

MARCH 2021

Disability and access


Key findings

Audience Outlook Monitor, Australia

 **65%** up from 28% in September 2020
of disabled audiences said they attended a cultural activity recently

57% compared to 46% of non-disabled audiences
said they participated in online arts and culture recently

 **75%** up from 48% in September 2020
said they made plans to attend events in the near future

 **37%** stable with 39% in September 2020
of those participating online said they paid for an experience recently

38% compared to 25% of non-disabled audiences
said the risk of the virus is a main barrier to attending live events

19% compared to 8% of non-disabled audiences
rank a digital program as their first choice for attending a cultural event

29% compared to 16% of non-disabled audiences
expect to attend in-person cultural events less in future

15% compared to 8% of non-disabled audiences
need help to access cultural experiences online

Read on to find out more about disabled audiences.

Summary

The March 2021 findings show that attendance is growing among disabled audiences, as more events and venues re-open around the country. Two-thirds (65%) of past attendees who identify as disabled attended a cultural event recently (up from 28% in September 2020) and three-quarters (75%) are making plans to attend events in the near future.

However in general, disabled audiences are slightly less confident than non-disabled audiences. For example, just 35% would be comfortable at an event with 100% seating capacity, compared to 50% of non-disabled audiences. Long-term, the proportion who anticipate attending events less often in future is higher than the proportion of non-disabled audiences (29%, compared to 16%).

Some disabled audiences mentioned accessibility challenges related to COVID-19 restrictions, such as mandatory mask-wearing. Many are conscious of complacency in relation to safety regulations and compared to non-disabled audiences, disabled respondents are more interested in how venues will be monitoring audience compliance (30% compared to 26%).

Disabled audiences are participating online to a greater extent than non-disabled audiences (57%, compared to 46%) and many plan to continue long-term. Attending an event online is the preferred format for 19% of disabled audiences (compared to just 8% of non-disabled audiences), highlighting the important role digital presentation is playing in widening access right now.

However, digital experiences are not suited to everyone with access needs and several respondents mentioned opportunities to the range of access options available. There are also opportunities to explore innovation in accessible formats such as offering experiences that do not involve screens (e.g. audio experiences).

Needing help to access experiences online is a more common barrier for disabled audiences (15%) compared to non-disabled audiences (8%). Offering telephone assistance and embedding access into ticket purchasing platforms will ensure that digital offerings are inclusive of a range of audience members with access requirements.

Introduction

This Fact Sheet outlines key findings related to disabled audiences of cultural organisations participating in the March 2021 phase of the Audience Outlook Monitor (Phase 4).

The findings are based on data collected from 13,836 audience members around the country. Launched in May 2020, the study is tracking audience sentiment in relation to the COVID-19 pandemic.

Each phase involves a cross-sector collaborative survey process involving 130 arts and culture organisations, including museums, galleries, performing arts organisations, and festivals. On 3 March 2021, participating organisations simultaneously sent the Phase 4 survey to a random sample of their audience – defined as those who had attended an arts or cultural event in person since January 2018.

The March 2021 results are freely accessible to explore in an interactive dashboard. Users can access the data for all different artforms, types of events and demographic groups in all parts of Australia.

For more information about the study, and to access resources such as the dashboard, visit: www.thepatternmakers.com.au/covid19

Definitions used in this Fact Sheet

This Fact Sheet uses the term ‘disabled’ to describe the 788 survey respondents who responded ‘Yes’ to the question, ‘Do you have a disability and/or experience barriers which limit the activities you participate in or attend, unless access and/or support is provided?’, referred to as ‘disabled audiences/audience members/respondents’.

Where relevant, comparisons to respondents who selected ‘No’ to this question have also been included, referred to as ‘non-disabled audiences/audience members/respondents’.

In using the term ‘disabled’, the Australia Council for the Arts and Patternmakers are guided by the social model of disability, which distinguishes between an individual’s impairment or condition and the barriers in society that are disabling. These barriers can include attitudes, communication or the physical environment.

This definition includes mental health. However, not all people who experience a mental health condition identify as disabled.

This definition of ‘disability’ can also include people who are d/Deaf or hard of hearing. However, members of the Deaf community may not always identify with disability, and may identify as part of a cultural and linguistic group with their first language being Auslan (Australian Sign Language) or another sign language.¹

Read on for the key March 2021 findings related to access and disabled audiences.

Current conditions

Disabled audiences are slightly more cautious interacting publicly compared to non-disabled audiences

Compared to September 2020, disabled audience members are now more comfortable engaging in public activities.

A larger proportion of disabled audiences now feel comfortable eating at a local restaurant (95%, up from 79%), using public transport (74%, up from 55%) and flying domestically on a commercial airline (55%, up from 41%).

However, similar to the September findings, disabled audiences are demonstrating slightly lower levels of comfort engaging in public activities compared to non-disabled audiences, such as using public transport (74%, compared with 86%) and flying domestically (55%, compared with 70%).

Attending live events

2 in 3 disabled respondents are attending live events

Attendance levels are increasing, with 2 in 3 (65%) disabled audience members having attended a cultural event in the fortnight before data collection (up from 28%). This rate is lower compared to non-disabled audiences (72%). Disabled audiences were more likely to have reported that they had attended a live performance (34%) in the fortnight before data collection (3–7 March 2021), increasing from 8% in September 2020.

¹ Australia Council for the Arts 2018, Arts and Disability: A Research Summary, <https://www.australiacouncil.gov.au/research/arts-disability-research-summary/>

Participation in other cultural activities also increased, including attending a cinema (26%, up from 11%), visiting a museum or gallery (24%, up from 12%), attending a fair or festival (11%, up from 2%), or going to a lecture, artist talk or workshop (16%, up from 8%).

3 in 4 disabled respondents are making plans — though COVID-19 restrictions present access challenges

When asked if they had recently made firm plans to attend a cultural event in the near future, 75% of disabled audiences said they had, which is below the proportion of non-disabled audiences making plans (81%). The most commonly reported type of event was a live performance (50% of disabled audiences made plans to attend).

When providing reasons for not attending recently, some disabled respondents mentioned accessibility challenges arising due to COVID-19 restrictions. Some audience members wrote,

‘I have mobility problems and it's very hard to wait for venues to open, wait for details to be recorded, and find that there is very little seating in foyers, etc.’

‘[The] problem [is] lack of accessible front row seating due to required distance from performers.’

At the time of data collection (3–7 March), the largest proportion of disabled audiences reported having purchased tickets for events in the month ahead – either within the seven days after data collection (26%) or later in March (62%) – while a significant number also purchased tickets for events held in April (40%).

Two-thirds of disabled audiences expect to attend cultural events just as they did in the past

Two-thirds (66%) of disabled participants anticipate they will attend cultural events to a similar extent post-pandemic, while 5% expect that they will attend events more. Of those who expect to attend cultural activities more frequently after the pandemic, respondents often stated that the pandemic had caused them to rediscover the importance of art and culture in their lives. One audience member reported,

‘My disabilities have kept me in isolation my whole life. COVID-19 has exacerbated that. It has re-iterated to me that life is [chaos] and that I need to make the most of my life while I am still alive, no matter how short that life may be. I miss you, art galleries. I miss you so much!’

However, more than one-quarter (29%) of disabled respondents anticipate attending arts and cultural events less, post-pandemic. Disabled respondents were more likely than non-disabled audiences (16%) to expect decreased attendance. One person mentioned,

‘My partner is a quadriplegic, so I am super cautious so as not to put them at risk. This means using public transport to get to a venue is a no go for us at times and prevents us from attending.’

Disabled audiences are now spending larger amounts on cultural activities

Compared to September 2020, spending on cultural events increased, with 21% of disabled recent attendees spending more than \$50 (up from 13%) and 26% spending more than \$100 (up from 11%).

Disabled audiences who had recently attended an event were slightly less likely to be spending larger amounts on cultural events compared to non-disabled audiences, among whom 23% are spending over \$50 and 31% are spending over \$100.

Compared to non-disabled audiences (29%) a larger proportion of disabled audiences (40%) said they expect their overall spending over the next 12 months to be lower than before the pandemic.

The risk of lockdowns/cancellations is a key factor for disabled audiences – though the virus remains equally concerning

When asked about what is preventing them from attending events, the largest proportion of disabled audiences cited lockdowns and cancellations (38%) and the risk of contracting or transmitting the virus (38%).

Disabled audiences were more likely to say the risk of contracting or transmitting the virus was a barrier, compared to non-disabled audiences (25%). One disabled audience member responded,

‘I can't risk getting sick as I have chronic illnesses. Most people think no transmission cases locally means no virus. I know it just means none detected as of today.’

Importantly, financial reasons were also significantly more likely to impact the attendance decisions of disabled audiences (22%) compared to non-disabled audiences (12%). One audience member said,

'I have lost my job, and am too unwell to look for work. I am also too unwell to meet Centrelink requirements, so am unlikely to have any income.'

Restrictions and COVID-safe procedures at live events are also limiting attendance, with some disabled audiences reporting that there are not as many options for events available (25%), that events are booking out too quickly (14%) or that the quality of the experience has changed (11%).

Comfort levels and COVID-19 safety

Comfort with most venue types has increased — though disabled audiences remain slightly cautious

While comfort levels attending different venue types has increased, disabled audiences are generally more cautious than non-disabled audiences.

Compared to September 2020, disabled audiences are now more comfortable attending the majority of venues, including museums and galleries (94% are at least somewhat comfortable, up from 89%), community art spaces/studios (90%, up from 82%) and large theatres or concert halls (84%, up from 60%).

Comfort has also increased for stadiums or arenas (62%, up from 42%) and comedy clubs or live music venues (39%, up from 27%).

When compared to non-disabled audiences, comfort levels are slightly lower attending museums and galleries (94%, compared with 98% for non-disabled audiences), large theatres or concert halls (84%, compared with 91%) and comedy clubs/live music venues (39%, compared with 58%).

Strategic approaches to seating capacity may enable venues to widen access for disabled audiences

While comfort levels with most venue types has increased for disabled audiences, limits on attendance numbers are an important factor.

Reduced seating capacities appear to improve perceptions of safety for disabled audience members, for instance:

- ▶ Almost all disabled respondents (94%) feel at least somewhat comfortable at 50% seating capacity
- ▶ Three-quarters (75%) feel comfortable with 75% seating capacity
- ▶ Around one-third (35%) feel comfortable with 100% seating capacity inside venues.

Comfort levels are lower compared to non-disabled audiences, among whom 97% are comfortable with 50% capacity, 87% are comfortable with 75% capacity and 50% are comfortable with 100% capacity.

As public health guidelines gradually ease, there may still be a case for some venues to voluntarily impose capacity limits for certain events, as it would allow them to be accessible to almost three times the number of disabled audience members.

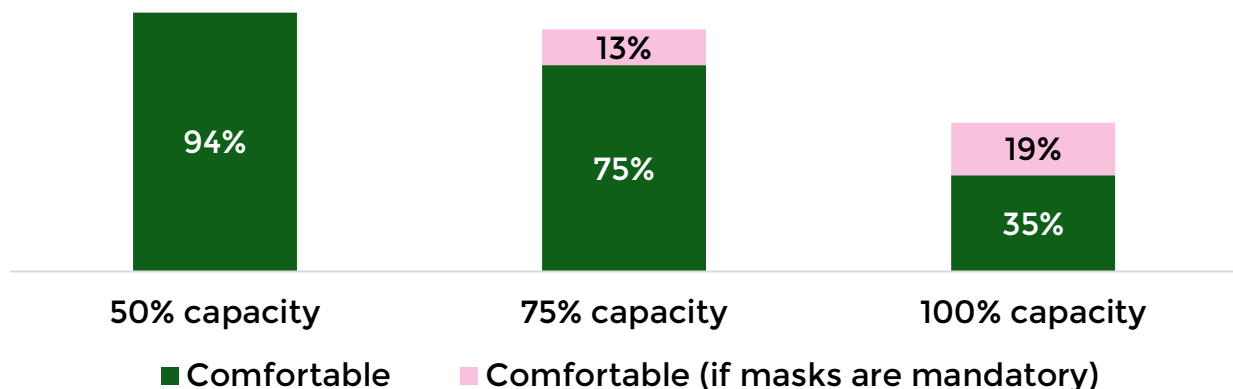
More disabled audiences are comfortable to attend if masks are mandatory

Survey respondents who were not comfortable at venues were asked whether their answer would change if mask-wearing at venues was mandatory.

At an event with 75% seating capacity, the majority of disabled respondents not previously comfortable said that it would improve their comfort (7% would be very comfortable and 45% would be somewhat comfortable) – meaning the overall proportion of disabled audiences comfortable at this capacity rises from 75% to 88%.

At an event with 100% seating capacity, a significant proportion of disabled audiences not previously comfortable said that it would improve their comfort (5% would be very comfortable and 24% would be somewhat comfortable) – meaning the overall proportion of audiences comfortable at this capacity rises from 35% to 54% (Figure 1).

Figure 1: Column chart showing responses to the question 'Would you be comfortable attending an event today with 50%/75%/100% seating capacity?' (With and without mandatory mask policies.) Filtered by disabled respondents, n=761



Most are comfortable with social distancing requirements — though only when properly enforced

Since September 2020, the proportion of disabled audiences who feel comfortable attending venues with social distancing measures in place has increased. A greater proportion are at least somewhat comfortable with 2 square metres (81%, up from 65%) and 4 square metres (93%, up from 90%) of space for each person.

However, comments from disabled respondents indicate that comfort is only improved when the regulations are properly enforced by venue staff, as one said,

‘I have found that [there are] overall requirements of number of people for the space, but then audience members are allowed to sit anywhere, meaning the 1.5m space is not maintained. If this is to be allowed, we may as well return to usual.’

The proportion who are now comfortable with no social distancing regulations has increased from 13% in September 2020, though remains low at 24% in March 2021 (compared to 38% for non-disabled audiences). This confirms the need for social distancing guidelines to remain in place for now – and for organisations to look at ways to encourage observance of guidelines inside venues.

There are a range of preferences for cultural event formats among disabled audiences

When asked to rank four preferences for attending a cultural event today, on average, the first choice selected by disabled audiences was indoor venues with fixed seating (43%), followed by outdoor venues with fixed seating in rows (29%).

Disabled audiences were more likely to rank a live-streamed digital program as their first choice (19%), compared to non-disabled audiences (8%). Several respondents mentioned digital experiences as helping them overcome access barriers in attending live events, as one person shared,

‘The online experience is not limited to local so I would be interested to see national and international events when I cannot travel, or when sick, etc.’

One person mentioned that social distancing requirements have negatively affected the enjoyment of attending in-person activities.

‘Live performance works best with the sense of a shared audience experience. COVID-19 necessitates some distancing, but at some point, an online interaction becomes more interconnective than a distanced personal one.’

However, this option does not appeal to everyone, and some disabled respondents shared that live streaming is simply a good option when physical attendance is not possible. As one said,

‘Although live streaming was wonderful when everything was shut down it is never as satisfactory as live performances.’

Disabled audiences are generally more conscious of audience safety at cultural venues

When respondents were asked how satisfied they were with audience safety at the venue(s) they attended during the fortnight before data collection (3-7 March), the majority of disabled respondents are satisfied at most types of venues.

However, disabled audiences are showing slightly lower levels of satisfaction with safety measures, compared to non-disabled audiences.

For instance, compared to non-disabled audiences, disabled audiences are less likely to be satisfied with audience safety overall at museums (86%, compared to 90% for non-disabled audiences), live shows and performances (76%, compared to 85%) and fairs and festivals (75%, compared to 85%).

Looking at specific aspects of COVID-safety plans, there are also some slight differences relevant to different venue types. For instance, among disabled audiences:

- ▶ At cinemas, communication of COVID-safe practices was rated least-well on average and limits on capacity had the highest satisfaction
- ▶ At live shows and performances, physical distancing measures rated least well, presence of check-in procedures had the highest satisfaction
- ▶ At fairs and festivals, physical distancing measures rated below other areas.

Clear communication and adherence to safety measures will be important for reassuring disabled audiences

Beyond following safety guidelines, arts organisations should consider, where appropriate, offering events with different models to suit audiences with different needs.

It's also important to clearly communicate what these policies mean. When asked about the topics that respondents want to hear about, the most important topics for disabled audiences were check-in procedures (49%) and social distancing requirements (48%).

Disabled audiences are more likely to want information about mask-wearing requirements (33%) compared to non-disabled audiences (27%).

Qualitative data shows that the situation is complex and venues may not always accommodate different needs. One audience member drew attention to the way that COVID-19 safety procedures can affect disabled people differently:

'I feel not enforcing masks is important. Personally, I have PTSD and wearing masks for an extended time would make me focus more on my own anxiety than the event.'

Another factor that was more important among disabled audiences (30%) compared to non-disabled audiences (26%) is how the venue will be monitoring audience compliance with health and safety measures. One disabled audience member shared that their attendance would depend on:

'[The fact that] I will have room to manoeuvre, social distance and still access decent seats for viewing purposes.'

Longer-term outlook

94% of disabled audiences are likely to get vaccinated, though confidence is lower than non-disabled audiences

Almost all disabled respondents (94%) said they are likely to get vaccinated, consistent with audiences in general.

Disabled audiences are slightly more concerned with factors related to vaccination compared to non-disabled audiences. For instance, a slightly higher rate of disabled audiences are somewhat concerned about how long

the immunity will last (71%, compared to 66% of non-disabled audiences) and not developing immunity from the vaccine (65%, compared to 59%).

One disabled respondent shared,

‘Already being immunocompromised has made me more aware of my personal choices and safety expectations of events.’

Looking ahead, the vast majority (86%) said they feel confident that the vaccination effort will lead to the resumption of normal activities within 12 months, though this is lower than non-disabled audiences (91%).

Disabled audiences were also more likely to say that long-term, they expect to attend cultural events less than they did in the past (29%) compared to non-disabled audiences (16%).

Support and fundraising

Disabled audiences remain strongly committed to supporting the arts

Compared to attitudes in the early stages of the pandemic (May 2020), disabled audiences are showing consistent levels of commitment to supporting arts and cultural organisations.

The proportion who said they feel strongly committed to supporting arts and cultural organisations has been relatively stable at 39%, compared to 37% in May 2020.

Among disabled audiences, likelihood to engage in various forms of support is relatively consistent with May 2020 – such as to make a donation to an organisation (67%, stable) or a sector support fund (50%, stable with 52% in May).

Compared to non-disabled audiences, disabled audiences are more likely to buy merchandise (56%, compared to 48%) or pay a small amount to access digital programs (46%, compared to 43%), though less likely to buy ticket vouchers (58%, compared to 64%).

Disabled audiences are more likely to be subscribing in 2021 to show their support — and donations are stable

This year, 48% of disabled respondents say they have already purchased a subscription, membership or season tickets to a cultural organisation for the

2021 season. This is higher than the proportion who reported having subscribed to the 2020 season (41% were subscribed as of September last year).

Among disabled audiences who have purchased, 82% say they are planning to renew next year, which is an increase since September 2020 (when 71% had planned to).

Of those who purchased, the largest proportion of disabled respondents purchased a performing arts organisation subscription (40%), while fewer purchased a museum or gallery pass (18%) or a subscription to another type of organisation (15%).

The proportion of disabled audiences making donations to artists or cultural organisations in the 2020/21 financial year (29%) is consistent with 2019/20 financial year (30%).

Online participation

Over half of disabled audiences are participating in online cultural activities, and most expect to continue in the future

More than half of disabled audiences continue to engage in online cultural events (57%) and disabled audiences were more likely to be participating online compared to non-disabled audiences (46%).

In line with audience trends generally, the proportion of disabled audiences participating online has decreased significantly since September 2020 (down from 80%), suggesting that, as venues and facilities reopen, people may be more eager to focus on live attendance opportunities and that fewer online offerings are being provided.

However, around half (52%) still report that they are engaging in online cultural events more frequently than before the pandemic – a rate that is higher than non-disabled audiences (46%).

Among those who are participating more frequently, 73% anticipated that they would continue after the pandemic ends, highlighting a need to continue online offerings as audiences return to live events.

Video content remains the most popular form of online engagement for disabled audiences

Disabled audiences are participating in most online activities to a greater extent than non-disabled audiences, such as pre-recorded video (32%,

compared to 25% of non-disabled audiences), live-streamed video (27%, compared to 19% of non-disabled audiences) and online classes and tutorials (25%, compared to 21% of non-disabled audiences).

Disabled respondents are also attending virtual exhibitions (12%) more than non-disabled audiences (7%).

Disabled audiences are motivated to participate online by a desire to support artists and see events they couldn't see otherwise

For disabled audiences, the leading reason to participate online in March 2021 was the opportunity to see events they couldn't otherwise (35%), the opportunity to see something they had hoped to see live (28%) or the desire to support artists and institutions (33%).

Participating online for one's mental wellbeing, the leading reason for disabled audiences in May of last year (41%), decreased but remained important to disabled audiences (27%). For non-disabled audiences, it was somewhat less important (20%).

Lack of awareness remains a top barrier to online participation — though some are simply not interested

All audiences were asked whether they have experienced any barriers in accessing online arts programs, and the largest proportion of disabled audiences said that they 'generally don't know what is on offer' (37%). This is higher than non-disabled audiences (31%).

Similar to audience trends generally, the proportion of disabled respondents who say they're 'not interested in online or digital arts experiences' rose from 11% in May 2020 to 24% in March 2021. However, this proportion is smaller compared to non-disabled audiences (28%). One disabled respondent shared, 'there's too much to choose from', highlighting that there may be opportunity to better target campaigns for inclusive digital experiences.

Among both disabled and non-disabled audiences, some people shared that they are growing fatigued with online engagement and are eager to focus on live attendance and opportunities to share experiences with others.

Disabled audiences tune in on a wide range of devices — but technical issues can inhibit attendance

Disabled audiences are tuning into online arts experiences on a range of different devices, with television screens (37%) and laptops (34%) being the

most common. Many also use desktop computers (32%), while a smaller proportion tune in on tablets (19%) or mobile devices (12%).

Among the list of barriers, disabled audiences were more likely than non-disabled audiences to say they need help figuring out how to access digital programs (15%, compared to 8% of non-disabled audiences), or that they don't have the right technology (9%, compared to 5% of non-disabled audiences).

Suggestions shared by disabled respondents stated:

'[Provide] easy to read and understand in "explain like I'm 5" terms. Information on what we will experience, and how, ahead of time (to manage anxiety and panic attack barriers). Trigger warnings.'

'We have to stop assuming everyone has a smart phone and has up-to-date computer skills (even the language defeats me).'

Disabled audiences are also three times more likely to say that digital offerings are out of their price range (15%), compared to non-disabled audiences (5%). One respondent suggested,

'Lower price or free for those on the pension or who have their pension card number to put in? I'm not sure, I know that's so difficult!'

Offering a wide range of access options is key to inclusive digital experiences

As the market for digital arts and culture experiences continues to evolve as the pandemic wears on, it will be important for arts organisations to facilitate access for disabled audiences.

A common theme in comments from disabled respondents is related to how people access digital arts experiences, and the limited access services that are available. On how arts organisations can address barriers to online participation, some disabled audiences suggested:

'Being Deaf, some events forget to make content accessible in the way of Auslan sign language interpreting and captioning.'

'Have the event pages and ticketing process assessed for accessibility in the build phase already. That makes it much quicker and cheaper to fix and attracts more patrons.'

The findings highlight an important opportunity to grow creative technologies that offer a range of accessibility options, for example, experiences that do not involve screens (e.g. audio experiences), relaxed performances and captioned events.

One disabled audience member explained,

‘[There should be] more options for people with a disability. Primarily, greater emphasis on how online activities impact the [disabled] community and how artists can accommodate everyone.’

More than a third of users continue to pay for digital experiences – and they are spending more

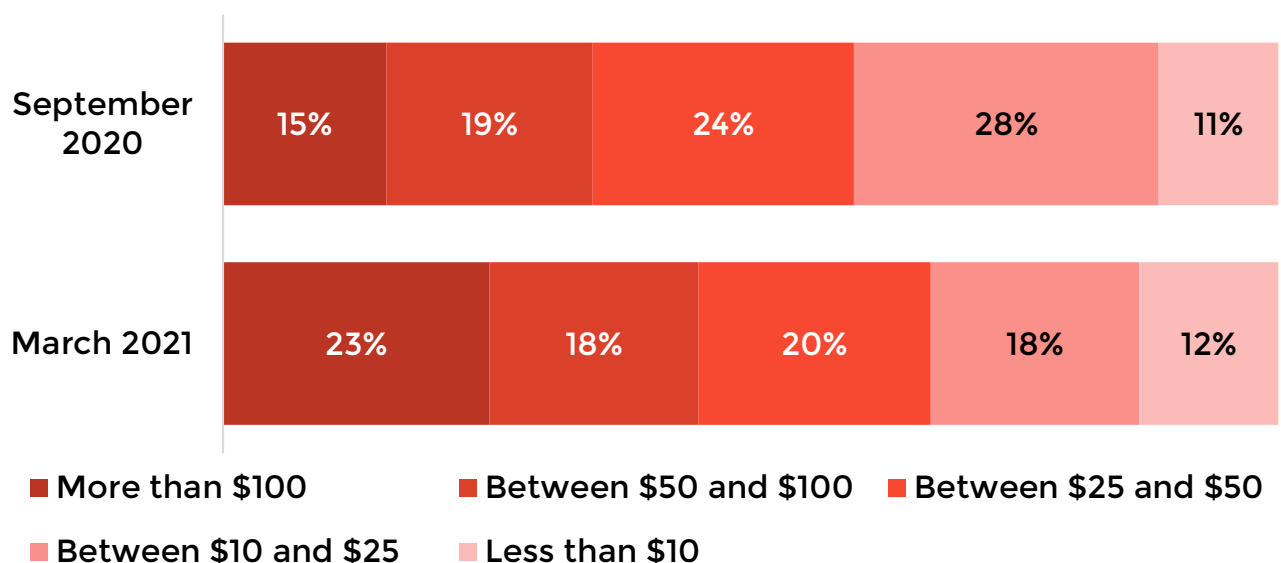
The proportion of disabled audiences paying for online content is now 37%, comparable to levels seen in September 2020 (39%), pointing to an enduring market for premium digital experiences.

However, the types of digital patronage are changing, with slightly fewer people making a donation for something they consumed (15% compared to 19% in September). Pay-per-view remains the most common form of digital patronage (18% relative to 22% in September).

A small number (8%) say they subscribed to a platform to access content on-demand and 10% say they accessed digital content as a part of a program/season they subscribed to.

The proportion of paying audiences who are spending larger amounts on digital experiences has increased (Figure 2): 23% spent more than \$100 in the fortnight before data collection and a further 18% spent between \$50 and \$100 (compared with 15% and 19% in September, respectively).

Figure 2: Stacked bar chart showing responses to the question ‘Can you share with us your total spending on online arts & culture experiences in the past fortnight?’ Filtered by disabled respondents. September 2020 (n=167) and March 2021 (n=65)



Making content available on-demand is appealing for most disabled audiences

On-demand content was the most frequently nominated feature when disabled audiences were asked what they liked most about online arts experiences (68%). One audience member suggested that on-demand could help make digital experiences more accessible, commenting,

‘Some online events are only available for a limited time and as I have a disability that may affect my ability to attend at a specific time, I'm not able to take part.’

After on-demand content, disabled audiences most frequently suggested they wanted to hear the artist or artistic leader talk about the work (38%), or see events live (34%).

Disabled audiences primarily used email to discover online events — and more likely to be using social media

When asked how they found out about their recent online experiences, the majority of disabled respondents reported receiving an email from an artist or cultural organisation (46%). This proportion was slightly lower than that of non-disabled audiences (55%). Other common ways of discovering online cultural events for disabled respondents were personal recommendations (38%) and social media feeds (38%).

Disabled audiences were slightly more likely than non-disabled audiences to discover online events when they appeared in their social media feeds (38%, compared to 32%) and through an internet search (27%, compared to 21%).

What's next

To explore the data in more detail and find out how audiences for different artforms are responding, visit the study's Australian homepage at: www.thepatternmakers.com.au/covid19

There, you can read about the story so far and access a dynamic dashboard, to help you explore the results by location, artform and other variables. Instructions and tips for using the dashboard are available in a short video.

The next phase of data collection will be in July 2021. To receive future Snapshot Reports, Fact Sheets and resources in your inbox, as soon as they are available, you can opt in to receive Audience Outlook Monitor news at the link above.

If you have a question, or an idea to put forward, relating to this study, you can contact info@thepatternmakers.com.au.

Acknowledgment

Patternmakers acknowledges Aboriginal and Torres Strait Islander peoples as the traditional custodians of our land - Australia. We acknowledge the Gadigal people of the Eora Nation as the traditional custodians of the place where Patternmakers is based, and we pay our respects to Elders past, present and emerging.



Made possible with support from



Queensland
Government



ACT
Government



Department of
Local Government, Sport
and Cultural Industries



Government of South Australia
Department of the Premier
and Cabinet

