



# Outcome evaluation of **icare lifetime care** Community Participation Grants

## Final report

Prepared for **icare lifetime care**

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Christiane Purcal, Gianfranco Giuntoli, Ayah Wehbe, Qian Fang, Rosemary Kayess, Karen Fisher, Kelley Johnson

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## Research Team

Rosemary Kayess (Lead Investigator)  
Dr Christiane Purcal (Project Manager)  
Dr Gianfranco Giuntoli  
Dr Ariella Meltzer  
Ayah Wehbe  
Sandra Gendera  
Dr Qian Fang  
Annie Perkins  
Patrick Moore  
Prof Karen R Fisher (Advisor)  
Prof Kelley Johnson (Advisor)

For further information:

Rosemary Kayess, +61 2 9385 7832, r.kayess@unsw.edu.au

## Social Policy Research Centre

UNSW Sydney NSW 2052 Australia  
T +61 2 9385 7800  
F +61 2 9385 7838  
E sprc@unsw.edu.au  
W www.sprc.unsw.edu.au

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# Glossary

ABI	Acquired Brain Injury
ATSI	Aboriginal and Torres Strait Islander
Auslan	Australian Sign Language
CALD	Culturally and Linguistically Diverse
CPG	Community Participation Grants
icare	Insurance & Care NSW
SPRC	Social Policy Research Centre
the Scheme	Lifetime Care and Support Scheme

## Executive summary

The NSW Government agency **icare lifetime care** administers the Lifetime Care and Support Scheme (the Scheme), which provides lifelong treatment, rehabilitation and attendant care for people severely injured in a motor vehicle accident in NSW, regardless of fault. As part of its role, **icare lifetime care** funded the Community Participation Grants (CPG), which supported projects offering innovative solutions to increase community involvement of Scheme participants and other people with disability.

**icare lifetime care** commissioned the Social Policy Research Centre (SPRC) at UNSW Sydney to evaluate the outcomes of the CPG. The evaluation ran from November 2016 until February 2018 and used mixed data collection methods, including a literature review, analysis of project reports, survey of funding recipients and case studies. This is the final evaluation report, which presents an analysis of the collected data according to the evaluation questions.

## Funded projects

The CPG encompassed two funding streams: sport and recreation, and arts and culture. About \$3.4 million was allocated to 116 projects, both via open grant rounds and to specific projects.

Seventy-six projects were funded in the arts and culture stream, providing opportunities for people with disability through:

- 36 visual arts projects across NSW, including craft and design
- 14 theatre projects, including circus and physical theatre
- 9 community arts activities involving artists with disability engaging with local communities
- 5 dance projects
- 5 music projects
- 4 projects in creative writing and literature
- 3 multi artform/other projects.

Forty projects were funded to build capacity across NSW to support participation in sport and active recreation through:

- 11 building and other facility improvements to increase accessibility, including major upgrades to Wheelchair Sports NSW's Kevin Betts Stadium
- 7 partnerships to increase inclusion of players with disability
- 5 projects focussing on exercise and therapy
- 5 projects to improve access to swimming activities
- 4 projects to make playgrounds more accessible to young people with disability
- 3 adaptive cycling projects
- 1 major project to expand wheelchair sports opportunities in regional NSW
- 3 projects relating to beach access and water sports
- 1 equestrian project.

## Overview of CPG outcomes

The outcome data presented in this report suggests that the CPG were successful in achieving their intended outcomes, both in the immediate projects and in creating lasting benefits for people with disability.

The majority of projects matched or exceeded their expectations of the number of people participating, which indicates strong interest among the target groups. Of the project reports available for analysis, 24 per cent involved more than 100 participants, 25 per cent involved 21-50 participants, and 20 per cent involved 11-20 participants.

The reports and surveys received from the projects stated that increased quality of life and improved skills, knowledge and confidence were prominent outcomes for people with disability. Sport projects reported positive health and wellbeing outcomes, with significant skill and knowledge transfer related to exercise, training, healthy eating and socialising, both within and outside the projects. Arts organisations reported developing connections with other professional artists, facilitators, mentors, schools and community organisations.

Increased organisational and community awareness of disability were also reported. The type and prevalence of organisational capacity building achieved by the CPG differed slightly between sport and arts projects. While many sport organisations benefited from CPG investment in physical infrastructure and equipment, arts projects generally focused on individual artists or small group activities. All Office of Sport reports analysed specified that the project had provided a legacy for future Scheme participants and other people with disability, usually through infrastructure improvements or staff training. Arts projects were less likely to note organisational improvements, possibly due to their generally small-scale character.

Larger projects were more likely than smaller ones to report that they had increased participation of people with disability in arts or sport activities. Accessibility measures seem to have facilitated positive participation outcomes, through both a reduction in physical access barriers and an increase in the use of assistive and innovative technologies. Many arts projects were initiated by people with disability, and arts projects were more likely to report continuing arts activities. Sports projects, which were more likely to involve facility modification or equipment purchase, potentially enabled long-lasting accessibility improvements.

## Facilitators of positive CPG outcomes

The facilitating factors that enabled positive outcomes in various outcome areas are:

### Community participation and quality of life outcomes

The data indicates that positive outcomes for people with disability were facilitated particularly where projects:

- funded accessibility measures, both physical (e.g. hoists, Auslan interpreting and transport) and social (e.g. mentoring)
- included people with disability in the design of the project
- provided people with a safe space to develop their skills
- included diverse groups of people in the project, e.g. people with and without disability and of different ages and skill levels, and local organisations
- provided a range of opportunities to participate
- practised skills over time, e.g. in a workshop series or through mentoring
- developed future opportunities for people with disability, e.g. evolving the project into an informal community group, involving professionals in the project, or providing physical equipment for ongoing use.

## Organisational knowledge and capacity outcomes

The grants appear to have created a lasting benefit in building organisational capacity to include people with disability by:

- removing physical access barriers
- training organisation staff and volunteers to better meet the needs of people with disability
- reducing language and socio-economic access barriers
- encouraging future activities involving people with disability
- developing partnerships with other professionals and organisations.

## Organisational and community awareness outcomes

Grant recipients mentioned the following successful strategies for raising their organisational awareness and raising awareness of disability in the wider community:

- accessibility modifications of public sport venues that were obvious to the wider public using the venue
- art performances, exhibitions and publications
- engaging businesses, schools and other community bodies in the project.

## Effectiveness of procurement approaches

**icare lifetime care** partnered with organisations with industry knowledge and established networks across NSW to assist with the allocation of CPG funds. This appears to have been a generally successful approach, as evidenced by the variety of projects regarding activity, size and location.

Most survey participants felt that the CPG were both fairly and strategically allocated, or responded 'neither disagree nor agree', and many acquittal reports contained appreciative comments about the opportunities that the grants provided. Some survey respondents and case study participants offered suggestions for how the grant program could be improved, including:

- linking grants to organisational disability inclusion action plans
- offering recurrent funding for projects that demonstrate success against specific key performance indicators

- extending the funding for longer than one year to help develop projects further
- better recognising intangible outcomes such as creating opportunities and developing people's skills
- prioritising smaller, less well-resourced communities.

Project reporting varied according to partner organisations. Arts and Wheelchair Sports NSW project reports tended to be more detailed with more qualitative information on each project. In contrast, the Office of Sports reporting was in the form of a tick box template, with limited scope for qualitative information. Twenty-five of the 37 Office of Sports projects provided reports within the timeframe for the evaluation, and almost all the other partners' projects did.

## Implications for future grant programs

The outcome data presented in this report suggests that the CPG were successful in achieving their intended outcomes, both in the immediate projects and in creating some lasting benefit for people with disability. The evaluation identified factors that facilitated project success, both at organisational and program levels, indicating how funds could be targeted effectively in future grant programs. These factors correspond closely to those identified in the literature review and include:

At an organisational level:

- funding accessibility measures, both physical (e.g. hoists, Auslan interpreting and transport) and social (e.g. mentoring)
- training organisation staff and volunteers to better meet the needs of people with disability in the future
- developing partnerships with other arts and sport professionals and organisations
- organising public performances, exhibitions and publications
- engaging businesses, schools and other community bodies in the project.

At a program level:

- including people with disability in the design of the project
- making grant application processes more accessible to people with different disabilities
- reducing language and socio-economic access barriers
- providing participants with a disability with a safe space to develop their skills
- including diverse groups of people in the project, e.g. people with and without disability, of different ages and skill levels, and local organisations
- providing a range of opportunities to participate
- practising skills over time, e.g. in a workshop series or through mentoring
- developing future opportunities for people with disability, e.g. continuing the project in an informal community group, involving professionals in the project or providing physical equipment for ongoing use.

**icare lifetime care** could communicate these lessons to other government agencies and advocate for funding of similar grant programs in the future. Including the success factors of the CPG in decisions about future grant applications would help direct scarce government funds effectively, targeting them towards innovative projects that help increase community inclusion of people with disability.

In addition, the CPG evaluation data suggests that modifying communication around grant processes might increase accessibility of project information, thus enhancing the inclusion outcomes of the projects. A key strategy could be to facilitate exchange of project design and experiences between funding recipients. This could increase awareness across the arts and sport sectors of people with disability, of successful strategies for inclusion and of lessons learned.

Such information exchange could use web-based, interactive formats and platforms to make it accessible across NSW and to people with various disabilities. The information exchange could encompass different project aspects and serve various purposes, such as:

- showcase activities during the life of the project, to provide ideas for other projects and groups
- publicise outcome stories, to show how success can be achieved
- gather administrative information, so grant agencies can monitor the projects
- collect evaluation data that is comprehensive and consistent across projects, to mitigate against varying data collection processes among grant allocation partners.

# 1 Introduction

The Lifetime Care and Support Scheme (the Scheme) provides lifelong treatment, rehabilitation and attendant care for people severely injured in a motor vehicle accident in NSW, regardless of who was at fault. Injuries can include spinal cord injury, moderate to severe brain injury, multiple amputations, severe burns or permanent blindness. Currently the Scheme has about 1,150 participants; this number is expected to grow to around 6,000 by 2060. Approximately 75 per cent of Scheme participants have a brain injury, and approximately 25 per cent have a spinal cord injury. More information about the Scheme can be found at <https://www.icare.nsw.gov.au/>.

The NSW Government agency **icare lifetime care** administers the Scheme. Its role is to arrange, regularly review and pay for services for Scheme participants; manage service providers to achieve quality services; and maintain financial viability through levy setting and fund management. **icare lifetime care** is one of the service lines of Insurance & Care NSW (icare), an organisation created to deliver the NSW insurance and care schemes.

As part of its role, **icare lifetime care** funded the Community Participation Grants (CPG). It is known that people with disability often find their participation in the community restricted because of lack of accommodation in relation to their impairments (Commonwealth of Australia, 2009, World Health Organisation, 2011) and because of negative community attitudes (Fisher & Purcal 2016). Based on this evidence, **icare lifetime care** intends to improve the capacity of the community to better support Scheme participants and other people with disability to achieve better social outcomes. One initiative designed to achieve this intention was the CPG, which funded projects offering innovative solutions to increase community involvement of people with disability. While the immediate target group for the CPG represented Scheme participants, this was a broad-based strategy where the benefits were expected to be realised more widely by people with disability.

The CPG encompassed two funding streams: sport and recreation, and arts and culture. About \$3.4 million was allocated to 116 projects, both via open grant rounds and to specific projects. Projects in the first open grant round finished in late 2016/early 2017, and those in the second round finished in July/August 2017. The specific projects finished at different times during this period. The grants were administered by four agencies: Arts NSW, Accessible Arts, NSW Office of Sport and Wheelchair Sports NSW. The first three agencies ran grant programs, while Wheelchair Sports NSW received grants directly from **icare lifetime care**, as did Accessible Arts (Table 1).

**Table 1. CPG partner agencies and number of implemented projects**

Partner agency	Grant type	No. of projects
Arts NSW	Open grant round	15
Accessible Arts	Small Grant Program	
	Quick response grants (<\$5K)*	28
	Small grants (\$5-20K)	21
	Own Voice (Artist Run Initiatives)	10

	Specific major projects	2
NSW Office of Sport	Open grant round	37
Wheelchair Sports NSW	Specific major projects	3
Total		116

Source: **icare lifetime care** program data. \*One of the grant recipients was unable to acquit their grant due to ill health and returned the funds to Accessible Arts. This recipient is not included in the number of projects.

The CPG funded projects that aimed to achieve one or more of the following goals:

- provide opportunities for people with disability to develop skills and knowledge
- reduce physical access barriers and increase the use of assistive technology
- grow community and cultural awareness and reduce attitudinal barriers to disability access
- increase equitable access to and encourage participation in arts, cultural, sport and recreational activities
- provide culturally appropriate opportunities for Aboriginal and Torres Strait Islander (ATSI) and culturally and linguistically diverse (CALD) people with disability to participate in arts, cultural pursuits, sporting and recreational activities
- develop partnerships to enhance participation of people with disability in arts, cultural pursuits, sporting and recreational activities.

The delivery of the CPG was designed to:

- improve social outcomes for people with disability through their involvement in arts, cultural, sporting and recreational activities in the community
- increase the diversity of government and not-for-profit partnerships and improve cross-sectoral collaboration
- enhance public awareness of the role of **icare lifetime care**.

The size and content of funded projects varied widely in line with the intentions of the CPG. A list and brief description of each project is provided in Appendix D CPG funded projects.

**icare lifetime care** commissioned the Social Policy Research Centre (SPRC) at UNSW Sydney to evaluate the outcomes of the CPG. The evaluation ran from November 2016 until February 2018 and it used mixed data collection methods, both quantitative and qualitative. The methods comprised a literature review, analysis of project reports, survey of funding recipients and case studies. Details about the methodology are included in Appendix A Methodology and the evaluation plan (Purcal et al. 2017).

This is the final evaluation report. The following sections present the case studies and then summarise the evaluation findings as they relate to the evaluation questions and the intended grant outcomes as outlined in the program logic (Appendix B CPG program logic).

## 2 Case study vignettes

As part of the data collection, case studies were conducted with a sample of six CPG-funded organisations. The case studies involved interviews with project managers, project participants and some supporters (Appendix A Methodology), and they were intended to provide illustrative examples of successful CPG-funded initiatives. This section presents one-page summaries, or vignettes, about the case studies to give tangible ideas of how the grants were used and to provide context for the following sections about how outcomes were achieved.

### Case Study 1 – Immersive performance

Case Study 1 was a year-long project offering 30 hours of workshops, led by professional artists, in visual art, drama and dance; and ending with an immersive public performance. The performance was co-written by a playwright with a disability who led and guided the audience, wearing headphones, through the streets of a Sydney neighbourhood where along the way they observed public performances by other artists with a disability and visited local businesses and community centres.



The local Neighbourhood Centre and local businesses and organisations such as a local fruit shop participated in the public performance by displaying short videos in their windows, putting artwork, such as ceramic butterflies, on their walls and hosting art installations on their premises. A participant with disability said,



‘I like the way literally we took theatre to the street... [and] made art installations, so there were a couple of murals up in the local community...so even after the show, you could walk past that, and if you’re walking with a friend, and say, “Hey, this is something that we’ve done”’.

After the performance, the audience was asked to write their reflections on cut-outs of footprints and put them on a public wall. Some reflections included quotes from the audience like ‘I will ask more questions!’ and ‘Be kind and caring’.



Professional development opportunities that emerged because of the project were important outcomes for those who participated. For example, the playwright shared in a follow-up interview:

‘I work with another integrative theatre company... which will have a show at the Opera House later this year. I’m also performing with the Australian Chamber Orchestra... I was given quite a lot of opportunities off the back of doing that



project... I'm consistently working as an artist, and I look forward to seeing what's going to happen in the future'.

Photo sources: GezXavierMansfieldPhotography2016@ <https://www.facebook.com/reddoorartsmc/posts/1078964865502882>  
Video available at: <https://vimeo.com/164935307>

## Case study 2 – Dance

In its third year running, Case Study 2 was a multi-art form project that held nine workshops and ended with a public performance. The workshops were facilitated by professional dance choreographers, and participants included people with different dance abilities and people with and without disability. A participant reflected:

'I met the choreographers who I perform with now. And the other dancers, so I now work with them too... I have only participated in integrated dance spaces because I am a person with a disability, but this was great because there was such a good mix of professionals, with disability and able-bodied dancers'.

This participant added that the best part of the workshops was the location, saying 'we were there in the rainforest for a week' and 'I would go home each night... and just buzz with everything from the day'.

The project attracted worldwide attention, and the Creative Director shared:

'When we first set it up back in 2013, the buzz on the street in the dance world was "There's this new thing happening up in this tiny little village..." and then now that we've had people coming from New Zealand and parts of Europe, they're going back saying "Wow, there's this thing that happens in Australia, which is so unique"'.  


The 2016 project was situated in a small village in Northern NSW, and almost 150 people attended the final performance. Community engagement and inclusion of people from different backgrounds and artistic abilities were key successes of this project. A dance facilitator shared:

'There is quite a great sense of community in that area, and I think a lot of people know some of the people with disabilities. So, I think there's a great understanding already of the need for community awareness and community events, to include everyone and make it an inclusive environment'.

Photos Sources: Tim Standing / Daylight Breaks @ <https://philipchannells.com/the-corner/>  
Video available at: <https://vimeo.com/105991473>

## Case Study 3 – Photography

This project explored themes and perspectives of photography through Auslan (Australian Sign Language). The project group was established in 2014 as the first of its kind in Australia. It has been working collaboratively with organisations to achieve access and equity for deaf and hard of hearing photographers and to support members of the deaf community.



The grant enabled the group to participate in regular meetings, skills and professional development workshops, and to visit art galleries to develop as photographic artists. A participant shared:

‘Photography, it’s been a long passion of mine. It’s been really hard to get into courses to do photography, but this project has just given me that opportunity without experience from [other] courses to take things further’.



Workshops involved hiring professional artists to help strengthen skills and knowledge; however, some of the participants preferred to learn from other deaf photographers and artists. A participant explained:

‘the workshop is basically like all individuals helping each other. It’s not like the teacher teaching students, just someone knows something they tell you’.



The group also worked towards holding their own exhibition at a gallery in inner Sydney, with the opening attended by the Disability Discrimination Commissioner.

They also developed connections and future opportunities with a major public art gallery, a neighbourhood art centre, the NSW Deaf Society and a TAFE campus, where the Head Teacher and the case study founder have been developing a new course for deaf photographers. The founder of the group said:

‘there were two main objectives: to improve skill development through having artists present to the group and the exhibition [and] networking as well, ... and we achieved them all, so it was great’.



Photos Sources: <https://www.sydneydeafhohphotographers.com/past-exhibitions/> and <https://spaces.hightail.com/space/ZIC8aorHil> Video: <https://youtu.be/KI7i4cvJiIU>

## Case Study 4 – Cycling hub

This project was run by an organisation that offers a range of recreational sport and leisure activities for people with disability. The organisation used the grants to establish a new cycling hub by purchasing adaptive bicycles and other equipment, and to reduce assessment and participation fees for participants in the new and a previously established cycling hub. The aim was to improve access for people with disability to recreational and non-competitive cycling and socialising.



The grants increased participant numbers across both hubs by 50 per cent. The program manager found that for many cyclists the main gains were improved physical health, emotional wellbeing and greater strength:

‘A lot of our clients are reaching new goals, reaching new levels of skills and functioning [...] they didn’t think were achievable. They might have been told it wasn’t achievable. We are able to set them up riding independently, or close to independently, which is something they thought they may be never doing again’.



In addition, many people made new friends and found peers with similar interests through the cycling hubs, which made them feel more included in their communities. The program manager said:

‘We’ve created this social network where individuals can come and feel empowered and they’ve made new friends and new relationships with others with disabilities’.

The new cycling hub became a permanent offering once it had been set up with the grant. Due to this success, the organisation was planning to partner with other providers to expand the concept to other locations.



Photo source: <http://www.royalrehab.com.au/return2sport/#cycling>

## Case study 5 – Shooting club

The grant helped a shooting club install a stair lift for shooters with limited mobility to access an indoor air rifle range upstairs. This installation successfully reduced a physical access barrier to sport for shooters with limited mobility. A shooter who uses a wheelchair explicitly mentioned the direct impact of the stair lift on her training experience in the club:

‘That’s where the funding to try and get the stair climber means a lot to me, because if they were not able to do that, I would not have been able to continue with that particular discipline, which is the thing that I enjoy’.

Improved skills and knowledge of the sport due to the stair lift were evident, as the shooter stated:

‘I am able to train more often and I get better at the sport...I get to spend time with other people that are doing the same things and talk about how to make changes and what they are doing’.

In addition, the shooter mentioned a sense of increased inclusion and confidence due to the installed stair lift:

‘I am very much an equal member of the club. I am treated as one of the shooters...It’s very nice to have the opportunity to compete and spend time with other people and be regarded as just another shooter, not someone who needs special things’.

The shooter considered the stair lift a form of public education for people without disability. In addition, this project had supported the club’s initiative to attract and assist people with disability. According to the vice president, the club had launched various publicity activities to attract more shooters with disability. He mentioned that already several wheelchair shooters had visited.

Photo source: [http://nsbarc.org.au/?page\\_id=546](http://nsbarc.org.au/?page_id=546)



## Case Study 6 – Stadium upgrades

Over two years, the project conducted upgrades to enhance the accessibility and amenity of a sport stadium used by athletes with and without disability in outer Sydney. Upgrades included installation of fans and electric heaters, an automatic sliding door at stadium entry, a BBQ to enhance the outdoor social space, and levelling the concrete access way to the stadium.



The upgrades reduced physical access barriers for athletes with disability. One athlete commented that:

‘having that extra heat actually makes it easier for us to play on the court. So that’s definitely a benefit ...’.

Both athletes and their supporters stated in interviews that the automatic sliding door led to ‘a lot easier’ access and was ‘very good’.



As the upgrades increased the accessibility of the stadium, they indirectly enhanced the well-being of athletes with disability, as articulated by one athlete:

‘The whole sporting community is like a family of just little families all joined together as one massive family’.

After the upgrades, the stadium reported a 20 per cent increase in new users, including two new groups of athletes with disability. The increase in usage helped increase the awareness of disability across the community, as one supporter articulated:

‘[The toilets] are fully set up for disabled people, obviously, and ... the sliding door. I suppose it gives those people a sense of, you know, it is set up for disabled people’.

Athletes and supporters suggested that future upgrades include air conditioning on the court. One athlete said:

‘If there was more air conditioning or more cooling systems, we could play sport more in the summer ... Because a lot of wheelchair athletes they can’t really control their body temperature very well’.



The project manager said the stadium was too old for advanced air-conditioning on the court, but management would turn the fans on regularly rather than wait for athletes’ requests.

Photos by evaluation staff

### 3 Community participation and quality of life outcomes

This section summarises intended grant outcomes relating to increased community participation and quality of life for people with disability (evaluation question 1). These outcomes include participation in arts and sport activities, community inclusion, awareness of arts and sport opportunities, continuing project activities and quality of life improvements. Data sources of the findings are project reports, surveys and case studies.

#### Participation in arts and sport activities

Across data sources and funding streams, most projects reported that the grants had increased participation of people with disability in arts or sport. Many sport grants enabled physical access to new activities and locations, for example horse or bike riding, or beaches and pools. This allowed people with disability to pursue interests that were not accessible to them before. One project manager wrote in the acquittal form:

‘The project is a physical investment which dramatically improves the level of outdoor recreational facilities accessible to those young community members with a disability and/or mobility issues’.

Some sport grants helped lift membership of established organisations. For example, one state-wide group said its regional participant numbers had increased from 45 to 59 per cent of total membership. Managers who participated in the survey generally reported high satisfaction with the extent to which their project had improved people with disability’s access to activities (Appendix F Funding recipient survey findings).

Many art grants enabled people to participate in a range of new activities and opportunities. This often included different types of activities, for example workshops, rehearsals, public performances and exhibitions; and participation in various roles, such as an artist participant, event designer, audience member, presenter or facilitator.

Both **Case Studies 1 – Immersive performance** and **2 – Dance** involved various activities and roles. A participant said ‘the workshops were awesome. There were five choreographers, which was the best because we learned lots of different styles, and at the end we put on a show’. A manager said ‘being a year-long project was excellent, because it meant they could really delve into different performance techniques and ... work with professional artists as well ... so they got really pushed in their skills. They offer so many different things, and there was acting, dancing, visual art films, there were most of the art forms that people could participate in’.

Arts projects worked particularly well where accessible venues were available, for example for workshops and performances, and where the grant could help facilitate transport for participants. These factors were sometimes challenging, more often so in regional than in metropolitan areas.

In the survey, many Accessible Arts projects indicated they had mostly or all new participants, while Arts NSW and Sport projects had mostly or all existing participants. Larger projects in the survey – those with more than 30 participants – were more likely than smaller ones to report increased participation of people with disability in arts or sports activities due to the grants (Appendix F Funding recipient survey findings).

The majority of projects matched or exceeded their expectations of the number of people participating, which indicates strong interest among the target groups. In response to this interest, some projects were able to expand their activities, such as arts projects offering larger or additional workshops, and others had waiting lists.

Positive participation outcomes seem to have been facilitated by accessibility measures. These included:

- physical facility modifications, e.g. access ramps and lifts
- the use of assistive technology, e.g. audio and Auslan
- descriptions of photos and performances
- providing equipment, e.g. adaptive bicycles and shuttle buses
- mentoring support, e.g. for theatre script writing.

## Community inclusion

Accessibility measures combined with the participation of people without disability in some projects appear to have improved community inclusion of people with disability beyond the immediate project. Overall, most survey respondents reported an increase in the number of social networks in which people with disability engaged as a result of taking part in their projects (Appendix F Funding recipient survey findings). In many arts project reports, participants described increased community connections, for example through sharing experiences with other artists, both with and without disability, and engaging in social activities. Two arts case study projects brought diverse groups of people together, with different ages, levels of skills, artistic talents, with and without disability, as well as local businesses and organisations. Participants felt that this diversity was an important facilitator of community connections and inclusion.

Facility modifications in sport projects allowed people with and without disability to take part in activities together, or side by side. Many projects provided disability access to existing facilities, such as pools and playgrounds (Appendix D CPG funded projects).

**Case Study 5 – Shooting club** emphasised in its acquittal report that the new internal lift had removed segregation between club members with and without disability as it enabled all to reach the training facilities on the upper floor. A shooter with disability said the lift 'means a lot to me'. Shooting 'is a big part of [my husband's and my] lives. We enjoy it, we enjoy the sport, we enjoy the company of the people within the club and within the sport generally ... I have developed a reputation, I suppose, of being someone who is keen and is happy to be seen as an equal'.

Unlike these broader community inclusion goals, some projects were purposely aimed at people with disability, offering them a safe, accessible space to pursue their interests and build skills and knowledge.

The manager of **Case Study 3 – Photography**, who has hearing loss like the participants, explained that ‘compared to a hearing photography group and they're all talking, we as deaf people don't know what they're talking about and a person might be very excited, showing their camera and talking about things and talking about the settings and so on. But it's not accessible for us...’.

Such projects often helped participants connect with other people with disability. Many commented that they enjoyed making new friends within the disability community, increasing their wellbeing and confidence.

## Awareness of arts and sport opportunities

Most survey respondents across the grant programs agreed or strongly agreed that their project had increased awareness of arts and sport opportunities among people with disability (Appendix F Funding recipient survey findings). Few acquittal reports mentioned this outcome. This may be because awareness was less often a goal or less often achieved, or it was harder to report on, or it was implied in other outcomes (e.g. greater participation in activities implies greater awareness of activities, or greater community inclusion implies more awareness among people with disability).

Some participants in **Case Study 6 – Stadium upgrades** felt that disability access improvements to their stadium, such as ramps, automatic doors and accessible toilets, could potentially help raise disability awareness within the wider community who frequently used the stadium. The participants suggested that stadium management take advantage of this opportunity by actively publicising the upgrades and the disability sport activities that they support.

A few projects had included awareness raising in their aims and activities, for example through holding expos, providing information about local opportunities or learning new ways of funding art supplies and resources. One artist with a disability found new art classes that she would otherwise not have known about.

## Continuing activities

In the arts reports, several participants indicated a likelihood of continuing arts activities in the future, either in the grant-funded program or other activities. Facilitators of future involvement included:

- planning future work with people in the project
- evolving the project group into an informal community group
- purchasing equipment that participants had learnt about during the project
- extending the project with other funds
- using resources developed by the project into the future (e.g. an online platform).

For example, 10 out of 15 participants in a photography project purchased adaptive cameras to continue photography. Sometimes the project inspired disability service provider organisations to seek further, and more diverse, art opportunities for their clients. In a few projects, the involvement of professional artists and facilitators opened up future opportunities.

One participant in **Case Study 2 – Dance** said ‘I worked with two of the choreographers after [the project]. They phoned me up the next year and asked if I could do a show with them, and I will be doing another tour next year’.

The short sport report templates did not seek comment on continuing and future activities. However, the numerous projects that involved facility modifications or equipment purchases would implicitly benefit people with disability into the future as people would have the opportunity to continue using the modified facilities (e.g. accessible pools) or specialised equipment. A few activity-based projects mentioned ongoing events. For example, one organisation stated that 80 per cent of participants had continued with the weekly group training sessions since the completion of the project (see also section 4).

## Quality of life improvements

Increased quality of life was a prominent grant outcome reported in the acquittals and the survey. It showed in reported improvements in health and wellbeing; in skills, knowledge and confidence; and in some cases in feelings of empowerment by people with disability.

Positive **health and wellbeing** outcomes were reported particularly by the sport projects. In the survey, the majority of sport project managers ‘strongly agreed’ that wellbeing had increased among project participants with disability (Appendix F Funding recipient survey findings). The sport reports indicated wellbeing benefits in relation to physical attributes and abilities; for example, one person reported they lost six kilograms of weight while participating in the project and experienced better health, and all participants in the project increased walking or jogging speed.

In **Case Study 6 – Stadium upgrades**, an athlete with a disability who used an accessible stadium said of his sporting activities: ‘it’s given me a sense of fulfilment ... it has helped with trying to improve myself as a person as well’. Another athlete used the word ‘normality’ to describe his feelings when he participated in sport.

Both Case Studies 5 and 6 made improvements to training facilities, which the athletes with disabilities appreciated and which increased their comfort and wellbeing. It appears the design of both projects originated with the organisations’ management without the athletes’ involvement. Participants in Case Study 6 indicated they would have preferred that the funds had been spent on different modifications, which would have increased their training comfort even more – for example air conditioning in the main court and larger change rooms –, while the athlete in Case Study 5 was pleased with the project focus.

These different outcomes seem to be due to different awareness levels among organisational managers of the support needs of people with disability. The findings indicate that health and wellbeing outcomes could be optimised if project participants with disability were, as a rule, involved in project design and funding applications from the outset. Among the art projects, many were initiated by people with disability – particularly individual artist or artist run initiatives – or involved people with disability in their design, for example Case Study 1.

Arts reports indicated improved wellbeing with regard to participants’ feelings of success and pride in their work. Data on wellbeing was often intertwined with other outcomes such as increased confidence or community connections. One project participant reported:

'I suffered a spinal cord injury back in April of 2013... After suffering this type of injury your world is tipped upside down and your hopes and dreams seem lost forever. Projects like [project title] workshop are an extremely important part both of the recovery process and the wellbeing of everyone involved. They bring back hope, social connection and an overall feeling of worth. To me, my picture represents a deflated body being lifted from despair to a new life of hope and opportunity'.

Improved **skills, knowledge and confidence** were described in most project reports and survey responses (Appendix F Funding recipient survey findings). A significant reported outcome from the sport projects was skill and knowledge transfer in relation to exercise, training, healthy eating and socialising, all of which could be applied both within and outside the projects. The manager of such a project said:

'This funding enabled us to get access to participants who may not have thought about the importance of fitness prior to this project starting. We saw an improvement in their understanding and attitudes towards exercise and how this can improve their day-to-day living and overall wellbeing'.

In most arts projects, people reported developing skills, knowledge and confidence. This happened through:

- being challenged to try new art approaches, take up new roles, plan events and develop facilitation skills
- collaboration and mutual learning with other artists and their local community
- being acknowledged for their art practice.

One person said of their involvement:

'[It] was the first time I felt so highly valued for my skills and experience as part of a creative team, which allowed me to take greater risks as a writer and performer'.

Generally, creative workshops and mentoring from professional artists were key activities where people increased their skills, knowledge and confidence. One person said:

'During the workshop, I have found myself gaining more knowledge about Photoshop and how images are manipulated, what assistive technologies are available, become more comfortable in front of a camera, and most precious to me, gained some pretty awesome and amazing friends'.

There were fewer reports of outcomes of **empowerment**. This may be because it might be implied in other outcomes, for example increased confidence may imply some empowerment; or because the report templates did not specifically ask about this outcome. In the arts reports, some participants mentioned feeling able to empower others through their artwork and feeling liberated by having appropriate, accessible equipment to facilitate their art practice. They mentioned the importance of self-expression through arts and of having a stronger sense of agency and capacity to advocate through their art. For example, a project leader said:

'I am a practising artist and work with Acquired Brain Injury survivors and facilitators to create art works. After personally surviving serious brain injury, I have committed myself to supporting other ABI [Acquired Brain Injury] survivors with their recovery through artmaking'.

The surveys from Accessible Arts reported higher empowerment scores than those from the other funding streams (Appendix F Funding recipient survey findings).

## Summary

In summary, the data indicates that positive outcomes for people with disability were facilitated particularly where projects:

- funded accessibility measures, both physical (e.g. hoists, Auslan interpreting and transport) and social (e.g. mentoring)
- included people with disability in the design of the project
- provided people with a safe space to develop their skills
- included diverse groups of people in the project, e.g. people with and without disability and of different ages and skill levels, and local organisations
- provided a range of opportunities to participate
- practised skills over time, e.g. in a workshop series or through mentoring
- developed future opportunities for people with disability, e.g. evolving the project into an informal community group, involving professionals in the project, or providing physical equipment for ongoing use.

## 4 Organisational knowledge and capacity outcomes

Organisational improvement outcomes intended from the grants included increased knowledge, capability, capacity and motivation to support the participation of people with disability in activities (evaluation question 2). Both the survey responses (Appendix F Funding recipient survey findings) and project reports analysed indicate that these outcomes were more prominent in the sport projects than the arts projects.

### Sport projects

Many sport projects involved facility modification or equipment purchase. Therefore, a large majority of sport reports indicated that the grants had enabled a reduction in physical access barriers and an increase in the use of assistive and innovative technologies. Examples were pool hoists, access ramps and adaptive bicycles. These modifications directly increased the capacity and capability of organisations to support people with disability to take part in sport activities. One project stated in its acquittal report:

‘The most beneficial aspect was that now all our swim centre facilities have disabled access into the pools’.

As physical equipment and modifications remained after the funding finished, the grants may have created a lasting benefit for Scheme participants and other people with disability. This is reflected in the project managers’ assessments: all 25 Office of Sport projects whose acquittal forms were analysed specified that the grant had provided a legacy for future Scheme participants and other people with disability.

The **Case Study 4 – Cycling hub** manager commented: ‘The funding allowed us to purchase a range of adaptive cycles and other equipment, allowing the program to continue beyond this funding. We have been able to provide access to cycling to a population of people who otherwise would not be supported’.

A lasting positive impact of sport grants is supported by the answers to the sustainability question in the acquittal forms: 21 out of 25 Office of Sport projects indicated the funded program would continue as part of the organisation’s activities.

In addition, 20 of the 25 Office of Sport reports analysed indicated that their grant had built capacity, knowledge and skill bases of the organisation’s staff and/or volunteers (4 answered ‘neutral’ and 1 ‘not applicable’). Staff and/or volunteers had received accredited training and increased their knowledge to improve inclusion and participation of people with disability. One example was a project that created a network of regional coaches, officials and volunteers and provided training and upskilling as required.

The survey answers of the sport projects leaned, overall, more towards the positive end for organisational capacity building than did those of both arts funding streams (Appendix F Funding recipient survey findings).

## Arts projects

Of all intended grant outcomes, the arts project reports were least likely to note organisational improvements. This may be due to the character of the projects, which were often individual endeavours or small group activities. Some described building knowledge, capability and capacity to support people with disability. Evidence included:

- establishing new partnerships and relationships
- securing further funding
- developing a manual to guide other organisations in improving accessibility
- streamlining their person-centred planning and arts budgeting processes.

Organisational outcomes were facilitated by accessibility measures and equipment, which increased disability knowledge and capacity of staff and reduced access barriers for participants.

**Case Study 3 – Photography** used Auslan interpreters as well as adaptations for a participant with vision impairment in the galleries where they exhibited, thus increasing disability knowledge of staff as well as organisational capacity to include people with disability in future performances and as audience members.

Arts organisations also reported developing connections with other professional artists, facilitators, mentors, schools and community organisations to assist with the project. The grants prompted some to acknowledge new key areas that their organisation could explore, such as accessible equipment, mentoring, community connections and collaboration with artists and curators with disability. Some funding recipients felt encouraged to seek other grants, and a few art venues expressed interest in hosting exhibitions by artists with disability in the future. One project reported:

[The individual artist's] contribution was such a success that [funded organisation] has been invited to be part of the second set of art exhibitions in the new Regional Gallery venue – a true indication of the acceptance and contribution to the arts of people with disability in the [area].

All arts case study projects reported that the funded organisations or project partners were able to offer project participants subsequent activities and that the project had helped develop new organisational capacity, opportunities and networks.

The intended outcome of increased motivation to support the participation of people with disability was not discussed in the project reports, and data overlaps with other outcomes. For example, motivation could be facilitated through establishing an inclusive environment and attracting a diverse group of participants to the project. In the survey (Appendix F Funding recipient survey findings), the question on whether the grants had increased organisational motivation to support people with disability to participate in activities attracted positive responses similar to the questions regarding increases in organisational knowledge and capacity building.

## Summary

According to the data collected for this evaluation, the grants appear to have created a lasting benefit in building organisational capacity to include people with disability by:

- removing physical access barriers
- training organisation staff and volunteers to better meet the needs of people with disability
- reducing language and socio-economic access barriers
- encouraging future activities involving people with disability
- developing partnerships with other professionals and organisations.

The type of organisational capacity building achieved by the CPG differed slightly between sport and arts projects: while many sport organisations benefited from CPG investment in physical infrastructure and equipment, arts projects generally focused on individual artists or small group activities. Most projects across both funding streams reported they were able to offer project participants subsequent activities, be it through improved infrastructure (mainly in sport) or new opportunities or larger networks (mainly in arts).

## 5 Organisational and community awareness outcomes

Organisational and community outcomes intended from the grants included increased awareness of how to better support people with disability (evaluation question 3).

### Arts and sport projects

Survey responses were largely positive about organisational and community awareness outcomes. Most respondents across the funding streams said that compared to before receiving the grants, there were improvements in their organisation's awareness of how people with disability may be better supported (Appendix F Funding recipient survey findings).

In some sport reports, organisations stated that the grants had enabled staff and/or volunteers to build awareness to meet the needs of people with disability, for example through training. For example, one grant had enabled the training and accreditation of three new volunteer horse riding coaches.

Arts reports did not mention organisational awareness raising, possibly because they considered it part of organisational knowledge and capacity building discussed in 0, rather than a separate outcome.

Instead, many reports across both types of activities did note that one of their project aims was raising awareness in the community of the needs and contributions of people with disability. This aim was listed as a priority outcome in the funding guidelines for the Accessible Arts Small Grant program. Arts projects accomplished it firstly through passive awareness raising, where members of the public viewed a live exhibition or performance, or an online video produced by artists with disability. This type of awareness raising appeared often successful, as most projects reported increases in community awareness, media coverage and community participation. For instance, one project generated 610,241 hits (the target had been 1,025) from their mainstream newspaper article, online video and Facebook page. Another project report noted that they had a waiting list of people hoping to attend their show after all tickets had sold out, and a third stated that people from several countries had viewed their online videos.

Secondly, the organisations used active awareness raising, where members of the public participated in activities designed to increase their understanding of disability and of artwork created by people with disability. Some projects organised immersive installations or performances, to 'create an environment in which both the artists and audience could participate and lose themselves'. One project educated school students about integrated dance:

'Our 2015 education workshop saw attendance from schools located in [7 diverse socio-economic areas]. At the beginning of the day when the students were asked if they 1. knew what integrated dance was – all responses were 'no'; and 2. they were asked if they had ever danced with anyone with a disability – all responses were 'no'. The day was artist-disability-led, so by the end of the day we had directly impacted 40 students and 10 teachers from across NSW'.

**Case Study 1 – Immersive performance** described adding an interactive element, where the audience could write their reflections about the performance on notes, post them on a public wall and discuss with other audience members and the artists. One of the project participants said: 'People had obviously been impacted by what they'd watched, and they were talking about ways they felt they could affect further change in the future or be more inclusive'.

Among the 25 Office of Sport acquittals analysed, 24 reported that their projects had achieved growth of community and cultural awareness and reduction in attitudinal barriers to disability access; one answered 'neutral'. For example, a project that improved accessibility of a fitness centre, including for a basketball wheelchair team, reported, 'we have had positive feedback from members of the community and positive local media [reports] surrounding this'.

The manager of **Case Study 4 – Cycling hub** described how the project had raised community awareness: 'Participants generally ride around and get supported by staff, volunteers and sometimes university students. ... Within the community we often have a lot of volunteers ... With that, we promote the hub throughout the community. So, often, if there's community expos or community shows on, we'll go, and we'll say what we do, and we encourage others to come along'.

Both arts and sport projects provided examples of successful collaboration with local businesses, community organisations and public institutions such as art galleries and schools, which helped raise wider awareness of people with disability.

In one example from **Case Study 3 – Photography**, which involved a public gallery exhibition, the manager recalled how a 'person from the public came in, and they were having a look at the photographs on the wall... And they were looking around and then they went, oh, people are signing, oh, something's going on, and they were like, oh, I didn't know deaf people could do that... And then the interpreter told me that [the exhibition] really impacted on [the person from the public], they were so impressed with the skill and talent'.

## Summary

In summary, grant recipients generally felt that their organisational awareness had improved through the grants in line with the other positive organisational outcomes discussed above. In addition, acquittal reports also described raising awareness of disability in the wider community. Successful strategies were:

- accessibility modifications of public sport venues that were obvious to the wider public using the venue
- art performances, exhibitions and publications
- engaging businesses, schools and other community bodies in the project.

## 6 Challenges

Projects reported generally positive grant outcomes, as outlined in the previous sections. Some managers also mentioned challenges in implementing their funded projects, but they often dealt with any issues successfully, as evidenced by the positive outcomes overall. Challenges mentioned in project acquittals and case studies are summarised here for comprehensiveness, together with solutions used or suggested in the data. Challenges are presented separately and not included in the previous sections as they often relate to more than one of the three outcome areas. Each of the challenges below was mentioned by only one or a few projects. Challenges were reported regarding the following themes:

### 1. Accessibility

- Ensuring accessibility for people with disability to participate could be costly, complex and challenging. Organisers needed to be flexible and aware that people with different disabilities require different accessible measures, such as Auslan interpreters or assistance with transport and accommodation.

### 2. Ways of including people with and without disability

- An arts project planned that future workshops would pair up equal numbers of people with and without disability to allow more insight into each other's work.

### 3. Language and socio-economic barriers

- In some regions, English as a second language and socio-economic disadvantage required innovative ways of engagement. Non-text-based works helped to reduce these barriers so artists with disability could effectively express themselves.

### 4. Staff capacity

- Some projects struggled with a shortage of paid staff or volunteers. Some managers took on extra duties, and staff worked overtime.

### 5. Resources and budget

- Managing limited budgets could be challenging. A few projects ran out of money early or did not have enough for marketing, paying assistants and running weekly projects. They then cut back on intended expenses and activities.

### 6. Construction and equipment

- A few sport projects reported limited availability of tradespeople and difficulty with finding appropriate pieces of equipment to purchase and with the actual installation or building modifications. Transporting the equipment, for example adaptive bicycles, could be heavy and costly.

### 7. Sustainability

- Some projects mentioned the importance of ongoing funding, fundraising, establishing strong partnerships and holding public events in order to maintain future development of arts and sport opportunities, of raising awareness and engaging the community.

## 7 Effectiveness of procurement approaches

**icare lifetime care** partnered with organisations with industry knowledge and established networks across NSW to assist with the allocation of CPG funds. This appears to have been a generally successful approach, as evidenced by the variety of projects regarding activity, size and location.

Regarding the grant allocation process, most survey respondents from Accessible Arts projects felt that the CPG were both fairly and strategically allocated, while the majority of survey respondents from Arts NSW projects and NSW Office of Sport projects expressed neutrality or uncertainty ('neither disagree nor agree') on these matters (Appendix F Funding recipient survey findings). Many acquittal reports contained appreciative comments about the opportunities that the grants provided.

Opinions about the accessibility of the application forms varied. One arts project manager wrote: 'Liked the Smartygrants portal and it made it easy to manage this application across distance and multiple artists/project team members. Template made sense and was not too onerous'. In contrast, another arts project manager expressed concern 'that the application is difficult for artists with disabilities to use'.

Reports on the arts and Wheelchair Sports NSW projects tended to be more detailed with more qualitative information on each project. In contrast, the Office of Sports reporting was in the form of a tick box template, with limited scope for qualitative information. Only 25 of the 37 Office of Sports projects had provided reports within the timeframe for the evaluation.

Some survey respondents and case study participants offered suggestions for how the grant program could be improved, including:

- linking grants to organisational disability inclusion action plans
- offering recurrent funding for projects that demonstrate success against specific key performance indicators
- extending the funding for longer than one year to help develop projects further
- better recognising intangible outcomes such as creating opportunities and developing people's skills.
- prioritising smaller, less well-resourced communities.

## 8 Implications for future grant programs

This section considers the policy implications of experiences with the CPG for future grant programs (evaluation question 4). It includes lessons from successful projects for targeting future funds, and lessons for allocating and administering the grants.

The outcome data presented in this report suggests that the CPG were successful in achieving their intended outcomes, both in the immediate projects and in creating some lasting benefit for people with disability. The evaluation identified factors that facilitated project success, both at organisational and program levels, indicating how funds could be targeted effectively in future grant programs. These factors correspond closely to those identified in the literature review (Appendix C Literature review). They include:

At an organisational level:

- funding accessibility measures, both physical (e.g. hoists, transport and Auslan interpreting) and social (e.g. mentoring)
- training organisation staff and volunteers to better meet the needs of people with disability in the future
- developing partnerships with other arts and sport professionals and organisations
- organising public performances, exhibitions and publications
- engaging businesses, schools and other community bodies in the project.

At a program level:

- including people with disability in the design of the project
- making grant application processes more accessible to people with different disabilities
- reducing language and socio-economic access barriers
- providing participants with a disability with a safe space to develop their skills
- including diverse groups of people in the project, e.g. people with and without disability, of different ages and skill levels, and local organisations
- providing a range of opportunities to participate
- practising skills over time, e.g. in a workshop series or through mentoring
- developing future opportunities for people with disability, e.g. continuing the project in an informal community group, involving professionals in the project or providing physical equipment for ongoing use.

**icare lifetime care** could communicate these lessons to other government agencies and advocate for funding of similar grant programs in the future. Including the success factors of the CPG in decisions about future grant applications would help direct scarce government funds effectively, targeting them towards innovative projects that help increase community inclusion of people with disability.

In addition, the CPG evaluation data suggests that modifying communication around grant processes might increase accessibility of project information, thus enhancing the inclusion outcomes of the projects. A key strategy could be to facilitate exchange of project design and experiences between funding recipients. This could increase awareness across the arts and sport sectors of people with disability, of successful strategies for inclusion and of lessons learned.

Such information exchange could use web-based, interactive formats and platforms to make it accessible across NSW and to people with various disabilities. The information exchange could encompass different project aspects and serve various purposes, such as:

- showcase activities during the life of the project, to provide ideas for other projects and groups
- publicise outcome stories, to show how success can be achieved
- gather administrative information, so grant agencies can monitor the projects
- collect evaluation data that is comprehensive and consistent across projects, to mitigate against varying data collection processes among grant allocation partners.

## Appendix A Methodology

This section briefly describes the evaluation framework, methods and sample. Additional details about the methodology are included in the evaluation plan (Purcal et al. 2017).

### Evaluation framework

The purpose of the evaluation was to:

- provide evidence to **icare lifetime care** of the extent to which the CPG increased the capacity of the community to support Scheme participants, other people with brain and spinal cord injury and people with disability more generally to participate in sporting, recreational, artistic and cultural activities in their communities
- help **icare lifetime care** to understand what funded projects, activities or approaches were particularly effective
- assess the responsible use of funds under the CPG.

The evaluation design was based on the CPG program logic developed by **icare lifetime care** (Appendix B CPG program logic). The program logic includes short, medium and long-term outcomes for people and organisations. While the evaluation was conducted during the short-term outcome phase (6 to 18 months after the CPG projects started), it also looked for indicators of medium and longer term outcomes.

The key evaluation questions were:

1. To what extent did the grants achieve what they set out to do? That is, to what extent did the grants promote community participation of people with disability through sport, recreation, arts and cultural activities; and maximise opportunities and choices in achieving quality of life for Scheme participants?
2. Has the investment built knowledge and capacity in sport, recreation, arts and cultural organisations and networks in the community to support people in the **icare lifetime care** target group, e.g. through new skills, knowledge, equipment and/or facility modifications? Did the investment create a lasting effect and benefit for current and future Scheme participants?
3. Did the grants build awareness of the target group among sport, recreation, arts and cultural organisations and networks in the community, who might be in a position to support current and future Scheme participants to take part in community activities now or in the future?
4. How would **icare lifetime care** best target resources in any future investment? Was using the advice and networks of key industry partners a robust way of targeting resources? What were the lessons from any CPG projects that were innovative and easily scalable?

### Methods

The evaluation used mixed data collection methods, both quantitative and qualitative, as outlined below. Data collection was phased in line with the differing timeframes for the funded projects: data collection from projects in the first grant round occurred in the first half of 2017; and from projects in the second grant round, in the second half of the year. Among the six specific projects – which included Own Voice and five others, see Table 1 –, one was extended for a third year, but this evaluation covered the first two years of the project, i.e. until mid-2017.

The methodological approach incorporated inclusive research principles to prioritise the experience of people with disability. People with disability were included in the evaluation team; they advised on the evaluation design, data analysis and reports; and inclusive data collection methods were used in interviews and focus groups. Evaluation processes and methodology were approved by the UNSW Australia Ethics Committee, approval number HC 16962.

Data collection methods comprised a literature review, analysis of project reports, survey of funding recipients and case studies. The link between methods and evaluation questions is presented in Table 2.

**Table 2. Methods and evaluation questions**

Evaluation questions	Data collection methods			
	Literature review	Project report analysis	Survey	Case studies
To what extent did the grants achieve what they set out to do?		✓	✓	✓
Has the investment built knowledge and capacity to support people in the target group?		✓	✓	✓
Did the grants build awareness of the target group?		✓	✓	
How would <b>icare lifetime care</b> best target resources in any future investment?	✓	✓	✓	✓

### Literature review

Data collection started with a brief review of recent literature on Australian sport, arts, recreational and cultural initiatives that have improved community participation by people with disability. The review focused on the policy and funding implications of successful projects. It provided background and contextual information to the remainder of the data collection and is provided in Appendix C Literature review.

### Analysis of project reports

The evaluators analysed reports submitted by 103 out of 116 funded projects. All projects funded under the CPG were expected to provide an acquittal report to **icare lifetime care** or the relevant partner agency (i.e. NSW Office of Sport, Arts NSW or Accessible Arts) as part of their grant conditions, and all available reports were included in the evaluation.

The reports were analysed with respect to the evaluation questions. Acquittals varied significantly in length, detail and format, partly due to different reporting requirements among the partner agencies – sport reports were short, tick-box templates with little text, while most art reports were comprehensive and detailed and included complementary parts and media such as written reports, photos and videos. The Accessible Arts report format requested more information about project outcomes than Arts NSW did. Information about the Own Voice (artist initiated) projects came from a summary report provided by Accessible Arts rather than the projects themselves.

Also, acquittals varied due to the different content and goals of the projects. In general, Arts NSW supported primarily professional-level projects, where the funding was used to support a reprise of a program that had been conducted in previous years. In comparison, Accessible Arts more often supported the development of new, more grassroots-level projects. A majority of NSW Office of Sport projects involved physical infrastructure development (Appendix D CPG funded projects).

### **Survey of funding recipients**

The evaluation included an anonymous survey of organisations that received funding under the CPG. The survey was aimed at managers of funded organisations and at individuals who received a grant. All funding recipients were invited to complete the survey, which was distributed online. It was a mainly quantitative instrument, including tick boxes and the option to write comments.

The survey was aimed at managers with an active role in delivering the project; managers with a strategic role were included in case study interviews (see below), although both roles may have been performed by the same person in small organisations. Survey invitations were distributed via the program partners who administered the grants on behalf of **icare lifetime care**. Each organisation or individual grant recipient was invited to send one survey response. The survey questions are in Appendix E Evaluation instruments, and the survey findings are detailed in Appendix F Funding recipient survey findings.

### **Case studies**

Case studies were conducted with a sample of six funded organisations, involving semi-structured interviews with project managers and inclusive focus groups and/or semi-structured interviews with project participants and some supporters. The case studies complemented the other methodologies by providing tangible, illustrative project examples. The purposes were to:

- showcase projects that were successful and demonstrated good practice in line with the CPG aims
- add in-depth personal experience of project participants to the evaluation
- identify the features of effective projects.

Potential case study projects were identified from the analysis of funded project reports, and case studies were selected in consultation with **icare lifetime care**. A variety of project types, sizes and locations were included in the sample. Two case studies each were from projects administered by Arts NSW and NSW Office of Sport, and one from each of Wheelchair Sports NSW and Accessible Arts. Four case study projects took place in Sydney and two in regional areas.

The sample sizes of interviews and focus groups varied among case studies depending on the size of the organisation and the project, and on the availability of participants to take part in the evaluation. Participants were recruited via the project organisers.

Interview and focus group locations were determined in consultation with participants and project managers to ensure comfort, convenience and accessibility. Where appropriate, inclusive methods and communication supports were used to facilitate the participation of people with disability in the interviews and focus groups.

The interview and focus group questions are provided in Appendix E Evaluation instruments, and short descriptions of the case studies and their findings are in Section 2.

## Sample

Table 3 provides the sample numbers across the different methodologies and funding partners. Of the 116 projects, 89 per cent had an acquittal report available for analysis, and 44 per cent responded to the survey.

**Table 3. Evaluation sample**

CPG partner organisation	CPG projects (n)	Methodologies (n)		
		Project reports available	Survey responses	Case study interviews
Arts NSW	15	14	13	5
Accessible Arts	61	61	18	11 <sup>1</sup>
NSW Office of Sport	37	25		3
Wheelchair Sports NSW	3	3	20 <sup>2</sup>	9 <sup>3</sup>
<b>Total</b>	<b>116</b>	<b>103</b>	<b>51</b>	<b>28</b>

Notes: <sup>1</sup> Includes 5 individual interviews and a focus group with 6 people.

<sup>2</sup> NSW Office of Sport and Wheelchair Sports NSW survey invitations were combined.

<sup>3</sup> Includes 6 individual interviews and a focus group with 3 people.

Among the sport project reports available for analysis, all project sizes were represented, while four out of seven of the largest projects did not provide a report (Table 4).

**Table 4. Size of sport grant and report availability**

Size of CPG awarded through NSW Office of Sport	Number of grants	Number of project reports available for analysis
\$0 to \$10,000	8	6
More than \$10,000 to \$20,000	9	6
More than \$20,000 to \$30,000	7	5
More than \$30,000 to \$40,000	5	4
More than \$40,000 to \$50,000	1	1
More than \$50,000 to \$75,000	7	3
<b>Total</b>	<b>37</b>	<b>25</b>

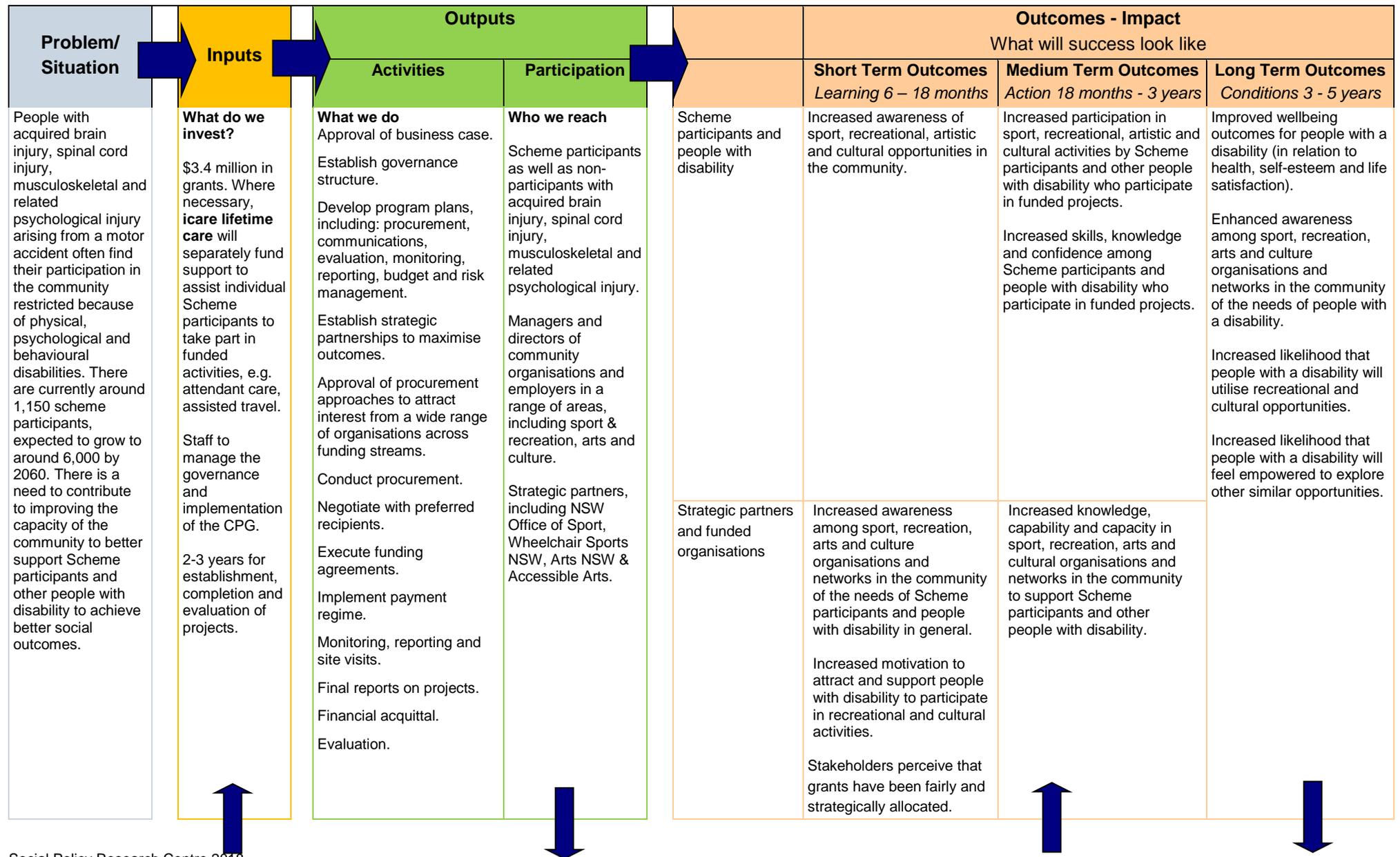
## Limitations

Limitations of the data are first that surveys, acquittals and case studies relied on the projects' self-assessment of their achievements rather than an independent appraisal of their successes and challenges. Second, acquittals varied in length and detail – sport reports were delivered as short, tick-box templates, while most art reports were comprehensive and detailed and included complementary parts and formats such as written reports, photos and videos. Third, case studies

in this evaluation were not randomly but purposely selected to demonstrate for future funding programs how projects could achieve good practice and positive outcomes. Finally, survey responses were limited, especially among Accessible Arts and the sport projects, and therefore caution should be taken in generalising survey findings.

These limitations were mitigated within the constraints of the project by employing a mixed methodology and cross-validation of findings. The surveys and case studies were anonymous and therefore offered project managers and participants opportunities for open discussion of any challenges. Case studies were purposely selected to identify successful projects that can offer indications for effective targeting of similar, future funds and provide learnings for other projects.

# Appendix B CPG program logic



<b>Assumptions</b>	<b>External Factors</b>
<p>If we support projects designed to assist scheme participants and other people with disability to participate in community activities, there will be residual effects in relation to improving the capacity of community organisations to support scheme participants into the future. This could be in the form of improved knowledge, abilities, attitudes and motivation of organisations; modified facilities and/or equipment; or program design.</p> <p>Strategic partners such as other NSW government agencies and established industry leaders will bring significant knowledge, capacity and networks about their respective industries. Establishing strategic partnerships with these groups will help to maximise the efficacy of funded projects and avoid unnecessary duplication. It will also help to position the limited funds available to complement investments from other government agencies and non-government funding bodies.</p> <p>While the number of Scheme participants is low compared to the wider population of people with disability, it is possible to target projects that have strong potential to leave a legacy effect that will benefit current and future scheme participants.</p>	<p>Strategic partners will have their own perspectives, agendas and priorities and may lose focus on Scheme participants.</p> <p>Funded organisations may have an established view about the people with disability they assist, creating a need to ensure that they are clear about the target of the grants.</p> <p>It is anticipated that many funded organisations will be small and there will be variable financial resilience or capacity for complex evaluation.</p> <p>Restructure across the NSW Public Service may continue to impact on implementation in terms of staffing changes and funding cuts.</p>

## Appendix C Literature review

This literature review considers the rights of people with disability to participate in sport and culture for its immediate reward and intermediary path to other rights. The purpose of the review is to understand the literature about potential policy and practice intervention to assist in realising these rights. It begins with a background about relevant rights and participation. It then considers the health and inclusion benefits of participation in arts and culture, sport and play and other recreational activities. It also draws out policy lessons from the literature.

### Background

The United Nations Convention on the Rights of Persons with Disabilities (UNCRPD; UN, 2006) recognises the importance of accessibility to the physical, social, economic and cultural environment and that people with disability have a right to all aspects of community life including arts, cultural, sport and recreational activities (Article 30). CRPD provides for persons with disability to have the opportunity to develop and utilise their creative, artistic potential, and to participate, to the fullest extent possible, in mainstream sporting activities and the opportunity to organise, develop and participate in disability-specific sporting and recreational activities not only for their own benefit and sense of belonging but also for the enrichment of society (Article 30 and Preamble M).

The Australian Government ratified the Convention in 2008, committing to take action to improve the lives of people with disability, their families and carers and to assist in realising their rights under the Convention. In 2010, the National Disability Strategy 2010–2020 was released, providing a ten-year national policy framework to guide public policy across governments and aiming to bring about change in all mainstream services and programs, as well as community infrastructure (Australian Government, 2010). The National Disability Strategy covers six policy areas. The first is 'inclusive and accessible communities'. It states that 'people with disability (should) live in accessible and well-designed communities with opportunity for full inclusion in social, economic, sporting and cultural life' (Australian Government, 2011, p. 29).

These international and national policy developments set a context for the inclusion of people with disability in a range of arts, cultural, sport and recreational activities. Their inclusion in such opportunities is important because research shows that engagement with these activities provides benefits in and beyond the activity and level of participation itself. Further, people who are engaged in social activities and citizenship generally are more likely to be connected to community and experience a better level of quality of life than those not engaged (Australian Sport Commission, 2010). For example, evidence from two systematic reviews on community leisure activities for people with brain injury (Tate, Wakim, & Genders, 2015) or who have had a stroke (Graven, Brock, Hill, & Joubert, 2011) shows that leisure-specific programs are effective in leading to social and economic participation, which can improve mood and self-reported quality of life.

However, despite these benefits and the imperative for their inclusion, the 2014 General Social Survey (ABS, 2015) found that, on average, people with disability are 15% less likely to participate in sport and active recreation than people without disability. This includes reduced participation after sustaining a disability, for example, a brain injury (Wise et al., 2010). People with disability are also less likely than those without to have attended a sporting event as a spectator or to have attended a cultural venue or event in the last 12 months (ABS, 2015). Their lower levels of participation in leisure and recreation are particularly notable where they are also not in employment. For example, many adults who have high support needs due to brain injury do not return to the workforce and do not engage in leisure or other avocational activity either (Tate, Broe, Cameron, Hodgkinson, & Soo, 2005; Tate, Lulham, Broe, Strettles, & Pfaff, 1989). A study conducted by the Australian Sports Commission and the University of Technology Sydney (Australian Sport Commission, 2010) found that most people with disability who participate in sport and recreational activities would like to participate more than they currently do, that non-participants with a range of types of disability want to participate in sport and active recreation and that they 'realise that they are missing out on a very important part of life and Australian culture' (Australian Sport Commission, 2010, p. viii). It is therefore important to improve opportunities for people with disability to participate in recreation, leisure and sport.

In this context, this section reviews recent literature on arts, cultural, sport and recreational initiatives that have led to better inclusion of people with disability in the community to draw lessons for policy and practice.

## **Arts and cultural activities**

Arts and cultural activities as intentional interventions is a diverse, multidisciplinary field comprising all activities that aim to use arts-based approaches to improve individual and community wellbeing, health promotion and healthcare, or that seek to enhance the community environment by connecting people with the arts at key moments in their lives (Dose, 2006; Hutchison, 2005; State of the Field Committee, 2009). It includes active participation in creative activities, e.g. workshops and dancing, and more passive audience or viewer activities, e.g. paintings hung on hospital walls. It has been applied to a vast array of wellbeing improvement, including mental health, neurological disorders, brain injuries and physical disabilities (Hutchison, 2005; State of the Field Committee, 2009).

Projects that do arts work with communities aim specifically to improve social relationships and social capital. With regard to this, King et al. (2016) distinguish between artist-based programming, which consists of the provision of individual and group services and focuses on the attainment of arts skills; and arts-mediated programming, which focuses on art creation as a process by which to engage participants, facilitate their communication with others, encourage their self-expression in a group context, and provide an experience of social interaction and sense of community belonging.

We found limited research on the characteristics and outcomes of arts projects aimed at improving social inclusion and social capital. Here we review the findings of four studies that involved diverse populations of people with disability and consisted of different activities.

Overall, the reviewed projects have successfully promoted interactions between people with and without disability (Hutchison, 2005; King et al., 2016; Macnaughton, White, & Stacy, 2005; Swan, 2013).

In Australia, Hutchison (2005) discusses the structural and policy changes adopted to improve access for people with disability to the Adelaide Festival Centre, which in 2002 was subject to a \$25 million upgrade, \$2 million of which were specifically earmarked to address accessibility. The upgraded venue offers much-improved access for everyone and therefore has improved people's opportunities to participate in the Centre's activities (Hutchison, 2005). Key factors for the success included support from senior management, training and education for staff members (including of the organisations that eventually hire and use the venue), a strong relationship with the disability community, and wider government support, e.g. funding to address accessibility.

Studies that have explored active participation in creative activities of children with disability (e.g. King et al., 2016) and people with lived experience of mental illness (e.g. Macnaughton et al., 2005; Swan, 2013) emphasise the importance of improving access not only by removing physical barriers, but also by providing multiple opportunities and points of entry in programs and initiatives through the use of art, collaboration and, for children, play. Points of multiple entry are particularly important in creative activities that adopt a reverse-integration model, whereby children without disability are brought into the environment of children with disability (King et al., 2016). To this end, the studies find that it is important that art programs and venues offer a relaxed, non-pressured environment in which people can take risks without being judged (King et al., 2016; Macnaughton et al., 2005; Swan, 2013). Such an environment is more likely to promote a sense of individual achievement among the participants and a sense of place for making or contributing something (King et al., 2016; Macnaughton et al., 2005; Swan, 2013). Overall, the research suggests that in order to promote inclusion, both creative and more passive activities are required to engage in dialogue with all participants and take their individual circumstances into account (Hutchison, 2005; King et al., 2016; Macnaughton et al., 2005; Swan, 2013).

## **Sport**

Historically, disability sport started from a medical, rehabilitation model, whereby participation in sports was promoted as a means of rehabilitation (Blauwet & Willick, 2012). Over the years, through disability rights advocacy movements, the Paralympic Movement, Special Olympics and legislative frameworks such as the UNCRPD, participation in sport has been promoted as a critical inclusive component of people with disability's rights (Blauwet & Willick, 2012; Carter et al., 2014).

In a review article on constraints to sport participation for people with disability, Misener and Darcy (2014) propose that participation is about choice across a continuum of opportunities. In a sporting context, this means providing people with disability with choice to participate in sport in the way that they want to, with whom they want to participate, and in the way they wish to participate (Misener & Darcy, 2014).

Research studies that have explored the viewpoints of children with disability of their own 'inclusive' experiences in physical activity show that feelings of inclusion develop from a sense of importance, competence, and value in the activities undertaken (Carter et al., 2014; Spencer-Cavaliere & Watkinson, 2010). Carter et al. (2014) explored the experiences of sixty-three people (37 children with disability, 14 stakeholders, 10 parents and two older siblings) participating in a wheelchair sports club ('The Cheetahs') based in the North West of England and open both to children with and without disability and their families. The only criterion to participate in the club was to be a child who wanted to play sport in a wheelchair, which deliberately blurred the distinction between people with and without disability. The study generated an overarching theme of 'realising potential', which refers to the way in which the club promotes inclusion dynamics by developing participants' awareness and understanding of both ability and disability as well as by offering opportunities to realise sporting potential (Carter et al., 2014).

Structural and cultural factors that can negatively affect the capacity of sport to generate inclusion have been identified and discussed in research studies on the characteristics and outcomes of national programs in Australia and internationally. In Australia, Smith, Thomas and Batras (2016) examined the strategies adopted in 22 community projects in the VicHealth Participation in Community Sport and Recreation Program (Victoria) to overcome the barriers to participation by people with disability, people from a socio-economically disadvantaged background, Indigenous people and culturally diverse communities. Projects that were successful presented the following characteristics:

- selected one or two priority groups
- put significant effort into communication and building partnerships with community organizations
- provided training to staff and volunteers
- created new or modified forms of activity
- overcame environmental barriers in the short term by promoting the education of community facility managers about relevant modifications, e.g. moving the location of lockers to improve access (Smith et al., 2016, p. 572).

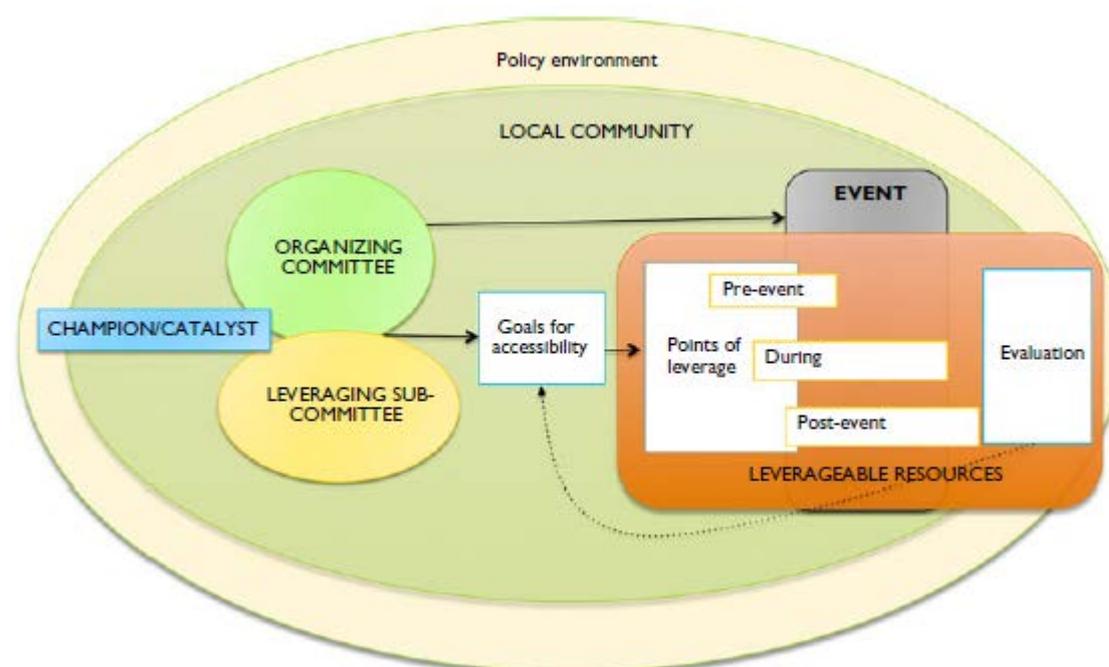
In a study on the organisational capacity and organisational problems of disability sport clubs in Germany, Wicker and Breuer (2014) report similar findings regarding the importance of specific training opportunities for coaches and staff, removing environmental barriers and promoting access to community-based facilities. To this end, Wicker and Breuer (2014) emphasise the importance of providing opportunities for clubs to improve their strategic planning capacity.

In a case study aimed at exploring the integration of disability cricket in England and Wales, Kitchin and Howe (2014) show that although the range of initiatives in disability cricket has significantly increased over the years, integration, i.e. participation of cricketers with disability in mainstream teams, has largely been unsuccessful. In fact, only promising and potentially elite cricketers with disability have been placed within a mainstream club and have had an opportunity to play mainstream cricket (Kitchin & Howe, 2014). Opportunities for participation for the average sports person/cricketer with disability have continued to be the focus of

governing bodies for disability cricket, rather than of the mainstream governing body (Kitchin & Howe, 2014). Kitchin and Howe (2014) identify structural barriers to integration, such as, for example, that the new role of National Disability Manager is positioned only as a member of a middle management team, and cultural factors, such as the mainstream value of competition, which is based on segregation by ability. These barriers are shared by many Disability Sport Development Organizations (Kitchin & Howe, 2014).

The importance of a shift at the cultural, policy and governance levels has also been stressed by Misener (2015), who emphasises the need to shift away from the notion that merely hosting a disability sport event can positively impact community outcomes and relationships with disability sport. Misener (2015) instead proposes a framework (Figure 1) for leveraging small-medium scale parasport events which, similarly to the study by Wicker and Breuer (2014), emphasises the need to build strategic capacity within organisations in order to improve inclusion.

**Figure 1. Parasport-leveraging framework**



Source: Misener (2015), p.143

## Play and other recreational activities

Some programs and interventions aim to provide friendship clubs, groups or opportunities of play with the goal of promoting social skills and friendship between people with and without disability.

In a systematic review of the literature on community integration interventions aimed at facilitating community participation of children and adolescents with a neurodevelopmental intellectual disability, Andrews, Falkmer and Girdler (2015) found that participation in community integration interventions was affected by both individual and environmental factors. Individual factors included the impact of impairment, which some studies reported

limited the participants' ability to form and recognise friendships and engage in the program as a whole (Andrews et al., 2015), which could instead be addressed by type of support. Some studies purposefully formed similar age and sex groups to facilitate friendships (Andrews et al., 2015). Environmental factors included accessibility, family socio-demographics, available community support, family financial resources, the needs of siblings and/or family commitments, and negative and discriminatory attitudes of the community (Andrews et al., 2015). The review also found evidence to suggest that interventions that included peers with and without intellectual disability 'are a more effective model for delivering community integration interventions than those that only include children with intellectual disabilities' (p. 832). Andrews et al. (2015) concluded that community integration interventions 'should facilitate friendships alongside recreational participation, include ... peers, consider the activity preferences of children and adolescents in developing programmes, and accommodate individual impairments and needs through grading and adaptive leisure activities' (p. 825).

In a qualitative study on the views of young people with disability and their families regarding what makes a play facility inclusive, Jeanes and Magee (2012) propose that a multi-layered approach is necessary. In particular, consultation, suitable access, opportunities to develop relationships and demonstrate capabilities, and fully trained and supportive staff were identified as critical elements to develop more inclusive play facilities. Jeanes and Magee (2012) concluded that it takes significant planning and funding to make play facilities inclusive. These conclusions could be expected to extend to other community facilities for adult recreation.

Provision of support, including meeting people's transportation needs, was found to be a key factor also for participation and inclusion of people with disability in Men's Sheds, which are a community space where men can participate in a range of shared activities and potentially experience health and social benefits (Wilson, Cordier, Parsons, Vaz, & Buchanan, 2016; Wilson et al., 2015).

## **Key policy lessons from arts, cultural, recreational and sport initiatives**

The reviewed literature shows that there is qualitative evidence that sport, arts, cultural and recreational activities can successfully promote social inclusion. However, there is no agreed definition of inclusion nor of community in the literature (Amado, Stancliffe, McCarron, & McCallion, 2013), so current research studies describe them in different ways and at different levels.

Given these differences, we here summarise the characteristics found to promote social relationships and inclusion of people with disability in the wider community by distinguishing the structural and managerial level from the program level.

At the managerial and structural level, programs that successfully promote social relationships and inclusion:

- offer facilities accessible to all

- provide a full spectrum of opportunities for participation, including reverse-integration options which are open both to people with and without disability and their families
- give a formal and prominent role for people with disability within the governance structure of art, culture and sport institutions
- have good communication and strong partnerships with community organisations
- provide training to staff, volunteers and members where relevant
- build capacity to be strategic about the opportunities to create inclusion and leverage activities and events.

At the program level, programs that successfully promote inclusion:

- offer people the freedom to participate how they see fit, by providing multiple opportunities and points of entry in the activities through art, sport, collaboration, and, for children, play
- provide a relaxed, non-pressured environment where people have the ability to take risks without being judged
- offer a sense of individual achievement and of place for making, contributing or achieving something
- promote interactions between people with and without disability
- engage in dialogue with participants and take their individual circumstances into account.

## Appendix D CPG funded projects

Bold project numbers indicate that an acquittal report was available for analysis.

### Arts NSW

	<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
<b>1</b>	Shopfront Arts	Bodylines Extend	Choreography and acting workshops for a final performance
<b>2</b>	Urban Theatre Projects	My Radio Heart	Mixed abilities music band with workshops in dance, music, video and performance
<b>3</b>	Arts Northern Rivers	Corner Dance Lab	Skills development and performance workshops in contemporary dance techniques
<b>4</b>	Torried Films	The Committee	Script writing, mentoring and development for a comedy project
<b>5</b>	Museum of Contemporary Arts	Bella Plus Programs	42 Bella Plus programs and events about art-making and art education
<b>6</b>	Cerebral Palsy Alliance	'Water Angel'	Performance at the Sydney Opera House by people with Cerebral Palsy
<b>7</b>	Outlandish Arts	Falling in Love with Frida	Theatre tour to different locations including Newcastle, Wollongong, Parramatta and Bankstown
<b>8</b>	Merrigong Theatre Company	Outside Man	Creative professional development and musical theatre performance for people with intellectual disability
<b>9</b>	Studio A	Expanding Islands	Creative development workshops and performances at art exhibitions and installations
<b>10</b>	Riverina Community College	The Art Factory	A supported studio in Wagga Wagga providing artists with support, mentoring and networks
<b>11</b>	Royal Rehab	Imagine Me	A state-wide photography workshop, including modified photo-editing techniques for people with mobility issues
<b>12</b>	Sunnyfield & NSW Art Gallery	Momentum	Mentoring program for professional and emerging artists; held immersive performances at the NSW Art Gallery
<b>13</b>	Murmuration	Days Like These	Multi-platform dance theatre offering performances, professional and community arts development and workshops
<b>14</b>	Epicormia Collective	The Re-Authoring Impulse	An artist-run project consisting of 16 months' professional development, a gallery installation and creation of six artist web sites
<b>15</b>	Tharawal Local Aboriginal Land Council	Tharawal	Art classes with Aboriginal people, developing a permanent art work and producing works for a local exhibition

## Accessible Arts

Specific Major Grants		
	Project Title	Project Description
1	Arts and Disability Expo	Hosted by Accessible Arts, the Arts and Disability Expo was a two-day event held in Sydney during September 2015, which showcased products and services available for individuals in the arts and disability sector and featured up to 50 exhibitors, interactive demonstrations, discussions and live performances.
2	Heading Out	Heading Out was a one-year strategic partnership in regional development between Accessible Arts NSW and the Port Macquarie-Hastings Council. The aims of the project were to develop and support professional coordination between arts and disability projects and their communities in the Mid-North Coast as part of a broader community program.

	Funded Body	Project Title	Project Description
<b>2015 Quick Response Grant Recipients</b>			
1	Alegria Salta	Pets People	Photography skills development, capturing local animals, businesses and people through digital print
2	Andrew Hewitt	Holyoake Drumbeat Facilitator Course	Facilitator Course teaching creative skills and drumming rhythms for disability-led music programs
3	Anthea Parsons	Micro Galleries in Denpasar	Collaboration with Indonesian artist for development of a floating recycled dragon installation
4	Healing Through Creativity	Workshops and Exhibition	Creative workshops with guest artist, developing artworks for Blue Fringe art exhibition
5	Daniel James	Were You Me Recording	Professionally recorded and produced album in December 2015 with Damian Gerard Studios and Marshall Cullen
6	FRANS (Participation Aust.)	Art/Craft Workshops	Artistic participants developed skills in arts/craft practice
7	Louise Kate Anderson	Lookbook: Memphis	Photo-shoots to produce working images, where final images were submitted to three different exhibitions
8	Lucy Jane Brack	Extrapolate	Exhibition of prolific artwork of John Demos
9	Gaele Sobott	Individual Artist development	Professional development for an artist with a disability, including international arts and disability meetings and a writing collaboration with Disability Arts Online
10	Peter Worsley	Assisted Arm (sculpture)	Artist with spinal cord injury designed a mechanical arm and is now able to create more complex sculptures
11	Peyton Richardson	Mysteries of the Music Box	Enhancing artistic experience and confidence for actors by being a part of a play, developed with their own input and ideas over a year
12	Sadami Konchi	Over the Moon with Watercolour!	Picture book illustration and fine art, including a solo exhibition, visual story and watercolour
13	Sarah Houbolt	Koo Koo the Birdgirl	Video documentation of Koo Koo performances in NZ and Sydney, e.g. half-day photo-shoot in public spaces
14	Zoe Harvey	The Committee	5 writers selected for development in script writing and pitching to broadcasters/film funding bodies for production
<b>2016 Quick Response Grant Recipients</b>			
15	Eugenie Lee	Seeing is believing	Part of a larger exhibition, conducted in a public forum with artist talks and a visual matrix involving medical patients, medical health professionals and art professionals to interpret the exhibition
16	Byron Bay Writers Festival	Auslan Interpreters	Providing Auslan interpreters at the festival

	<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
17	Kayah Guenther	The Battle Screenings	Artist attended his film screening of 'The Battle' and gave artist talks
18	Mai-Wel Group	In Depth	Creation of a sensory sculpture using recyclable items and collaborating with local mainstream artists
19	Narelle Whitman	Framing Workshops	Framing Workshops for 'Landscapes of the Hearts and Mind' for 6 participants, learning artistic skills and creating artworks to display in an exhibition
20	Gaele Sobott	Home	Developed playwrighting techniques and the confidence to continue writing plays as a literary artist
21	Big Fag Press	Nothing TM	Artwork production of a limited-edition print on the Big Fag Press printing machine
22	Octapod	Inside Out	Mentoring an artist with a spinal cord injury to facilitate relationships and develop a networking program for other artists with disability
23	Information and Cultural Exchange	My Life, My Art	Workshops such as story brainstorming, script development, casting sessions, rehearsal and character development
24	Outlandish Arts	Mother Lode Access	Funding for sign language interpreters in London to assist with the development of a play called 'Mother Lode'
25	Artists beyond frames	Bankstown Arts about town	Series of 'pop up' exhibition/interactive demonstrations in the mall in Bankstown where artists interacted with local community
26	Murmuration	On One Condition	'On One Condition' performed eight times at different theatres in Adelaide, and in New York City in May 2017
27	Deaf Society	Imagined Touch (installation)	A deaf-blind, live art experience and installation was delivered at the Sydney Festival in January 2017
28	John Warne Art	Scratching the Surface Exhibition	Project with three focus areas: art making and professional development, marketing and promotion, and final exhibition

	<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
<b>2015 Small Grant Recipients</b>			
1	Alison Winchester	A picture says a thousand words	Artwork exhibited at the Hazelhurst Regional Gallery, exploring verbal expression and its limits due to brain injury
2	Force Majeure	Off The Record	Dance classes leading into rehearsals, production and dance theatre presentation
3	Sue Murray	Imagine Me Camera Club	A camera club teaching people with disability photography skills using adaptive technology
4	James Pete Conroy	Imagine Me Camera	Development of new artwork revolving around spinal cord injury, including exhibition showcase and short film
5	Sarah-Vyne Vassallo	Murmuration Program 2016	Building on successful research phase in 2015 and involving a 4-week intensive development of multi-artform work 'Days Like These'
6	Peter Worsley	Large Celestial Sculpture	Sculptural artwork fabricated and Gantry Installation for public viewing with a video showcasing creation of the sculpture
7	Red Inc.	Red Threads	Artist with disability-led, wearable arts project
8	Roomies Arts Inc.	My Art, My Way	Establishment of project steering committee, project management and forum pre-planning
9	Rozelle Neighbourhood Centre	Connect	An immersive theatre experience led by a playwright with a disability through the streets of Rozelle, showcasing

	<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
			public performances, installations and artworks along the way
<b>10</b>	Sprung!! Integrated Dance Theatre	Windows to Encounters	Web-based platform showing 8 'Portals' along with 10 webisodes (videos) performed by dancers and Children's Hospital patients
<b>2016 Small Grant Recipients</b>			
<b>11</b>	Alison Winchester	Challenging the right side of the brain	Project funded professional development, mentoring/ tutoring, conference and exhibitions, and to further develop and extend two works
<b>12</b>	Arts NorthWest	Putting the Pieces Together	Hands-on community art project in New England, offering a series of workshops and activities including participants using large blank puzzle pieces as a canvas to express their own artistic experience
<b>13</b>	Autism Spectrum Australia (Aspect)	Club Weld and The Riff Society	Music project where 9 participants collaborated with professional musicians to create, record and produce a 9-track compilation album
<b>14</b>	Critical Path	Able Bodies	Dance development opportunities for people with disability, including talk and publication activity
<b>15</b>	Geoffrey Grant	The Renaissance Project	An artist produced around 40 paintings; 20 were selected for an exhibition
<b>16</b>	Murmuration	Days Like These	An integrated theatre performance company working with different artists with and without disability; 'Days Like These' was the first major work to go on to a second stage development and presentation
<b>17</b>	Red Inc. / Nathan Gooley	Monsters and Superheroes	Exhibition of original drawings and paintings by Artist Nathan Gooley
<b>18</b>	Outlandish Arts	Mother Lode: Creative Development	Creative development of play 'Mother Lode' to final draft stage, which included travel to London to work with a renowned Sign Language performer and other artists
<b>19</b>	Powerhouse Youth Theatre	Dance Diaries: Reflections on Home	Choreographer and filmmaker worked with 6 emerging performers with disability to create a public performance and short film
<b>20</b>	Regional Arts NSW	Art Factory – Inspire Exhibition	Creative development and exhibition of artwork made by 7 NSW artists from the Wagga Wagga supported studio Art Factory
<b>21</b>	Scott Trevelyan	Decades of Catharsis	Workshop and exhibition of artwork created by people with Acquired Brain Injury (ABI)

### 'Own Voice' 2015-2017

	<b>Artist Run Initiative Project</b>	<b>Project Description</b>
<b>1</b>	Artshed	Skills and development workshops for a group of arts practitioners with and without disability from the NSW central west region, including exhibition 'Natural Spaces and Faces'
<b>2</b>	Artist Run Initiative Newcastle (ARIN)	Twelve-month program that supported the professional development of emerging visual artists based in Newcastle
<b>3</b>	Sydney Deaf and Hard of Hearing Photographers (SDHP)	SDHP offered workshops and curated an exhibition
<b>4</b>	Vision Impaired Drama Society (VIDS)	Workshops including acting, drama skills, devising, script learning, line delivery, stage movement, vocal training; professional guest lectures; VIDS performance 'All's Well and Fair' was presented at Riverside Theatre

<b>'Own Voice' 2015-2017</b>		
<b>Artist Run Initiative Project</b>	<b>Project Description</b>	
5	The Friendship Circle (TFC)	A group of women and men with disability from Narrandera and Leeton who are interested in exploring the medium of textiles attended skills development workshops and organised an exhibition at the Narrandera Arts Centre
6	Run With It	Skills and professional development workshops for artists with disability in Armidale and New England
7	Creatively Connected	Workshops for practicing artists with acquired brain injury in south western Sydney
8	Our Place	Skills development through workshops of a range of arts including drumming, singing, ukulele, writing, pottery, watercolour and sculpture
9	Write Up!	A peer support, mentoring and professional development project for writers with disability in the Hunter region
10	Inside Out	Inclusive arts development program for Maitland artists to explore local professional opportunities, e.g. through workshops and exhibitions

## NSW Office of Sport

<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
<b>People and Equipment Stream</b>		
1	Byron Shire Council	Sports Forum in Byron Shire: Sport Is for Everyone
		Facilitation of a sports forum and development of resources on disability and inclusion practices at Byron Regional Sports Centre
2	Upper Hunter Shire Council	Give It a Go in The Upper Hunter
		Facilitation of a training component specifically targeting people with disability, development of gym programs and modified gymnastics programs with qualified instructors at Bill Rose Sports Complex
3	Lake Macquarie City Council	Disability Pool Hoist
		Provision of a disability pool hoist at Speers Point Swimming Centre
4	Lake Macquarie City Council	Disability Pool Hoist
		Provision of a disability pool hoist at Charlestown Swimming Centre
5	Royal Rehab	Return2sport Community Cycling Hub
		Provision of a cycling program including assessment and skill development for people with disability at the Honda Australia Roadcraft Training venue
6	Netball NSW	Participation Opportunities for Young Adults with A Disability
		Delivery of netball clinics to provide participation opportunities for young people with disability in the Liverpool, Campbelltown, Bankstown, Blacktown and Baulkham Hills areas
7	Kyogle Council	Anzac Park All Active Project
		Installation of outdoor exercise equipment at Anzac Park
8	Avoca Beach Surf Life Saving Club	Beach Access for All at Avoca Beach
		Installation of a Mobi-Mat pathway to extend from the surf club ramp, purchase of beach access wheelchairs and implementation of awareness training at Avoca Beach
9	Blayney Shire Council	Blayney Liberty Swing
		Installation of a Liberty Swing and soft fall in Heritage Park
10	The Disability Trust (Illawarra Disability Trust)	Fitness 4 All / Headway Recreational Project
		Provision of a program to increase fitness levels for adults with acquired brain injury at Fitness 4 All
11	Blue Mountains City Council	Access for Everyone - Inclusive Swim School Programs
		Facilitation of Austswim access and inclusive training for 20 swim instructors at Springwood Aquatic and Fitness Centre

	<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
12	Boambee East Community Centre	Come N' Try Hand Cycling	Purchase of adaptive cycles and facilitation of training for people with disability at Boambee East Community Centre
13	Eastern Respite and Recreation	Reaching Goals- Inclusive Community Sporting Project	Facilitate access for young people with disability into mainstream sport and exercise opportunities at the Rosebery Centre
14	City of Canada Bay Council	Provide Rebound Therapy at The Five Dock Leisure Centre	Purchase of two specialised trampolines, rebound therapy safety equipment and accreditation for 10 coaches in first aid and coaching at the Five Dock Leisure Centre
15	Riding for The Disabled Association (NSW)	Expanding & Improving Opportunities	Training and accreditation of three new volunteer coaches at RDA Ryde
16	Wollondilly Shire Council	Wollondilly Community Leisure Centre	Upgrade of disability access to the swimming pools at Wollondilly Community Leisure Centre
17	Volunteering Coffs Harbour Incorporated	Coffs Coast Adaptive Cycling - An Inclusive Cycling Scheme Enabling Active Participation	Purchase of three customised adaptive cycles for people with disability at Toormina Oval
18	Royal Rehab	Return2sport Moving Faster	Provision of a program improving fitness, mobility skills and training for team events at Ryde Rehab
<b>Facility and Technology Stream</b>			
19	Orange City Council	Orange Accessible Outdoor Gym	Research design and installation of outdoor gym equipment developed for people with disability at Moulder Park
20	Rowing New South Wales	Para Rowing Barge	Construction of a rowing barge to provide a year round accessible program at Sydney International Regatta Centre
21	Pittwater Council	All Abilities Playground Bert Payne Reserve	Construction of an all abilities playground at Bert Payne Reserve, Newport Beach
22	Tweed Shire Council	Accessible Swimming for Everyone, A Changing Places Facility for Kingscliff Aquatic Centre	Installation of a fully accessible toilet and change room facility at Kingscliff Aquatic Centre
23	Sailability NSW Inc	Disabled Access Jetty and Pontoon	Construction of a permanent jetty and floating pontoon with removable lifting hoists at McInherney Park
24	City of Canterbury	Making Roselands Aquatic Centre Accessible	Installation of a chairlift and anchor decks to make two pools accessible at Roselands Aquatic Centre
25	Cobar Shire Council	Disability Toilet and Storage for Wheelchair Basketball	Installation of an accessible toilet and storage area for wheelchairs at the Cobar Youth and Fitness Centre
26	NSW Gymnastics	Developing Inclusive Club Guidelines for Gymnastics	Development of a web-based application to provide gymnastics clubs with a self-assessment tool to analyse the clubs' current inclusive practices as well as provide guidelines and resources to increase inclusion
27	Singleton Council	Accessible Outdoor Exercise Equipment	Installation of multiple outdoor exercise stations and development of assistive online resources at McDougall Reserve
28	Uralla Shire Council	Uralla Sporting Complex Disability Upgrade	Construction of a clubhouse with accessible toilets and access to canteen and change room facilities at Uralla Sporting Complex
29	Wagga Wagga City Council	Bolton Park Inclusive Play space Project	Upgrade of playground equipment with more inclusive components, catering for children with disability at Bolton Park

	<b>Funded Body</b>	<b>Project Title</b>	<b>Project Description</b>
30	Westside Tennis Club Inc	Wheelchair Accessible Tennis Hardcourt - Westside Tennis Club 2015	Construction of a hard court for wheelchair tennis at Westside Tennis Club
31	Newcastle Small Bore and Air Rifle Club Inc	Lift or Stair Lift to Allow Disabled Shooters to Access Upper Floor Air Rifle Range	Installation of a stair lift to access upper level air rifle range at Newcastle Small Bore and Air Rifle Club
32	Northside Riding Club	Safer Access for Para-Equestrians at Northside Riding Club's Dressage Competitions	Construction of a level pedestrian pathway from parking area to the clubhouse at St Ives Showground
33	Snowy River Shire Council	Inclusive Playground Facility Development	Construction of an all abilities playground at Banjo Paterson Park
34	The Trustee for Centennial Parklands Foundation	Accessibility Improvements; Breaking Barriers to Horse Riding	Installation of a wheelchair accessible mounting ramp, upgrade pathways and amenities at Centennial Parklands Equestrian Centre
35	Tumut Shire Council	Tumut War Memorial Olympic Pool Disabled Entry	Provision of a ramp entry into the Tumut War Memorial Olympic Swimming Pool
36	YMCA Of Sydney	Access & Inclusion - Liverpool	Purchase of an adapted spin gym bike and a transfer lifter at Michael Wendon Aquatic and Leisure Centre
37	Urana Shire Council	Provision of Disabled Access to Oaklands Swimming Pool	Installation of disability access handrails at Oaklands Swimming Pool

## Wheelchair Sports NSW

	<b>Project</b>	<b>Description</b>
1	Building Stronger Regions Project	Funding to help Wheelchair Sports NSW build its networks in regional NSW to increase opportunities for people to participate in wheelchair sports: hiring regional staff and purchase of vehicles and equipment
2	Kevin Betts Stadium Upgrade "Part A"	Addition of a temperature control system, lighting improvement and repairs, adding an automatic sliding door and improving accessibility and amenity of external club facilities
3	Kevin Betts Stadium Upgrade "Part B"	Refurbishment of a space for club gatherings, including new windows, doors, LED lighting, ceiling and wall painting, retractable dividing wall and audio-visual equipment, scoreboards installed for each of the two courts and creation of a referee's room within the court area / stadium stands

## Appendix E Evaluation instruments

### Interview and focus group guide: Project participants

This interview schedule is designed to be flexible and to rely on the skills and judgement of the interviewers, who have experience interviewing people with disability.

- Language is pitched at a Plain English level and can be adapted by fieldworkers to be harder or easier depending on the needs of participants.
- Wherever “[the project/grant/activity]” appears in square brackets, always try to use the direct name of the specific project or activity instead.

#### Background

1. Please tell me a little about yourself – what is important to know about you? [Prompt for interests, living arrangements, participation in education or work, support needs].
2. Can you tell me what you did in [name of specific project/activity]?
  - a. What was [the project/grant/activity] about?
    - i. What did you do?
    - ii. What did other people do?
  - b. How often did you take part?
  - c. How long did [the project/grant/activity] go for?
  - d. What helped you or others to take part? (e.g. assistance, equipment, accessibility measures)
3. What did you like about [the project/grant/activity]?
4. What didn't you like about [the project/grant/activity]?

#### Outcomes

5. We're interested to find out what you got out of [the project/grant/activity].
  - a. Did you find out more about what activities and resources are available to you? What did you learn? Is there anything you would still like to find out more about?
  - b. Did you take part in new activities that you hadn't before? What were they? Was there anything you wanted to do but couldn't?
  - c. What impact has [the project/grant/activity] had on your skills in and knowledge about [art/sport]? [Prompt for pros, cons and gaps].
  - d. What impact has [the project/grant/activity] had on your confidence for doing [art/sport]? [Prompt for pros, cons and gaps].
  - e. What impact has [the project/grant/activity] had on your wellbeing – for example, how you feel about yourself and about what's happening in your life? [Prompt for pros, cons and gaps; also prompt for health outcomes, if appropriate].
  - f. Did you meet new people or make new friends as a result of the project?

- g. Overall, how do you feel now about doing [arts/sport]?
  - h. Overall, what difference has taking part in the project made to your life? [Prompt for happiness, life satisfaction, skills, employment opportunities, feelings of inclusion].
  - i. What impact do you think [the project/grant/activity] had on other people or on the community around you? [Prompt for pros, cons and gaps].
6. How do you feel about [the project/grant/activity] now that it is finished? Have your feelings changed since you started it?

### **Future and suggestions**

- 7. If you were doing [the project/grant/activity] again or a similar activity, what would you change about it?
- 8. Will you keep on doing [arts/sports] activities in the future? Which ones? How come? Has being involved in the [project/grant/activity] led you to do these activities?
- 9. Is there anything else you want to say today?

## **Background information for interviews: Project participant**

### **Gender**

- Male     Female

**What was your age last birthday?** \_\_\_\_\_

**Do you speak a language other than English at home?**

- Yes                       No

**What is your disability?**

- Physical disability
- Intellectual, cognitive or learning disability
- Psychological disability or mental health
- Sight or hearing disability
- Complex communication needs
- Other (specify) \_\_\_\_\_

## **Interview guide: Supporters of project participants**

Wherever “[the project/grant/activity]” appears in square brackets, always try to use the direct name of the specific project or activity instead.

1. What support do you provide for the person who took part in [the project]?
  - a. What relationship do you have to the person?
2. Regarding [the project],
  - a. How often have you come here with the person you support?
  - b. Did you come here before [the project/grant/activity] started?
3. What do you think about [the project]?
  - a. What do you like or not like about it? What has worked particularly well (or not well)?
  - b. Has it changed your activities with the person / your relationship to them?
  - c. Has it changed your knowledge or awareness about the needs of people with disability?
  - d. Has it changed awareness more widely in organisations or the community?
4. What difference do you think [the project] has made to the person you support?
  - a. Knowledge about art/sport activities – participation in new activities – skills and confidence in doing art/sport – feeling of empowerment – health and wellbeing – new friends, community inclusion – employment opportunities – continuing activities
5. Do you think [the project] could be improved?
6. Is there anything else you want to say today?

## **Interview guide: Project managers and individual grant recipients**

### **Background**

1. What organisation do you work for and what is your role there?
2. What were the objectives of your grant/project?
3. What activities did your organisation conduct as part of the grant/project? Please tell us a bit about what happened in the grant/project.
4. What has been your involvement with your organisation’s grant/project?

### **Outcomes for participants**

5. What have been the outcomes of the grant/project for people with disability? In your answer, you can include comments on outcomes for the participants in the grant/project and other people with disability.

### Prompts

- Awareness of activities
- Participation in activities
- Increase in skills, knowledge and/or confidence
- Improvement in wellbeing (health, self-esteem, life satisfaction)
- Empowerment
- Likelihood of using other activities
- Other – e.g. social participation, relationships, material wellbeing, choice/control, employment

6. What would you say has facilitated or hindered these outcomes?

### **Outcomes for community**

7. What have been the outcomes of the grant/project for the wider community?

Prompts

- Awareness of people with disability
- Awareness of needs and/or skills of people with disability

8. What would you say has facilitated or hindered these outcomes?

### **Outcomes for partners and organisations**

9. What have been the outcomes of the grant/project for your organisation itself?

Prompts - participants in the grant/project and other people with disability.

- Awareness of needs and/or skills of people with disability
- Increased motivation to attract people with disability
- Knowledge, capability and capacity to support people with disability
- New initiatives or cross-sector partnerships

10. What would you say has facilitated or hindered these outcomes?

### **Processes**

11. Do you feel the Community Participation Grants were fairly and strategically allocated?

12. Do you think that administering the projects/grants through [icare partner organisation – Arts NSW, Accessible Arts, NSW Office of Sport] was a good way to distribute resources?

### **Suggestions**

13. What is your overall perception of the effectiveness of the Community Participation Grants?

14. What could be done differently in future funding schemes?

15. Do you have any other comments?

## Survey of funding recipients

[This version of the survey was for recipients of the NSW Office of Sport - Sport & Recreation Disability Grants 2015. It was adapted for the Accessible Arts and Arts NSW grant recipients by exchanging the names of the grants and the type of activity (sport/art).]

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### Participant Information Statement

This survey is being conducted by the Social Policy Research Centre at UNSW Australia for **icare lifetime care**, which funded the grants program.

You have been invited to take part in this study because we want to know how project managers feel about the NSW Office of Sport - Sport & Recreation Disability Grants 2015. All of the questions in the survey refer to your project's experiences of the outcomes of the Sport & Recreation Disability Grant in 2015 and 2016.

Participation in this research study is voluntary. If you do not want to take part, you do not have to. Your decision will not affect your relationship with The University of New South Wales, **icare lifetime care**, the NSW Office of Sport or any other government agency.

A Participant Information Statement has been prepared to tell you more about the research study and the online survey. Knowing what is involved will help you decide if you want to take part in the research.

Please click here to read the Participant Information Statement.

The survey is anonymous and should take up to 10 minutes to complete. This research has been approved by the University of New South Wales Human Research Ethics Committee (Approval No. HC16962).

If you experience any difficulties with this survey, please contact Gianfranco Giuntoli on (02) 9385 7803 or [g.giuntoli@unsw.edu.au](mailto:g.giuntoli@unsw.edu.au).

Please indicate whether you consent to participate in this survey.\*

I agree

No, thank you

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### Section One. Activities undertaken and number of scheme participants

1) Which of the following areas did your project relate to? (Tick as many as apply)

Sport

Other (please specify): \_\_\_\_\_

2) What activities did your project offer?

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3) In total, how many people participated in the activities funded through the Sport & Recreation Disability Grant in 2015 and 2016 throughout your project? (Please enter a number, e.g. 1, 2, 3 etc.)

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4) How many of the participants were people with disability? (Please enter a number, e.g. 1, 2, 3, etc.)

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5) Were there new or existing participants?

All new

About half new and half existing

The majority new and some existing

The majority existing and some new

All existing clients

Other (Please specify): \_\_\_\_\_

Comments:

6) How does the final number of participants compare with the number you expected?

Much less

( ) Less

( ) About the same

( ) More

( ) Much more

Comments:

7) What were the main challenges that you faced in recruiting participants?

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Section Two. Project's outcomes

8) To what extent do you agree or disagree that the following outcomes have happened for people with disability involved in your project, funded under the Sport & Recreation Disability Grant in 2015 and 2016?

	Strongly disagree	Disagree	Neither disagree or agree	Agree	Strongly agree
Increased awareness of sport and recreational opportunities	( )	( )	( )	( )	( )

among project participants					
Increase in skills, knowledge and confidence among people who participated in your project	( )	( )	( )	( )	( )
Increase in the number of people with disability taking part in sport	( )	( )	( )	( )	( )
Increase in the level of wellbeing among project participants with disability	( )	( )	( )	( )	( )
Higher likelihood that project participants with disability feel empowered to explore other similar activities	( )	( )	( )	( )	( )

Project participants with disability were at the centre of the project	( )	( )	( )	( )	( )
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Comments:

9) How would you rate your project's performance on the following outcome areas now compared to before receiving a Sport & Recreation Disability Grant in 2015 and 2016?

	Much worse	Worse	About the same	Better	Much better
Awareness of how people with disability may be better supported	( )	( )	( )	( )	( )
Motivation to support people with disability to participate in activities	( )	( )	( )	( )	( )
Knowledge about how to support people	( )	( )	( )	( )	( )

with disability in activities					
Capacity to support people with disability to participate in activities	( )	( )	( )	( )	( )

Comments:

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10) To what extent do you agree or disagree that the following outcomes have happened among the broader community following your project, funded under the Sport & Recreation Disability Grant in 2015 and 2016?

	Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree
Increase in number of organisations and/or services providing activities for people with disability	( )	( )	( )	( )	( )
Increase in number of partnerships and/or	( )	( )	( )	( )	( )

collaborations between organisations and/or services to provide activities to people with disability					
Increase in the number of social networks in which people with disability participate	( )	( )	( )	( )	( )
More awareness of how people with disability may be better supported	( )	( )	( )	( )	( )

Comments:

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### Section Three. Resources

11) Did your project provide equipment to people with disability to assist them to participate in the activities provided through the funding?

Yes

No

Other (Please specify):: \_\_\_\_\_

Comments:

12) In your opinion, how effective was the equipment in assisting people with disability to participate in the activities?

Very ineffective

Ineffective

No impact

Effective

Very effective

Comments:

13) Did your project's Sport & Recreation Disability Grant in 2015 and 2016 lead to facility and/or equipment modifications for people with disability to assist them to participate in the project's activities?

Yes

No

Other (Please specify):: \_\_\_\_\_

14) In your opinion, how effective were the facility modifications in assisting people with disability to participate in the activities?

Very ineffective

Ineffective

No impact

Effective

Very effective

Comments:

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Section Four. Overall perspectives

15) To what extent do you agree or disagree with the following statements about the allocation of the Sport & Recreation Disability Grants 2015?

	Strongly disagree	Disagree	Neither disagree nor agree	Agree	Strongly agree
Sport & Recreation Disability Grants 2015 were fairly allocated.	( )	( )	( )	( )	( )
Sport & Recreation Disability Grants 2015 were strategically allocated.	( )	( )	( )	( )	( )

Comments:

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16) To what extent are you satisfied or dissatisfied with the outcomes from your project, funded under the Sport & Recreation Disability Grant in 2015 and 2016 in the following areas?

	Very dissatisfied	Dissatisfied	Neither dissatisfied nor satisfied	Satisfied	Very satisfied
Extent to which your project helped people with disability to access activities	( )	( )	( )	( )	( )
Impact of your project's activities on achieving better outcomes for people with disability	( )	( )	( )	( )	( )

Comments:

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17) What could be improved in any similar grant program in the future?

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18) Do you have any other comments about the NSW Office of Sport - Sport & Recreation Disability Grants 2015?

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Receiving the study results

19) Would you like to receive feedback about the overall results of this study in the form of a short research summary after the study is finished?

Yes

No

20) Please enter your email address. Your email address will be used by research team at UNSW Australia only to send you the summary of the study findings. It will not be used to identify your responses and it will not be shared with anyone.

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Thank You!

## Appendix F Funding recipient survey findings

### Introduction

This appendix presents the findings of the funding recipient surveys that were conducted as part of the outcome evaluation of the Community Participation Grants. The surveys were open to managers in arts or sports organisations and individual artists who received funds through the following grant programs:

- Arts NSW: Arts & Disability Project Funding 2015
- Accessible Arts:
  - Small Grants Program 2015 and 2016
  - Own Voice Artist Run Initiatives 2015
  - Two other specific projects
- NSW Office of Sport: Sport & Recreation Disability Grants 2015
- Wheelchair Sports NSW: 3 specific projects.

Two rounds of surveys (Round 1 and Round 2) were conducted to include both rounds of Accessible Arts project funding (Table 5). All projects funded through Arts NSW, NSW Office of Sport and Wheelchair Sports NSW were surveyed in Round 1 (Table 5).

**Table 5. Number of survey invitations and responses**

Funding partners	Round 1		Round 2	
	Projects invited	Projects responded	Projects invited	Projects responded
Arts NSW	15	13	-	-
Accessible Arts	28 <sup>1</sup>	11	28 <sup>2</sup>	7
NSW Office of Sport and Wheelchair Sports NSW <sup>3</sup>	39	20	-	-
<b>Total</b>	<b>82</b>	<b>44</b>	<b>28</b>	<b>7</b>

*Notes.* <sup>1</sup> Includes a survey sent to a manager of Accessible Arts to assess the Own Voice project as a whole. <sup>2</sup> Includes 9 surveys sent to Own Voice initiatives. <sup>3</sup> Survey invitations for all sport projects were combined. Two of the three Wheelchair Sports NSW projects were managed by one organisation and in the same location, so they were sent one survey.

All surveys were conducted online. The first round (Round 1) was administered in April 2017 and the second round (Round 2) in August/September 2017, after the second round of Accessible Arts projects had finished. Considering the small number of completed surveys received in Round 2, participants' answers from the Small Grant Program and the Own Voice project were combined.

The survey asked funding recipients about the activities and participants of their projects and about their assessment of whether their project had achieved intended outcomes of the Community Participation Grants. The projects spanned a broad range of activities and sizes, both within and between the different funding programs, and the overall sample is relatively small. Therefore, generalisations should be avoided when interpreting the survey findings.

The analyses showed that the survey respondents' views were similar across funding streams and the two survey rounds. Therefore, the survey respondents' answers were grouped together, regardless of their funding program, and they were analysed to check whether there were statistically significant relationships between them and the survey respondents' area of activity (sport or arts and culture), the total number of participants who took part in their project, the type of participants (whether new or existing), and whether the number of participants in the projects was more or less than expected.

This survey report gives an overview of the project characteristics as canvassed in the survey and summarises other survey findings in relation to the evaluation questions (Purcal et al., 2017). Tables detailing the survey findings are at the end of this survey report.

## **Project characteristics**

A total of 51 funding recipients completed the survey: 44 in Round 1 and 7 in Round 2 (Table 5). Most survey participants from Accessible Arts projects were individual artists, whereas most survey participants from Arts NSW projects and all those from NSW Office of Sport and Wheelchair NSW projects (from here onwards 'sport projects') were project managers. One participant from an Arts NSW project was an individual artist (Table 6).

Projects conducted different activities depending on the grant program under which they were funded. Visual arts, including craft and design, was the most common activity among participants from Accessible Arts, both in Rounds 1 and 2 (Table 7). Community arts and cultural development were the most common activities among participants from Arts NSW projects (Table 7). The most common activity in the sport projects was building adaptations and improvements (Table 8).

In both survey rounds, most projects had between 1 and 50 participants (Table 9). People with disability represented the majority of the projects' participants in most of the sport projects that aimed to recruit participants (10/17, see Table 10). Excluding individual artist run projects, people with disability represented the majority of the participants in 7 of the 14 Accessible Arts Round 1 and Round 2 projects, and 2 of the 11 Arts NSW projects (Table 10).

## **Community participation and quality of life outcomes**

Evaluation question 1: To what extent did the grants achieve what they set out to do? That is, to what extent did the grants promote community participation of people with disability through sport, recreation, arts and cultural activities; and maximise opportunities and choices in achieving quality of life for Scheme participants?

Survey respondents generally had a positive view about the outcomes of their projects for people with disability. Most respondents across the grant programs agreed or strongly agreed that more people with disability were taking part in art, cultural and sport activities as a result of their projects (Table 13).

The mix of new and existing participants varied across projects. In both survey rounds, most respondents from Accessible Arts projects reported to have *mostly new clients* with some existing ones (Table 11). About half of the survey respondents from Arts NSW projects (7 out of 13) and from sport projects (11 out of 20) reported to have *mostly existing clients* with some new ones (Table 11). Overall, most survey respondents from across the grant programs stated that the final number of participants in their projects matched or exceeded their original expectations (Table 12). The main challenges experienced by managers who reported that the final number of participants in their projects was less than they had expected were: reaching and contacting people, the location of their premises, and generating interest and support in communities. One survey respondent reported as a barrier the limits imposed by privacy law in sharing clients' contact information.

Most survey respondents agreed or strongly agreed that project participants with disability were at the centre of their projects and that the participants gained an increased awareness of artistic, cultural or sport opportunities available in their communities (Table 13). Three survey participants strongly disagreed with this statement; one from an Accessible Arts Round 1 project, one from an Accessible Arts Round 2 project, and one from an Arts NSW project.

Most survey respondents also agreed or strongly agreed that people who participated in their projects increased their skills, knowledge and confidence, and that project participants with disability experienced an increase in their levels of wellbeing as well as a higher likelihood to feel empowered to explore other similar project activities (Table 13).

Similarly, most survey respondents from Accessible Arts projects and sport projects agreed or strongly agreed that there was an increase in the number of social networks in which people with disability participate as a result of taking part in their projects (Table 14). Most of the 13 survey respondents from Arts NSW projects agreed or strongly agreed (n=6), or expressed uncertainty or neutrality (n=5), regarding whether there was an increase in the number of social networks in which people with disability participate thanks to their projects; two study participants disagreed or strongly disagreed with this statement (Table 14). Only one survey respondent from a Round 1 Accessible Arts project strongly disagreed with this statement, and one from a sport project disagreed with it. One respondent from an Arts NSW project commented that these outcomes were not yet achieved in regional and remote areas and communities.

Relationships between project characteristics and outcomes were tested for statistical significance: namely the relationships between the survey respondents' views reported above (Table 13) on the one hand and, on the other hand, their projects' area of activity (sport or arts and culture, Table 5), the total number of participants who took part in their projects (Table 17), the type of participants (whether new or existing, Table 11), and whether the number of participants in their projects was more or less than they expected. Of these, only the relationships between the total number of project participants and the survey respondents' views on whether more people with disability took part in art, cultural or sport activities, and whether project participants with disability were at the centre of their projects, were found to be statistically significant, the effect sizes being both medium (Table 15 and Table 16). Respondents from programs who involved more than 30 participants were more likely to agree or strongly agree that more people with disability take part in art, cultural and sport activities (Table 15) and that people with disability were at the centre of their projects (Table 16) compared to people in projects with less than 30 participants.

## Organisational knowledge and capacity outcomes

Evaluation question 2: Has the investment built knowledge and capacity in sport, recreation, arts and cultural organisations and networks in the community to support people in the **icare lifetime care** target group, e.g. through new skills, knowledge, equipment and/or facility modifications? Did the investment create a lasting effect and benefit for current and future Scheme participants?

The majority of survey respondents from sport projects (12 out of 19) reported that their projects led to facility and/or equipment modifications to assist people with disability to participate in the projects' activities (Table 20). These were modifications to buildings and facilities. Most survey participants from Accessible Arts and NSW projects stated that their projects did not lead to such modifications (Table 20).

At the same time, most survey respondents reported that their projects provided equipment to people with disability to assist them in the projects' activities (Table 18) and that this equipment was either effective or very effective in helping participants with disability participate in the projects' activities (Table 19).

The majority of survey respondents across the funded programs stated that they were satisfied or very satisfied with both the extent to which their projects helped people with disability to access activities, and with the impact of their projects' activities on achieving better outcomes for people with disability (Table 22). One survey respondent from a sport project reported they were very dissatisfied with both of these outcomes (Table 22).

## Organisational awareness outcomes

Evaluation question 3: Did the grants build awareness of the target group among sport, recreation, arts and cultural organisations and networks in the community, who might be in a position to support current and future Scheme participants to take part in community activities now or in the future?

Survey responses were largely positive about building organisational awareness of disability inclusion. Most respondents across the programs said that, compared to before receiving the grant funds, there were improvements in their organisation's awareness of how people with disability may be better supported, as well as in their motivation, knowledge about, and capacity to support people with disability to participate in activities (Table 21).

Most survey respondents stated that there was an increase in the number of partnerships and/or collaborations between organisations, services and/or individual artists to provide activities to people with disability (Table 14). Similarly, most survey respondents across the grant programs agreed or strongly agreed, or expressed uncertainty or neutrality, regarding whether there was an increase in the number of arts and sport organisations, services and/or individual artists providing activities to people with disability thanks to their projects (Table 14).

A few survey respondents across the funding streams disagreed or strongly disagreed with the two statements above (Table 14). Those from Accessible Arts or Arts NSW were individual artists, and those from sport projects managed building modifications. All of these respondents reported overall positive outcomes from the grant program, but not about expanding their collaborations and partnerships.

The relationships between the survey respondents' views reported above (Table 14) on the one hand and, on the other hand, their projects' area of activity (sport or arts and culture, Table 5), the total number of participants who took part in their projects (Table 17), the type of participants (whether new or existing, Table 11), and whether the number of participants in their projects was more or less than they expected were tested for statistical significance, and none were found to be statistically significant.

## Learnings for future grant programs

Evaluation question 4: How would **icare lifetime care** best target resources in any future investment? Was using the advice and networks of key industry partners a robust way of targeting resources? What were the lessons from any Community Participation Grant projects that were innovative and easily scalable?

Most survey respondents from Accessible Arts projects felt that the grants were both fairly and strategically allocated (Table 23). The majority of survey respondents from Arts NSW projects and sport projects expressed uncertainty or neutrality ('neither disagree or agree') on both matters.

Some survey respondents offered suggestions on how the grant program could be improved, including:

- linking it to disability inclusion action plans
- offering recurrent funding for projects that demonstrate success against specific KPIs
- extending the funding for longer than one year to help develop projects after they start.

The relationships between the survey respondents' views reported above (Table 23) and their projects' area of activity (sport or arts and culture, Table 5), the total number of participants who took part in their projects (Table 17), the type of participants (whether new or existing, Table 11), and whether the number of participants in their projects was more or less than they expected were tested for statistical significance, and none were found to be statistically significant.

## Statistical analysis methods

The relationships between relevant categorical variables were checked for statistical significance by computing chi-square tests of independence. The alpha level was .05.

The strength of the chi-square relationships was assessed using Cramer's V measure. The size of the effect size was determined using the guidelines for Cramer's V measure in the table below.

### Effect sizes for Cramer's V

df*	small	medium	large
1	.10	.30	.50
2	.07	.21	.35
3	.06	.17	.29
4	.05	.15	.25
5	.04	.13	.22

Source: (Cohen, 1977)

A small effect size of 0.2 indicates that there is a real effect, but this can only be seen through careful study; this has been exemplified by Cohen (1977) as corresponding to the difference in mean height between 15-year-old and 16-year-old girls in the US, which is about 1 cm. A 'medium' effect size is described as a large enough difference to be visible to the naked eye. Cohen (1977) exemplified this as the magnitude of the mean difference in height between 14-year-old and 18-year-old girls in the US, which is about 2 cm (Cohen, 1977). A large effect size indicates large differences and grossly perceptible differences, such as for example the mean difference in height between 13-year-old and 18-year-old girls in the US.

## Survey data

**Table 6. Respondents' roles**

Role	Round 1			Round 2	Total
	Arts NSW	Sport projects <sup>4</sup>	Accessible Arts	Accessible Arts	
Project manager at an organisation / service provider	9	20	4	2	35
I am an individual artist	1	0	6	3	10
Other	3 <sup>1</sup>	0	1 <sup>2</sup>	1 <sup>3</sup>	5
<b>Total</b>	<b>13</b>	<b>20</b>	<b>11</b>	<b>6</b>	<b>50</b>

Note. <sup>1</sup> Development manager. Both project manager and individual artist at the same time.

<sup>2</sup>Executive manager. <sup>3</sup>Not specified. <sup>4</sup>NSW Office of Sport and Wheelchair Sports NSW.

**Table 7. Artistic/cultural activities undertaken by projects funded by Arts NSW and Accessible Arts, number of responses<sup>1</sup>**

Activities	Round 1		Round 2	Total
	Arts NSW	Accessible Arts	Accessible Arts	
Visual arts (including craft and design)	3	8	6	17
Community arts and cultural development	5	1	2	8
Multi artform	3	3	1	7
Theatre (including circus and physical theatre)	4	2	0	6
Other	4 <sup>2</sup>	0	1 <sup>3</sup>	5
Dance	2	1	1	4
Music	0	1	0	1
Literature	0	1	0	1

Notes. <sup>1</sup> Multiple answers question. <sup>2</sup> Examples: Arts expo; Digital communities and activities; Photography and digital imaging; Dance workshops; <sup>3</sup> Movie dissemination.

**Table 8. Types of activities undertaken by projects funded under the NSW Office of Sport and Wheelchair Sports NSW Grant Programs<sup>1</sup>**

Activities	n
Building adaptations - Improvements	5
Partnerships to increase inclusion of players with disability	3
Adaptive cycling	2
Equestrian activities	2
Exercise and therapy	2
Swimming	2
Water sports	2
Beach access	1
Playground adaptations	1
<b>Total</b>	<b>20</b>

Notes. <sup>1</sup> List created from analysis of open ended question.

**Table 9. Number of program participants by grant programs**

Number of project participants	Round 1			Round 2	
	Arts NSW	Sport projects <sup>1</sup>	Accessible Arts	Accessible Arts	Total
0	0	3 <sup>2</sup>	0	0	3
1-10	1	1	4	3	9
11-20	5	2	1	2	10
21-50	2	7	4	0	13
51-100	1	2	0	1	4
>100	4	5	2	1	12
<b>Total</b>	<b>13</b>	<b>20</b>	<b>11</b>	<b>7</b>	<b>51</b>

Note. <sup>1</sup> NSW Office of Sport and Wheelchair Sports NSW. <sup>2</sup> These projects consisted of building modifications.

**Table 10. Percentage of project participants with disability by grant programs**

Percentage* of project participants with disability	Round 1 (n)			Round 2 (n)	
	Arts NSW	Sport projects <sup>1</sup>	Accessible Arts	Accessible Arts	Total
0-10	1	3 <sup>3</sup>	0	0	4
11-20	1	3	1	1	6
21-30	3	0	3	1	7
31-40	4	1	1	0	6
41-50	0	0	0	0	0
51-60	0	0	0	0	0
61-70	1	2	0	0	3
71-80	1	2	0	2	5
81-90	0	0	2	0	2
91-99	0	1	2	1	4
100	2 <sup>2</sup>	5	2 <sup>2</sup>	2 <sup>2</sup>	11
<b>Total</b>	<b>13</b>	<b>17</b>	<b>11</b>	<b>7</b>	<b>48<sup>3</sup></b>

Note. \*The percentages reported in the table were calculated based on the answers given by each survey respondent to the following two questions: 'how many people participated in your project activities?' and 'how many of the participants were people with disability?'. <sup>1</sup> NSW Office of Sport and Wheelchair Sports NSW. <sup>2</sup> All were individual artist projects. <sup>3</sup> Three projects consisted of building modifications, so reported 0 participants.

**Table 11. Number of new and existing project participants by grant programs**

Proportion of new project participants	Round 1			Round 2	
	Arts NSW	Sport projects <sup>2</sup>	Accessible Arts	Accessible Arts	Total
All new	4	2	5	3	14
The majority new and some existing	2	4	3	1	10
The majority existing and some new	3	6	2	1	12
All existing clients	4	5	1	2	12
Other	0	3 <sup>1</sup>	0	0	3
<b>Total</b>	<b>13</b>	<b>20</b>	<b>11</b>	<b>7</b>	<b>51</b>

*Note.* <sup>1</sup> Some projects could not estimate the number of participants due to the public nature of the facility or building improvements that they promoted through their project. <sup>2</sup> NSW Office of Sport and Wheelchair Sports NSW.

**Table 12. Number of survey respondents reporting that the final number of project participants was less or more than originally expected**

Survey responses	Round 1			Round 2	
	Arts NSW	Sport projects <sup>1</sup>	Accessible Arts	Accessible Arts	Total
Much less	0	0	0	0	0
Less	1	1	1	0	3
About the same	5	4	8	4	21
More	6	12	1	2	21
Much more	1	1	0	1	3
<b>Total</b>	<b>13</b>	<b>18</b>	<b>10</b>	<b>7</b>	<b>48</b>

*Note.* <sup>1</sup> NSW Office of Sport and Wheelchair Sports NSW.

**Table 13. Agreement with statements about outcomes for people with disability achieved by the projects** <sup>1, 2, 3</sup>

	Round 1															Round 2				
	Sport projects <sup>1</sup>					Arts NSW <sup>2</sup>					Accessible Arts <sup>3</sup>					Accessible Arts <sup>4</sup>				
	SD	D	NDOA	A	SA	SD	D	NDOA	A	SA	SD	D	NDOA	A	SA	SD	D	NDOA	A	SA
Increased awareness of artistic, cultural or sport opportunities among project participants with disability	0	0	2	9	8	0	2	0	4	7	1	0	0	6	4	0	0	0	2	4
Increase in skills, knowledge and confidence among people who participated in your project	0	0	2	9	8	1	0	1	4	7	1	0	0	4	6	0	0	0	1	4
Increase in the number of people with disability taking part in art, cultural or sport activities	0	0	4	11	4	1	0	1	7	4	1	0	2	4	4	1	0	2	1	2
Increase in the level of wellbeing among project participants with disability	0	0	4	4	11	1	0	2	4	6	1	0	3	3	4	1	0	0	3	2
Higher likelihood that people with disability feel empowered to explore other similar activities	0	0	4	9	6	1	0	0	7	5	1	0	0	3	7	1	0	0	1	3
Project participants with disability were at the centre of the project	0	0	2	7	10	1	0	2	3	7	1	0	0	2	8	1	0	1	0	4

Notes. SD = Strongly disagree; D = Disagree; NDOA = Neither disagree or agree; A = Agree; SA = Strongly agree.

<sup>1</sup> NSW Office of Sport and Wheelchair Sports NSW n = 19. <sup>2</sup> Arts NSW n = 13. <sup>3</sup> Accessible Arts Round 1 n = 11. <sup>4</sup> Accessible Arts Round 2 n = 7.

**Table 14. Number of survey respondents agreeing or disagreeing with statements about outcomes achieved by their projects in the broader community** <sup>1, 2, 3</sup>

	Round 1										Round 2									
	Sport projects <sup>1</sup>					Arts NSW <sup>2</sup>					Accessible Arts <sup>3</sup>					Accessible Arts <sup>4</sup>				
	SD	D	NDOA	A	SA	SD	D	NDOA	A	S A	SD	D	NDOA	A	S A	SD	D	NDOA	A	SA
Increase in number of organisations, services and/or individual artists providing activities to people with disability	1	1	4	3	2	1	0	6	4	2	0	2	8	7	2	0	1	2	4	0
Increase in number of partnerships and/or collaborations between organisations, services and/or individual artists to provide activities to people with disability	1	1	0	6	3	1	0	3	4	5	0	1	8	7	3	0	0	2	2	3
Increase in the number of social networks in which people with disability participate	1	0	1	7	2	1	1	5	4	2	0	1	8	8	2	0	0	3	1	3
More awareness of how people with disability may be better supported	1	1	2	2	5	1	0	0	10	2	0	0	4	12	3	0	0	1	3	3

Notes. SD = Strongly disagree; D = Disagree; NDOA = Neither disagree or agree; A = Agree; SA = Strongly agree.

<sup>1</sup> NSW Office of Sport and Wheelchair Sports NSW n = 19. <sup>2</sup> Arts NSW n = 13. <sup>3</sup> Accessible Arts Round 1 n = 11. <sup>4</sup> Accessible Arts Round 2 n = 7.

**Table 15. Respondents' views on increased awareness of artistic, cultural or sport opportunities among project participants with disability<sup>1</sup> by total number of participants in their projects<sup>2</sup>**

<b>Respondents' views</b>	<b>&lt; 30</b>	<b>&gt; 31</b>	<b>Total</b>
Strongly disagree / Disagree / Neither disagree or agree	11	1	12
Agree / Strongly agree	16	20	36
<b>Total</b>	<b>27</b>	<b>21</b>	<b>48</b>

*Notes.*  $\chi^2(1, N = 48) = 8.155, p < .001$ , Cramer's  $V = .412$ . <sup>1</sup>Participants' views were dichotomised in agree and strongly agree and strongly disagree and neither agree nor disagree; no respondents reported disagree. <sup>2</sup>The total number of participants in the funded projects was also dichotomised (Table 17).

**Table 16. Respondents' views on whether project participants with disability were at the centre of the projects<sup>1</sup> by total number of participants in their projects<sup>2</sup>**

<b>Respondents' views</b>	<b>&lt; 30</b>	<b>&gt; 31</b>	<b>Total</b>
Strongly disagree / Disagree / Neither disagree or agree	6	0	6
Agree / Strongly agree	21	21	42
<b>Total</b>	<b>27</b>	<b>21</b>	<b>48</b>

*Notes.* Two-sided Fisher's exact test  $p = .029$ , Cramer's  $V = .333$ . The two-sided Fisher's exact test is reported because more than 20% of cells had expected frequencies lower than 5. The minimum expected count was 2.63. <sup>1</sup> Respondents' views were dichotomised in agree and strongly agree and strongly disagree and neither agree nor disagree; no respondents reported disagree. <sup>2</sup> The total number of participants in the funded projects was also dichotomised (Table 17).

**Table 17. Number of participants in the funded activities across all projects**

<b>Total number of participants</b>	<b>n</b>
0	2
1	4
3	1
4	2
8	1
9	1
11	1
12	2
14	4
18	1
20	2
24	1
25	1
30	5
32	1
34	1
40	1
41	1
50	2
53	2
60	1
96	1
137	1
150	1
180	1
250	1
300	1
400	1
600	1
1000	1
3281	1
10000	1
15000	2
<b>Total</b>	<b>50</b>

**Table 18. Number of survey respondents who reported providing equipment to people with disability to assist them in the activities provided through the funding**

	Round 1			Round 2	Total
	Arts NSW	Sport projects <sup>3</sup>	Accessible Arts	Accessible Arts	
Provided equipment	8	11	10	3	32
Did not provide equipment	4	4	1	3	12
Other	0	4 <sup>1</sup>	0	1 <sup>2</sup>	5
<b>Total</b>	<b>12</b>	<b>19</b>	<b>11</b>	<b>7</b>	<b>49</b>

Note. <sup>1</sup> Examples: Capital works and construction projects; <sup>2</sup> Hired experts to make artwork equipment inclusive of people with disability. <sup>3</sup> NSW Office of Sport and Wheelchair Sports NSW.

**Table 19. Number of survey respondents' assessment of whether the equipment provided by their projects was effective or ineffective in assisting people with disability to participate in activities**

	Round 1			Round 2	Total
	Arts NSW	Sport projects <sup>1</sup>	Accessible Arts	Accessible Arts	
Very ineffective	2	2	3	0	7
Ineffective	0	0	0	0	0
No impact	0	1	0	0	1
Effective	3	3	2	2	10
Very effective	3	8	5	2	18
<b>Total</b>	<b>8</b>	<b>14</b>	<b>10</b>	<b>4</b>	<b>36</b>

Note. <sup>1</sup> NSW Office of Sport and Wheelchair Sports NSW.

**Table 20. Number of survey respondents stating whether their projects led to facility and/or equipment modifications for people with disability to assist them to participate in the projects' activities**

	Round 1			Round 2	
	Arts NSW	Sport projects <sup>3</sup>	Accessible Arts	Accessible Arts	
Led to facility and/or equipment modifications	5	12	2	2	21
Did not lead to facility and/or equipment modifications	8	4	8	4	24
Other	0	3 <sup>2</sup>	1 <sup>1</sup>	0	4
<b>Total</b>	<b>13</b>	<b>19</b>	<b>11</b>	<b>6</b>	<b>49</b>

*Note.* <sup>1</sup> Not applicable because the organisation was already accessible. <sup>2</sup> Training courses. <sup>3</sup> NSW Office of Sport and Wheelchair Sports NSW.

**Table 21. Number of survey respondents who reported that there were improvements in their organisations compared to before receiving funds from the grant programs <sup>1, 2, 3</sup>**

	Round 1															Round 2				
	NSW Office of Sport <sup>1</sup>					Arts NSW <sup>2</sup>					Accessible Arts <sup>3</sup>					Accessible Arts <sup>4</sup>				
	MW	W	AS	B	MB	MW	W	AS	B	MB	MW	W	AS	B	MB	MW	W	AS	B	MB
Awareness of how people with disability may be better supported	0	0	2	10	6	0	0	2	6	5	0	0	3	4	4	0	0	1	2	4
Motivation to support people with disability to participate in activities	0	0	2	9	7	0	0	4	3	6	0	0	2	4	5	0	0	0	3	4
Knowledge about how to support people with disability in activities	0	0	2	13	3	0	0	4	4	5	0	0	3	5	3	0	0	2	2	3
Capacity to support people with disability to participate in activities	0	0	3	10	5	0	0	3	5	5	0	0	3	4	4	0	0	3	1	2

Notes. MW = Much worse; W = Worse; AS = About the same; B = Better; MB = Much better.

<sup>1</sup> NSW Office of Sport n = 18. <sup>2</sup> Arts NSW n = 13. <sup>3</sup> Accessible Arts Round 1 n = 11. <sup>4</sup>

**Table 22. Number of survey respondents satisfied or unsatisfied with their projects' outcomes** <sup>1, 2, 3</sup>

	Round 1										Round 2									
	Accessible Arts					Arts NSW					Sport projects					Accessible Arts				
	VD	D	NDNS	S	VS	VD	D	NDNS	S	VS	VD	D	NDNS	S	VS	VD	D	NDNS	S	VS
Extent to which your project helped people with disability to access activities	0	0	1	2	8	0	0	0	5	7	1	0	3	4	11	1	0	0	1	5
Impact of your project's activities on achieving better outcomes for people with disability	0	0	1	5	5	0	0	0	5	7	1	0	2	4	12	0	0	1	1	5

*Notes.* VD = Very dissatisfied; D = Dissatisfied; NDNS = Neither dissatisfied nor satisfied; S = Satisfied; VS = Very satisfied.

<sup>1</sup> Accessible Arts n = 11. <sup>2</sup> Arts NSW n = 12. NSW Office of Sport and Wheelchair Sports NSW n = 19.

**Table 23. Number of survey respondents agreeing or disagreeing with statements about outcomes achieved by their projects in the broader community**

	Round 1										Round 2									
	Accessible Arts					Arts NSW					Sport projects									
	SD	D	NDOA	A	SA	SD	D	NDOA	A	SA	SD	D	NDOA	A	SA					
Sport & Recreation Disability Grants 2015 / Arts & Disability Project Funding 2015 / Smalls Grant Program 2015 / Artist Run Initiative were fairly allocated <sup>1, 2, 3</sup>	1	0	0	4	4	1	0	7	1	4	0	0	10	7	1	0	0	1	3	2
Sport & Recreation Disability Grants 2015 / Arts & Disability Project Funding 2015 / Smalls Grant Program 2015 / Artist Run Initiative were strategically allocated <sup>4, 5, 6</sup>	1	0	2	2	5	0	0	6	4	2	0	0	11	5	2	0	0	2	2	3

Notes. SD = Strongly disagree; D = Disagree; NDOA = Neither disagree or agree; A = Agree; SA = Strongly agree.

<sup>1</sup> Accessible Arts n = 9. <sup>2</sup> Arts NSW n = 13. <sup>3</sup> NSW Office of Sport and Wheelchair Sports NSW n = 18. <sup>4</sup> Accessible Arts n = 10. <sup>5</sup> Arts NSW n = 12.

<sup>6</sup> NSW Office of Sport and Wheelchair Sports NSW n = 18

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