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People with disabilities are entitled to the same rights and the same opportunities as all other Australian citizens. However, our society currently falls well short of realising this ideal. People are still subjected to discrimination purely on the basis of disability – discrimination which is socially damaging, morally unacceptable and a cost to the whole community.

Introduction of the Disability Discrimination Bill 1992 to Parliament (Hansard, House of Representatives, 26 May 1992)

This booklet is a joint project of DADAA (Disability in the Arts, Disadvantage in the Arts, Australia) and the Australia Council, produced by Arts Access and presented in partnership with State and Territory arts agencies.

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This booklet is intended to provide general information to arts organisations and service providers about their obligations under the Disability Discrimination Act 1992. For more detailed information, see the contact list at the back of the booklet.

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Two good reasons to give people with a disability the same opportunities as others

2 *People with a disability have the same rights to education, employment, access to mainstream arts and cultural events and other activities that the rest of the community take for granted*

It's to everybody's advantage

There are compelling reasons for removing the barriers to access to the arts for people with a disability. The rewards for service providers include more diverse and larger audiences, greater customer satisfaction and better designed services and premises.

Increased custom

According to Australian Bureau of Statistics figures, approximately 18% of the population has a disability. This is more than one in six people in Australia. Many of these people already attend arts or cultural activities. If it were made easier for them, many more people with a disability would be likely to attend and would bring their friends and family. Therefore, audience numbers would increase.

Greater customer focus

Improving access for people with a disability will result in increased customer satisfaction. All patrons will benefit from the greater comfort and ease of use of the facilities. Inclusive design and services will be appreciated by everyone, including overseas guests.

Promotion and marketing

Having a well-designed, accessible space, and user-friendly ticketing and other systems demonstrates that you are a creative business responding to customer needs. This gives you increased promotional and marketing opportunities.

Staffing

Having a non-discriminatory employment policy can result in a more diverse staff, which is better equipped to respond to a diverse customer base. If this is complemented with proper staff training in how to provide better service to people with a disability, the result will be improved relations with all your patrons.

Increased safety

Accessible buildings are more likely to provide quick, easy and uninterrupted exit in case of emergency. Also, emergency crews will find it easier to enter.

Funding

Increasingly, in response to the DDA, funding bodies are requiring evidence of strategies to remove barriers to participation for people with a disability in every aspect of the arts, before providing funds. This includes their participation as arts practitioners, workers and patrons.

By law, barriers to participation must be removed

The federal *Disability Discrimination Act 1992* (DDA) makes it unlawful to discriminate against people with a disability in the following areas:

- ▶ access to premises that are open to the public;
- ▶ provision of goods, services and facilities;
- ▶ employment;
- ▶ education and training;
- ▶ membership of clubs and associations – this includes arts, literary or cultural clubs;
- ▶ accommodation and interest in land;
- ▶ sport;
- ▶ administration of Commonwealth government laws and programmes.

The DDA applies throughout Australia. It affects all public and private arts, cultural and entertainment organisations offering services and facilities to the public. It also affects organisations offering education or training in the arts.

As well, many States have their own State legislation making discrimination against people with a disability unlawful. Arts organisations must comply with both the federal and State legislation. See the contact list for the relevant State body administering the legislation.

What do the terms disability and discrimination mean?

Disability

The definition of disability under the DDA is very broad. It includes physical, intellectual, sensory and psychiatric disabilities (for a full definition of disability under the DDA, see p. 25). Not all

disabilities are visible or obvious, and they can affect people in a variety of ways. Removing barriers is not as simple as just providing ramp access for people in wheelchairs.

Relatives, partners, carers, business or sporting associates of people with a disability are also protected from discrimination on the basis of the other person's disability.

People with a disability can be:

- ▶ patrons;
- ▶ employees;
- ▶ artists;
- ▶ students;
- ▶ funding applicants.

Discrimination

Unlawful discrimination under the DDA can be direct or indirect.

Direct discrimination

Discrimination is treating a person with a disability less favourably than a person without a disability would be treated – in circumstances that are the same or not materially different.

Examples are:

- ▶ refusing to allow someone to enter an art gallery because they have a guide dog with them;
- ▶ asking someone to leave a cinema because they have an intellectual disability;
- ▶ refusing to enrol a person in a visual arts course because they have a vision disability.

Indirect discrimination

Indirect discrimination occurs where the person with a disability is required to comply with a condition that is not reasonable, and that a substantially higher proportion of people without the disability are able to comply with. In other words, subtle barriers exist which have the effect of denying opportunities to people with a disability. Examples are:

- ▶ requiring a driver's license regardless of the job;
- ▶ strict uniform policies that would not allow an usher to wear callipers;
- ▶ asking someone requiring a hearing loop to pay for the highest price tickets because that's where the loop is fitted at the theatre;
- ▶ physical barriers to entry, such as a museum which only has steps to its entrance;
- ▶ barriers to service provision such as not providing information in a variety of formats such as large print or audio tape.

But I'm not really discriminating

Not discriminating means more than just allowing anyone to come who wants to come. The indirect discrimination provisions effectively impose an obligation on arts organisations to improve access and opportunities, as well as removing barriers.

There are many ways in which an organisation can make it difficult for a person with a disability to attend a cultural event. This is usually because of lack of thought, rather than a deliberate policy to discriminate. Nevertheless, the result might be unlawful discrimination which can be complained

about under the DDA.

Patrons and Customers

People with a disability often have different needs. These can sometimes be accommodated easily, although major rethinking of systems may also be needed.

This booklet discusses the main areas of potential discrimination that are relevant to arts organisations and suggests changes to consider.

People with a disability experience many difficulties in attending arts events. Organisers have a responsibility to take reasonable steps to make it easier for all members of the public to attend. There are two areas covered by the DDA that affect arts patrons.

Access to premises

The DDA makes it unlawful to discriminate against a person with a disability in the provision of access to premises that are open to the public. The term 'premises' includes structures or buildings, such as monuments, theatres, museums and galleries; outside venues, such as sporting grounds and fairgrounds; and vehicles or vessels, such as public transport, ships and ferries.

I had a fantastic day at the festival, one of the best I'd been to and I was really enjoying it until I had to find the loo. First it was locked and it took me ages to find someone who had a key and then when we got it open it was being used as a storeroom for mops and buckets. I was so uncomfortable and embarrassed by this time that it took much of the pleasure out of the day.

It is prohibited to discriminate in the following ways:

- ▶ refusing access, e.g. refusing to admit someone with speech difficulties (because it's mistaken for drunkenness);
- ▶ refusing to allow use of facilities that the public is allowed to use, e.g. refusing to let a person with a disability use the public toilets even though there are no accessible facilities;
- ▶ unfair terms and conditions, both of access and use of facilities, e.g. telling someone who is blind that they can only enter the exhibition if they leave their guide dog outside;
- ▶ inadequate provision of means of access, e.g. a person with a mobility disability having to enter via a back entrance, goods lift or being carried up the stairs;
- ▶ requiring a person to leave premises or stop using facilities, e.g. asking someone to leave because they tell you that they are HIV positive.

Not only should the entrance be accessible, all areas and facilities should be accessible, with no segregated areas, as they marginalise people with a disability.

Complaints about physical barriers can be made at the design or building stage as well as about existing structures. Making a new building accessible is always cheapest at the design stage before it's built.

Nevertheless, it is important to remember that the DDA applies to existing buildings. There is an onus on the organisation to consider how the building can

be modified to make it more accessible. Sometimes it will only need minor work, but occasionally major capital works will be needed to bring premises in line with the DDA. The question of unjustifiable hardship will be relevant here (see p. 21).

Solutions

Examples of structural works that may be required and that will improve patrons' comfort include:

- ▶ installing ramps, lifts and hand rails;
- ▶ providing or modifying toilets and bathrooms;
- ▶ improving signage and lighting;
- ▶ improving floor and ground surfaces;
- ▶ re-positioning box office counters so that they are sufficiently low to be conveniently used by someone in a wheelchair as well as other patrons;
- ▶ designating disability parking spots and identifying drop-off points;
- ▶ installing automatic doors;
- ▶ ensuring access passages, such as in foyers, so that wheelchairs can turn and pass;
- ▶ modifying buses, trains or other transport.

Goods and services

The DDA makes it unlawful to discriminate against people with a disability in the provision of goods, services and facilities. This includes ticketing services, cafes, providing guide books, tours, exhibitions, etc.

Discrimination is prohibited in the following ways:

- ▶ refusing to provide goods and services,

10 *I rang and asked for a seat close to the door, I explained that I had schizophrenia and occasionally needed to leave early because of stress. My friend and I went to pick up the tickets and although I introduced myself and asked for the ticket the woman behind the counter ignored me completely and only talked to my companion. It was very embarrassing.*

e.g. refusing to sell a ticket to someone with a psychiatric disability;

- ▶ terms and conditions, e.g. charging extra for seats in the accessible section of a cinema;
- ▶ the manner in which the goods and services are provided, e.g. being rude and unhelpful to someone because they have an intellectual disability.

Being able to participate equally as an arts patron involves more than being able to get physical access to the venue. It extends to such aspects as:

- ▶ being able to buy a ticket easily;
- ▶ attending events with friends and being able to sit with them;
- ▶ feeling comfortable in the space and thus able to enjoy the event;
- ▶ being able to get to the bar, cafe, telephone and toilet in the interval;
- ▶ obtaining easily understood information about events.

These are all elements that patrons without disabilities take for granted. People with a disability are entitled to the same level of service. As it is, people with a disability have to overcome numerous other difficulties to attend arts or cultural events.

For example, they often need to have a support person with them, which

increases the cost. They may find it hard to get to the venue. There may not be much information available about which venues are suitable.

Solutions

Bear in mind that there are many types of disability, including physical, hearing, sight, intellectual and psychiatric. A variety of changes may be needed to ensure that all people with a disability have equitable access to the goods and services available. Adjustments required could include:

- ▶ providing adjustable or removable seating for people who use wheelchairs;
- ▶ providing catalogues or guide books on audio cassette or in large print;
- ▶ lending scripts to people with a hearing impairment;
- ▶ installing audio loop and infra-red facilities for people who are hard of hearing;
- ▶ providing audio descriptions of performances in theatres for people with a vision disability;
- ▶ providing sign interpreted performances for people who are deaf (where appropriate);
- ▶ providing and publicising fax, e-mail and TTY (telephone typewriter used by people who are deaf) facilities to make it easier for people with limited verbal communication to make enquiries and book tickets;
- ▶ publicising information in a variety of formats;
- ▶ instituting flexible ticketing and pricing policies;
- ▶ giving staff training on disability awareness and use of equipment;

- ▶ providing resting spots in foyers and waiting areas.

Staff attitudes and training

The difficulties experienced by people with a disability as consumers go beyond physical barriers. In fact, people with a disability often point to negative or hostile attitudes from staff as being far more significant barriers than the physical.

According to the Australia Council's research report, Arts and Disability (see Useful Reading, p. 26), many people with a disability say the major obstacle to their attending events is the attitude of the staff, which may be rude, patronising or hostile. The report found that 'even with wonderful facilities for people with disabilities, they will not attend arts events unless staff have a welcoming attitude'.

One of the most successful ways of eliminating unfriendly service is to provide staff training. Staff may also need training to help them meet the needs of their patrons with a disability, e.g. how to guide a blind person to their seat or how to use facilities such as hearing loops.

It's the way the staff treat you that's the problem. Sometimes like a child, sometimes like a nuisance – never like a customer with particular requirements, just like all other customers.

Training of staff should:

- ▶ challenge misconceptions and prejudices about disability;
- ▶ present people with a disability as customers, rather than as a problem;
- ▶ prevent inappropriate offers of help which may be patronising;
- ▶ include techniques for communicating and providing assistance;
- ▶ ensure that all staff know how to give appropriate assistance when required;
- ▶ increase understanding of the requirements of different disabilities;
- ▶ teach staff to use all facilities;
- ▶ ensure that all staff know everything about access within the premises, including the location of accessible facilities.

Training should include all staff

Having a designated staff member responsible for ensuring proper training of all staff is important. The training should be a regular activity that includes everyone, from new and casual staff, to volunteers, security guards and senior administrators.

For help in providing staff with training about the DDA and disability awareness, contact the Human Rights and Equal Opportunity Commission (or its State agency) or the DADAA network. The various disability organisations on the contact list at the back of this booklet, provide training about different disabilities. See also the list of publications on p. 26.

I wanted to go to part of a film festival which was only being screened in a particular venue.

I rang them and asked if it was accessible to people who use wheelchairs and they said no, there were a lot of steps.

14 *The festival was such a great opportunity that I decided to go anyway and got some mates to carry me up all the steps. We'd just got to the last step when one of the staff said, "Oh there's an accessible entrance at the back you could have used".*

Employment

People with a disability are not only consumers of services, but are also workers in the cultural, arts and entertainment industry. This includes both:

- ▶ employees such as ushers, ticket sellers, administration staff and managers; and
- ▶ artists performing and rehearsing at the venue.

People with a disability can be:

- ▶ performers;
- ▶ musicians;
- ▶ visual artists;
- ▶ writers;
- ▶ managers;
- ▶ board members;
- ▶ curators;
- ▶ directors;
- ▶ technicians.

Employees and artists with a disability face similar physical barriers to consumers.

Modifications may need to be made to offices, staff areas, studios, rehearsal rooms, and stage and backstage facilities to provide better access. (Some government schemes which support people with disabilities in employment

may provide support for workplace adjustments).

Another major barrier to employment is the false perception that people with a disability cannot do the work required or that it is somehow unsafe to employ a person with a disability.

Discrimination is prohibited in all aspects of employment, including job advertisements and interviews, selection procedures, training and promotion, and dismissal. It affects all employees, from the cleaner to the Chief Executive Officer. The term 'employment' includes part-time and temporary employment and work under a contract for services. The DDA also prohibits discrimination against contract workers.

Under the DDA, discrimination in employment on the ground of disability is prohibited in the following areas:

- ▶ selection and appointment processes, e.g. asking questions in an interview about the person's disability and not about their skills and experience;
- ▶ terms and conditions of employment, e.g. asking someone to do an unpaid work trial because they have a disability;
- ▶ training and promotion opportunities, e.g. refusing someone training because they can't get into the college classroom, without considering alternatives;

I applied for a job working in the ticket office and the Manager said, "Look, we need people who can count and who we can count on, sorry". I never even got a chance to tell him that I did Maths at University and held a professional job for 7 years before being retrenched.

- ▶ dismissal or termination, e.g. dismissing someone when it becomes known they have hepatitis C.

Inherent requirements of a job

There is no obligation to employ or contract someone who is unable to do the inherent requirements of the job; that is, those tasks that are essential to the job. The employer needs to consider this carefully.

Sometimes requirements are included in selection criteria that are not essential to the job in question.

For example, the inherent requirement of a program seller's job is the ability to sell programs – principally, the ability to deal with money, give the correct change and be polite to patrons. A person with a speech disability may be perfectly capable of doing this job well, but may be refused the job because on occasions, when the manager is unavailable, the program seller is asked to announce that the show is about to begin. The key question is whether being able to announce the show is an inherent requirement of the job of being a program seller. When the announcements need to be made by someone other than the manager, they could be done by another staff member. If there were no other staff available, a tape recording of the announcement could be played or some other signal such as bells could be used to alert patrons that the show will soon begin.

On the other hand, a job such as set painter may necessitate climbing ladders, moving equipment and sets, and using rollers and brushes on a large scale. These activities may be an essential part of the job. It would then be reasonable for an employer to

refuse to employ someone with a physical disability on the ground that they cannot carry out the inherent requirements of the job.

Solutions

All employers need to consider each job in the organisation carefully to see what the essential elements of that job are. The same principles apply to disability discrimination as to sex or race discrimination. To reduce the likelihood of discrimination you should examine your employment policies and practices and make sure you:

- ▶ write proper, detailed job descriptions for each position;
- ▶ when selecting staff, use selection criteria based on the job description – remembering the importance of sticking to the 'inherent requirements' of the job;
- ▶ when interviewing, ask questions relevant to the selection criteria, that is, focus on the person's skills and experience, rather than their disability. Where adjustments may be necessary to provide access, questions should focus on the types of adjustments which may be appropriate;
- ▶ are able to give coherent reasons, with reference to the job description and selection criteria, as to why you decide not to employ someone;
- ▶ are prepared to make changes, both physically and organisationally, to enable a person with a disability to be employed if that person is in other respects the right person for the job;
- ▶ allocate training and promotional opportunities on

an equitable basis according to work needs – do not allow a person’s disability to be an obstacle;

- ▶ make decisions about retrenchment or dismissal based on sound reasons related to the organisation’s finances or employment structure etc, or the person’s work performance.

The Human Rights and Equal Opportunity Commission can offer help with reviewing employment practices and have a publication on this topic (see Useful Reading on p. 26).

It is important also to consider the requirements of artists with a disability. People with a disability should be taken seriously as artists and treated accordingly.

18 **E**ducation and training

Some people with a disability who wish to work in the arts area, will, like other artists, want to study their craft. One of the major barriers to successful pursuit of their art identified by artists with a disability is lack of access to training. They are entitled to the same sort of training as other artists.

The DDA prohibits discrimination on the ground of disability in the area of education (which includes schools, universities, colleges and other educational and training institutions) in the following:

- ▶ enrollment and admissions, eg. refusing to enrol a person with a hearing disability into a music class;
- ▶ terms and conditions, e.g. refusing to allow a student to study full-time because they go to

regular medical appointments;

- ▶ denying access to benefits, e.g. the student is unable to visit student services because it is on the second floor;
- ▶ expulsion, e.g. expelling a student because they have epilepsy.

The sorts of barriers faced by artists with a disability include:

- ▶ physical access to the building – classes or studios may be upstairs in an old building with no lift;
- ▶ transporting materials to and from class can be difficult;
- ▶ they may have to incur extra cost in paying for parking in the college grounds or making some other special arrangement for transport;
- ▶ there can be a perception that people with a disability aren’t really ‘talented’, that they just want therapy and so they are not taken seriously as artists or aspiring artists.

Solutions

When selecting students, educators should not make assumptions about the person’s ability based on their disability.

Some elements of the course work may not be essential and there may be modifications that can be made to the

I was doing my post-graduate degree ten years ago. I was forced to abandon my studies because the college could not accommodate my disability. The only accessible toilets nearby were in a building (in fact another organisation) on the other side of the road. It took me 30 minutes to get there and back. I tried talking to the administration and suggested they allow me to study at home, but they were inflexible. I have a friend there now, ten years later, and she tells me it’s still a half-hour trek to the accessible toilets and most of the course work is on the first floor, with no lift. Out of three art colleges in this State, two are inaccessible to people with mobility impairments.

course, as well as to the physical environment. For example:

- ▶ equipment may be modified, such as lowering work benches, enlarging computer screens, providing specific software;
- ▶ course notes could be provided in large print or on audio tape;
- ▶ ramps or lifts could be installed;
- ▶ assessment could be varied, such as oral not written, more time allowed;
- ▶ the student could be allowed to take longer to do the course.

For more information, see the publications list on p. 26. The issue of unjustifiable hardship may be relevant here (see p. 21).

Complaints of discrimination

The complaint process

Both individuals and organisations can make a complaint alleging unlawful discrimination under the DDA. The complaint is made to the Human Rights and Equal Opportunity Commission.

The complaint will be investigated and an attempt made to settle the matter by conciliation between the parties. Conciliation is confidential and anything said or done in conciliation may not be used as evidence in a subsequent hearing.

If conciliation is unsuccessful the matter may be referred to a public hearing.

If the Commission finds the complaint substantiated,

it can make a declaration that the discriminating party should take steps to redress any loss or damage caused by the discrimination – this can include monetary compensation. This declaration can be enforced by the complainant taking proceedings in the Federal Court.

Has there been unlawful discrimination?

When a complaint is made, the investigator and subsequently, the Commission, must decide:

- ▶ first, whether there has been discrimination (as defined by the Act) against a person with a disability (as defined by the Act) in an area in which discrimination is prohibited by the Act;
- ▶ secondly, whether the discrimination is unlawful.

In each of the areas in which discrimination is prohibited (e.g. employment, access to premises etc) the DDA provides that it is not unlawful to discriminate if making the necessary changes would impose 'unjustifiable hardship'.

Unjustifiable hardship

It is a defence to a complaint of discrimination that making the necessary changes would involve unjustifiable hardship. The question of what is unjustifiable hardship varies from case to case. It is never based purely on cost, although that is relevant. The circumstances that are taken into account include:

- ▶ the nature of any benefit or detriment;

- ▶ the effect of the particular person's disability;
- ▶ the financial circumstances of the organisation and cost of the changes;
- ▶ an action plan given to the Commission (see p. 23).

Consequences of a complaint

The consequences of having a complaint made against you may be quite serious. They can include:

- ▶ large compensation pay outs;
- ▶ loss of reputation;
- ▶ costly legal fees;
- ▶ considerable time spent dealing with complaint bodies or legal bodies.

It is much better for everyone concerned if complaints need never be made. A complaint can be extremely time-consuming and if it goes to a public hearing, will be bad publicity for the organisation.

It is in the interests of your organisation to consider your position under the DDA and take steps to ensure that you are not discriminating unlawfully and to avoid complaints being made against you.

*W*hat you can do

Be pro-active – identify barriers

The first step towards addressing discrimination is to identify the barriers in your organisation. This booklet will help you start thinking about this. If you need further help you can contact:

- ▶ the Human Rights and Equal Opportunity Commission or their State agency (see contact list);
- ▶ arts and disability organisations in your State or Territory (see contact list);
- ▶ local government disability access committees, where they exist.

Prepare an action plan

One way of addressing discriminatory practices and lack of services is to write an action plan. This means you audit your event or organisation to discover the areas of discrimination and write a plan for overcoming the problems. You can lodge your plan with the Human Rights and Equal Opportunity Commission. This will then be taken into account if a complaint of discrimination is made against you (see p. 20).

To be accepted by the Human Rights and Equal Opportunity Commission your action plan needs to fulfil several legal requirements. Contact the Commission for further information.

Inform all staff

You should alert everyone in your organisation to the importance of this issue and the need to comply with your legal liability. Bring this booklet and the DDA to the attention of your staff and your Board of Management. Organise training for all staff (see p. 12). Ensure that all staff are aware of and are able to use accessible facilities. This can be part of your action plan.

Establish complaints mechanism

You should also instigate an internal procedure for dealing with complaints so that they can be acted on promptly. Someone in the organisation should be designated as having responsibility for complaints and devising methods to solve the problem. This too can be part of your action plan.

Publicise the improvements

Once barriers to access have been removed it is important to ensure that changes are publicised so that people with a disability know that they can use the facilities. This information should be included in all general publicity materials. It is worth doing special publicity targeting disability organisations. Consider different ways of conveying the information such as large print format, and visual as well as written material.

Overview of the Disability Discrimination Act

Aims (section 3)

The DDA aims to:

- ▶ eliminate, as far as possible, discrimination on the ground of disability;
- ▶ ensure that people with a disability have the same rights to equality before the law as the rest of the community;
- ▶ educate the community about the rights of people with a disability.

Definition of disability (section 4)

- ▶ total or partial loss of a bodily or mental function, e.g. quadriplegia, epilepsy, acquired brain injury, polio, spina bifida, Parkinson's disease, multiple sclerosis;
- ▶ total or partial loss of a part of the body;
- ▶ presence in the body of organisms causing disease or illness, e.g. AIDS, hepatitis, cancer;
- ▶ presence in the body of organisms capable of causing disease or illness, e.g. asthma, allergies;
- ▶ malfunction, malformation or disfigurement, e.g. diabetes, birthmark;
- ▶ disorder or malfunction which results in a person learning differently, e.g. intellectual disability, dyslexia;
- ▶ disorder, illness or disease which affects a person's thought processes or which results in disturbed behaviour, e.g. psychiatric disability.

It includes a disability that the person:

- ▶ has now;
- ▶ had in the past but no longer has;
- ▶ may have in the future;
- ▶ is believed to have.

Disability accessories (sections 7 - 9)

As well as prohibiting discrimination against a person because of their disability; the DDA also prohibits discrimination against a person because:

- ▶ they use equipment or an aid (such as a wheelchair or hearing aid);

- ▶ they are accompanied by an assistant, interpreter, reader or carer;
- ▶ they are accompanied by a trained animal such as a guide or hearing dog.

Discrimination against associates

In each of the categories (employment, education, access to premises, and goods, services and facilities) it is also unlawful to discriminate against someone because of the disability of an associate of the person. For example:

- ▶ refusing a job to someone because her husband has a disability and the employer assumes she will need time off to look after him;
- ▶ refusing to allow someone to sit with their friend who is in a wheelchair unless they pay extra for their seat, because the wheelchair accessible part of the theatre is in a more expensive section.

Harassment (sections 35 - 40)

It is unlawful to harass someone because of their disability or harass someone because they are the associate of a person with a disability—in employment, education and the provision of goods and services.

Useful reading

- ▶ Walsh, Des and London, Juliet, *Arts and Disability*, a research report prepared for the Australia Council (Australia Council, 1995) – extremely useful background reading for all arts organisations and

- venues providing services for the public;
- ▶ ACROD, *Accessible Buildings for People with Disabilities: Information kit* (1992);
- ▶ Disability Services Commission WA, *Getting There: Access awareness package* (1993);
- ▶ Sport & Recreation Victoria, *Outdoor Access for All: A guide for designing accessible indoor and outdoor recreational and sporting facilities* (1996);
- ▶ Deide Williams, *Creative Leap* (1997);
- ▶ Jenny Clark, *The Art of Health* (1997).

Human Rights and Equal Opportunity Commission publications

- ▶ Guidelines on access to premises
- ▶ Disability Discrimination Employment Manual – Developing best practice
- ▶ Disability Discrimination Act – A guide to best practice in local government
- ▶ Disability Discrimination Act Action Plans – A guide for non-government organisations
- ▶ Disability Discrimination Act Action Plans – A guide for the tertiary education sector
- ▶ Disability Discrimination Act Action Plans – A guide for business

These can be obtained from:

Human Rights and Equal Opportunity Commission
 GPO Box 5218
 Sydney 2042
 Ph: (02) 9284 9600
 Freecall: 1800 021 199
 TTY: 1800 620 241
 Fax: (02) 9284 9611

Overseas resources

- ▶ Arts Council of Great Britain, *Disabled People, the Arts and Government* (1991)
- ▶ Attenborough, Richard, *Arts and Disabled People: The Attenborough report* (UK, 1985)
- ▶ Delin, Annie & Morrison, Elspeth, *Guidelines for Marketing to Disabled Audiences* (UK, 1993)
- ▶ Foundation de France & International Council of Museums, *Museums Without Barriers* (1991)
- ▶ Hale, Alice, *Making Your Theatre Accessible* (USA, 1987)
- ▶ *Handshapes: A guide to using sign language interpreters in the arts* (Shape Publications, UK, 1991)
- ▶ Very Special Arts Washington, *Access to the Arts: Strategies by the arts access response team* (1994)

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- ▶ DADAA National Representatives.

Contact the Australia Council on Ph: (02) 9950 9000
or Freecall: (1800) 226 912 or through the World
Wide Web site at <http://www.ozco.gov.au>

Disclaimer

The legal issues involved in disability discrimination law can be complex and will vary from situation to situation. The material in this booklet is intended as a general guide only and should not be relied on as a substitute for legal advice. While care has been taken in the preparation of this material, the writer and publisher do not accept responsibility for any errors or omissions or for the result of actions taken on the basis of this information.