



Music Accessibility Project Pilot Report

A study of online and on-site accessibility of live music venues in the City of Sydney

March 2022



Music Accessibility Project Team and Partners

Delivered by MusicNSW, this project was disability-led and was steered by people and organisations with lived experience of disability. This project was managed by disabled musician and access consultant Morwenna Collett, with assistance from access consultant Judy Harwood and access advisor Holly Craig. Project partners Accessible Arts, Attitude Is Everything (UK) and Patternmakers provided strategic advice and expertise.

Funding and Support

This project was supported through City of Sydney's Knowledge Exchange Funding Program.

MusicNSW is supported by Create NSW and APRA AMCOS.

Acknowledgement of country

Aboriginal people have made and continue to make a unique and irreplaceable contribution to Australian culture. We acknowledge and respect Aboriginal people as the country's first people and nations and recognises Aboriginal people as traditional owners and occupants of our land and waters.

Published by:

MusicNSW

107 Projects, 107 Redfern Street,
Redfern NSW 2016
02 9953 5279
info@musicnsw.com

www.musicnsw.com

© MusicNSW 2022

Contents

1. Forward	4
2. Executive Summary	5
3. Project Overview	8
4. Background	9
About MusicNSW	9
Disability	9
Access barriers	10
Legislation	11
COVID-19 and music venue accessibility	12
5. The Case for Building a Musically Inclusive Future	13
6. The Project	14
Project description	14
Methodology	14
Limitations	18
7. Project Findings and Access Suggestions	19
Online Assessments	19
On-site assessments	20
Online accessibility	21
Technical accessibility checks	24
On-site accessibility	27
8. Recommendations	33
Context	33
What should venues do?	34
What should others do?	35
9. The Future	37
10. Reference List	38
11. Appendices	40
12. Further Resources	41
Reports and guides	41
Websites	41
Articles	41
Videos and audio content	41
13. Endnotes	42

1. Forward

Music is a universal language that is infused throughout the daily lives of almost all Australians.¹

However, we know that engaging in music is not always an equitable experience for all members of our community – and we want to build a music industry that is truly inclusive of everyone.

Our pilot Music Accessibility Project assessed the online and on-site accessibility of a range of small to medium, independently run venues across the City of Sydney. Digital accessibility is where venue access really starts, as online is where people go to access information to determine whether (or not) a gig will be accessible to them. On-site access can also present challenges, particularly in Sydney where many venues are heritage listed, or built before accessibility features were required by governments.

While the Project results show that there is more work to do, the good news is that many access improvements can be completed for no or low cost – whilst still making a significant difference to audiences and artists with disability and their experiences accessing our industry.

This Report provides music venues with ideas and knowledge to make improvements and recommendations for others to consider in supporting venues to be more accessible. MusicNSW will continue working with our industry to help build a musically inclusive future for all to enjoy.

Emily Collins



Managing Director, MusicNSW



Morwenna Collett



Access Consultant



2. Executive Summary

The **MusicNSW Music Accessibility Project** was developed to support venues to become more inclusive so that people with disability can engage in music – as audience members, participants and artists.

In acknowledgement of the fact that access starts online, we reviewed both the online and onsite accessibility of a range of small to medium, independently run venues across the City of Sydney. Onsite accessibility was benchmarked against the *Disability (Access to Premises - Buildings) Standards*.

Summary of Findings

Online Accessibility

Digital platforms should include information in formats and locations that make it easy for everyone to find information that will help them plan their visit. This should include information (and photos) on how to get there, venue and performance accessibility features and maps. They should facilitate Screen reader access and include captioning.

The online accessibility assessment of 20 live music venue websites and social media platforms found that:

- Only some (25%) included any information about accessibility
- Websites generally had poor information architecture, making it difficult to find information on accessibility
- Some websites provided photos or production specifications, but only one of these adequately supported accessibility
- Many venues used images on social media to convey information however the majority of these were used without Alternative Text or Image Description included, making these posts inaccessible to people who are Blind or have low vision.

Onsite Accessibility

Of the five venues that received an **onsite accessibility assessment**, we found that:

- All venue operators valued a diverse audience and were keen to make their spaces more accessible for people with disability; two venues actively sought performances from people with disability; one venue regularly provided mental health training and support for its employees.

- Three venues had main entrances that were inaccessible for many people with mobility disability, although had assisted access available via an alternative entrance. Two venues were multilevel, with areas that were only accessible by stairs.
- All but one venue had an accessible toilet; and two had ambulant toilets, although one of these was only accessible via stairs.
- No venues had a lowered section of the bar counter that would provide independent and equitable access for wheelchair users
- Only one of the five venues had a hearing loop
- No venues had step-free access to the stage area/s, although one venue had a pull-out ramp, and another was considering a renovation that would provide for this
- Venues were dimly lit when in performance mode to create ambience, with few easily identifiable cues or signage to help people find their way around the venue.

Recommendations

The Project found that while the online and onsite accessibility levels of live music venues is generally quite low, there are clear, and in many cases inexpensive paths to improvement. Many of the recommended access improvements can be completed for no or low cost – whilst still making a significant difference to audiences and artists with disability and their experiences accessing our industry. Some of the more complex or costly improvements should still be considered in venue planning, budgeting and funding submissions, as their neglect will continue to hamper equal access.

Key recommendations for the report are:

- Councils provide support to music venues in their LGA to undertake an onsite assessment of their premises
- Councils provide specific funding support to venues to subsequently implement recommendations from their on-site assessments in the form of capital works grants
- Venues use this Project's online and on-site templates and reports to identify quick wins and longer-term strategies for improving their accessibility
- Venues consider participating in the NSW Companion Card Program
- Venues consider providing access services for performances, such as Auslan interpretation

- Venues work to actively engage more artists with disability
- MusicNSW, in partnership with Access Professionals, set up an advisory group of musicians with disability to conduct an annual review/check-in on music venue accessibility

In Summary

Hearteningly, many of the participating organisations were already actively planning upgrades to their physical spaces and websites and were keen to incorporate some of the learnings from the Project.

This Project has been a useful first step in understanding current levels of online and onsite accessibility in small, independent music venues across the City of Sydney. In the future, this Project could extend to other areas across Australia, to help us gain a national picture of access across the music industry. This research could lay the foundation for the development of a national system for supporting accessibility within live music venues, such as an Accessibility Charter or Code of Conduct.

This is an industry ready for the information, guidance and support that will enable them to provide equal access to something most take for granted.

“It was a great experience to be part of the project and work towards a more inclusive wholistic entertainment experience for all of the community. The project provides great insight into a venue’s day to day operations in a way that is very guest centric and highlighting changes that can be made minimally to the venue but provide maximum inclusion to those who may otherwise miss out. It’s great to see strides being made in the community for inclusivity for all attending live music events as that is the core of what we do in entertainment.”

Simon Burke, General Manager - The Lansdowne Hotel

“Thanks so much for your time and attention in preparing the report for Knox St. I’ve read it carefully and agree that there is a lot that can be easily changed to great benefit. I’ve started planning how to quickly implement many of your recommendations and look forward to completing them.”

Bjørn Godwin, General Manager - Knox St Bar

3. Project Overview

Live music venues are places of joy, celebration, music and community. They are important to the social and economic fabric of 'place'. There's pretty much a music venue in every town and city across Australia. Yet music venues aren't always open to everyone in our community.

The aim of this project was to support music venues to become more inclusive so that more people with disability can engage in music, as audience members, participants and artists.

There are a range of physical, communication, social and attitudinal barriers that people with disability can experience when trying to attend live music events. While there is often a willingness from music venues to be inclusive, they are often hindered by time, resources and lack of knowledge.

This project reviewed the accessibility of selected independent, grassroots music venues across the City of Sydney to help them identify:

- 'Quick wins' and longer-term actions to make their venues and productions more welcoming and inclusive
- How to meet community expectations and legislative requirements for disability access and reduce the risk of a complaint under the Disability Discrimination Act
- Actions that require little resourcing, and potential funding sources for some of the bigger items.

By focusing on 'achievable accessibility', this project aimed to demonstrate that solutions to access barriers do exist and many can be implemented even with budget, heritage or building owner constraints. It's not all about ramps, lifts and toilets. Using the premise that 'access starts online',² the Project advocates clear and accessible information on websites and social media channels and live streaming options.

The Project conducted online access assessments, interviews and on-site assessments, and published a report, produced a video case study and convened an information sharing event with venues and industry stakeholders. This will support venue operators, owners, others in the industry and governments to plan for a more inclusive music industry and build a stronger knowledge base and momentum for positive change.

4. Background

About MusicNSW

MusicNSW is the state peak music body in NSW. As a not-for-profit organisation funded by Create NSW, we empower and connect artists and industry through a range of programs and services. We believe that a sustainable and thriving music community in NSW is essential for telling the stories of our people. Music gives voice to our existence, enriches our lives, shows us who we are and brings our communities together.

As part of our mission to build ‘a creative and sustained music culture for all,’ we are committed to removing barriers for people with disability to engage in music and to improve the accessibility and inclusivity of the music sector across NSW. In addition to this project, we have undertaken an access audit of our own internal practices and activities, to ensure we can lead by example. We have also offered a range of access and inclusion initiatives, including a workshop and one-on-one access mentoring through our Sound Advice program.

Disability

Disability impacts us all. It encompasses a broad diverse group and may be directly, or as a family member, carer, friend, acquaintance or customer.

The 2006 UN Convention on the Rights of Persons with Disabilities defines people with disability as 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.’³

Disability can be both permanent or temporary; invisible or visible. It can include chronic health or age-related conditions. We acknowledge that not everyone who faces barriers chooses to identify as a person with disability, including many who are Deaf, and we understand that identity and disclosure in the context of disability is complex and very personal.

We also acknowledge the complexities of intersectionality and recognises that people with disability who also come from other underrepresented groups (such as First Nations Australians or people of colour) can experience multiple layers of disadvantage and discrimination.

In Australia, the three levels of government and most organisations, including MusicNSW, use the social model of disability. This sees ‘disability’ as the result of interaction between people living with impairments and an environment filled with

physical, attitudinal, communication and social barriers.⁴ It is these barriers that need to be removed to enable people with disability to participate equally with others.

Access barriers

The access barriers experienced by musicians, industry workers and audience members with disability have been well-documented in Australia and internationally. Perhaps because physical disability is more visible and the international symbol of disability is a blue wheelchair, sometimes accessibility is thought of as simply ramps, lifts and toilets. However, the barriers experienced and the solutions are far wider and can be bespoke to a situation.

The National Arts Participation Survey found that people with disability face more barriers to cultural attendance, and are:

- almost twice as likely to find **safety concerns** a barrier compared to respondents without disability (9% compared to 5%)
- substantially more likely to find **health concerns** (29%) and **difficulty getting to events** (25%) are barriers impacting their attendance (compared to 4% and 17% respectively for respondents without disability)
- more likely than those without disability to feel that **the arts are not really for people like me** (35% compared to 27%).⁵

Challenges such as lack of awareness regarding events, lack of personal interest, and difficulty finding time were experienced at higher levels in people without disability⁶. The converse of these findings is that people with disability know about, are interested in, and have the time to attend events, if more substantial challenges do not get in their way.

A recent Victorian report into music accessibility outlined the following participation challenges specifically facing people with disability:

- Physical (e.g. lack of wheelchair access to any part of venue, finding the right instrument to play, or adapting instruments to be used by the musician)
- Communication (e.g. lack of interpreting, difficulty reaching venue staff, interpersonal communication difficulties with work or band mates)
- Transport (e.g. lack of transport to venues, difficulty transporting instruments/musical equipment)
- Social Connection (e.g. difficulty finding people to play music with, attend gigs, or network with)
- Education (e.g. music lessons are inaccessible, instructors do not understand or are unable to accommodate for students' needs, it takes too much time to learn new skills)

- Technical Skills (e.g. not knowing how to use technology, or what technology exists)
- Programming (e.g. an event's start time, length of event, lighting, and volume levels)
- Financial (e.g. it is too expensive to buy instruments/equipment, take lessons, purchase what is needed to be able to adapt the instrument to play)
- Self-Confidence (e.g. feeling like a person doesn't deserve to be somewhere, not feeling comfortable to speak up themselves and/or state their needs)
- Self-Management (e.g. difficulty getting places on time, keeping motivated, staying organised)
- Attitude/Inexperience of others (e.g. stigma, stereotyping, not having needs taken seriously).⁷

Legislation

The Disability Discrimination Act 1992 states that “every area and facility open to the public should be open and available to people with a disability. They should expect to enter and make use of places used by the public if people without a disability can do so.”⁸ The only exception is if provision of access will cause “unjustifiable hardship” such as major difficulties or high costs that the person or organisation cannot meet.⁹

The NSW Disability Inclusion Act (2014, NSW) relates to the accessibility of mainstream services and facilities, the promotion of community inclusion and the provision of funding and support and services for people with disability. The Act replaced the Disability Services Act 1993 and has two main roles:

1. Committing the NSW Government to making communities more inclusive and accessible for people with disability now and into the future. These commitments will continue even when the National Disability Insurance Scheme (NDIS) is operating across NSW. Parts 1 to 3 of the Act contain the ‘legacy’ or continuing commitments.
2. Regulating specialist disability supports and services to people with disability in NSW and introducing better safeguards for these services until the change over to the NDIS. Parts 4 and 5 and Schedule 5 of the Act cover the ‘transitional’ or change over arrangements.¹⁰

The Disability (Access to Premises — Buildings) Standards 2010 (the Premises Standards) came into effect on 1 May 2011. Any application for a building approval for a new building or upgrade of an existing building on or after that date triggers the application of the Premises Standards. The purposes of the Premises Standards

(and corresponding changes to the Building Code of Australia and state and territory building law) is to:

- ensure that dignified, equitable, cost-effective and reasonably achievable access to building and facilities and services within buildings is provided for people with disability and:
- give certainty to building certifiers, developers and manager that if the Standards are complied with they cannot be subject to a successful complaint under the DDA in relation to those matters covered by the premises Standards.¹¹

COVID-19 and music venue accessibility

This Project was delivered in 2021, the second year of significant music industry disruption caused by COVID-19. With many cancellations, closed venues and workers and artists leaving the industry, the pandemic has changed the landscape, operations and activities of the music industry.

This Project's online assessments and on-site visits were undertaken at a time when many venues were not operating at full capacity. For some, the enforced downtime presented an opportunity and the breathing space to re-look at areas such as websites, while others were purely in 'survival' mode. Some did not survive.

One silver lining of COVID-19 for the disability community has been the large shift to online activity. The demand for live-streaming and other online content (such as festivals or artist interviews) has increased as audiences seek out socially-distanced ways of interacting with music. Online performances could often be accessed at times to suit the audience, and tickets were often more affordable. As venues re-open and host gigs for live audiences again, we need to ensure we don't lose the accessibility wins we achieved during these last two years and return to the level of (in)accessibility we had pre-pandemic.

5. The Case for Building a Musically Inclusive Future

Live music is an important component of a successful and thriving night-time economy. Making live music opportunities inclusive of people with disability is critical to a city that is socially and economically strong.

The City of Sydney has the largest night-time economy and the biggest number of visitors in Australia – as well as the country's densest residential and commercial districts. Its night-time economy is a critical part of the city's future – it generates more than \$3.64 billion in revenue each year, with more than 4,600 businesses employing more than 32,000 people.¹²

There is a strong economic argument to ensuring people with disability feel welcomed and can access venues. One in five Australians have a disability¹³, and they nearly always go out with family and friends, forming a significant economic force. In the UK the economic spending power of people with disability and their households was measured at £274 billion in 2020.¹⁴

Australia Council research has demonstrated that positive attitudes towards the arts, as well as rates of creative participation in music, are higher for people with disability compared with people without disability.¹⁵

However, inequalities and barriers remain for people with disability in arts attendance and representation. While people with disability are more likely to create art, they are less likely to attend events because they experience more barriers to cultural attendance.¹⁶

People with disability are three times as likely to avoid an organisation and twice as likely to dissuade others because of an organisation's negative diversity reputation; and one in three often have their customer needs unmet¹⁷. Almost one third of Australians with disability aged 15 and over have avoided situations because of disability.¹⁸

Artists with disability earn 42% less than their non-disabled counterparts.¹⁹ A UK study recently found that people with disability are under-represented across all levels of the music business, with only 1.8% of music industry workers identified as having disability, compared to the UK population average of 18%.²⁰

6. The Project

Project description

The aim of this project was to support music venues to be more inclusive so that people with disability can engage in music, as audience members, participants and artists.

The project focused on expanding knowledge in the live music sector by exploring two research questions that would largely result in qualitative responses:

- “How accessible and inclusive are live music venues across the City of Sydney?”
- “What support do City of Sydney live music venues require to improve access and inclusion?”

Participating venues were provided with individual detailed accessibility reports, resources and an information session.

Methodology

Scope

Both online information and on-site accessibility of venues were considered as part of this Project. The methodology included:

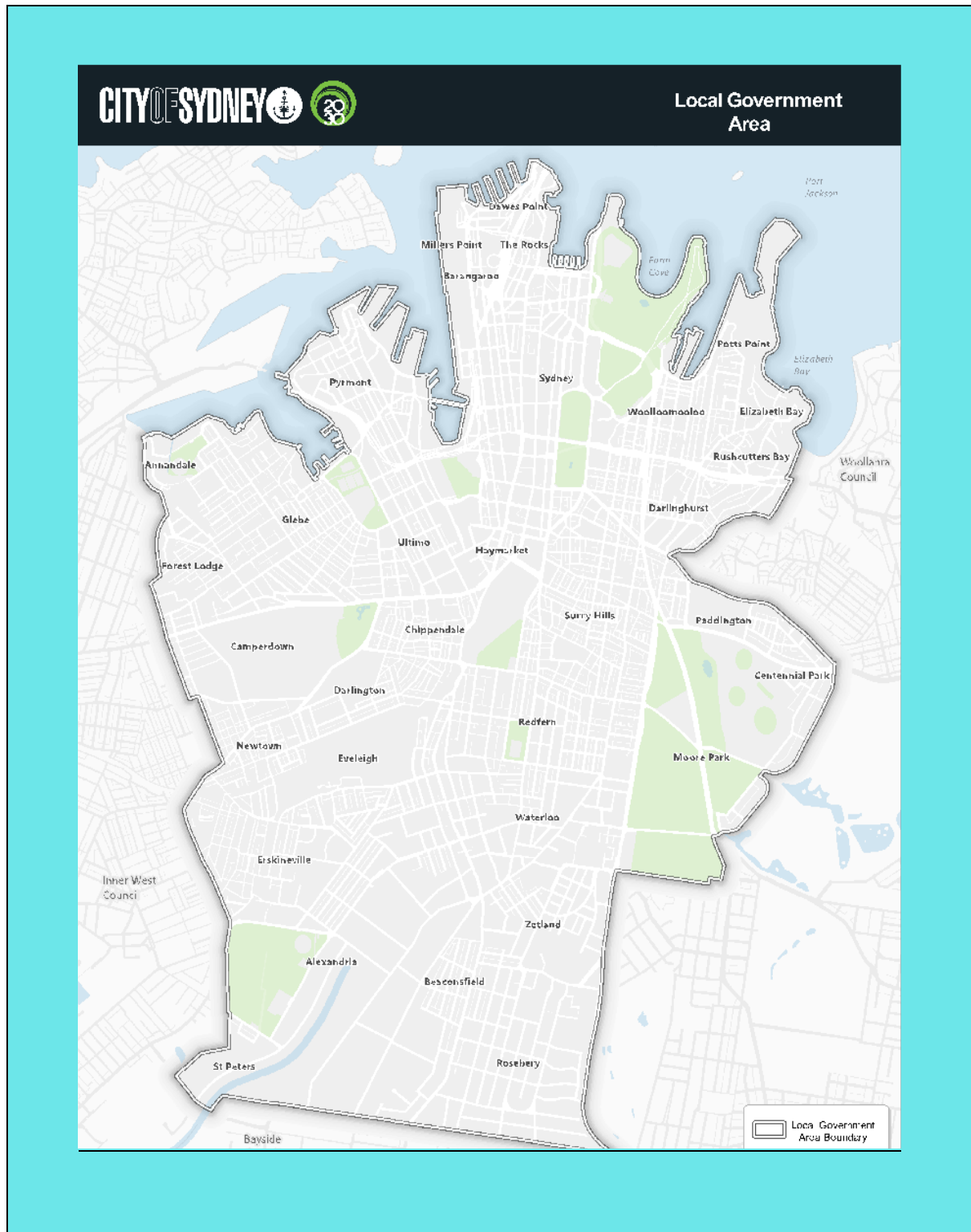
- ‘No contact’ online accessibility assessments and;
- On-site accessibility assessments.

20 venues participated in the online accessibility assessments and five of these also participated in an on-site accessibility assessment. These were selected using the following criteria:

- All venues were small to medium in size, with a capacity of up to 500
- All venues were independently run, grass-roots style venues (not government run or owned)
- Selected venues needed to represent a range of different geographic areas/boroughs across the City of Sydney
- Selected venues needed to represent a range of different musical genres (e.g. jazz, hip hop, musical theatre, community music, rock, pop, electronic, acoustic etc)

- Selected venues represented a range of potential access challenges and solutions.

All venue information has been de-identified and no confidential information about an individual venue has been provided in this report without the venue's consent.



‘No contact’ online accessibility assessments

Many people with disability first go online to decide if they will attend a venue and to plan their visits. With the premise that ‘access starts online’ for all music venues, assessments were undertaken of venue websites and social media channels to determine if they provided adequate access information.

In practice, a person with disability often needs to contact a venue to find out more information. This impedes independence, is labour intensive and can be a deterrent. If it looks too hard, or there isn’t enough information, people with disability often don’t pursue further.

This assessment was not a technical, compliance audit against the Web Content Accessibility Guidelines 2.0 (WCAG), but instead focused on the user journey of how a person with disability would go about finding information about a gig (while using some WCAG elements to do this). These assessments only used publicly available information, and venues were not contacted for clarifications where information was inaccessible, unclear or absent.

All venues had an active social media presence, either on Instagram, Facebook or both and at the time of assessment, all had active websites. Online platforms were explored for information and features that someone with disability may need to help them decide and plan their visit:

- Standard venue information (e.g. venue capacity, social media channels etc)
- Webpage detailing the venue’s accessibility
- Details of who to contact about accessibility queries
- Information on whether a venue has a continuous accessible path of travel (e.g. step-free access or a lift)
- Accessible ticketing systems/information
- Accessible seating and viewing areas
- Information about accessible parking and transport options
- Information about the experience of arriving at the venue
- Information on whether the venue has accessible toilets on-site
- Information for audience members with medical requirements
- Information about whether any performances included access services (e.g. Auslan interpretation)

- Other useful access information (e.g. about assistance animals, strobe lighting, bar/box office counters, mobility scooter charging points, the ability to pre-ordering drinks to avoid queueing)
- Live-streaming
- Information for artists with disability
- Technical access checks, including use of captioning in videos, colour contrast and general web accessibility.

Where hidden from view, the accessibility of online content was analysed using specialist websites recommended by W3C's Web Accessibility Initiative. A comprehensive list of sites and tools, including those used in this study, can be found [here](#). All other categories were assessed based on the visibility of content (e.g. whether or not captions were visibly present on social media videos).

The compatibility of website and social media channels with the Screen Reader was assessed, including whether Alternative Text (Alt Text) and Image Description was used. Assessment prompts included:

- Is this website accessible via Screen Reader?
- How easy is this website to navigate using a Screen Reader?
- Are there any obvious areas for improvement/issues with this website?
- Are there appropriate use of headings/subheadings/text Info opens up on one page? Or another tab? Or downloadable file
- Is the information laid out in clear and logical manner?
- If columns are used, are they screen-readable?
- Are Image descriptions and Alt Text used?
- Is there good use of language? Is it simple, clear, direct?

See **Appendix A** for a checklist for online accessibility.

On-site accessibility assessments

A sample of five venues were selected for an on-site accessibility assessment by a qualified and experienced Access Consultant. The Access To Premises (Disability) Standards 2010 (Premises Standards) provided a benchmark and informed the assessments.

The resulting venue reports and their recommendations were informed by [Evaluation Tool for Public Space and Public Life](#):

1. Am I able to get there?

2. Am I able to participate?
3. Am I able to stay and connect?

While it is recommended that access assessments be undertaken by a qualified Access Consultant, an on-site self-assessment checklist has been provided at **Appendix B** to help venues plan for improved access.

Limitations

This study contributes to the current limited reports and knowledge on the accessibility of live music venues.

The samples used this Project are small and varied, and while the information gained from these assessments and resources is useful, further work is required to better understand the issues and opportunities for making live music more inclusive. We need to create a momentum, expectation and confidence in the live music industry for inclusivity.

For online accessibility assessments which could not be seen by eye, independent, web-based software was required (e.g. to test website colour contrast ratios and other online accessibility features). While all the online assessment tools used were recommended by WCAG, the quality and depth of these tools is unknown and flaws may exist in the data. However, without access to the back-end of each venue's website, using WCAG recommended software was the chosen work-around to obtain a baseline of results.

7. Project Findings & Suggestions

Online Assessments

Of the 20 live music venue websites assessed:



25% of venue websites referenced disability or accessibility



10% of venue websites had a specific 'accessibility' page



45% of venues provided both phone and email contact details



10% mentioned having accessible seating/ticketing, though none of these could be booked online

30%

Of venue websites provided venue maps and/or photos which could assist people with disability to plan their visit, although in no instances was this their primary purpose

15%

Of venues were affiliated with the NSW Companion Card program

10%

Of venues listed details about accessible public parking nearby and best drop-off area for customers. No venues mentioned details of any venue-specific accessible parking that can be booked

20%

Of venues mentioned having accessible toilets on-site

15%

Of venues mentioned having upcoming live-streamed performances (in April 2021)

50%

Of venues used some Alt Text on their websites and/or social media posts, though almost all of these could be improved

50%

venue websites didn't consistently use a strong enough colour contrast between text and background

No venues provided information about whether hearing augmentation was available (e.g. hearing loops) or whether they had accessible viewing platforms

No venues had any events offering access services in April 2021 (Auslan, captioning, Audio Description)

Only 5% (1) of venues used image description in their social media posts

No venues used #CamelCase in recent social media posts

Only one venue showed evidence of using captioning

On-site assessments

Note: A small sample size of five venues were used to gather this data.



100% of venues were within easy reach of public transport



Three of the five venues had main entrances that were inaccessible and needed to be accessed via an alternative entrance with assistance



Three of the five venues had an accessible toilet that met the relevant minimum size described in the Disability Standards



Two venues were multilevel, accessible only by stairs



One venue was actively engaged in providing online performances

No venues had on-site parking and only limited on-street parking was available

No venues had step free access to the stage area/s, although one venue had a pull-out ramp, and another was considering a renovation that would provide for this

One venue provides mental health first aid training

One venue has regular performances by people with disability

Online accessibility

Online: General discussion

Online accessibility assessments showed that access and inclusion was only referenced by 25% of venues reviewed, demonstrating a need for further awareness and education in this important area.

These statistics are lower than research published in 2016 by UK organisation Attitude Is Everything. Their “State of Access” Report research showed that 65% of venues and festivals surveyed offered some level of access information, however only 26% provided content rated as ‘good’. A total of 52% of all the venues and festivals surveyed provided poor information or none at all.²¹

Of the 20 City of Sydney venues assessed:

- Only some (25%) of the venue websites included any information about accessibility at all
- Of those who did reference it, this information was often buried (e.g. under several other layers of website or in a longer FAQ document) making it difficult for person with disability to locate
- None the websites search functions searched arcuately for ‘accessibility,’ making it more difficult to find information
- Some websites provided some photos or production specs, but only one of these appeared to serve an accessibility purpose (with the rest being difficult to interpret)
- When assessed, only 15% of venues were regularly doing live-streaming, which is a useful from an accessibility perspective in connecting with audiences who can’t access the venue physically
- Venues owned by the same group didn’t necessarily have a consistent level of access information
- Many venues used images on social media to convey information (e.g. name of artist, date, time), however the majority of these were used without any Alterative Text or Image Description included, making these posts inaccessible to anyone who is Blind or has low vision.

These results show a distinct lack of digital accessibility literacy in live music venues across the City of Sydney. However, they also show opportunities for growth and improvement. Of the venue websites that did reference accessibility, one specifically mentioned having attended training with Guide Dogs NSW, which demonstrates that education can lead to positive change and action.

There is currently very limited quantitative data on digital accessibility within the music industry in Australia. While this is only a small sample, results could be extrapolated to create a baseline from which targets and KPIs could be set. MusicNSW is keen to work with Sydney and NSW based music venues on education and awareness to help improve these figures over time. Arts Access Victoria have conducted similar research with venues across the City of Melbourne and it will be interesting to compare these data sets and start to develop a picture of national trends.

Unlike more complex physical site challenges, online accessibility adjustments can be made at no or low cost - they simply require knowledge and commitment. With support from MusicNSW and informed by people with disability, digital accessibility can be quickly adjusted, making the online City of Sydney music space one that is much safer, and more inviting, for all music audiences, artists and workers.

Access Information

Online information about the access features (and barriers such as stairs) is the key for many people with disability when it comes to ascertaining whether or not a gig might be suitable for their needs. UK music and access service organisation Attitude Is Everything describes the importance of having access information available on a venue's website as key "to demonstrating your commitment to putting on a truly inclusive and welcoming event."²² They also describe online access information as something that any venue of any scale can provide - including venues that may not be physically accessible.

Without information about access, people may attend an event that is not accessible to them, with the potential to cause harm. Examples include a failure to notify patrons of wheelchair accessible entrances, down to event specifics such as the use of strobe lighting.

Of the 75% of venues who didn't reference access information at all, many of these are actually physically accessible or partially physically accessible. By not making this clear on their website, they are potentially missing out on customers who would like to attend but just aren't sure if they will be able to get in.

To obtain a baseline, each venue's website was searched for a general section on accessibility. Of the 20 venues assessed, 25% included any access or accessibility information at all, with only 10% of them having an access specific webpage. The level of detail provided varied widely and was not always easy to locate on a website.

Some examples from the websites which did include access information were:

"We strongly support and encourage the inclusion of everyone, after all music is made to be enjoyed by all. We are supporters of a number of disability groups and

organisations that run group outings to live music gigs – and in most cases are able to offer a group discount on tickets for such groups.”

“ x venue is more than happy to host you and your four-legged friends, and we might even have some doggy treats behind the bar! From recent events with Guide Dogs NSW/ACT to Sunday arvo beers with man's best friend, the x venue is PROUDLY dog friendly.”

“We endeavour to accommodate all access needs. If you have any questions or require special assistance please don't hesitate to contact us at xxx.”

See **Appendix A** for a guide and checklist for online accessibility, based on Attitude Is Everything's 'Access Starts Online' guide.²³

Ticketing

People with disability can experience a wide range of barriers relating to the ticket booking process. Many ticketing providers don't have the option of booking accessible tickets online, instead requiring a person with access needs to phone a ticketing hotline number (often with long wait times) or physically attend a box office in person to purchase tickets. Equitable access to tickets is an important factor of providing an equitable gig experience.

Attitude Is Everything's 2018 State of Access Report found that Deaf and music fans with disability still face a range of avoidable barriers when attempting to purchase tickets to music events. 80% of those surveys had experienced problems during the booking process, and three quarters felt discriminated against.

While investigating the accessibility of various third-party ticketing providers was beyond the scope of this research, the most common ticketing providers were used by venues participating in this Project were Moshtix, Oztix and various internal ticketing systems.

Get Skilled Access (run by Dylan Alcott in Victoria) are currently working with a number of national ticketing providers to increase the accessibility of major ticketing platforms. It is hoped that learnings from this work will flow through to smaller ticketing providers over time.

It is recommended that further research into accessible ticketing across the City of Sydney and NSW live music venues is conducted in the future.

Accessible performances and live-streaming

Providing access services (e.g. Auslan interpretation, captioning or Audio Description) for performances is an important method of providing access for and building a connection with the disability community, particularly those who are d/Deaf, hard of hearing or Blind/low vision. At the time of the assessment, no venues were advertising any accessible performances, either live or live streamed.

Offering live-streamed performances can provide access to a wider audience for venues who are inaccessible or want to reach audiences who are house-bound or too immunocompromised to be able to sit in a room with lots of other people (particularly during COVID). At the time of the assessment, no venues were advertising any accessible performances, either live or live-streamed.

Artists with disability

Musicians with disability face many barriers to building careers in the music industry – with one of the largest barriers being inaccessible venues.

Ideally, music venue websites should provide an indication of whether they are suitable and welcoming for performers with disability (e.g. reference to the accessibility of getting onstage, greenroom, rear entrance/load-in, back stage bathroom etc), so that performers with disability can determine whether a venue will work for them to perform at.

At the time of this assessment, no venue websites provided information on backstage, onstage or artist access.

Technical accessibility checks

This research found that:

- Only 5% of venues (1) used captions
- 50% of venues had a text contrast ratio of 4:5:1 or above
- The average accessibility score of music venue websites according to “Web Accessibility” was 92 (min = 98, max = 83)
- The average amount of access violations 24, though they ranged from 1 to as high as 94 violations on a single website
- 58% of venues showed some use of Alternative Text (known as Alt Text), on their websites and/or social media channels
- Only 1 venue used Image Description in their social media
- No venues used #CamelCase in recent social media posts.

Captions

Captions are text descriptions displayed on videos to provide d/Deaf and hard of hearing people with vital information to audio content. The display is synchronised with the audio and includes both speech and non-speech information to convey the meaning. While captions primarily serve the d/Deaf and hard-of-hearing community, their use also improves access for a range of people with disability, from those who are neurodivergent to those with cognitive conditions.²⁴

Text contrast

To ensure text visibility for individuals with low vision, the contrast between text and its surrounding background must meet a certain threshold.²⁵ According to WCAG 2.0, the minimum accessible contrast ratio is 4.5:1, to be met on most occasions excluding a small number of exceptions.²⁶

To test the contrast ratio of each venue's website, online analyser "Ally" was used (<https://color.a11y.com/Contrast/>). A venue's website was only deemed 'passed' if all text-to-background colour ratios met the WCAG standard. Where one or more colour pairings did not meet the criterion, a 'fail' was noted.

Overall web accessibility

To gain an overall indication of overall web accessibility, each venue website was filtered through the online checker, www.webaccessibility.com. This produced an overall accessibility score, and the number of "access violations" (e.g. lack Alt Text).

Screen Reader useability

It is estimated there are over 575,000 people who are blind or have low vision currently living in Australia, with more than 70 per cent over the age of 65 and over 66,000 people who are blind.²⁷ However, this part of the community is currently not well served by music venues assessed during this project. To navigate digital platforms with ease, people who are Blind or have low vision may require the use of Alt Text, Image Descriptions and CamelCase text.

Alt Text is a brief text explanation of an image, used in the back-end coding of a digital platform or file. It provides only the basic, most essential details and is not visible on websites unless the image does not appear. Alt Text is read aloud to screen reader users. Search engines also index Alt Text information and consider it a factor when determining search engine ratings. The length of text which is possible to enter into the back-end of digital platforms as The back-end space available for Alt Text is generally quite short, so pairing these with more detailed image descriptions provides a more comprehensive explanation. Sometimes digital platforms may provide automated Alt Text for images, but this should be checked and edited, as it is not always accurate.

Image Description is a more detailed explanation of an image which allows someone to learn more about what is in an image that goes beyond the short text provided by Alt Text. Image descriptions often appear either underneath an image or at the bottom of a social media post and the text is visible to everyone. The length of an image description is longer than Alt Text and provides more complete information and further detail. The length of an image description should be determined by the

complexity of the image and may vary from a couple of sentences to multiple paragraphs.

CamelCase Text is when the first letter of each word is capitalised, to make it easier to read (e.g. #MusicAccessibilityProject). Using uncapitalised hashtags are less accessible for some people. Capitalisation makes reading and understating the hashtag easier and for people using screen readers will enforces the start of each word rather than reading the hashtag as one long word.

Alt Text, Image Descriptions and CamelCase can be provided on websites and social media for no (or low) cost and they are essential for people who are Blind or have low vision in being able to access content. They are very simple to learn how to write and build into regular website and social media workflows.

The project's Access Advisor, who is a Screen Reader user, offered the following suggestions to music venues wanting to improve their online accessibility:

- Site navigation is important to consider, as it impacts the user's experience (and whether they stay on your site or not)
- Information needs to be logically laid out and use of headings is an important part of this
- When using webforms, these need to be tested for accessibility
- Ticket purchasing platforms (e.g. external sites such as Moshtix) are not always accessible, and venues should be mindful of this and offer alternative ticket purchasing mechanisms if this is the case
- Any information provided via an image or pdf (e.g. a bar menu) also needs to be provided as a downloadable word document, as PDFs usually can't be read by Screen Readers
- Both Alt Text and Image Description are important to include on your website and social media platforms.

On-site accessibility

On-site: General discussion

Our physical environment throws up obstacles to participation for all of us, but the prevalence and implications are more severe for someone with disability. These obstacles may be natural, such as a steep hill, or man-made.

While the Premises Standards require new buildings to consider accessibility, many of the older, and sometimes heritage buildings used by live music venues built before this Legislation include significant barriers for people with disability. These may include, but are not limited to steps, stairways and kerbs; flooring; doors; toilets;

lighting and ventilation; fittings, fixtures and furniture; signage; and things that may obstruct the path of travel or circulation space.

Five on-site accessibility assessments were conducted as part of this Project. Below is a summary of findings:

- The information and suggestions below are general in nature. Venues will need to check Legislated requirements where needed for their situation.
- All venues in this part of the project were keen to make their venues accessible to people with disability. This appeared to be positively influenced by:
 - Ethos and culture of the venue; some actively embraced community diversity and were keen to build on this
 - Current engagement of people with disability, including regular clientele and performers
 - Attitude of 'being inclusive' over 'being helpful', thus enhancing the autonomy of people with disability. 'Being helpful' was usually in place to mitigate access barriers that could be eradicated or minimised.
- Venue operators had varying degrees of control over the premises, depending on ownership; where the landlord was different to the operator, renovating often depended on the relationship between the landlord and operator.
- Two of the venues had heritage elements. Although heritage issues may be taken into account when considering if barriers to access are reasonable, it is not in itself a defence against a claim of discrimination. It is best to achieve a solution that is both respectful to the building being upgraded and for the individuals accessing it. The only reasons for not removing a barrier to access are: unable to afford building changes and; building cannot be modified.
- Operators/landlords that were actively planning for upgrades or renovations, were also open to designing for improved accessibility.
- While none of the assessed venues are located in the (10) key City of Sydney night-time precincts, they were all well-known and well-regarded for their live music.
- Planning for access to the venues was hampered by limited website information that would assist people with disability.
- Many of the operators were conscious of many of the access considerations and physical barriers to people with disability participating at their venue. These were also actively discussed during the access assessment.

Transport and Companion Card

All venues were within easy reach of public transport; but with no on-site parking and limited on street parking.

While most venues knew about the Companion Card, most did not actively promote, or had limited control over its application when engaging and paying for performances.

Suggestions

- Include information on websites and social media about transport options, distances and access features & barriers
- Explore the opportunities afforded by the Companion Card; sign up as an affiliate where appropriate; include its use in contracts with performers; promote on website and in marketing.

Main entrances with steps

Three of the five venues assessed had main entrances that were inaccessible to many people with disability, particularly where a person's mobility was affected.

A further venue had a step free threshold, but then a steep slippery ramp for access once inside. These venues mostly had an alternate accessible entrance that needed 'special assisted arrangements' to access. This was at times via strata common property.

Suggestions

- Install signage at main entrance (external and internal), indicating alternate accessible entrance
- If a glazed door (and/or side panels) ensure there is a solid non-transparent 75mm wide contrasting line 900 – 1000mm from floor
- Install signage at alternate accessible entrance (including in Braille) describing entrance arrangements
- Install intercom or smart video doorbell on alternate (non-public) entrance so that people with disability can independently access
- Gauge the feasibility of installing a lift where needed
- Ensure stairs/steps/ramps have adequate and continuous rails to help a person orientate and stabilise
- Review use of Tactile Ground Surface Indicators (TGSi) at the top and bottom of stairs; minimise their use on landings where possible with uninterrupted rails on landing walls
- Describe the access elements and limitations on venue website; photos are useful.

Accessible and ambulant toilets

Three of the five venues assessed had an accessible toilet that met the minimum size described in the Premises Standards; one venue was actively considering how to renovate to include; and one venue had assisted access to an accessible toilet on common property.

Two venues had ambulant toilets; with a third providing an ambulant toilet via stairs.

Suggestions

- Ensure a continuous path of travel between entrance/s, performance areas and toilets that is:
 - without clutter or intrusion and
 - is at least 1000mm wide
 - step free
- Install signage to help someone find their way to the accessible and ambulant toilets
- Provide minimum 30% luminous contrast on adjacent surfaces to toilet doors, and internally so that people can more easily distinguish elements; avoid graffiti on walls AND doors, and dark on dark (or light on light) rooms
- Ensure toilets are well lit
- Conduct a feasibility study to install an accessible toilet where needed
- Consider how to optimise independent access to the accessible toilet, particularly if via common property.

Performance areas and bars

Once inside, three of the assessed venues had performance areas located across one level; two were multilevel, accessible only by stairs. Most doorways met the standard minimum width of 850mm. Some of the venues used luminous contrast well to highlight possible hazards in a way that contributed to the funkiness of the space, for example on poles in the middle of rooms.

All venues had high bars, and although offering table service for people with disability, none facilitated independent access with a lower portion to the bar.

Suggestions

- Gauge the feasibility of installing a lift where needed

- Consider elements that will help people find their way such as signage, use of colour and venue maps/plans. Include tactile information
- Use luminous contrast (minimum 30%) to highlight hazards, intrusions and elements in a space
- Use hazard Tactile Ground Surface Indicators (TGSi) where needed to warn people of elements such as steps, intruding furniture etc
- Consider providing a lower portion to the bar area, with leg room below
- Consider how Apps may assist someone access the bar menu and order
- Consider strip lighting to indicate paths of travel to address low lighting during performances

Climate regulation

Two of the five venues expressed concern over their climate control in the venue and were considering ways this could be improved. While this is important for everyone's comfort, it is particularly important for people with spinal cord injury and other conditions that affect their ability to regulate their body temperature.

Suggestion

- Consider measures to keep the venue at a controlled temperature

Noise and sound

Music venues are by nature noisy, often chaotic places. They are difficult places for people with who are hard of hearing who may experience muffled hearing, not be able to hear sounds coming from some directions, have trouble hearing certain frequencies or sounds, or be profoundly d/Deaf. They may use sign language.

Only one of the five venues had a hearing loop; but this was not actively used, nor did the staff have training in it.

Suggestions

- Consider installing hearing augmentation, and when in place, train staff in its use; advertise on website and at the venue; install signage about system and where to get (include tactile)
- Consider installing sound absorbing materials in the venues.

Participation by artists and workers with disability

None of the venues had step free access to the stage area/s, although one venue had a pull out ramp, and another was considering a renovation that would provide for this. If required, most venues manually assisted a person with mobility disability onto a stage.

One venue was actively engaged in providing online performances; opening up a significant opportunity for people with disability to engage as audience and performers.

One of the venues provides training in mental health first aid; and another has regular performances by people with disability and has an online research project led by a person with disability.

Suggestions

- Intentionally seek performers and artists with disability, ask them what they need and let them know what can be provided – or not
- Provide and promote step free access to stage/s, including from Green Rooms
- Include imagery (website photos etc) that reflect the diversity of people, including those with disability
- Review workforce to gauge if this engages people with disability
- Provide disability awareness training, including for mental health.

8. Recommendations

Context

Our vision is a Sydney live music scene that includes everyone. We want to help create positive change across the music industry so that more people can enjoy engaging in live music.

Project questions:

“How accessible and inclusive are live music venues across the City of Sydney?”

These assessments demonstrate that across the City of Sydney Local Government Area, online and on-site accessibility of live music venues is generally quite low and there is much scope to improve. There is some way to go to meet the requirements under the Disability Discrimination Act 1992 (DDA) and various Australian Standards relating to accessibility.

“What support do City of Sydney live music venues require to improve access and inclusion?”

There needs to be increased education and understanding of disability, access and inclusion across the music industry. Music industry workers require a deeper understanding of access issues and solutions, as well as their legislative requirements under the Disability Discrimination Act. From the Project’s interactions with venue operators, we witnessed a willingness to learn and an interest in gaining the skills and tools to do better. Disability Inclusion training for music industry workers will be an important component, as will ongoing user testing and feedback from the disability community.

Some of the possible access solutions, particularly in the digital area, are low or no cost and make a big difference to audiences and artists with disability wanting to engage with live music in Sydney. There are many free online resources available for industry workers to use and learn from (some listed at the back of this report), as well as various training programs, if they are aware of the issues and willing to work towards solving them.

To address the financial hardship that may be experienced when improving accessibility, venues are encouraged to apply for government grants (e.g. Live Music Australia and Create NSW’s Creative Capital fund).

What should venues do?

Recommendations for live music venues

In terms of **online accessibility**, as a minimum, it is recommended that all music venues should include:

- An accessibility page on their website, which clearly outlines the accessibility of their venue (from an audience and artist perspective)
- A named point of contact for access queries, with both phone and email contact details
- Live-streaming as a method of connecting with those for whom visiting a venue in person is inaccessible
- Captioning on social media website video posts
- Alt Text and Image Descriptions on all imagery
- Use #CamelCase for all hashtags
- Use text colour contrast greater than 4:5:1
- Consider having a formal website audit completed, against the Web Content Accessibility Guidelines 2.0 (WCAG) to identify gaps and opportunities for improvement.

See **Appendix A** for more information about these areas.

In terms of **on-site accessibility**, it is recommended that music venues:

- Undertake an assessment of their physical site, so they are aware of the access issues and challenges it presents and these can be clearly communicated to their communities.

You can engage a qualified Access Consultant to assess your venue, or **Appendix B** provides a self-assessment checklist which can be used for this purpose.

- Identify 'quick wins' (fixes that can be done easily) and issues which will require longer-term solutions
- Identify and apply for funding to address access issues which have a budgetary component.

In terms of **general access and inclusion principles**, it is recommended that all music venues should:

- Affiliate with, and promote the NSW Companion Card program to help attract audiences with disability

- Introduce access services for some events (e.g. Auslan interpretation, captioning, Audio Description)
- Seek out and program more artists with disability. Having artists with disability in a venue is useful in terms of continuing to increase the accessibility of a space and build a broader audience base, including other people with disability.

What should others do?

To assist venues to make access improvements, a series of recommendations have been formed for others across the music industry to lead on.

Recommendations for MusicNSW

1. Monitor venue progress by committing to connecting again with these 20 venues in 6 and 12 month's time
2. Share resources with music venues across the state on access and inclusion and raise the bar of what is expected across the industry
3. Share the learnings of this project in state and national forums, to influence other venues to make positive changes
4. Scope the feasibility of a Phase two of this project, to expand the research into other areas (e.g. ticketing and musicians with disability – see 'the future' section below)
5. Partner with Accessible Arts and other Access Professionals to:
 - set up an advisory group of musicians with disability to conduct an annual review/check-in on music venue accessibility
 - conduct a survey into the experiences of musicians with disability across NSW, in relation to their experiences working in the music industry
 - run music-specific capacity building programs around access and inclusion, to continue to build skills and awareness of this area
 - Promote the talents of musicians with disability to the wider, mainstream music industry to encourage more performance opportunities.

Accessible Arts and other Access Professionals

1. Seek out opportunities to work with music venues and organisations wherever possible to help build the capacity and awareness of accessibility issues across the music industry.

Recommendations for people with disability

1. Continue to advocate for change and provide feedback on experiences with music venues

2. Where possible, musicians with disability should provide venues with Access Riders, and have conversations with venues about their expectations of venue access when they feel comfortable and safe to do so.

Recommendations for Councils

1. Provide support to music venues in their LGA to undertake on-site accessibility assessments
2. Provide financial support in the form of grants for venues to undertake recommended capital works as a result of the on-site assessments
3. Run a similar pilot program with music venues in more Local Government Areas across Australia, to understand the current level of music venue accessibility in different localities
4. Provide localised information, support and resources to venues to help them make improvements including online accessibility works

Recommendations for funding bodies

1. Ensure all arts funding programs can support access costs and that this is well known (e.g. include a line for access in grant funding budget templates)
2. Have clear expectations of required access provisions for venues to be in receipt of grant funding (e.g. ask questions about access on the application and acquittal forms)
3. Scope feasibility of running a funding program which is either specific to, or which can support online and on-site access improvements for music venues.

9. The Future

This pilot Project has been a useful first step in understanding current levels online and on-site accessibility in small, independent music venues across the City of Sydney. This Project has identified the need for further research into the following areas:

- Accessible ticketing approaches and platforms, used by live music venues
- Experiences of NSW musicians with disability in accessing opportunities within the music industry.

This project has been designed as a pilot, which can be easily transferred to other Local Government Areas. At the time of writing, funding has been secured to conduct similar satellite projects in the City of Melbourne and City of Yarra and 2022 (with Music Victoria) and conversations have started about satellites in other areas as well. Working with other states and territories will help to build a national picture of access in live music venues across Australia.

Following the delivery of various satellite projects, our ambition is to produce a research report similar to the UK's 'State of Access' Report, which would involve a nation-wide survey and snapshot of accessibility across the Australian music industry. This research could then lay the foundation for the development of a national live music venue Accessibility Charter. Taking inspiration from overseas examples such as Attitude Is Everything's Charter of Best Practice, there appears to be significant benefit to developing a tiered framework (bronze, silver, gold) tailored specifically for Australia's music industry and our disability legislation. This would provide venues with a roadmap and support to make positive changes to increase their accessibility of their spaces.

Through working with the venues involved in this research, there is clearly an appetite and willingness to become more inclusive spaces – the missing link is the knowledge, expertise and guidance to do this in a successful way. Our hope is that this report begins to demonstrate where our music industry is at currently and where we want to get to in the future.

10. Reference List

Arts Access Victoria. Music Makers: Disability in the Music Industry: A series of research studies. 2021.

Attitude Is Everything. Access Starts Online. Accessed 15 February 2022.
<http://www.attitudeiseverything.org.uk/accessstartsonline>

Australian Human Rights Commission. Unjustifiable Hardship. Accessed 15 February 2022.
<https://humanrights.gov.au/quick-guide/12105>

Australian Bureau of Statistics. Disability, ageing and carers Australia summary findings. Accessed 15 February 2022. <https://www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/2018>

City of Sydney. Night-time economy. Accessed 15 February 2022.
<https://www.cityofsydney.nsw.gov.au/business-economy/night-time-economy#:~:text=Sydney's%20night%2Dtime%20economy%20is,employing%20more%20than%2032%2C000%20people>

Disability Arts Online. New research indicates music industry workers are putting their health at risk as a result of fears to disclose disability. Accessed 15 February 2022.
<https://disabilityarts.online/magazine/news/new-research-indicates-health-risks-resulting-from-the-fear-to-disclose-disability/#:~:text=The%20findings%20correlate%20with%20earlier,UK%20population%20average%20of%2018%25>

Federal register of legislation. Disability Discrimination Act 1992. Accessed 15 February 2022. <https://www.legislation.gov.au/Details/C2018C00125>

The Australia Council for the Arts. Arts and Disability: A Research Summary. Accessed 15 February 2022. <https://australiacouncil.gov.au/advocacy-and-research/arts-disability-research-summary/>

The Australia Council for the Arts. Creating our future: Results of the National Arts Participation Survey 2019. Accessed 15 February 2022.
<https://australiacouncil.gov.au/advocacy-and-research/creating-our-future/>

The Australia Council for the Arts. Making Art Work: An economic study of professional artists in Australia. Accessed 15 February 2022. <https://australiacouncil.gov.au/advocacy-and-research/making-art-work/>

The Australia Council for the Arts. Towards Equity: a research overview of disability in Australian arts and culture. Accessed 15 February 2022.
<https://australiacouncil.gov.au/advocacy-and-research/towards-equity-a-research-overview-of-diversity-in-australias-arts-and-cultural-sector/>

Undercover Artist Festival. What is disability-led. Accessed 15 February 2022,
<https://undercoverartistfest.com/news/what-is-disability->

11. Appendices

Appendix A – Online Accessibility Guide and checklist

Appendix B – Venue On-site Accessibility Checklist

Appendix C – Video Case Study <https://www.musicnsw.com/2022/03/music-accessibility-project-pilot-report/>

12. Further Resources

Reports and guides

- [Producers Guide to Access](#) (Melbourne Fringe)
- [Inclusive and accessible online event guidelines](#) (City of Sydney)
- [Building a musically inclusive future for artists, participants and audiences – elements and success factors](#) (Churchill Fellowship Report, Morwenna Collett)
- [Best Practice Guidelines for Live Music Venues](#) (Music Victoria)
- Music Makers report (Arts Access Victoria)

Websites

- [Attitude is Everything](#) – offers a wealth of great resources and the whole website is worth delving into. Relevant highlights include [The Charter of Best Practice](#) (with associated toolkit), [DIY Access Guide](#) and [the State of Access Report](#)
- [Resources](#) (Accessible Arts)

Articles

- [Making Live music accessible](#) (Arts Hub, Sept 2020)
- [How to make your music venue more accessible](#) (British Council and Attitude Is Everything)

Videos and audio content

- [Making live music more accessible](#), Radio Nation's Life Matters story (10 Dec 2021)
- ["Access to live music for disabled audiences"](#) (British Council)

13. Endnotes

¹ The Australia Council for the Arts, *Creating our future: Results of the National Arts Participation Survey 2019*, accessed 15 February 2022, <https://australiacouncil.gov.au/advocacy-and-research/creating-our-future/>

² Attitude Is Everything, *Access Starts Online*, accessed 15 February 2022, <http://www.attitudeiseverything.org.uk/accessstartsonline>

³ United Nations, *Convention of the Rights of Persons with Disabilities*, accessed 15 February 2022, <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html>.

⁴ People with Disability Australia. <https://pwd.org.au/resources/disability-info/social-model-of-disability/> Feb 2022

⁵ The Australia Council for the Arts, *Creating our future: Results of the National Arts Participation Survey 2019*, accessed 15 February 2022, <https://australiacouncil.gov.au/advocacy-and-research/creating-our-future/>.

⁶ Ibid.

⁷ Arts Access Victoria, *Music Makers: Disability in the Music Industry: A series of research studies*, 2021.

⁸ Federal register of legislation, *Disability Discrimination Act 1992*, accessed 15 February 2022, <https://www.legislation.gov.au/Details/C2018C00125>

⁹ Australian Human Rights Commission, *Unjustifiable Hardship*, accessed 15 February 2022, <https://humanrights.gov.au/quick-guide/12105>

¹⁰ Family and Community Services NSW, *Disability Inclusion Act 2014 – Overview of the Act*, accessed 25 February 2022, [https://ehq-production-australia.s3.ap-southeast-2.amazonaws.com/9c73cde7745ae38f20e46289edc69bd9e04afbef/documents/attachments/000/048/612/original/Disability Inclusion Act 2014 Overview.pdf?X-Amz-Algorithm=AWS4-HMAC-SHA256&X-Amz-Credential=AKIAIBJCUK4Z04WUUA%2F20220225%2Fap-southeast-2%2Fs3%2Faws4_request&X-Amz-Date=20220225T001308Z&X-Amz-Expires=300&X-Amz-SignedHeaders=host&X-Amz-](https://ehq-production-australia.s3.ap-southeast-2.amazonaws.com/9c73cde7745ae38f20e46289edc69bd9e04afbef/documents/attachments/000/048/612/original/Disability%20Inclusion%20Act%202014%20Overview.pdf?X-Amz-Algorithm=AWS4-HMAC-SHA256&X-Amz-Credential=AKIAIBJCUK4Z04WUUA%2F20220225%2Fap-southeast-2%2Fs3%2Faws4_request&X-Amz-Date=20220225T001308Z&X-Amz-Expires=300&X-Amz-SignedHeaders=host&X-Amz-)

Signature=8d9df27174566dd86911f075cc84db56825d1c637d757c14907b5b2a5080b7a9

¹¹ Australian Human Rights Commission, *Guidelines on application of the Premises Standards*, accessed 25 February 2022, <https://humanrights.gov.au/our-work/disability-rights/guidelines-application-premises-standards>

¹² City of Sydney, *Nighttime economy*, accessed 15 February 2022, <https://www.cityofsydney.nsw.gov.au/business-economy/night-time-economy#:~:text=Sydney's%20night%2Dtime%20economy%20is,employing%20more%20than%2032%2C000%20people>.

¹³ ABS, disability, ageing and carers Australia summary findings, accessed 15 February 2022, <https://www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/2018>

¹⁴ We are Purple, *The Purple Pound Infographic*, accessed 15 February 2022, <https://wearepurple.org.uk/the-purple-pound-infographic#:~:text=1%20in%205%20%E2%80%93%20Nearly%201,per%20year%20to%20UK%20business>.

¹⁵ The Australia Council for the Arts, *Creating our future: Results of the National Arts Participation Survey 2019*, accessed 15 February 2022, <https://australiacouncil.gov.au/advocacy-and-research/creating-our-future/>.

¹⁶ The Australia Council for the Arts, *Towards Equity: a research overview of disability in Australian arts and culture*, accessed 15 February 2022, <https://australiacouncil.gov.au/advocacy-and-research/towards-equity-a-research-overview-of-diversity-in-australias-arts-and-cultural-sector/>

¹⁷ Australian Human Rights Commission. *Missing out: The Business case for Diversity*. 2017

¹⁸ Australian Network on Disability. <https://www.and.org.au/resources/disability-statistics/>. Feb 2022.

¹⁹ The Australia Council for the Arts, *Making Art Work: An economic study of professional artists in Australia*, accessed 15 February 2022, <https://australiacouncil.gov.au/advocacy-and-research/making-art-work/>

²⁰ Disability Arts Online, *New research indicates music industry workers are putting their health at risk as a result of fears to disclose disability*, accessed 15 February 2022

<https://disabilityarts.online/magazine/news/new-research-indicates-health-risks-resulting-from-the-fear-to-disclose-disability/#:~:text=The%20findings%20correlate%20with%20earlier,UK%20population%20average%20of%2018%25>.

²¹ Attitude Is Everything, *Access Starts online*, accessed 15 February, <http://www.attitudeiseverything.org.uk/resources/access-starts-online>

²² Attitude Is Everything, *Access Starts Online*, accessed 15 February 2022, <http://www.attitudeiseverything.org.uk/accessstartsonline>

²³ Attitude Is Everything, *Access Starts Online*, accessed 15 February 2022, <http://www.attitudeiseverything.org.uk/accessstartsonline>

²⁴ Arts Access Victoria, *Music Makers: Disability in the Music Industry: A series of research studies*, 2021.

²⁵ Vision Australia, *Colour Contrast Analyser*, accessed 15 February 2022, <https://www.visionaustralia.org/services/digital-access/resources/colour-contrast-analyser#:~:text=WCAG%202.0&text=The%20visual%20presentation%20of%20text,1%2C%20except%20for%20the%20following%3A&text=Logotypes%3A%20Text%20that%20is%20part,has%20no%20minimum%20contrast%20requirement>

²⁶ WC3, *Contrast Minimum: Understanding SC 1.4.3*, accessed 15 February 2022, <https://www.w3.org/WAI/GL/UNDERSTANDING-WCAG20/visual-audio-contrast-contrast.html>

²⁷ Vision Australia, *Snapshot of Blind and low vision services in Australia*, accessed 15 February 2022, <https://www.vision2020australia.org.au/resources/a-snapshot-of-blindness-and-low-vision-services-in-australia/>