



Janice Rieger - *Mappings*

DAHA

Disability Arts
History Australia

Disability Arts History Australia

Archiving Report

October 2025



Acknowledgement of Country

We acknowledge the Traditional Custodians of the Country throughout Australia.

We acknowledge that these lands have always been places of storytelling, and artistic and cultural expression.

We pay respect to Elders past, present, and emerging.

Acknowledgement of Disability Community

We acknowledge the labour, advocacy, and artistry of the artists and allies who have worked for more than fifty years to make the arts, media, and cultural industries more inclusive for the d/Deaf, Disabled, and/or Neurodivergent community.

We thank you for dealing with discriminatory systems and institutions, lack of funding and resources, lack of accessible training, production, presentation, and exhibition opportunities, and lack of understanding of our crip time, space and methods.

We hope to follow your example, making and holding space to support the practice and the pride of future generations.

Contents

The logo for DAHA (Disability Arts and Heritage Australia) is located in the top right corner. It consists of a blue square with the letters "DAHA" in white, bold, sans-serif font. Above the square is a horizontal bar with a blue and white abstract pattern.

- The Project
- d/Deaf, Disabled, and/or Neurodivergent People Australians
- d/Deaf, Disabled, and/or Neurodivergent Australians in the Arts
- Documenting our histories
- The impact of under- and/or misrepresentation
- Addressing impact of under- and/or misrepresentation
- Developing a Disability Arts archival data set
- Our Methods
- Our Website
- Implications for Future Archival Practices
- Visit the Website
- Glossary
- References

The Project

Disability Arts History Australia is an online archive that documents the transformative impact of artists, arts organisations, and allies working in Disability Arts in Australia from the 1970s to the 2020s.



DAHA Disability Arts History Australia

This website documents the transformative impact of artists, arts organisations, and allies working in Disability Arts in Australia from the 1970s to the present.

It includes interviews, organisational records, a timeline of important moments in policy, practice, and advocacy, and a list of books, articles, and reports.



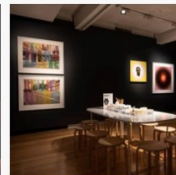
Welcome!



About This Website



Artists



Arts Organisations



Timeline 1960s to 2020s



Books, Articles & Reports



Curated Artist, Artform & Community



Other Archives

It is the outcome of a research project funded by the Australian Research Council, Creative Australia, Queensland University of Technology's Centre for Justice, and Curtin University's Centre for Technology and Culture, in partnership with the University of Melbourne and Arts Access Victoria.

DAHA

d/Deaf, Disabled, and/or Neurodivergent Australians

d/Deaf, Disabled, and/or Neurodivergent people in Australia live with significant barriers to education, employment, and self-expression. The Australian Bureau of Statistics (ABS) 2022 Survey of Disability, Ageing and Carers indicates 33% of Disabled people over 15 have completed Secondary School (compared to 66% of the general population), 17% have a Bachelors degree (compared to 35%), and 47% are employed (compared to 80%).

The statistics can be significantly worse for some cohorts – for example, only 5% of Autistic Australians have a Bachelors, and unemployment rate for Autistic people is 18% (compared to 10% for other Disabled people, and 3% of the general population) – including Disabled Australians who also identify Intersectionally with other historically marginalised identities.

Disabled Australians face bias, barriers, and discrimination in all spheres of social life – discussed at length in Australia's recent Royal Commission on Violence, Abuse, Neglect, and Exploitation – and morbidity, mortality, and health outcomes for Disabled Australians are also worse than for other Australians.

Eligibility for support to navigate these barriers –Employment Assistance Fund (EAF), National Disability Insurance Scheme (NDIS), and Disability Support Pension (DSP) – varies.

d/Deaf, Disabled, and/or Neurodivergent Australians in the arts

In their continued reporting on arts employment and economics in Australia, David Throsby and Katya Petetskaya (2023) demonstrate that – though 16% of artists identify as Disabled in 2023 (compared to 9% in 2017) – experience for these artists is still “significantly worse on every indicator.”

In our project, and in prior reporting from both Creative Australia and Screen Australia, d/Deaf, Disabled, and/or Neurodivergent Australians report

- Under- and mis-representation across artforms
- Inconsistent access to service provision, including Disability Arts/Arts and Disability peak bodies
- Need for investment to address barriers to access – including attitudinal, systemic, processual, digital, and physical barriers
- Need for investment in long-term, sustainable, Disability specific funding and resources to support career development and sustainability
- Need for allyship – awareness, cultural competency, cultural safety
- Specific barriers for First Nations, LGBTIQ+, Regional artists

Documenting our histories

Libraries, archives, and collections in mainstream cultural institutions are not value neutral. The materials collected – or not collected – are influenced by power holders, who make decisions about which voices, works, and histories are worth collecting and displaying and why.

This can result specific groups being over-, under-, and/or misrepresented in arts review and criticism, as well as libraries, archives, and mainstream collecting institutions.

The history of Disability Arts in Australia has not historically been well documented in mainstream libraries, archives, collections, and data sets, or the data sets associated with specific art forms and arts communities. For example –

- A search of the terms d/Deaf and Disability in >30,000 records in Design & Art Australia Online (DAAO) (2010-Date, <https://www.daaao.org.au/>), identifies
 - 17 items associated with the term Deaf – at least 2 artists are identified as d/Deaf in other sources, in other cases the word is unrelated or an acronym for something else (e.g. DEAF 96 = Dutch Electronic Art Festival)
 - 30 items associated with the term Disability – again, at least 4 are identified in other sources, though others are identified with art therapy with Disabled and First Nations people
- A search of the terms d/Deaf and Disability in over 100 records in Queer Australian Arts (2023-Date) identifies
 - one artist, who is identified as disabled in other sources
 - one artwork, though whether the artists using the title d/Deaf is d/Deaf not stated
- No items under 'Autism' or 'Neurodivergent' in either data set

Documenting our histories

Libraries, archives, and collections in mainstream cultural institutions are not value neutral. The materials collected – or not collected – are influenced by power holders, who make decisions about which voices, works, and histories are worth collecting and displaying and why.

This can result specific groups being over-, under-, and/or misrepresented in arts review and criticism, as well as libraries, archives, and mainstream collecting institutions.

The history of Disability Arts in Australia has not historically been well documented in mainstream libraries, archives, collections, and data sets, or the data sets associated with specific art forms and arts communities. For example –

- A search of the terms d/Deaf and Disability in >30,000 records in Design & Art Australia Online (DAAO) (2010-Date, <https://www.daaonline.org.au/>), identifies
 - 17 items associated with the term Deaf – at least 2 artists are identified as d/Deaf in other sources, in other cases the word is unrelated or an acronym for something else (e.g. DEAF 96 = Dutch Electronic Art Festival)
 - 30 items associated with the term Disability – again, at least 4 are identified in other sources, though others are identified with art therapy with Disabled and First Nations people
- A search of the terms d/Deaf and Disability in over 100 records in Queer Australian Arts (2023-Date) identifies
 - one artist, who is identified as disabled in other sources
 - one artwork, though whether the artists using the title d/Deaf is d/Deaf not stated
- No items under 'Autism' or 'Neurodivergent' in either data set

The impact of under- and/or mis- representation

- Both 'forgetting' and 'denial' of lived experience
- Lack of
 - control over our own social, cultural, and political representation
 - 'beyond anecdotal' evidence of
 - social, cultural, and political realities
 - impact of issues of key concern – including concerns about who has power, control, and choice
 - efforts to address diversity, equity, inclusion
 - efforts and approaches that have or have not has worked to create change over time
 - consensus (or conflict) around what still needs work
- Compounded over time
 - lack of support, knowledge, training to curate our own history creates more under- and/or mis-representation over time
 - retroactively collecting, collating, and disseminating work histories to address this becomes more difficult over time

•

Addressing under- and/or mis- representation

There have been efforts by members of the community to address our underrepresentation, both in Australia, and internationally

- Iain McIntyre (2023) has created a People With Disability Australian Protest Timeline, supported by the Commons Library's Making Advocacy Accessible project, <https://commonslibrary.org/people-with-disability-australian-protest-timeline/>
- Shape Arts (2018-Date) has published the **National Disability Arts Collection and Archive (NDACA)**, with over 3,500 items including oral histories, photographs, and other documents available, thanks to support from **Heritage Lottery Fund, Arts Council England, and Joseph Rowntree Foundation**, <https://www.the-ndaca.org/collection/>
- Bree Hadley, Morgan Batch, Nimal Wijesiri, and Donna McDonald (2016-Date) have added over 1500 records to the AusStage Australian Live Performance database, with support of 2 Australian Research Council Linkage, Infrastructure, and Equipment (LIEF) Grants, <https://www.ausstage.edu.au>
- Some long running companies, like Back to Back Theatre, www.backtobacktheatre.com, have received digital archive projects documenting work on their website

however, the Australian data sets are subject, artform, or arts organisation specific.

Developing a Disability Arts Archive

Disability Arts in Australia has developed alongside activism, and reform in legislation, policy, and service provision, over the last five decades.

It has played a critical role in asserting our right to self-expression, participation, employment, and economic opportunity.

In initiating the Disability Arts History Australia project, we have learned that our under- representation is not – or, rather, not just – a result of lack of value attributed to our voices, work, and histories. It is certainly not lack of volume of Disability Arts / Arts and Disability Practice over the past decade.

The challenges involved in creating an archival data set of Disability Arts in Australia include

1. our historical (and continued) underrepresentation
2. our historical (and continued) education, employment, and economic exclusion
3. accessible archiving

Historical under- and mis- representation

- We are most significantly underrepresented, and/or misrepresented by power holders, in extant data sets, data bases, archives and collections
- Work has not been collected, or has been categorised as ‘therapeutic’ and ‘community’ work, with minimal information captured
- Work has been using a range of different approaches to define and describe d/Deaf, Disabled, and Neurodivergent identity over time, making it difficult to discover work, and differentiate work about/with/by Disabled people
- Some collecting institutions have started redacting or changing language used to describe work to minimise participation in problematic, pathologised, and deficit-based descriptions of Disability in the past – e.g. removing work using words such as ‘Deaf and Dumb’ or ‘Retarded’ or other terms no longer in use today
- Artists and arts organisations involved in Disability Arts / Arts and Disability
 - May not have had capacity to create, distribute, and retain copies of Annual Reports, Programs, Promotions and other records
 - May have large volumes of uncatalogued and undigitised materials in boxes in the office, or boxes donated to State Libraries
 - May not have capacity to assist researchers to locate, sort, and prepare this material for cataloguing, digitisation, and dissemination
 - May not have clarity over whether participants photographed or represented in material from decades prior were clear the content was to be published and consented to this
 - May have to consider whether they should – in light of permissions, consent, and copyright considerations – consent to researchers collecting, digitising, and publicly disseminating materials
- Artists, arts organisations, and allies may choose not to consent to share materials for a range of reasons – from capacity, to concerns over Disability-led curatorship of site, concerns over accessibility of site, or our own crip space, time, and energy flows
- Difficulties compounded over time, as recollections and records become harder to trace – including through passing of early leaders, and unintentional destruction of documents e.g. mould, mildew, fire



Education, Employment, and Economic Exclusion

- We are the most excluded from education, employment, and economic opportunity
- We have – as a result of continued exclusion from education/employment – less access to grants and infrastructure to support the labour of creating, constructing, and maintaining a data set or database, including research funding
- We have less employment income to draw on to sustain ‘volunteer labour’ to create data sets, databases, and websites compared to other Australians
- We have more ‘disability administration’ – including managing medical, allied health, and engagement with government agencies, often described as a ‘job alongside the job’ of managing typical life administration and employment – which constraints the time we have available compared to other Australians
- We have different physical, sensory, and cognitive abilities, which – depending on type of impairment – can severely impact the time, energy, and effort it takes us to do research in inaccessible physical and digital collections, enter data into inaccessible data collection software (e.g. Excel, CSV) and enter data into inaccessible data sharing software (e.g. Omeka)



Accessible Archiving

- We have – as a result of continued exclusion from education/employment – less d/Deaf, Disabled, and/or Neurodivergent people trained with the knowledge, skills, and resources required for tasks like categorisation, coding, creating data driven websites, and maintaining data driven websites
- We have greater difficulty accessing labour – from within our community, or allies – to maintain data sets and database sites after funded period, including
 - Identifying, collecting, categorising, and digitising (additional) materials
 - Preparing data sets for use – whether on our site, or other sites – e.g. Excel, CSV, JSON, coding of sites into Creative Commons or bespoke HTML platforms
 - Hosting, maintaining, and updating searchable data sets and sites
 - Researching and writing tailored reports, training packages, and other content
 - Addressing questions from stakeholders about the data set and site
- We have greater difficulty aligning data sets and data sites with ‘interoperability’ plans to support transfer of data and documents between sites, because the principles, software, and systems determined by other archivist without us do not provide the physical, sensory, and or cognitive accessibility we require – as authors, and as audiences
- We thus do not have as many people ready to take up legacy management of data sets and data sites as other cohorts without these barriers

Disability Arts in Australia has developed alongside activism, and reform in legislation, policy, and service provision, over the last five decades.

It has played a critical role in asserting our right to self-expression, participation, employment, and economic opportunity.

However, this history is not well documented, and developing an archival now presents a number of challenges –

The Evolution of Disability Arts in Australia

Changing Language

The terminology used to describe and define d/Deaf, Disabled, and/or Neurodivergent Identity has changed over time

Arts, media, and cultural industries have challenged use of medical and deficit based language

Changing Collection Priorities

The work of Disabled artists has not always been collected in mainstream cultural institutions, libraries, or archives

Artists and organisations have held materials uncatalogued and undigitised in boxes, in their offices, or donated to State Libraries

Capacity to consent / contribute

Artists, organisations, and library staff have limited capacity to assist researchers in locating, cataloguing, and digitising material that has been retained

Arts organisations may not consent to digitise and share content if not certain persons photographed / referenced understood the document was to be published

DAHA

The Method

Approaches

The Disability Arts History Australia project has used

- **Interviews** with artists and allies, capturing lived experience and sectoral memory
- **Library and web searches** to identify public records, media, and organisational histories
- **Digitisation of archival records** held individuals, companies, and libraries, including to date uncatalogued materials
- **Critical Disability Studies** analysis, and **Coding** of content
 - **Location** – States, National
 - **Art form** - 'Theatre and Performance', 'Dance', 'Music', 'Visual Arts and Galleries', 'Craft and Textiles', 'Film and New Media', 'Digital Arts', 'Creative Writing', 'Multi Arts', and 'Festivals'
 - **Approach** - 'Community Arts', 'Outsider Arts', 'Arts Therapy', and 'Regional Arts'
 - **Community** – 'First Nations Arts & Artists', 'CALD Arts & Artists', 'LGBTIQA+ Arts & Artists', 'd/Deaf Arts & Artists', 'Blind or Low Vision Arts & Artists', and 'Neurodivergent Arts & Artists'
 - **Content** – 'Grant', 'Award', 'Education and employment', 'Health and rehabilitation', 'Equality and non-discrimination', 'Access', 'Advocacy and awareness raising', 'Participation in public and political life' and 'Participation in cultural life,' categories adapted from [Convention on the Rights of Persons](#)

The Method

Outcomes

with Disabilities (UNCRPD)

- **Collaborative** development of
 - a timeline of key moments in social policy, arts policy, and arts practice
 - a list of relevant industry reports, books, and articles
 - curated artist, artform, and community histories
- **Co-design of principles for a website** sharing archival documents, interviews, and other resources
- **Creation of website**
- Steering Committee, and End User representative, **testing** of the website for navigability

The result is the www.disabilityartshistoryaustralia.net website, created in collaboration with over 100 d/Deaf, Disabled, and Neurodivergent artists and allies.

This website does not – and cannot – present a complete history of all artists, arts organisations, and events over the last 50 years.

It does provide a platform to assist artists, producers, policy makers, researchers, and students to **understand the history, and the work still required to create a more inclusive industry.**

The Website

At launch, in 2025, the www.disabilityartshistoryaustralia.net website includes –

 **1661 Archival Records:** Annual Reports, Programs, Promotional Flyers and Cards and more, available via URLs or PDFs.

 **49 Interviews:** With d/Deaf, Disabled and Neurodivergent artists and allies, with Auslan interpretation, captions, and transcripts for each video

 **Search Tools:** To explore 10,864 people, organisations, and works associated with Australia's peak Disability Arts organisations, and filter for location, artform, or topics such as Access, Education and employment, Participation in public and political life

 **Timeline:** Important moments in Disability Arts practice, policy, and activism

 **Reference List:** Books, articles, reports and other helpful resources

 **Curated Histories:** Pages focused on specific themes such as Disability Arts Festivals or Government Policy, Strategy, and Funding

The implications for future archiving projects

Participants in our research frequently emphasised the need to transform broken education, employment, and social systems, not just allow us access to these systems, on non- d/Deaf, Disabled, and/or Neurodivergent people's terms.

In terms of increasing our leadership and control over our representation in libraries, archives, collecting institutions, and other data sets, the learnings from this project with implications for future practice include –

Labour

- knowledge, skills, and training to do the work
- payment for members of Australia's most economically excluded cohort to undertake work

Accessibility

- tools, software, and systems
- for authors and for audiences

Funding

- for collecting, collating, coding, uploading, and maintaining (additional materials in) data set and site
- for accessibility features that will always be required (for addition of content) – Auslan interpretation, Audio description, caption, etc.

Commitment

- To ensuring Disability-led curatorship and community archiving of work related to d/Deaf, Disabled, and/or Neurodivergent people
- to set standards for language, description, and categorisation
- to set standards for Australian data sets/sites – including interoperability and transferability – that include physical, sensory, and cognitive access standards

Visit the Website

🖥️ Visit the Disability Arts History Australia website at:
<https://disabilityartshistoryaustralia.net>

- ✓ Browse to discover the rich history of Disability Arts in Australia over the last 50 years
- ✓ Learn about the early leaders in the field, current innovations, and future aspirations
- ✓ Search for artists and arts organisations to learn more about their work
- ✓ Create tailored reports, training programs, or public events about specific topics

🗣️ For media, interviews, further information, or enquires about tailored reports, contact:

Professor Bree Hadley, bree.hadley@qut.edu.au

Project Details

Cite this Report:

Hadley, B. (2025). *Disability Arts History Australia Archivist Report*. Disability Arts History Australia. Available <https://disabilityartshistoryaustralia.net/s/DAHA/page/Reports2025>

The **Disability Arts History Australia website** is the outcome of a research project – *The Evolution of Disability Arts in Australia: Practices, Legacies, and Cultural Heritage* (SR200200003) – funded by the [Australian Research Council](#), [Creative Australia](#), [Queensland University of Technology](#) Centre for Justice, and [Curtin University](#) Centre for Technology and Culture, in collaboration with Arts Access Victoria, and the University of Melbourne.

Project funding Disability Arts History Australia (DAHA) Research Team

- Professor Bree Hadley – Chief Investigator, Queensland University of Technology
- Professor Katie Ellis – Chief Investigator, Curtin University
- Professor Janice Rieger – Chief Investigator, University of Technology Sydney
- Associate Professor Eddie Paterson – Chief Investigator, University of Melbourne
- Annie Rolfe – Project Manager & Research Assistant, Queensland University of Technology (2022–Date)
- Associate Professor Michael Whelan – Chief Investigator, Queensland University of Technology (2021)
- Dr Christen Cornell – Partner Investigator, Creative Australia
- Caitlin Vaughan – Partner Investigator, Creative Australia
- Caroline Bowditch – Partner Investigator, Arts Access Victoria (2021–2024)
- Joshua Pether – Partner Investigator, Arts Access Victoria (2024–Date)
- Hannah Mason – Research Assistant, Queensland University of Technology (2022–Date)
- Dr Morgan Batch – Senior Research Associate, Queensland University of Technology (2024–Date)
- Erin Scudder – Research Assistant, University of Melbourne (2022–Date)
- Saadia Ahmed – Research Assistant, Curtin University (2022–Date)
- Jung Yoon – Research Assistant, Queensland University of Technology (2022)
- Renee Nightingale – Website Developer, Queensland University of Technology (2024–)
- Jordan Fyfe – Research Assistant, Curtin University (2021)
- Rachael Missingham – Project Manager & Research Assistant, Queensland University of Technology (2021)

Disability Arts History Australia (DAHA) Steering Committee:

Emiko Artemis	Carly Findlay	Jodee Mundy	Pat Swell
Jeremy Hawkes	Simone Flavell	Morwenna Collett	Larissa Macfarlane
Anthea Skinner	Daniel Savage	Sofya Gollan	Paul Calcott
David Doyle	Jenine Mackay	Rebecca Young	
Matthew Hall	Jenny Fewster	Liz Martin	

Additional Contributors:

The Disability Arts History Australia features

- Images and artworks by Bree Hadley, Janice Rieger, Eddie Paterson, Katie Ellis, Emiko Artemis, Jeremy Hawkes
- Auslan interpretation in videos by Paula Norman, Julie Lyons, Bobbie Blackson, Ilana Gelbart, Dan Hatley
- Video editing by Marina Piper, Bree Hadley, Annie Rolfe, Hannah Leigh Mason
- Captions/Transcripts/Audio Descriptions by Bree Hadley, Annie Rolfe, Hannah-Leigh Mason (*AI assistance*)

Glossary

Terminology in this Report

- **Mainstream Cultural Institutions:** Are established, and in Australia typically publicly subsidised, places that display art – libraries, museums, and archive.
- **Accessible:** Eliminating attitudinal, systemic, processual, physical and digital barriers to access for d/Deaf, Disabled, and/or Neurodivergent people
- **Accessible Archive:** A data set of records, including online, which eliminates attitudinal, systemic, processual, physical and digital barriers to access for d/Deaf, Disabled, and/or Neurodivergent people – as authors, and as audiences
- **Community Archiving:** An historically marginalised community leads the collection, curation, dissemination, and presentation of records of its own history
- **Interoperability:** The ability of different data sets, systems, and dissemination platforms to support transferal of document references and records from one to the other
- **Disability Administration:** The physical, psychological, and emotional labour and time required to manage medical appointments, engagement with health services, and government agencies that is a unique addition to day-to-day life administration for d/Deaf, Disabled, and/or Neurodivergent people
- **National Disability Insurance Scheme (NDIS):** An Australian funding system that provides support workers, health professionals, and assistive technologies for Disabled people.
- **Employment Assistance Fund (EAF):** A government-funded program assists employers of d/Deaf, Disabled, and/or Neurodivergent people to provide specialist support (e.g. Auslan interpretation) and assistive technology (e.g. mobility equipment)
- **Disability Support Pension (DSP):** An Australian government welfare/social support payment for people with mobility, sensory, and/or cognitive disabilities that limit capacity to work

Glossary

Terminology in this Report

- **Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability:** Australian inquiry into discrimination, harassment, and abuse of d/Deaf, Disabled, and/or Neurodivergent people in education, employment, health, and social services, and the public sphere more generally.
- **Deficit-based language:** Describing d/Deaf, Disabled, and/or Neurodivergent people in terms of what they cannot do, rather than focusing on their strengths.
- **Disability-led practice:** Work that is governed, managed, and created by d/Deaf, Disabled, and/or Neurodivergent people.
- **Intersectionality:** The idea that multiple parts of a person's identity—like race, gender, sexuality, and disability—overlap and affect their experiences of privilege or disadvantage.
- **Arts and Disability:** Arts, media, and culture created by allies working with disabled artists.
- **Representation, Underrepresentation, Misrepresentation:** How a historically marginalized group is shown in the arts and media, and whether they are portrayed enough and in a way that feels authentic to the community.
- **Cultural Safety:** Spaces, relationships, and people that make you feel that your lived experience, identity, and culture are understood, welcomed, and valued.
- **Sustainable/Sustainability:** Having the physical, psychological, emotional, educational, and economic resources to support a livable career and life.

References

in this Report

- AusStage (2001-Date) AusStage Australian Live Performance Database, <https://www.ausstage.edu.au>
- Screen Australia (2016) Seeing Ourselves: Reflections on Diversity in TV Drama (2016) – Screen Australia, <https://www.screenaustralia.gov.au/getmedia/6c8f4c6e-9c1e-4c4c-9f7e-4e6f6b7f3e3e/TV-Drama-Diversity-Full-Report.pdf>
- Bree Hadley (2017) *Disability theatre in Australia: a survey and a sector ecology*. *Research in Drama Education*, 22(3), pp. 305-324, <https://eprints.qut.edu.au/112756/>
- David Throsby and Katya Petetskaya (2017) *Making Art Work*, Australia Council, [making-art-work-throsby-report-5a05106d0bb69.pdf](https://www.austlii.edu.au/au/other/dfat/special/making-art-work-throsby-report-5a05106d0bb69.pdf)
- Shape Arts (2018-Date) National Disability Arts Collection and Archive (NDACA), <https://www.the-ndaca.org/collection/>
- Meeting of Cultural Ministers (2018) Arts and Disability: A Research Summary, <https://creative.gov.au/research/arts-and-disability-research-summary-creative-australia>
- Bree Hadley and Gerard Goggin (2019) *The NDIS and disability arts in Australia: Opportunities and challenges*. *Australasian Drama Studies*, 74, pp. 9-38, <https://eprints.qut.edu.au/127783/>
- Bree Hadley (2020) Allyship in disability arts: Roles, relationships, and practices. *Research in Drama Education*, 25(2), pp. 178-194, <https://eprints.qut.edu.au/203295/>
- Australia Council (2021) Towards Equity: A Research Overview of Arts and Disability in Australia, Australia Council, <https://creative.gov.au/research/towards-equity-research-overview-diversity-australias-arts-and-cultural-sector>
- Royal Commission on Violence, Abuse, Neglect, and Exploitation (2021) Nature and extent of violence, abuse, neglect and exploitation against people with disability in Australia | Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability, <https://disability.royalcommission.gov.au/publications/nature-and-extent-violence-abuse-neglect-and-exploitation-against-people-disability-australia>
- Australian Bureau of Statistics (2022) Disability, Ageing and Carers, Australia: Summary of Findings, <https://www.abs.gov.au/statistics/health/disability/disability-ageing-and-carers-australia-summary-findings/latest-release>

References

in this Report

- Bree Hadley (2022) *Ensuring Occupations are Responsive to People with Disability: Input report: Disability and the Arts, Creative, and Cultural Industries in Australia*. Professor Bree Hadley and the Australian Academy of the Humanities. Australian Council of Learned Academies (ACOLA), Canberra, ACT, <https://eprints.qut.edu.au/243599/>
- Screen Australia (2023) Seeing Ourselves 2 Report - Reports and key issues - Fact Finders - Screen Australia, <https://www.screenaustralia.gov.au/fact-finders/reports-and-key-issues/reports-and-discussion-papers/seeing-ourselves-2>
- David Throsby and Katya Petetskaya (2023) *Artists as Workers: An Economic Study of Professional Artists in Australia*, Australia Council, <https://creative.gov.au/advocacy-and-research/artists-as-workers-an-economic-study-of-professional-artists-in-australia/>, 10.
- Bree Hadley, Rieger, Katie Ellis, & Eddie Paterson (2024) Cultural safety as a foundation for allyship in disability arts. *Disability & Society*, 39(1), pp. 213-233, <https://eprints.qut.edu.au/230850/>
- Australian Government (2024) Equity: The Arts and Disability Associated Plan, Office for the Arts, <https://creativeworkplaces.gov.au/accessible-workplaces/arts-and-disability-associated-plan>
- Morwenna Collett and Gill Nicol (2024) Building Strong Foundations: Research on arts and disability needs and opportunities, https://creative.gov.au/sites/creative-australia/files/documents/2025-04/Arts-and-Disability-Plain-English-Report-FA_Tagged.pdf
- Bree Hadley (2024) Generative, reductive or exploitative? How change in policy, funding and production practice impacts disciplinary and transdisciplinary practice in disability arts in Australia. *Journal of Arts and Communities*, 15(2), pp. 249-264, <https://eprints.qut.edu.au/254408/>
- Iain McIntyre (2023) People With Disability Australian Protest Timeline, The Commons Library, <https://commonslibrary.org/people-with-disability-australian-protest-timeline/>