one year on
a review of the cultural legacy of the Paralympics

Claudia Wood

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ONE YEAR ON

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DEMOS

It's effectively a year on from 2012, so it's an opportune time to look at the legacy, whatever that is. As well as looking back, it's an opportunity to look forward not just to Rio but to arts and disability culture in this country against the background starkly depicted around welfare and socioeconomic factors. It's contextualising things, building on whatever the legacy is, that's the difficult challenge: trying to reflect on things objectively in a very difficult environment.

Vidar Hjardeng MBE[1]

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Foreword

When Accentuate launched in December 2009, the entire cultural sector in the South East supported the unifying aim of creating a new cultural programme inspired by the ethos and heritage of the Paralympic Movement. This provided an unusual opportunity to bring together a diverse range of partners. Funded by Legacy Trust UK and regional Cultural Agency partners, the vision of the Accentuate programme was to bring about change that had not been seen before.

Disability sports and arts organisations had tended to operate in isolation. Accentuate brought together these sectors, along with tourism, heritage and film, to encourage learning and share the best in working methodologies, alongside providing a celebration of disability culture. With this track record, and as a leader of disability cultural discussion, Accentuate is well placed to spearhead a debate to explore whether there has been a broader cultural legacy for disabled people one year on from the hugely successful Paralympic Games.

Accentuate believed it was important to lead a cross-cultural conversation, which would bring together a range of diverse speakers. Therefore we hosted a symposium, exploring the wider potential cultural legacy for Deaf and disabled people, on 5 July 2013, in partnership with the University of Brighton. Accentuate invited Demos to attend the symposium to capture the debate and interview some of the attendees. Demos subsequently produced this report, which explores the key themes emerging from the event and the potential next steps for the cultural sector.

Why is there an expectation that there should be a broader cultural legacy from the Paralympic Games, rather than just a sporting one? The Cultural Olympiad was established with aims of placing culture at the heart of the Games and showcasing world-class artistic excellence. We welcome the commitment that was shown towards Deaf and disabled artists, particularly through the high profile commissioning programme Unlimited. The spectacle of the Paralympic Opening ceremony also provided the most public showcase of disabled-led cultural activity that the world had

seen. Therefore when we talk about Paralympic legacy the impact of that event must be considered as part of a broader cultural legacy. At this juncture, there does not appear to be a continued joined-up approach, and there is a danger that we could return to a place where sectors work in silos, missing opportunities to come together to share examples of best practice and learning.

In addition to the question of cultural legacy, there is an underlying issue regarding the portrayal of disabled people as either 'super heroes' or 'benefit scroungers'. Both present a polarised and simplistic view of disabled people and undermine the complexities of disability. Accentuate recognised this challenge and addressed this particularly inflammatory issue as part of the cross-cultural conversation.

Currently, there is a dearth of Deaf and disabled people in leadership roles, in visible public roles, in roles that others might aspire to be in. The issue of role models was hotly debated and there may be a split in how the disability community views this – some feeling they do not want or need disabled role models and some feeling that this is required. The main issue is that disabled people themselves choose who their role models are, not the non-disabled world selecting who they feel should be an appropriate role model. Accentuate believes in leading by example and the Accentuate Ideas Hub, a group of influential Deaf and disabled people, chaired the case study panels and played a pivotal role in delivering the symposium.

Resilience building was core to the discussion at the symposium and it is something that will underpin all areas of future work for us. By building resilience it is possible to address issues of self-confidence, ambition and achievement within the disability sector. Taking coordinated action on resilience and building resilience could help to transform perceptions of Deaf and disabled people, and there is not only personal benefit in building resilient individuals, there are benefits for a resilience-based approach for wider society. Accentuate seeks to work in partnership to build more resilient and stronger organisations who are confident they know how to support and engage with disabled people.

Just as the Paralympic Games provided a focal point; the relatively unexplored social heritage of disabled people through the ages, with key commemorative dates such as the anniversary of the First World War, could also underpin an exciting new approach for promoting opportunities for Deaf and disabled people across the cultural sector. The UK has a rich and diverse cultural history but it appears that, largely speaking, Deaf and disabled people do not feature in this history. Accentuate has a longstanding relationship with English Heritage and our future plans will ensure we bring Deaf and disabled people into the spotlight and uncover these relatively hidden stories.

In conclusion, there is a clear need for a broker; encouraging collaboration, sharing and celebrating what is working well. We believe the linking up of people and organisations will ensure there is a more effective legacy for meaningful action and outcomes. Accentuate will continue to lead a joined-up cross-cultural partnership approach and calls on the wider cultural sector to come together to maximise the opportunities to share learning and implement practice to transform the cultural sector for Deaf and disabled people.

Esther Fox
Accentuate Programme Director

Summary

The 2012 Paralympic Games were heralded as a turning point not just for disabled sport but for perceptions of disabled people in society more generally.

The Coalition Government is keen to promote the Paralympic legacy, alert to the fact that a controversial welfare reform programme, implementing radical cuts to disability-related benefits and a hostile media narrative portraying disabled people as 'scroungers', has left them open to criticism of being 'anti' disabled people.

However, the activities and reporting on the legacy have primarily emphasised sports participation. The Government's recently launched campaign Disability Confident is a welcome broadening of this focus to issues of employment, but nonetheless there remains an obvious gap: the cultural legacy.

Because the Paralympics was not just about sport. It also created the biggest showcase for disabled arts and culture ever seen. Hundreds of Deaf and disabled artists, dancers, performers, actors and musicians participated in the Cultural Olympiad – weeks of events in the run-up to the Games – as well as the Paralympic opening ceremony, televised and viewed by millions. Many were commissioned to produce work which has gone on to launch their careers. Accentuate is dedicated to ensuring that the cultural legacy of the Paralympic Games continues. It hosted a symposium in July 2013 to discuss the current state of disabled-led arts and culture, the impact of the Paralympics, and longer term challenges.

The themes emerging from the discussion – including polarised perceptions of disability, disabled people as role models, resilience building, commissioning opportunities for disabled people and disability heritage, which make up the body of this report – have convinced Accentuate that much

more needs to be done. While many of those artists directly involved in the Cultural Olympiad feel they have benefited, there is a concern that they may be the '1 per cent' – a small minority to have felt the positive effects, while for the vast majority of disabled people, opportunities to participate in culture, arts and media remain limited. Being part of the UK's cultural life is vitally important, not simply for disabled people's economic and social wellbeing, but also to give disabled people a more visible and prominent place in the public eye – whether that be in the arts or on television.

As it currently stands, the steps which have already been taken (primarily, Disability Confident and Unlimited II) will not do enough for the majority of disabled people.

Accentuate plans to address this gap, using the insights from the symposium to lead the way. Priorities for action this year include:

- developing more opportunities for Deaf and disabled people to gain wider employment in the cultural sector, have more leadership roles and consequently be more visible in the cultural life of the UK
- alongside high level commissioning opportunities, developing a complementary programme of activity to nurture emerging talent in order for the legacy to be much broader than the suggested 1 per cent; Unlimited 11 is a good first step but more could be done through cross-sectoral working
- putting the relatively hidden heritage of disabled people through the ages under the spotlight, providing a backdrop to underpin a wider vibrant cultural programme
- maintaining a brokerage role, to bring together organisations to share learning and inspire new approaches, perhaps creating a disability cultural coalition
- leading more joined-up and evidence-based research, provided by a range of partners, to look at the bigger cultural legacy for Deaf and disabled people and the role they play in UK cultural life

1 London 2012

The 2012 Paralympic Games was regarded as a triumph not only for Paralympic sport – being the most spectated Games in Paralympic history, with the largest ever ticket sales – but also for disabled arts and culture. The opening ceremony – created by Graeae, the leading theatre company for disabled actors, and the Unlimited Programme – was the biggest showcase of disabled arts ever seen. Jenny Sealey, the artistic director at Graeae, explained before the Games: 'I want people to see a great show and come out saying: "Bloody hell, I never knew there were so many disabled people." This is our chance not to be hidden anymore.'[2]

Jude Kelly, Artistic Director of the Southbank Centre, commented:

The Paralympics changed sport forever in terms of people's understanding of the talent of disabled people. Unlimited provides the same platform for Deaf and disabled artists to show the extraordinary talent, range and perseverance necessary to make great work. This is a milestone event for culture not just in the UK but across the world.[3]

With disabled sport, arts and culture being showcased, so a parallel debate was unfolding in the media – was the Paralympics and surrounding events a turning point for British society regarding the visibility and perceptions of disabled people? Many commentators were not convinced, criticising Paralympics media coverage for the way in which the athletes were portrayed. Giles Fraser – former St Paul's canon – voiced his reservations about the 'dominant narrative of heroic achievement and disability bravely overcome', arguing that it was unfair to take

Paralympians as representative of disabled people, many of whom suffer 'pain and loneliness', which we are collectively unwilling to confront.[4]

A damning column in the *Guardian* in August 2012 criticised the emphasis on the disabled athletes' 'back stories' to demonstrate how they had overcome adversity, rather than on their sporting prowess.[5] This, it was suggested, only served to reinforce stereotypes deserving of pity. Ian Macrae, editor of *Disability Now*, said,

No one regards any of the Olympian athletes as 'brave' for doing what they do and the motivation for the Olympic athletes is exactly the same. It's not a question of bravery… What complicates matters is that many of these athletes do have back stories which leads people to consider them 'brave'.[6]

Stuart Cosgrove, Channel 4's Director of Creative Diversity defended the coverage on the Today programme:[7]

The media in general creates emotional narratives. They want to tell stories to give their audience a fuller experience… Everyone has back stories and it would seem odd not to mention them.

The *Guardian* concluded:

More than ever, disabled people are finding themselves victim to this need to make disability digestible. 'Scrounger', 'faker', or 'genuine' – the government has responded to the economic downturn with lives reduced to soundbites, and taken much of the media with it. Perhaps it is refreshing, then, to witness the change brought about by the Paralympics, to see disabled people described, not as villainous scroungers but as heroic inspirations. It would be misguided, though, to think that this was progress. One set of comfy caricatures has just been replaced with another.[8]

But regardless of whether one felt the coverage at the time focused too much on bravery in the face of adversity rather than athletic prowess, it cannot be disputed that disabled people had never before been so visible in the media and public forums, and this is certainly grounds for optimism.

The Paralympic legacy – one year on

In July 2013, the Government produced a progress report on the Olympic and Paralympic legacy, detailing what had been achieved in the 12 months since the Games.[9] This included a reported increase in participation in sports by disabled people, the redistribution of mobility scooters used in the Olympic Park to London boroughs, and making some of London's main tourist areas more accessible.

The first anniversary of the Paralympics has also seen the UK's first national Disability Employment Conference and the launch of a two-year advertising campaign to support businesses to become more confident in recruiting disabled people, called Disability Confident. In addition to a new awareness raising campaign, the Government has dedicated £350 million for a variety of activities, including a series of regional business breakfasts on proposals for a dedicated employer service, the roll out of business-led commitments to hire more disabled people, support for disabled people and media organisations to increase media representation and portrayal of disabled people in mainstream programmes, changes in Access to Work for employers to engage disabled people on work experience, traineeship and supported internships, and streamlined advice and support for employers on hiring and keeping disabled people in work. It cannot be disputed that Disability Confident and related activities to promote employment among disabled people have come about as a direct result of the Paralympic Games. In his speech at the Disability Employment Conference, David Cameron described media outlets' commitment to employing and featuring more disabled people as a 'Paralympic legacy pledge'.[10]

Though it is too early to judge what impact this campaign and investment will have on disability employment rates, it is the sort of proactive, prejudice-tackling activity, led by role models of disabled entrepreneurs and achievers in

business, that many had been calling for. In the debate held at the symposium described in the following sections of this report the lack of role models for disabled young people was certainly a hot topic.

While not discounting the potential of the recently launched campaign, any government activity in this space is tempered by the live and controversial political backdrop of the Coalition Government's welfare reform programme. In addition to a raft of cuts to disability-related services and benefits, the way in which these cuts have been presented to the public is an ongoing source of concern among the disability sector and in wider circles. It is felt that the Government and many mainstream media outlets are presenting a damaging narrative regarding disabled people as 'benefits scroungers' to justify the level of cuts being implemented.

Even the Paralympians themselves were not immune to this debate, as controversy was sparked early on when it was claimed that some Paralympians had hidden their Atos-branded lanyards under their clothes during the opening ceremony.[11] Atos, a sponsor of the Games, is also the company in charge of administering the highly criticised Work Capability Assessment, designed to assess eligibility of disabled people for disability-related unemployment benefits. Lady Tanni Grey-Thompson, the UK's most successful Paralympian and now a member of the House of Lords, spoke out strongly on the level of cuts to disability benefits as a significant threat to the Paralympic legacy. She and others pointed out that many of the athletes at the Games were only there thanks to Disability Living Allowance (DLA) – a benefit which they were able to use to pay for their transport to training and fixtures, specialist physio, and so on. In 2013, in the run-up to the replacement of DLA with the less generous Personal Independence Payment (PIP), several 2012 medal winners expressed concern that they would lose their DLA.[12]

Against this background of ongoing debate on public perceptions of disabled people, the social and cultural legacy of the Paralympics is of vital importance. The true test of the Games is surely whether (as intended) it changed perceptions of disability in society over the longer term or (as feared) it had a transitory effect and did little to challenge the wider trend of hardening attitudes towards disabled people.

A cultural legacy?

As outlined above, the run-up to and opening of the Paralympic Games created the largest showcase of disabled arts ever seen as part of the Cultural Olympiad. The entire four-year Olympiad included over 800 disabled and Deaf artists,[13] including nearly 200 disabled artists commissioned to work for the programme Unlimited on everything from short films and outdoor circus to dance and multi-sensory art installations.

However, the Paralympics cultural legacy remains uncertain, with much of the focus on improving disabled people's access to sports or on the perception of disabled people more generally. The April 2013 Olympiad evaluation states that Unlimited 'has already demonstrated legacies in the touring of the commissions and artists internationally, and in the establishing of a £1.5 million fund by Arts Council England to carry on the ground-breaking work'. However, this fund, Unlimited II, is primarily for established artists rather than emerging ones.[14] Evidence on the Paralympics generating new opportunities for emerging artists, or increasing the number of disabled people accessing or working in culture and the arts, is very limited. There was no mention of this either in the aforementioned Olympiad evaluation, or in the Olympics and Paralympics legacy one-year progress report published a few months later.[15]

The juxtaposition between the historic cultural events during the Games with the muted activities afterwards, and between the artists commissioned for the Paralympics and the wider population of disabled people accessing the arts, requires further exploration.

2 The Accentuate symposium

As there is a need for a robust review of the cultural legacy of the Paralympics, Accentuate sought to bring together a range of experts and people involved in the Paralympics, including artists and athletes, to reflect on the 12 months since the Games and the challenges that still face disabled people within the cultural and creative sectors. Accentuate is a producer and commissioner of projects that challenge perceptions of disability. It is funded by Legacy Trust UK and operates under the Screen South programme management umbrella. Accentuate seeks to create a lasting impact from London 2012 by funding ideas and local talent to inspire creativity across the UK. It hosted a symposium on 5 July 2013, one year on from the Paralympic Games, to find out 'what is the positive legacy for the cultural sector and what are the challenges and opportunities ahead of us?'

The symposium sought to explore what progress had been made in the cultural and creative sectors and in social attitudes more generally since the Paralympics and to showcase some of the ongoing work by Accentuate and other organisations in this area. Esther Fox, Accentuate programme director, explained:

We wanted to provide a platform to bring together a range of speakers to hear the positive and negative examples of what is happening one year on from the Paralympic Games. To actually get an accurate picture you need to hear all sides of the story. As a cross-cultural programme we are well placed to spearhead this debate.

The symposium brought together a very wide range of stakeholders – experts and practitioners from sports and cultural sectors, disabled artists and Paralympians, academics

and those interested in disability policy. Dr Hannah Macpherson from the University of Brighton, who partnered Accentuate to host the symposium, explained the benefits of this mixed audience:

I think because we had a diverse audience, many of whom were from the cultural sectors, what I hoped was that they'd gain insight from the academic speakers into the positives and negatives of the Paralympics and, from the resilience speaker Kim Aumann, I hoped they'd get practical tips to apply to work with young people, particularly in these austere times… I think that ongoing dialogue between academics and community partners is really important. We're often working in similar areas but speaking a different language.

Demos attended the symposium to capture the debate and additional thoughts from the speakers and attendees. This report presents the key themes that emerged, and the points of consensus and challenges which came to the fore, and considers the future work needed by all sides to ensure the Paralympic legacy is positive.

Box 1 **The work of Accentuate**

For the past four years Accentuate has promoted and supported Deaf and disabled artists by investing in creative talent through projects such as Go Public, Up-Stream (part of Brighton Festival 2011) and the Paralympic Torch Commission, Starting Line, led by internationally renowned artist Rachel Gadsden. Starting Line has been one of Accentuate's finest commissions. A combined performance of art, dance, visual art, film and sound extravaganza exploring the history of the Paralympic movement, it encapsulated many of the Paralympic goals and featured work by disabled young people through film and dance. Accentuate also ensured that the Cultural Olympiad in the South East had more commissions by Deaf and disabled artists than any other region outside of London. These are some of the project's achievements:

- *It has supported and commissioned 89 disabled artists.*
- *There have been three public realm commissions led by disabled artists and 30 further public realm concepts have been supported.*
- *One large-scale public performing and visual arts commission launched the Paralympic Torch in Aylesbury.*
- *We have increased audiences for disabled-led cultural activity by 268,005.*
- *Ten disabled and Deaf artists were showcased as part of the Brighton Festival 2011.*

Headline panel

The symposium's headline panel tackled the question 'How do we consolidate the gains and map new territory, a year on from the Paralympic Games?'

The discussion reflected the contrast between the symbolic breakthrough of the Paralympics and the difficulties faced by disabled people in the light of welfare cuts. Most of the speakers agreed that the situation for disabled people a year on from the Paralympics was troubling despite the positive experience of the Games themselves. John Harris, a veteran of five Paralympic Games, spoke of his delight in last year's Games. He said he had loved it all and had never expected it to get the coverage it had. Back in 1988, for the Seoul Games, he had been the subject of a 30-minute TV documentary, and that was the extent of the coverage.

#John Harris *'I have no regrets, I love me!'* #paralympics *A positive & uplifting contribution to the debate #cultureshifting*
@AccentuateSE

His views were similar to those of Kristina Veasey, chair of the first case study panel discussion (see below) and also a former Paralympian. She has 15 years' experience in the field of disability as a facilitator, advocate, adviser, trainer and consultant, and was concerned not to lose sight of the positives to emerge from the London 2012 Paralympics – among them the very fact that the Accentuate symposium and debate were taking place.

Rachel Gadsden, a visual artist involved in various Paralympics-related projects, shared John and Kristina's optimistic view. She commented that she had been excited by the Paralympics and had known there would be a cultural shift as a result. She stressed the importance of funding from major organisations to allow disabled artists to flourish.

However, other speakers in the headline panel were less universally positive. Many contrasted the perceptions of the athletes as an 'elite' versus 'everyday' disabled people, and contrasted the short term positivity surrounding the Games with the longer term situation disabled people are in.

The debate was preceded by an animated video by Tom Shakespeare, which set out this context. The Paralympics were the 'best of times', when the achievements of disabled athletes were seen by 2.7 million spectators live and many millions more TV viewers. But since then, cuts to welfare had affected the living standards of disabled people, while negative media stories had engendered negative attitudes. The video noted that the Paralympians were a minority of Britain's diverse disabled population. Disabled people are 'not superheroes, certainly not scroungers'; they are 'ordinary men and women who often do extraordinary things'.

The first contribution to the debate came from Nick Watson of the University of Glasgow, Professor of Disability Studies and Director of the Strathclyde Centre for Disability Research. He noted that the Paralympics had coincided with a transformation in the way disabled people were represented. He said the disabled people's movement had changed the culture but had failed to change institutions, and it was too simplistic to think that structural change would follow the kind of cultural change exemplified by the Paralympics. He pointed to a 'new form of oppression' under the new regime of welfare cuts. Who was or was not deemed to be disabled was open to interpretation: the category grew or contracted according to the needs of the state. The Coalition Government was trying to reclassify disabled people as non-disabled, and the Paralympics had played an unhelpful role in this respect in recasting disabled people as fit to work. He said the media had failed to engage with and explore what was happening and had endorsed government policy. For instance, they had failed to report the low levels of employment among people with mental health problems and the reluctance of employers to take them on. Disability as an equality issue had become yesterday's news. Disabled people had been cast as 'folk devils' responsible for much of the nation's economic malaise.

Hannah Morgan, a lecturer in disability studies at Lancaster University, broadly agreed with Nick's points and said that while the Paralympics had raised the profile of disabled sport and disability more generally, disabled people still experienced significant levels of discrimination and disadvantage. She said all disabled people should benefit from the legacy of the Paralympics and that there was a danger the success of the Games and the athletes could be a double-edged sword and that they presented just one face of disability. It was important to ensure that the legacy was about social justice and not just a celebration of diversity and success.

Alison Wilde, a lecturer in education at Bangor University, also felt that the Paralympics had had a mixed effect. She was ambivalent about the definition of achievement embodied by the Games. For many disabled people, getting through the day could be and should be seen as an achievement, and that the media treatment of disabled people had changed from pity towards images of the superhuman. Channel 4 had called the Paralympians 'superheroes' who were 'harder than you think'. There was a chasm between Paralympians and ordinary disabled people. She noted that the Paralympics was still segregated from the Olympics and that there was a further separation between the Paralympics and the Special Olympics, the games for people with learning disabilities. She said that the gains made in the representation of disabled people and changes in public attitudes were marginal when set against the news coverage of disabled people as detailed by Nick Watson.

The view that the representation of the Paralympians was far removed from everyday experiences was supported by Jamie Beddard, a theatre practitioner who directed

Breathe, the show that opened the Sailing Olympics in Weymouth. He said that as a disabled artist he had done well out of the Paralympics, but that he and other delegates were part of a 'disabled elite'. Just 1 per cent of disabled people had done well out of the Paralympics, the vast majority were 'silent voices'.

Liz Crow, an artist whose film *Bedding In Bedding Out* was shown to delegates, joined the discussion on Skype. She said that an opportunity had been missed during the Paralympics and that the different events in sport and the arts should have been contextualised with the wider challenges currently being faced.

@RGPLizCrow: different faces of her life as disabled person. Benefit system doesn't understand complexities of life #cultureshifting

Kristina Veasey @tippyscarecrow

Case study panels

Following the headline panel session, three further case study sessions were held exploring specific aspects of disabled people in culture and arts.

Case study panel 1: Young voices challenge and change

This session explored the challenges facing disabled young people and what was being done to help them build the skills, confidence and resilience to move towards adulthood. It included a discussion of some of the schemes offered by Accentuate to help young people access the arts, connect with role models, and build networks among their peers. The key themes which emerged from this debate were:

- education and training
- the importance of role models
- building resilience among young people

Education and training for disabled young people

Kristina Veasey is a former Paralympian who has 15 years' experience in the field of disability as a facilitator. She began by explaining that young people were central to the work of Accentuate, as demonstrated by a range of its programmes over the last four years. The most well known of these, award-winning *uScreen* and *Driving Inspiration*, have been rolled out nationally and internationally, while a new opportunity, *uSpark*, is a competition for young people to make films about individuals who have inspired them. However, Kristina concluded that young people face more challenges than they did a year ago, and young disabled people need some specific input and opportunities – for example to develop their self-confidence and to communicate about safety and participation. Despite the weight given to communication skills in education and working life, for example, there is too little emphasis on teaching them generally, and there is also a dearth of training materials in interview and presentation skills tailored to young people with disabilities.

uScreen

uScreen is a fully accessible filmmaking web resource for (disabled and non-disabled) young people to make, show and share films. Alongside this online resource, which includes access to mentors, there have been a range of 'live' opportunities to take part in filmmaking workshops and a complimentary bursary programme. uScreen has recently launched the filmmaking competition uSpark with a series of inspirational films from a range of leading disabled people including:

- *Evelyn Glennie – solo percussionist and composer*
- *Jenny Sealey – artistic director, Graeae*
- *Nicholas McCarthy – pianist*
- *Hannah Cockroft – Paralympian, athletics*
- *Sophie Christiansen – Paralympian, equestrian*

These short films will be used as part of the uSpark competition toolkit to inspire young people to think about who or what

has inspired them. They can be found on the uScreen YouTube channel: www.youtube.com/user/uScreenUk/.

Role models

Kristina went on to focus specifically on the part role models might play in helping disabled young people. She felt there was an appetite among young people with disabilities (and their teachers) for adult disabled role models, who were in short supply. To illustrate the negative consequences of this shortage, Kristina gave the example of a disabled secondary school student with a severe impairment, who used a wheelchair and other assistive technologies. It was discovered that this young man was expecting not to need any of this equipment when he turned 18 and left school; because he had never seen a disabled adult, he had assumed that people 'lost' their disabilities when they reached adulthood. There is therefore a need to bring disabled ex-students and other disabled adults into schools, and 'not just people doing extraordinary things, people doing very ordinary things', so that both disabled and non-disabled young people were more aware of disability. Rather than wait for young adults to receive disability equality training as adults as part of their job, it needed to be brought into schools for earlier contact.

One example of a scheme that brings disabled adults into schools is Driving Inspiration, led by Vicky Hope Walker. Vicky's background is in performance, fine art and heritage. Non-disabled herself, she has a long history of interaction with disabled people and disabled culture, having attended the first integrated sixth form in the country. She directs Driving Inspiration, a collaborative effort between artists, Paralympians and schools, which provides much-needed role models to visit schools and creates a forum for open discussion and questioning about these role models' disabilities and achievements. Feedback from young participants shows that the programme brings about a change in attitudes, building resilience and promoting healthy risk-taking.

Driving Inspiration answers a clear need; 11 of the 12 participating schools had no adult disabled role models for their students, and were currently losing 20–30 per cent of their support workers. Vicky believed that specific integration initiatives will be needed for as long as segregation between and within schools remains widespread, and in this regard Driving Inspiration is important as it is aimed at all young people and presents aspiration as being about not excelling as an artist or sportsperson, but 'finding your own values'. She pointed out that the four Paralympic values of determination, inspiration, courage and equality are not just about sport, nor just about disability.

Adam Simmons, a young participant in Accentuate's schemes, described at first hand how important role models were to disabled young people, and how the Paralympics had provided role models not just for disabled people, but for everyone. Adam described himself as fortunate in having had a 'can-do' attitude instilled in him by his two disabled parents, and acknowledged that this was something that many people lack. During the Paralympics, he witnessed a sudden and real change in public attitudes, which he ascribes to the extensive coverage of the Games by Channel 4. Working at the Olympic Park throughout the week, he witnessed public attitudes change from – to put it bluntly – a tendency to ask 'what was wrong' with athletes to a recognition of the truly competitive nature of the Paralympics. He has witnessed the legacy at a more local level where there has been an influx of some 10–12 new members of the wheelchair basketball club to which he belongs.

If there's a legacy from 2012 then I'd like it to be that young people have a can-do attitude – Adam Simmons

@AccentuateSE #cultureshifting

As part of the programmes run by Accentuate, Adam had the opportunity to work with a lesbian, gay, bisexual and transgender (LGBT) group at Brighton University. He was surprised to find that the same issues – of stereotypes, prejudice and the need for role models – were important to that group. His conclusion was, therefore, that all minority groups need representation and role models, and that role models can have an appeal and a value beyond the group to which they belong.

This really brings home vital importance of working with all young people to achieve positive attitudes around disability #cultureshifting

Sarah Ann @Minervabythesea

The subsequent floor discussion challenged the concept of role models, with some questioning the usefulness of role models and asking whether the focus should instead be on each individual's potential. However, others felt that it was natural to have role models and that disabled people should have their own role models, representing goals that were relevant and achievable for them. There was a suggestion that in an ideal, fully integrated world, disabled role models would not be necessary. Nonetheless, some saw the Paralympians of 2012 as having had a proven effect – eg in the numbers of disabled people newly taking up disabled sports.

Many agreed that role models did not necessarily have to be people doing 'something extraordinary'. Powerful role models may be drawn from one's immediate group or community – in fact, one's first role models (setting examples in their attitudes, if not their actions) are one's primary caregivers. Where role models are more remote, there was a suggestion that the onus was on them to 'reach out and make themselves available', for example by participating in programmes, or having an internet presence:

It starts from all those school projects, saying to young people and disabled people, 'You have to stand up and be counted.' In fact, the whole room should be full of young people… The creation of disabled role models enables people to believe they have a right to a career, a right to be heard. We don't want everyone to be superheroes.[16]

Resilience

Another important theme that emerged during this panel was that of resilience among young disabled people. Kim Aumann from the University of Brighton is a visiting fellow at the Faculty of Health and Social Science. She is a former director and founder of Amaze, an award-winning information and support organisation established by and for parent carers of disabled children. She was speaking in her capacity as co-founder (with her colleague Professor Angie Hart) of BoingBoing, which draws on the knowledge base from academics, parents or carers, young people and practitioners to provide evidence on resilience that can be translated into practice.

Kim explained that resilience is 'the ability for people who are having tough times to manage those tough times without going off course, and without it hampering their development'. As resilience is not something we are born with, studying it involves looking at the interactions between ourselves and the social world. There are two main questions: How come of two young people facing a challenge, one may cope and the other may come undone? and What are the challenges that are more likely to make people come undone? BoingBoing is concerned with resilience generally, but Kim noted that disabled young people as a specific group are 'woefully and scandalously underrepresented' in the resilience literature.

In the last decade, there has been a focus on 'resilient moves' – practical factors which can boost individuals' resilience. Some of these are familiar, eg having experienced good parenting (healthy early caregiving), enjoying school (both its curricular and non-curricular aspects), presenting well, and having a good sense of belonging and links with the community. There are also a number of less familiar resilient moves, including:

- providing a sense of purpose and meaning; the more we can set up opportunities for people to pursue their interests, the more likely these are to turn into talents that they can rely on to get on in life
- offering choices
- having empathy – the ability to see things from another person's perspective helps people to 'navigate' socially
- having a coherent autobiographical narrative; even when the story of one's origins is hard, it helps to have labels and to feel oneself to be part of a community

On the basis of the evidence, Kim explained it was not yet known which of these is the most important, but we know that small moves can make a big difference, and there can be positive chain reactions – 'spreading' of effects from one resilient move to another.

William Jessop from the Blue Apple Theatre gave some insights into the vital importance of resilience in the face of disability hate crime and prejudice.

Blue Apple Theatre comprises 40–50 young actors and volunteers with and without learning disabilities. Since 2011, much of Blue Apple's work has centred on disability hate crime and disability-related harassment. In response to actors raising concerns about incidents they had seen reported in the media, the team jointly produced a script reflecting people's experiences of hate crime and harassment. Blue Apple has since taken the play *Living Without Fear* to a wide variety of audiences, including schools, the police, social workers and parliament. One of the most powerful aspects of the play is that it ends with an open discussion of people's experiences and reactions.

Blue Apple Theatre was subsequently approached by Hampshire Constabulary to create a training video on dealing with allegations of disability hate crime and disability-related harassment. Underreporting of these crimes makes it difficult for the authorities to tell between a one-off incident and an ongoing problem. The audience was played edited extracts from the video, including an outtake during which it was possible to hear the actors speaking to one another out of character. Will explained that he had included this in order to demonstrate the phenomenon he was witnessing behind the scenes; a 'community of resilience' built up around the actors as a result of the subject matter, in complete contrast to the isolation of the main character in the video, which contributes to his being a target for crime.

Despite Will's initial concerns about the actors' potential reactions to this difficult subject, they found the content empowering. Acting had helped the actors to describe their experiences in a safe environment – it 'helps people to find a voice'.

Great start to Accentuate symposium. Are there enough opportunities for disabled children and young people? #cultureshifting

Jessica Jhundoo@jrjhundoo

Case study panel 2: Disability heritage: disabled people shaping the built environment through the ages

This panel presented a series of examples of how disabled people had been encouraged to engage with heritage and history and challenges for the sector. The discussion was chaired by Liz Porter, Accentuate's heritage and access consultant. Key themes which emerged were:

- the importance of disability history
- the role of story-telling and oral history
- the importance of encouraging disabled people to participate in and have access to heritage

Disability and history

Rosie Sherrington, English Heritage's social inclusion and diversity adviser, spoke about English Heritage's project Disability in Time and Place, which was launched in December 2012 to document attitudes to disabled people and their place in society over 1,000 years of history. The main aim of this project was to get disabled historians to think of English Heritage as a way to research disabled history. Liz Porter explained that the way stories were told and the way disabled people were perceived was important, referring to her work on the Accentuate project Creative Landscapes. She also noted that the first Disability History Month had been held in November and December last year.

Stories in history

John Walker, a senior research fellow in Deaf history at the University of Brighton, said if artefacts and buildings were the 'skeleton' of history, then stories were the 'meat'. He talked about Hidden Histories, the EU-funded cultural dialogue project he had worked on. He learned the stories of people who

had attended three different special schools in Sussex in the 1960s and three artefacts stood out: a fallen log in the garden, a glass wall and a paper bag that used to hold sweets. These different artefacts turned out to represent memories of repression – the bag had been tied over children's hands to stop them using sign language, for instance. He argued that it was only by hearing stories that artefacts could be put into context, and stressed the importance of oral history and recording it now. For Deaf people, English could be a second language, and they had been excluded from history for a long time because of that.

#cultureshifting *Esther Gill asks panel if the time for disability heritage was now? An identity of its own? To flourish like disability arts*

Kristina Veasey@tippyscarecrow

Art and access

The concept of exclusion and inclusion was picked up by the installation artist Mark Ware, who described the Arts Council-funded project he has been working on at Exeter Cathedral, Cathedra900, where he has been working with both disabled and able-bodied artists. He described his 'Trojan horse' approach: bringing disabled people into the project, but in a way that was not led by their disability.

Rosie Sherrington from English Heritage also touched on the issues of inclusion, detailing the use of easy access guides, which were launched last year to advise local authorities on providing access to disabled people. She encouraged disabled people to give their feedback to English Heritage about accessibility at its sites, and to keep the pressure on the sites to constantly improve.

David Bonnett, an architect specialising in inclusive design, stressed the important role of legislation in improving accessibility in the built environment since the 1970s. He described the developments since the 1970 Chronically Sick and Disabled Persons Act through to the 2006 guidance on access and explained that all of these breakthroughs had been applied in the design of the Olympic Village, which was fully accessible and comprehensively integrated. He said that whatever accessibility measures were taken in Rio for the 2016 Games must be embedded in legislation and not just be a one-off exercise.

Bonnett: Olympic East Village now most accessible development in Europe, must grasp its potential & use to drive standards higher #cultureshifting

Hannah Morgan@HannahnagroM

Box 2

Accessible heritage

Accentuate has been working across the heritage sector for the last four years, with key partners including English Heritage and the National Heritage Open Day team, to improve access to heritage for disabled people. Accentuate Heritage is a national programme of activity that builds on the successes of the project Creative Landscapes as well as developing new areas of work around the distinctive heritage and stories of Deaf and disabled people. We have also commissioned disabled artists as part of a residency programme, to make work in response to historic sites and engage local communities. Accentuate provides advice and training to heritage organisations in how to make events and sites more accessible and we recently partnered the National Heritage Open Day team to deliver three training events in Leeds, Newcastle and London.

These are some of the outcomes and impacts of these events:

- *In the first three years of Creative Landscapes visitor numbers to historic sites increased across the South East by 25,111.*
- *We are now sharing our learning nationally with 52 heritage event organisers attending three national training workshops – our target was 50.*
- *Seven national organisations took part in the training – our target was two.*

Case study panel 3: Disabled artists forging careers in the public realm

This final panel discussion explored how disabled people could have access to opportunities in public art. The key themes discussed were disabled people:

- getting acknowledged in a 'non disabled' world
- gaining access to non-specialist, mainstream opportunities

Jon Adams, Artist in Residence, University of Portsmouth and Accentuate Ideas Hub Member, uses his art to explore his relationship with the land and his experiences of dyslexia and autistic spectrum condition. He opened the discussion by posing a series of questions: Is the issue confidence, or is it the opportunity to have your work seen? Is it too early to be talking about the legacy of the Paralympics? Is the change going to come from the artists who took part at the time, or from participants in Driving Inspiration etc? Most importantly:

- Are disabled artists underrepresented in the public realm?
- Is public art encouraged from an early age – in schools and art colleges?
- Do we need a large public event to justify public art?

I'd like to get on the bus just once without being made fun of #cultureshifting #accentuatesymposium

jon adams artist@soundcube

Disabled people and public art

Jonathan Banks, Chief Executive of Ixia, opened the discussion. Ixia promotes and influences the development and implementation of public art policies, strategies and projects by sharing knowledge between stakeholders – policymakers, commissioners, curators, artists and the public. He gave a brief overview of the current position of public art in the UK, and the current opportunities for disabled artists. He explained how public art had recently enjoyed a 'boom', with both Conservative and Labour governments using it as a means to achieve social, economic and environmental aims. As a result, there has been a growth in the study of public art at undergraduate level. Most public art is commissioned via one of two routes – either through arts organisations that are members of Arts Council England, or through non-art organisations (eg public bodies). It is important for artists to know who has public art expertise (curators, public art officers within local authorities and so on) as these people play a critical role, acting as buffers between funders and artists, and in the health sector in particular (for example in hospital trusts), commissioners are encouraged to approach disabled artists.

Zoe Partington-Sollinger, an established artist whose work focuses on innovative approaches to 'opening up' creative culture to all, shared her first hand experience of public art. She presented a lyrical composition, designed to illustrate the constant struggle to become known as an artist, particularly 'in a non-disabled person's world'. Her current project, which was due to be launched on 13 July 2013, is a 'laughing installation' – a technological installation triggered by sensors and geared towards audience participation. One of its aims is to communicate the message that 'disabled people do have fun and exciting lives – they do laugh'.

Disabled artists accessing mainstream opportunities

Wendy Mason, the National Director of AA2A (Artists Access to Art Colleges), is involved in training, promoting self-employment for artists, and ensuring equality of opportunity. AA2A works with all artists, and funds 100 placements (mini-residencies) at 30 higher education institutions. An average of 14–15 per cent of artists placed by AA2A every year identify as disabled, with the figure as high as 20 per cent in some years. This is attributed to a number of factors:

- AA2A ensures that disabled artists are represented among the speakers at briefing days for institutions and artists.
- There is a degree of positive discrimination, as the organisation prefers artists with an interesting background.
- The letters AA2A sends to its institutions include details of disabled artist champions.

- The high proportion of funded places (up to four per institution) reduces the risk of giving a place to an artist who has low attendance because of health issues.

AA2A's funders are impressed by its good practice in this area, and Wendy's ambition is to disseminate it to others. She felt it was important that disabled people have access to mainstream projects like AA2A rather than special projects reserved just for them. She concluded that change would only come about if everyone challenges accessibility every day: 'It's all down to all of us, from the bottom up, to look at everyday things, because if we can't get those right we'll be confined to bolt-on projects forever.'

Carole McFadden, drama and dance adviser at the British Council, gave some examples of the mainstream opportunities that disabled people were accessing through her organisation. The Council is a cultural relations organisation, whose mission is 'to build opportunities and trust for the UK through the exchange of knowledge and ideas between people'. It conducts work through talks, residencies and programmes, under three streams: arts, education and society, and English. The 'society' strand involves work with governments on particular issues such as sports, women's issues, cultural difference and disability. There is crossover between it and the arts programme, as art provides a safe environment in which to frame some of the issues for discussion.

The Council promotes the sharing of skills between artists operating in different countries. Carol was able to bring her previous experience of working with disabled artists' organisations to the British Council's role as a funding partner for the programme Unlimited. Planned future projects include a symposium in the Middle East and a longer term project in Bahrain with Rachel Gadsden, as well as ongoing work to represent disabled artists at mainstream festivals and venues.

The impact of the symposium – sparking a wider debate

The symposium brought together a wide range of cultural and creative industry experts and practitioners, disabled and non-disabled artists, Paralympians and people interested in disability issues. It also provoked comments from dozens of people on Twitter using the hashtag #cultureshifting.

The reflections on the day – a stock take of what progress had been made since the 2012 Games for disabled people's role in society and the arts – were frank. Many participants identified several challenges that disabled people face: prejudices and disabilist social attitudes; the spectre of welfare reform and negative media coverage associated with this; and difficulties in accessing the arts as consumers, participants and artists. The consensus was that the Paralympics had brought these issues to the fore – without the Games the community attending the symposium may never have come together – but did not do enough to reverse deep-seated attitudes and institutional barriers that prevent disabled people participating fully in all aspects of economic, social and cultural life.

Of course, to expect two weeks of sporting and cultural events to create the scale of social change needed to address the inequality faced by disabled people in the UK is perhaps unrealistic. But the legacy of the Games – driving an ongoing shift in attitudes and further activity – rightly provoked higher expectations. A wide range of views on this issue were reflected in the wider comments shared on Twitter during the symposium, for example:

> #cultureshifting *superhuman portrayal of disabled athletes preferable to the former pity fest.*
>
> Kristina Veasey@tippyscarecrow

> *Many able bodied couldn't do what a* #Paralympian *could; how do we regard their limitation?* #cultureshifting @accentuatese
>
> Nick@Mylegalforum

- *Primary* #Paralympic *legacy has been to individuals, some of it major. Sadly far outweighed by social & political costs.* #cultureshifting

  Liz Crow@RGPLizCrow

However, the symposium also sparked more challenging questions regarding the Paralympics per se:

- @Aliswilde *Is equality really a Paralympic value? Brilliant question! I think the answer is NO* #cultureshifting

  John Thornton@JohnLThornton

3 Where are we now?

The symposium – like the Paralympics itself – was a first step. The intention is to open up to a wider audience across cultural sectors an ongoing dialogue on the legacy of the Games and activities to ensure that legacy promotes equality and inclusion for disabled people.

Esther Fox, Accentuate Programme Director, already has plans, and used the discussions at the symposium to inform the organisation:

We would like to take on board the questions that have been raised and to make some sort of recommendations for planning strategy. There's a need for legislation, not just for things to be just bolted on, but to be integral. We have to have a dialogue with policymakers to make that happen. We're continuing our strategy to work across the cultural sector providing a platform for bringing together diverse opinion. We're making sure that Deaf and disabled people are leading this process.

As outlined above, the Government has recently launched the campaign Disability Confident to boost employment among disabled people through funding for support and internships, awareness campaigns to encourage employers to employ disabled people, and so on.[17] It has created a 'Paralympic legacy pledge' for the main television broadcasters to sign up to, agreeing to employ more disabled people in their industry and to have more disabled people in front of the cameras too.[18] This is particularly welcome given that, as outlined in the introduction to this report, there is little evidence that the Paralympics generated new opportunities for emerging artists, or increased the number of disabled people accessing or working in culture and the arts. There was no

mention of this in either the Cultural Olympiad evaluation of April 2013, nor in the Olympics and Paralympics legacy one year progress report published a few months later.[19]

With this in mind, the theme emerging from the symposium – that the '1 per cent' of disabled artists whose work was commissioned as part of the Cultural Olympiad received a huge boost as a result, but the silent majority of disabled people have seen far less benefit – needs further exploration. Most disabled people find it very challenging to access culture, heritage and the arts – as consumers or producers. However, there are no robust, regularly updated statistics on disability employment in these sectors, making it very difficult to see whether the Paralympics has improved employment in and access to the culture and arts for disabled people.

The statistics that are available suggest there is very little representation of disabled people in related industries. Overall, only 4.5 per cent of people working in the cultural industries are disabled – falling to 3 per cent for performing arts. It is also estimated that less than 1 per cent of professionals in the media is disabled.[20] James Beddard's comment that '1 per cent' benefited from the Cultural Olympiad may not be far from the truth.

Moreover, we may rightly assume that the current welfare reform agenda, and the negative social and financial consequences disabled people are experiencing, is unlikely to change any time soon. Activities to maintain a positive legacy from the Games – whether through sporting achievement or culture and the arts – will be an uphill challenge within this environment. As Richard Hawkes, chief executive of Scope, wrote in July 2013: 'If the Government really wants to honour the legacy of the Paralympics and change things for the better, it has got to stop fuelling that [negative] narrative and demonising benefits claimants.'[21]

Gregg Hutchings, director of policy and partnerships for Legacy Trust UK, described what he identified as a challenge for his and other organisations:

The perception across the UK is that we have done great things with the Paralympics, it's changed attitudes and lifted perceptions. But the realities disabled people experience are not matching up with that. Finding a way to get that across and to demonstrate it to policy makers and politicians is going to be a real challenge. A lot of people could be left behind if it's all about achievement, if that's the only legacy coming out of the Games. You need a strategy to fit everyone into that framework.

His comment that the Paralympic legacy might be 'all about achievement' could be an explanation why there has been a focus on sporting participation when evaluating the legacy of the Games one year on, with less emphasis on cultural and artistic participation as a result of the Cultural Olympiad. Indeed, this was picked up on within the wider debate sparked off on Twitter as a result of the symposium:

> *Using arts a better way of illustrating what* #Disabled *can do. Whereas* #Paralympics *only focussed on physical achievements?*
>
> Nick@Mylegalforum

Of course, we should not presume that the Paralympic legacy ought to be about sports, the arts, disability employment or wider social perceptions. As Esther Fox explained, disabled people have to lead the way in shaping their future and the legacy they themselves would like to see post-2012.

On the positive side, this might result in a legacy of empowerment, activism and politicisation for disabled people as they use the Paralympics to inspire them to push back against prejudice and the threat of hardship resulting from welfare reform. They may also grasp opportunities such as the campaign Disability Confident to tap into entrepreneurialism and creativity and become a more visible presence in business, the media and creative industries, as both employees within and consumers of arts and culture. Within this context, the debate outlined above regarding disabled role models (or role models for disabled people), becomes particularly relevant.

However, there is also a risk of a more inward-looking legacy – of a movement of separation and segregation as

disabled people feel more socially isolated and excluded from mainstream arts and culture. Disabled people may use the Paralympic example to create their own space, separate from mainstream culture and representation, as a place where they can express themselves without the threat of disablism and persecution. Marrying a strong identity for disabled people while maintaining a place within the 'mainstream' was a clear underlying thread throughout the symposium discussions, with people's differing opinions regarding role models, the need for a disability-only heritage, the separateness of the Paralympics and so on suggesting there is no real consensus on how that balance should be struck.

It is too early to tell how disabled people will use the Paralympic example to forge a path in this most challenging environment, but organisations such as Accentuate must ensure that whatever shape the legacy takes, it will be formed from the bottom up. Paul Bonham from Arts Council England told us during an interview:

There is going to be some legacy from 2012, but in 2012 it was set by the government and funders instead of artists and disabled people. In 2013 it will probably be slightly more political and slightly darker. And it can take on the legacy itself, but just as part of something bigger.

4 Next steps – what will Accentuate do next?

Following the debate held at the symposium, Accentuate is concerned that the Paralympic legacy may focus on sporting achievement and participation to the exclusion of wider issues related to the Cultural Olympiad – such as employment and participation in arts, culture and the media. These are vitally important not simply for disabled people's economic and social wellbeing, but also to give disabled people a more visible and prominent place in the public eye. It must be recognised that not all disabled people are sports people, or have an interest in sport. This fact, combined with an earlier commitment to a broader cultural legacy through the Cultural Olympiad programme, warrants further investment in opportunities for Deaf and disabled people to lead and participate in wider cultural activity.

When discussing the profile of disabled people during the symposium, it was thought that a major issue was that disabled people are not commonly visible in employment, they are not in high profile roles, and they remain a hidden part of society. It was felt that if barriers to employment were better addressed through working with organisations and individuals (disabled and non-disabled people) within the cultural sector then the profile and visibility of disabled people would change significantly. With this in mind, Accentuate plans to work with:

- employers, providing training on accessibility in the workplace, including accessible recruitment processes and disability awareness training
- individuals, supporting them through personal development, building confidence, raising expectations, developing skills and brokering relationships with organisations

Commissioning work by Deaf and disabled creative practitioners will continue to be a significant mechanism to demonstrate, through practice, that Deaf and disabled people can and do produce quality work, which has merit within the broader cultural life of the UK. However, in order to tackle the concern that only a small minority of disabled people appear to be benefiting from the cultural legacy of the Paralympic Games, this needs to be accompanied by a mentoring and engagement programme for emerging practitioners.

The announcement that Unlimited II will have a strand for supporting emerging creative practitioners is to be welcomed, but Accentuate believes there should also be a programme of support for Deaf and disabled people who want to work more widely in the cultural sector as curators, programmers and marketers, in order to sustain cultural growth and development. Accentuate also believes there are opportunities to work across sectors to achieve this and is planning a large-scale public art commissioning programme to complement its plans for celebrating national disability heritage.

Just as the Paralympic Games offered an opportunity for a range of partners to work towards one theme, the emerging passion and interest for disability history could also provide a fascinating backdrop to develop a wide ranging cultural programme celebrating current disabled talent while reflecting on the relatively hidden social history of Deaf and disabled people through the ages. Accentuate is currently developing such a project in collaboration with English Heritage and other local heritage organisations across the UK, and hopes to be able to announce further information about this work in the early autumn.

Accentuate also feels there is a continuing role for a brokerage organisation, bringing people and organisations from across the cultural sector together to share and learn. Initially this could be through workshops, symposia and other action-oriented events, leading to clear outcomes, recommendations and further action. This could result in the development of a broad based coalition on disability and culture to take action and lead change across the sector.

There is also a need to provide further evidence-based research on how many Deaf and disabled people currently work within the cultural sector and what roles they occupy. Without this baseline information it will be particularly difficult to assess the nature of the challenges that may exist and how they can be addressed. It will also be difficult to ascertain the potential legacy of the Paralympic Games and the associated Cultural Olympiad programme. Accentuate plans to lead work with partners to carry out such research and bring these data together.

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20 Leonard Cheshire Disability, 'Ability media', nd, www.lcdisability.org/?lid=21473 (accessed 15 Aug 2013).

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This report was supported by:

The Paralympics, in addition to being a celebration of disabled sporting prowess, was supposed to be the biggest showcase for disabled arts and culture ever seen. The four-year Olympiad included over 800 disabled and Deaf artists, producing everything from short films and outdoor circus to dance and multi-sensory art installations. However, *One Year On* finds that while the 'elite' of disabled artists whose work was commissioned as part of the Cultural Olympiad received a huge boost, the silent majority of disabled people missed out.

This report captures the concerns of a Symposium that brought together the views of those involved in the cultural Olympiad, including sports and cultural practitioners, disabled artists and Paralympians, academics and disability policy experts. In addition to the worries over elitism, it argues that cultural legacy of the Paralympics remains overlooked, with much of the focus on improving disabled people's access to sports or on the perception of disabled people more generally. It also perceives a missed opportunity to increase the participation and employment of disabled people in the UK's cultural life.

The report marks the start of a more in-depth study to understand why disabled employment in the cultural sectors is so poor, and what stops disabled people engaging in the arts more generally, including attending cultural events.

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