhibition of taonga; taking painting, dance or creative writing classes; enjoying street theatre; and booking tickets to film festivals.

But for disabled people in New Zealand, that choice is often made hard by all sorts of obstacles that can leave the doors to an arts event closed.

*Arts For All | Ngā toi mo te katoa* is aimed at artists, arts organisations, theatres and venues, festivals and community groups—in fact, anyone marketing the arts and wanting to reach a wider section of New Zealand society. An estimated 660,300 people (17% of the population) reported that they experienced disability in the 2006 Statistics New Zealand survey. That's one in six people in New Zealand.

Of the 660,300 people:

- 393,000 (10% of the population) reported a physical impairment
- 194,300 (5%) reported a hearing impairment
- 71,100 (2%) reported a vision impairment.

Based on New Zealand's population of 4.3 million in 2009 and using the one in six ratio from the 2006 data, this indicates that approximately 720,000 people in New Zealand experienced disability in 2009.

This guide outlines the benefits of marketing the arts to disabled people and includes practical steps you can take to provide access. It is based on the premise that reaching a wider audience makes plain good sense; that there is an untapped audience among disabled people and their families, whānau and friends; and that even small, inexpensive things can bring a new audience to theatres, galleries, book events, concerts, dance performances and festivals.



**“Arts organisations can’t afford not to market to disabled people because disabled people are a significant and growing segment of the population. One in six people has an impairment. Combine that with an ageing population and the knowledge that disability increases with age, and we’re talking about a lot of people.**

**“Furthermore, disabled people have families and friends who are interested in seeing their family member or friend live to their full potential.”**

***Office for Disability Issues***

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## Publication research

Arts Access Aotearoa conducted a small quantitative survey of disabled people over April and May 2009 to collect information on frequency and importance of attendance at arts activities and events, and on the barriers to attendance. The survey was distributed nationally through disability networks and 157 responses were received.

Findings show evidence that providing access and marketing arts activities and events to disabled people will build audiences.

We also had in-depth interviews with individuals and surveyed more than 40 organisations and venues, mainly from the arts sector but also from the disability sector. Most were interested in the publication but many said they didn’t have the resources, knowledge base or time to improve their accessibility.

However, this qualitative research prompted many of the arts organisations we interviewed to think about what they currently provide in terms of access and how they could easily build on that and do more.

## The words we use

How we refer to people is incredibly important. There are two views about disability prevalent in New Zealand and internationally: “people-first” and the “social model” of disability. Both views believe that society disables people through the physical and social barriers it presents. For example, a person using a wheelchair is disabled by a flight of steps preventing access to a building. The wheelchair itself is liberating and provides mobility.

In line with the New Zealand Disability Strategy, *Arts For All | Ngā toi mo te katoa* uses the term “disabled people”. We use the term “companion” to include family, whānau, friend or support worker.


Language, and what’s okay, is constantly evolving and so it’s important to be aware of current terms.

Using outdated and stigmatising words when you talk about disability, or in conversation with disabled people, is not okay. Avoid euphemisms and don't be afraid to ask questions about someone's preferences. Just remember that every person within the disabled community is an individual.



APPENDIX THREE: **What words to use** (page 58) has a list of words and phrases that are good to use, and words you should never use.

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 ONLINE RESOURCE: Disability awareness information sheet

## Where to start

Among the people and organisations in the disability sector we interviewed, the most frequent comment was that a positive attitude goes a long way. It's something that doesn't cost much but can make a world of difference.

This guide provides a range of ways to reach a wider audience of disabled people. But more often than not, you can make a huge impact simply by being flexible and making small changes in terms of production, presentation, venue and timing.

## And finally ...

*Arts For All | Ngā toi mo te katoa* includes many ideas and practical suggestions to remove barriers to the arts for disabled people. However, there will be many more suggestions, organisations and creative collaborations that open doors to the arts. The online companion to this guide is at [www.artsaccess.org.nz](http://www.artsaccess.org.nz). We encourage you to share your experiences, suggestions and knowledge with others.



**“This is long-term stuff. One-off things don't really change people's lives. Changes have to become the norm rather than the exception.”**

**Lyn Cotton** Jolt Dance Company

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“

People make assumptions about what kind of access people need. That's why it's essential to ask the individual what their accessibility needs are.

*Caitlin Smith* Singer,  
songwriter, poet

”



## Building a new audience

Hangaia he minenga hou

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There are four key reasons why disabled people should be given the same opportunities as others to participate in the arts.

- It's enshrined in the New Zealand Disability Strategy and in the UN Convention on the Rights of Persons with Disabilities.
- Freedom from discrimination on the basis of disability is a fundamental human right.
- It's a win-win situation for arts organisations, disabled people, their family, whānau and friends.
- It's the law.



“You have to be prepared to invest in this market. What you've got is a cynical market and a cynical audience that's used to not being catered for. You need to spend a year or two making changes, inviting people, getting them along, and letting them know you're doing it because you want them as customers.”

**Philip Patston** Artist, change expert

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Caitlin Smith: singer, songwriter, poet

Photo: Aaron Coddell

## An untapped audience

Imagine finding a new and relatively untapped audience for your arts organisation. An audience of people who like to plan activities in advance; book ahead out of necessity; bring family and friends; and become repeat attendees if the facilities are accessible and staff are welcoming.

Findings from Arts Access Aotearoa's survey show evidence that providing access and marketing arts activities and events to disabled people will build audiences and visitors. Findings include:

- 88% of respondents said that if barriers were removed they would be “likely” or “very likely” to attend more arts events. The most common barriers identified are: cost of tickets for themselves and their companion; transport and/or parking; inaccessible marketing and advertising; inaccessible venue; venue staff attitudes; and inaccessible programmes (e.g. not being able to see or hear the arts event).
- 74% of respondents said that attending arts activities and events is “very important” or “important” to them, with only 4% indicating that attending arts activities and events is “not important”.
- 77% of respondents indicated that attending arts activities and events about disability is of “some importance” to them.

In Australia, research conducted for *Access All Areas* showed that disabled people with a positive image of the arts would attend arts events more frequently if access were made easier. They would also bring friends and family.



### SNAPSHOT: JOLT DANCE COMPANY

Lyn Cotton, Director of Jolt Dance, thinks that getting people involved in your organisation, even in small ways, can make a massive difference to your end audience numbers.

“There has never been a place for disabled people in the arts, either as performers or as audience. I remember seeing a play in London that was specifically designed for disabled people in that it was very sensory, and that was quite a revelation. But I don't think you have to design shows specifically for disabled people—it covers such a huge spectrum. It's more about creating the expectation out there that this is something for everyone.”

Lyn has seen performers, introduced to the arts world through her dance company, going out and experiencing all sorts of work “because they have ownership of that creative art and so they feel they belong”.

“I really think there is an untapped audience because at the moment, that sense of ownership isn't widely felt. The arts aren't something that parents often think of taking their disabled kid to.”

Jolt teaches dance classes to people with a wide range of impairments, and the inclusion of them and their families and friends in the whole process has also generated a big increase in audiences.

“When you're active in the arts, you also want to participate as an audience member.”

 [joltdance.co.nz](http://joltdance.co.nz)

## Mutual benefits

Removing barriers for disabled audiences and visitors is a win-win situation. It's easy to appreciate the benefits for disabled people when an arts organisation provides an accessible venue and responds positively to the individual needs of all its audiences. But how do arts organisations benefit?

- Building a reputation as an inclusive and socially responsible arts organisation is good for business.
- Everyone likes friendly and accommodating staff.
- Everyone likes better designed services, flexible booking practices and more comfortable facilities.
- Including disabled people and artists in your arts activities enhances New Zealand's cultural diversity.
- More diverse, and therefore larger, audiences and visitor numbers are good for your box office and bank balance.

Fostering loyalty among your audiences and museum or gallery visitors is far more efficient and effective than constantly seeking out new ones. This is an essential principle of arts marketing and countless marketing studies stress the importance of repeat business. Engage the disabled community in your organisation and events, provide an accessible venue and you will build a loyal audience.

And remember that many people lose mobility and other functions as part of the ageing process. Providing good access creates a welcoming space for older people who often have more time to engage in the arts and become loyal audience members.

## New Zealand practice

Two pieces of legislation govern access requirements in New Zealand: the Building Act 2004 and the Human Rights Act 1993.

The Human Rights Act 1993 protects disabled people from discrimination. It is, therefore, not only helpful to provide access to disabled people; often it's a legal requirement.

However, the most prescriptive requirement for access in New Zealand is the Building Act 2004. Under the Act, access to facilities must be provided without exception in all new public buildings and, where reasonably practical, in any alterations to existing public buildings. Its specifications include width of doorways, height and shape of handrails, space to manoeuvre in bathrooms, gradient of ramps and provision of accessible car parking.

New Zealand is party to other non-legislative and international documents that promote inclusion. In 2008, New Zealand ratified the UN Convention on the Rights of Persons with Disabilities. Becoming an accessible organisation or venue with an accessible programme will be increasingly important because of New Zealand's obligations under this convention.

Underpinning the New Zealand Disability Strategy, developed in 2001 by the Government in consultation with disabled people and the wider disability sector, is a vision of an inclusive society. One of the action points is to "provide opportunities for disabled people to create, perform and develop their own arts, and to access arts activities".

Providing for the rights of disabled people now means you won't need to make enforced changes later when the requirements of the UN Convention become more integrated into everyday legislation.



## International examples

Australia, Britain and the United States—like New Zealand—have legislation protecting disabled people from discrimination. These countries also have building regulations that require all new buildings with public access to be accessible to everyone. Existing buildings undergoing renovations or alterations are required to provide accessible facilities, where feasible.

In Britain, the government set up the Office for Disability Issues to achieve its goal of equality by 2025. Susie Tate, an English dance practitioner who moved to New Zealand in 2009, worked at London mixed-ability dance company Candoco for four years.

Susie says: “The accessibility of arts venues and studios in Britain is generally very good: Sadler’s Wells is exceptional in its access and being inclusive, and one of the leaders in providing audio description. But for me, the key thing is that more accessible venues means more disabled people out and about, and so people are more open to the notion of working inclusively. Today’s young dancers are always looking for ways to break the barriers of how dance is accessed and disability offers a wealth of possibilities. They see disability as a way to explore the potential of human movement rather than a feel-good thing to be involved in.”

In October 2009, the Australian Government released its National Arts and Disability Strategy. It is also developing its National Disability Strategy (due for release in mid 2010) and is working on Disability (Access to Premises—Buildings) Standards to redress inconsistencies in the various standards, the building code and legislative access requirements.

Gareth Wreford, Executive Director, Arts Access Australia, says the National Arts and Disability Strategy, led by the Cultural Ministers Council, is a major step forward in recognising the cultural rights of Australians with experience of disability.

“This strategy will see greater collaboration among government departments responsible for arts and disability,” he says. “There are some other very positive things happening in Australia that we can build on—from the roll-out of the Companion Card to the national and international touring success of companies like Back to Back Theatre.”



**“Our ancestor Hape shows us what disabled people can achieve when they are given access to the world. Hape, who had club feet, called on Tangaroa for help after he was left behind by the Tainui waka when it set sail to Aotearoa. Tangaroa sent a giant stingray and Hape journeyed on its back across the Pacific to the area now known as Auckland. Hape reached his destination before the waka and then helped the sailors recuperate when they came to shore.”**

***Hinewehi Mohi*** Singer, songwriter

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I'm saying to galleries,  
'Don't be blind to the needs  
of disabled people. We don't  
have to see or hear some-  
thing to appreciate it'.



*Lance Girling-Butcher*  
New Plymouth District  
Councillor





# 3

## Closed doors: the barriers

Whakakati tatau: ngā tau ārai

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Lance Girling-Butcher and his guide dog, Orca, with Govett-Brewster Information Officer Leannah Kane, experiencing work by Chinese artist Jin JIANGBO from the series *Freezing Works*, *Patea: The Taranaki Scene*, 2009

Photo: Govett-Brewster Art Gallery

## What’s stopping disabled people filling theatre seats, visiting galleries and going to festivals?

Arts Access Aotearoa’s survey of arts organisations showed that many of them had accessible spaces or targeted accessible venues for their work. Certainly, the physical access of a performance venue (ramps, toilets and so on) has the most obvious potential to be a barrier, particularly for people with reduced mobility.

However, the survey shows that other factors can be much greater barriers.



“Audio description brings in a whole new dimension for me and it greatly enhances my experience of films, plays and any visual art or event. It’s wonderful to know not only about the action but also about those subtle visual moments—sometimes poignant, sometimes informative, sometimes funny—that make art the multi-dimensional experience that it is. If the audio describer is well-trained, it can really bring art to life for me so that you don’t need to see to enjoy it.”

**Lisette Wesseling** Soprano

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## Barriers for disabled people

The quantitative survey provides a snapshot of general issues that are stopping people accessing the arts. The most common barriers for people interested in the arts (i.e. those who attend regularly once or twice a month, and those who would like to attend more but attend irregularly) are:

- cost of tickets, including for companions (73%)
- transport to venue and/or parking (63%)
- inaccessible marketing and advertising (24%)
- inability to access the venue (18%)
- inaccessible programme: for example, not being able to see or hear the arts event (15%)
- venue staff attitudes (14%).



**“What’s the point of buying a ticket to attend an arts event if there’s no New Zealand Sign Language interpreter? If there is one, then I will definitely come!”**

**Sara Pivac Alexander** New Zealand Sign Language teacher

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### SNAPSHOT: GALLERY OPENS ITS DOORS

City Gallery Wellington re-opened its doors in late September 2009 after a one-year building programme. Within the first month, it provided tours for Deaf and hearing impaired people of the exhibition *Mirrored Years* by Japanese artist Yayoi Kusama. It also worked with the Royal New Zealand Foundation of the Blind to run a touch workshop about the exhibition *Make Way: Regan Gentry*.

Kirsty Glengarry, Education and Public Programmes Manager, says her main role is to increase visitor numbers by providing high-quality programmes that enhance people’s experience of the exhibitions on offer.

“It’s all about relationships and sharing the gallery with all of Wellington’s communities,” she says. “If people come in and feel welcome, they’ll return. It’s definitely about more than physical access. People need to feel connected. By inviting various groups into the gallery for targeted programmes, I hope we’re building connections for the gallery to become a place for everyone; a place where we can enjoy, learn, be challenged—and perhaps transformed—by art.”

Theresa Cooper, who is Deaf and received training to conduct the New Zealand Sign Language tours, says the tours were a big success. “City Gallery’s request for a signed tour, led by a Deaf person, was a fantastic idea and I was very keen to contribute. At the moment, I’m studying for a Postgraduate Diploma in Museum Studies through Massey University, and the skills I’ve gained from these studies were useful in my planning of the tours.

“It was wonderful to see Deaf people learning about the exhibition in their own language. A lot of people commented that they want to see many more signed tours.”

citygallery.org.nz

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## Barriers for arts organisations

The good news is that many New Zealand arts organisations are thinking about ways to improve access and some are providing services such as signed performances, accessible websites and printed material with large-font text.

But for many smaller arts companies and organisations, the cost of using high-grade venues, paying for a New Zealand Sign Language interpreter or installing a service like a hearing loop can be prohibitive.

The next chapter includes a range of practical ways you can overcome many of these barriers. Making your venue physically accessible can be a long-term project. However, you will make an immediate difference if staff are open and helpful, and do their best to find accessible options.

A key barrier to attracting this untapped audience to arts events is a lack of knowledge about the needs of disabled people, and how to reach and market to them. For instance, a venue may have a hearing loop installed but if you don't let anyone except your key subscribers know about it, you could well be missing out on arts enthusiasts with a hearing impairment who would love to attend.

Similarly, you may miss out on vision impaired audiences or gallery visitors if you display ticketing options only on a poster or small flier.

In targeting a wider audience, the answer may be as simple as letting disability networks know about the facilities you have, or can modify to be more accessible. For example, Auckland Art Gallery Toi o Tāmaki has useful information on its website, detailing parking facilities, public transport and entrances. It includes a contact number to discuss travel/access needs. It also has a downloadable PDF of this information, useful to print off and keep handy. To meet the needs of blind or vision impaired computer users, however, the gallery could also provide this information in a downloadable Word document.



Many disabled people need certain services and adaptations to access what's on offer. Some of the things they may need are listed in APPENDIX ONE: **What things do people need?** (page 57)

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**“This is the fourteenth Going West event. Our core audience is older and a number of them have hearing, vision or physical impairments. All the events are held in the Titirangi War Memorial Hall, which is very accessible. But the main thing is that we’re very welcoming and flexible in our approach. For instance, the seating isn’t fixed and we’re happy to move it around to accommodate people’s needs.”**

**Anna Fomison** Co-ordinator, Going West Books and Writers Festival 2009

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“

Doing tours for people who are blind or vision impaired are my favourite tours. It's hard work because you have to put yourself in a different place but it's so rewarding.

”

*Bruce Roberts* Host,  
Te Papa



# 4

## Opening doors: overcoming the barriers

Whakapuare tatau:  
raupatutia ngā tau ārai

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This chapter looks at ways to improve access and market your arts events to the disabled community.

Putting some of these suggestions into practice will benefit not only disabled people but also other audience members and, ultimately, your organisation.

Once you have consulted with organisations and individuals within the disabled community, you should start developing an accessibility policy. At the same time, you could take immediate action on some of the ideas outlined in the following sections:

- People: looking after them (page 24)
- Venue access: getting there, getting in (page 26)
- Programming: reflecting diversity (page 33)
- Processes: enhancing the arts experience (page 35)
- Communications: reaching a new audience (page 39).

## Consultation an important first step

Improving access and marketing your events to disabled people may feel like a daunting task. Who do you contact? Where do you get the best advice? How much will it cost? And how much time will it take?

If you're serious about wanting to open your doors to disabled people, consultation is an important first step. Let's say you want to reach blind and vision impaired people. Talk to relevant organisations (e.g. Royal New Zealand Foundation of the Blind) and tap into their networks. Talk—and listen—to individuals and find out about their requirements.

< PREVIOUS PAGE IMAGE:  
Visitors enjoy a disability tour at Te Papa  
Photo: Kate Whitley, Te Papa





### SNAPSHOT: ONE-STOP INFO SHOP

The New Zealand Federation of Disability Information Centres is a one-stop shop, serving urban and rural communities and providing advice, support and networks relevant to your local community. It has more than 30 centres throughout New Zealand and every year, it responds to 200,000 client calls seeking disability information.

Let's say you want to know about accessible venues in Whangarei, Whakatane or Winton. Or perhaps you want to know about providing audio description for your next exhibition or play. Call 0800 NZFDIC (0800 69 33 42) and you'll be transferred to your nearest centre, which will provide you with the information you need or will put you in touch with the appropriate person, organisation or business.

"We've got a huge client base and we can publicise your arts events or promote your accessible venue," says president Bronwen Foxx.

 [nzfdic.org.nz](http://nzfdic.org.nz)



APPENDIX FIVE: **Where to go for advice and information** (page 59) has a list of useful organisations you can approach for advice and support.

## An accessibility policy

One of the first things your organisation should think about doing is developing a policy on accessibility. This could specify a commitment to:

- providing staff training on disability awareness
- providing physical access to your venue
- providing inclusive ticketing practices
- ensuring your website conforms with the priorities set out by the World Wide Web Consortium (W3C)
- providing appropriate modes of communication for different audiences (e.g. fax, email, text, phone, internet)
- providing accessible formats (e.g. consistent sans serif font and font size; high-colour contrast in website and print communications)
- providing a way for audiences and visitors to give feedback or evaluation. It's also a good idea to develop an action plan providing practical ways you can implement each of the objectives outlined in the policy. For example:

**Objective:** providing staff training on disability awareness

In 2010, we will:

- ask all staff and volunteers to read *Arts For All | Ngā toi mo te katoa*, and then seek their feedback on its contents
- provide disability awareness training for all staff and volunteers
- provide and publicise a range of ways for audiences and visitors to give feedback to staff on their experience of our events
- respond to audience feedback and take positive action, where feasible.



## SNAPSHOT: TE PAPA—A PLACE FOR EVERYONE

“This is our place and so Te Papa has to be accessible to everyone,” says one of its hosts, Bruce Roberts.

Te Papa, which is the host venue for the Wellington celebrations of the International Day of Persons with Disabilities every December, provides lifts, wide doorways, ramps and accessible toilets.

Front-of-house staff, however, are the national museum’s number one resource in providing an accessible environment. They receive training to be pro-active and deal with a range of situations: for example, communicating with hearing impaired and Deaf people; accommodating service dogs; approaching someone with an impairment and offering assistance; or supporting a person having an epileptic episode.

As hosts walk around the floors, they are always looking to ensure that people are comfortable. “With the Monet exhibition, for example, there were queues of up to three-and-a-half hours. We approached anyone we thought needed a hand and asked if they would like to go straight into the exhibition. Being pro-active helps us too because hopefully, it avoids people falling or passing out.”

Te Papa also offers tours for disabled people. Although people still have to pay, they get a 90-minute tour instead of the standard one-hour tour.

“Doing tours for people who are blind or vision impaired are my favourite tours. They can put on gloves and touch some of the objects. It’s hard work because you have to put yourself in a different place. But it’s so rewarding when people touch a kiwi, a tuatara or the heart of a blue whale in the Discovery Centre, and you see the light go on in their face.”

 [tepapa.govt.nz](http://tepapa.govt.nz)

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## People: looking after them

Whether it’s the public or your organisation (i.e. staff, board, sponsors, partners, artists, supporters), people bring your facility to life. Without them you’re lost. So look after them.

Disabled people often comment that attitude makes a huge difference. It can also be the most inexpensive way your organisation can provide access. Half of the arts organisations we surveyed had some form of staff training on how to assist disabled people. Those organisations that made a real effort to target this training said it had made a significant difference.

### Staff training

Box office staff, volunteers, ushers, telephone sales, hosts and even performers may need training to help them understand the needs of audience members, gallery and museum visitors, and performers who experience disability.

Training of staff should:

- present disabled people as customers and not as a problem
- ensure staff ask people what they need instead of assuming (e.g. the front row may not be the best place for a vision impaired person)
- ensure staff are aware of hidden disabilities and focus on providing access rather than asking about a person’s impairment: “What do you need?” rather than “What’s wrong with you?”
- encourage discussion on the misconceptions and prejudices about disability
- instruct staff on how to communicate well and clearly
- help staff understand the difference between offering assistance and being patronising
- increase understanding of the barriers facing disabled people

- increase knowledge of the requirements of different impairments so staff can offer practical support (e.g. how to guide a vision impaired person by offering an elbow and giving clear directions)
- include discussions about evacuation and emergency procedures, and how best to alert and assist disabled people
- ensure staff know about all the facilities at all venues or locations used by the organisation: how to use them, where they are, and possible alternatives in difficult venues.

If you contract to a ticketing agency or have to use staff associated with a specific venue, find out about their accessibility policy: for example, are they flexible about accessible seating? If they don't have a policy, see if you can have a conversation with management and encourage them to train their staff—or at least provide them with the suggestions listed in this section.

If more and more people keep requesting these changes, venues and ticketing operators will start to take notice.

- **ONLINE RESOURCE:** Disability awareness information sheet



**“I like going to Fortune Theatre even though the access isn't great for people like me in a wheelchair. It's an historical building and staff are really aware of access issues. They are very welcoming and always ready to offer practical assistance. For me, that's what is really important.”**

***John Marrable*** Dunedin

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## Interacting with people

- Treat people with the respect they deserve. And remember, they may have overcome significant barriers to get to your event.
- In conversation and body language, talk and act as you would with all audience members. Talk directly to the person and use eye contact.
- Words like “see”, “walk” or “hear” are everyday words: don’t freeze and get embarrassed if you use them and the person has an impairment that may make these actions difficult.
- Make a list of various ways you might overcome a communication barrier (e.g. writing things down, speaking clearly, rephrasing what you said if you’re asked to repeat something, learning New Zealand Sign Language) and noting what has worked in the past.
- Be considerate: taking extra time might be all that’s needed for disabled people to enjoy your arts event.
- Be flexible: requests to take in drinks or food to a performance might be linked to having to take medication or needing regular hydration.
- Be honest: if you are unsure what to do, it’s okay to ask.
- Relax and be your usual friendly self.



**INSIGHT:** Disabled communities have great networks so tap into them. When word gets around that your organisation wants to do its best to be accessible, this is likely to provide one of the most powerful and cost-effective marketing tools at your disposal.



APPENDIX THREE: *What words to use* (page 58).

## Disruptions

Having a disruptions policy will help staff distinguish between people who make noises because of an impairment and people who are distracting other audience members because they are inconsiderate or have had too much alcohol. The policy should include how to respond to audience complaints and how to talk to the person causing a disturbance.

Be consistent in carrying out your disruptions policy.

## Venue access: getting there, getting in

Some organisations have their own venue where work is presented on a regular basis (e.g. Te Manawa, Palmerston North; The Court Theatre, Christchurch). Others use a range of venues and spaces (e.g. Atamira Dance Collective, Auckland; Footnote Dance and Smokefreerockquest—both national and working in schools).

Think about the accessible route to your arts venue: consider parking, the drop-off points, getting from transport to the venue and, finally, getting into the venue.

Take a good look at what you’re already providing in terms of access. You may be offering various access options but people need to know about them. Promote your access on the homepage of your website, in your brochures, on your answer phone and on your tickets.



Here are some ideas:

- Make sure the drop-off points for taxis (especially accessible taxis) are as close as possible to the main entrance.
- Think about the accessible car parks and whether they are adequate. Contact your local council and discuss ways to improve parking if you have concerns.
- Make sure there's a handrail to help people get into the main building.
- Seek advice from a vision impaired person and do an audit of your signage. If necessary, take action to make your signs bigger or more noticeable.
- Minimise the impact of small steps and ledges by constructing small ramps or, at the very least, ensuring they are well-lit, colour-contrasted and easy to see.
- Think about how people get inside and how you can improve access. Are there steps? How many? Is there a steep hill and a proper footpath? Can you get a wheelchair or stroller along it?
- Ensure that all visitors can access the main entrance.
- Make sure there's a safe, sheltered place for people to wait outside until a taxi arrives. Or see if you can provide a waiting space inside the venue.
- Ensure staff can tell people about public transport routes and timetables, if they are asked.
- Some arts events may be of particular interest to disabled audiences and visitors. To make your inaccessible venue temporarily accessible for a particular season or event, you could hire a ramp or have a temporary ramp built for a reasonable cost (contact your local Disability Information Centre).



“My first question like everyone else is whether I’m interested. The second is whether I can afford it. The third is how far I will have to walk or if the hill is too much for my wheelchair or whether I’ve got someone who can come with me. Finally, I have to ask whether I can get up the steps. There’s no point encouraging disabled people to attend arts events if they can’t get there.”

*Jeanette Aldridge* Arts administrator

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### SNAPSHOT: TOUCH COMPASS ON TOUR

From its first performance in Auckland in 1997, Touch Compass has earned a reputation as a ground-breaking contemporary dance company. The pioneer of integrated dance in New Zealand, it presents one major season or tour a year (depending on funding), and provides ongoing classes and workshops.

In 2007, it celebrated its tenth anniversary with a four-centre North Island tour and the publication of *Touch Compass: Celebrating Integrated Dance* (David Ling Publishing), written by Michele Powles.

Touch Compass is renowned for its aerial work, which sees wheelchairs and dancers suspended and swinging above the stage. Over the years, it has toured throughout New Zealand and to Australia three times. And every time, the company has to negotiate access to each venue—for both the company and the audience.

“The best process is when the venue is open to working with us to make the event as accessible as possible,” says Artistic Director Catherine Chappell. “Some of the older buildings, in particular, have very limited access and we simply can’t use them. But sometimes, it’s just a matter of being creative and open to doing things in a different way.”

For instance, when Touch Compass performed at the Hawke’s Bay Opera House (see *Snapshot*, page 31) in Hastings in 2007, the venue’s front-of-house and technical staff were friendly, flexible and knowledgeable.

“We’re keen to return to Hastings, knowing that the venue is open to working collaboratively and marketing the show to a wide cross-section of people,” Catherine says.

Touring involves a huge amount of careful planning, including travel, accommodation and each of the venues. Is it accessible backstage? Will disabled audiences be welcomed and have good access? Is there a space where the performers and crew can socialise and wind down after the show?

“Many venues are limited in the seating available to disabled audiences, and what they do provide is often up the back or to the side,” Catherine says.

“Inaccessible backstage facilities such as toilets and narrow doorways are often an issue too and put incredible stress on the dancers before they perform. Anything a venue can do to be flexible is really appreciated both by the company and the audience.”

 [touchcompass.org.nz](http://touchcompass.org.nz)

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**INSIGHT: Making even small improvements to your accessibility is worth telling people about so they can see you are making progress. But be honest and clear in your description of facilities.**

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## Getting there

Everyone has to consider how to get to the venue or arts event and, if they drive, where to park. Many arts organisations in New Zealand can't afford established venues or want to create a unique experience for each event. There are, therefore, a lot of arts events occurring in found spaces. These often have difficult access but you can make the access easier by providing information to your audiences before the event.

Providing a concise, easy-to-follow fact sheet that details where your event is, how to get there and where its entry points are is a valuable resource for everyone. It could also provide great word-of-mouth marketing about the accessibility of your organisation and, in the long term, save time for front-of-house staff.

If access is limited and you can't do much about it, you should also provide this information.



### SNAPSHOT: WOMAD'S COMMITMENT TO ENABLING ACCESS

WOMAD, a world music and dance festival held every summer in New Plymouth, has made a significant commitment to enabling access. The festival is held in an outdoor park, much of which is on a steep hill, and yet it has attracted praise for its accessibility.

Chris Herlihy, Business Manager of the Taranaki Arts Festival Trust and Site Operations Manager at WOMAD, says: "I interview each disabled patron and assess their needs so we can ensure we offer the best and most appropriate assistance. It's incredibly rewarding meeting these patrons on the site and chatting to them about how it's working for them. For a lot of people this really improves their experience and access to the festival."

For this service, the patrons pay the festival's standard ticket rates. There's a WOMAD parking card for disabled people, with specific pick-up and drop-off areas and parking. Māori wardens are available to assist disabled people, and there is a seated and covered waiting area. Golf carts then leave every half-hour throughout the festival to drive patrons around the grounds and campsite. Mobility scooters are also available to loan for two-hour blocks.

As well as connecting personally with people, WOMAD also offers an information service on its website and marketing material that includes notes about the steepness of the hillside; where viewing platforms are situated for wheelchair users; which stages are fully accessible; and the location of accessible toilets.

"The biggest thing is we don't get the complaints we used to get," Chris says. "I used to have conversations with people that ended up with me saying, 'Look, tell me what I can do to help'.

"We were already doing things but clearly not enough—or not the right things. We're hoping this is starting to change because the hardest thing is knowing that we could have helped people but we didn't."

 [womad.co.nz](http://womad.co.nz)

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## Inside the doors

Making your venue or the venue you use accessible means thinking about the layout, obstacles and facilities in a different way. Certainly, it is sometimes impossible to change the physical location of bolted-down seats. But what about how you allocate those seats; where you display your signs; and how you escort people inside?

New Zealand artists often present project-driven artworks in found spaces. There is, therefore, a lot of scope to be creative within your festival or venue layout.



**“Why do we have to sit in rows in theatres? Who said that was the only way? Why couldn’t there be couches and seats on wheels and people just come in and sit anywhere.”**

***Philip Patston*** Artist, change expert

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## Low-cost things to improve access

- Your box office should be easy to find and as close to the main entrance as possible. It also needs to be well-lit, clearly signposted and at an accessible height.
- Think about your floors. Uneven floors, thick carpets, mats and rugs are hazards. A floor cluttered with things like boxes and props are also hazardous.
- Ensure your doorways and handles comply with accessible standards. If they don’t, have staff available to assist.
- Have seating available in all your spaces. Don’t let people sit on the stairs or in doorways as it blocks the way for others.
- Rather than just using a bell, you could announce that the doors are opening and also use movement or something visual to alert audiences.
- Before your event, provide information about any strong lighting effects (e.g. strobe, flashing mirrors, flickers, sudden changes in light).
- Offer a pre-tour of your arts event, where possible. Giving people additional information about an exhibition, and the opportunity to touch and hear more about it, might be the difference between an okay and a great arts experience. Accessing the set before the show could enhance the experience for people who are blind or vision impaired.
- Hire a ramp for accessing your venue.





“I love going to concerts and bars to hear live music. They’re often late at night and getting there—and getting home—is always a mission. What makes it easier is when the venue is truly accessible. Some venues think they’re accessible but you arrive and there are still obstacles in the way. The good thing though is when staff are helpful without being patronising. It helps reassure me and makes me feel more confident about going out to events.”

**Pati Umaga** Musician and chairperson of the Wellington Pasefika Disability Network

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#### SNAPSHOT: HAWKE’S BAY OPERA HOUSE

The first three rows in the stalls of the Hawke’s Bay Opera House can be dismantled to accommodate wheelchair access. It’s just one of the changes that were made in 2007 to make the historical building accessible.

It also has wheelchair access to the dress circle. Backstage, there is a ramp to the dressing rooms, and accessible toilets and showers.

The Hawke’s Bay Opera House was built in Hastings in 1915. Nearly 100 years later, the Hastings District Council with major community support undertook a \$13.5 million refurbishment.

“There were some restrictions to what we could do because it’s an historical building but we were able to work within those restrictions to provide a venue where all sectors of the community feel welcome,” says Megan Peacock-Coyle, Theatre Events and Programming Manager.

“My focus now is to develop a really diverse programme of arts events and activities that are truly accessible to everyone in the community.”

 [hawkesbayoperahouse.co.nz](http://hawkesbayoperahouse.co.nz)

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## Service dogs

Welcome service dogs to your venue. These dogs (guide, hearing, mobility and companion dogs) are legally allowed in any public place except for marae, zoos and funeral parlours. Provide water and offer assistance (e.g. take it outside, if necessary, during the interval). Never pet or command a service dog, and only lead it if instructed by the owner.

## Signage

Clear, prominent and well-lit signs with good colour contrast let disabled audiences and gallery or museum visitors know what facilities are available for them. It's not just about toilets and ramps. It's also about things like parking, entrances, the booking office, galleries, lifts, audio guides, seating and service dogs.

If you use symbols, make sure they are easily recognisable, and at an accessible height for everyone. Could you provide a tactile version of your signs? Include Braille signs and audible lift signals to indicate the lift's position (e.g. its arrival).

Talk to your local council about signage to your venue, in the car park and on the outside of the building. Council staff may be able to help.



APPENDIX FOUR: **International symbols** (page 59) has more information about symbols and signage, and free download sites for symbols.

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## Seating

Here are some ideas:

- Where possible, make aisle seats available to those who ask for them.
- Have processes and trained staff in place so that people using wheelchairs can transfer to a venue seat if they want to.
- Find out about the most suitable seating for Deaf audience members so they can watch the Sign Language interpreter and the performance. Organising a raised platform could be an option, providing it doesn't block the view of other audience members.
- Be as flexible as you can about where people using wheelchairs can sit. In many venues, allocated spaces for wheelchair users are at the side or the back of a venue. This can restrict the person's view and create a sense of isolation. Where possible, offer a range of options and locations.

➤ ONLINE RESOURCES: [Accessibility checklist](#) | [Exhibition design checklist](#) | [Ticketing and seating checklist](#)



**“In my local theatre, wheelchair users sit away up at the back and we can't see the performers on stage. I can only listen. It's also cold up there!”**

**Survey respondent**

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APPENDIX TWO: **What things do people need?** (page 57) provides a list of services and adaptations that will improve access.

APPENDIX FIVE: **Where to go for advice and information** (page 59) has contact details for the Department of Building and Housing and the Barrier Free New Zealand Trust.

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INSIGHT: Take time to talk to disabled audience members as individuals. Find out what is most important in making your arts event a positive experience for them.

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“The freedom of expression, the artists’ confident and idiosyncratic voices, and the honest, uncensored nature of the work is what I believe all art should be. Working with the artists to present this exhibition has been very inspiring and liberating for my own work.”

**Jo Randerson** Curator of *My House Surrounded by a Thousand Suns*, which featured work by artists with experience of mental illness or intellectual disability, TheNewDowse, 2008

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## Programming: reflecting diversity

Most artists and arts organisations generate and present art that’s based on artistic merit. And that’s how it should be!

Artists are always looking to create and present work that is fresh, inspiring and challenging—both for themselves and their audiences. Programming disability-related work reflects a diverse society and engages the disabled community in your arts events. By challenging stereotyped portrayals of disability, you can generate healthy debate and change attitudes. It can also result in new and exciting artforms and collaborations.

Disability-related work can include work by disabled artists and disability companies, or by mixed-ability or integrated companies such as Touch Compass Dance Trust. It can also be work about disability: for example, William Pike’s *Every Day’s A Good Day* (Penguin, 2008), the story of a young teacher who became physically disabled after a climbing accident on Mt Ruapehu.

Think about ways that your organisation can make your product or arts event relevant to a wider audience.

Here are some ideas:

- New Zealand Sign Language is like any other language. Think about using actors (Deaf or hearing) fluent in Sign Language so they can integrate it into a performance.
- Avoid stereotypes of disability within characterisations, images or stories. If there are disabled characters in your arts event, think about what they represent and how you portray them.
- Use disabled performers in roles that portray both disabled and non-disabled characters.
- Use your staff to conduct touch tours of the set.



## SNAPSHOT: **SMALL CHANGES, BIG DIFFERENCE**

BATS Theatre is an old building in down-town Wellington, catering particularly for young audiences and presenting diverse and often challenging theatre. As part of the New Zealand Fringe Festival 2009, it premiered *Words Apart*, in which New Zealand Sign Language and the English language were equal and integral parts of the play. The cast included Deaf and hearing actors, and the play had a sell-out season.

“*Words Apart* was huge and showed there is definitely a theatre audience among the Deaf community,” says Programme Manager Steph Walker. “It was such a positive experience for everyone. All the staff learned some basic Sign Language and felt a real sense of achievement when they realised how easy it was to communicate with Deaf patrons. And I think the Deaf audience really appreciated it.”

BATS Theatre offers other services to enhance the theatre experience for Deaf and hearing impaired patrons. It takes bookings via email ([book@bats.co.nz](mailto:book@bats.co.nz)) and makes scripts available to read before or during a performance.

“For a long time, we never marketed the script service because we just thought that people would ask us if they want a copy to read,” she says. “But then we realised that it’s not always the case. Now, we include this service as part of our marketing and promotions to ensure people know about it.”

Steph worked in theatre in Britain for a year before taking up her role at BATS in 2008. There, she says, most productions presented a couple of performances in the season with subtitles or captioning, and audio-description.

“At the moment we’re focusing on making small changes. Offering an email booking service and letting people read the script doesn’t take much time and costs nothing, and yet it can make a big difference to a person’s experience.”

 [bats.co.nz](http://bats.co.nz)

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**“People’s attitudes usually only change when they have direct experience of disability or make a connection. A good way to break down some barriers and help people overcome their fears and ill-conceived perceptions is to provide opportunities for the audience to talk to performers after the show.”**

**Catherine Chappell** Artistic Director,  
Touch Compass Dance Trust

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## Timing

The timing of an event can be very important for disabled people. The Court Theatre, for example, finds that the matinees and early evening performances are often more popular for people with physical or vision impairments because they feel more comfortable going out when it's light.

Here are some ideas:

- If you're scheduling a programme of events, check with someone from a disability organisation about what times work best for their members (see *Appendix Five: Where to go for advice and information*, page 59)
- Day-time events will not suit everyone. The availability of companions varies, and so it's good to have a couple of times that suit accessibility requirements: one during the day, the other during the evening. This also helps prevent segregating people with experience of disability.
- Different times of the year may affect access to your events. Think about this when you are planning your programmes. For example, crowds of school children may be stressful for some people. Another example: it's recommended to book at least two weeks ahead for a New Zealand Sign Language interpreter. In summer, when people tend to take holidays, you may need to book further ahead.



**“You can't get away from economics. Art too has to have an economic consequence. The bottom line is important.”**

**Jeanette Aldridge** Arts administrator

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## Processes: enhancing the arts experience

This section is about procedures and systems that will affect an audience member's experience of your arts event: for example, your seating policy; the response people get when they phone you; your systems for making bookings; and processes for receiving audience feedback.

## Pricing

Should disabled people receive discounted tickets? It's worth considering different perspectives before developing a clear policy and ticketing strategy.

Here are some arguments for and against discounted tickets:

- Disabled people often have low incomes and high living costs.
- Disabled people often need to bring a companion to an arts event and pay for that person's ticket as well as their own ticket.
- Offering discounts to companions benefits staff because the companion can assist with access.
- Offering discounted tickets for disabled people means they are not being treated equally. If disabled people are unwaged or senior citizens, they can claim these discounts. If they are employed, they should pay the same price as anyone else.
- It may cause issues deciding who qualifies for a discount.

Arts organisations need to cover costs and the idea of reducing the price of tickets or providing a free ticket for companions may have little appeal. But think about ticket pricing and discounts as a marketing tool—a way to reduce barriers, attract disabled people, and build a loyal audience not only of disabled people but also of their family, whānau and friends.

Some shows in any season will have unsold tickets. Offering a free ticket to a companion in the first week of a season, for example, is a way to build relationships with the disabled community and, ultimately, a new audience to fill your seats.

Arts Access Aotearoa's survey suggests that the biggest barrier for disabled people (74% of the respondents) attending more arts events is the cost.

Of course, the cost of tickets can be a barrier for anyone wanting to attend more concerts, movies and plays. However, findings in Creative New Zealand's research survey, *New Zealanders and the Arts: Attitudes, attendance and participation in 2008*, show that cost is not a major barrier for many New Zealanders. Respondents who had not attended an arts event in the previous 12 months were asked their reasons for not attending. The four main reasons were lack of time (43%); not interested (40%); cost (12%); and lack of transport/hard to get to (11%).

Disabled people often have significant barriers to overcome every time they leave their "home" environment. To make it easier to attend an arts event, they may need:

- a companion to go to the arts event with them (and therefore an additional ticket)
- accessible transport and parking
- a choice of seating to enhance the arts experience.

How can you appeal to those people in the survey (88%) who said they would be "very likely" or "likely" to attend more arts events if barriers were removed?

Here are some ideas:

- Offer a free or discounted ticket for companions. Market research by Companion Card Victoria shows this is a crucial factor in attendance for disabled people.

- Ask an appropriate organisation or individual to sponsor discounted or free tickets for disabled people and/or companions.
- Develop a ticketing strategy that includes concessions and discounts for disabled people. Galleries and museums, for example, could offer special rates for disabled people and/or companions in the first week of an exhibition.
- Apply to a philanthropic trust for funding to implement a ticketing strategy for disabled audiences or visitors, and then evaluate the outcome.
- People's physical, hearing or vision impairment may mean they need front-row seats to experience the event fully. If these seats are in the premium price range, offer these seats at the cheaper rate if they're required.



**"It would be amazing if there could be preferential treatment for vision impaired people when it comes to up-the-front seats. If I can't sit up the front it's very hard for me to access the performance. Partial sight is often treated as if it doesn't exist so you don't get any acknowledgement."**

**Caitlin Smith** Singer,  
songwriter, poet

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### SNAPSHOT: COMPANION CARD IN AUSTRALIA


Clare Brown is young and passionate about the arts. She also happens to have significant experience of disability and requires a companion to attend social events. This means she sometimes has to pay twice to go to a movie, a play or live music performance.

With the launch of the Companion Card in New South Wales, Australia in 2009, Clare can now present her Companion Card at participating organisations and is not required to pay an admission fee for the companion providing attendant care.

The Companion Card operates in several other states of Australia. It's a tool to help organisations that charge an admission or participation fee to comply with existing Australian anti-discrimination legislation. It also helps organisations meet their social responsibilities by incorporating the human rights of disabled people into their ticketing policies and practices.

A 2006 survey of Companion Card holders in Victoria showed:

- 75% said that now they have a Companion Card, they often go out to new places
- 70% said that having a Companion Card means that more people are willing to accompany them to venues
- 78% said their life had changed since receiving the Companion Card. This included increased feelings of social inclusion, confidence and dignity.


 [companioncard.org.au](http://companioncard.org.au)  
[vic.companioncard.org.au](http://vic.companioncard.org.au)

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### SNAPSHOT: KIWIABLE LEISURE CARD IN CHRISTCHURCH

The KiwiAble Leisure Card aims to reduce the cost for disabled people to participate in recreation, sport and leisure. It is funded by the Christchurch City Council and The Canterbury Community Trust. The card is available to those on an invalid's or sickness benefit, long-term ACC, or to those under 16 receiving a child disability allowance or who are members of a recognised disability organisation. The card offers discounts to members at various recreation and leisure facilities throughout Canterbury, including The Court Theatre.

 [ccc.govt.nz/Programmes/KiwiAble/LeisureCard.asp](http://ccc.govt.nz/Programmes/KiwiAble/LeisureCard.asp)

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**“Bring on the Companion Card, like in Victoria, OZ! Bring on audio description! My dog doesn't require more room: i.e. room to take up another seat. I HATE being told where I can or can't sit.”**

***Survey respondent***

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## Booking tickets

Ticketing offices can be difficult places to access. The counters are often too high for wheelchair users to see over, and staff may be locked behind desks and unable to offer easy assistance. Sometimes, booking by phone can also be a frustrating process if the person taking the booking can't answer your questions.

Can people book by email or fax? Can they book online and, if they can, is it easy? Or are there complicated forms to fill out before they get to the purchase page?

If your arts organisation uses a ticketing agency, you should find out its processes for ensuring all people have access to your arts event.

Here are some other ideas:

- Try to ensure everyone taking bookings for your event knows how to assist disabled people so their booking experience is positive.
- Try and be flexible about ticketing and your ticket exchange policy. If a medical emergency occurs or the accessible taxi simply fails to turn up, offer refunds or tickets to another performance or a different arts event.
- Relaxing your ticket exchange policy may help people opt into season or subscription offers.
- Provide a facility in your box office for disabled audience members to book an accessible car park.
- Consider where accessible seats are in your venue. Are they in the premium blocks, or somewhere to the side or at the back? Audience members will return if they have a positive experience. They're unlikely to return if the accessible seats are, in fact, inaccessible.



“The ticketing process is often inaccessible and could be made much simpler. There is usually nothing on the website about accessible seating and so you call. But then it's quite hard to find someone who knows about accessible seating. A call centre person might put you on to the manager, who may or may not be there, and so you end up going round in circles. It really discourages pre-booking. It's sometimes so complex I've decided never to go back to certain venues.”

**Suzanne Cowan** Dancer  
and choreographer

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**INSIGHT:** Be creative with your ticketing strategy. Launching or promoting this can be a major marketing and public relations tool for your organisation.

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## Data capture

Someone who has been to an arts event and has enjoyed the experience is a potential audience member or gallery/museum visitor for another time. Make sure people's details are captured on your database, along with their access needs (e.g. use of wheelchair, person with visual impairment). Building up your attendees' list with relevant information will enhance your ability to reach audience segments and develop your audience.

If you categorise a person on your computer system as using a "disabled concession", you won't know what information would be relevant to that person. Have a "preference" column where you can record your visitors' access needs. This means they don't have to repeat information every time they book.

Do remember that under the New Zealand Privacy Act, you need to ensure people are aware:

- that you're collecting information about them
- that they don't have to provide you with this information
- why you're collecting the information and what you're going to use it for
- whether you'll be giving the information to anyone else
- that they can access the information you hold about them and can correct if it's wrong.

## Communications: reaching a new audience

### Marketing and promoting the event

Before you start promoting your event, one of your first tasks is putting together a marketing strategy. Think about what you want your arts event to achieve (the purpose and goals), who you want to reach and how you will measure its success.

Let's say you're preparing a marketing strategy for your next exhibition, a solo show featuring the work of a talented emerging artist. The purpose of the exhibition is to expose her work to as wide an audience as possible. One of your goals is to market the event to the Deaf community and so you could book New Zealand Sign Language interpreters for an exhibition tour or artist talk. Another goal might be to ensure disabled people know the venue is accessible and feel welcomed.

As part of your commitment to reaching disabled people and building a new audience, always factor this audience into your marketing strategy. In defining the purpose of your event, include at least one measurable goal relating to accessibility or disabled people.



**INSIGHT:** Texting is a popular communications tool for Deaf and hearing impaired people. Another good way to promote your event is through the local Deaf Aotearoa New Zealand office and Deaf Club networks. But remember, there's no point trying to engage this audience if your event isn't accessible.


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Your promotional strategy will include the communication tools you plan to use: for example, the media, the internet, posters, mail-outs and email distribution.

Here are some ideas about promoting your event:

- Use symbols as an effective visual device on posters, fliers and newspaper advertisements but remember that symbols can get missed if you're converting the posters or fliers into html code for the internet or into Braille. A brief text caption (e.g. ramped access) alongside a symbol means a vision impaired person won't miss out on this information.
- Integrating access information into all your promotional material for your event is a cost-effective option and promotes an inclusive approach.
- Another option is to have a generic flier or brochure detailing your access facilities. Make this available as hard copy and online. Include with the tickets if you are posting them to the audience member.
- Provide mechanisms for feedback—and then use this feedback. Word of mouth tends to be very strong within disability networks.
- Use disability organisations and their networks to promote your event.

 ONLINE RESOURCE: A list of media and promotional opportunities



**INSIGHT:** “Find the key person in a disability organisation and your information will be promoted to the specific group you’re trying to reach.”—Royal New Zealand Foundation of the Blind

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## Sharing your knowledge

Knowledge is a key element in providing access. Signs, guides, programmes and labels are all important communication tools for disabled people.

Here are some ideas:

- Make material available in a range of formats (e.g. website, email, print, signed or captioned video).
- Provide information about your arts event as a menu option on your telephone system.
- State clearly how much access you can provide. If there is only one way in with a wheelchair, be specific.
- Ensure your website provides clear and easy-to-find information about the accessibility of your venue.
- You don't have to provide all material in full colour. A simple additional fact sheet tucked into existing material might be enough.

Providing inside information is a great marketing tool and makes people feel like they are a part of your event.

Here are some ideas:

- Provide a script or images before the event. These could also be in an accessible format such as large print.
- Put your programme or brochure on your website so audiences can read it before your arts event.
- A written version of an audio tour is a great way to welcome Deaf and hearing impaired people into the world of your event.
- Sportspeople often visit schools and talk to kids—and not just about sport. Think about using actors, artists, writers and musicians to talk to the disabled community about your event before it opens.

- Partner with a disability organisation and involve its members in a specific event. Perhaps your artists could mentor the members for a short period. Alternatively, the members could provide insights into their organisation and interests.

> ONLINE RESOURCES: Marketing to the disabled community checklist | Q and A template



**“Our patrons know someone will meet them. They know there are hearing loops. They know someone can take them out at interval and so they know they won’t be on their own. Letting people know what to expect when they come to the theatre reduces their anxiety.”**

**Jacqueline Taylor** The Court Theatre, Christchurch



**INSIGHT:** Adapting what you already have (e.g. websites, signs, programmes and ticketing processes) is a cost-effective, efficient way to share your knowledge.

## Language

Language—what you say and the way you say it—is a vital communications tool and central to your marketing strategy. It can engage and inspire people; it can leave them indifferent; or it can turn them on to your arts events—and, probably, your organisation.

Read your communications to others in your organisations and check that your message doesn’t imply that “We don’t know how to treat you”, “You’re a problem” or “We don’t understand”.

The solution is to use plain language that says what you mean, details what you can offer and how to access it. For example: “We welcome disabled people. We have ramps, lifts and a script preview” works much better than “Access requirements are catered for. Call this number for special requirements.”

## The internet

The internet has many free, wide-reaching and powerful communication tools. Promote your arts event or activity, plus your access, on social networking sites such as Twitter and Facebook. Facebook pages can create a large following and enables you to interact with your fans.

Blogging is very popular in disabled communities and posts can create an immediate response to good and bad experiences.

Posting a movie clip on YouTube is another way to reach audiences and visitors because it lets them sample what you have to offer. Include subtitles or accompanying text so the video is accessible to Deaf and hearing impaired audiences, and gallery and museum visitors.

## Accessible formats and print guidelines

This is about the various ways you can provide information to your audience members. It includes websites, emails, faxes, texting, brochures and posters, signed and captioned videos, and phone calls.

Think about how blind and vision impaired people might receive information about your latest event. The information probably won't get to them if you use only posters, brochures and newsletters. Posting the information on your website is an option but only if it's accessible to screen readers. For blind and vision impaired people, telephone messages and emails are a good way to provide information.

Some things to think about when preparing formats:

- Decide what needs to be produced in other formats (e.g. information fliers about your accessibility, safety information, the programme).
- What is the budget and can it be done in-house?
- How will you ensure the quality of the various formats?
- How will you let people know these formats are available?
- How will you monitor the take-up of the various formats?

Accessible print is easy to read in a sans serif typeface and large print (minimum 18 point for large print; minimum 12 point for regular print), and uses dark colours for the text. It is written in straightforward language (e.g. short sentences) and has all the information needed: venue, times, prices, contact details, directions and access information with symbols.

Accessible websites open doors to information and online engagement with your audiences and visitors. The World Wide Web Consortium (W3C) oversees the Web Accessibility Initiative. This provides guidelines and resources to support and promote web useability for disabled people. Consistent navigation, colour contrast and legible text that can be increased in size are just some basic elements your website should have. Websites are a key communications tool. You can test your website accessibility online for free ([www.wave.webaim.org](http://www.wave.webaim.org)) to find out how your site rates. Also invite users to give their feedback.

Plain English and picture-text can be helpful for intellectually disabled people.

 **ONLINE RESOURCE:** Print and publication guidelines

## Approaching mainstream media

Let's say you're presenting an exhibition or performance that looks at disability and involves disabled artists. How do you get coverage in the mainstream media?

Prepare a media strategy as you would with any event you're wanting to promote in the media. Nicola Clements co-directed *Words Apart*, a play with Deaf and hearing actors in the cast. Stories were run in newspapers, and on television, radio and the internet. She found that reporters were attracted to the story because it was fresh and different, and they enjoyed the chance to sit in on a rehearsal.

Here are some tips from Nicola about encouraging the media to cover your arts events.

- Remember to put the person before the disability when representing your artists to the media.
- Hang your story on a hook: in other words, know what the angle of the story is and why the reporter should cover it.

- Know what it is that makes your arts event different and sell it to the media. For example, *Words Apart* was the first play in a professional theatre in New Zealand to use New Zealand Sign Language and the English language as equal and integral parts of the play.
- Reporters are usually busy people. Provide them with useful but concise background information.
- Before the interview, you could ask reporters about the general focus of the interview so you can discuss ideas in advance with the people being interviewed.
- Make it easy for reporters. Assure them that the people they are interviewing are articulate and that you will provide Sign Language interpreters or support people, if necessary.
- Have a clear idea about how the interview will work best and convey that politely to the reporter.
- Invite reporters to a rehearsal. This engages them in the process and helps them understand what you are wanting to achieve.
- Be positive and thank reporters for taking an interest in your event.



**INSIGHT:** Beyond the media, word of mouth is your most powerful tool. Get everyone in the show to talk about it, write about it on social networking sites or send enticing emails to their networks. You never know who will have a connection to the themes of your show.

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“Disability organisations want to promote opportunities for their members. Everyone has newsletters and email networks. People can send stuff out so easily now. They will spread the word for you.

“If you say you really want to encourage and promote the arts to disabled people, and if you’re open to hearing what you need to do in order to achieve that, you’re doing it for the right reasons.”

*Lyn Cotton* Jolt Dance Company

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- Amphitheatre
- Box Office
- Office
- Café

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We apply for funding to have the interpreters but if the funding doesn't come through, we do it anyway. It's become an integral part of who we are and we know how much the kids love it.

”

*Tim Bray* Artistic Director,  
Tim Bray Productions

# 5



## A long-term investment

He kaupapa tūroa

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Many arts organisations and venues in New Zealand are improving their access in a range of ways—some for little or no cost. Others are making a significant investment to improve access.

This chapter looks at more expensive long-term requirements to remove barriers for disabled people participating in arts events and activities. Costings are not included as these change over time and with technological advances, and may differ from region to region. In addition, the size of the units required for different spaces or needs can vary in price.

For more information about where to go for advice, funding possibilities and hire options, we suggest you contact the New Zealand Federation of Disability Information Centres as a first port of call.



APPENDIX FIVE: **Where to go for advice and information** (page 59) has contact details of the organisations mentioned in this chapter. See also APPENDIX SIX: **Where to go for funding** (page 62).

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## Improved access for everyone

### The Building Act 2004

There are many ways that arts organisations and venues can improve access for disabled people. Some improvements are required by law. The Department of Building and Housing is a good place to start for information on what you should do to improve access to your venue.

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From left: Toad (Jonathan Martin), Policeman (Ashley Hawkes), Mole (Sarah Gallagher), Ratty (Madeleine Lynch) and New Zealand Sign Language interpreter Kelly Hodgins in *The Wind in the Willows* by Kenneth Grahame, adapted by Tim Bray, Tim Bray Productions 2005

The Building Act 2004 and New Zealand Standard NZS 4121:2001, *Design for Access and Mobility—Buildings and Associated Facilities*, govern current requirements.

Building modifications can be expensive, depending on the condition and age of your venue. Ensure you discuss compliance requirements with any contractors involved in modifications.

### **Lighting design**

Lighting is a key design feature in buildings. Appropriate lighting is important for all audience members but particularly for Deaf or hearing impaired people so they can lip read or see the Sign Language interpreters clearly; for vision impaired people so they can experience the art more fully; and for people with physical impairments so it is safer. Doors, entrances, signs, counters and stairways should be well-lit.

Lighting design should avoid glare, and sudden or drastic changes in lighting levels. Diffused or natural light is preferable. Lighting is not always an option in galleries where sensitive art could be damaged. In these cases, ensure the light change is graduated and dark areas are identified as hazardous to audiences and visitors.

## **For Deaf and hearing impaired people**

### **Assisted hearing technologies**

Hearing loops and infra-red technologies are reasonably priced options and can make a big impact. Contact an audiologist in your area to discuss these and other technologies; the needs of your venue; and the best system for it.

Hearing loops connect with people who use hearing aids. This system works through a low-frequency electromagnetic signal, transmitted to the person through the Telecoil or T setting in their hearing aids. Hearing loops can be fixed permanently in a venue or portable varieties can be used.

There are two drawbacks to hearing loops. They only work for people wearing hearing aids, and the sound travels through walls and so people with hearing aids outside the venue may hear what's being broadcast.

Infra-red hearing systems use an invisible infra-red beam, which transmits sound to an individual wearing a receiver (this may be within a headset or hand-held). This system is lightweight and portable, and you don't need a hearing aid to benefit. Another advantage is that the sound doesn't travel through walls. One disadvantage is that it transmits sound through light beams and so other light sources such as bright or natural light can interfere with the signal.

### **Captioning and subtitles**

Captioning describes all significant audio (i.e. hearing) content. This includes spoken dialogue and non-speech information such as who is speaking, sound effects (e.g. door knocks, footsteps) and descriptions of the music.

Subtitles transcribe only spoken dialogue. They are used in foreign language films and opera.

For video, captioning is a practical and cost-effective way to provide access. Most computers that can burn a DVD will have the software to caption video. Video production companies can also provide this service for you but obviously, this will cost more. Their charges are generally based on the length of the video.

### **New Zealand Sign Language interpreters**

New Zealand Sign Language interpreters are particularly good for live events such as lectures, art awards, book launches and theatre performances. Interpreters are skilled professionals and it's demanding work. There are guidelines governing their employment and you may need to hire two interpreters for your arts event.



Working with interpreters is the most effective way to provide access for Deaf and hearing impaired audiences and visitors but it can also be an expensive option. Factor the cost into your budget and programming so you include events with interpreters. Market this service to the Deaf community.

Deaf Māori make up a large proportion of the Deaf community. New Zealand Sign Language has an increasing vocabulary of signs for Māori-specific concepts. When te reo Māori is being spoken at an event, an interpreter who is skilled in New Zealand Sign Language, Māori and English is needed. These people are called trilingual interpreters and should be booked at least four weeks in advance. There are very few trilingual interpreters and there may be none in your area. You may have to pay for the interpreter's travel costs and travel time in addition to the interpreting fee.

The Sign Language Interpreters Association of New Zealand publishes and maintains a national directory of qualified interpreters, available on its website ([www.slianz.org.nz](http://www.slianz.org.nz)).

Remember:

- Always check with Deaf people if they have any particular requirements and preferences before you book an interpreter.
- Ask Deaf Aotearoa New Zealand for advice if you're not sure what to do and then book an interpreter. It's important to give at least two weeks' notice.
- The website of the Office for Disability Issues has some excellent resources. Check *Effective Communication With Deaf People*.



### SNAPSHOT: “AN INTEGRAL PART OF WHO WE ARE”

Tim Bray—artistic director, playwright, actor, producer—has been producing children's shows at the PumpHouse Theatre in Auckland since 2004. Over that time, his audience has grown from 4500 a year to 20,000.

Tim has more than 20 years' experience of working in theatre. He remembers going to an event in 1998 and seeing Sign Language interpreters in action. It was like turning on a light.

“I thought, ‘Of course’. That's what I should be doing. As a performer, I'd learned some basic Sign Language and I knew there were a lot of Deaf children in Auckland—children who would get the visual spectacle of theatre but would miss out on the dialogue, the characterisation and the jokes.”

Every year, Tim Bray Productions presents four or more children's plays. Each production includes at least two interpreted performances. Students, teachers and families of Kelston Deaf Education Centre are always invited to these shows.

“We apply for funding to have the interpreters but if the funding doesn't come through, we do it anyway. It's become an integral part of who we are and we know how much the kids love it,” Tim says.

Sign Language interpreters Kelly Hodgins and Lynnley Pitcher translate what's happening on stage for Deaf audiences. Before the show, they memorise the script and decide on the roles they will play.

Tim says providing interpreted performances is a way to increase audiences. But the main reason he does it is because he sees it as his “public responsibility”. It's about creating awareness and providing access to theatre.

 [timbrayproductions.co.nz](http://timbrayproductions.co.nz)



## SNAPSHOT: BRINGING THE PERFORMANCE TO LIFE

“Access is very important to me and we work hard to make sure our patrons’ experience is positive,” says Janice Marthen, Theatre Manager of Fortune Theatre in Dunedin.

Fortune Theatre runs a programme called Access all Areas. This includes signed shows, touch tours and pay-what-you-can nights. A highlight for Janice was presenting an audio-described performance of *The Witches*, a play based on the Roald Dahl novel. Before the show, the theatre also conducted a touch tour of the set where patrons were able to feel the costumes, masks and props.

“Eight blind patrons saw the show and their response was fantastic; unbelievable,” she says. “It was the first time they had experienced audio description and it brought the performance to life.

“There aren’t many people with experience of creating audio description in New Zealand and so we did it ourselves. It was a huge challenge for the staff but we worked with the local branch of the Royal New Zealand Foundation of the Blind. They were fantastic and provided invaluable support.”

The patrons were given hand-held receivers and an audio describer (a staff member) provided a commentary on the action.

Among the things staff learned was how to assist blind people into the auditorium and look after their guide dogs.

“It was a real learning experience for us. The big thing was understanding what we needed to do to make the performance as rich and full for our blind patrons as it was for our other patrons.”

 fortune.co.nz

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## For blind and vision impaired people

### Audio description

Audio description gives information and provides a commentary on what’s happening at an arts event: for example, body language, expressions and movements. In the performing arts—theatre, dance, music—it uses the natural pauses in dialogue or between sound elements to describe the visual images.

Audio description is delivered through either the services of a trained guide or via a recorded narrative. For museums and galleries, audio description can be as straightforward as providing pre-recorded tapes and headsets. For live performances, a trained audio describer transmits commentary to audience members via a receiver.

Audio description is a wonderful tool. As yet, it is not used much in New Zealand and trained audio describers are rare. However, as Fortune Theatre illustrates, it’s something that can be generated in-house if there is sufficient support and planning.

### Building modifications

Textured floor tiles can help alert people to the existence of a possible hazard such as stairs or ramps. These are relatively inexpensive and an easy modification, not only for people with vision impairments but for everyone.

Handrails and high-contrast edges of stairs are also important so they can be seen easily. Again, this is not expensive to provide.

Contact the Barrier Free New Zealand Trust to arrange an assessment of your venue, and discuss the most efficient and cost-effective way to proceed with your building modifications.



### Braille signage and lift controls

You can buy Braille signs via international and local websites that show where a venue's lifts, toilets and routes are. These signs should be in all areas accessible to the public. For Braille lift controls (i.e. buttons and faceplates), contact your local lift company and ensure they comply with lift control regulations set down in NZS 4121:2001.

### Tactile alternatives

In galleries and museums, the use of models to help explain sculptures and displays is very effective. For example, an artist could be commissioned to create a model of a sculpture that is too fragile to be touched. Display this model near the sculpture and within easy touch for the public.

Raised pictures or display objects of things like animals or birds can be useful in museums.

## For physically disabled people

### Accessible lifts

A building without an accessible lift can pose a major barrier for many people. Based on NZS 4121:2001 standards, accessible lifts should be clearly signposted and have a minimum interior space of 1400mm by 1400mm. Standards also govern the opening of lift doors, the placement of lift controls and the provision of support rails.

### Building modifications

Ramps, toilets and doorways all have specified dimensions to be considered accessible. To ensure compliance and to research this further, you can buy a copy of NZS 4121:2001 online at Standards New Zealand ([www.standards.co.nz](http://www.standards.co.nz)). The Department of Building and Housing has downloadable documents about accessible reception areas and parking spaces.

 ONLINE RESOURCE: Accessibility checklist



### SNAPSHOT: WORLD LEADER IN ACCESSIBILITY

Christchurch has become a world leader in accessibility for blind and vision impaired people with cutting-edge technology designed and built by one of its residents, Darryl Sherwood.

The SoundPost Orientation System was launched in the city's Cultural Precinct in October 2009 with major support from the Christchurch City Council. Sixty base stations have been placed in key places (e.g. entranceways and pathways) throughout the Cultural Precinct. Blind and vision impaired people with hand-held receivers the size of cellphones pick up infra-red signals and are directed to where they want to go within a distance of 30 metres.

Darryl, who is vision impaired, uses a white cane to keep himself safe and avoid obstacles, and a talking GPS system for getting to public places.

“Once you've arrived at a place, this new technology helps orientate you. It lets you know where things like the door, the rest rooms, the ticket counter, the escalators and the elevators are.”

For example, a taxi drops you off outside the Christchurch Art Gallery Te Puna o Waiwhetu or The Court Theatre. The SoundPost Orientation System will direct you to the entranceway and then, when you're inside, to the information desk or box office.

 [povidi.com](http://povidi.com)

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Creating the exhibition was all-consuming and expensive, especially as an art student. But the biggest reward for me was knowing my work had touched people's hearts.



Tracey Polglaze  
Artist



# 6

## Embracing change: the next step

Awhina ngā rerekētanga:  
hikoi whakamuatanga

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Tracey Polglaze created 19 tactile artworks for *Imagine*, an exhibition in Nelson for blind and vision impaired people. The works included natural materials such as shells, stones and driftwood, and many contained quotes or poetry in Braille.

Okay, so you've read this far. You realise there are a lot of small and inexpensive things you can do to make your organisation and arts events more accessible. And you see how easy it can be to engage with the disabled community and market your work to disabled people. You're even starting to see how you could build new and loyal audiences for your work.

You may not have realised it but you've already taken the first step by reading *Arts For All | Ngā toi mo te katoa*.

So what's the next step? How can you embrace change and make a commitment to becoming accessible when you already may be feeling stretched, both financially and in terms of time?

The next step is to think about what you want your organisation to look like in five years' time and do some planning on how you're going to get there.

New Zealand is a small country with a vibrant, committed arts sector able to make things happen within limited resources. Based on findings from research undertaken for this publication, it's clear that many artists and arts organisations are already doing things to improve their access.

The aim of this publication and its complementary online resources is to provide practical tools to help mainstream artists, art organisations and venues make immediate changes, as well as a long-term investment, and open their doors to disabled people.

## Remember...

There are four key reasons why disabled people should have equal access to the arts. Firstly, it's enshrined in the New Zealand Disability Strategy and the UN Convention on the Rights of Persons with Disabilities; secondly, freedom from discrimination on the basis of disability is a fundamental human right; thirdly, it's the law; and finally, everyone benefits—artists and arts organisations, disabled people, their family, whānau and friends.

Building a reputation as an inclusive and socially responsible arts organisation is good for business, and everyone likes helpful staff, flexible booking practices and more comfortable facilities. As well as enhancing New Zealand's cultural diversity, marketing to disabled people will boost audiences, gallery and museum visitors—and your bank balance.



### SNAPSHOT: “ACCESSIBILITY IN EVERYTHING WE DO”

An exhibition by Venezuelan artist Javier Téllez, presented in March 2009 by New Plymouth's Govett-Brewster Art Gallery, was a perfect opportunity to reach out to the local vision impaired community.

The artist's 2008 film work, *Letter on the Blind for the use of those who see*, captures the reactions of six blind New Yorkers encountering a live elephant for the first time. Téllez commissioned a version of this film with an audio descriptive commentary, which was made available for vision impaired visitors to the Govett-Brewster.

Working with the New Plymouth branch of the Royal New Zealand Foundation of the Blind, the gallery organised a number of special screenings for the community. At the same time, it hosted a talk by vision impaired New Plymouth District Councillor Lance Girling-Butcher, who gave an insightful and moving talk entitled *A Blind Perspective on the Visual Arts*.

The gallery also offered its first Sign Language-interpreted exhibition tour in conjunction with Sign Language Awareness Week in 2009 and is now committed to offering a similar tour for every exhibition.

Hannah Leahy, Marketing and Audience Development Manager for the Govett-Brewster Art Gallery, says that with one in six New Zealanders having experience of disability, accessibility has become an important issue for the gallery.

“Acknowledging that we have a responsibility to these sectors of the community but also limited resources, we started by talking to people and finding out what initiatives would best meet their needs. We are committed to doing the best we can with the resources we have.”

The Govett-Brewster was actively involved in the development of the New Plymouth District Council's Disability Strategy and is working to meet its objectives.

One of its first actions was to address the size of the text on its wall labels and it's now looking at improving signage to help people find their way around the gallery. It's also introduced disability awareness training for all staff.

“People involved in exhibition design need to be as aware of access issues as people interacting face-to-face with our audiences,” Hannah says.

“The process of considering accessibility in everything we do is changing the way we fulfil our role in the community.”

 [govettbrewster.com](http://govettbrewster.com)

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## Ten things you can do now

Here are ten things you can do over the next few weeks or months:

- Walk around your venue or space as if you have never been to it before. How easy is it to get around? Record your findings.
- Download and complete checklists from Arts Access Aotearoa's website ([www.artsaccess.org.nz](http://www.artsaccess.org.nz)).
- Get in touch with a local disability organisation and start a dialogue. How could you work together?
- Pass on this book to another staff member to read and set up a meeting to discuss the contents.
- Talk to a colleague in another arts organisation about access and how you might work together to build a new audience.
- Print off *Appendix Two: What words to use*. Ask all staff to read it, then keep a copy handy for all front-of-house staff to refer to.
- Download and complete the Q and A template on Arts Access Aotearoa's website, circulate to staff and ask them to read.
- Review the language your organisation uses in its print publications, in emails and on its website.
- Go to the New Zealand Sign Language Teachers Association website ([www.nzslta.org.nz](http://www.nzslta.org.nz)) and look up New Zealand Sign Language classes. Ask staff if anyone would like to attend. If so, apply for funding to cover the course fees.
- Buy a book for all front-of-house staff to record audience feedback and anything they notice about access. What worked? What didn't work?

## Ten things you can do over the next five years

Grappling with some of the medium to long-term requirements outlined in chapter five may feel daunting. But starting with a vision of what you want to achieve over the next one to five years and a comprehensive plan to get there will provide a framework.

Seeing disability responsiveness as an element of your organisation's culture is a useful way to remember two things: it needs to be included, at least in a small way, in everything you do; and it will take time, exploration and plenty of mistakes along the way to get it right.

Working with other individuals or organisations is usually the best way to make use of limited resources. Think about teaming up with another arts organisation to bring about long-term change.

Here are ten things you can do over the next five years:

- Work with your staff and board to develop a vision and objectives that incorporate providing access to your venue and arts events for everyone.
- Make a commitment to ensuring there is at least one disabled member on your board.
- Develop an accessibility policy and action plan.
- Have your venue audited for accessibility. Develop a funding plan and budget to make the required modifications.
- Make a commitment to including disability-related work in your annual programme.
- Include at least one goal in your marketing strategies about marketing the event to disabled people.
- Ensure staff undergo disability awareness training.
- Build partnerships with disability organisations and develop projects that benefit both parties.



- Ensure your website complies with accessibility guidelines.
- Develop a system to monitor and evaluate the impact of your organisation's improved accessibility.

Taking small steps to increase access to your arts events and activities has the potential to make a big impact on the lives of disabled people, their family, whānau and social networks.

Using the tools discussed in this book and online at [www.artsaccess.org.nz](http://www.artsaccess.org.nz), along with your own creative ideas, will open up your art to a new audience. Developing a diverse and loyal audience base can only help your organisation's reputation and long-term future.



“There’s a real opportunity to think more creatively about access, and the arts and cultural sector could be leading the way.

“It’s about acknowledging that everyone experiences the world in both unique and common ways. That’s part of our diversity. The challenge is how we create work that speaks to a wide variety of people and connects with their common experience and their unique experience. If we think that widely, we can start thinking about the kind of work we want to be showing anyway, who we want to come to it, and how we can promote our programmes so they’re interesting and relevant to a wide section of the whole population.

“It’s useful to remember that as humans, we have a natural fear of change. Yet there is nothing to fear because we are changing all the time. We change every second, we are changing and adapting to our experience. Change is much easier to leap into than we think.”

**Philip Patston** Artist, change expert

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# Appendices

## Ngā tāpiritanga

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### Appendix one:

## Glossary of terms

### **Alternative formats**

Provides information in various formats or ways that will be accessible to an audience or gallery/museum visitors (e.g. print, CD, phone message, website, email).

### **Audio description**

Gives information and provides a commentary on what's happening at an arts event by describing the visual image as a verbal image. A trained describer provides live description via infra-red receivers, or a recorded version is provided.

### **Braille**

A system of reading and writing for blind or vision impaired people that uses embossed (raised) dots. Braille alphabet characters are formed by using different combinations of six basic dots. Any text that can be printed can be printed in Braille.

### **Captioning**

Describes all significant audio (i.e. sound) content in text for Deaf or hearing impaired people. Audio includes spoken dialogue and non-speech information such as who is speaking, sound effects (e.g. door knocks, footsteps) and a description of the music. Subtitles transcribe only spoken dialogue.

### **Data capture**

A system of recording details of audience members and building a database. Under the New Zealand Privacy Act, people need to know that you're collecting information about them and why; they don't have to provide you with information; and they can access and correct the information if it's wrong.

### **Hearing loops**

A system that enhances the sound via a low-frequency electromagnetic signal transmitted through the Telecoil or T setting in hearing aids. Hearing loops can be fixed permanently in a venue or portable varieties can be used.

### **Infra-red system**

This system uses an invisible infra-red beam to transmit sound to an individual wearing a receiver, which may be within a headset or hand-held.

### **New Zealand Sign Language**

One of New Zealand's official languages and the language of the Deaf community in New Zealand. It includes ideas, sayings and words that are particular to this country and not found in other sign languages. In particular, it has signs for te reo Māori words and Māori concepts.

### **People first**

A worldwide advocacy movement that focuses on individuals, not a disability. It uses people-first language.

### Screen readers

Equipment used by blind or vision impaired people that “speaks” the text on a computer screen (i.e. documents, emails or websites).

### Service dogs

Dogs that have been individually trained to do work or perform tasks for disabled people. They include guide, hearing, mobility and companion dogs. Service dogs are legally allowed in any public space except for marae, zoos and funeral parlours.

### Social model

A view of disability that recognises people are disabled by barriers in society (systems, attitudes, architecture, services) that exclude or prevent them from participating fully.

## Appendix two:

# What things do people need?

The things that disabled people need to access arts activities and events vary.

It’s important to remember that people are individuals—not an impairment. Remember too that people may have hidden impairments and multiple access requirements.

This appendix provides lists of some of the things that will improve access.

### In general

- Ensure staff are trained in disability awareness and how to offer practical assistance when required.
- Treat people with respect and speak in a friendly tone.
- Use eye contact and speak directly to the person.
- Use reassuring body language and gestures.
- Be considerate about requests to take drinks into non-drink areas in the case of people taking medication or needing regular hydration.
- Ensure front-of-house staff have notepads to assist with communication.
- Keep drinking straws at reception and at the bar.
- Provide facilities for service dogs and approach them correctly (e.g. no petting, no snacks or distractions when service dogs are working).

### Deaf and hearing impaired people

- clear signage
- clear speech, ensure the person can see your mouth
- minimal background noise, including noise from other rooms and floors (use soft furnishings and insulation where possible)
- hearing loops, an infra-red system or portable conference aid
- good lighting
- Sign Language interpretation
- script or synopsis available
- front-of-house staff with basic Sign Language
- deaf awareness training for staff
- flashing-light theatre bells and alarms
- print transcripts of museum or gallery audio tours

### Blind and vision impaired people

- staff trained in guiding people with elbows and giving clear direction
- pre-visit information, including information about the venue and event in large print, on tape or in Braille
- audio description
- handrails on stairs and ramps
- high-contrast strips to mark the edge of steps
- level, slip-resistant floors
- textured paving to the entrance
- good lighting
- varied textures in floor surfaces to denote changes in level
- floor coverings that are neither busy nor dark
- tactile maps, tours and touch tables

### Physically disabled people

- ramps, toilet facilities, handrails, lighting and parking that comply as a minimum with the New Zealand Standard (NZS 4121:2001)
- vehicle set-down points close to main entrance
- wheelchairs available for use in venues
- dignified physical access to auditorium, bar/café, box office, foyer (e.g. not through backstage and up the service lift)
- a convenient and safe space in the venue for people using wheelchairs, walkers/strollers or crutches to wait
- signs inside and outside at a convenient, appropriate height
- automatic doors (more accessible than heavy manual doors)
- wider doors to accommodate wheelchairs

- accessible height of telephone, box office and other amenities
- seats in all rooms and galleries (for people to rest)
- level, slip-resistant floors
- remembering that a wheelchair is part of a person's personal space

### People with an intellectual disability

- speaking clearly
- keeping content of sentences to one subject at a time
- keeping sentences short
- using clear signs and labels
- using large print and including photographs, symbols and pictures that support the text
- being aware that noisy foyers and queuing may be overwhelming
- writing things down for clarification
- rephrasing something if asked to repeat it
- providing a written transcript of transactions in Plain English



## What words to use

There are two views about disability prevalent in New Zealand and internationally: “people-first” language and the “social model” of disability.

Both views believe that society disables people through the physical and social barriers it presents.

### People-first language

Language that focuses on individuals and not a disability is known as people-first language. It affirms the individual and does not define people by their physical impairments. This is about describing disabled people in a way that values them for who they are, rather than identifying them by what they cannot do.

**Okay:** person with a disability

**Not okay:** crippled, handicapped, suffers from/afflicted with disability, wheelchair bound

### Social model

The New Zealand Disability Strategy and the Office for Disability Issues use the term “disabled people”. Although this term places the word “disabled” prior to “people”, the social model interprets this as people who have been disabled by society.

**Okay:** disabled people, disabled community, disability sector, disability perspective

### Be aware and be flexible

Some people see people-first terminology as devaluing an important part of their identity. There is no consensus on terms and so it's good to be flexible and transparent about the language you use and why. If someone tells you he/she prefers being referred to as “Deaf” and not “person with a hearing

impairment”, respect this choice but don't assume it's the same for everyone.

Ask for advice if you're not sure what language to use. Asking questions shows that you're prepared to learn and are aware of individual experiences.

The following is a list of currently acceptable language, gathered from a range of resources and organisations.

**Okay:** disabled person/people/ community, disability sector, disability organisation

**Not okay:** the disabled, handicapped, invalid, abnormal, special/special needs, cripple, deformed, defective

**Okay:** people without impairments, non-disabled people

**Not okay:** normal, able-bodied, typical, healthy

**Okay:** mobility impaired person, physically impaired or physically disabled person

**Not okay:** cripple, handicapped

**Okay:** accessible toilet/parking space

**Not okay:** disabled toilet/parking spaces (the space or toilet can't be disabled)

**Okay:** the person has ... (the impairment)

**Not okay:** afflicted with, suffers from, victim of

**Okay:** blind person/people, vision/ visually impaired person, partially sighted

**Not okay:** the blind

**Okay:** Deaf person/people, hearing impaired person  
**Not okay:** the deaf, deaf and dumb, deaf mute

**Okay:** the person uses a wheelchair, wheelchair user  
**Not okay:** wheelchair confined/bound, quadriplegic

**Okay:** mental health consumer, mental health service user, mental illness  
**Not okay:** schizo, crazy, patient, mentally ill, mental case, disturbed, psycho

**Okay:** impairment  
**Not okay:** disease, birth defect, affliction

**Okay:** person with intellectual disability  
**Not okay:** mongol, spastic, retarded, feeble-minded

**Okay:** person has Down syndrome  
**Not okay:** Mongol, Downs

## Appendix four:

# International symbols

Using symbols, as well as accompanying text captions, makes the information available to all your audience members.

For example, the international symbol for access, accompanied by the text “ramped access”, includes parents with buggies, senior citizens and people with impaired mobility.

There is a range of internationally recognised symbols that publicise and promote accessibility. The best-known symbol is the International Symbol of Access (ISA), which is used to identify or show the way to buildings and facilities that are accessible to people with impaired mobility.

Examples of the ISA in signage:



The Barrier Free New Zealand Trust manages the display of the ISA and provides information on building access. Barrier Free advisors can assist in the display and requirements of these symbols. You can also download a free booklet from the Department of Building and Housing.

Symbols can be used in advertisements, newsletters, websites, conference and programme brochures, membership forms, building signage, floor plans and maps. You can download internationally recognised symbols from the following websites:

- Compliance Alliance ([www.adahospitality.com/unisymbols.htm](http://www.adahospitality.com/unisymbols.htm))
- Graphic Artists Guild ([www.graphicartistsguild.org/resources/disability-access-symbols/](http://www.graphicartistsguild.org/resources/disability-access-symbols/))

## Appendix five:

# Where to go for advice and information

This appendix includes some key organisations that can provide you with advice and information.

Check out Arts Access Aotearoa’s website for other organisations that may be able to help you.

### Arts Access Aotearoa

A national organisation facilitating access to the arts. Its key stakeholders are people in the disability sector, disconnected youth, mental health service users, senior citizens, disadvantaged migrants, refugees and prisoners. Its AAA Information Service receives a wide range of questions from the public, government organisations, businesses, community groups and individuals. It can also provide disability awareness training.

**T** +64 4 802 4349

**F** +64 4 802 4357

**E** [artsadmin@artsaccess.org.nz](mailto:artsadmin@artsaccess.org.nz)

**W** [artsaccess.org.nz](http://artsaccess.org.nz)



### **Barrier Free New Zealand Trust**

An independent organisation, made up of consumers and individuals with experience and expertise in local government, the building industry and the disability sector. It facilitates and promotes accessible environments, and provides training and education, advocacy, technical advice and useful resources. It also oversees the use of the International Symbol of Access (ISA).

**T** +64 4 915 5848

**F** +64 4 915 5849

**E** [admin@barrierfreenz.org.nz](mailto:admin@barrierfreenz.org.nz)

**W** [barrierfreenz.org.nz](http://barrierfreenz.org.nz)

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### **CCS Disability Action**

A national organisation working with disabled individuals and their families. It aims to make communities inclusive and accessible to disabled people by providing information, advocacy and advice, and working with local councils. It has particular expertise in advising on access in public and private buildings, homes, amenities and streets.

**T** +64 4 384 5677  
0800 227 200

**F** +64 4 382 9353

**E** [info@ccsdisabilityaction.org.nz](mailto:info@ccsdisabilityaction.org.nz)

**W** [ccsdisabilityaction.org.nz](http://ccsdisabilityaction.org.nz)

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### **DANZ: Dance Aotearoa New Zealand**

A national organisation, it promotes participation and access, provides professional development and advocates for the dance sector. Its website is a great resource for anyone working in dance or interested in dancing.

**T** +64 4 801 9885

+64 9 815 1420

**F** +64 4 801 9885

**E** [danz@danz.org.nz](mailto:danz@danz.org.nz)

**W** [danz.org.nz](http://danz.org.nz)

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### **Deaf Aotearoa New Zealand**

It can advise you on making your organisation or venue more Deaf-friendly. It also has helpful resources, and offers Deaf awareness workshops. It can advise you on booking interpreters for your arts event.

**T** +64 9 828 3282

**F** +64 9 828 3235

**E** [national@deaf.co.nz](mailto:national@deaf.co.nz)

**W** [deaf.org.nz](http://deaf.org.nz)

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### **Department of Building and Housing**

One of its roles is to administer the Building Act 2004. This includes the New Zealand Standard NZS 412:2001, the code of practice for providing access to buildings for disabled people. You can download booklets on accessible parking, reception areas, service counters and the International Symbol of Access (ISA) from its website.

**T** +64 4 494 0260

+64 4 494 0290

**E** [info@dbh.govt.nz](mailto:info@dbh.govt.nz)

**W** [dbh.govt.nz](http://dbh.govt.nz)

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### **Diversityworks**

Run by Philip Patston, it fosters change and diversity by providing a range of solutions to the creative, business, education, community and government sectors. It can help arts organisations develop policy, work with management and governance on culture change, offer staff training, and advise on access issues and opportunities.

**E** [info@diversityworks.co.nz](mailto:info@diversityworks.co.nz)

**W** [diversity.co.nz](http://diversity.co.nz)

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### **IHC New Zealand**

A national organisation advocating for the rights, inclusion and welfare of all people with an intellectual disability, and supporting them to live satisfying lives in the community. It presents the annual IHC Telecom Art Awards and can help arts organisations connect with its key stakeholders.

**T** +64 4 472 2247

0800 442 442

**F** +64 4 472 0429

**W** [ihc.org.nz](http://ihc.org.nz)

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### **iSign**

An online interpreter booking system, it provides connections between Sign Language interpreters, and the Deaf and hearing people who use them.

**T** +64 9 820 5176

0800 WE INTERPRET

**F** +64 9 820 5039

0800 GET ISIGN

**E** [info@isign.co.nz](mailto:info@isign.co.nz)

**W** [isign.co.nz](http://isign.co.nz)

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### Local government

New Zealand has 73 district and city councils. They all have a significant role to play in enhancing the lives of disabled people, especially in terms of physical access and the right to live in the community. Many of the councils have community, arts or disability advisors. For more information, contact your local council. The Local Government New Zealand website ([www.lgnz.co.nz](http://www.lgnz.co.nz)) has links to all council websites and boundary maps.

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### Mental Health Foundation of New Zealand

A national organisation providing free information and training. It also advocates for policies and services that support people with experience of mental illness, their families, whānau and friends.

**T** +64 9 300 7010

**F** +64 9 300 7020

**E** [info@mentalhealth.org.nz](mailto:info@mentalhealth.org.nz)

**W** [mentalhealth.org.nz](http://mentalhealth.org.nz)

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### New Zealand Federation of Disability Information Centres

Do you want to know where to hire a ramp or a wheelchair? How to contact a Sign Language interpreter? Or how to reach your local disabled community? NZFDIC provides an information and referral system through a network of independent, community-based centres throughout New Zealand.

**T** 0800 NZFDIC  
0800 69 33 42

**W** [nzfdic.org.nz](http://nzfdic.org.nz)

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### Office for Disability Issues

The Office for Disability Issues provides support for the Minister for Disability Issues. It promotes and monitors implementation of the New Zealand Disability Strategy and leads policy development across government. It also publicises events and conferences of interest to disabled people, including arts events and artistic achievements. Its website is a useful resource for information on disability issues.

**T** +64 4 916 3300

**F** +64 4 918 0075

**E** [odi@msd.govt.nz](mailto:odi@msd.govt.nz)

**W** [odi.govt.nz](http://odi.govt.nz)

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### Royal New Zealand Foundation of the Blind

A national organisation offering awareness training and advice on such things as audio description, accessible formats and building requirements. It may also be able to promote arts events and activities to blind and vision impaired people, depending on timing and available resources.

**T** 0800 24 33 33

+64 9 355 6900

**F** +64 9 366 0099 (*national office*)

**W** [rnzfb.org.nz](http://rnzfb.org.nz)

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### Toi Maori Aotearoa

Toi Maori Aotearoa is a key national organisation involved in the development of contemporary Māori arts. It advocates for Māori art and artists, has extensive networks, and produces a range of activities, including festivals, exhibitions, performances, publications and workshops. Contact Toi Maori for advice on tikanga Māori (protocol) for your arts events and activities.

**T** +64 4 801 7914

**F** +64 4 801 9412

**E** [toimaori@maoriart.org.nz](mailto:toimaori@maoriart.org.nz)

**W** [maoriart.org.nz](http://maoriart.org.nz)

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### Vaka Tautua

Vaka Tautua provides national services for Pacific peoples with disabilities. Its education programmes, resources and activities are aimed at removing barriers to participation and promoting an inclusive society. It can provide artists and arts organisations with advice, information and networks in Pacific communities. It has offices in Auckland, Wellington and Christchurch.

**T** 0800 825 282

**W** [vakatautua.co.nz](http://vakatautua.co.nz)

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## Appendix six:

# Where to go for funding

There are a range of funding sources you can apply to. Each funder is different in terms of where, what, when and how it funds.

### **Funding Information Service**

This service ([www.fis.org.nz](http://www.fis.org.nz)) provides information and a comprehensive list of funders. It includes FundView and BreakOut.

**FundView:** a good place to start. You can search for a funder according to specific criteria such as region, type of cost and client group. You normally need a paid subscription to access FundView but you can access it for free at most public libraries and Disability Information Centres. Some libraries have access to the database on their websites and so you can log in from offsite if you are a library member.

**BreakOut:** this database focuses on funding sources for individuals.

### **NZLive.com**

This Ministry for Culture and Heritage website ([www.NZLive.com](http://www.NZLive.com)) has a Cultural Funding Guide. It's a free, online search tool designed to help you find the best funding match for your project. It includes all sources of funding for cultural activities, including creating and presenting artworks, capital works, study assistance for individuals and sponsorship support for groups.

### **Local councils**

Each city or district council has different funding schemes. Check out your council's website and then talk to a funding advisor to find out what funding stream would best suit your purpose and criteria.

### **Government departments**

Some offer funding. The Department of Internal Affairs, for example, has a range of funding streams. Visit its website ([www.dia.govt.nz](http://www.dia.govt.nz)) for more information.

### **Gaming trusts**

These distribute a portion of the income they receive from pokie machines. They tend to distribute the funding into the area in which it was spent. The Department of Internal Affairs website has more information on the trusts and the areas they cover. These trusts are often the quickest way to access funding. Most are open to applications all year round, can fund a range of costs, have straightforward application forms, and will respond to your application within two or three months.

### **Philanthropic trusts and foundations**

These are listed on FundView and often have their own website. Do your homework first to ensure you're eligible and that they fund costs you're seeking funding for (e.g. some trusts don't fund salaries).

### **Business sponsorship**

Businesses may provide in-kind goods or services. This is a way for them to fulfil their corporate social responsibility and maintain a positive image and presence in the community: for example, a website developer adapting your website to make it more accessible or a builder putting in a ramp. Do your homework before approaching businesses for in-kind support, and present a business case outlining the benefits for both parties. Acknowledging the sponsor publicly is usually one of these benefits.

### **Individual giving**

Look to individuals in your local community to contribute to something that will benefit their community. Let them know what you are seeking donations for (e.g. a ramp to enable wheelchair access) and this may motivate them to donate.

## Appendix seven:

# Useful checklists and information sheets

Practical information sheets and checklists, aimed at helping artists and arts organisations improve access and develop audiences, are available online: [www.artsaccess.org.nz](http://www.artsaccess.org.nz). They include:

### Accessibility

A checklist so you can evaluate the accessibility of your space and prioritise changes. The information can be summarised to provide visitors with an overview of the access of your space. It can also be used as a tool in staff training to help staff understand the needs of disabled visitors.

### Disability awareness

An information sheet providing basic information on disability and disability definitions in New Zealand.

### Exhibition design

A checklist designed to help galleries, museums and exhibition spaces put on exhibitions that are accessible to disabled people.

### Marketing to the disabled community

A checklist to help ensure your marketing and publicity material meets the access needs of the disabled community.

### Media and promotional opportunities

A list of some key media, organisations and individuals interested in hearing about and promoting your work.

### Q and A template

This contains a list of questions about access to your venue or your work that disabled audiences/visitors and their families, whānau and friends may ask you.

### Print and publication

Guidelines on the access needs of disabled people in relation to printed material, including websites. These can be used in conjunction with the marketing checklist.

### Ticketing and seating

A checklist designed for performing arts companies and venues to help provide accessible and equitable seating and ticketing.

## Appendix eight:

# Useful resources

Arts Access Aotearoa's website includes additional resources. The following publications can be downloaded online.

**Access All Areas** Guidelines for marketing the arts to people with disabilities  
— The Australia Council, 1999

**Action For Access** A practical resource for arts organisation  
— Arts Council England, 2004

**Smart Arts** Marketing the arts in New Zealand | Toi huatau: te hāpai i ngā mahi toi i Aotearoa  
— Creative New Zealand, 2001

**New Zealanders and the Arts** Attitudes, attendance and participation in 2008  
— Creative New Zealand, 2009

> NEXT PAGE IMAGE:

WOMAD 2009, a feast of world music and dance held in New Plymouth's Brooklands Park & TSB Bowl

Photo: Robert Poole







“

I interview each disabled patron and assess their needs so we can ensure we offer the best and most appropriate assistance. It's incredibly rewarding meeting these patrons on the site and chatting to them about how it's working for them.

”

*Chris Herlihy* Site Operations  
Manager, WOMAD





This guide was published by Creative New Zealand  
in partnership with Arts Access Aotearoa.