

# Access All Areas - A framework to make accessibility a mainstream concept within Aotearoa's music community.

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## **About our use of language**

In this document we use the term 'disabled people' to reflect the social model of disability. We recognise and respect the right of each individual to define their own identity by using person-first language such as 'I am a person with sight impairment' or 'I experience sensory processing challenges', if they feel more empowered using this approach.

## **With Thanks**

Our deep gratitude to the NZ Music Commission for funding this project and believing in the value of this work.

# One – about this project

## Foreward

For the last ten years, Establish Music has supported the aspirations of musicians and recording artists around the world by providing vocal coaching, songwriting development and career mentoring programmes. In addition to teaching skills to emerging artists, we have focused on developing programmes that encourage a leadership mindset within each artist, so our clients learn how to independently navigate future obstacles that could prevent them from realising their goals.

Professional upskilling and training opportunities contribute to positive outcomes for many artists. However, we recognise that it is the accessibility of these opportunities that provides the cornerstone to success. Music practitioners with disabilities often experience barriers to the opportunities that are available within the music community, making it harder for them to develop and sustain their music careers.

As the founder of Establish Music and a neurodiverse industry professional, I have personally experienced the challenges and solutions that come with being a member of the music community with access needs. In addition to the day-to-day challenges myself and other disabled music practitioners face, the changes brought about by COVID-19 have forced many disabled artists to redesign and relearn the pathways of accessibility that they have worked hard to build, and relied on for many years.

In this document we introduce a framework for making accessibility a mainstream concept within Aotearoa's music community. We believe that by acknowledging the rights, goals, and value of disabled music practitioners, and by listening in ways that support authentic contributions from the access community, we can work together to promote equality in our community and create better outcomes for all.

Frances Dickinson - Founder of Establish Music.

## **Making accessibility a mainstream concept within Aotearoa's music community**

In 2021, The New Zealand Music Commission launched the Capability Grants programme to 'support Aotearoa's music sector by building industry, technical and business capability, so that New Zealand music practitioners have the resources and tools to grow and succeed in a post COVID-19 environment'.<sup>1</sup> The Access All Areas project was created with support from the Capability Grants programme and designed to respond to the specific challenges being experienced by disabled music practitioners with the goal of raising awareness and encouraging change by:

1. exploring barriers that exist in the music industry for the access community by working with disabled music practitioners to better understand their experiences;
2. promoting the concept of accessibility within the music industry by sharing information; and
3. creating upskilling opportunities that align with current approaches and are informed by feedback from the disabled music practitioners we worked with.

### **Our Vision**

"Aotearoa's music industry provides equal opportunities for disabled music practitioners to achieve their aspirations, by creating inclusive pathways that support successful and sustainable music careers."

### **Our Goals**

The goal of this framework is to explore a series of ideas for advancing accessibility within the music industry. We specifically focus on improving the experiences of disabled music practitioners so that they feel seen, included and valued alongside their music community peers. The approaches and principles in this framework are designed to acknowledge the strengths and unique contribution of all music practitioners, and everyone's right to participate in an authentic and mana enhancing way.

### **Our Approach**

To support the disability community's vision, and our intention to design solutions 'with and not for' those with access needs, Access All Areas worked in conjunction with disabled music practitioners to better understand some of the barriers being experienced. We combined these lived experiences with current disability approaches within Aotearoa to focus on a consistent and broad approach to accessibility within the music industry. The framework is therefore shaped from two main sources:

1. the research that was gathered through the Access All Areas pilot scheme, where we worked with disabled music practitioners to better understand the solutions they wished to see, and
2. the guiding documents that steer Aotearoa's disability approach including Te Tiriti o Waitangi, the UN Convention on the Rights of Persons with Disabilities and the New Zealand Disability Strategy (2016–2022), and the Enabling Good Lives approach.

We believe that by responding to the common themes found in both of these sources, we will be able to create a unified and meaningful response to the access barriers that currently exist for disabled music practitioners.

## **There are three stages to this project**

### **1. A Pilot Scheme**

A series of individualised and group coaching sessions for a group of disabled music practitioners to explore the barriers that exist, and to design and implement accessibility solutions together.

### **2. The Accessibility Framework**

The framework presented to you in this document, which shares a series of approaches and principles for creating positive change, and that we can all take part in.

### **3. Community and Leadership Workshops**

A series of educational and industry workshops to share the ideas in the framework, further the conversation around accessibility and gain feedback from the wider music community.

## **Who is the framework for?**

The framework has been designed to be used by a wide range of music industry participants, including disabled and non-disabled music practitioners. It can be used by anyone who is interested to learn more about disability and accessibility, and how to contribute to creating positive change. We have used simple terminology and clear language to share our ideas with the intention to make this document accessible for as many people as possible. The information will also be shared in multi accessible formats to support the wider conversation of making accessibility a mainstream concept within Aotearoa's music industry.

## **Ways the framework can be used:**

**Organisations, Companies and Institutions** – to use these suggestions and guiding principles for the future design of services, events and opportunities.

**Leaders and Decision-makers** – to guide the future community vision for accessibility growth and foster a culture of inclusivity from the top down.

**Record labels, Managers, Production companies, Venues and Recording Spaces** – to support accessibility awareness in our music spaces and events that enable participation for all.

**Musicians, Crew, Educators, Performers, Songwriters, Composers, Producers and everyone else in our community** – to understand each individual's right to participate in the music community and ways we can facilitate this together.

## **For disabled Music Practitioners, we hope this document will help you to:**

- understand what systemic barriers are and how they may affect you
- learn about your accessibility rights
- advocate for non-disabling pathways that support your participation in our community
- contribute feedback on future solutions you'd like to see to anyone who needs to hear it.

# Two – Accessibility and current approaches

## **An introduction to disability**

The World Health Organization estimates that approximately one billion people in the world live with disability and impairment. In Aotearoa, one in four (or 24%) of New Zealanders identify as having access needs. Specifically within the music community, 45% of music practitioners identify as living with disability.<sup>2</sup> This percentage is almost twice the national average.

## **What is disability?**

Traditionally, disability has been viewed as a condition or impairment that limits an individual's ability to interact with the environment, people and opportunities around them. The Medical Model of disability focuses on how an individual's condition or impairment creates barriers and challenges that lead to disability. These conditions are often categorised as physical, neurological, mental (psychiatric), intellectual (learning), and sensory impairments.

## **The Social Model of Disability**

The Social Model of Disability views accessibility from a different point of view. It identifies disability as a series of systemic barriers that exist within society that create disability for people with impairment. The social model suggests that it is the systemic barriers that limit individuals from participating and living to their full potential, not their condition or impairment.

## **Accessibility**

Accessibility is a term that describes how easy it is for an individual to engage with services, places, people and opportunities that exist within society. People who live with disability often experience barriers that limit their participation in everyday life, because their needs are not considered in environments, spaces and systems that are designed for mainstream society.

Universal Design is a concept that focuses specifically on creating an 'equality of access' for those who experience disability by designing products, systems and environments that are inclusive and easy to use regardless of an individual's age, gender, culture or abilities. It is widely recognised that improvements in accessibility bring benefits to everyone, not just those who experience disability.

## Common barriers to accessibility

The social model of disability suggests that people are disabled by the barriers that exist in society and not their impairment. All individuals can experience disability related challenges at different stages of their lives and these barriers can include:

**Attitudes** – perceptions, stereotypes and behaviours that discriminate against disabled people

**Environments** – objects, vehicles and buildings that block mobility or access

**Societal** – limitations that directly relate to where people live, work and grow up

**Financial** – barriers to suitable employment and elevated, disability-related living costs

**Communication** – a lack of alternative solutions for those who hear, speak, read and write differently

**Information** – inaccessible formats for sensory differences (eg, visually or hearing impaired)

**Technological** – visual, audio or physical accessibility to limited technological variations

**Systematic** – policies, practices or procedures that result in a lack of accessibility.

## Aotearoa's approach to removing barriers

New Zealand's current approach to removing barriers for disabled people responds to three key documents. The guiding principles within these documents help to inform how we design solutions together at all levels of society, including government policy and community responses:

1. **Te Tiriti o Waitangi** – ensuring the partnership, participation and protection of the rights of tangata whenua.

2. **The UN Convention on the Rights of Persons with Disabilities** – recognising in detail the rights of people with disabilities.

3. **The New Zealand Disability Strategy** – guiding the work of government agencies on disability issues between 2016–2022.

In addition to these documents, there are many independent organisations within the disability sector that represent specific communities of access citizens within Aotearoa.

These organisations provide their own strategies and guiding documents on the type of action they recommend and give a voice to the diverse range of disabled people that live within Aotearoa.

## **Creating everyday outcomes for disabled people**

In 2011, a new model called Enabling Good Lives was formed to create a partnership between the disability sector and government agencies. The Enabling Good Lives approach was designed to explore the 'long term transformation of how disabled people and families are supported to live everyday lives'<sup>3</sup> through three different pilot schemes.

On July 1st, 2022, Aotearoa launched Whaikaha - Ministry of Disabled People to 'transform disability support services and implement the Enabling Good Lives approach' nationwide.<sup>4</sup> The new ministry is led by those who experience disability, giving people with access needs more agency over the solutions being created to remove barriers. This innovative approach supports the modern concept of designing accessibility solutions through consultation, and honours the spirit of 'nothing about us, without us'. The new ministry will focus on increasing opportunities for disabled people to participate in meaningful ways, and to achieve ordinary life outcomes that are mana enhancing for themselves and their whanau.

## **Disability and the music industry**

### **The MusicHelps wellbeing survey**

In 2016, MusicHelps undertook a community wellbeing survey to 'raise, discuss and ultimately address issues of health and wellbeing in kiwi music people.'<sup>5</sup> The survey indicated that 45% of music practitioners identified as having an impairment that affects their ability to carry out day-to-day activities without assistance, aids or medication. In addition, nearly 85% reported suffering from emotional distress or difficulty that has impacted their ability to carry out activities.

These findings suggested an elevated need for accessibility processes and supports to be brought to the forefront of the music community's awareness.

### **Existing support services**

There are currently three main organisations working to support the wellbeing and access needs of musicians and music practitioners within Aotearoa.

#### **MusicHelps**

MusicHelps is a charity that supports community projects and music practitioners through



grants, and a series of professional wellbeing and counselling services.

**Arts Access Aotearoa**

Arts Access Aotearoa advocates for people who experience barriers to participation in the arts, as both creators and audience members.

**Soundcheck Aotearoa**

Soundcheck Aotearoa is an action group formed in 2020 with a mission to foster a safe and inclusive culture for the music community.

We recognise and celebrate the mahi of these organisations, and their support for music practitioners who live with disability.

# Three – A framework for accessibility

In this framework, we present six main principles for advancing change in a 3-stage approach.

## The three stages are:

**ACKNOWLEDGE** – the unique value of each individual and their right to participate in the music community a meaningful way

**CONNECT** – with disabled music practitioners to recognise their expertise and ability to inform future decision-making

**CREATE** – universally accessible spaces and opportunities for all music practitioners by working together.

## The six principles for advancing change are:

**A Whole Person Approach** – person-centered opportunities for all music practitioners

**Mana Enhancing** – recognising the intrinsic value of every music practitioner

**Meaningful Kōrero** – listening to learn

**Authentic Leadership** – music practitioners with access needs are their own experts

**Designing It In** – future-proofing possibility for all music practitioners

**Shared Guardianship** – fostering inclusivity together.

## Stage one

### **Acknowledge: A whole person approach**

#### **Person-centered opportunities for all music practitioners**

Access needs come from a wide range of conditions, which are often categorised as physical, neurological, mental (psychiatric), intellectual (learning) and sensory-based differences. Music practitioners who experience disability can have more than one of these conditions and their access needs are always unique to them.

Barriers to participation exist within society because opportunities have traditionally been designed from a 'one size fits all' approach. By taking into account the unique skills, needs and aspirations of every individual, and offering alternative solutions and accommodations for those who need them, we can create a more inclusive way of working.

Applying an inclusive, 'whole person approach' to the creation of future opportunities, events and professional development pathways within the music industry increases the potential for disabled music practitioners to be included and achieve their goals. Additionally, more flexibility in the way we plan and create opportunities will benefit all music practitioners (not just those with access needs), making it possible for everyone to feel valued and participate fully in the music community.

#### **What a whole person approach means**

- more flexibility in the pathways designed to support career development and participation
- increased person-centered options to accommodate people's differences
- reasonable accommodations when requested to include the unique needs of disabled music practitioners
- the conscious removal of barriers that currently exist for disabled music practitioners
- planning flexible accessibility options into future services which benefit all

#### **What we learned: No two access barriers are the same**

All participants in the pilot scheme needed different options to solve recurring access needs, even when their barriers could be perceived as being 'the same' (eg, sight impairment, neurodiversity or mental wellbeing). This suggests that it is not enough to make a standardised series of accessibility gestures based on past interpretations of what 'good practice' looks like, and that more flexibility is needed in the opportunities available to make them fully inclusive.

We believe that successfully removing access barriers requires a flexible approach to delivering services to gain information and feedback (including regular community outreach and paid consultancy) on what is needed to keep opportunities and access solutions within the music community relevant and up to date.

## **Acknowledge: Mana Enhancing**

### **Recognising the intrinsic value of every music practitioner**

Authenticity and self-expression are core qualities that contribute to the identity of Aotearoa's music industry. To ensure the inclusion of disabled music practitioners, it is important that our processes and traditions observe and respect the mauri (the unique life-force) of those with access needs, by acknowledging their strengths and creating a sense of belonging. By observing the state of mauri, we can find mana enhancing ways to affect that state.

Music practitioners with access needs experience barriers that limit their ability to participate. These barriers can be dehumanising and affect an individual's sense of worth. To make it possible for all music practitioners to proudly contribute to the music community, we need to broaden the ways that participation is supported and focus on promoting the wellbeing, inclusion and mana of each individual and the collectives they participate in.

By creating inclusive pathways that enhance equality and dignity for all, we can increase participation for music practitioners with access needs and make sure everyone's intrinsic value has a place within our community.

### **What a Mana Enhancing approach means**

- fostering an approach of 'mindful inclusion' when creating activities and opportunities
- treating objects as a whole rather than for their gender, their value contribution or their skillsets in isolation
- increasing the standards of inclusion we strive for, to create equality and dignity for all
- broadening the criteria for participation by recognising the different ways people can be involved
- enhancing the intrinsic value of each individual's contribution by acknowledging their right to participate.

## **What we learned: Agency and ownership are critical**

When the pilot scheme participants were given the opportunity to take ownership of their access journey, they were empowered to cultivate confidence and a growth mindset.

We learned that by asking our participants to co-design access solutions that honoured their strengths and identity, they were motivated to adapt these solutions and advocate for themselves in future scenarios.

We believe that by acknowledging the unique potential of each disabled person, and their right to dignity by giving them the agency to contribute in a way which enhances their mana and self-worth, all voices can be included and valued within the music community.

## **Stage two**

### **Connect – Meaningful Kōrero**

#### **Listening to learn**

Unconscious biases are attitudes that are held subconsciously (both individually and collectively) and which affect the way we feel and think about others. Sometimes, certain attitudes can lead to discrimination.

Disabled music practitioners can experience 'ableism', which is a type of discrimination that grows from a lack of understanding. These attitudes create invisible barriers for music practitioners with access needs and make it difficult for some individuals to participate in the music community.

To understand the barriers that come from bias and discrimination, we need to listen to those who experience it. Meaningful kōrero with those who experience disability furthers our understanding, and creates a shared opportunity to raise the quality of our connections through awareness. By listening to learn (both as individuals and as a community), we can gain important insight from those who are affected by discrimination and look for ways to make inclusion in our community possible for all.

#### **What meaningful kōrero means**

- a deeper understanding of the experiences of disabled music practitioners
- an improved collective understanding of bias and discrimination

- the development of communication pathways that promote safe and inclusive discussions
- increased self-awareness and more 'compassionate curiosity' when speaking with others
- full self-responsibility for how we speak and act.

## **What we learned: Accessibility needs to be a part of every welcome kōrero**

A high proportion of the participants in our pilot scheme could identify situations where they had struggled to have the conversations required to get their needs met, and times that they felt too embarrassed or vulnerable to ask for help.

We believe that accessibility and inclusion should be a part of every welcome kōrero in our community spaces and organisations, eg, "Kia ora, how are you? Is there anything you need to make your visit, session and experience more comfortable or accessible today?"

By normalising conversations around accessibility and being mindful about the way we approach this, we can make it easier for disabled music practitioners to get their needs met and feel included.

## **Connect – Authentic Leadership**

### **Music practitioners with access needs are their own experts**

Music practitioners who experience disability have a deepened understanding of the challenges that exist within the music community. Through their lived experience, access citizens have a unique insight into the real life complexities and creative approaches that are required to find practical and meaningful solutions to barriers.

It's important that we recognise the skill, talent and leadership qualities of these individuals and include them in the decisions that are being made to improve our collective music community experiences.

To create an inclusive music community, we can embrace the principle of Rangatira by creating authentic leadership opportunities for disabled music practitioners in all areas of the community, and recognising their right to lead themselves. By including leadership and role-modelling opportunities for music practitioners with access needs, we can ensure that the diversity of those who experience disability is represented in future

decision-making, and the voices of those who need more inclusive pathways to career and community opportunities are heard.

### **What authentic leadership means**

- visible leadership within the music community and its organisations from disabled music practitioners
- increased contributions from the access community on strategies designed to advance access to opportunities
- more diverse representation in our music organisations by engaging with inclusive recruitment strategies
- increased opportunities for disabled music practitioners to share their insights and knowledge in the planning of learning and development pathways

### **What we learned: Self-advocacy seems redundant when the solutions aren't transparent**

Many of the music practitioners who took part in our pilot scheme had accepted the limitations they experienced from their access barriers because they didn't believe solutions or opportunities were available for them. This viewpoint was based on a mixture of previous failed experiences when participating within the community, and the lack of visible representation of successful music practitioners living with access needs. We believe the music community can shift this paradigm by inviting music practitioners with access needs to lead and demonstrate what is possible for disabled music practitioners. By increasing the opportunities for access citizens to lead from their own experience, we can encourage more diverse representation and help to weave the narratives of all individuals within our community together.

# Stage Three

## Create – Designing It In

### **Future-proofing possibility**

To make all opportunities within the music community inclusive for music practitioners with access needs, buildings, events, recording spaces, technology and professional development pathways need to have accessibility designed in.

Disability design solutions often focus on creating accessibility by resolving the barriers that already exist, and by meeting mandatory requirements. While this approach makes a difference, we need to see accessibility through a different lens to foster inclusivity for all.

**Universal design** focuses on creating spaces and interfaces that are accessible for all users without the need for future adaptation, regardless of age, ability, impairment or cultural background. By utilising a universal design approach, we can ensure disabled music practitioners have full access to opportunities within the music community and can benefit from the processes that support successful and sustainable careers. Adopting universal design into the music community means we can focus on what we want to create for the future by automatically designing accessibility in, rather than solving the problems of the past.

### **What a Universal Design approach means**

- universally designed opportunities and career pathways that recognise the diversity of all music practitioners
- equal opportunities for disabled music practitioners to utilise teaching, recording, training and performance spaces
- increased access to music industry information through multi-accessible formats and websites
- inclusive technology design that enables disabled music practitioners to engage in all areas of the music community
- accessibility is designed into training and upskilling opportunities for all music practitioners



## **What we learned: Accessibility needs to be designed into every stage of the process**

All of the pilot scheme participants experienced barriers that prevented them from actioning their goals in ways that were natural and intuitive, and that supported their abilities. There was a wide range of inaccessibility, from transport to gigs, lack of access to studio spaces, limited music production equipment and software and participation barriers in performance and training opportunities.

Participants could describe more than one barrier that had made them question their ability to achieve their goals, which resulted in decreased motivation to pursue a music career.

Using universal design principles in the music community will increase the participation of disabled music practitioners, by automatically designing accessibility in. If we remove potential future barriers by applying intuitive design solutions now, music practitioners who currently experience access needs will be able to focus their energy into their creative projects, instead of problem-solving their access barriers.

## **Create – Shared Guardianship**

### **Fostering inclusivity together**

To create significant change for music practitioners who experience disability, everyone in the music community needs to be involved. From decision-makers to performers, volunteers to paid workers, everybody has a part to play in fostering accessibility.

Understanding and respecting the core values of equality and the founding documents Aotearoa has committed to honour to improve the lives of disabled people (including Te Tiriti o Waitangi, the UN Convention of the Rights of Disabled People and the NZ Disability Strategy) is fundamental to our understanding of how to move forward together. It is important that we use these principles to inform and strengthen our inclusivity approaches for the future, and that we make these actions visible and transparent to those who need to access them most.

By creating partnerships that focus on our strengths and sharing the responsibility to create continual change, we can build a unified approach to fostering inclusivity that benefits all music practitioners and creates better outcomes for our whole community.

### **What shared guardianship means**

- a unified approach to solving access barriers that exist, so that disabled music practitioners feel supported

- an increased community awareness of how we can meet the needs of all music practitioners
- greater opportunities to create solutions to inaccessibility by working together
- increased consideration for accessible pathways throughout the music community
- a deeper sense of community by working together and taking ownership for what we want to create.

### **What we learned: Vulnerability needs to be removed from accessibility pathways**

All of our participants in the pilot scheme described experiences of being made to feel uncomfortably vulnerable at times, particularly when they were trying to overcome their access barriers. This happened because they were occasionally asked to justify their request for help with personal information about their condition. Enforced vulnerability is a barrier and a burden for access citizens, because it can be demoralising and feel unsafe.

We believe that by sharing the work that goes into creating accessibility, and raising awareness through education and toolkits, we can inform all members of the music community about the most constructive ways to foster accessibility and work together. Removing unnecessary vulnerability from professional pathways means we can focus on supporting each individual with their aspirations, instead of focusing on defining their disability.

# Four – Future work

## Moving forward

The work towards improving accessibility for all disabled people remains complex and there is still a lot to be done. As the framework suggests, no two access problems are the same. To create inclusive pathways within the music community for everyone, we need to commit to a process of continual improvement.

## Applying the framework

The Access All Areas framework offers a series of approaches that can be used to improve outcomes for disabled music practitioners, by creating positive changes to services and opportunities within the music industry. Here are some ways the framework can be used to inform future work.

### 1. An improved understanding of existing access challenges

The Access All Areas pilot scheme took an initial step towards understanding the needs of disabled music practitioners within Aotearoa's music industry. Further research that incorporates a whole-person approach will help to provide a more thorough understanding of the scope of access challenges that exist within the music community.

#### How future research might look:

- Engagement with a wider range of disabled music practitioners
- Prioritising of qualitative data
- Open-ended questions and surveys
- Interviews and focus groups
- The inclusion of multi access data collection formats

Designing future research processes that are mana enhancing for disabled people will help to collate data that represents the individual experiences of music practitioners with access needs and their priorities for change. This information will help to guide the music community's collective approach to inclusivity for all, in a concise and meaningful way.

### 2. Establishing stronger connections

There are over 35 community organisations that represent the voices of disabled people within Aotearoa. Establishing stronger connections with disability-led organisations and leaders with disability will support future work to make the music industry more accessible.

## **How we can create stronger connections**

- Visible disability advocacy and support services
- Regular kōrero with the access community and disability organisations
- Leadership opportunities for disabled music practitioners
- Disability-led music initiatives, networking events and workshops
- Free information and resources promoting inclusivity approaches

Improving our collective understanding of access needs through community kōrero and disability-led initiatives will positively influence the connection between all music practitioners. This will ensure the expertise of disabled people is represented in future decision making, helping to inform accessibility solutions that align with the aspirations of the disabled community.

## **3. Working together to create change**

Several organisations within Aotearoa provide training and support for businesses, organisations and communities that wish to improve their approach to inclusivity. Creating a unified approach to solving access barriers throughout all areas of the music community will make it easier for disabled music practitioners to participate in future opportunities.

## **How we can design solutions together**

- Engage with experienced consultants
- Embrace existing inclusivity approaches
- Increase diversity representation in businesses and organisations
- Professional training opportunities
- Free community education

Applying the principles of universal design and shared guardianship means we can work together to create intuitive pathways that make it easier for disabled music practitioners to participate within the music industry. In addition, businesses and organisations can better represent the rich and diverse members of our music community (including disabled music practitioners), by engaging in awareness training and promoting diversity representation in their teams.

## **Refine and Repeat**

We recognise that the ideas shared in this framework are not a 'one hit wonder', and will need to be improved and adjusted over time to stay current and address new barriers as they arise. To achieve a fully inclusive music community, we will need to work together to refine and repeat our collective approach to accessibility by committing to a practice of continual improvement together. The Access All Areas project will continue to look for ways to contribute to this process and we look forward to working together with you all in the future.

## What next

In 2022/23, Access All Areas will be running a series of community workshops and leadership seminars throughout Aotearoa to discuss the approaches and principles that we have shared in this framework. The goal of these events is to invite community feedback and create collaborative co-design experiences for future access pioneers.

If you would like to connect with us to discuss Access All Areas and share your ideas and goals for accessibility, or find out more information about the events mentioned above, please contact us using the details below.

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## Glossary and Thanks

### Glossary

**Ableism** - discrimination in favour of able-bodied people

**Access community** - a community of disabled people with access needs

**Access need** - something a person requires to fully participate in their environment or community

**Accommodations** - modifications and changes that make it easier for disabled people to participate

**Barrier** - something that prevents people from participating in their environment and community

**Compassionate Curiosity** - the ability to listen without judgement or criticism and employ empathy

**Disablism** - discriminatory behaviour arising from the belief that disabled people are inferior to others

**Equality** - the state of being equal, especially in status, rights, or opportunities

**Inclusivity** - the intention to include all people regardless of their race, gender, age or ability

**Participation** - the ability to join in and be included without limitation

### Acknowledgements

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