

# unlimited **ACCESS**

celebrating remarkable work by  
disabled artists in Europe

external evaluation  
report by  
Steve Mannix



voarte



 **BRITISH  
COUNCIL**



Co-funded by the  
Culture Programme  
of the European Union

***Set and Reset/Reset***

a restaging project by

Candoco Dance Company

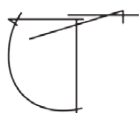
Original choreography of 'Set and Reset' (1983) by Trisha Brown.

Direction of Set and Reset/Reset (2011) by Abigail Yager

© Photography by **Hugo Glendenning**

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## 1. Introduction

In June 2013, inspired by the *Unlimited Festival*<sup>1</sup> the **British Council** in partnership with the **Onassis Cultural Centre** (Greece), Vo'Arte (Portugal) and the **Croatian Institute for Movement and Dance** (Croatia), launched *Unlimited Access*. This programme of work has been co-funded by the Culture Programme of the European Commission.

<sup>1</sup> *Unlimited*, part of the 2012 Festival within the Cultural Olympiad, was the UK's largest ever programme celebrating arts and culture by Deaf and disabled people. *Unlimited* and the *Unlimited Festival* at London's Southbank Centre profiled 29 new commissions award to Deaf and disabled artists, disability arts organisations, producers and mainstream organisations. *Unlimited* was principally funded by the Olympic Lottery Distributor, and delivered in partnerships between LOCOG (London Organising Committee of the Olympic and Paralympic Games), Arts Council England, Creative Scotland, Arts Council of Wales, Arts Council of Northern Ireland and the British Council.

Steve Mannix was commissioned by the British Council in March 2014 to undertake an evaluation of, *Unlimited Access*. This is the Final Evaluation report. The objectives of the research were to:

- Undertake a comprehensive review of what has been delivered and achieved
- Give an indication of which activities have been most successful and why
- Analyse impact in the four countries (the benefit to partners, artists, participants and audiences)
- Provide a list of recommendations for the project should it be developed further in future, including suggested strategies to maximise EU Culture Programme objectives

# 02. EXECUTIVE SUMMARY

evaluation  
report

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unlimited  
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***Notturnino (2014)***

Candoco Dance Company.  
Choreographed Thomas Hauert  
© Benedict Johnson

## 2.1. Overview of the Programme

*Unlimited Access* has been a European-wide programme designed to support best practice in the commissioning, creation, dissemination and programming of performing arts by Deaf and disabled artists.

*Unlimited Access* has aimed to increase and improve the transnational mobility of Deaf and disabled artists in Europe, enhance audience engagement and appreciation of disability arts and challenge the ways Deaf and disabled artists are viewed within wider European arts sectors. This was achieved by framing activities specifically through two perspectives:

1. **Access** : removing barriers and working towards equality for Deaf and disabled artists
2. **Aesthetics**: developing and promoting a narrative around the excellent and unique work created by Deaf and disabled artists.

A unique over-arching objective of the project has been to combine two fundamental principles:

- Enable a deeper understanding of the **aesthetic** of dance created by disabled artists amongst their peers and its influence on the mainstream.
- Increase awareness of the needs of disabled artists and audiences to **access** mainstream provision in venues, festivals and events across each member state and the EU as a whole.

The social model of disability and the creative case for diversity have been at the heart of *Unlimited Access*. Both are models of reference in the UK but not widely known in other countries in Europe. *Unlimited Access* has taken an innovative approach by referencing these two models simultaneously.

Through positioning work by disabled artists as of intrinsic aesthetic and creative value, whilst at the same time demonstrating a tangible commitment to removing barriers to access for disabled artists and audiences, *Unlimited Access* has created a new space in the European cultural sphere.

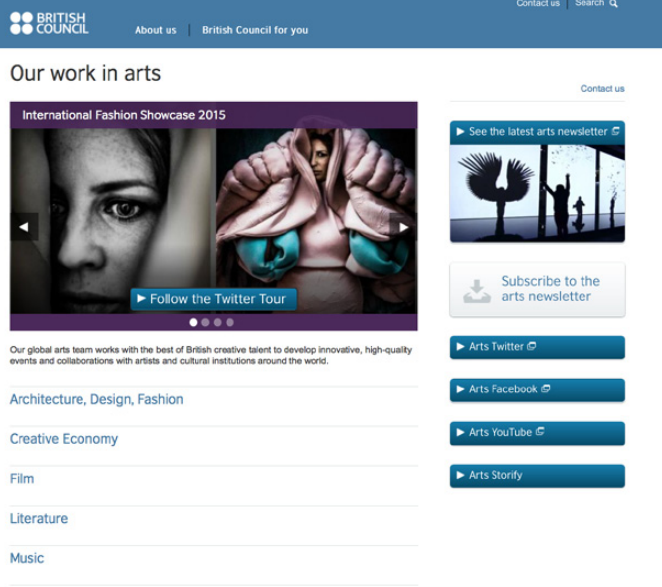
## 2.2. Project Partners



### British Council (UK)

The British Council is the UK's international organisation for cultural relations and educational opportunities. The British Council is on the ground in over 100 countries, connecting millions of people with the United Kingdom through programmes and services in the English language, the Arts, Education and Society.

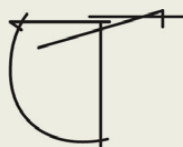
The British Council has worked around the world to promote the best of British arts created by Deaf and disabled artists, supporting the showcasing of UK work as well as the establishment of long-lasting and mutually beneficial relationships with artists and organisations overseas. The profile given to the work of the UK's Deaf and disabled arts sector during the London 2012 Cultural Olympiad served to gather momentum around an already flourishing sector. For the British Council this momentum has helped focus their work in support of Deaf & disabled artists in the UK and overseas.





### **Vo'Arte (Portugal)**

**VoArte** was established in 1998 with a desire to produce, promote and enhance contemporary creativity, through the intersection of artistic languages and development of national and international projects. With 17 years' experience of artistic, educational and social activities in the areas of creation, programming, training and inclusion, Vo'Arte believes in artistic culture and continues to promote established and emerging artists with and without disability, to present new performances, exhibitions, films, seminars and trans-disciplinary programs.



### **Croatian Institute for Movement and Dance (Croatia)**

#### **The Croatian Institute for Movement and Dance**

**(HIPP)** is a non-profit organization instrumental in pioneering and enhancing infrastructural support for independent contemporary dance in Croatia. Dance Week Festival, founded by Artistic Director/ Producer Mirna Zagar is HIPP's longest standing project. This annual international festival of contemporary dance has since its inception in 1982, presented well over 500 internationally acclaimed artists and companies and has positioned contemporary dance firmly on the Croatian cultural scene. A small integrated dance collective, IMRC, is in residence at the Zagreb Dance Centre.



### **Onassis Cultural Centre (Greece)**

**The Onassis Cultural Centre** is a cultural space in Athens hosting events and activities across the whole spectrum of the arts from theatre, dance, music and the visual arts to the written word. Through their programme, the OCC has an emphasis on contemporary cultural expression, on supporting Greek artists, on cultivating international collaborations and on educating children and people of all ages through life-long learning.



## 2.3. PROJECT ACTIVITY

# YEAR ONE

*Learning and Creating*

The first year of the project focused on creating opportunities to learn about different inclusive approaches and to exchange learning and build creative skills. Each partner delivered an activity in their country to support this:



# YEAR TWO

*Showcasing and  
Programming*

The second and final year of Unlimited Access focused on showcasing work by disabled artists with each partner taking responsibility for presenting work on a 'mainstream' stage and promoting artists and companies through Disability Arts International:

*Festival Fringe and  
British Council*

*Edinburgh Showcase*

**EDINBURGH**

(UK)

**23** <sup>1</sup>  
companies/artists represent-  
ing best of young British  
talent in theatre and dance

**235**   
delegates from  
**60**   
countries

*Dance Week Festival*

**ZAGREB**

(Croatia)

**43** <sup>2</sup>  
dance/dance theatre  
performances, across

**4**   
venues in  
**2**   
cities

**3**   
film screenings  
**7**   
workshops

**35**   
artists from  
**14**   
countries

*InShadow Festival*

**LISBON**

(Portugal)

**7** <sup>3</sup>  
performances  
**7**   
installations  
**3**   
exhibitions

**2**   
concerts  
**6**   
film screenings

**14**   
venues in Lisbon  
**100**   
artists from  
**30**   
countries


*International  
Dance Festival*

*'Unlimited Access'*

**ATHENS**

(Greece)

**8** <sup>4</sup>  
performances  
**73**   
artists/dancers from  
**5**   
countries

**1**   
live-streamed debate,  
exploring disabled artists  
as a radical force in the arts

**2**   
dance workshops, guest EU  
arts professionals from  
**6**   
countries

**DISABILITY ARTS  
INTERNATIONAL**

  
Global web platform Artists,  
Blogs and Case Studies  
featured from

**4**   
partner countries  
and beyond

<sup>1</sup> of which 1 disabled artist; <sup>2</sup> of which 2 disabled artists/companies; <sup>3</sup> of which 3 disabled artists/companies; <sup>4</sup> all disabled artists/companies

## 2.4. Project Impact Figures

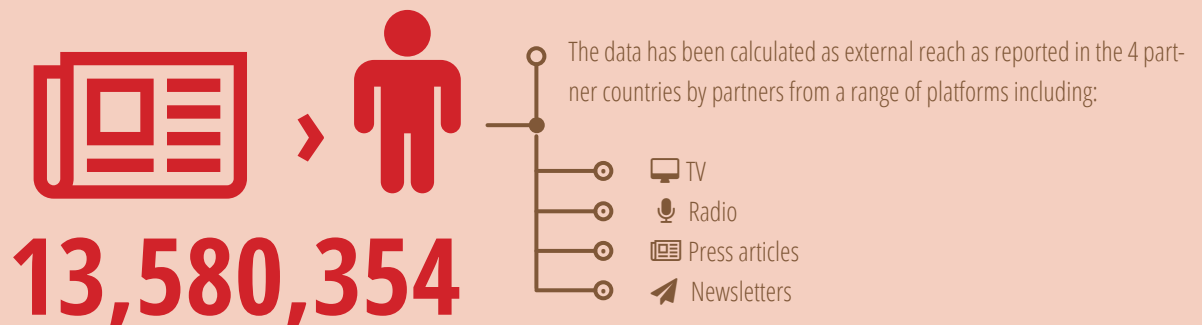
### FACE TO FACE CONTACT AND DIGITAL ENGAGEMENT:



### OTHER DIGITAL SOCIAL MEDIA:



### PRESS AND MEDIA COVERAGE:




### TOTAL IMPACT:



# DISABILITY ARTS INTERNATIONAL (UK)

Disability Arts International is a website dedicated to creating more international opportunities for Deaf and disabled artists, providing a window on to the unique work of disabled artists around the world for an international audience of arts professionals, programmers and venue managers. The site features an artist's directory, films, case studies, blogs, policy information, toolkits and resources to increase knowledge and inform programming of disabled artists' work at an international level.

Disability Arts International

[About Us](#) | [Artists](#) | [Collaborations](#) | [Films](#) | [Blogs](#) | [Resources](#) 

## Welcome to Disability Arts International

Promoting the work of disabled artists across the globe.  
Inspired by Unlimited.

Search the site



### 'The last remaining avant-garde movement'

Yinka Shonibare



photo Mark Morreau

unlimited  
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  **124**

Reach across **124** countries

  **32,700**

**32,700** pages views

  **10,900**

**10,900** visits

  **8 ½ min.**

Average time on the site **8 ½ minutes**

  **6,490**

**6,490** new visitors

  **15,000**

**15,000** international subscribers reached in UK and globally through British Council Arts newsletter promoting films on the site

  **85,000**

Commissioned article from disabled artist Marc Brew featured on British Council Voices (blog) to launch website reached overall readership of **85,000**

  **754,000**

tweets using #DALorg reaching over **754,000** Twitter accounts globally

# 03. PROJECT EVALUATION

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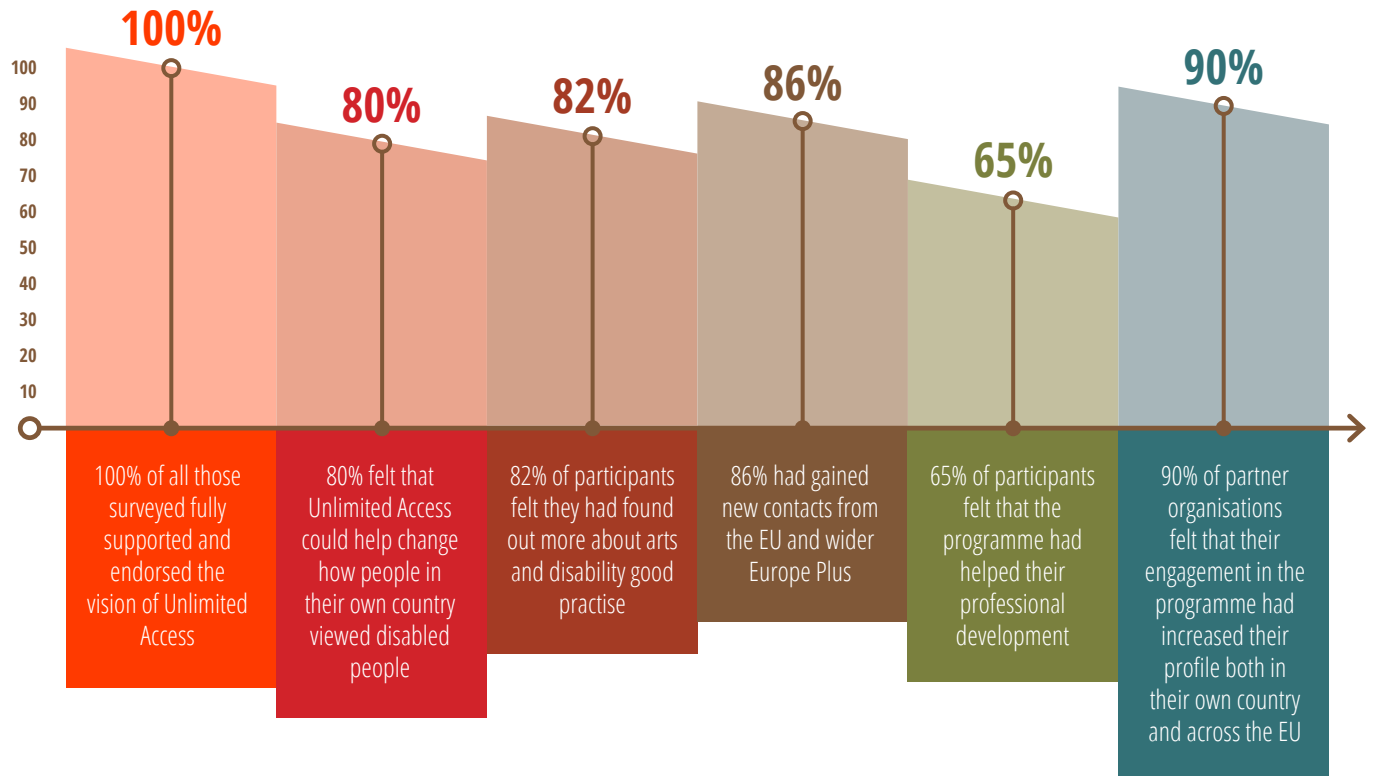
unlimited  
**ACCESS**



*Menage a Trois*  
Claire Cunningham  
© Sven Hagolani

### 3. Project Evaluation

#### Vision of Unlimited Access:



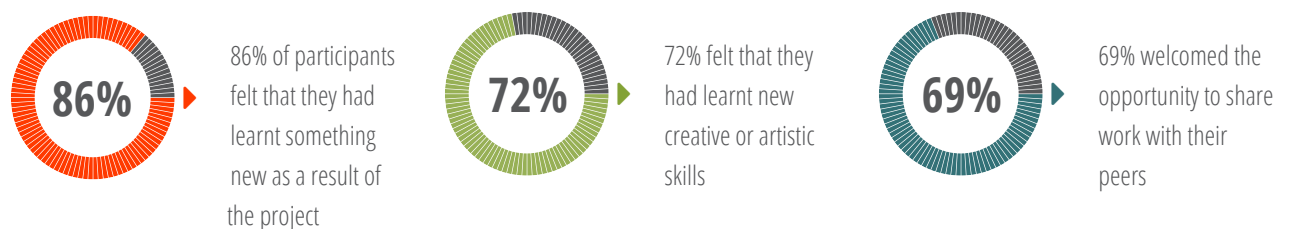
#### How has Unlimited Access Impacted on Individual Artists and Arts Professionals?:

##### Outcomes



#### Collaborating with other Disabled Artists:

##### Outcomes



Additional and more detailed information about the evaluation surveys referenced in this report can be found in Appendix C

### 3.1. Impact on Project Partners Summary

*Unlimited Access* brought together a range of disabled artists, producers, venue managers and

has seen the beginnings of extended engagement across the EU for a part of the cultural sector that has for too long been ignored.

It is clear that *Unlimited Access* has had overwhelmingly positive support and engagement from partners and participants:

***‘Personal growth, motivation to continue developing dance community projects’***

Dancer, Portugal

***‘A huge learning experience for me as an artist’***

Artist, UK

***‘I know why I want to work in this world’***

Cultural Worker, Croatia

Each of the partners reported far-reaching and varied results from the project:

- Internal staff training in engagement with disabled artists
- Staff training in access issues and commissioning of access audits for the first time
- New partnerships with local disabled artists with a view to long term further collaboration and partnerships
- New approaches to publicity and marketing
- Increased awareness amongst mainstream dance and cultural communities of the work of disabled artists
- Opportunities for engagement with policy makers
- Consolidation and creation of networks around work by disabled artists
- High demand from disabled artists to continue workshops and programming opportunities
- Increased audiences of disabled people
- Increased awareness of dance created by disabled artists amongst journalists and the media

- Increased interest in dance created by disabled artists from the professional dance sector
- Appearance of disabled artists in mainstream dance festivals on an equal level to mainstream dance
- Increased awareness of access and the needs of disabled artists from arts and cultural funders and decision makers

Some common challenges included:

- communicating the value of work to journalists, policy-makers and other professionals within the dance and performing arts sector
- efforts to ‘mainstream’ work as having artistic or aesthetic value beyond educational or social outcomes
- sustained and quality access provision for disabled people in each member state

Through these challenges, partners could **identify further needs** such as:

- continued audience engagement strategies by partners and local mainstream venues and festivals
- recognition of professional practice in this area through formal accreditation
- more opportunities for development and training for disabled artists and practitioners
- access to long-term funding to develop work and offer sustained engagement for disabled artists

Overall, partners benefited from having been able to engage in a transnational partnership and using this experience to inform and inspire the creation of their own work. They were able to engage in a

broader debate around inclusion and exclusion of disabled artists within the cultural life of their locality, their country, and the EU, and to address this first and foremost through the creative output of the artists involved. The legacy of the project has been evident in that activities such as commissions, workshops and networks continue.

Two moments of key impact were the Glasgow Study Visit and the final Festival in Athens. Each partner felt these offered excellent context for the project and allowed them to begin a dialogue with mainstream programmers, venue managers and festival directors.



**IMRC Body to Body**  
at Zagreb Dance Week 2014  
© Kruno Marinac



### 3.2. Impact on Project Partners *Detail*

It is clear that the partners each benefited from having been able to engage in a large transnational partnership seeing and participating in work that they had never seen or had little experience of. In turn they were able to use this experience to inform and inspire the creation of their own work.

A common theme for the partners was their efforts to 'mainstream' their work as having artistic or aesthetic value beyond educational or social outcomes. This manifested itself in how to communicate work to journalists; policy makers and other professionals within dance the wider cultural communities of each member state. Similarly each

partner found it challenging to generate mainstream audiences for their work. To place this in context the majority of disabled artists were appearing at mainstream venues for the very first time on a par with non disabled artists. However, given this, significant audiences were achieved and the need for continued audience development has been acknowledged by both the partners and local mainstream festivals and venues.

Partners also acknowledged how challenging it was for them to work within a mainstream context. The tension between them all having created work that has an aesthetic unique to disabled people and when viewed or experienced by non disabled people this created a difference. This contradiction

is common across the EU, particularly in the UK and leads of course to the inevitable debate about quality, standards and physical and emotional engagement to the work. It is clear that the project has started to increase awareness amongst mainstream artists and audiences.

Underpinning this debate are also the broader issues around inclusion and exclusion of disabled artists within the cultural life of their locality, their country and the EU. The project has bravely been able to address this debate first and foremost through the creative output of the disabled artists involved. Many partners experienced their work continuing to be 'labelled' but of interest was also the 'suspicion' amongst local disability organisations to some of the mainstream organisations of 'why are you doing this now'. Again, this has been very common within the UK. A 'leap of faith' on both 'sides' is required but more importantly a long term sustained commitment to the development of the work.

The partners all agreed that two moments of key impact during the project was the Glasgow Study Visit and the final Festival in Athens. Each felt that this offered an excellent context for the project and allowed them to begin a dialogue with mainstream programmers, venue managers and festival directors.

Each of the partners continues to experience challenges with access for their artists. As outlined later in this report, further work needs to be carried out to highlight the need for sustained and quality access provision for disabled people in each member state and across the EU as a whole.

Each of the partners highlighted the need for their work to be recognised through access to formal accreditation, the development of professional practice and training for their artists and practitioners.

Finally, the need to access long-term funding to develop work and offer sustained engagement for disabled artists was increasingly becoming a barrier for each of the partners. Given the nature of funding available, the relegation of the work by funding bodies as being more 'social' or 'educational' offered more project based support.

The legacy of the project has been evident in that activities such as commissions, workshops and networks continue.

Each of the partners reported far-reaching and varied results from the project:

### **Onassis Cultural Centre, Greece**

- The first experience that a mainstream organisation like OCC had had with dance by disabled artists on such a scale
- Internal staff training in engagement with disabled artists
- Staff training in access issues and commissioning of access audits for the first time
- New partnerships with local disabled artists with a view to long term further collaboration and partnerships
- New approaches to publicity and marketing
- Increased awareness amongst mainstream dance and cultural communities of Greece of the work of disabled artists
- Opportunities for engagement with policy makers
- Consolidation and creation of a new network around work by disabled artists
- Demand has been so high from disabled artists that workshops and programming opportunities will continue
- Increased audiences of disabled people across OCC programme
- Increased awareness of dance created by disabled artists amongst journalists

### **Croatian Institute for Movement and Dance**

- Increased interest in dance created by disabled artists from the professional dance sector
- Increased interest from journalists and the media
- Appearance of disabled artists in the largest mainstream dance festival in Croatia for the first time on an equal level to mainstream dance
- Increased awareness of access and the needs of disabled artists from the Ministry of Culture (a representative visited Glasgow)
- Consolidation and creation of new networks for the work

- Demand for workshops and creative learning opportunities from disabled artists continues

### **Vo'Arte, Portugal**

- Increased awareness of disabled leadership and its importance
- More investment in communication strategies, publicity and marketing
- Consolidation of international networks and contacts
- Increased focus on skills transmission and potential for mentoring
- Most inclusive programme to date presented for InShadow Festival
- Exposure to different models and approaches to inclusive work
- Increased profile and recognition locally, receiving National Inclusion Award

### **British Council, UK**

- Strategic commitment to programming more UK disabled artists in Europe
- Strategic commitment to working with European venues and arts organisations to progress the creative case for diversity
- Consolidation and extension of existing relationships with UK-based disabled artists
- Deeper understanding of cultural context for disabled people in EU partner countries
- Further reflection on contextualising and programming work by disabled artists

### **3.3. Benefit to partners of a European project**

- The project's ambition to be disabled-led in terms of its artistic practice, including the relationship with the artist advisory panel endorsed work being created in member states and highlighted best practice
- The opportunity to experience new work and develop new opportunities beyond the local context
- The opportunity to share a common goal and feel supported
- The mainstream focus – the opportunity to in-

fluence mainstream decision makers about the quality and need for work by disabled artists

- The opportunity to share common issues, ideas and learn from others creating similar work
- Each acknowledged there is still a long way to go but were inspired to continue

### **3.4. Summary of Impact on non-partner organisations "Impact on the Mainstream"**

#### **How has Unlimited Access Impacted on Arts Organisations?**

- 70% of participants thought the Glasgow Study Visit will influence their work or the work of their organisation
- 66% of participants in Glasgow will initiate new projects or activity as a result of their involvement
- 90% of organisations felt that the project had changed the way they would work with disabled people in the future

Throughout the project, representatives from a wide variety of mainstream arts bodies, established disability arts organisations and funding organisations were able to engage in the project. The British Council also organised two 'extra' dissemination moments at the Unlimited Festival, at the Southbank Centre, to an audience of 120 artists and international arts managers.

In Glasgow (Study Visit) and Athens (Dance Festival) the project welcomed guests from a wide spectrum of arts organisations and countries, and engaged them in debate and reflection about the aims of Unlimited Access and the potential impact on their own organisation, their members' state and the sector as a whole.

#### **Glasgow**

- Executive Director, Vodafone Albania Foundation
- Art Programmes and Partnerships Manager, British Council Armenia
- Croatian Ministry of Culture

- Programme Manager British Council Denmark
  - Executive Director Community Dance, Dansehallerne, Denmark
  - Chair, Very Special Arts Hellas
  - Choreographer, ZITA Dance Company
  - Choreographer/Performer, Proxima Dance Company
  - Choreographer, Fora Dance Company
  - Festival Director, Cork Midsummer Festival
  - Projects and Partnerships Manager British Council Norway
  - Head of Admin, CODA, Oslo International Dance Festival
  - Coordinator of social and educational projects, Instytut Kultury Miejskiej – City Culture Institute
  - Artistic Direction and Choreography, Centro Dramatico Nacional, Madrid
  - Drama and Dance Advisor, British Council
  - Drama and Dance Assistant, British Council
- Athens**
- Head of Arts, Glasgow Life & Director, Tramway, Scotland
  - Executive Director, Arts & Disability Ireland
  - Managing Director, Holland Dance, Holland
  - Production Manager, Dance-Able, Holland
  - Deputy Director, Institute of Music and Dance
  - Curator & Programmer, Mladi Levi Festival
  - Associate Artistic Director, Skanes Dansteater, Sweden
  - Project Manager, Skanes Dansteater, Sweden
  - Deputy Director, Institute of Music and Dance, Poland
  - Artistic Programmer and Creative Learning, Sadlers Wells Theatre, UK

It was clear that each participant gained a great deal from the encounter:

***‘Talking and meeting with managers, artists and produces all around Europe about disabled arts and inclusivity is a moment where we all can learn a lot from each other and plan future activities’.***

Venue Manager, Poland

***I also came home realising what a void there is in major international training institutions to support deaf and disabled artists and integrated practice. I gained a deeper contemplation for the complexity of the term ‘disability’ and confirmation as to how diversity enriches artistic practice. The work Candoco presented particularly resonated with me - deft choreographic decisions around unique and particular individual.***

Dance Professional, Sweden

***‘Meeting all of you in Athens has given us important food for thought. Within the Holland Dance organization we are at a point where we are gathering as much information as we can in order to be able to sharpen our vision and to get a clearer view on what our role can be to put the subject dance and disability on the radar screen in the Netherlands. In Athens we learned a lot, contributing to this mentioned goal. So, a big thank you is in place here!’***

Dance Festival Director, Holland



*'I came away with a renewed appreciation of the value of forming networks like this'*

Dance Professional, Sweden

There was a general agreement of why mainstream organisations exist, highlighted by one organisation:

***'We exist to make work that is relevant to public, to the city we're in and beyond. Our role in society as a contemporary art centre is to help build a balanced society, create innovative forms of thinking and working. – Unlimited Access fits with this'.***

Key observations by this group of arts professionals and venue managers offered interesting and important perspectives on the impact of *Unlimited Access*. Reflections were articulated around four questions.

### **1. The value of the work: which is most important – the artistic excellence and value or the inclusive working and educational or audience development opportunities that the process creates?**

It is crucial to work at different levels to support development: investing in the work, developing audiences but not losing sight of producing high quality work that has an original and unique aesthetic. Artistic excellence is key.

There needs to be continued opportunities for artists to have a dialogue with audiences in a variety of settings. Developing people, pathways, and critical intervention is essential and it is a mistake to assume that there is no relationship between each of these strands.

It is vital that artists are able to experience critical intervention to their work in a supportive environment - quality and integrity are important.

There is still a long way to go towards the true integration of work by disabled artists in the mainstream. Some audiences were still 'shocked' to see disabled artists presenting work or were simply 'absent' by not booking tickets. Transforming negative images and preconceptions is a long process. There was a need for both strands – access and aesthetics - to exist but access shouldn't be their only way for disabled artists in to the profession. The work should be able to 'speak for itself'.

Disabled artists do not have access to the same 'testing grounds' as their non disabled counterparts and pathways to training are very different. Focussed funding to support the work and establishment of strong peer networks to enable artists to gain critical feedback can make a real impact.

### **2. International collaborations: where do they add value?**

The group strongly endorsed the need to continue international collaboration at all levels within the arts and culture. New approaches, new experiences and seeing new work were all cited as positive learning and they all valued the opportunity to create new networks for the work.

International collaboration brings increased opportunities for creative dialogue between artists from different spheres and sectors – more than ever in challenging times for the arts across Europe there is a need to share ideas and models of working.

The group acknowledged they had an important 'leadership' role to fulfil identifying areas within the funding system to create more opportunities.

International relationships were also important for work to get recognition locally within their own country. There was strong support for a creative dialogue internationally – especially for disabled artists who they acknowledged had been excluded.

### **3. How do you programme work and effect change?**

Creating an internal dialogue and regularly briefing staff is key to bringing organisational change.

Finding strong role models within the sector can generate a sense of success. However, there is pressure on the few 'leaders' in the disability arts world and the group wanted to further explore how their organisations could be more supportive.

Disabled artists have emerged in the sector often having taken a different training or artistic 'route' to that of non-disabled artists. Programming different work alone is not enough – there needs to be a long-term vision across the whole of the organisation, including clear pathways in and out and working with a grassroots commitment.

There was a strong sense that organisations could learn and change by being exposed to different models, different practices, different artists and understanding different types of venues.

#### 4. What more could Unlimited Access or similar programmes be doing in the future?

- More information on the website
- Co-productions and co-commissions

- A 'critical friend's network' of practising contemporary dance-makers
- More opportunities for the exchange of producers who present and make decisions about the work
- Continued opportunities for artists to exchange work and ideas
- Continued opportunities for artist to have studio and creative time together from different countries
- Offer opportunities for institutions have contact across other sectors, professional development agencies, education sectors, ministries etc and to influence and affect change
- Support each other through networks such as created through Unlimited Access
- Develop pan European lobbying
- Continue to emphasise the need for quality work to be produced to enable work to be programmed
- Share expertise in order to create societal change



### 3.5. How the project met the aims of the EU culture programme

The Programme has been established to:

*Enhance the cultural area shared by Europeans, which is based on a common cultural heritage, through the*

*development of cooperation activities among cultural operators from eligible countries, with a view to encouraging the emergence of European citizenship.*

It is clear that Unlimited Access has responded positively to the aims of the EU Culture Programme.



## A. Promotion of the trans-national mobility of people working in the cultural sector

***'Working in partnership offers us all an opportunity to create something greater than the sum of our parts, to reach audiences in the European arts constituency that we couldn't reach alone, to reach out to local audiences and engage them in a different way, and to exchange knowledge and learning-by-experience within relationships of trust'.***

British Council Representative

***'The Unlimited Access festival was an exceptional opportunity to bring cultural professionals from a wide range of European Countries together. The informal meetings between these invited professionals and the project partners enabled not only the transfer of information about the project, its activities and the progress of the partners, but also to exchange ideas about the state of disabled dance in Europe today. Furthermore, key issues to be addressed in potential future actions were raised within the perspective of cultural cooperation'.***

Venue Director, Greece

It should be acknowledged that there is currently no established European Network for work by disabled artists or integrated work within this sector. *Unlimited Access* has created this network for the very first time. It has also, uniquely, engaged with mainstream providers across the EU from the start. This, of course, was bound to be challenging. However, the dialogue throughout the project and the resulting partnerships between mainstream and those within the disability arts sector has started to create new opportunities for future collaboration.



## B. Support for the trans-national circulation of cultural and artistic works and products

***'Unlimited Access has provided the British Council EU Europe Region with a spring-board and an unprecedented opportunity to reflect and build on our work with disabled artists both in the UK and internationally. It's a moment of huge appetite and potential, but also significant challenges as disabled artists and companies in the UK face increasing cuts to access provision under governmental austerity measures'.***

British Council Representative

Throughout the project, the presentation of work by disabled artists across different styles of dance has been central to the aim of *Unlimited Access*. From comments made by mainstream venue managers and festival directors, it is clear that there is an interest in promoting work by disabled artists in different member states. The project was able to start to break down perceived barriers of quality and offer new work that has a resonance within Europe. This was particularly evident at the festival in Athens.



### C. Promotion of inter-cultural dialogue.

***'We were able to learn through the process and change our approach. The audiences for our first performances were terrible. We learnt'.***

Venue Manger, Greece

***'For the first time in my country we felt a difference in our sector and our artform'.***

Producer, Croatia

*Unlimited Access* offered a unique opportunity for dialogue between disabled and non disabled people within member states and across the EU as a whole. With the increasing pressure on arts and cultural resources and the overall economic position of the EU, these opportunities are becoming more and more difficult to create. With less public sector support, disabled people are experiencing severe isolation. The project enabled a dialogue to be present throughout.

A very clear outcome of *Unlimited Access* is that the British Council in EU Europe has committed to one of five strands in the Arts being specifically dedicated to disability. They are currently scoping potential for another Creative Europe bid to continue the work they have started, bringing in more countries and partners.

***'The UK sector is hungry to seize international opportunities and many countries and potential partners abroad want to programme work as well as learn from the UK's journey and approach to inclusion in the arts'.***

British Council Representative

# 04. EVALUATION ARTISTIC PANEL

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## 4. Evaluation: Artistic Panel

To support *Unlimited Access*, an Artistic Panel was created as a 'critical friend' to the project. The panel was able to offer feedback on the artistic aims of the project, the work created and highlight opportunities for the future.

The value of establishing such a panel cannot be underestimated. For many of the partners engaged they had a sense that they were creating work 'in isolation'. They had limited partnerships with the mainstream cultural sector or continued to face negative views of their work from the press and critics. The panel were able to offer an over-arching view from both an EU perspective but also an important 'industry view' of the work and its value.

The panel was made up of the following:

- Professional Disabled dance practitioner
- Mainstream Venue Director
- Mainstream Festival Director
- Disabled dance practitioner
- Non disabled artist working in the integrated sector
- Representative of a mainstream cultural body

As far as they were aware the project was unique. They were invited to provide feedback in a structured conversation just after the mid-point of the project:

- They applauded the partnership between mainstream and disability arts from the beginning
- They felt it was important that artists had been able to create work together through

workshops and development time to greater understand different approaches

- They felt it was vital that artists were able to present finished work in full production on mainstream stages
- They recognised the challenges of engaging with mainstream press and media and emphasised the need for more work in the future around this area
- They felt that there needed to be more connections made to funding bodies to support the long term growth of the sector in each country and across the EU
- They highlighted that the project could have showcased more work through the increased use of the internet or videos
- They applauded the establishment of Disability Arts International as a new online platform to continue the work of the project and the connection between artists and mainstream venues and promoters
- They recognised the need for increased leadership of disabled people in the management of the project and the need for increased professional development opportunities for artists

### 4.1. Evaluation Conclusions

The following are my conclusions from having spent time with a wide variety of artists, producers, promoters and venue managers over the duration of the project.

#### 4.1.1. Practical Recommendations

#### Sharing Work and Learning from Peers

***Working with different bodies and different experiences enables you to have a new perspective. Being a part of Unlimited Access has broadened our view on what contemporary dance is and should be.***

Partner organisation, Croatia

The importance for the disability arts sector to learn from one another and acquire new artistic, curatorial and producing skills cannot be underestimated.

**Prior to Unlimited Access to my knowledge there has been no other similar transnational scheme established across Europe to facilitate and enable these skills.**

*Unlimited Access* has clearly started a fruitful international dialogue between disabled artists who are all at different stages in their career development.

Whilst this dialogue is vital to their development as artists on a wider level the majority of the coun-

tries participating had little or no past experience of supporting disabled artists. These countries looked to the UK as a role model. They each had an emerging disability arts scene, but as one partner organisation commented:

***'There's still a long way to cross until artists gain full autonomy and are active members of our art community'.***

I would strongly recommend that any future *Unlimited Access* programme retains a strong emphasis on professional development for artists and the ability for participants to share and see work along with opportunities for learning and feedback. Whilst there is evidence that the context is changing, many disabled artists commented that they did not have access to the same professional development or performance opportunities as their non-disabled counter-parts.

### **Commissioning New Work**

Through the collaborative workshop process there has clearly been a keen interest from all artists participating to learn from each other's artistic experience and create more work together. As has been noted, some participants felt disappointed that there was only limited time together to create work or they were only able to have a limited experience of the work being created by disabled artists in each host country.

I would recommend that in future a possible commissioning strand is added to the programme to allow each participating member state to commission a new piece of work – either as collaboration with another country or by inviting a guest director, choreographer or lead artist to lead or guide the process.

Through the commissioning of new work artists could develop new skills, create a new transnational piece of work that embodies the values of *Unlimited Access*.

### **Touring Showcase**

Following on from the above idea of commissioning, another proposal could be to ask each country to create a showcase of work from their country that offers a 'sample' of what disabled artists are currently creating.

This showcase could then be available to visit each participating country to allow artists and wider audiences to experience the work of disabled artists from elsewhere in Europe first hand. Or, should budgets not make this possible then a further option could be to commission each member state to make a short 'showcase film' and for this to be available on line or shown face to face at key events.

To accompany this showcase model further events could be hosted including 'master classes', pre or post show discussions, education or mini conference events.

### **Development of Disability Arts International**

The development and use of the website as a legacy from *Unlimited Access* is key to the future success of the sector in Europe and worldwide.

To my knowledge there has never been an international website that features the work of disabled and deaf artists in such a strong and positive manner.

Every effort should be made to continue to develop content for the site and ensure it remains current and relevant. But most importantly, the site offers

an important tool for the mainstream to collaborate and book disabled artists. All too often an excuse from mainstream venue managers, bookers or producers is



*Unlimited Access* has proved that **this is not the case**. With time the site can gain presence and develop into an important resource to disprove these opinions the better.

Work should continue in the future to ensure the site is 'bedded in' to the working practises of each countries disability arts or integrated arts sector (by regularly sending press releases and updates about work being presented and produced) and further it offers a platform for mainstream arts professionals and providers to discover current and best practise from the disability arts sector.

### Project and Partnership Development

The challenge of how to take work to the 'next stage' is always difficult for new and emerging artists. A suggestion for a future project building on the success of *Unlimited Access* could look to see how these skills can be integrated into a future professional development programme. They are particularly relevant and needed by disabled artists, professionals and those in the integrated arena.

### Mentoring and Professional Development

I would strongly recommend a mentoring and professional development programme be introduced in a future project. This could offer both individuals and organisations a system of 'buddying' in order to learn and acquire new skills and experiences. Ideally this should be formal but even an informal way of connecting people would add great benefit to the project.

## Leadership

The lack of leadership or 'pressure' on those few leaders currently creating opportunities for disabled artists in the various countries who have been engaged in *Unlimited Access* has been highlighted by a majority of participants. There is clearly a challenging environment for disabled and non disabled artists to create work.

In order to assist the sustainable development of a sector or network either state by state or on a transnational basis leadership skills are essential. In the next programme leadership skills or similar professional development or coaching should be offered.

## The Creative Process

All of the artists engaged in the project felt they needed more time to explore their creative practise and that of their peers. It is recognised that time is always a challenge in any transnational project. Any future project should explore more opportunities for artists to talk about their practise and share creative ideas.

## Case Studies

Two case studies from Greece and Croatia offer an indication of the impact of *Unlimited Access* on the work of these partners, their staff team and their country. This can be found in Appendix A.

## 4.1.2. Strategic Recommendations

### European Decision Makers

In future is there a way to bring together *Unlimited Access* and the different Arts Councils or Ministry of Cultures from across Europe?

Examples of bodies who could be involved include:

- EUNIC
- European Cultural Foundation
- European Networks of Cultural Centres
- European Institute for Progressive Cultural Policies
- Culture Action Europe

### European Disability Networks

A question remains about how to involve other National or Pan-EU disability organisations? The experience in the early days of the disability arts movement in the UK was that disabled and deaf artists aligned themselves very much with an emerging socio/political movement for change. Whilst artists in the 21<sup>st</sup> century should not feel confined to creating work of an overtly 'political' nature there could for some member states be interesting partnerships to explore. Many of these organisations have a history of engaging in the arts.

A sample of pan European advocacy and lobbying organisations include:

- European Disability Forum
- International Disability Alliance
- Disability Action
- Disabled People's International

### European Mainstream Artistic Networks

As one very experienced disabled artist put it, she felt that *Unlimited Access* should 'present disabled artists on a plate!'.  
  
How can we engage with them and present the work?

- European Festivals Association
- European Dance House Network
- Audiences Europe Network
- IETM (InternATIONAL Network for contemporary performing arts)
- Culturelink
- European Cultural Foundation
- ARTfactories
- European Council of Artists
- ERICarts
- Trans Europe Halles
- Lab forCulture

# 05. EVALUATION METHODOLOGY

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**IMRC Magnolia Week**  
at Zagreb Dance  
© Kruno Marinac

## 5. Evaluation Methodology

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Unlimited Access ran for two years from May 2013 to May 2015. Data relating to this report has been collated at regular intervals throughout the period of the project. Each of the outcomes is reviewed in turn drawing upon the range of evaluation methods as outlined. The following methodology has been used to inform this report:

### Stage One:

- Initial project briefing
- Familiarisation with project documents
- Familiarisation with EU Culture Programme objectives
- Partner and participant interviews in Lisbon
- Follow up telephone calls with partners and participants
- E mail survey of partners and participants
- Ongoing evaluation of Disability Arts International website
- Structured conversation with Artistic Panel

### Stage Two:

Following the European Festival in Athens in February 2015 the following was used to further inform the overall evaluation of *Unlimited Access*:

- Partner and participant interviews in Athens
- Follow up telephone calls with partners and participants
- Final partner group evaluation meeting
- Visiting organisations discussion forum
- Feedback from visiting organisations to Athens
- Final evaluation of Disability Arts International website (including web data)
- Review of final partner reports

Unlimited Access ran for two years from May 2013 to May 2015. Data relating to this report has been collated at regular intervals throughout the period of the project.

Each of the outcomes is reviewed in turn drawing upon the range of evaluation methods as outlined.

# 06. BIOGRAPHY STEVE MANNIX

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**Sharon Fridman**  
Caida Libre  
© Jesus Uberta

## 6. Report Author Biography Steve Mannix

Steve has worked in the arts, campaigning and disability sectors for nearly 30 years.

Until early 2011 he was Cultural Programme Advisor for London 2012. Whilst working on the Games he was responsible for establishing several of the major projects within the Cultural Olympiad including Unlimited – the commissioning programme for disabled artists.

Following 2012 he left to pursue a freelance career supporting organisations with business planning, strategy, producing and fundraising. Steve's clients included Artillery, Fourth Monkey, Vital Xposure, Theatre Peckham, Deaf Men Dancing, Hackney Empire, Pacitti Company, DaDa, Ministry of Stories, Sally Booth and Abnormally Funny People.

In 2014 Steve was appointed Executive Director of the Mercury Theatre, Colchester.

Prior to working for 2012, Steve was Chief Executive at Shape. This post followed a variety of other

senior management positions with Stonewall, Battersea Arts Centre, Graeae Theatre Company and The Albany Empire.

Steve has also undertaken various consultancies for the GLA, Arts Council England, the Department for Culture Media and Sport, Sport England, the National Lottery and the Department for Work and Pensions.

Throughout his career Steve has been an active advisor and board member to strategic bodies and a variety of arts and voluntary sector organisations. These have included Arts Council England, The Albany (Vice Chair), Oval House (Vice Chair), the Independent Theatre Council (Vice Chair), Association of London Government and the British Council.

Steve was Chair of Graeae Theatre Company for 10 years from 2000-2010 and was proud to be able to support the creation of their new headquarters, Bradbury Studios.

Steve is currently Chair of Emergency Exit Arts, Advisor to the National Aids Trust and Treasurer of the British American Project.

***I'd like to take this opportunity to personally thank all of the partner organisations, participating artists and guests to the programme who have given their time and their thoughts and opinions so generously to help gather information and data to support this research.***

***I hope the achievements of Unlimited Access and its legacy are evident in this report.***

Steve Mannix, April 2015

# 07. APPENDICES

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**O AQUI**  
InArte

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## APPENDIX A: CASE STUDIES

The following two cases studies highlight the impact that *Unlimited Access* has had on the work of the Croatian Institute for Movement and Dance and the Onassis Cultural Centre, two of the four project partners. They also feature on the Resources section of the Disability Arts International website.



### Croatian Institute for Movement and Dance

Mirna Zagar, Director of the Croatian Institute for Movement and Dance in Zagreb, talks about the changes she has witnessed in Croatia and the work still to be done in making the dance scene more inclusive.

"The Croatian Institute for Movement and Dance (HIPP or *Hrvatski institut za pokret i ples* in Croatian) is also the producer of the annual Dance Week Festival, an international contemporary dance festival that has since its very beginnings promoted inclusivity. For us at the Institute, it is a given that dance is for everyone and everybody can engage with dance as an audience member or as active participant.

Throughout our programming history we have always made efforts to be as inclusive as possible. Presenting works of dance, performance art, theatre, mime with and by artists with various and varying levels of disability is a high priority in pursuit of equitable access to arts and arts practice by our citizens. One of our first presentations of work in this area was with the Dutch theatre company *Suver Nuver*. The work was not performed

by disabled artists but it was about disabilities in a novel way and questioning what it really means to be disabled/abled, and audiences were challenged to consider what does disabled/able really mean. Who is to define this, and how do we define it?

### Shattering assumptions

In our history of presenting artists and offering workshops we have programmed a steady stream of works which could be said to have not only challenged the traditional theatre goer, but also shattered some assumptions deeply rooted in our culture: that dance is and can only be for "fully abled" people, that excellence requires a superior set of very specific skills and that these can only be mastered by specific bodies. These assumptions go beyond the connotation of bodies or performers with disabilities. If you have a short neck you cannot be a classical ballerina, if you have short legs you cannot be a dancer; you can be a gymnast only if your body is of a certain type etc... If you are blind, you stay at home, if you are disabled you stay at home. For many in our society living with disability, going out into the world has always been a huge, almost impossible task. With the war in Croatia, we knew that many people – including children and young people – had been impacted and their lives changed forever as they lost their limbs, yet it was obvious they too were becoming invisible.



### CandoCo in Croatia

The presentation of CandoCo at the National Theatre in Zagreb in the mid 1990s was a shock to many! And nothing after this was ever the same. In addition to the typical production issues – how do we present a world class company in an aged theatre setting – this presentation had additional

challenges. We learned that hotels did not have adequate accommodation capacities. That transportation from the airport to the city and within the city would need to be resolved as vehicles and public transport were not adequate. The theatre was not prepared nor equipped. Ramps had to be built, amongst other things. We reached out to the few associations we knew of who were working with disabled people and learned that most often, disabled people do not go to theatre and we learned why. As much as it being a financial barrier, it was also an emotional, social and physical one.

We made sure that the theatre was able to accommodate a large group of disabled people in the audience. We approached a transportation company and we learned that they had been considering purchasing a vehicle. Media coverage on the challenges that we as organisers were facing pushed them to be more expedient. From thinking about it, they actually did it! A small but significant step.

We took CandoCo to rehabilitation centres located outside of Zagreb and they met with war veterans and with young people who were learning how to deal with their new situation and challenges. This encounter as we later learned for many was an inspiring one and one which enforced their faith that being disabled is not the end of the world. Following on from CandoCo we then presented works by artists from Spain, Netherlands, Belgium and the UK. I cannot really say if what happened next was prompted by showing CandoCo's work, but I like to believe it did. Since that moment, every year, in May on the Main City Square in Zagreb (Trg Bana Jelačića) there is an open air event featuring people of all abilities. Especially popular are youth dance groups of which there are now several active in Zagreb alone! Hotels too have undergone for the most part several upgrades to accommodate people with varying disabilities.

### **Dance in Croatia**

There is more activism for sure as a result of Croatia joining the EU. However, the stigma and the challenges are still abundant. Theatres, including the beautiful National Theatre where CandoCo first performed nearly two decades ago, did not see

much change through this time. For some years now we have been supporting a couple of individuals - Nerina Sibila and Amela Pasalic - who have a keen interest in inviting and working with people not considered typical dancers, at least according to our society's understanding of a dancing body. They started small but were consistent and we were so happy to be able to offer the space to accommodate this activity at Zagreb Dance Centre - smack in the heart of the city and the world of dance in Croatia!

Today this collective IMRC has been steadily growing in interest; participation by disabled and non-disabled dancers and artistic ideas and visions abound. Their work is highly acclaimed. And so when we received the invitation to join the family of the Unlimited Access partnership there was no other response possible than YES.

This European collaboration has given momentum to what IMRC collective does, their standing within a broader arts context is now seen as significant contribution to the overall arts scene. Vesna Mačković is now in residency at HIPPI, who encouraged by the work through Unlimited Access and through IMRC has shown a huge ambition and is already become deeply involved in the performing arts scene participating in a variety of dance, theatre and music performances. She will soon embark on a collaboration with Austrian artist Florentina Holzinger through a residency at Zagreb Dance Centre.

We hope that Unlimited Access continues to bring us in closer collaboration with arts organisations and artists working in the field and we look forward to future opportunities.

Throughout our history as a structure supporting contemporary dance, we have never doubted that dance should, can and is a inclusive practice and art form, and we are glad that despite all the challenges we are facing the only way is forward. The only real obstacle is mindset: a lack of understanding and unfortunate overall lack of appreciation of the positive impact arts and dance have on communities both socially and economically. Through

support and networking within Unlimited Access we know that we are not alone and this gives us vital encouragement and support to find solutions, sustain development and create new opportunities towards a more inclusive arts and dance practice in Croatia.”



### Onassis Cultural Centre

Christos Carras (Executive Director) and Myrto Lavda (Head of Educational Programs) reflect on a programme of work that has included access training for their staff and other culture professionals, the development of Greece’s first integrated dance groups, and the positioning of disabled artists and companies within a mainstream arts programme

Issues relating to access, both physical and institutional are particularly important in Greece, a country where informal and family networks often bear the brunt of responsibilities that the state has not managed or tried sufficiently to come to terms with. During recent years, which have seen public funding and infrastructure become even less reliable, these issues have been exacerbated. This period has seen private institutions, such as the Onassis Cultural Centre, financed by the Alexander S. Onassis Public Benefit Foundation, take a prominent and visible role within the sectors in which they are active, in our instance contemporary culture.

This increased presence obliges you to reflect upon your position and responsibility as a **cultural agent**: what kind of institution are you and how do you interact with the society in which you operate? What exactly can you do about issues you identify as pressing? At what levels can you make a difference? As is often the case, it is useful to start this question-

ing at the smallest level and move up; as the saying goes, the first step (and by no means the easiest) towards changing the world is to change yourself.

Engaging in a project like Unlimited Access obliges you to take stock of how you score on issues of access: the space may comply with legislation, but how accessible is it really? The staff may be really friendly and caring (ours is!), but how well trained are they in welcoming disabled people to the Centre? We may be committed to reaching out to the broadest possible audience through our communication and media, but to what degree do we cater to the needs of visually impaired or learning disabled audiences? Honest answers to the above will lead to a full agenda of actions to implement for almost any institution. It is an ongoing process but we have already made modifications to the building and started a series of targeted staff training programs.

### Going a step further: what cultural services do you provide for disabled people and how?

Two fundamental guidelines support our thinking and practice at this level:

- If one of the main issues is segregation, then focusing on **integrated** workshops and other activities that bring together groups (children or adults) including both disabled and non-disabled people is essential to breaking down the barriers of apprehension and incomprehension that pervade their relationships.

Try to avoid thematic or aesthetic patronizing that, at the end of the day, is another form of discrimination. The programs that are designed for integrated groups, whilst not feigning not to see differences, should never be simplistic or condescending: the aesthetic and technical goals should be of the same standard as the organization applies across the range of its actions.

- Following on from this, the need to bring disabled arts into the **“mainstream”** of contemporary culture should be constantly reasserted. To what degree do you integrate

productions and performances related to disability into the central focus of your programming? Or on the contrary, to what degree do they represent something “extra”?

The questions posed by disabled arts, the different narratives, the challenges to our conceptions of body and agency are indeed special, but relegating them to a “special” section of the program can lead to marginalizing their relevance and significance. At the OCC world class productions such as Ganesh versus the Third Reich (Back to Back Theatre co.) or Disabled Theatre (Jérôme Bel / Theatre Hora) as well as many workshops for people of all ages are part of our core program.

### **And how can you engage in the public discussion about disability issues?**

As a cultural centre you develop media for reaching out to your public. By bringing the practices of disabled artists into the stream of information,

you can certainly raise awareness, in both a positive and critical mode. Apart from the performative dimension, it is possible to integrate public discussions and other actions that focus on disability issues. And in one sense, by virtue of not being a “specialist” institution, you can play an important role as a mainstream forum that brings issues out of the often antagonistic and sometimes inverted environment of agencies and representative bodies and into the mainstream.

A cultural centre can not remedy the challenges faced by disabled people at all levels of their lives, nor indeed effect change at all levels of society, but as we have discovered through our engagement both with other organisations and above all with the extraordinarily inspiring people from the disabled communities that we work with, consciously approaching these problems within your own scope of work is already a tremendously challenging, important and rewarding step.

## APPENDIX B: PRESS AND DISSEMINATION CASE STUDIES

Sample press and media coverage from Greece and Portugal is outlined below

With limited resources in most cases, the partners achieved a wide spread of coverage for their activities at different stages reaching mainstream national TV, existing audience distribution and other online platforms such as live webcasts and video clips.



However, as one of the partner's highlighted:

***'Other major problem we faced was the response to our communications campaign, which once more demonstrated as limited capacity to approach the subject of disabled artistic creation under the artistic spectrum in Portugal, rather than within a purely social spectrum'.***





This was a common experience amongst all of the partners. They had each found it challenging to market the work created by disabled artists presenting work as an artistic endeavour and not purely 'social', 'rehabilitation' or educational.

It is clear there still remains a great deal of work to be done to both integrate the work and to assure audiences of quality when directly compared to work by non-disabled people.

### Outcomes

The following are some examples of how Unlimited Access tried through an external press and media campaign to influence mainstream audiences and key decision-makers in the cultural sector in individual member states and across the EU:

#### Croatia

 **2,077,500** >  
 **2** /  **2** /  **5**

Press coverage of Creative Encounters Workshop reached **2,077,500** people across 2 TV Stations, 2 radio stations and 5 web portals coinciding with the International Day for People with Disabilities

#### Greece

 **10** >  **2,300,000**

Press launch broadcast via 10 radio stations on a national and local level (estimated audience 2.3 million)

 **331,788**

Web and social media reached 331,788

 **2,300**

Launch video was viewed 2,300 times

## Festival Reach

 **11** >  **2,885,793**  
 **4** >  **157,487**

Radio campaign via 11 stations reached 2,885,793,  
 press articles 4 newspapers reaching 157,487  
 Festival Brochure distributed to 16,516 subscribers

## Portugal

 >  **20,000**

Direct mail to 20,000 people

 >  **35,111**

Web and social media 35,111

 **3** /  **33** /  **7**

3 TV stations, 33 press articles, 7 radio stations

## United Kingdom

 **124**

Disability Arts International reached audiences  
 across 124 countries through the British Council's  
 global network

Users spend on average 8 ½ minutes on the site, a  
 third longer than Adobe Digital Index global average

 **6,490**

6,490 new visitors

 **754,000** /  **15,000**

Commissioned films about the Arts and Disability  
 reached 15000 international subscribers in UK and  
 globally through British Council Arts newsletter  
 #DALorg hashtag reached over 754,000 Twitter  
 accounts globally

## UNLIMITED ACCESS – PROJECT IMPACT (DETAIL)

### Study Visit, Glasgow (UK)

Exploring good practice and different models, with  
 dedicated sessions on:

- marketing work by disabled artists
- audience and media engagement
- improving venue accessibility
- mainstreaming disabled artists in Scotland:  
 funding, access, training, programming

 **26** /  **10**

26 arts professionals from 10 countries in EU &  
 Wider Europe

 **12** /  **51**

Presentations from 12 UK arts venues, institutions  
 and companies 51 artists, arts professionals, policy-  
 workers, arts programmers engaged overall

### Creative Encounter 1, Zagreb (Croatia)

 1 /  2

1 intensive integrated dance workshop  
2 performances by local integrated dance groups  
to mark International Day of Disabled People

 140

Live Audience reach: **140**

 2 /  2 /  4 >

 **2,077,500**

Web and press reach: **2,077,500** (2 TV stations, 2  
radio stations, 4 web portals)

### Creative Encounter 2, Lisbon (Portugal)

 1 /  4 / 30  / 3   100

1 intensive integrated dance workshop  
4 choreographers, 30 participants/dancers  
from 3 partner countries

Live Audience: **100**

 **40,434**

Digital reach: **40,434**

 1 /  5 / 1 

2 lectures, 5 short film screenings, 1 presentation  
of work

### Creative Encounter 3, Athens (Greece)

 1

1 press launch and 'discovery' workshop

 3

weekly dance workshops with 3 groups

 6 /  150

6 choreographers/disabled artistic leaders  
involving 150 participants

 75

access training for **75** Greek arts professionals  
& cultural workers

 2

2 live-streamed panel debates on questions of  
accessibility and aesthetics

 487

Live Audience reach: **487**

 **331,788** /  **2,300**

Web/social media reach: **331,788** web and newslet-  
ter, **2,300** views of launch video

 10

Press reach: Unlimited Access mentioned on **10**  
radio stations at launch

## Showcase 1, Zagreb Dance Week (Croatia)

 **43** /  **4** /  **2**

43 dance / dance theatre performances across 4 venues, 2 cities

 **3** /  **7** /  **2**

 **35** /  **14**

3 film screenings, 7 workshops, 2 parties, 35 artists presenting work from 14 countries

 **54**

Workshop participants/speakers: **54**

 **830**

Live Audience reach (Unlimited Access events): **830**

 **5960**

Total Audience reach (Zagreb Dance Week): **5960**

  **24,000**

  **5,185**

Digital reach: **24,000 website** visits (HIPPI), **5,185** social media followers

  **2.450,200**

TV audience 2.450,200

  **1.176,800**

Radio audience 1.176,800

  **1,869,560**

Publication audience 1,869,560

## Showcase 2, InShadow Festival (Lisbon)

A festival exploring dance, technology, the body and image

 **7** /  **7** /  **7** /  **2**

 **2** /  **6** /  **14**

7 performances, 7 installations, 3 exhibitions, 2 parties, 2 concerts, 6 film screenings across 14 venues in Lisbon

 **100** /  **30**

100 artists from 30 countries

 **5,000 + 20,000**

Audience reach : **5,000** + 20,000 at Oceanario for Sue Austin installation

  **33,000**

Web reach : **33,000 website** visits ( Vo'Arte)

  **1.659,000**

Press reach: 1,659,000 (inc. 3 spots on national TV + 3 spots on national radio)

  **2,820,000**

TV audience 2,820,000

  **40,000**

Radio 40,000

  **1,234,000**

Publications 1,234,000

### Showcase 3, Edinburgh Fringe / British Council Showcase (UK)

 **23**

23 companies/artists representing the best of young British talent in theatre and dance

 **140**

Live Audience: **140** for Claire Cunningham & Gail Sneddon's *Ménage à Trois*

 **235** /  **60**

Work presented to **235** international delegates from 60 countries

### Extra action : Unlimited Festival Dissemination, London (UK)

 **2**

2 panel discussions: Sadlers Wells and Unlimited Legacy

 **120**

Audience reach: **120** artists and arts professionals for each session (x2)

 **101** /  **30**

**101** delegates from **30** different countries

### International Dance Festival 'Unlimited Access', Athens (Greece)

Delivered by Onassis Cultural Centre, February 2015

 **8** /  **73** /  **5**

**8** performances involving **73** artists/dancers from **5** countries

 **2** /  **40** >  **30**

**2** dance workshops attracting **40** participants of whom **30** self-define as disabled

 **1**

**1** live-streamed debate 'the last avant-garde movement' exploring how disabled artists can be a radical force within the arts

 **1342** /  >  **14,897**

Live Audience reach: **1,342**

Web/social media reach: **14,897** unique visitors To Unlimited Access on OCC website

 **9**

**9** invited EU arts professionals to a closed session exploring future avenues for collaborations

 > **2,885,793**

Radio. audience **2,885,793**

 **4** >  **157,487**

Press audience **157,487** (**4** newspaper articles)

## Disability Arts International (UK)

Disability Arts International is a website dedicated to creating more international opportunities for Deaf and disabled artists, providing a window on to the unique work of disabled artists around the world for an international audience of arts professionals, programmers and venue managers. The site features an artist's directory, films, case studies, blogs, policy information, toolkits and resources to increase knowledge and inform programming of disabled artists' work at an international level.

  **124**

Reach across **124** countries

  **32,700**

**32,700** pages views

  **10,900**

**10,900** visits

  **8 ½ min.**

Average time on the site 8 ½ minutes

  **10,900**

**6,490** new visitors

  **15,000**

**15,000** international subscribers reached in UK and globally through British Council Arts newsletter promoting films on the site

  **85,000**

Commissioned article from disabled artist Marc Brew featured on British Council Voices (blog) to launch website reached overall readership of **85,000**

 **754,000**

tweets using #DALorg reaching over **754,000** Twitter accounts globally

## APPENDIX C: SURVEY INFORMATION AND DATA

As outlined in the previous section, an evaluation framework for the project was established.

The following sample data was used:

### Total Survey Group

(Telephone surveys, face to face interviews and on line): **61**

Partner Organisation Interviews: **4**

### Gender Breakdown

Male: **30**

Female: **31**

### Disability \*

Disabled: 15

Non Disabled: 46

(\* please note this was self declared at the time of interview)

### Country of Origin:

All collected as part of the project – please see appendix

### Status

Professional: 48

Non Professional: 13

### Participant Profile – observations

It is interesting to note the imbalance of disabled and non-disabled participants engaged in the programme over the two year period. An observation is that the majority of those engaged with work by and for disabled artists have just 'started their journey' or are in the process of seeking out disabled artists in their own country to work with. Also, within a wider socio/economic level the profile and visibility of disabled people across Europe remains far less prominent than in the arts and creative industries in the UK.

The continuation and growth of the project in the future should work towards the increased involvement of disabled people as equals. Whilst there has been an amazing array of work created and learning opportunities made available, decision-making and engagement of disabled people must be retained.

From the research there appeared to be very few disabled people in leadership or management roles engaged in the work of the partners. We know from the UK experience this takes a long, long time and still remains a challenge - (recent research has stated that only 1% of those in leadership positions in the arts are disabled people).

The gender balance of the participants appears to be in line with general arts engagement profiles with slightly more women engaged.

The status of the participants was very interesting given the context of *Unlimited Access*.

The majority of professionals engaged in the programme considered themselves to be self employed (mainly artists, dancers etc). Very few were considered themselves to be 'full time' or 'employed'.

Those that defined themselves as 'non-professional' were still training or worked in the area of arts and disability but as part of a wider portfolio of work – e.g. teaching dance and drama, directing, choreographing etc. Some people felt that they were simply not experienced enough to define themselves as professional yet.

There is certainly no implied criticism of anyone's status from the above statistics. It is, however, indicative of the current nature of employment (or lack of it!) for artists across Europe. Add this to the particularly challenging environment of working to increase opportunities by, for and with disabled people then further complications emerge.

Looking to the future with these types of employment patterns and trends within the sector, how artists and arts professionals gain access to professional development can be difficult both from a personal finance perspective but also in how and when any training or professional development is delivered.

Not unsurprisingly given the theme of *Unlimited Access*, the predominant art form mentioned was dance. Participants defined themselves as:

- Dancer
- Director
- Choreographer
- Teacher
- Actor

### Vision of Unlimited Access

*Unlimited Access* has aimed to increase and improve the transnational mobility of Deaf and disabled artists in Europe, enhance audience engagement and appreciation of disability arts and challenge the ways Deaf and disabled artists are viewed within wider European arts sectors. This was achieved by framing activities specifically through two perspectives:

1. **Access** : removing barriers and working towards equality for Deaf and disabled artists
2. **Aesthetics**: developing and promoting a narrative around the excellent and unique work created by Deaf and disabled artists.

### Review

As outlined in the methodology, throughout the project a series of both face to face and telephone interviews were carried out with partner organisations, participating artists and visiting arts professionals.

***'I think Unlimited Access could offer a more global platform to present work, ideas and build new collaborations'***

Artist, Croatia

***'I think Unlimited Access has the potential to change the way people view and think about disability across the world'***

Artist, UK

There is no doubt that all of the participants in *Unlimited Access* supported its vision and aims articulated around the two strands of access and aesthetic value. The benefits of the programme for disabled artists and those non-disabled working in an integrated manner were very clear and very well articulated by those involved. The impact on the

'mainstream arts sector' has been harder to quantify. Each of the partners recognised that they were either at the start of a journey of engaging those outside of the disability arts world or still found it difficult to reach a mainstream audience.

Several funders and representatives of cultural institutions have attended various events within the project and have commented:

***'Seeing how artists and the Government have achieved so much in Scotland really has inspired me to try and use their model at home. If they can do it why can't we?'***

Festival Director - Ireland

***'I have already informed my colleagues about the study trip and we have mapped out how we can start working more actively with access, and with arts and disability as a festival'.***

Venue Manager - Holland

***'We have prepared a meeting with artist, foundations, theatre managers and the Ministry of Culture in September to discuss things to do together'.***

Producer – Croatia

### Outcomes

- 100% of all those surveyed fully supported and endorsed the vision of Unlimited Access
- 80% felt that Unlimited Access could help change how people in their own country viewed disabled people
- 82% of participants felt they had found out more about arts and disability good practise
- 86% had gained new contacts from the EU and wider Europe Plus
- 65% of participants felt that the programme had helped their professional development
- 90% of partner organisations felt that their

engagement in the programme had increased their profile both in their own country and across the EU

## How has Unlimited Access Impacted on:

### Individual Artists and Arts Professionals?

***'Being able to collaborate and get to know other artists and all the participants involved.'***

Artist, Croatia

***'The impact was huge. The ability to share the same paradigms with other people'.***

Arts Professional, Greece

***'I became more aware of the importance and value of my work in this field'.***

Arts Professional, UK

***'I have learnt that diversity is the key and the challenge to creativity and to the multiple possibilities that art can have to change reality'.***

***'I have learned that we are all equal'.***

Artist, UK

***'I have learned some new things that I can now apply in XX with my students I work with'.***

Practitioner, Croatia

***'It was my first participation in this kind of project and it was an important moment for me where I could confront myself with my own process of communicating my own ideas in this specific context'.***

Artist, Greece

From the surveys it's clear that individuals gained a great deal out of the experience of meeting with their peers to hear about their work in this field or working together to create pieces within a workshop or performance setting.

### Outcomes

- 90% of those surveyed felt that Unlimited Access had had a significant impact on their work and professional practice
- 85% would like to participate in a similar programme in the future

### An Organisation

***'We need to plan and engage disabled artists from the beginning of our new projects'***

Venue Manager, Poland

***'As a result of the project we have changed the way we work. We have improved our physical access to the building and are working on new projects – all because of Unlimited Access! A big thanks!'***

Venue Manager, Greece

Organisational change is harder – we know. However, it would seem from those organisations involved in the project either as partners or delegates to study visits and other events the project has had a significant impact on their work (as the above quotes testify). The challenge as ever is keeping up the momentum. There are clear signs that the project has had a more long term impact:

***'Attendance at cultural activities at the OCC by disabled people has increased. The same can be said about the effect on the professional dance scene in Greece.'***

Venue Manager, Greece

For the majority of organisations this project has been a new experience. Many have been involved in transnational partnerships before but not around the subject matter of *Unlimited Access*.

### Outcomes

- 70% of participants thought the Glasgow Study Visit will influence their work or the work of their organisation
- 66% of participants will initiate new projects or activity as a result of their involvement
- 90% of partner organisations felt that the project had changed the way they would work with disabled people in the future

### Collaborating with other Disabled Artists

***'It challenged me a lot'.***

Artist, Greece

***'I was surprised observing how able these people are and how many prejudices we create by separating people by their physical or mental capacities'.***

Artist, Croatia

***'I learnt about different methods and tools in choreography'.***

Artist, UK

***'That disabled dancers can work on a really professional level'.***

Artist, Portugal

The importance for disabled artists of collaborating with one another cannot be under estimated. As resources become increasingly difficult to secure, many artists are employed on projects where the focus is more on the delivery of 'product' and not on research and development.

As identified during the project disabled artists are more likely to experience further barriers to their engagement in the profession due to lack of access, lack of professional development and training.

### Outcomes

- 86% of participants felt that they had learnt something new as a result of the project
- 72% felt that they had learnt new creative or artistic skills
- 69% welcomed the opportunity to share work with their peers

### Impact in Individual Countries

***'We went to meet with our National Theatre to talk to them about how we can work together'. We have arranged a meeting with our Ministry of Culture'.***

Partner representative, Portugal

***'We have more energy to find new disabled artists in our country'.***

Venue Manager, Holland

***'I want to do more research and fund-raising to run our own projects'.***

Artist, Croatia

***'I have contacted local organisations and culture institutions to join up and work together'.***

Festival Director, Poland

***'Due to the extensive dissemination of the project activities, it is safe to say that awareness of issues related to disabled dance has been significantly improved, especially amongst journalists in the mainstream media'.***

Venue Manager, Greece

***'Increasing interest for disability arts from professional dancers, disabled artists, audience and dance critics from Croatia. Activities during the Croatia Showcasing showed to be very inspiring for the community and for the professional artists both with and without disability'.***

Producer, Croatia

## Access Support

Generally access support was very positive for those participants who had any access needs. Some comments were made about:

### Schedules

These were sometimes quite packed with long days of workshops, talks and performances. There needed at times to be greater consideration of when some disabled people needed breaks due to energy levels and to allow for rest after travel.

### Translation

Working in a combination of several languages was sometimes difficult and tiring for participants. Where possible participants felt it would have been good to have a translation in advance to allow people to engage with the subject matter or more time in rehearsals for not only translation but comprehension.

At the final festival in Greece, simultaneous translation was provided for several discussions and debates that enabled all participants to fully participate. It is recommended in the future that translation of this standard is made available across all activities.

### Space

Some use of space during the project didn't always accommodate participant's access needs in terms of enough light, temperature or hard floors to work on for dance. (However, it should be noted that these were minor complaints in the context of the overall project).

## APPENDIX D: PARTNER TELEPHONE QUESTIONNAIRE

1. How did you hear about Unlimited Access?
2. How would you define your organisation's work?
3. Would you define your organisation as:
  - Professional
  - Non-professional
4. Have you ever participated in a programme similar to Unlimited Access?
5. What impact has participation in Unlimited Access had on your work?
  - as an individual?
  - As an organisation?
6. What do you feel you have learnt from collaborating with other organisations from across the EU?
7. Did your participation provide a supportive environment to create new work and collaborate with artists?
8. Would you like to be involved in Unlimited Access in the future?
9. How would you describe the access support offered?
10. How would you describe the working environment, accommodation and travel arrangements?
11. What opportunities do you think might emerge for your organisation in the future from participation in the programme?
12. What knowledge or skills do you think you and your organisation has learnt?
13. How can Unlimited Access help your organisation in the future?
14. Would you like to be involved in Unlimited Access in the future?
15. What changes might you make in any future developments of the Unlimited Access programme?
16. The workshop(s) or events(s)?
17. The overall programme?
18. What was the best thing about participating in Unlimited Access?
19. What was the worst?
20. What would you say are the challenges or barriers that exist for disabled artists to get their work shown or produced:
  - In your own country?
  - Across the EU?
21. Do you think the position of disabled artists has improved in the EU over the last decade?
  - Your own country?
  - Across the EU?
22. Would you recommend Unlimited Access to other organisations or artists? What advice would you give them?
23. Any other comments you'd like to make?

## APPENDIX E: PARTICIPANT QUESTIONNAIRE

### BRITISH COUNCIL UNLIMITED ACCESS EVALUATION PARTICIPANT QUESTIONNAIRE

#### Introduction

The British Council and partners would like to thank you for taking part in Unlimited Access. We'd be grateful if you could take some time to assist us with the evaluation of the project by responding to the questions below. Your feedback is invaluable and will inform how we develop the project over the next few years. Responses also help us to develop and secure future funding.

Your response will remain private and confidential at all times – you will not be quoted in any public documents without your written permission.

Should you have any comments about the questionnaire, or need any further information, please do not hesitate to contact:

Steve Mannix  
External Evaluator – Unlimited Access  
Stevemannix71@hotmail.com  
Mobile: 07973 686416

Name:  
Email address:  
Telephone Number:

I would be happy to be contacted with a follow up telephone call to follow up on my responses to the questions below. YES/NO (tick box)

1. How did you hear about Unlimited Access?
2. How would you define your work as an artist? (e.g. dancer, director, actor)
3. Would you define yourself as:
  - Professional (how long have you been working as an artist?)
  - Non-professional/training (how long have you been training for?)
4. Have you ever participated in a programme or similar to Unlimited Access?
5. What impact has participation in Unlimited Access had on your work?
  - As an individual?
  - As an organisation?
6. What do you feel you have learnt from collaborating with other disabled artists from across the EU?
7. Did your participation provide a supportive environment to create new work and collaborate with artists?
8. Would you like to be involved in Unlimited Access in the future?
9. How would you describe the access support you received?
10. How would you describe the working environment, accommodation and travel arrangements?
11. What opportunities do you think might emerge for you in the future from participation in the programme?
12. What knowledge or skills do you think you have learnt?
13. How can Unlimited Access help you to develop your career or work in the future?
14. Would you like to be involved in Unlimited Access or a similar programme in the future?
15. What changes might you make in any future developments of the Unlimited Access programme?
  - The workshop(s) or events(s) that you took place in?
  - The overall programme
16. What was the best thing about participating in Unlimited Access?
17. What was the worst?
18. How do you think Unlimited Access has helped to develop your future career?
19. How could Unlimited Access help support you and other disabled artists in the future?

20. What would you say are the challenges or barriers that exist for disabled artists to get their work shown or produced:
- In your own country?
  - Across the EU?
21. Do you think the position of disabled artists has improved in the EU over the last decade?
- Your own country?
  - Across the EU?
22. Would you recommend Unlimited Access to other disabled artists? What advice would you give them?
23. Any other comments you'd like to make?





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