



SOUTH AFRICAN CULTURAL OBSERVATORY

**Youth, women and people living with disabilities: A
Landscape Assessment of the CCI's Readiness to Address the
Needs of Persons with Disabilities**

Submitted to:

Department of Arts and Culture

Submitted by:

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In Partnership with:

Rhodes University, University of Fort Hare and University of KwaZulu-Natal

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South African Cultural Observatory

Youth, women and people living with disabilities: A Landscape Assessment of the CCI's Readiness to Address the Needs of Persons with Disabilities

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Abbreviations

CCI:	Cultural and Creative Industry
CRPD:	Convention on the Rights of Persons with Disabilities
DAC:	Department of Arts and Culture
DSAC:	Department of Sports, Arts and Culture
ICT:	Information and Communication Technology
MTSF:	Mid Term Strategic Framework
NDP:	National Development Plan
OHCHR:	Office of the High Commissioner for Human Rights
PAPD:	Public Art Development Programme
SACO:	South African Cultural Observatory
UNDP:	United Nations Development Programme
UNESCO:	United Nations Educational, Scientific and Cultural Organisation
UNICEF:	United Nations International Children's Fund

Summary

The importance of the Cultural and Creative Industry (CCI) to job creation and economic growth, social cohesion and inclusivity, and cultural preservation are well established nationally and globally. Concerning the policy and legislative context, ensuring the vulnerable groups, including persons with disabilities, participate in and benefit from the CCI are core principles enshrined by the United Nations (as articulated in the Convention on the Rights of Persons with Disabilities - CRPD), South Africa's National Development Programme (NDP) and Mid Term Strategic Framework (MTSF), and the Department of Sports, Arts and Culture (DSAC), which align to human rights. However, despite laudable policy and programme intentions, challenges remain to ensure that disadvantaged groups (including persons with disabilities) participate and benefit equally from the opportunities in South Africa's CCI sector, including access to facilities, services and support/ funding provided. Challenges are aggravated because persons with disabilities are poorly integrated socio-economically and are subjected to various forms of discrimination. These impact on the nature and extent to which persons with disabilities can participate in the CCI, as consumers and producers. Thus, this study focuses specifically on examining the opportunities and challenges experienced by people with disabilities in relation to the CCI. Specifically, a desktop study approach was used to examine policy documents, research reports and academic sources. The desktop study was complemented an assessment of selected CCI-related venues and facilities.

The literature shows that CCI has considerable socio-economic benefits but that these are not equally beneficial to all groups. For persons with disabilities, there are several barriers with groups being

differentially culturally engaged. Disabilities combined with other forms of disadvantage (such as race, gender, age, income and levels of education) also impact on participation in the CCI. Studies also note the 'disability culture', which broadly refers to the shared values/ norms, experiences, behaviours and beliefs evident among persons with disabilities. CCI also has the potential to provide spaces with persons with disabilities to interact as well as co-experience and co-produce products and activities. The importance of recognising, understanding and responding to different types of disabilities are also highlighted. Persons with disabilities face inequalities in the CCI in various ways with the primary forms being barriers/ challenges in relation to employment and the lack of opportunities, infrastructural impediments that limit access and experiences in terms of consuming offerings, attitudinal barriers of not feeling as if they belong, lack of accessible information, resource and funding constraints, and content and the representation of persons with disabilities. In terms of access to venues and facilities, the key issue arising from the audit undertaken is that most venues and facilities do not state services and support provided for persons with disabilities on their websites. Additionally, the focus tends to be almost exclusively on physical disability, specifically wheelchair parking availability and wheelchair-friendly design. Other types of disabilities, such as visual and hearing impairment, are rarely considered.

Key recommendations focus on mechanisms to promote participation of persons with disabilities aimed at removing physical, social and financial barriers. The need for disability mainstreaming is foregrounded to institutionalise ensuring that needs are addressed and monitored. The role of technological advancements is also highlighted to improve access and empower persons with disabilities to participate in the CCI. Physical design and infrastructural development aspects that consider different types of disabilities, in relation to the built environment and facilities, are also noted as being critical. Training, skills and business development support for persons with disabilities are suggested. Further research is also advocated and includes the need for onsite assessments of venues and facilities. Reporting mechanisms integrated into a monitoring and evaluation system is recommended, which will guide disability-responsive planning and programme development, resource allocation, training and further monitoring. An accessibility checklist (with key aspects and indicators) is proposed which cover venues and facilities, internet access, employment, trained staff, medical support, projects/ programmes, policies, funding, content and audience development. Additionally, the importance of reflecting on lessons from the COVID-19 disruptions and impacts on the CCI and persons with disabilities need to inform policy and programme review and development.

1. Introduction

The Department of Sports, Arts and Culture (DSAC) underscores the importance of ensuring that integrating social cohesion, inclusivity and including disadvantaged groups meaningfully into the cultural economy are important core principles guiding the Department. However, despite this laudable intent, challenges remain to ensure that disadvantaged groups (such as women, youth and persons with disabilities) participate and benefit equally from the opportunities in South Africa's Cultural and Creative Industry (CCI) sector, including access to facilities, services and support/ funding provided. The lived experiences of what is deemed to be normal vary considerably, and more so for persons with disabilities who are generally poorly integrated socio-economically in the places in which they live and work (Barnes and Mercer, 2005; Chermak, 1990; Isaac et al., 2010; Szmukler, 2019; van De Ven et al., 2005). Many disabled groups are subjected to different forms of discrimination, social exclusion and stigmatisation (Armitage and Nellums 2020; Smythe et al., 2020; Szmukler, 2019); which is evident in the CCI as well as shown by Pujianto and Tjahjono (2019). Participation in cultural and creative-related activities can have positive impacts on the health and well-being of persons with disabilities. Additionally, participation in cultural activities is deemed to also contribute to enhancing and promoting social cohesion and integration, with direct benefits to persons with disabilities (Office of the High Commissioner for Human Rights - OHCHR, 2010; Tait et al., 2019; van De Ven et al., 2005). However, Cossick and Kaszynska (2012) state that social stratification in cultural engagement is prevalent in most countries, and the drivers of inequalities are class, status, gender, ethnicity and/ or disability.

This study focuses specifically on examining the opportunities and challenges experienced by people with disabilities in relation to the CCI. The assessment includes both demand (concerning consumptions by persons with disabilities) and supply-side (experiences and concerns of persons with disabilities who work in the CCI) considerations. Thus, this research examines opportunities, barriers and challenges related to the participation of persons with disabilities (both as practitioners and/ or consumers) in the CCI, focusing on lessons pertinent to the South African context.

It is important to note that an examination of current information available on the internet indicates that there is limited academic research that focuses on people with disabilities and the CCI specifically. Thus, this study draws on research undertaken in other sectors to highlight implications and lessons for the CCI. Furthermore, research that focuses on issues pertaining to persons with disabilities is scarce in the South African context. Le Roux's (2018) Masters study that focuses on the Artscape Theatre provides a useful examination of how interaction with the performing arts facilitates the participation of youth with disabilities, which creates opportunities for social and economic inclusion. Additionally, the CCI has several cultural domains, as identified by the United Nations Educational, Scientific and Cultural Organisation (UNESCO, 2014) which include, books and press, audio-visual and interactive media, and design and creative services, with related domains of tourism and sports and recreation. The focus of this report will be on the first three domains: cultural and natural heritage, performance and celebration, and visual arts and crafts.

In the context of the above discussion, the overall goals of this paper are to:

- Critically examine current scholarly literature in relation to key debates, issues and trends pertaining to people with disabilities and the CCI.
- Examine the value of participation in cultural and creative activities for persons with disabilities.
- Assess the existence and celebration of a 'disability culture' in South Africa.
- Undertake a landscape audit of accessibility among persons with disabilities to purposively selected CCI sub-sector facilities.
- Identify key inequalities/ barriers/ challenges faced by people with disabilities in the CCI.
- Forward recommendations to enhance the participation of people with disabilities in the CCI.

In terms of the methodological approach, a desktop study was primarily used to examine policy documents, research reports and academic sources. Additionally, selected CCI venues and facilities were assessed (using information derived from the internet) in relation to whether access to persons with disabilities is considered in relation to the design and communication strategies used to encourage participation and attendance. This information, together with an examination of best practices, informs the development of an accessibility checklist for persons with disabilities that can be used by DSAC and the CCI.

2. Policy and legislative context

Armitage and Nellums (2020) state that there are more than 1 billion people with disabilities across the world. The United Nations International Children's Fund (UNICEF, 2020) assert that persons with disabilities are under-represented among marginalised and vulnerable groups living in poverty, which raises serious concern over the plight of persons with disabilities. Globally, there is increasing recognition to ensure that the dignity and rights of persons with disabilities should be upheld. According to Kayess and French (2008), O'Mahony and Quinlivan (2020) and Szmukler (2019), this is most notable in the United Nations' Convention on the Rights of Persons with Disabilities (CRPD) which was adopted in 2006. Kayess and French (2008: 1) state that the CRPD is "hailed as a great landmark in the struggle to reframe the needs and concerns of persons with disability in terms of human rights". Specifically, Article 30 - Participation in cultural life, recreation, leisure and sport is pertinent to persons with disabilities and states (United Nations Department of Social and Economic Affairs, 2008):

1. States Parties recognise the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:
 - a) Enjoy access to cultural materials in accessible formats;
 - b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats; and

c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.

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

3. States Parties shall take all appropriate steps, in accordance with international law, to ensure that laws protecting intellectual property rights do not constitute an unreasonable or discriminatory barrier to access by persons with disabilities to cultural materials.

4. Persons with disabilities shall be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture.

5. With a view to enabling persons with disabilities to participate on an equal basis with others in recreational, leisure and sporting activities, States Parties shall take appropriate measures:

a) To encourage and promote the participation, to the fullest extent possible, of persons with disabilities in mainstream sporting activities at all levels;

b) To ensure that persons with disabilities have an opportunity to organise, develop and participate in disability-specific sporting and recreational activities and, to this end, encourage the provision, on an equal basis with others, of appropriate instruction, training and resources;

c) To ensure that persons with disabilities have access to sporting, recreational and tourism venues;

d) To ensure that children with disabilities have equal access with other children to participation in play, recreation and leisure and sporting activities, including those activities in the school system; and

(e) To ensure that persons with disabilities have access to services from those involved in the organisation of recreational, tourism, leisure and sporting activities.

Article 30 stipulates the various interventions required and emphasises the role of government to ensure implementation. At the local level, as the City of Cape Town (2014) states that investments in arts, culture and the creative industries by city governments has been regarded as a means to achieve social, economic, cultural and spatial objectives.

In the South African context, persons with disabilities are regarded as a vulnerable group, together with women and youth. The National Development Plan (NDP) (National Planning Commission, 2013) and the Mid Term Strategic Framework (MTSF) 2019-2024 (Department: Planning, Monitoring and Evaluation, 2019) that guide planning and priority setting in the country indicate that addressing the concerns and issues pertaining to these vulnerable groups are cross-cutting themes that need to be integrated into all aspects of planning and implementation. The NDP and MTSF, as well as the Department of Social Development (2015) identify the following main barriers that people with disabilities face:

- Obstacles that exclude access to socio-economic opportunities in various sectors;
- Lack of effective and integrated articulation and alignment between the various services offered by different organisations and departments that target vulnerable groups;
- Limited access to timely and relevant information and support; and
- Lack of access to essential disability and other support services, particularly in rural areas.

Improving the economic security of people with disabilities and their families requires a concerted and coordinated effort by all government departments, municipalities, employers, labour unions, financial institutions, statistical bodies, education and research institutions, organisations of and for persons with disabilities, skills development agencies, regulatory bodies, institutions promoting democracy, as well as international development agencies. Working together, these organisations need to align legislation, policies, systems, programmes, services, and monitoring and regulatory mechanisms aimed at the creation of decent work, employment schemes, skills development, social protection, environmental accessibility and the reduction of inequality. People with disabilities can and should be active players in building the economy.

The DSAC also noted the importance of addressing the needs of persons with disabilities, advocating for targeted opportunities and funding. Specifically, the 2015/2016-2019/2020 Strategic Plan (Department of Arts and Culture - DAC, 2015) articulates the Vision as "A dynamic, vibrant and transformed Arts, Culture and Heritage Sector, leading nation building through social cohesion and socio-economic inclusion." Empowering and creating opportunities for disadvantaged groups, including persons with disabilities, meaningfully as well as promoting social cohesion and inclusivity by supporting the CCI are core DSAC principles.

According to Statistics South Africa (2019), 4.4% of the South African population over 5 years (2 252 000) had a disability in 2018, with slightly more males than females (1 240 000 females compared to 1 013 000 males). Statistics South Africa (2019) also notes the spatial inequalities in terms of where persons with disabilities reside, with Limpopo (6.5%), Northern Cape and North West (both 6.4%) having the highest prevalence of disability in the country, and Gauteng (3%) and the Western Cape (3.5%) having the lowest prevalence. Statistics South Africa (2019) attributes this trend as being linked to the higher prevalence being associated with provinces with more ageing populations who tend to have higher rates of disabilities. From a CCI perspective, however, it is important to note that the less urbanised provinces such as Gauteng and Western Cape have a higher concentration of cultural and creative opportunities, facilities and products/ experiences. This suggests that persons with disabilities in the more rural provinces are further disadvantaged both in relation to having cultural and creative opportunities, as well as there being opportunities to derive a livelihood from CCI activities. It is also important to note, as Rebernik et al. (2020) indicate, a key challenge in cities (where cultural and creative industries tend to be located) is how to become fully inclusive to fit the needs of all their citizens, including those with disabilities.

Ndoni (2019) avers that disability is a complex physical or mental phenomenon or condition that is not only a health problem, but it limits a person's movement, sense or activities. Ndoni (2019) further states that persons with disabilities, as indicated in the CRPD, 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. It is interesting to note that Statistics South Africa's (2019: 29) questions developed to record persons with disabilities are framed in relation to the rating of individuals' abilities "to perform a range of activities such as seeing, hearing, walking a kilometre or climbing a flight of stairs, remembering and concentrating, self-care, and communicating in his/ her most commonly used language, including sign language". This attempts to cover most types of disabilities which include physical, visual, hearing, intellectual/ learning and mental health disabilities (Ndoni, 2019). A prominent gap is that persons with psychological/ emotional disabilities tend to be overlooked, since there is a tendency to focus on physical disabilities since these are easier to identify.

3. Current trends and practices in relation to persons with disabilities in the CCI

The CCI has considerable socio-economic benefits which include cultural preservation among specific groups, job creation and broader economic growth, and social inclusion and cohesion (Chandler et al., 2018; Chermak, 1990; O'Brien and Oakley, 2015; Pujianto and Tjahjono, 2019). The United Nations Development Programme (UNDP, 2013) recognises the CCI for their economic value and also for producing new creative ideas/ technologies, social benefits and empowers people with capacities in their development processes. The UNDP (2013) further states that when social development is driven by cultural investment and the creative sector, it can contribute to overall community well-being, individual self-esteem and life quality. The benefits for people generally is, therefore, well articulated, however, as noted earlier, not all groups benefit equally from opportunities associated with the CCI.

In reviewing the literature on inequality, Cossick and Kaszynska (2012) point out that inequality has multiple manifestations and is evident in consumption and production (including employment and leadership positions in the cultural sector). Additionally, engagement and disengagement in cultural activities are influenced by socio-economic differences (income and employment) simultaneously impacted by the impact of inequalities through representation, that is, the way certain groups are portrayed in the media or their hierarchies of taste (Cossick and Kaszynska, 2012). They also caution that it remains important not to simplify concept such as 'barriers to access' as implying that persons

are either culturally engaged or not, highlighting the importance of being differently culturally engaged. This is important when addressing the needs and concerns of persons with disabilities.

O'Brien and Oakley (2015) and Tait et al. (2019) state that culture and arts benefits are not enjoyed equally as those from poor backgrounds, disabled, low-level education and minority ethnic backgrounds are less likely to be involved. Tait et al. (2019) specifically highlight the importance of exposing persons from these groups at a young age to participate and be part of the target audience to encourage them to have a lifelong love of the arts. O'Brien and Oakley (2015) argue that in the discussions of the future of arts, it is essential to understand inequality. They note that the areas of inequality (such as income, race, class, gender, disability, sexuality and spatial) need to include a focus on the shift in the relationships between culture and inequality, specifically cultural values from the viewpoints of how cultural value is consumed and produced.

Studies have also focused on a 'disability culture' (Barnes, 2003; Brown, 2002; Buettgen, and Gorman, 2019). Persons with disabilities as cultural producers/ contributors are influenced by and have the ability to influence different cultural and creative genres. Barnes (2003) states that since Greek and Roman times, people with disabilities were involved in cultural production and this trend has continued in the latter half of the 20th century with disabled people expressing themselves in many cultural forms such as sculpture, painting, poetry and music. Barnes (2003: 12) further asserts that "historically, people with perceived impairments or 'abnormalities' have provided an important source of entertainment for the non-disabled majority".

According to Barnes (2003: 3), although culture is an elusive concept, it broadly refers to the "overarching values and norms of a particular group, community, nation or society and historically to the best that has been thought and said in a particular society and age". Forber-Pratt (2019: 242) states that "by being raised in society, all people possess culture although most culture is outside peoples' conscious". Forber-Pratt (2019) further indicates that worldwide, culture takes a variety of forms, with disability culture being a cross-cultural phenomenon and a sub-culture of broader culture where disabled people have shared values, norms, behaviours and beliefs created by them to describe their life experiences from different nationalities, religions and ethnicities.

Barnes (2003: 4) further states that there are different types of culture with widely distributed everyday life artefacts such as pop music, television programmes, pulp fiction, art design and fashion being called popular culture and:

Disability culture, on the other hand, is therefore a minority, sub, or subordinate culture. It emerged from within, and is associated with, the international disabled people's movement, and reflects the norms and values of disabled activists, their supporters and allies. Key elements of disability culture are the redefinition of disability by disabled people and their organisations, and the radical socio/ political interpretation of disability commonly referred to as the social model of disability.

This assertion reinforces the importance of persons with disabilities participating in cultural and creative industries.

Cossick and Kaszynska (2012) state that different settings and different models of provision are where people engage with arts and culture, which include purpose-built cultural buildings, small-scale adapted and improvised spaces, institutions such as care homes, the home and the internet. They also indicate that the models of provision differ that include those that are publicly-funded, commercial, voluntary and amateur with the boundaries between them becoming more permeable, especially in the context of different forms of partnerships that have emerged recently in the cultural and creative sector.

The CCI also is strongly associated with activism (Homan, 2016), which Hutchison and Vickery (2016) indicate is evident in the South African context as well. Thus, the CCI can be a platform for persons with disabilities to highlight issues, including human rights, stereotyping and dealing with discrimination. Additionally, as Chandler et al. (2018) and Macpherson et al. (2016) state, cultural and creative spaces can be where persons with disabilities can interact and engage with each other.

4. Key inequalities/ barriers/ challenges

Regarding people with disabilities, inequality and disability inequality; there was little attention being paid by art and cultural organisations and funders to access requirements of those persons who deviate from the norm (Cossick and Kaszynska, 2012). Challenges faced by persons with disabilities are noted globally. Issues pertaining to persons with disabilities (and other vulnerable groups more generally) in

the CCI often reflect broader socio-economic aspects pertaining to inequalities, the lack of workforce diversity and limited opportunities for vulnerable groups (French, 2014). Gill (2013) argues that globally, inequality and injustice characterise the world, especially in relation to race, ethnicity, gender, sexuality, class, age, location and disability. Gill (2013) further asserts that these inequalities are widespread in the CCI. The National Disability Authority in Ireland (NDA, 2020) states that while activity in the arts is increasing, not all groups participate equally, which is particularly the case for persons with disabilities. Research highlights that the key constraints/ barriers experienced by persons with disabilities include infrastructural impediments (including lack of access to venues and transport), inadequate provision of information and communication that is appropriate for persons with disabilities, lower income and educational levels, and policy implementation challenges (Asakawa et al., 2018; Church and Marston, 2003; Gratton, 2019; Jackson, 2018; NDA, 2020). Asakawa et al. (2018) specifically note how physical accessibility constrains the participation levels of persons with disabilities to experience museums. Jackson (2018) states that even in the 21st century, it is surprising that the built environment is still inaccessible to some people. This, Jackson (2018) argues, is due to environmental practitioners being unfamiliar with contemporary accessibility expectations and continue to follow historically entrenched ways of practice concerning disability. However, Jackson (2018) notes that practitioners are being compelled by the social model of disability and the accessibility needs of the disabled to confront the disabling nature of the built environment.

In relation to implementation challenges, these relate mainly to policies generally articulating the importance of addressing the needs and concerns of persons with disabilities as well as ensuring increased participation, but often failing to translate intent into practice as indicated earlier. Furthermore, there are several projects and initiatives to profile and increase the participation of people with disabilities in the arts sector, for example, Artscape Theatre's (nd) celebration of the International Week for People with Disability and DAC's (nd) Public Art Development Programme (PADP). PADP is a workstream of the Mzansi Golden Economy that specifically targets youth, women, the elderly and persons with disabilities. However, there is generally a lack of awareness of the extent and nature of inequalities experienced by persons with disabilities. This, together with the lack of reliable and consistent information, results in inadequate and disjointed interventions with limited impact.

Tait et al. (2019: 9-10) state that the barriers that young people from disadvantaged groups, including those who are disabled, face in relation to culture and arts "range from those that are easy to address to being deep seated" and include three types:

- Attitudinal barriers: refer to feelings that young people have that they do not belong. These are caused by many factors such as venue perceptions, language used, lack of family involvement or art is irrelevant.
- Functional barriers: refer to the lack of opportunities and not being able to take part, which are linked to a lack of provision. Mistargeted marketing and difficulties accessing sites are the most common reasons causing functional barriers.
- Practical barriers: refer to aspects such as inconvenient time or location, high prices, lack of information and having no knowledge.

Accessibility is a critical issue for persons with disabilities (Bossey, 2020). Church and Marston (2003: 85) state: "An accessibility measure estimates the level of access to some type of activity from a starting location or home location to one or multiple locations of that activity given a travel mode, distance, time and cost constraints". They further assert that the spatial distribution of a potential destination, how easily a destination is reached and the magnitude, quality and character of activities determine accessibility.

In relation to employment disparities, statistics examining trends among persons with disabilities are limited or non-existent in many countries with no national study in the South Africa context based on Google and Google Scholar searches. However, the under-representation of persons with disabilities as well as occupational segregation in the workforce as well as that these disparities reflect the discrimination and disadvantaged position of persons with disabilities in the CCI and society more generally are supported by the United Nations and the NDP as discussed earlier. Additionally, the under-representation of persons with disabilities in decision-making positions within organisations and businesses in the public, private and non-governmental sectors is noted. This impedes the ability of persons with disabilities to articulate their interests and needs. The importance of monitoring workforce discussed is discussed in the recommendations section later.

Employment disparities experienced by persons with disabilities in the CCI are also likely to worsen as the Information and Communication Technology (ICT) sector becomes important in the CCI, reinforced during the COVID-19 disruptions. Opportunities for persons with disabilities in the CCI are likely to be limited since they are exposed to limited skills development and training in the ICT sector.

The following key finance/ resource-related challenges that perpetuate inequalities faced by persons with disabilities in the CCI are also identified:

- Limited public support for persons with disabilities to participate in the CCI to leverage income generating opportunities or profile their cultural and creative talents.
- Lack of willingness among financiers and sponsors to invest in persons with disabilities.
- Unequal distribution between persons with disabilities and those without in terms of funding and pay levels.
- Low representation of persons with disabilities on funding committees (including government panels that decide how funding is allocated for specific programmes).

As indicated by SACO (2019), the CCI in South Africa, as is the case in many countries, rely substantially on public funding. The accessibility of persons with disabilities to benefit from government initiatives is enshrined in South Africa's policies and legislation, as discussed earlier. It is, therefore, imperative that publically funded programmes have clear guidelines and targets to ensure the broad participation of persons with disabilities.

The importance of disability-sensitive and led content and productions also needs to be recognised. This is important for the role of the CCI to meet aspirations of reflecting diverse themes that reflect personal, socio-economic and political realities and lived experiences; especially among groups who have been marginalised and historically invisible. Of concern, as indicated by Hunt et al. (2018), is that persons with disabilities tend to be stereotyped, which in the context of the CCI can translate in persons with disabilities being stereotyped in terms of content or made invisible. This is particularly vital to consider since, as noted by DAC (2015) and UNESCO (2018; 2019), the CCI is a powerful medium and platform that mirrors and shapes perceptions and society.

As critical as it is to ensure that persons with disabilities are included in content and participate in the CCI, their involvement should not be confined to disability issues. As noted by UNESCO (2019), when females receive funding from cultural and creative agencies, it is expected that they should focus on 'female themes'. This is likely to be the trend in relation to persons with disabilities as well. This tendency to have vulnerable groups focus on 'vulnerable themes' restricts their potential to contribute and participate in the CCI, which further reinforces stereotypes and inequalities.

There are costs associated with participating in the CCI, as consumers and producers, which are linked to aspects such as travel and accommodation, if applicable, and entrance fees. Larasati et al. (2019) assert that the costs of persons with disability participating in society are significantly higher than their non-disabled peers. This applies to the CCI as well. Larasati et al. (2019) also indicate that while existing social protections systems (such as the disability grant) provide partial income for persons with disability in many low and middle income countries (including South Africa and Indonesia), this is often insufficient to offset the additional costs that persons with disabilities incur. In the CCI context, this requires the sector, organisations, facilities and eventers/ producers to go beyond fee concessions to address the needs of persons with disabilities.

A major challenge is access to venues and facilities since persons with disabilities experience numerous forms of mobility challenges. Whether venues and facilities are adequately designed and equipped to meet the varying needs of persons with disabilities impact on their ability to participate both as consumers and employees. This aspect also affects the experiences of persons with disabilities if they visit these venues and facilities, as well as their working conditions if they are employed in the sector. To further examine issues pertaining to access to venues and facilities, a landscape assessment of selected venues and facilities was undertaken, and the results are presented in the next section.

5. Landscape assessment of selected venues and facilities

As indicated earlier, selected CCI venues and facilities were assessed, based on information available on websites and using a checklist. The specific categories assessed were:

- Drama theatres (15)
- Museums (15)
- Exhibition centres (10)
- Cultural centres/ organisations (10)
- Music venues (10)

Thus, in total, 60 websites of different types of CCI-related venues and facilities were assessed. Appendix 1 indicates the venues and facilities assessed, summarises the results for each of the different categories as per the checklist used and the Table below encapsulates the overall results. Blank spaces indicate that information was not provided on the website in respect of the specific aspect. Additionally, none of the cultural centres and organisations' websites looked at provided information pertaining to persons with disabilities, except for one where disability accessibility is stated, but additional information is not provided. Thus, only responses from the other categories are presented in the Table below and discussed. In terms of physical infrastructure for persons with disabilities, these were available at the main entrances (54%) and emergency exits (48%). Fewer websites in relation to music venues had physical infrastructure considerations at emergency exits. Fewer websites (22%, with again the least for music venues) denoted physical infrastructure considerations for persons with disabilities in relation to services provided. Physical infrastructure for staff with disabilities was only noted in a few cases (8% - 3 exhibition centres and 1 music venue). Physical infrastructure with persons with disabilities in cases of emergency were found on 12% of the websites (4 exhibition centres and 2 music venues). Similar patterns were noted for information available in relation to physical infrastructure accessibility considerations for persons with disabilities concerning the main entrance, emergency exits, service, staff and emergency. Additionally, and importantly, the responses correlate closely to specific types of disabilities accommodated in terms of mobility disability/ wheelchair access. Much fewer websites stipulated the accommodation of hearing impaired (12% for main entrance, 12% for emergency exits, 10% for services, 8% for staff and 10% for emergency), visually impaired (10% for main entrance, 10% for emergency exits, 18% for services, 8% for staff and 10% for emergency) and psychological disabilities (6% for main entrance, 6% for emergency exits, 14% for services, 6% for staff and 6% for emergency).

In terms of specific facilities, 14% of the websites note physical infrastructure and information for persons with disabilities in relation to ablution facilities. The same websites indicated wheelchair access, with fewer (8%) indicating accommodation of persons who are hearing impaired, visually impaired and those who have psychological disabilities. In terms of seating, 32% of the websites note physical infrastructure and information for persons. The same websites indicated wheelchair access, with fewer indicating accommodation of persons who are hearing impaired (14%), visually impaired (12%) and those who have psychological disabilities (8%) for seating. Similar patterns were noted for elevators. Very few websites had any information on medical support for persons with disabilities, ranging from none to two for all of the categories and 4% to 10% in total.

Table 1: Website venues and facilities audit results (n=50, in % - responses were information was available only)

	Is there consideration for persons with disabilities?		Are all types of disabilities accommodated for?			
	Physical infrastructure	Information available	Mobility disability/wheelchair	Hearing impairment	Visual impairment	Psychological
Accessibility						
Main entrance	54	54	52	12	10	6
Emergency exits	48	48	48	12	10	6
Service	26	28	26	10	18	14
Staff	8	8	8	8	8	6
Emergency	12	12	12	10	10	6
Facilities						
Ablutions	14	14	14	8	8	8
Seating	32	32	32	14	12	8
Elevators	28	28	28	16	8	6
Medical support						
Onsite	6	10	4	4	4	4
Process	4	8	4	4	4	4

Two websites (both museums) provided information on accommodation facilities that were suitable for persons with disabilities, specifying wheelchair accessible rooms available. One website (also a museum) indicated that a wheelchair hoist was available. One exhibition centre website indicated that service animals for persons with disabilities were available. None of the websites had information pertaining to escalators and stair lifts. Furthermore, none of the websites had information that staff were trained to address the needs of persons with disabilities or that the venues and facilities accommodated artists with disabilities. All the website looked at provided the option to be contacted for further information.

The website audit suggests that most CCI venues and facilities are not adequately considering disability considerations. It is noted, however, that an onsite audit will provide more reliable and comprehensive information as discussed in the next section. Another key observation is that disability considerations are biased towards physical disabilities, specifically wheelchair accessibility.

6. Recommendations

Mechanisms to promote participation of persons with disabilities need to include interventions to remove physical, social and financial barriers. A key approach advocated by various agencies, including the United Nations, is disability mainstreaming or disability-inclusive development. As the United Nations Department of Social and Economic Affairs (2020: 1) states:

Different entities need to ensure that their respective spheres of responsibility provide the necessary opportunities and access to persons with disabilities, on an equal basis with others. If any one element of the network fails in this obligation, persons are not able to reap the benefit from the other elements.

Increasingly, research highlights how technological advancements (especially in relation to digital aspects and artificial intelligence) can increase the participation of persons with disabilities (Ferri and Favalli, 2018; Kosmas et al., 2019; Maroko, 2017; Pradhan et al., 2018). Kosmas et al. (2019) specifically state that current advancements in technology can increase disabled peoples' access to cultural heritage environments. They specifically identify social computing technologies and systems which have changed the way people, including those who were previously isolated, can access cultural heritage. They assert that social computing is the facilitation of social studies and human social dynamics and the design and use of ICT in a social context. Kosmas et al. (2019) indicate that the technology is interactive and collaborative, which allows people to interact in different ways in different contexts and platforms, providing examples of social media sites and networks, e-mail, discussion forums, blogs, games and instant messaging. Bossey (2020) states that developments in ICT can be used for enhancing design, marketing, operations and performances across all phases of festival delivery, in order to improve inclusivity and accessibility. Their research, focusing on festivals in the United Kingdom context, revealed that ICT could reduce existing social exclusion among persons with disabilities by facilitating dialogue and engagement among existing and potential audience members and improving visitor experiences.

To make the built environment as accessible as possible to all people, Jackson (2018) argues that practitioners must engage with disabled people and follow global built environment accessibility legislation and policy frameworks that exist, for example, building code accessibility requirements and other guidelines within countries. According to Jackson (2018), the key to informing improving accessibility in relation to the built environment is to understand the various disability models and interact directly with people with disabilities.

The importance of understanding and considering different types of disabilities is essential when designing venues and facilities. However, many persons with disabilities are unable to be mobile or leave their homes. Thus, it vital to also reflect on how cultural and creative experiences and opportunities can be made available to these persons. The COVID-19 pandemic has foregrounded how technology can assist in this regard, which should be integrated into programmes and initiatives.

Positioning the CCI to assist in improving the economic and socio-cultural opportunities for people with disabilities requires more concerted and coordinated efforts by relevant government departments, the private sector, organisations mandated to support the CCI, persons with disabilities organisations, cultural enterprises and facilities, and financial institutions. A range of aspects need to be focused on that include skills and business development support, resource (including funding) assistance, and creating spaces and platforms for audience development as well as artists and cultural entrepreneurship development. Chandler et al. (2018) advocate for the need to cultivate disability arts in Canada, which is relevant globally. These aspects need to be supported with appropriate policies and legislation as well as regulatory bodies and implementation agents. Programmes need to be developed with (and not only for) persons with disabilities so that they can also benefit from the wide range of advantages associated with the CCI, which include avenues for cultural expression that reflect the lived experiences and concerns of people with different types of disabilities; income generating opportunities; and being able to view and experience cultural events, festivals, performances and exhibitions. To ensure compliance, it is imperative to institutionalise reporting mechanisms that are linked to a disability-relevant monitoring and evaluation system. The environment needs to be created for persons with disabilities to be active participants and beneficiaries in the CCI, as articulated in various laudable policies that need to be translated into practice. There is, therefore, the need for disability-responsive planning and programme development, resource allocation, training and monitoring.

The DSAC needs to develop and implement an accessibility checklist to enable assessments of facilities and programmes supported by public funding. The main aspects/ variables proposed, informed by the Department of Social Development (2015), OHCHR (2010), Rebernik et al. (2020) and UNESCO (2014) as well as the website venue/ facilities audit undertaken for this paper, are summarised in the Table below.

Table 2: Key indicators for the CCI to monitor and evaluate aspects pertaining to persons with disabilities

Aspect	Key indicators
Venue/ facility	<p>Number of CCI venues and facilities that are physically accessible to/ accommodate persons with mobility disabilities (wheelchair access), hearing impairment, visual impairment, and cognitive/ psychological disabilities in relation to the main entrance and emergency exits</p> <p>Number of CCI venues and facilities that provide accessible information (print, visual aids, braille, sign language, verbal communication, etc.) to persons with different types of disabilities</p> <p>Number of CCI venues and facilities that have special tours, events, and rates/ entrance fees for persons with disabilities</p> <p>Number of CCI venues and facilities that have specialised amenities for persons with different types of disabilities in relation to ablution facilities, seating, elevators, escalators and stair lifts (as applicable for the type of venue and facility)</p> <p>Number of CCI venues and facilities that provide specialised transport support for staff and visitors with disabilities</p>
Internet access	<p>Number of persons with disabilities who have internet connectivity</p> <p>Number of persons with disabilities who use the internet to participate in cultural and creative activities</p>
Employment	<p>Number and profiles of employees with disabilities in relation to the total number of employees</p> <p>Number and profile of directors/ heads or organisations/ leaders in relation to the total number of persons employed at this level</p>
Trained staff	Number of staff trained to assist persons with different types of disabilities (both employees and visitors)
Medical support	<p>Number of venues and facilities that have onsite medical support for persons with different types of disabilities</p> <p>Number of venues and facilities that have clear and accessible information on the process to follow if a medical emergency is experienced by persons with disabilities</p>
Projects/ programmes	<p>Number and types of projects/ programmes that target persons with disabilities</p> <p>Number and profiles of persons with disabilities participating in or benefitting from projects/ programmes that target persons with disabilities</p> <p>Number and types of training and capacity development projects/ programmes targeting persons with disabilities</p>
Policies	If gender equality policies are in place or gender equality is mainstreamed into existing policies (and monitoring of the policies)
Funding	<p>Amount of public and private sector funding targeting persons with disabilities</p> <p>Amount of public and private sector funding allocated to persons with disabilities</p>
Content	Number of CCI events and activities that are produced/ offered by persons with disabilities
Audience development	Number and profiles of persons with disabilities who attend CCI events and activities (especially those that are publicly-funded)

In terms of profiles, these need to be further disaggregated in relation to different types of disabilities, population group, age, residential location and gender to examine if multiple forms of discrimination are

being experienced in the sector. The lack of statistics in relation to all vulnerable groups is a major stumbling block to assess progress in terms of achieving policies and tracking changes over time. The development of a comprehensive monitoring framework will also need relevant organisations and government departments to build capacity and skills to gather the data/ information required as well as undertake evaluations to inform policy and practice.

It is recommended that a comprehensive audit of CCI facilities and organisations be undertaken to assess whether the needs and concerns of persons with disabilities are adequately covered. The results can also guide organisations and facility managers to address gaps and limitations. The website audit undertaken in this study provides insights into the general under-preparedness of facilities to provide persons with disabilities interested in participating in activities or seeking jobs with adequate information. As also evident from the results discussed earlier, there is a bias towards persons with physical disabilities (especially in relation to wheelchair access), with limited consideration of other types of disabilities. There is, therefore, also the need for disability-sensitive training and support in the CCI.

The monitoring indicators need to, as indicated above, include assessments of workforce and audience/ consumption diversity in the CCI in relation to the participation of persons with disabilities and other vulnerable groups, including women as highlighted in the SACO (2019) report. A diverse workforce assists in promoting social cohesion, the reduction of poverty and supporting efforts for equality, as discussed earlier. However, as French (2014) and SACO (2019) note, promoting workforce diversity also makes business sense for the CCI. In the context of creating opportunities for persons with disabilities, this has the potential to target a largely untapped market since new or enhanced products and services can be developed for persons with different types of disabilities which are informed by the different experiences, perspectives, experiences, interests and needs among this group. Thus, new market opportunities can emerge or existing markets strengthened, with the resultant impact of CCI organisations and businesses potentially increasing their customer base. As mentioned earlier, spaces need to be created for persons with disabilities to participate in the CCI in different ways, especially to create opportunities for groups (such as the hearing or visually impaired) to interact.

The COVID-19 disruptions and impacts cannot be ignored since there is a growing consensus that the pandemic has resulted in a 'new normal' and, moving forward, there is a need to 'pandemic-proof' society as noted by Martins et al. (2020). Health pandemics and other forms of disruptions are likely to occur in the future as well. CCI venues and facilities, therefore, also need to ensure the safety for persons with disabilities who are likely to be at a higher risk and address the challenges highlighted by the World Health Organisation (2020):

- Address barriers and challenges to practise basic hygiene such as regular sanitisation and compliance with safety regulations that address the needs of persons with disabilities;
- Ensure that, when needed, social and physical distancing can be maintained (including consideration of specific care needs and that many persons with disabilities are dependent on assistance);
- Consideration of the differing needs for mobility and communication (including touching which can be challenging when social distancing regulations are enforced); and
- Having first aid and emergency services and facilities available that can respond to the health needs of persons with disabilities; and
- Personal and protective equipment for persons with disabilities.

7. Conclusion

The importance of the CCI to job creation and economic growth, social cohesion and inclusivity, and cultural preservation are noted by DSAC. Ensuring the vulnerable groups, including persons with disabilities, participate in and benefit from the CCI are core principles enshrined by the United Nations and the DSAC, aligning to human rights. The paper indicates that persons with disabilities face inequalities in the CCI in various ways. The main forms of discrimination and inequalities that persist are barriers/ challenges in relation to employment, access to consume offerings in the CCI, and content and representation of persons with disabilities. In terms of access to venues and facilities, the key issue arising from the landscape audit is that most venues/ facilities do not state services and support

provided for persons with disabilities on their websites. Additionally, the focus tends to be almost exclusively on physical disability, specifically wheelchair parking availability and wheelchair-friendly design. Other types of disabilities, such as visual and hearing impairment, are rarely considered. Key recommendations are forwarded which includes the need for onsite assessments of venues and facilities, disability mainstreaming, focusing on the implementation of laudable policies that show intent to target and empower persons with disabilities in the CCI, allocation of resources/ funding, training and skills development, and developing a comprehensive monitoring and evaluation system. In terms of the latter, key aspects and indicators are proposed which cover venues and facilities, internet access, employment, trained staff, medical support, projects/ programmes, policies, funding, content and audience development.

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• APPENDIX 1: SUMMARY OF WEBSITE AUDIT RESULTS

• 1. 15 Drama theatres

The Playhouse Company, The South African State Theatre, The Market Theatre, The Playhouse Theatre Somerset West, Isithatha Theatre, Elizabeth Sneddon Theatre, Sand Du Plessis Theatre, The Baxter Theatre, The Masque Theatre, The Andre Huguenet Theatre, Joburg Theatre, Pretoria Youth Theatre, Soweto Theatre, Roodepoort Theatre and Artscape Theatre Centre							
Accessibility	Is there consideration for persons with disabilities?		Are all types of disabilities accommodated for?				Comments
	Physical infrastructure	Information available	Mobility disability/wheelchair	Hearing impairment	Visual impairment	Psychological	
Main entrance	8 (PC, SAST, MT, PT, EST, AHT, JT, ST)	8 (PC, SAST, MT, PT, EST, AHT, JT, ST)	8 (PC, SAST, MT, PT, EST, AHT, JT, ST)				
Emergency exits	8 (PC, SAST, MT, PT, EST, AHT, JT, ST)	8 (PC, SAST, MT, PT, EST, AHT, JT, ST)	8 (PC, SAST, MT, PT, EST, AHT, JT, ST)				
Service	4 (SDPT, AHT, JT, ST)	5 (SDPT, AHT, JT, ST, RT)	4 (SDPT, AHT, JT, ST)		3 (JT, ST, RT)	3 (JT, ST, RT)	
Staff							
Emergency Facilities							
Ablutions	3 (EST, ST, RT)	3 (EST, ST, RT)	3 (EST, ST, RT)				
Seating	9 (PC, SAST, MT, EST, SDPT, AHT, JT, ST, RT)	9 (PC, SAST, MT, EST, SDPT, AHT, JT, ST, RT)	9 (PC, SAST, MT, EST, SDPT, AHT, JT, ST, RT)				
Elevators	4 (PC, SAST, MT, ATC)	4 (PC, SAST, MT, ATC)	4 (PC, SAST, MT, ATC)				
Escalators							
Stair lifts							
Training / education							
Staff							
Artists							
Medical support							
Onsite							
Process							
Other							
Lack of sufficient information		1.SAST-information on wheelchair accessibility only refers to seats. 2. The SDPT and AHT state wheelchairs					

		are accommodated (seats and ushers to help). 3. The BT states there are wheelchair facilities but doesn't specify the type of facilities (front house manager to be contacted for assistance). 4. ATC -information provided only states that the facility is wheelchair friendly.					
Extra details on website		1. PT - reserved parking shown on video of facility. 2.The EST has 2 parking bays close to the entrance for individuals with mobility disabilities. 3. Manager of the JT and ST to be contacted for parking and personalized service. 4. RT -seats arranged so that people of all heights and line of sight can see the stage					

• 2.15 Museums

Cradle of humankind world heritage site, Albany Museum, Anglo-Boer War Museum, Apartheid Museum, KwaZulu-Natal Museum, Chavonnes Battery Museum, Baberton Museum, Paul Kruger Country House Museum, Kimberly Open Mine Museum, Koopmans- de Wet House, Mammalogy National Museum, ABSA Money Museum, !Kwa ttu, District Six Museum and Castle of Good Hope							
Accessibility	Is there consideration for persons with disabilities?		Are all types of disabilities accommodated for?				Comments
	Physical infrastructure	Information available	Mobility disability/wheelchair	Hearing impairment	Visual impairment	Psychological	
Main entrance	7 (CH, ABW, CB, KWH, MN, !K, DS)	7 (CH, ABW, CB, KWH, MN, !K, DS)	7 (CH, ABW, CB, KWH, MN, !K, DS)				
Emergency exits	7 (CH, ABW, CB, KWH, MN, !K, DS)	7 (CH, ABW, CB, KWH, MN, !K, DS)	7 (CH, ABW, CB, KWH, MN, !K, DS)				
Service	3 (CB, MN, AM)	4 (CH, CB, MN, AM)	3 (CB, MN, AM)	1 (AM)	3 (CH, MN, !K)	2 (CH, !K)	
Staff							
Emergency Facilities							
Ablutions							
Seating							
Elevators	2 (MN, DS)	2 (MN, DS)	2 (MN, DS)				
Escalators							
Stair lifts							
Training / education							
Staff							
Artists							
Medical support							
Onsite	1 (KOM)	1 (KOM)					
Process							
Other							
Accommodation	2 (CH, PK)	2 (CH, PK)	2 (CH, PK)				1.CH- one fully equipped room for disabled persons (didn't specify details) and wheelchair access. 2. PK- Wheelchair rooms available
Wheelchair hoist	1 (DS)	1 (DS)	1 (DS)				

Lack of sufficient information		<p>1.ABW- information provided only states that the museum is accessible for disabled people. 2. CB- Information provided only states that venue has universal access (wheelchair) and that the guided tour is wheelchair friendly. 3. KOM- Information provided only states that the facility is wheelchair friendly. 4. KWH- Although there is disabled access to the upper floor it doesn't specify what "disabled access" is provided. 5. MN- Information provided only states that the museum is fully accessible for the physically disabled (no further clarity). 6. !K- Facility is wheelchair friendly (accessibility)</p>					
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Sandton Convention Centre, Expo Centre JHB , Century City Conference Centre, Durban International Convention Centre, Durban Exhibition Centre, East London International Convention Centre, Boardwalk International Conference Centre, Cape Town International Convention Centre

Accessibility	Is there consideration for persons with disabilities?		Are all types of disabilities accommodated for?		
	Physical infrastructure	Information available	Mobility disability/ wheelchair	Hearing impairment	Visual impairment
Main entrance	6 (EC, CC, DICC,DC,TW, CTICC)	6 (EC, CC, DICC,DC,TW, CTICC)	6 (EC, CC, DICC,DC,TW, CTICC)	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)
Emergency exits	6 (EC, CC, DICC,DC,TW, CTICC)	6 (EC, CC, DICC,DC,TW, CTICC)	6 (EC, CC, DICC,DC,TW, CTICC)	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)
Service	6 (EC, CC, DICC, DC,TW, CTICC)	4 (EC, CC, TW, CTICC)	6 (EC, CC, DICC, DC,TW, CTICC)	4 (EC, CC, TW, CTICC)	2 (CC, CTICC)
Staff	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)
Emergency	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)
Facilities					
Ablutions	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)	3 (CC, TW,CTICC)
Seating	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)	4 (EC, CC, TW, CTICC)
Elevators	5 (CC,DICC,DC, TW,CTICC)	5 (CC,DICC,DC, TW,CTICC)	5 (CC,DICC,DC, TW,CTICC)	5(CC,DICC,DC, TW,CTICC)	3 (CC, TW,CTICC)
Escalators					
Stair lifts					
Training / education					
Staff					
Artists					
Medical support					
Onsite	1 (CC)	2 (CC, CTICC)	1 (CC)	1 (CC)	1 (CC)
Process	1 (CC)	2 (CC, CTICC)	1 (CC)	1 (CC)	1 (CC)
Other			Ramps to access venues – 1 (EC)		Accommodates seeing eye dogs – 1 (CC)
			Service animals accepted – 1 (TW)	Service animals accepted – 1 (TW)	Service animals accepted – 1 (TW)

3. 10 Exhibition Centres

4. 10 Music Venues

Durban International Convention Center, The Orbit, Bassline, Cape Town City Hall, Cape Town International Convention Centre, Ellis Park Arena , The Pyramid, Wave House – Durban, Grand Arena - Cape Town, FNB Stadium							
Accessibility	Is there consideration for persons with disabilities?		Are all types of disabilities accommodated for?				Comments Special tours, events, rates/entrance fees
	Physical infrastructure	Information available	Mobility disability/ wheelchair	Hearing impairment	Visual impairment	Psychological	
Main entrance	6 (DICC, TO,CTCH, CTICC, TP, FS)	6 (DICC, TO,CTCH, CTICC, TP, FS)	5 (DICC, CTCH, CTICC, TP, FS)	2 (CTICC, TP)	1 (CTICC)	1 (CTICC)	
Emergency exits	3 (DICC, CTICC, TP)	3 (DICC, CTICC, TP)	3 (DICC, CTICC, TP)	2 (CTICC, TP)	1 (CTICC)	1 (CTICC)	
Service	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	
Staff	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	
Emergency	2 (CTICC, FS)	2 (CTICC,FS)	2 (CTICC,FS)	2 (CTICC,FS)	2 (CTICC,FS)	2 (CTICC,FS)	
Facilities							
Ablutions	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	1 (CTICC)	
Seating	3 (CTCH,CTICC,FS)	3 (CTCH,CTICC,FS)	3 (CTCH,CTICC,FS)	3 (CTCH,CTICC,FS)	2 (CTICC,FS)	2 (CTICC,FS)	
Elevators	3 (DICC, CTCH,CTICC)	3 (DICC, CTCH,CTICC)	3 (DICC, CTCH,CTICC)	3 (DICC, CTCH,CTICC)	1 (CTICC)	1(CTICC)	
Escalators							
Stair lifts							
Training / education							
Staff							
Artists							
Medical support							
Onsite	1 (FS)	2 (CTICC, FS)	1 (FS)	1 (FS)	1 (FS)	1 (FS)	
Process	1 (FS)	2 (CTICC, FS)	1 (FS)	1 (FS)	1 (FS)	1 (FS)	
Other			Special Parking – 1 (FS)				

Cultural centres and organisations assessed

1. Johannesburg Yunus Emre Enstitüsü and Turkish Cultural Centre-South Africa,
2. Music Africa Awake – Durban,
3. Okkie Jooste Cultural Centre – Cape Town,
4. Mayfair Cultural Centre – Johannesburg,
5. The Africa Centre – Cape Town,
6. National Arts Council of South Africa,
7. Mayibuye Cultural Centre – Northern Cape,
8. Sivananda International Cultural Centre,
9. Rustenburg Cultural Center – North West,
10. Guga S'thebe – Cape Town