



These findings are the result of a unique Accessible Music Pathways Forum held at The Sydney Opera House In April 2010 by Accessible Arts NSW. Supported by City of Sydney, the forum was attended by over 30 musicians, artistic directors, program managers, music teachers and disability service coordinators. Richard Gill OAM, Musical Director of Victorian Opera and Pat Rix, Artistic Director of South Australian ensemble Tutti addressed the forum. Representatives from the University of NSW, TAFE NSW, Australian Youth Music Council, Music NSW, Opera Australia, Australia Council for the Arts and Arts NSW attended the forum. A number of musicians with disabilities also attended, giving valuable insight into what needs to happen for an inclusive musical future for young people with disability.



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AREA	ISSUE	ACHIEVEMENTS	BARRIERS	NEEDS	PROPOSED ACTIONS/OUTCOMES	POTENTIAL PARTNERS
1. ART FORM DEVELOPMENT	a. PHYSICAL ACCESS	Access projects at The Sydney Opera House, The Seymour Centre for example.	Inconsistent levels of access in performing venues and lack of support in those venues; Lack of information about available venues.	Need to increase money for and pressure on venues to improve access: A list of accessible venues, performance spaces and showcases in which disabled artists can perform.	Research and create database of Accessible venues suitable for music performance	
	b. CAPACITY-BUILDING	Diversity or Diff-ability is cool and musicians with a disability are being included in the mainstream. Audiences have begun to be educated by positive images (eg Glee) and have experienced high level arts from organisations such as Tutti (Womadelaide).	A secure, commercial audience base is lacking therefore no incentive for promoters to program artists with a disability: seen as niche and 'a hard sell'.	Accessible concerts and festivals; concert programs specifically for people with disabilities; free tickets for major events, in the Domain for example, for audiences with a disability. Partnerships with Festivals and major promoters	Research project by ADHC into possibility of identifying organisation able to create and manage program offering concerts and events specifically aimed at audiences of young people with disabilities. May 2010 rehearsal of the SSO invited young man with disability. Met producer ABC Radio National Music Show.	ADHC PROPOSAL FOR TENDER TO ART ORGANISATION, SSO, ABC RADIO NATIONAL MUSIC SHOW, OPERA AUSTRALIA
	c. RESOURCES	There is the infrastructure for the delivery of music in disability organisations and for the delivery of music to people with a disability in some arts organisations.	Lack of money to pay support workers, and disability arts services, Lack of differentiation between different kinds of disabilities, lack of training of artists to work with people with disabilities	Need to educate people about disability to create welcoming and inclusive performing and learning environments; need for funding to support and market Access.	Develop understanding that diversity enriches music for us all; advertise access aware organisations through a Access 'stamp' for example.	

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1. ART FORM DEVELOPMENT	c. RESOURCES	The Australia Council's Arts and Education push through new AIR program	Overall lack of dedicated funding aimed specifically at disability arts projects and a lack of tailored projects that aim for excellence	Need to have strategic funding initiatives that quarantine money aimed at redressing the imbalance in resourcing of musicians with a disability.	Raise the issues with existing grant giving bodies and specific funding initiatives.	
	d. TECHNOLOGY	New technology allows for sharing of work through online podcasts and for new ways to compose, perform and share music.	Cost of recording software and instrument adaptation is high; Children are not being taught to use Braille music to facilitate further education in music. There is a lack of appropriate inclusion, resources in Colleges, Universities	Explore and share examples of using technology to encourage inclusion in music. Professional musicians could learn to use instruments developed for use by people with a disability.	Pilot and share projects that show how technology may be used to provide a vehicle/pathway into inclusive music experience.	
2. ARTIST DEVELOPMENT	a. EMERGING ARTISTS	The maturation of organisations such as Tutti has seen strong engagement with the development of new artists.	Musicians are fearful of discomfort and failure, lack confidence and resilience and therefore give up easily. Coupled with the lack of opportunities to experience success and to belong musicians can enter a downward spiral.	Musicians need to feel comfortable in their own skin and to experience working with other artists. There is a need for a database of supported studios; mentorships for artists and safe spaces for experiment.	Orange Conservatorium has put in an application to Australia Council for a residency, for able and disabled Jazz and world music musicians from around NSW including City of Sydney with a public outcome attached to the opening of the new hospital.	ORANGE REGIONAL CONSERVATORIUM AUSTRALIA COUNCIL

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2. ARTIST DEVELOPMENT	a. EMERGING ARTISTS	Acceptance of musicians such as Gurramal Yunupingu and positive images in popular culture ie Glee. Excellent examples of elite artists with disability*	Dearth of role models and lack of supportive and supported environments for young people in which they can experience/participate in music programs.	We need more visible role models ie a data base of musicians who are prepared to break down barriers by being involved in educational programs and performances as part of tailored programming of arts organisations.	Discussions have taken place regarding potential collaborations between Sunnyfield and Australian Opera.	SUNNYFIELD AND AUSTRALIAN OPERA
	b. REPRESENTATION and LEADERSHIP	There has been engagement from people with disability in steering the direction of programs and organisations for example in organisations such as Tutti. This has led to the empowerment of people with disability to be advocates and ambassadors through State campaigns.	Condescension and patronising attitudes towards people with a disability and not enough people with disabilities in decision making positions	A mechanism to ask young people with disabilities what they want and involve them in the development of more accessible pathways.	Australian Youth Music Council has voiced an interest in addressing this need as part of its job of representing all young musicians	AUSTRALIAN YOUTH MUSIC COUNCIL
	c. ESTABLISHED ARTISTS	Growing confidence amongst People with disabilities as their work becomes more included in mainstream. Artists whose practice includes disability and musicians with a disability are becoming regarded as valued practitioners.	Tough career path professionally for all musicians and especially for those with a disability. Little investment in the development of young musicians in professional, sustainable music careers	Need to move away from traditional hierarchies and value experiential approaches as well as more formal pathways. Need for grants to allow musicians to share music online and support musicians in the creation of their own musical events.	Australian Youth Music Council has voiced an interest in addressing this need as part of its job of advocating for all young musicians.	AUSTRALIAN YOUTH MUSIC COUNCIL

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2. ARTIST DEVELOPMENT	d. EDUCATION	ACARA working on equity of access to a universal arts curriculum including music. Strong articulation of the intrinsic and extrinsic benefits of music in the curriculum for all students.	Music Teachers do not feel competent teaching children with a disability: there is a lack of specialist music teachers and it is hard to find a teacher willing to teach young people with disability. parents are unclear about their children's entitlement to music. Both teachers and parents have a low expectation of achievement by young people with a disability.	More specialist training in Universities and teacher training organisations plus continuing professional development for generalist teachers; advocacy for music in schools; Special pre school/early years education programs that champion musicians with disability and programs with flexibility to respond to different disabilities and skill levels.	Instigate projects that partner musicians with a disability and teachers to exchange skills, create events, build opportunities and achieve inclusive programs, pioneered by established companies such as Musica Viva.	
		Arts Activated Conference and Accessible Arts training programs mean that more people are exposed to disability arts practice and to disability awareness training. A growing education of communities by people with a disability.	Multitude of different philosophies in and approaches to teaching within and without disability community. Inconsistency of teaching children with disabilities from pre school to yr 12 and beyond fails to recognise resulting loss of fundamental life skills.	Need to create and share resource banks of materials specifically related to successful practical models of teaching young people within and without disability community. Need for research into models of best practice to share across education system.	Tap into resources and research projects of conservatoria, higher ed, music organisations; Teacher training organisations and institutions; university departments	

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2. ARTIST DEVELOPMENT	d. EDUCATION	Excellent examples of the communication of the lived experience of disability through music to mainstream and disability audiences.	Isolation of Musicians with a disability and combined with the isolation of Australia means that there is a lack of shared information and experience in relation to Disability, Music and Education.	We need to create networks to share information between artists and organisations and to enable musicians to find connections with other musicians.	Use existing online networks and web hubs points for sharing information and models of best practice. Australian Youth Music council have proposed a national project to work out what is needed and pull together resources to produce web based fact sheets in NSW for musicians with a disability, in the context of what is already there and will be done for the Music Business site.	AUSTRALIAN YOUTH MUSIC COUNCIL, MUSIC NSW, ACCESSIBLE ARTS
	e. CONNECTING AND COMMUNICATING	Once the need for change is identified and articulated, the change becomes easier to envision and action.	Community ignorance, laziness and lack of respect can get in the way of initiating change. Some community and arts leaders assume that it is not their responsibility to propose inclusive practice or that it is already being done.	Models of good practice of inclusive conduct and training of community leaders and arts organisations to develop inclusive projects.	Experienced organisations such as Northcott (Parramatta) or Tutti could demonstrate their approach and mentor other organisations both in the disability sector and the arts sector.	

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2. ARTIST DEVELOPMENT	e. CONNECTING AND COMMUNICATING	There has been a growth of awareness and an increased understanding of notion of inclusion meaning everyone and a move towards understanding that diversity/diffability is cool.	There is a failure of understanding amongst the broader community because of the lack of exposure to musicians with a disability leading to a perception that artistic excellence cannot be achieved.	There is a need to change perceptions amongst the broader community about what is acceptable and develop that awareness. To do this community leaders need to accept and be aware that diversity is essential to healthy societies, that there is a continuum of disability not a 'them and us', that inclusion means better access for everyone.		
3. POLICY DEVELOPMENT	a. INNOVATION	There has been a notable shift in Government policy and processes leading to more organisations becoming more inclusive; The National Arts and Disability Strategy is focusing action on Disability arts and the need for Disability Action Plans is forcing organisations to think about their record on disability and inclusivity and train to be more inclusive.	Sometimes policies and procedures (in particular OH&S legislation: "dignity of risk v duty of care") or 'political correctness' gets in the way of inclusive practice. To push through more policy change there is a need for evidence and there is a lack of hard data showing the number of young people with a disability involved in music making	We need statistics for how many children with disabilities are in choirs/bands to back up continual lobbying that 'keeps the voice loud'.	Identify a research partner to collect data on participation in music by people with disability in NSW	