A person-centred organisational management model for enabling meaningful socio-economic engagement for people with cognitive disability

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List of Abbreviations

ABS	Australian Bureau of Statistics
AAC	Augmentative and Alternative Communication
ADEs	Australian Disability Enterprises
AIHW	Australian Institute of Health and Welfare
AIPS	Access, Inclusive practice, Professionalisation and Socio-economic participation
ASD	Autism Spectrum Disorder
AUSLAN	Australian Sign Language
COVID	Coronavirus disease
CV	Curriculum Vitae
DDA	Disability Discrimination Act
DSA	Disability Service Act
DSP	Disability Support Pension
ICT	Information and Communication Technologies
NDIA	National Disability Insurance Agency
NDIS	National Disability Insurance Scheme
NFTs	Non-Fungible Tokens
SNS	Social Network System
SRV	Social Role Valorisation
UN	United Nations
UNCRPD	United Nations Convention on the Rights of Persons with Disabilities
UPIAS	Union of the Physically Impaired against Segregation
3D	Three dimensions

Abstract

This study investigates how to enable meaningful socio-economic participation for people with cognitive disability, using the creative arts as an avenue for engagement through four sub-questions:

- what are the characteristics of inclusive art organisations in terms of organisational management?
- how have inclusive art organisations enabled socio-economic participation for artists with varying degrees of cognitive disability?
- how can socio-economic participation be enabled for individuals with cognitive disability? and
- what challenges have inclusive art organisations experienced in enabling the socio-economic participation of people with cognitive disability at individual, organisational and societal levels?

Creating opportunities for meaningful social inclusion with broad individual, organisational and community benefits is examined using grounded theory and a case study methodology, identifying how three different inclusive arts organisations enable artists with cognitive disability to participate in various socio-economic opportunities. The study explores the concept of Social Role Valorisation and the person-centred approach underpinning the National Disability Insurance Scheme (introduced by the Australian Government in 2013) to understand how socially valued roles and meaningful engagement can be embedded in the current support landscape for people with cognitive disability. The research contributes critical strategies for organisational management in the form of a practical model to enable socio-economic participation, structured around three pillars: access, inclusive practice and professionalisation working together as a person-centred management approach. This study finds out that the socio-economic participation of people with cognitive disability can be enabled and promoted through professionalisation process established on access and inclusive practice. This study also identifies individual, organisational and societal challenges to creating and satisfying the conditions of access, inclusive practice and professionalisation. As a deliberately practical model for inclusive organisational management, this model has relevance in other contexts and industries beyond arts organisations.

Declaration

I certify that this thesis:

1. does not incorporate without acknowledgment any material previously submitted for a degree or diploma in any university

2. and the research within will not be submitted for any other future degree or diploma without the permission of Flinders University; and

3. to the best of my knowledge and belief, does not contain any material previously published or written by another person except where due reference is made in the text.

Signed...

Date......10 April 2024............................

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Last, I would like to acknowledge all the research participants willing to share their thoughts and experiences to make our society more inclusive and kinder.

Positionality statement

My PhD journey is a very personal one. As the mother of a child with cognitive disability, I have spent all of my child's life thinking about the question: *how can my child have a meaningful and quality life as an adult after her schooling is complete?* This question has driven me to look at the day-to-day life of people with cognitive disability, exploring what they have done for a living, what they enjoy in life, what support they need and how they have accessed the support needed to achieve their life goals.

My personal and academic journey of discovery has led me to undertake deep research concerning people with cognitive disability and how society has viewed, valued and supported their community engagement. I also listened to the stories of other families with adult children with cognitive disability. The more I learned about people's lives, the more I became concerned about my child's future. The lived experience of other families has been so different from my own experiences. As an adult without cognitive disability, I have had diverse opportunities to engage in meaningful life experiences. I have been able to access higher education, develop skills and knowledge based on my interests and passion, and build interpersonal relationships with friends and colleagues. Those experiences have paved my pathway to a socially valued role as a researcher, where I have the pleasure of sharing my knowledge and experience and, in my current role, supporting community researchers – researchers with disability – to bring the lived experience to the research world and systems in unique ways. My meaningful socio-economic engagement has offered me much more than financial benefits. Importantly, I also feel respected, valued, and recognised as a community member.

For people like my daughter, living with cognitive disability, particularly those with communication challenges and complex support needs, the opportunities for meaningful community engagement in our society don't look like mine. Meaningful socio-economic participation seems almost impossible for those with complex challenges when they do not have the appropriate environment and support that can adjust to or accommodate their needs.

My lived experience of family life with a child with cognitive disability has shaped my PhD in many ways. It is the basis of my first research question: *How can people (my daughter) with cognitive disability be enabled to participate in meaningful socio-economic engagement?* I have worked hard to find answers to this question for a group within our community, to show pathways to a quality life and to be valued in the same way I am; nothing more, nothing less.

My want for my child is social inclusion; a place in society where her needs are supported by inclusive environmental settings and through the individualised support she needs to improve her

quality of life. My role in achieving this is complex and is much more than being a parent. I advocate for her and other people and families in a similar situation as me. I have had to acquire new knowledge about our disability system and disability policy, the National Disability Insurance Scheme (NDIS), funding support, allied health, skills, training and adjustments for psychological and emotional regulation. In advocating for my child, I have experienced and witnessed significant improvement in her well-being and joy. I can see the outcomes achieved from her meaningful engagement in an activity she loves. I have seen the benefits to her from responding to her needs, developing her capabilities and strengths, and extending her (and my) networks and interests.

My journey to making the world see and value the skills, abilities and lives of people with cognitive disability is one where I have been deliberately practical in what my research should achieve. Answers to my research questions should be beneficial to both my child and others like my child.

As an *insider* – a mother of a child with cognitive disability, and an *outsider* – a researcher, my perspectives can influence the research world, organisations supporting people with disability and our support systems. At the same time, with self-awareness around my personal biases, I have designed my study to learn from other examples and contexts to the one supporting my daughter. I have done this to show the (arguably emerging) good practices in arts organisations enabling the meaningful socio-economic participation of people with cognitive disability. These organisations are doing this by creating inclusive working environments and supporting the needs of individuals.

My great hope is that the outcomes of my study can support creative and inclusive environments in our society. The outcome is, after all, something that comes quite readily to many in our communities but not necessarily to people and families with particular challenges or vulnerabilities. I also hope my study can add value to academia by investigating an issue of genuine lived experience resonating with many and framing and voicing that lived experience in all aspects of the research in balanced, practical and useful ways.

Part I. Research background

Chapter One. Introduction

1.1. Background to the study

Disability is a social category and refers to a wide range of impairments, limitations, and participation restrictions that affect approximately 15 per cent of the world population, according to the World Health Organisation and World Bank (2011). People with disability tend to have poorer living experiences in cultural, social and economic participation compared to people without disability (Canton et al., 2023; Shakespeare, 2014, 2017). Particularly, people with cognitive disability have a long history of social oppression, discrimination, degradation, institutionalisation and dehumanisation (Malacrida, 2006; Pfeiffer, 1994; Young & Quibell, 2000). Society in many countries stigmatised those living with cognitive disability as incapable, socially devalued and at risk of genetic pollution (Malacrida, 2006; Pfeiffer, 1994; Young & Quibell, 2000). There was moral panic towards people with cognitive disability, which recognised people with cognitive disability as potential trouble or criminals (Malacrida, 2006). The voices of people with cognitive disability were disregarded, and their rights were not protected nor promoted (Coleborne & MacKinnon, 2003; Weise et al., 2021).

Over the past 50 years, social support and policies for people with cognitive disability have evolved from institutional care to person-centred care systems (Commonwealth of Australia, 2013; Weise et al., 2021). At the same time, the notion of disability has evolved or been interpreted in a different range of models and paradigms, such as the medical model, biomedical model, social model, charitable model, socio-political model, economic model, biopsychosocial model, affirmative model, care ethics model and the stereotype content model of disability (Beaudry, 2016; Canton et al., 2023; Grue, 2023; Oliver, 1990; Rogers, 2016; Shakespeare et al., 2016; Shakespeare, 2014, 2017, Smart, 2009; van Aswegen, 2020).

Significantly, the social model of disability influenced the Disability Rights Movement and accelerated social changes for the rights of people with disability in the 1970s and 1980s, led by the voice of the collective lived experience of people with physical disability, carers of people with disability and people without disability (Fleischer & Zames, 2011; Goodey, 2016; Shakespeare, 2014, 2017). This movement was defined by the idea of Fundamental Principles: *'It is the society that disables physically impaired people. Disability is something imposed on top of our impairments by the way we are unnecessarily isolated and excluded from full participation in society'* (Goodley, 2001; Shakespeare, 2014, 2017), which becomes a foundation for the social model of disability.

The social model defines the difference between impairment and disability. Impairment refers to a physical state, *'lacking part of or all of a limb or having a defective limb organism or mechanism of the body'* (Goodley, 2001, p. 208). However, there are critics who consider that if the social model defines *'impairment'* as related to the construct of the body, it could disregard intellectual, behavioural or emotional disorders defined as mind-neurological problems (Anastasiou & Kauffman, 2013). The voices of people with cognitive disability were excluded from society and were not given opportunities to express their thoughts and needs during the social and cultural movements. Instead, people with cognitive disability were forced to be silent through segregation and institutionalisation.

The social model, alongside the Disability Rights Movement, has contributed to significant changes in social, cultural, political, philosophical and economic approaches to people with cognitive disability (Bigby & Wiesel, 2011; Commonwealth of Australia, 2011, 2013; Cooper, 1999; Millward, 2015; Newell, 1996; Race et al., 2005; Wasserman & Cureton, 2018). It also initiated the deinstitutionalisation of people with cognitive disability, facilitating them to be part of the community in the late 1980s to 1990s (Weise et al., 2021). Deinstitutionalisation also changed care provision for disability service systems and people with cognitive disability (Cowden & McCullagh, 2021; Dixon & Hyde, 2000). However, the process of deinstitutionalisation neglected to consider how support services for people with cognitive disability would be met in community settings (Evans et al., 2012). Community support systems were not prepared appropriately to welcome people with cognitive disability as part of the broader community. Integrated care in the community was hampered by a lack of provision for cross-sector work, the lack of a unified record system and tension over the funding of services (Evans et al., 2012).

Disability community-based services and organisations provide structured programs such as therapies or rehabilitation for the individual and social well-being of people with cognitive disability (Darragh et al., 2016; Evan et al., 2017). A service-led model created discordance between the sectors, which restricts eligibility for particular services for people with cognitive disability (Evans et al., 2012; Evans et al., 2017; Weise et al., 2021). Accordingly, community participation for people with cognitive disability was often geographically restricted or limited to certain disability service organisations regardless of people's preferences or interests (Evans et al., 2012; Darragh et al., 2016). Nonetheless, the deinstitutionalisation enhanced the involvement of people with cognitive disability in cultural and recreational programs more actively than when they were institutionalised.

In the 1970s and 1980s, alongside the Disability Rights Movement, the Disability Arts Movement gained momentum led by people with disability who shared their lived experiences and perceptions,

empowering them to take control of their own representation through creative expression (Sandahl, 2018; Solvang, 2012; Yoon, 2019). During deinstitutionalisation, art and recreation programs were expanded and aimed at supporting disability inclusion. Art not only provides opportunities for people with cognitive disability to improve their well-being and social participation in creative activities but also to give a voice to people with cognitive disability and cultural identities as artists (Evans et al., 2017; Yoon et al., 2020). Disability art is defined as art created and informed by the disability experience of people with disability (Solvang, 2012). Despite the broad range of benefits of arts, a perceived lack of power to choose and be heard by people with cognitive disability existed within segregated services under the service-led disability services and funding system (Evans et al., 2017; Yoon, 2019). The service-centred funding model created competition, *us versus them*, within the service providers who therefore tended to preserve their clients even if they could not provide the services that their clients needed, because client numbers equalled money (Evans et al., 2012; Mohr et al., 2002). Many people with cognitive disability experienced challenges in changing their services because it was not an easy option for them, especially those with complex communication challenges or those who did not have support from family or caregivers to advocate for them (Evans et al., 2017). Such social and environmental restrictions limited various cultural and socio-economic activities and support services for people with cognitive disability, including access to the services they needed to improve their individual aspirations.

In 2013, the introduction of the National Disability Insurance Scheme (NDIS) in Australia became a game changer by providing *choice and control* to eligible individuals with cognitive disability (Evans et al., 2017). Social policy and infrastructure systems began to recognise the different individual needs of people with cognitive disability, to support making people's needs and improve their strengths and capabilities (Kendrick et al., 2017; Lakhani et al., 2018; Mason et al., 2018; Muir & Salignac, 2017; Warr et al., 2017). People with cognitive disability are given individualised funding to purchase their required services. Particularly for those who want to access artistic programs and support for their creative activities, the NDIS provides greater opportunities to engage more actively in artistic development (Commonwealth of Australia, 2013; Lakhani et al., 2018). Nevertheless, people with cognitive disability are still viewed as objects of pity or to be always protected rather than socially valued community members (Evans et al., 2017; Solvang, 2018; Yoon et al., 2020). For example, people with cognitive disability who have engaged in art seriously for many years are not recognised as professional artists (Solvang, 2018; Yoon, 2020). Their art practices are often seen as therapeutic art as a part of day-option programs, which makes the artists feel devalued and misrecognised because people with cognitive disability and their families view day-option programs as adult babysitting without constructive programs (Darragh et al., 2016; Evans et al., 2017).

Promoting the meaningful engagement of people with cognitive disability in diverse cultural and socio-economic activities has been a longstanding policy aim since the first disability policy, the *Disability Service Act* 1986 (Anderson & Bigby, 2021). The Australian Government introduced multiple disability support initiatives and funding packages to improve the socio-economic engagement of people with cognitive disability into the mainstream workforce (Appendix 1). In 1992, the *Disability Discrimination Act* (DDA) was introduced to prevent exclusion from employment due to disability, but this could not change the fundamental issues of attitudinal barriers, negative beliefs and public awareness about disability (Bigby, 2012; Hemphill & Kulik, 2016a, 2016b; Meltzer et al., 2019). Nonetheless, the employment rate of people with cognitive disability has not increased, and they still face many challenges, such as attitudinal and social barriers in finding and participating in meaningful socio-economic participation based on their strengths, interests and capabilities (Dempsey & Ford, 2009; Meltzer et al., 2018).

The NDIS has tried to respond to such challenges focusing on a vision for people with cognitive disability to have the same opportunities to work as other Australians and to have confidence, support and skills to access various employment opportunities (Commonwealth of Australia, 2013, 2021; Kavanagh et al., 2021). Notably, the NDIS has required the strategic redesign of service delivery to all disability service organisations so that they can meet the varying support needs and goals of people with disability based on NDIS practice standards (Green & Mears, 2014; NDIS, 2016). Many small to medium disability service organisations faced significant challenges in adapting to a person-centred system, particularly in relation to compliance with NDIS practice standards (Carey et al., 2019; Green & Mears, 2014; Green et al., 2017; NDIS Quality & Safeguards Commission, 2020). However, for some art organisations, individualised funding provided new opportunities to create new pathways for individual artists with cognitive disability to develop their artistic careers as professional artists, which was unavailable during the service-led era.

This study selected three art organisations to represent how some in the creative arts are supporting people with cognitive disability. The organisations in the study are referred to as inclusive art organisations. Each organisation has adopted person-centred management for artists with cognitive disability to leverage their professional development and artistic careers, allowing people to be recognised as contemporary artists in mainstream art communities nationally and internationally. The study investigated their organisational journey from being a community art program to becoming a professional art agency. It tracks their evolution to creative social enterprises through organisational professionalisation supporting artists with cognitive disability as professional artists.

1.2. Objectives of the study

This study has three objectives. First, the study investigates the characteristics of selected art organisations, including their identities, cultures, and the management approaches in place to enable the socio-economic participation of artists with cognitive disability. Second, it examines what challenges and enablers people with cognitive disability, their caregivers and service providers need to enhance meaningful socio-economic participation for the artists at individual and organisational levels. The notion of *meaningful socio-economic engagement* can vary depending on individual values, motivations, goals, and self-satisfaction. It is not limited to economic gains, but includes cultural and social values too. In this study, *meaningful socio-economic engagement* refers to the benefits of having social value/recognition and economic gains through the professional practice of artists with cognitive disability who want to make a living as an artist. Last, the study conceptualises a substantial theory: *a person-centred organisational management model* centred on Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS), as a practical management model to enable socio-economic participation for people with cognitive disability. This model can guide disability service providers in broader industries.

The study identifies close relationships between four categories – access, inclusive practice, professionalisation and the socio-economic participation of artists with cognitive disability at the individual, organisational and societal levels. It has found distinctive characteristics of organisational management that enable the socio-economic participation of artists with cognitive disability, including dual role support that provides disability-related support services for the artists as NDIS participants and provides professional services for them as artists with the enhancement of social capital through professionalisation leading to socio-economic opportunities. As a result, the study presents the mechanisms for enabling and managing the socio-economic participation of artists with cognitive disability to achieve full social inclusion via three linked conceptual and practical components for a person-centred inclusive management model.

1.3. Significance of the study

This study makes several significant contributions to the literature on management and disability studies. First, it makes a theoretical contribution to each by conceptualising a *person-centred organisational management model* on Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS), outlining a concept to understand the mechanism by which inclusive art organisations have enabled and managed the socio-economic participation of artists with cognitive disability at the individual, organisational and societal levels in Australia. Many studies on disability employment have identified a research gap in understanding how to improve the

meaningful socio-economic participation of people with varying degrees of cognitive disability, particularly to achieve full social inclusion (Australian Institute of Health and Welfare (AIHW), 2019; Collings et al., 2018; Hall & Wilton, 2011; Hemphill & Kulik, 2016a, 2016b; Kantar Public, 2017; Meltzer et al., 2019).

The Australian Institute of Health and Welfare (2019) has also addressed the need to investigate the quality and sustainability of the disability workforce for this particular group. Such a research gap has been discussed globally with the aim of improving social inclusion for people with a severe or profound cognitive disability (International Labour Organization, 2019; Kang, 2013; Magiati et al., 2014; United Nations, 2017). Second, the component of Dual Role Management fills these gaps by outlining the importance of support meeting the different individual needs of people with cognitive disability in terms of disability support and professional development support.

The third component of AIPS provides design criteria for person-centred management, including indicators to measure and assess inclusive working environments based on the core foundations – Access, Inclusive practice, Professionalisation and Socio-economic participation – at the individual, organisational and community levels. It allows Australian disability service organisations to understand what components they need to focus on when building management methods to meet their organisational vision and the service types needed by their target group of clients. The *person-centred organisational management model* is also adaptable to other disability service providers and business contexts, enabling organisations and business owners to manage disability and professional support simultaneously. Person-centred management can also diversify socio-economic participation opportunities in the mainstream workforce to provide flexibility, support and services tailored to individuals with different levels of cognitive disability.

1.4. Research questions

This study addresses the following core question:

> **How can socio-economic participation be enabled for people with cognitive disability in inclusive art organisations?**

Underpinning the core question are four sub-questions that aim to give greater focus and granularity to my study and support the thematic structure:

> **Sub-question 1**. *What are the characteristics of inclusive art organisations in terms of organisational management?*

Sub-question 2. *How have inclusive art organisations enabled socio-economic participation for artists with varying degrees of cognitive disability?*

Sub-question 3. *How can socio-economic participation be enabled for individuals with cognitive disability?*

Sub-question 4. *What challenges have inclusive art organisations experienced in enabling the socio-economic participation of people with cognitive disability at individual, organisational and societal levels?*

1.5. Structure of the thesis

This thesis is structured into three distinct sections: research background (Part One), research process (Part Two), and research findings and analysis (Part Three), each comprising one or more chapters.

Part One explains the ideas underpinning the research topic, the study's aims and objectives, and the significance of the study contributing to theoretical and philosophical concepts by responding to the research questions and the broad background to the study. This section comprises two chapters.

Chapter One, *The introduction,* overviews the study, core and sub-questions and the context of background knowledge to understand the aims and objectives of the study. It explains why the study focuses on the specific content of inclusive art organisations and artists with cognitive disability. The chapter also outlines how the study makes significant contributions to the fields of management and disability studies, theoretically and practically.

Chapter Two, *Understanding the engagement of people with cognitive disability in society: the past and present,* examines the literature covering different concepts of disability, changing views and understanding of cognitive disability, development of community participation of people with cognitive disability in the social inclusion contexts and their meaningful engagement in socially valued roles based on Social Role Valorisation (SRV) as a theoretical concept.

Chapter Three, *Policy, working environment and management for people with cognitive disability in Australia,* reviews socio-political contexts of disability, including Australia's disability policy as the policy setting relevant to the study. It covers the National Disability Insurance Scheme (NDIS), its person-centred approach to socio-economic participation and the National Disability Insurance Agency's (NDIA) market-oriented approach in the disability sector. This chapter also outlines the workplace and socio-economic participation opportunities for people with cognitive disability, including business roles in social inclusion, social enterprises as alternative socio-economic pathways

and the importance of understanding social entrepreneurship in organisational management. It also explores the concept of inclusive working environments, management, and a mix of micro-macro management approaches to operate multiple complex contexts and create an inclusive socio-economic environment in business.

Part Two focuses on the research process and consists of a single methods chapter explaining the qualitative approach taken for the study.

Chapter Four, *Methodology,* explains the methods used, including the research design, paradigm, ethical considerations, data collection and analysis to respond to the research questions and objectives.

Part Three outlines the research findings and analysis. It reports the main empirical findings of the thesis, with four chapters, each responding to one of the four research sub-questions, wherein an analysis of the relevant findings is undertaken in light of core themes from the literature.

Chapter Five, *Organisational management strategies and identities to promote socio-economic participation for people with cognitive disability,* outlines the three inclusive art organisations' identities and cultures. This chapter also discusses how those organisations have applied person-centred management approaches, including the four core components of access, inclusive practice, professionalisation and socio-economic participation, to create inclusive working environments for artists with cognitive disability and people working or collaborating with the organisations.

Chapter Six, *How to create inclusive working environments by developing access and inclusive practice for people with varying degrees of cognitive disability*, explains the relationship between access and inclusive practice as the essential foundation for inclusive working environments. This chapter discusses the significance of two support relationships, *disability support* as a disability service provider and *client* and as an art agency and artist in the context of inclusive practice.

Chapter Seven, *Enhancement of social capital through individual and organisational professionalisation to enable socio-economic opportunities,* identifies the cycle of professionalisation to enable sociocultural and economic value for people with cognitive disability at the individual, organisational and societal levels. This chapter argues the importance of acknowledging the impacts of positive and negative experiences of collaborators in group or one-to-one engagements with artists with cognitive disability.

Chapter Eight, *Individual, organisational and societal challenges in enabling socio-economic participation for people with cognitive disability,* outlines the multilevel challenges that artists with

cognitive disability, their caregivers and inclusive art organisations have experienced in enabling and managing socio-economic participation at the individual, organisational and societal levels.

Chapter Nine, *Conceptualising the person-centred organisational management model* on Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS), develops three practical components: a person-centred management mechanism, Dual Role Management and design criteria of AIPS based on the findings and discussion in the four prior chapters.

Chapter Ten, *Conclusion*, summarises the journey of this study to respond to the main research question of *how socio-economic participation can be enabled for artists with cognitive disability in inclusive art organisations.* This chapter interprets the significance of the study's theoretical and practical implications in the broader workforce to enable socio-economic participation for people with varying degrees of cognitive disability beyond art and the Australian context, including limitations and opportunities for future research.

This thesis takes readers on a journey exploring the sociocultural and economic contexts of engagement for people with cognitive disability in the past and the present. The findings and discussion of the study aim to help readers understand not only how people with cognitive disability can be meaningfully engaged in our society as socially valued individuals, but also to disclose the individual, organisational and societal challenges they still have to overcome – and systems and society need to meet – for people to achieve full social inclusion.

Chapter Two. Understanding the engagement of people with cognitive disability in society: the past and the present

2.1. Introduction

This chapter reviews the existing literature on the theoretical and philosophical concepts of cognitive disability and the sociocultural and economic engagement of people living with cognitive disability in our society. The first part of the discussion focuses on understanding the complex nature of cognitive disability, including the social and medical models of disability, historical perspectives on people with cognitive disability, and provides an examination of the changing views on cognitive disability. The second part highlights the importance of community participation for people with cognitive disability to achieve social inclusion. In the last part, I review the concept of meaningful engagement for people with cognitive disability in the context of socially valued roles based on Social Role Valorisation as a socio-theoretical concept for meaningful participation.

2.2. Understanding the complex nature of cognitive disability

There is a long history of social oppression, discrimination, institutionalisation, degradation and dehumanisation towards people living with intellectual, developmental or mental disabilities and autism spectrum disorder (ASD) (Malacrida, 2006; Wiesel & Bigby, 2015). In the present study, *cognitive disability* is used as an umbrella term to indicate a substantial limitation in capacity for cognitive and emotional processes, which includes conceptualising, planning, critical thinking and interpreting subtle social cues (Braddock et al., 2004; Onley & Kim, 2001). The nature of disability is complex and multidimensional; as such, as a concept, it cannot be defined simply (AIHW, 2019, 2022; Wen & Fortune, 1999). As mentioned in Chapter One, there are multiple models and paradigms of disability. The way in which disability is conceptualised impacts on a range of societal systems, such as medical support systems, funding, welfare and public infrastructure (AIHW, 2019, 2022; Wen & Fortune, 1999). Based on historical aspects and different interpretations of social and cultural impacts on disability, there are two dominant models of disability: the medical and the social. The medical model of disability is based on biologically caused bodily impairments (AIHW, 2022; Lightman et al., 2009; Oliver, 1996; Shakespeare & Watson, 2001). This classification recognises disability as a personal tragedy, with pathological defects or limitations residing in the individual needing to be cured or *fixed* by medical practitioners (Oliver, 1996, 2013; Smith-Carrier et al., 2017; Shakespeare & Watson, 2001; Young & Quibell, 2000). The medical perspective fundamentally established the public perception of disability: to view people with disability as defective, and for *disability*, supporting eugenics, or the immoral set of beliefs and practices that aim

to *improve* the genetic quality of a human population (Burrell & Trip, 2011; Galton, 1904; Malacrida, 2006; Pfeiffer, 1994; Spektorowski & Ireni-Saban, 2013).

The medical model of disability has dominated social, cultural, political and economic aspects such as media representations, language, cultural beliefs, research, policy and professional practice for many years, until the 20th Century at least (Cooper, 1999; Malacrida, 2006; Oliver, 1996, 2013; Pfeiffer, 1994; Swain & French, 2000; Young & Quibell, 2000). In line with this thinking, people with cognitive disability, including intellectual, developmental and mental disability, were deemed as *mentally defective, mentally retarded*, *mentally unfit* and *social misfits* (Malacrida, 2006; Oliver, 2013; Young & Quibell, 2000). This view of disability aligned with practice and cultural ideas that people with disability should be treated or rehabilitated medically or therapeutically to *fit into* the community (Goldiner, 2022; Malacrida, 2006; Moriña & Carnerero, 2022).

In the past, from the medical perspective, people with cognitive disability were institutionalised to segregate them from society because, reflecting the popularity of eugenics, they were seen as posing a risk of *polluting* society with their defective genetic material (Malacrida, 2006; Pfeiffer, 1994; Young & Quibell, 2000). To avoid the possibility of *polluting* society, institutions performed sexual sterilisation operations on inmates (Malacrida, 2006; Pfeiffer, 1994). Moral panic about keeping people with cognitive disability out of potential *trouble* (criminal, reproductive or other *trouble*) led professionals to recommend that the families of children with cognitive disability segregate them from the community as *potentially dangerous people* (Malacrida, 2006).

In discussing the strongly institutional history of *dealing* with people with cognitive disability, it would be remiss in the context of this thesis not to mention that historically, recreational and creative services for people with cognitive disability were provided in institutionalised settings with activities like art, crafts and music (Evan et al., 2017; Yoon et al., 2020). As noted earlier though, such recreational supports for people with cognitive disability (and other *types* of disability) have expanded post-deinstitutionalisation alongside the Disability Rights Movement (Kendrick, 2010).

The Disability Rights Movement was triggered by veterans with physical disability from World War II in the 1940s and 1950s (Fleischer & Zames, 2011; Oliver, 1996, 2013). World War II veterans with physical disability placed increasing pressure on the government to provide rehabilitation and vocational training, which raised the issue of long-term welfare for people with disability (Fleischer & Zames, 2011; Oliver, 1996, 2013).

The social model of disability interprets disability as imposed by social and environmental barriers or challenges based on the living conditions of the person with disability (Dirth & Brandscombe, 2017;

Goldiner, 2022; Goodey, 2016; Oliver, 2013; Moriña & Carnerero, 2022; Race et al., 2005; Shakespeare & Watson, 2001).

From the 1970s, however, the dominant medical model paradigm was challenged, with the social model of disability developed, drawing on what we would now call lived experience perspectives of disability (Goldiner, 2022; Moriña & Carnerero, 2022; Oliver, 1996, 2013; Shakespeare & Watson, 2001). Central to the emergence of the social model was understanding the lives of people with physical disability and how the environment creates structural barriers for them (Goldiner, 2022; Moriña & Carnerero, 2022; Oliver, 2004, 2013; Race et al., 2005; Shakespeare & Watson, 2001).

There are critiques of the social model and its proponents, specifically directed to the social model's drawing of a distinction between impairment and disability, reducing disability to a single social dimension (Anastasiou & Kauffman, 2013; McClimens, 2003). Mclimens (2003) states, *'the social model rests on a perceived disjunction between the personal and the social, where impairment is defined as a biological fact, and disability is seen as a social form of oppression'* (p. 37). Social model theorists tend to distinguish *body only* for impairment and *society only* for disability, with no clear link or interaction between each. Proponents argue that *'if a disabled person is at a disadvantage, this has nothing to do with the individual and biological characteristics'* (Anastasiou & Kauffman, 2013, p. 450). However, when the proponents supporting the social model eliminated the construct of *body*, they could disregard intellectual disability and behavioural or emotional disorders defined as the *mind-body* problem (Anastasiou & Kauffman, 2013). The social model's proponents are also criticised for having narrow definitions or conceptualisations of disability. Nonetheless, the social model has contributed to positive social, cultural, political, and economic changes in terms of policies, philosophical and economic approaches to people with disability, as well as the direction of academics engaging in disability-related research (Bigby & Wiesel, 2011; Commonwealth of Australia, 2011, 2013; Millward, 2015; Newell, 1996; Race et al., 2005; Wasserman & Cureton, 2018).

Swain and French (2000) proposed an *affirmative model of disability* (also called an affirmation model), which refers to *'a non-tragic view of disability and impairment which encompasses positive social identities, both individual and collective, for disabled people grounded in the benefits of lifestyle and life experience of being impaired and disabled'* (p.569). In other words, the affirmative model is about *'the view that all-things-considered effects of impairments are often beneficial, or at least not always harmful'* (Goldiner, 2022, p. 11). The affirmative model focuses on the social identities of people with disability, which is often viewed as an extension of the social model (Swain & French, 2000; Goldiner, 2022; Levitt, 2017). Swain and French (2000) insisted that *'an affirmative model is developing out of individual and collective experiences of disabled people which directly*

confronts the personal tragedy model not only of disability but also of impairment' (p. 572). The affirmative model considers the beneficial effects of physical and cognitive impairments, for example, adopting different ways of doing things, acquisition of valuable perspectives on life and the world and the liberating effect of freeing people from restrictive social expectations (Carel, 2007; Goldiner, 2022; Levitt, 2017; Swain & French, 2000; Wendell, 2001).

In the 1980s, the World Health Organisation (WHO, 1980) introduced the 'International Classification of Impairment, Disability and Handicap (ICIDH)' model of human functioning, which presented three aspects of human functioning: 'body structures and functioning' activities within an individual context (skills and abilities) and activities in a social context (participation) (Buntinx & Schalock, 2010). This model conceptualised disability as multidimensional, based on three aspects of functioning – 'impairment', 'disability' and 'handicap' (Buntinx & Schalock, 2010). However, the ICIDH was still rooted in a pathology paradigm and did not include the environment as a major determinant of human functioning. In 2001, the WHO revised classification as the International Classification of Functioning, Disability and Health (ICF) within a person-environment interaction paradigm, a multiple perspective and a biopsychosocial approach (Buntinx & Schalock, 2010; WHO, 2007).

People with cognitive disability have (varying degrees of) challenges in adaptive functioning, encompassing life domains such as self-care, domestic, social, academic and work skills, self-direction, leisure, health and safety (Collings et al., 2018; Mulhall et al., 2018). Such challenges also become barriers to social participation and the employment (economic participation) of people with cognitive disability (Hemphill & Kulik, 2016a). People with cognitive disability confront complex support needs with wide reaching impacts such as disruption of family life, a lack of social, economic and community inclusion and social isolation (Collings et al., 2018; Mulhall et al., 2018). *Complex support needs* in this context refer to *'the interplay of cognitive, developmental, psychosocial, physical impairment and/or health conditions combined with adverse environmental factors'* (Collings et al., 2018, p. 142). If complex needs can be supported individually and socially by removing barriers and providing an appropriate and inclusive environmental setting, the quality of life of those with cognitive disability, and their social participation, will improve (Collings et al., 2018; Goldiner, 2022; Oliver, 2013; Wiesel & Bigby, 2015; Wolfensberger, 2011c).

In recent studies (Ginsburg & Rapp, 2018; Solomon & Bagatell, 2010) reclaiming the humanity of people with autism and their cognitive differences, anthropologists have pursued *Rethinking Autism* through a commitment to understanding diverse minds. Terms such as *cognitive difference* or *neurodiversity* have been put forward and adopted by the communities of people living with

cognitive disability and their allies. Such terms aim to provide a more inclusive identity for people with cognitive disability, respecting people's diverse ethnicities and physical, psychological and cultural backgrounds (Kuppers, 2014; Gentle, 2018; McGee, 2012; Yoon et al., 2020).

Neurodiversity is an inclusive way of viewing, respecting and valuing differences in neurological functioning (Burton et al., 2022; Hughes, 2021; Long, 2023). McGee (2012, p. 12) states that the *'discourse of individual rights, and the celebration of diversity that accrues to the categories of race, gender, ethnicity, and sexual orientation, are to apply to individuals whose neurological predispositions are not typical'*. This new perspective emerges from anthropological studies with the view that people living with cognitive disability should not always be identified by their disability but by the cultural impact of *thinking differently* (Ginsburg & Rapp, 2018). Depending on how cognitive disability is perceived, the possibilities for people with cognitive disability can be differently appraised (Ginsburg & Rapp, 2018; Grandin, 2009; McKearney, 2018).

Traditionally, neurodiversity was viewed as negative and abnormal neurological functioning from the medical model of disability (Burton et al., 2022; den Houting, 2019; Hughes, 2021; Long, 2023). In the late 1990s attitudes shifted, through the emergence of the neurodiversity movement pioneered by Judy Singer (1999), from a negative outlook to a more empowering and inclusive approach (Jaarsma & Welin, 2012; Burton et al., 2022). In terms of social, cultural and economic contribution, people with neurodiversity are often presumed to be incapable of contributing to the lives of others (McKearney, 2018). Despite this, there has been criticism of the neurodiversity movement. Critics argue that *'the neurodiversity paradigm can only be appropriately applied to autistic people with lower support needs, often described as being high functioning, as those with high support needs (described as low functioning) are generally considered to be too significantly disabled to be included in the neurodiversity movement'* (Burton et al., 2022, p. 272). Nonetheless, neurodiverse people with high or lower functioning can contribute to and actively affect the ethical lives of others in valuable ways, even as they may lack full cognitive capacity (Burton et al., 2022; McKearney, 2018). Investment in community and social resources to support the social, cultural and economic participation of people with neurodiversity in the life of the community thus makes sense in a range of values-driven ways (Burton et al., 2022; Ginsburg & Rapp, 2018; McKearney, 2018).

2.3. The importance of community participation for people with cognitive disability in society

Community participation is an important element to assist in achieving social inclusion of people with cognitive disability. Social inclusion has become a popular part of the socio-political agenda, broadly embedded in policy rhetoric (Bigby & Wiesel, 2019; Caspersz et al., 2010; Giddens, 2000;

Gidley et al., 2010a, 2010b; Rimmerman, 2013; Sheila & Watson, 2003). Social inclusion is a dynamic rather than a static concept. It emphasises that society's processes and structures can disadvantage specific individuals, groups and communities (Bigby & Wiesel, 2019; Gidley et al., 2010a, 2010b; Millar, 2007; Sheila & Watson, 2003). The concept of social inclusion works from a starting proposition that no one should be excluded from social, cultural, political and economic participation because of the far-reaching impacts of exclusion from such participation on individual life domains, including people's education, career development and political voice, and self-esteem (Atkinson & Davoudi, 2000; Rimmerman, 2013). Social equality is achieved by focusing on accessibility and participation as support mechanisms at the individual, organisational and community/societal levels (Giddens, 2000; May-Simera, 2018). Giddens (2000), however, reminds us that in working towards social equality through social inclusionary policy or other means, we must consider that *'equality and individual liberty can come into conflict, and it is no good pretending that equality, pluralism and economic dynamism are always compatible'* (p. 102). Equality tends to emphasise the importance of equal opportunities, but diversity in the opportunities must be taken into consideration (Giddens, 2000; Gordon, 2007; Rimmerman, 2013).

Social inclusion as a concept has been widely discussed in the cognitive disability literature (Abbott & McConkey, 2006; Amando et al., 2013; Bates & Davis, 2004; Bigby, 2012; Bigby & Wiesel, 2019; Fyson & Kitson, 2010; Giddens, 2000; Goodall, 2020; Gordon, 2007; Hall, 2010; Huxley & Thornicroft, 2003; Koller et al., 2018; Koller & Stoddart, 2020; Layton & Steel, 2015; May-Simera, 2018; McConkey & Collins, 2010; Verdugo et al., 2012; Ward & Stewrt, 2008; Young & Quibell, 2000), both from the experiences of people with cognitive disability (and specific *types* of disability) and from system and policy perspectives. People with cognitive disability describe the concept of inclusion as more of a feeling, a sense of being and belonging, rather than a physical place in the mainstream community (Goodall, 2020; Fyson & Kitson, 2010). They share their experience of feeling insecure about being themselves, where they are not valued, lack a sense of belonging, and are unnoticed outsiders (Bigby, 2012; Goodall, 2020; Koller et al., 2018). As Koller et al. (2018) further note, people with cognitive disability see social inclusion as being accepted as an individual beyond the disability, having a reciprocal relationship with peers, being involved in activities, securing appropriate living accommodations, being employed and receiving formal and informal supports.

People with cognitive disability have become more visible in the community, but most remain not *part* of the community. People with cognitive disability are largely limited to a *distinct social space* made up of family, co-residents with disability and support staff (Bigby & Wiesel, 2011, 2019; Clement & Bigby, 2010; Forrester-Jones et al., 2006). People with severe or profound disability aged 15–64 are more likely (24 per cent or 1 million of 4.4 million people with disability) to experience

social isolation than people with other disability (17 per cent or 748,000 of 4.4 million people with disability) (AWIH, 2022). Social isolation also varies by disability group, and 31 per cent of people with cognitive disability are more likely to experience social isolation and loneliness than people with physical disability (19 per cent or 836,000 people out of 4.4 million) and those without disability (8.7 per cent or 1.8 million of 21 million people without disability) (AWIH, 2022).

The United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) states that socio-political conditions to achieve a good quality of life for people living with cognitive disability include equality, autonomy, non-discrimination and inclusion in society (Boehm & Carter, 2019; Verdugo et al., 2012). Quality of life has been defined in many ways and consists of different aspects of life, including physical, material, and emotional well-being, interpersonal relationships, personal development, self-determination, social inclusion, and civic rights (Bigby, 2012; Brown et al., 2009; Heras et al., 2021; Murphy, 2009; Schalock et al., 2002; Simplican et al., 20 van Asselt-Goverts et al., 2015). Some scholars view social inclusion as part of the quality of life domains for people with cognitive disability (Brown & Faragher, 2014; Brown et al., 2009; Shalock et al., 2002; Simplican et al., 2015). For example, social inclusion without a sense of belonging decreases a person's quality of life (Hall, 2009; Simplicant et al., 2015). To enhance people's quality of life and human rights, individual needs should be incorporated with the social systems within which people with cognitive disability live because those systems influence the development of individual and community values, beliefs and attitudes (Verdugo et al., 2012). The quality of life measurement includes the goals of community participation and how socially valued roles are structured and used to promote and increase the *social capital* of individuals with cognitive disability (Amando et al., 2013; Ebrahim et al., 2022). Social capital is *'features of social life – networks, norms, and trust – that enable participants to act together more effectively to pursue shared objectives'* (Putnam, 1995, p.664), and which is also *'convertible in certain conditions, into economic capital and may be institutionalised in the form of a title of nobility'* (Bourdieu, 2018, p.16). The most fundamental form of social capital is the family, and the second aspect of informal social capital is civic engagement (Putnam, 1995, 2000).

People with cognitive disability often experience building social relationships outside of their family unless the family support them to extend their relationships with broader communities through cultural and social engagement (Bigby & Wiesel, 2011, 2019). Social interaction beyond the close circle of family members is essential for evolving the past view of people with cognitive disability as incapable towards reshaping the normative view to one of the people who have social value (Bigby & Wiesel, 2011, 2019). Social connection through building trust in relationships, including friendships, requires meeting strangers from time to time and negotiating individual differences to form new relationships. There are extra challenges for people with cognitive disability (Bates &

Davis, 2004; Shpigelman, 2018). Social capitalists address such problems by challenging media stereotypes, providing equality training and promoting positive relationships between people with and without cognitive disability (Amando et al., 2013; Bates & Davis, 2004; Ebrahim et al., 2022; Shpigelman, 2018).

Fostering relationships between people with and without cognitive disability is difficult if people with cognitive disability are segregated from mainstream activities. Bigby and Wiesel (2011, p. 264) note, *'Notions of community presence and participation are based on understanding communities as geographic places where people live, work, and play and have strong social connections'*. However, people with cognitive disability tend to have less understanding of community and social connections outside their distinct social space because they are not exposed to the various activities and norms that support social integration. It is here that understandings of social inclusion in the disability field, which see inclusion as more than just participation in community-based activities, but rather extending to economic and socially valued activities and building a broader social network, are pertinent and should be pursued as a fundamental community goal or end state for communities (Abbott & McConkey, 2006; Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Shpigelman, 2018).

Social capital can provide a valuable source of information and social connection that can support people with cognitive disability in their ambitions for inclusion and participation, such as problem-solving or finding a job (Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Shpigelman, 2018). However, there is also the dark side of social capital alongside the positive effects as situations in which trust, social ties and shared beliefs and norms can be manipulated and misused to achieve a particular interest rather than mutual interest (Numerato & Baglioni, 2011). When social capital is misused, it could also work as a tool of social exclusion and increase social inequality (Bourdieu, 1980; Crossley, 2008; Field, 2008; Numerato & Baglioni, 2011). It is critical to be aware of the dark side of social capital to protect people with cognitive disability from the manipulation and misuse of trust within their social networks to cause any negative influences on them. A holistic understanding of the positive effects and dark side of social capital can contribute to preventing any potential disputes or risks and enhance efficient resolution to maximise the benefits of social capital for people with cognitive disability (Numerato & Baglioni, 2011).

2.4. Meaningful engagement of people with cognitive disability in socially valued roles

People with cognitive disability tend not to identify a single criterion for social inclusion, instead, they refer to a need for choice and control in deciding *meaningful engagement* within their life circumstances (Verdugo et al., 2012; Ward & Stewart, 2008). Individual choice and control should determine preferences and shape judgements about personal inclusion goals (Bigby, 2012). The

extent and quality of inclusion people desire (or experience), however, is associated with mental age based on the medical model. People with a lower mental age tend to attract (or only be considered for) lower inclusion levels because they have limited capability to exercise their own choice and control (Carvalho et al., 2019; Koller et al., 2018). Social support systems are often designed based on the medical or traditional model of disability, applying the method of *fixing* people with cognitive disability through various medical and social interventions and training (Koller & Stoddart, 2020). Such processes seem to be an easier approach to social inclusion because they are based on the norm of shaping individuals to fit into communities rather than changing social infrastructures to provide equality and opportunities as positive rights for individuals (Koller & Stoddart, 2020; Oliver, 1996, 2013).

Unlike the traditional medical approach, the social model of disability emphasises the need to change the way in which society restricts the opportunities for people with cognitive disability, rendering them more or less dependent (Oliver & Barnes, 2010). However, social problems are too complex and multifaceted to manage by traditional bureaucratic structures (Goodwin-Smith, 2009). Furthermore, the societal cost of modifications to create barrier-free environments is considered too expensive and often unproductive (Oliver, 1999). Despite this, Oliver (1999) argues that providing a barrier-free environment can benefit everyone. Layton and Steel (2015) identify a significant link between impairment and environmental barriers in creating disability. Social and attitudinal aspects of environments tend to influence the negative or positive outcomes of participation – inclusion – and the experience of disablement (Layton & Steel, 2015). More than a decade ago now, the UK Department of Health (2010) set a new standard in government inclusion processes inviting people with cognitive disability to take part in developing policy, making decisions about important aspects of their care needs, planning for their future, and joining projects to research their lives and experiences (Chinn, 2019). An important political and practical implication of the social model of disability is to recognise that the needs of people with cognitive disability are diverse and responsive to the social systems in which the people's lives are embedded (Gordon, 2007; Saunders, 2013; Ward & Stewrt, 2008).

Wolfensberger's groundbreaking concept of Social Role Valorisation (SRV) in 1998, which evolved from his and others' work around *normalisation* or the *normalisation principle* of people with disability (Wolfensberger, 2011b; 2011c), challenged then mainstreamed thinking that disability was *deviant* and people with disability (or indeed any lower value status) should be institutionalised, separated from mainstream society because of their differences or lower social value (Race et al., 2005; Wolfensberger, 2011a, 2011b, 2011c). SRV established:

a high-order empirical social science theory that informs people about the
relationship between the social roles that people hold and what happens to them
as a result, and how to valorise (improve or defend) the social roles of people at
risk of social devaluation (Wolfensberger, 2011b, p. 456).

Through the SRV concept, Wolfensberger (1998) extended the foundational ideas of *normalisation*,
which were aimed at *empowerment* and *self-determination* and based on ideologies of
empowerment (Wolfensberger, 2011a). He evolved such theoretical thinking to overcome
challenges he saw in empowerment theory and normalisation:

The empowerment ideology relies a great deal on coercion and/or a conflict
model, such as one giving people the power to compel other people to do
something or not to do something. In contrast, SRV relies largely on educational
and persuasive strategies that change people's mind content about certain
classes of other people by changing their perceptions, expectations, and attitudes
(Wolfensberger 2011a, p. 470).

SRV is based on the notion that if *'a person's social role were a socially valued one, then other*
desirable things would be accorded to that person almost automatically, at least within the resources
and norms of his/her society' (Wolfensberger, 2011c, p. 436). In other words, if a person has a good
job and social position, they have a higher chance of accessing the resources they want or need (e.g.,
financial and social respect). By contrast, if people are not seen as having valued social roles, they
are considered to be of lower social value (Wolfensberger, 2011a, 2011b, 2011c). For example, the
position of academic professor is considered socially valuable, but if a person with cognitive
disability works as a practising artist, this is often seen as a therapeutic activity rather than a socially
valued one (Sandahl, 2018; Solvang, 2018). However, when artists with cognitive disability create
socio-economic outcomes (i.e. an income source) through their professional art practice, they can be
seen as more socially valued by changing their social identity shifting from *a person with cognitive*
disability to *a professional artist* (Fincher & Iveson, 2008; Yoon, 2020, 2022).

Wolfensberger (2011c, p. 436) describes three important consequences of being seen as devalued:

(1) devalued persons will be badly treated. Devalued people are apt to be rejected, even
persecuted, or treated in ways that diminish their dignity, adjustments, growth,
competence, health, wealth, lifespan, etc.
(2) the (bad) treatment accorded to devalued persons will take forms that largely express the
devalued societal role in which they are perceived.

(3) how a person is perceived and treated by others will strongly determine how that person subsequently behaves. Therefore, the more consistently a person is perceived and treated as deviant, the more likely it is that she/he will conform to that expectation and behave in ways that are socially expected of him/her – or at least in ways that are not valued by their society. On the other hand, the more social value that is accorded to a person, the more she/he will usually be encouraged to assume roles and behaviours which are appropriate and desirable, the more will be expected of him/her, and the more she/he is apt to achieve.

Wolfensberger suggested two action strategies to achieve the goals of creating socially valued roles and quality living conditions for devalued people: '*enhancement of people's social image or perceived value in the eyes of others; and enhancement of their competence*' (Wolfensberger, 2011c, p. 437). Social image and competency enhancement can be reinforced negatively or positively (Wolfensberger, 2011a, 2011b). An incompetent person is at high risk of being socially devalued, resulting in a negative social image, but the social image of a person with high competence tends to be seen as socially valued. In other words, social image and competence have a circular relationship (and impact) (Figure 2.1). If a person is perceived as *less logical and reliable*, for example, they are viewed as incompetent in achieving professional work skills (Caruso & Osburn, 2011; Sandahl, 2018; Solvang, 2018; Yoon et al., 2020). Accordingly, the public tends to undervalue the competence of people seen as incapable, negatively affecting their social image (Caruso & Osburn, 2011; Wolfensberger, 2011a, 2011b; Yoon et al., 2020).

Figure 2.1. The relationships between positive and negative social image and competence
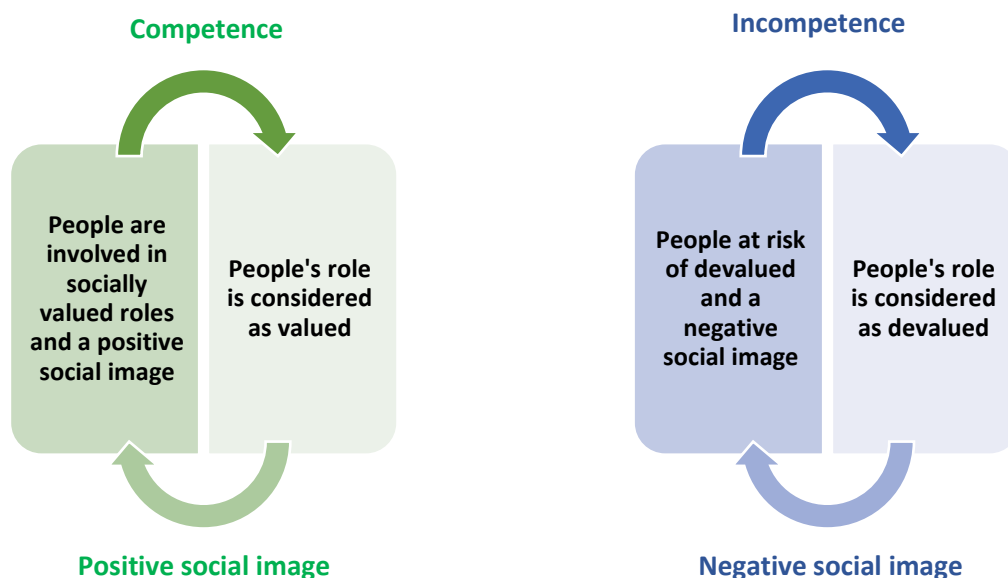
Source: adapted from Wolfensberger (2011c).

Wolfensberger's SRV structure illustrates the personal competency enhancement and the constructs of service relevance, service potency, the developmental model and model coherency of services (Caruso & Osburn, 2011; Wolfensberger, 2000, 2011c) (Figure 2.2). Sherwin (2009) points out that a depth of understanding of SRV allows people who are working in a context of person-centred approaches to have better contextual awareness, including:

- the societal forces for social devaluation, with expressions of social devaluation played out in the service system;
- the limits of non-personalised, service-based responses to people with a devalued status;
- understanding the distinction between programmatic and non-programmatic matters;
- being aware of what a person's fundamental and urgent needs might be;
- being conscious of the heightened vulnerability of many people with a devalued status;
- guiding those developing the support arrangement to consider the culturally valued analogue;
- inviting interpersonal identification between the person with a devalued status and those involved in the person's life;
- being perceived as having valued roles that bring benefits to one's status and sense of worth and purpose; and
- attending to the importance of developing competencies.

According to Armstrong (2006), devaluation is *'the name given to the negative judgement made by others about the relative worth of another person or class of people'* (p. 1). The nature and direction of devaluation in sociocultural contexts are significantly influenced by prevailing social values, whereby qualities like beauty, wealth, competence, youthfulness and independence are recognised as valuable or desirable. By contrast, qualities like ugliness, poverty, age, illness, incompetence and dependence are recognised as negative, and thus anyone seen to embody those negative qualities becomes devalued (Armstrong, 2006). People with cognitive disability have a mixture of positive and negative images and attract some negative social expectations, such as being considered slow learners, displaying inappropriate emotions, having childish interests, being easily distracted and communicating with limited or indistinct speech (Armstrong, 2006, 2007; Millner et al., 2019). To build a positive social image for people with cognitive disability, the enhancement of competency is critical because the more competent one is, the more socially valued roles become available (Armstrong, 2006, 2007; Millner et al., 2019; Wolfensberger, 2011a).

Figure 2.2. Wolfensberg's Social Role Valorisation Framework

The ultimate goal:
Enhancement of the social role of persons or groups at risk of social devaluation, via major sub-goals

Enhancement of their social image via:

Physical settings	**Relationships & grouping**	**Activities, programs & other uses of time**	**Language, & other symbols & images**	**Physical settings**	**Relationships & groupings**	**Activities, programs & other uses of time**
neighbourhood harmony	enhancing juxtaposition to other programs	enhancing service workers	enhancing personal possessions	accessibility to clients, families & public	enhancing Size & composition of groupings	address of real & urgent client needs
internal & external appearance & feature	grouping size that facilitates social integration	enhancing separation of program functions	personal appearance	proximity to potentially integrative resources	enhancing other social integration	intense & efficient use of time
enhancing proximity to other sites	enhancing grouping composition	age- & culture-appropriate activities & schedules	personal label, service names & acronyms	comfortable environment	programmatic individualisation	provision, promotion of enhancing personal possessions
enhancing history	enhancing other social integration	promotion of autonomy	enhancing program funding	challenging environment	life-enriching interaction	
				individualisation	promotion of valued socio-sexual identity	
				facilitating environment		

Source: Wolfensberger (2011c, p. 438).

Armstrong (2006) highlights the importance of competency as a core value and a powerful way of counteracting devaluation. The social and community participation of individuals with cognitive disability not only engenders positive individual well-being and social inclusion but also improves peoples' social image as positive and socially valued (Armstrong, 2006, 2007; Millner et al., 2019; Wolfensberger, 2011a; Yoon et al., 2020; Yoon, 2022).

Relationships between valued and devalued people, such as *circles of support*, *mentoring* and *natural supports*, can benefit both parties (Caruso & Osburn, 2011). SRV aims to elicit, promote, and/or support such relationships (Caruso & Osburn, 2011; Wolfensberger et al., 1996). Circles of support and mentoring relationships can enable people with a devalued status, such as people with cognitive disability, to learn and grow, and can put individuals in a better position to achieve more valued roles and be perceived more positively (Caruso & Osburn, 2011; Sherwin, 2009). SRV theory is an important avenue for enhancing competence and critical to designing best practices to improve and maintain the socio-economic participation of people with cognitive disability (Caruso & Osburn, 2011; Wolfensberger, 2011c). In line with this thinking, Hutchinson et al. (2020) recommended building partnerships between industry and universities to support skill training and initiatives to aid meaningful participation.

2.5. Summary

This chapter has reviewed the theoretical and philosophical concepts of disability and how evolving perspectives on cognitive disability have shaped sociocultural and political contexts. The discussion has explored the concept of the meaning of community participation for people with cognitive disability to achieve social inclusion. This chapter looked into the social capital and social connection for people with cognitive disability and the concept of Social Role Valorisation (SRV) to explain why meaningful socio-economic participation is essential to achieving the goal of full social inclusion of people with cognitive disability theoretically and philosophically.

Chapter Three. Policy, workforce, working environment and management for people with cognitive disability in Australia

3.1. Introduction

This chapter reviews the relevant literature focusing on social policy, working environment and inclusive management for the socio-economic participation of people with cognitive disability in the Australian context. First, it explains about Australia's current disability policy, the National Disability Insurance Scheme (NDIS), and its vision and person-centred approach to socio-economic participation. A further focus of this section is the NDIS's market-oriented approach to the disability sector and socio-economic participation for people with disability. Second, the chapter explores the workplace and socio-economic participation opportunities for people with cognitive disability. Third, the chapter explores social enterprises as alternative socio-economic opportunities for people with cognitive disability, understanding the concept of social enterprises, social entrepreneurship and inclusive art organisations as creative social enterprises, including challenges, benefits and potentials in commercialisation. Finally, the discussion explains the concept of an inclusive working environment and how inclusive management of the workplace can maximise the capacity of individuals with cognitive disability. This discussion is particularly important for the case studies to be presented in later chapters of this thesis, as it provides the necessary context to understand the mix of micro-macro management approaches used by inclusive art organisations, including the entrepreneurial approach, disability support, barriers and accommodations for individual needs.

3.2. Disability policy (NDIS) and person-centred approach to the socio-economic participation of people with cognitive disability

Australia's current disability policy, centred on the National Disability Insurance Scheme (NDIS), provides the major socio-political context for disability, substantially influencing the daily life of people with disability and disability service providers (Commonwealth of Australia, 2013; Giddens, 2000). Social policy legitimises social protection for people at risk of social exclusion from processes and structures known to produce exclusion. Social policies, in general, establish protection by prioritising specific indicators to measure the impacts of strategies to improve the circumstances, capacities or life circumstances of individuals or groups (Holler & Ohayon, 2022; Millar, 2007; Steinert & Pilgram, 2003). The place of rights in the social inclusion context for disability is an interesting area of policy, practice and academic debate. On this issue, Young and Quibell (2000) argue that *'while the rhetoric of "rights" policy is promising, many are sceptical as to whether the circumstances actually exist for creating understanding and inclusion of people with intellectual*

disabilities in communities' (p.749). They emphasise two modes of rights: *equality of treatment* as negative rights and *equality which requires special treatment,* viewed as positive rights. Equality of treatment considers something that should not be done to people, such as discrimination in the workforce, while *equality that requires special treatment* considers something that should or must be provided to people with cognitive disability, such as additional support (Young & Quibell, 2000). In other words, the two rights modes can be interpreted as *protection* and *opportunity*.

In disability contexts, disability policies such as the *Disability Discrimination Act 1992* (Cth) and the *National Disability Insurance Scheme Act 2013* (Cth) are constituted to protect people with cognitive disability at increased risk of exclusion from society (Kendrick et al., 2017; Lakhani et al., 2018; Mason et al., 2018; Muir & Salignac, 2017; Warr et al., 2017). The policy focuses on providing individual, organisational and societal resources, including funding, community programs, education and counselling services, for managing the risk of exclusion and improving people's quality of life (Koller et al., 2018; Giddens, 2000; Gordon, 2007). The term *social inclusion* is increasingly used in Australian policy to promote access and equity, a linguistic shift from the negative framing of poverty, disadvantage, deprivation and exclusion to a more positive and perhaps palatable frame (Caspersz et al., 2010; Commonwealth of Australia, 2012; Saunders, 2013). Accordingly, social indicators are essential to measuring processes of coordinated policy development in terms of inclusion (Millar, 2007). In 2000 the Open Method of Coordination was introduced as a set of social indicators across the European Union to promote policy learning by providing a means for European countries to benchmark their progress (Millar, 2007). The social indicator has five stages in its development and implementation: the agreement of common policy objectives; the establishment of common indicators to monitor progress and compare practice; the development of national action plans; publication of reports on these plans; and establishment of a community action program to facilitate exchange and learning (Employment and Social Affairs Unit, European Commission cited in Millar 2007). Leading experts must develop such social indicators in the relevant fields to address the issue of social exclusion and design and apply appropriate policy interventions (Atkinson et al., 2002; Millar, 2007).

In 2011 the Productivity Commission, an independent advisory body to the government on social, environmental and economic policy, conducted a research-based inquiry into the disability support system in Australia (Mason et al., 2018). In 2013 the Australian Government introduced the *National Disability Insurance Scheme Act 2013* (NDIS Act) (Commonwealth of Australia, 2013) as a major legislative reform in disability service provision supporting Australian citizens living with permanent disabilities (Kendrick et al., 2017; Lakhani et al., 2018; Mason et al., 2018; Muir & Salignac, 2017; Warr et al., 2017). The NDIS is based on the premise that '*individual support needs are different, and*

those participating in the scheme should be able to exercise choice and control over the services and support they receive' (Commonwealth of Australia, 2013, p. 3). The principles of the NDIS focus on encouraging full social inclusion in the community by maximising independent lifestyles for participants with cognitive disability (Commonwealth of Australia, 2013; Lakhani et al., 2018).

The NDIS's person-centred approach is based on the recognition of the specific lived experiences and environmental circumstances of people with disability, with experiences and circumstances determining people's individual goals and aspirations (Lakhani et al., 2018). Personalisation of care and individualised funding models focus on shifting from passive welfare models to empowering people with disability by providing greater choice and control (Green et al., 2017). The NDIS aims to achieve full social inclusion through person-centred support for the diverse needs of NDIS participants by encompassing supports for a broad range of cognitive disability, including intellectual, neurological and psychosocial disability, other personal circumstances, locations, access to information and support for decision-making and engagement with disability services (Caldwell et al., 2019; Carey et al., 2018; Lakhani et al., 2018; Martin & Honig, 2020; Mor Barak, 2000). NDIS service providers confront significant challenges in their understanding of what individuals with different levels of cognitive disability need to improve their involvement in diverse cultural, social and economic opportunities; and how to support the complexity of individually different support needs based on various conditions and circumstances of individuals with diverse disabilities (Carey et al., 2018, 2019). In the NDIS person-centred approach to assessment, the lived experience of disability should be recognised and reflected in the development of individual goals, aspirations and circumstances of participants with disability (Lakhani et al., 2018). However, people who have a severe or profound level of cognitive disability and communication challenges experience even higher barriers to accessing appropriate support and accommodations tailored to their needs due to their limited ability to articulate their needs and interests (Caldwell et al., 2019; Conroy et al., 2010; Martin & Honig, 2020; Yoon et al., 2020).

Several issues have been noted in terms of implementing the person-centred focus of the NDIS in practice. One major issue is the medical model approach and a lack of understanding of disability among NDIS service planners (Kendrick et al., 2017; Warr et al., 2017). Fundamentally, the NDIS assessment protocols are based on the medical model, which focuses on *treatment* rather than *participating in community social and cultural life* (Solvang, 2018; Yoon, 2019). Ironically, the introduction of such a desired social policy has brought great confusion and frustration to individuals with disability, their families, and disability service providers (Lakhani et al., 2018; Warr et al., 2017). Misleading information and misunderstanding of the NDIS has often resulted in confusion and unfairness (Hadley & Goggin, 2019; Kendrick et al., 2017; Warr et al., 2017). Disability-related service

providers in Australia are also required to comply with the NDIS-driven system and market changes impacting their management, including financial and business operations (Carey et al., 2019; Green & Mears, 2014; Green et al., 2017; Hadley & Goggin, 2019).

The NDIS focuses on *supported employment* for individual NDIS participants who need extra help to achieve their employment goals (NDIS, 2016; Commonwealth of Australia, 2013). From 1 July 2020, funding for these supports has been extended to a broader range of employment initiatives and opportunities, including government and non-government organisations, Australian Disability Enterprises (ADEs), social enterprises, micro-businesses, self-employment or family-run businesses (NDIS, 2016; Smith et al., 2019). Recently, the NDIS introduced its *Participant Employment Strategy*, a three-year plan from 2019 to 2022. Through this Strategy, the NDIA, as the agency responsible for the NDIS and representing the Australian Government's thinking on disability to a large degree, has stated a goal that 30 per cent of NDIS participants of working age should be in paid employment by 30 June 2023 (NDIS, 2016). To reach this goal for participants, the Strategy focuses on five areas: participant employment goals and aspirations in NDIS plans; participant choice and control over pathways to employment; market developments that improve the path to paid work and support the career development of NDIS participants; the confidence of employers to employ NDIS participants; and government leading by example as an employer of NDIS participants. The Strategy does not address the real or perceived risks for people with disability related to moving to more marketised/open employment options, for example, deciding to work and giving up the *security* and *benefits* of the Disability Support Pension versus potential fluctuations in economic benefit based on work hours or individual work patterns or capacities (Cai et al., 2007; Giddens, 2000; McVicar & Wilkins, 2013).

It is noteworthy that governments at the federal and other jurisdictional levels in Australia provide various employment support services for both employers and workers with disability, with such support provided through the NDIS as discussed and broader disability employment policy (Bartram et al., 2019). Employment support services include income subsidisation, personal assistance, accessibility support and financial support through four primary funding resources: the NDIS, Employment Assistance Fund, wage subsidies and the Supported Wage System (Dempsey & Ford, 2009; Meltzer et al., 2018). The Supported Wage System (SWS) is designed to provide a reliable wage assessment process and related assistance in the workplace for people with disability (Leggett et al., 2010). The SWS provides a wage system that calculates pro rata wages based on an employee's productivity, where an employee is unable to work in a fully productive capacity (Leggett et al., 2010). In open employment in Australia, the SWS is utilised as an industrial instrument to support people with disability and employers to sustain the same wage conditions as people without

disability. Current disability employment is based on person-centred approaches to match the potential employment options of people with cognitive disability tailored to individual needs, preferences, strengths, and challenges for potential employers and people with disability (Figure 3.1). The policy environment aims to provide adequate funding and multiple sources to meet individuals' and organisations' different needs for assistance and accommodations, thereby creating inclusive working environments and practices for hiring people with disability at the individual and organisational levels (Bartram et al., 2019). The person-centred focus within disability employment support is expected (or assumed) to extend the range of employment opportunities available by funding customised support and assistance (Stafford et al., 2017; Smith et al., 2019). The jury is out, however, on how much these assumptions/expectations are true and functional.

Figure 3.1. The person-centred approach to disability employment in Australia
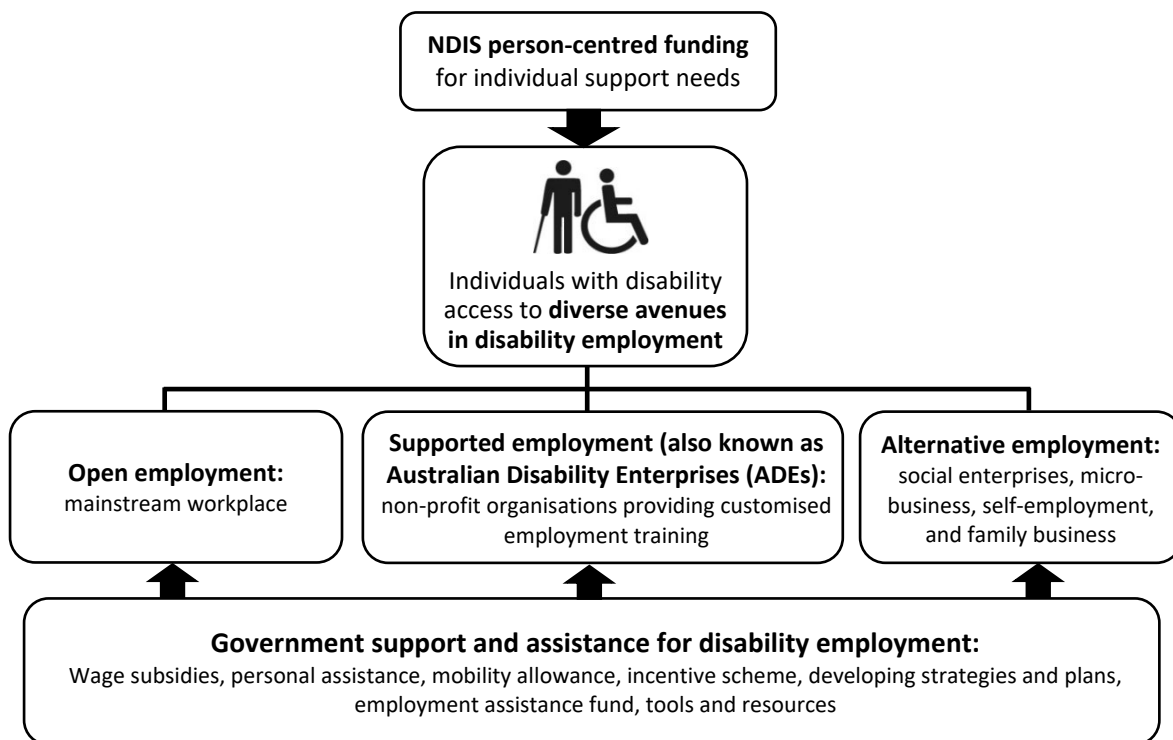
Sources: Adapted from Bartram et al. (2019), Smith et al. (2019), and Stafford et al. (2017).

As noted, the NDIS is a transformational approach to disability support and services. The Scheme has created a competitive disability marketplace, assuming that this will improve market choice and the range of services available to meet individuals' different needs (NDIS, 2016). The NDIS market-oriented approach was designed with four key ideas in mind (NDIS, 2016, p. 2): to ensure that the NDIS community understands the roles and responsibilities the Agency has in the new disability marketplace; to build confidence in the marketplace; ensure accountability for the Agency; and create predictability about how this newly developing marketplace will operate.

When governments implement new market-oriented policies offered by the NDIS, *market stewardship* is essential to ensure that the market operates effectively (Carey et al., 2019; Green et al., 2017; NDIS, 2016). Such *market stewardship* in the context of the NDIS aims to create an efficient and sustainable marketplace through a diverse and competitive range of suppliers who can meet the structural changes created by a consumer-driven market (NDIA, 2016; Carey et al., 2019). Accordingly, the NDIA expects such changes to enable existing and emerging suppliers to mature at an appropriate and sustainable rate, to provide an environment for innovation in the planning and delivery of support and to build robust business integrity systems and processes and capability (NDIS 2016, p. 2).

The NDIA has focussed on the persistence of *thin markets* as a barrier to achieving the Scheme's vision (Meagher et al., 2016; Reeders et al., 2019). The traditional concept of a thin market (also known as a narrow market) is *'a market in which the number of transactions over a given period of time is insufficient to ensure efficient price discovery'* (Anderson et al., 2007, p. 3). *Thin markets* are used as a catch-all term for market problems, but the *'majority of literature on thin markets focuses on private sector markets, which lack the features of a quasi-market such as the NDIS'* (Reeders et al., 2019, p. 4). Thin markets have become less important because they handle a smaller fraction of the total volume (Meagher et al., 2016; Peterson, 2005). The persistence of thin markets nationally raises three concerns: prices may not be accurately determined by supply and demand conditions in the market; thinness can contribute to higher price volatility; and thinness can potentially increase the incentive for market manipulation (Anderson et al., 2007; Meagher et al., 2016; Peterson, 2005). The NDIA has noticed considerable challenges and issues associated with thin markets in disability sectors: geographic isolation, vulnerable clients, higher operating costs, workforce challenges and temporary supply gaps for service providers transitioning to the Scheme (Carey et al., 2017; Reeders et al., 2019).

A recent report on the NDIS's market approach (Carey et al., 2018, 2019; Green et al., 2017) raised concerns associated with thin markets, such as a low number of service providers with sufficient capacity to meet demand and ensure competition. Stakeholders observed that market deficiencies range from low numbers of providers to immature markets and market failure (Carey et al., 2019; Green et al., 2017). Many service providers have faced significant challenges in implementing NDIS practice standards and quality indicators due to the complex rules governing the Scheme (Carey et al., 2018, 2019). Multiple regulators intersect with elements of the Scheme and disability service provision (across multiple levels of government), for example, across care quality, market entry and practitioner conduct (Carey et al., 2018). The NDIS is not one market but a complex system of

markets that must be carefully balanced and considered for efficiency and effectiveness (Carey et al., 2019; Green et al., 2017; NDIS, 2016).

Various risks of market failure exist in a person-centred scheme such as the NDIS, fundamentally related to market gaps or thin markets because prices for service offering are fixed by the government to contain cost blowouts and to create national consistency (Carey et al., 2019). Centralised price setting is often criticised for inappropriate pricing levels to support market growth. Arguably, different pricing structures support cost realities in different geographical contexts, and ensuing markets meet niche care needs (Carey et al., 2019). Carey et al. (2019) reported on these issues in a 2018 study of 626 care providers in the NDIS, exploring their experience of NDIS market conditions. Their work identified two major themes: the disconnect between pricing and service delivery realities and subsequent loss-making in operations leading to a threat of market failure. Carey et al. (2019) argue that *'organisations need to re-organise and re-skill, not just in relation to NDIS-specific rules, but also to operating in a business-like environment more broadly'* (p. 720). However, service providers experienced a lack of financial support for training and capacity building which could potentially lead organisations to manage the financial challenges associated with transitioning to the Scheme (Carey et al., 2019). Improving the socio-economic participation of people with cognitive disability is critical to creating meaningful social inclusion (Lysaght & Cobigo, 2014), however systemic and societal supports for developing disability employment, such as skills training and personal support, are underfunded (Hemphill & Kulik, 2016b; Mavromaras et al., 2018).

3.3. Workplaces and socio-economic opportunities for people with cognitive disability

The Australian Government has set a benchmark or standard of sorts in relation to workplace access and inclusive workplace culture through its *Australian Public Service Disability Employment Strategy 2020–2025* (Commonwealth of Australia, 2020). The strategy emphasises attracting, developing, retaining and valuing people with disability as employees of public organisations to improve workplace accessibility and inclusion (Commonwealth of Australia, 2020). Businesses are essential as a component of society and as influencers on society, including influencing economic activity and the structure and nature of society (Peattie, 2007; Giddens, 2000; Kuznetsova, 2016). Businesses can provide critical opportunities for all people with and without cognitive disability to connect with and participate in various *normal activities*, including consumption, production, savings, political and social activities (Berghman, 1995; Oppenheim, 1998; Peattie, 2007; Peck & Kirkbride, 2001). The social and environmental factors influencing a business, the relationship between businesses and their many stakeholders, and the role of businesses as *corporate citizens* are central to the business

and management discipline (Peattie, 2007). Employment decisions are made by employers who are the key stakeholders of businesses, and their attitudes and awareness of social exclusion and inclusion are critical to improving socio-economic opportunities for people with disability (Kaye et al., 2011; Lindsay et al., 2019; Peck & Kirkbride, 2001; Schur et al., 2005).

The UN Convention on the Rights of Persons with Disabilities (UN, 2007) urges employers to eliminate discrimination and provide equal treatment in all forms of employment in an inclusive and accessible work environment (Kuznetsova, 2016). Labour organisations publicly responded to the promise of the UN for their commitment to an inclusive and accessible workplace (Fembek et al., 2013; International Labour Organization, 2010; Kuznetsova, 2016). However, it can be difficult to change the priorities and preferences of human resource managers and other employees in terms of recruiting people with disability (Kaye et al., 2011; Kuznetsova, 2016; Lindsay et al., 2019; Schur et al., 2005). Many factors, such as social barriers, negative perceptions and attitudes and discrimination, are considered the main impediments to equal employment opportunities for people with disability in mainstream employment (Hemphill & Kulik, 2016a; Kaye et al., 2011; Kuznetsova, 2016; Kuznetsova & Yalçin, 2017). Studies undertaken over the past 20 years have identified the primary reason why businesses are reluctant to hire people with disability as *fear*, related to four aspects: fear of the cost associated with hiring; fear of additional supervision and loss of productivity; fear of being responsible for people with cognitive disability forever; and fear of damaged goods (Hemphill & Kulik, 2016a, 2016b; Lindsay et al., 2019; Peck & Kirkbride, 2001). Public policies and educational programmes have important roles in raising the awareness and willingness of employers to hire people with disability (Kuznetsova, 2016).

In Nordic countries, governments are actively involved in increasing the socio-economic participation rate of people with cognitive disability (Halvorsen & Hvinden, 2014; Kuznetsova, 2016). The Norwegian government, for example, focuses on active labour market policy measures, such as rehabilitation, vocational training and job placement in the mainstream workforce (Halvorsen & Hvinden, 2014; Kuznetsova, 2016; Olsen et al., 2005; Vedeler & Mossige, 2010). They have found the importance of skill matching between individual capabilities and the functional demands of industries (Hansen et al., 2011; Kuznetsova, 2016). In terms of the skill matching process, there are two essential priorities: making people with cognitive disability a more attractive labour market proposition through skills building and training to meet the needs of diverse business, and changing corporate culture (Kaye et al., 2011; Kuznetsova, 2016). Corporate culture refers to a common set of shared meanings or values a group or organisation holds to be more socially responsible and inclusive (Schein & Schein, 2019; Schur et al., 2005). An organisation tends to share what its members learn as they solve problems to manage internal and external factors for individual and

organisational benefits (Schein, 1992; Schein & Schein, 2019; Schur et al., 2005). When such a pattern has worked well enough to be considered valid, it becomes a shared belief, and corporate culture can be taught to new members as the correct way to think, feel and practice (including decision-making) concerning those problems (Schein & Schein, 2019; Schur et al., 2005). Kuznetsova (2012) points out that corporate culture should recognise the importance of disability employment as a part of corporate social responsibility, integrating inclusive organisational culture to create inclusion in business.

The right to socio-economic participation is based on an international declaration that recognises the link between employment and human dignity (Australian Human Rights Commission, 2016; Disability Discrimination Act, 1992). In 1992, the *Disability Discrimination Act* (DDA) was introduced to prevent exclusion from employment based on disability in Australia, but this could not change the fundamental issues of attitudinal barriers and negative beliefs about disability without an improvement in public education and social awareness (Bigby, 2012; Hemphill & Kulik, 2016a; Meltzer et al., 2019). The DDA requests that businesses make reasonable adjustments to enable a person with disability to access goods, services or facilities through Disability Action Plans (Australian Human Rights Commission, 2016). DDA's objectives focus on creating a fairer society by encouraging businesses and the community to implement a Disability Action Plan to design appropriate and reasonable accessibility (Australian Human Rights Commission, 2016). However, according to two reports, only 40 per cent of arts and cultural organisations have implemented a Disability Action Plan (Commonwealth of Australia, 2014, 2017).

The most recently available comprehensive data on disability prevalence and economic participation in Australia – the Australian Bureau of Statistics *Survey of Disability, Ageing and Carers* (2018) – noted that in 2018, 2.1 million Australian people with disability were identified as being of working age (15-64 years), with 53.4 per cent of this cohort in the labour force and of those in the labour force, nearly 47.8 per cent working for employers, i.e. governments (Australian Bureau of Statistics, 2019). The 2.1 million Australians with disability in the workforce comprised almost half of the 4.4 million Australians living with disability at the time of the survey (17.7 per cent of the Australian population or 1 in every 6 people). Among Australians living with disability, 23 per cent had mental-related disabilities, including behavioural disorders, intellectual and developmental disorders and ASD. Regarding full-time economic participation, 28.3 per cent of all people with disability of working age were employed full-time, a significantly lower proportion than among people not living with disability at 54.8 per cent (Australian Bureau of Statistics, 2019).

Historically, it has been difficult for people with cognitive disability to find and maintain work (Dempsey & Ford, 2009; Hemphill & Kulik, 2016a; Kocman et al., 2018; Meltzer et al., 2019; Stafford et al., 2017). The reasons for low rates of socio-economic participation are related to three main barriers: *attitudinal*, *systemic* and *societal* barriers (Hall & Wilton, 2011; Hemphill & Kulik, 2016a; Kocman et al., 2018; Lindsay et al., 2019; Meltzer et al., 2019). Attitudinal barriers here relate to the stigma attached to cognitive disability in terms of work engagement (Hannon, 2011; Hemphill & Kulik, 2016a; Lindsay et al., 2019; Smith, 2007). Negative perceptions can lead employers to avoid hiring people with cognitive disability (Duggan et al., 2010; Hemphill & Kulik, 2016a). Employers may also be concerned with people's communication abilities or behavioural challenges regarding work engagement and relationships with other staff members (Hemphill & Kulik, 2016a). When people with cognitive disability find employment, they often experience poor working conditions or limited work, such as a production line in sheltered employment (Meltzer et al., 2019). People with cognitive disability employed in mainstream jobs share experiences of feeling undervalued, not being respected and experiencing subtle or overt discrimination in their work environment (Meltzer et al., 2019).

Systematic barriers interfere with the accessibility and involvement of people with cognitive disability in socio-economic participation (Meltzer et al., 2019; Stafford et al., 2017). Several studies have reflected the views of people with cognitive disability concerning the access they require to be more socially included (Bigby, 2012; Gaskin, 2015; Goodall, 2020; Huxley & Thornicroft, 2003; Koller et al., 2018; Layton & Steel, 2015; May-Simera, 2018; Young & Quibell, 2000). Most of the requirements for access related in these studies concern one or more of five factors or structures important in everyday life: *physical access*, including accessible and affordable transport options and accessible facilities (Bigby, 2012; Huxley & Thornicroft, 2003; Young & Quibell, 2000); *information access*, such as accessible information about a healthy lifestyle, cultural and social activities and events, and economic opportunities (e.g., job-seeking) (Huxley & Thornicroft, 2003; Layton & Steel, 2015); *access to skill development opportunities*, such as job skill training (e.g., literacy, numeracy, budgeting, independent skills); *access to educational services*, programs, and social influence (Goodall, 2020; Huxley & Thornicroft, 2003; Koller et al., 2018); and *accessible supports*, such as personal support to access activities available locally (May-Simera, 2018; Huxley & Thornicroft, 2003). Two of the factors outlined are discussed in more detail in the remainder of this sub-section because psycho-emotional disablism results from inaccessible environments, negative social interactions and internalised oppression (Gaskin, 2015).

Individuals living with diverse conditions of disability require specific support and accommodations in workplaces to maximise their capabilities and productive performance (Caldwell et al., 2019;

Martel et al., 2021; Martin & Honig, 2020). A Disability Action Plan can help business owners and managers to provide appropriate accommodation tailored to the different needs of employees with disability (Australian Human Rights Commission, 2016). Many employers, however, express concern at the extra cost and commitment required to create an accessible workplace and provide individualised accommodation and support for workers with disability (Hemphill & Kulik, 2016a; Meltzer et al., 2019). For example, open employment, referred to as employment support services for people with disability in the mainstream workforce, is often limited to people with a mild degree of disability who already have a higher sense of well-being and independent living skills (Meltzer et al., 2019). Those with a severe level of disability cannot access open employment opportunities due to their lack of independence (Meltzer et al. 2019). According to the report on DES in Australia, only 6.9 per cent of people with cognitive disability access specialist services designed to link them with open employment (Meltzer et al., 2019). There are significant barriers found in a systematic approach and maintaining work in open employment, which are summarised in three ways (Meltzer et al., 2019): narrow definitions of job seeking; dismissive and discouraging attitudes from employers and specialist open employment providers; and barriers to maintaining open employment. Such barriers have a greater impact than people with cognitive disability can influence at the individual level, with consequent discrimination in practices, services and environmental settings (Lysaght & Cobigo, 2014; Hemphill & Kulik, 2016a; Meltzer et al., 2019).

Societal barriers also play a part in social and economic participation levels among people with cognitive disability. The greatest societal barrier is arguably public perception, which is socially constructed based on productivism and arguably the prominence of the medical model of disability (Hemphill & Kulik, 2016a; Lysaght & Cobigo, 2014; Meltzer et al., 2019; Mladenov, 2017). In a productivist society, those unable to work are also culturally devalued or stigmatised (Lindsay et al., 2019; Mladenov, 2017). Furthermore, people with cognitive disability who cannot work become marginalised and economically and materially segregated (Mladenov, 2017). This negative cycle creates a societal barrier in disability employment, exemplified by attitudinal discrimination and exclusion from socio-economic opportunities (Hemphill & Kulik, 2016a; Meltzer et al., 2019; Mladenov, 2017). Employment marginalisation has resulted in exclusion from social contributions, resulting in or reinforcing material deprivation (Lysaght & Cobigo, 2014).

Giddens (2000, p. 104) notes that *'exclusion is not about the gradation of inequality, but about the mechanism that detaches groups of people from the social mainstream'*. Inclusion does not occur in mainstream society where there is a lack of support and understanding from individual community members such as peers and neighbours (Bigby & Wiesel, 2019; Goodall, 2020). Government policies can influence community members to support disadvantaged groups, such as people with disability,

but not all members voluntarily respond to such policies (Giddens, 2000). People who feel themselves members of a national community are likely to acknowledge others within it (Giddens, 2000). Businesses can also play an important role in creating an inclusive culture within the community by implementing inclusion and access plans and policies at an organisational level to work with diverse groups of people such as staff, customers and clients (Bigby & Wiesel, 2019; Giddens, 2000; Kuznetsova, 2016; Peattie, 2007). In noting this, it is important to emphasise that for a disadvantaged group involuntarily excluded from society, involvement in the labour force is more than just having a job. Work has multiple benefits, including income generation for individuals, providing a sense of stability and direction in life, and creating wealth for society (Giddens, 2000; Lindsay et al., 2018; Wolfensberger, 2011c). An inclusive society must provide for the basic needs of those not involved in the workforce and recognise the wider diversity of individual goals (Bigby & Wiesel, 2019; Giddens, 2000; Gordon, 2007; Lindsay et al., 2018, 2019).

3.4. Social enterprises as alternative socio-economic participation opportunities for people with cognitive disability

The emerging literature around socio-economic participation and cognitive disability suggests three ways forward to improving participation opportunities: forming positive inferences about people with cognitive disability and the value of hiring them (Hemphill & Kulik, 2016a); creating opportunities for career development, including building skills needed for successful job-seeking and maintaining work (Meltzer et al., 2019); and broadening mainstream job opportunities to find alternative areas of employment (Hall & Wilton, 2011). Since the 2000s, social enterprises have emerged as an alternative type of employment with the mission of employing groups, including people with cognitive disability, other disability, Aboriginal people, offenders, people experiencing homelessness and refugees, who have historically been marginalised from the workforce (Barraket et al., 2016; Hall & Wilton, 2011; Meltzer et al., 2018). The alternative opportunities offer appropriate support, such as encouragement, understanding accommodation of needs and connections with mainstream community members (Barraket et al., 2016; Hall & Wilton, 2011; Meltzer et al., 2018).

Social enterprises are created by *'social entrepreneurs who employ market and non-market means to achieve some combination of material and social goals by implementing new ideas and disruptive innovations'* (Young & Lecy, 2014, p. 1313). Social enterprise is different from classical business and traditional non-profit activity, combining different elements of social purpose, market orientation and financial performance standards of business (Farmer et al., 2021; Galera & Borzaga, 2009; Powell et al., 2019). A social enterprise is defined as:

… a means by which people come together and use market-based ventures to achieve agreed social ends. It is characterised by creativity, entrepreneurship, and a focus on community rather than individual profit. It is a creative endeavour that results in social, financial, service, educational, employment or other community benefits. (Talbot et al., 2002, p. 2)

The term social enterprise is applied to both non-profit and for-profit organisations with goals to carry out social missions and profitable activities in an entrepreneurial way by maintaining a constant balance between the social and economic dimensions (Barraket et al., 2017; Farmer et al., 2021; Galera & Borzaga, 2009; Lysaght et al., 2018; Powell et al., 2019).

Inclusive art organisations can be a social enterprise and creative business, offering greater independence from institutional and commercial demands in art practice by promoting inclusive work conditions and profit distribution in the production and sale of art (McQuilten et al., 2015; Yoon, 2020). Some inclusive art organisations pursue ongoing profitable activities as well as social values in an entrepreneurial way (McQuilten et al., 2015; Yoon, 2020). Inclusive art organisations consider multidimensional factors related to both disability and business contexts to manage and sustain their business model including: institutionalised sociocultural factors (Anderson & Bigby, 2021; Onyx et al., 2018; Parker Harris et al., 2012; Yoon, 2020); understanding the multiple contexts of disability and potential capabilities of arts with disability (Anderson & Bigby, 2021; Grabowski et al., 2024; Hadley, 2020; Caldwell et al., 2019; Darcy et al., 2022; Hutchinson et al., 2020; Parker Harris et al., 2012; Stober & Iriarte, 2023; Yoon, 2020); and their social networks (Hadley, 2020; Caldwell et al., 2019; Scott & Watfern, 2021; Yoon et al., 2020). Some inclusive art organisations in Australia and other countries are beginning to demonstrate their desire to shift from their prior origins as a charity model to social entrepreneurship, using motivational factors like artwork sales, artwork licensing businesses and commissioned work to sustain and innovate their management processes and structures (Anderson & Bigby, 2021; Medley & Akan, 2008; Rix, 2003; Scott & Watfern, 2021; Yoon et al., 2020). For example, Grape Lab Design Studio in South Korea is a creative and sustainable social enterprise working with people with cognitive disability as illustrators, designers and artists (https://grapelab.co/en/). This social enterprise produces a range of innovative products using the artworks created by artists with cognitive disability. The Art Faculty in Singapore is a social enterprise platform to collaborate with retailers, organisations, social enterprises and art practitioners to maximise the potential and showcase the artistic capabilities of artists with cognitive disability (https://www.theartfaculty.sg/en-sg/our-story). Social entrepreneurship in such organisations guides an understanding of the relationship between business management and the

socio-political contexts of disability, such as policies, funding and disability-related social infrastructure at the organisational and societal levels (McQuilten et al., 2015; Yoon, 2020).

Social entrepreneurship has been promoted as a strategy for avoiding employment discrimination against people with cognitive disability (Alkire et al., 2020; Caldwell et al., 2016; Parker Harris et al., 2013). Social entrepreneurship in management focuses on empowering individuals and communities by enabling them to actively participate in problem-solving and decision-making processes and to create positive change in their own lives and communities (Alkire et al., 2020; Caldwell et al., 2016; Parker Harris et al., 2013; Powell et al., 2019). The entrepreneurial motivation of social enterprises focuses essentially on opportunity-based and necessity-based entrepreneurship (Caldwell et al., 2016, p. 217). There are seven categories of motivational factors in entrepreneurship for people with cognitive disability (Caldwell et al., 2016; Parker Harris et al., 2014): participation in the mainstream economy; promotion of economic growth; promotion of attitudinal change; improved quality of life; independence, autonomy and empowerment; accommodation and flexibility; and integration and social participation. By successfully developing entrepreneurship in disability-related management, organisational social networks and partnerships, organisations like inclusive arts organisations can play an essential role in expanding their business horizon (Caldwell et al., 2019; Farmer et al., 2021; Powell et al., 2019).

Social enterprise in the arts has tended to emerge in textile art, craft, fashion and design as opposed to exhibitions, dealerships and gallery sales as avenues for generating income for artists with cognitive disability (Lysaght et al., 2022; McQuilten et al., 2015; Yoon, 2020). Creating different income sources, such as through commercialisation, is difficult without appropriate resources, business knowledge and understanding the relationship between income and disability pension policy (Caldwell et al., 2019; Darcy et al., 2020; Hutchinson et al., 2020; Yoon, 2020). Inclusive art organisations should know how to manage extra income when individuals with cognitive disability earn more than a certain threshold according to the regulations governing eligibility for, and the rate of, the Disability Support Pension (DSP) in Australia (Social Security Determination, 2014). DSP is designed to provide income support to people with an ongoing physical or cognitive disability because they are prevented from working or being re-trained for work (Social Security Determination, 2014). However, if an annual income lump sum is higher than the specified threshold, it will mean the loss of the DSP as well as any benefits that come with the pension (Social Security Determination, 2014; Yoon et al., 2020). Family or primary caregivers of people with disability often do not want to lose their secured funding due to an unreliable income source (e.g., the sale of artwork or a casual job) (Yoon et al., 2020).

Inclusive art organisations deal with multiple contexts relating to individual artists to provide services tailored to people's particular needs, which also sustain their business model at the financial and organisational levels. In providing these services, inclusive arts organisations consider disability and social policies, funding, ethics and accessibility (Caldwell et al., 2019; Hewitt et al., 2013; Yoon et al., 2020). Accordingly, they require multiple competencies in knowledge, strategies, human resources, financial management, governance and understanding of the complex nature of disability at the individual, organisational and social levels (Caldwell et al., 2019; Yoon et al., 2020). Thus, inclusive art organisations have developed distinctive management approaches to accommodate internal and external stakeholders, including artists and their caregivers, industry partners, artist staff and mentor artists (Yoon, 2019; Yoon et al., 2020). They implement strategic management practices to operate their organisations using the principles of the disability service model combined with business-like management (Caldwell et al., 2019; Yoon et al., 2020; Yoon, 2020).

3.5. Inclusive working environment and management for the socio-economic participation of people with cognitive disability

The United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) emphasises the importance of recognising the right of people with disability to work in an accessible and inclusive working environment (UN, 2007). In order to create an inclusive working environment, it is critical to first understand the concept of an inclusive working environment. Several studies have addressed the core concepts of inclusive management (Feldman et al., 2006; Martin & Honig, 2020), inclusive corporate culture (Kuznetsova & Yalcin, 2017) and inclusive workplaces (Miethlich & Oldenburg, 2019; Mor Barak, 2000; Olsen et al., 2005) in terms of creating an appropriate working environmental setting for people with cognitive disability. Kuznetsova and Yalcin (2017) highlighted the importance of creating an inclusive corporate (organisational) culture by providing work training and value creation through the connection between a company, personal values and meaningful tasks. Another element of an inclusive workplace is a working space with inclusive culture where all people with and without cognitive disability who want to can work together (Olsen et al., 2005). Education for staff members in understanding disability and inclusion is critical for enhancing positive attitudes and the perceptions of individuals and organisations in inclusive workplaces (Hemphill & Kulik, 2016a; Lysaght & Cobigo, 2014; Mladenov, 2017).

An understanding of the different needs of individuals, including interests, strengths and capabilities, is necessary to provide individualised support for professional development (Caldwell et al., 2019; Darcy et al., 2020; Hutchinson et al., 2020; Yoon, 2020). For example, if an artist with cognitive disability needs to develop new skills and knowledge, appropriate support should involve training,

such as one-on-one mentorship with an expert in the area of the artist's interest. Improving acceptance of diversity (and therefore inclusion) in organisational culture in the workplace requires changes in attitudes and improved communication with people with cognitive disability, especially those who are nonverbal or have an intellectual disability (Green et al., 2020). People with cognitive disability argue that there is a lack of education and training for professionals or supporters working with them to improve their communication skills (Collings et al., 2018; Green et al., 2020; Mulhall et al., 2018).

Information accessibility is often dismissed for those with cognitive disability who are nonverbal by organisations and societal services, such as hospitals, transports and the workforce, including in terms of involving people in decision-making. Some authors note such dismissal is regarded as being incapable of expressing their thoughts (Green et al., 2020; Malacrida, 2005; Young & Quibell, 2000). Information access and sharing information is essential for connecting people with and without cognitive disability, supporting multi-directional learning about diversity and inclusion (Commonwealth of Australia, 2020; Kovács, 2019; UN, 2006). Information accessibility allows people with cognitive disability to become more self-determining, minimise inequalities, promote active citizenship and be empowered (Chinn, 2019; Chinn & Homeyard, 2016). The assertion of Sir Francis Bacon (1597) that *'knowledge is power'* suggests *'the idea that having and sharing knowledge is the cornerstone of reputation and influence'* (Azamfirei, 2016, p. 65). Information access allowed us to rethink the meaningful engagement of people with cognitive disability and informational resources, particularly written texts (Chinn, 2019; Walmsley, 2010). Easy-read resources, for example, have enhanced the understanding of people with cognitive disability more than standard formats such as Easy-English or visual cues (Sutherland & Isherwood, 2016). However, there are concerns about whether these approaches convey enough necessary information (Chinn & Homeyard, 2016). Accessible information should be given to people with cognitive disability with appropriate support or attention to their communication needs to minimise any risk that the information provided might be misunderstood (Chinn, 2019; Chinn & Homeyard, 2016; Sutherland & Isherwood, 2016).

Creating diverse socio-economic opportunities for people with cognitive disability requires an innovative perspective integrating business management strategies in an inclusive working environment. In reviewing the extant studies, it is clear that an inclusive working environment entails inclusive corporate (organisational) culture, specific management approaches and an accessible workplace that provides meaningful tasks driven by commitment to the socio-economic benefits of people with and without cognitive disability (Feldman et al., 2006; Kuznetsova & Yalcin, 2017; Martin & Honig, 2020; Miethlich & Oldenburg, 2019; Mor Barak, 2000; Olsen et al., 2005). Creating an inclusive workplace with inclusive management and culture can involve complex

processes and systems because organisational culture and management concepts are already complicated. When creating an inclusive working environment, an organisation needs to work collaboratively with people with and without cognitive disability using values-based and practice-based management approaches at the different organisational levels, from the micro to the macro levels, and in management and cultural perspectives (Lysaght et al., 2017; Mor Barak, 2000).

A model of social inclusion developed by Lysaght and Cobigo (2014) shows the complexity of creating socially inclusive and valued roles for people with cognitive disability (Figure 3.2). The model strategies align with the values of inclusive corporate (organisational) culture for creating socially valued roles, which are *visible artefacts, espoused values and underlying assumptions* (Kuznetsova, 2016; Schein, 2004, 2009).

Figure 3.2. Model of relative social inclusion
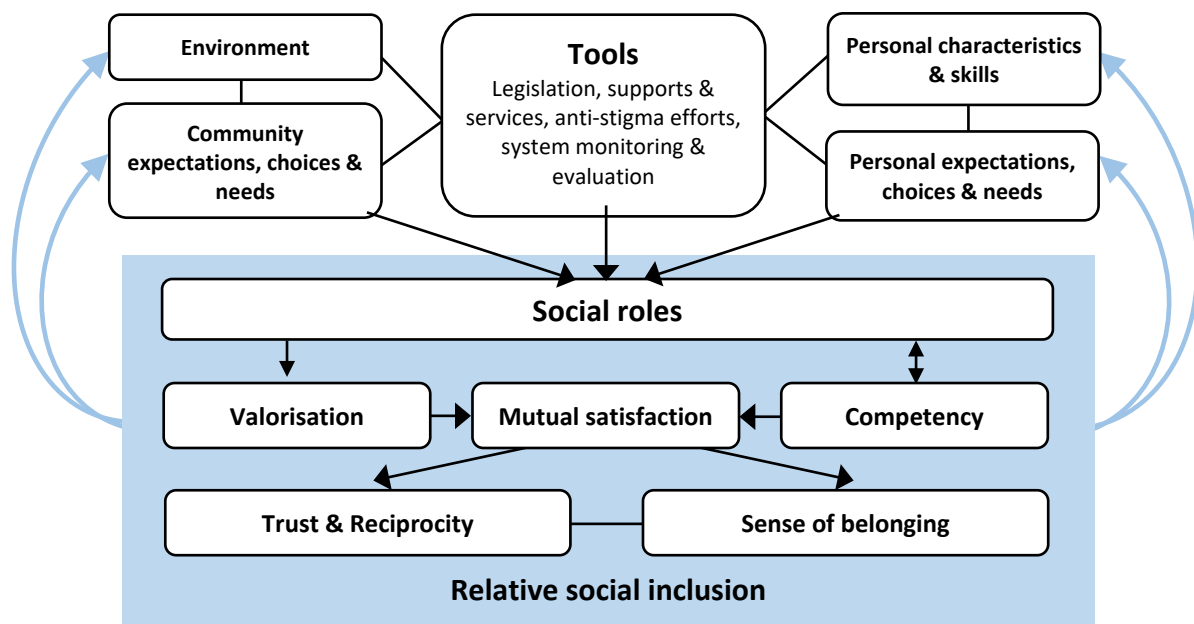
Source: Lysaght and Cobigo (2014, p. 305).

Visible artefacts refer to physical or visible aspects such as architecture, technology, office layout, visible behaviours, norms, and products, as well as complex interactions between environmental factors and personal characteristics (Lysaght and Cobigo, 2014). Physical accessibility refers to *'the encounter between the person's or group's functional capacity and the design of the physical environment'* (Iwarsson & Ståhl, 2009, p. 61). *Espoused values* include mission, ethics, shared goals, expected social roles and accessibility to relevant resources for both employers and workers with cognitive disability. *Underlying assumptions* are called invisible aspects and include individual beliefs, perceptions, thoughts, recognition, and feelings of trust to perform social roles and belong to a

social network where people receive and contribute support (Kuznetsova, 2016; Lysaght et al., 2017; Schein, 2004, 2009). These three levels of organisational cultures are fundamentally related to structuring and creating opportunities for inclusive practice to facilitate organisational deliberation (Feldman et al., 2006). Deliberation requires thoughtful examination of issues, listening to others' perspectives and ways of knowing, thinking and interests (Feldman et al., 2006).

Some inclusive art organisations demonstrate inclusive working environments with the three values of inclusive corporate (organisational) culture (Yoon, 2020; Yoon et al., 2020). Those organisations use a strategic and integral approach combining top-down and bottom-up management to operate and sustain multiple levels of organisational factors. Figure 3.3 illustrates an example of infrastructural support, professional arts management and governance of inclusive art organisations. The organisational level of management uses a *top-down* (macro-management) approach consisting of an organisational vision and mission statement, short- and long-term goals and a road map or road maps toward achieving these goals, outlining such things as financial management, the provision of environmental settings and facilities, human resources, connection with external networks and enabling socio-economic participation (Martinkenaite & Breunig, 2016; Yoon, 2020).

Figure 3.3. The mix of micro-macro management approaches in inclusive art organisations

External parties
Guest artists, galleries, industry partners, funding bodies

Organisational level of management for professional development

- **Building connections to external parties** for collaborative projects, public exhibitions, and commercialisation
- **Providing sustained creative environment** (policy, physical setting, financial management, arts supplies, providing resources)
- **Advocacy for the recognition of artistic value** of supported studios and artists with cognitive disability to boarder communities

Individual level of management for professional development

- 'Bottom-up' approach to develop individual artistic strengths
- Technical artistic skills development / building arts profiles
- Individual support (e.g., physical, or personal support)
- Following up with the process of art practice by applying three approaches: 'involved', 'prompted' or 'on behalf' depending on individuals' cognitive capacity
- Support for building internal networks/relationships

Source: Yoon (2020).

At the individual level, the voices of individual artists and internal staff (employees) are essential to understanding individual values, needs and aspirations to provide appropriate support and professional training (Yoon, 2020). Inclusive art organisations use the *bottom-up* approach (micro-management), putting in place specific measures to closely observe the work of employees and the individual needs of artists (Anuinis et al., 2011; Rousseau, 2011; Simard & Marchand, 1997). At the same time, the organisations apply organisational macro-management using a strategic business plan and organisation policies (Anuinis et al., 2011; Rousseau, 2011; Yoon, 2020). Micro-level factors are *'variables measuring work processes and hazards, workgroup cohesiveness and cooperation, supervisor's experience and approach to safety management'* (Simard & Marchand, 1997, p. 172). On the other hand, macro-level factors focus on the top-down management commitment to organisations' occupational safety and socio-economic characteristics (Simard & Marchand, 1997). Micro-level factors of inclusive art organisations are the demands of artists with cognitive disability or their caregivers for safe and protective behaviours in socio-economic opportunities (Carey et al., 2019; Green et al., 2017; Mavromaras et al., 2018; Simard & Marchand, 1997). Managerial actions can substantially influence social engagement opportunities and support organisations in developing a participative approach to supervisory management and joint regulation mechanisms (Carey et al., 2019; Green et al., 2017; Mavromaras et al., 2018; Simard & Marchand, 1997).

Micro-macro management is tied to cognitive and social challenges and makes organisational change difficult. Cognitive challenges can emerge from different information, perceptions and miscommunication, and environmental boundaries within an organisation can create social challenges (Rousseau, 2011). Cognitive and social challenges can limit individual and organisational capacities for social innovation. Many disability-related service providers and organisations experience challenges balancing management practices to bridge micro- and macro-level factors (Carey et al., 2019; Green et al., 2017; Mavromaras et al., 2018). Initiatives bridging micro-macro management involve new thinking and taking a bottom-up view of worker attitudes and motivations, examining how individual motives affect position attainment and a top-down look at how structure impacts individual agents (Rousseau, 2011). Implementing an entrepreneurial management plan to create socio-economic opportunities for people with cognitive disability can make micro-macro management even more complex for disability-related organisations. For example, developing a socio-economic participation opportunity requires a strategic business plan, a funding source, promotion and marketing, quality control, and educating support staff or managerial workers to understand the purposeful and productive meanings of the activities involved (Darcy et al., 2020; Hutchinson et al., 2020).

Lastly, an inclusive working environment requires trusted social networks, including caregivers, support workers and disability employment service providers, to provide individual support needs at the workplace across local, national and cultural boundaries (Feldman et al., 2006; Mor Barak, 2000). Social networks include formal and informal relationships, which can lead to valuable resources for managing multiple barriers, such as operational problem-solving, professional advice, and funding sources (Amando et al., 2013; Bates & Davis, 2004; Caldwell et al., 2019). Informal networks include family members, caregivers or close friends, who may or may not know about specific options or opportunities but can listen and give advice to the person they care for based on their own experience (Caldwell et al., 2019; Darcy et al., 2020). Formal networks include staff members or administrators within the organisation or local, state, and federal agencies who can respond to specific requests (Caldwell et al., 2019; Hutchinson et al., 2020; Sherwin, 2012).

3.6. Summary

This chapter has provided information on the current disability policy (NDIS), person-centred approaches and the NDIS vision to improve socio-economic participation for people with cognitive disability. It also discussed the challenges and benefits of person-centred and market-oriented approaches through individualised funding for NDIS participants with cognitive disability. The discussion also explored workplace and socio-economic opportunities for people with cognitive disability, including what challenges and barriers people with cognitive disability and employers experience in the workplace. The third part of the chapter discussed social enterprises as alternative socio-economic pathways for people with cognitive disability, and social enterprises in art and the benefits and potential in commercialisation for artists with cognitive disability.

The final section of this chapter provided evidence of multi-level barriers to enabling and sustaining business-like operations and the development of socio-economic participation in management at the individual, organisational and societal levels. The discussion also reviewed a mix of micro-macro management approaches to adopting an appropriate business model to manage strategic risks, uncertainties and complexities within inclusive art organisations. Exploring these concepts is important for framing and understanding the landscapes needed to create an inclusive working environment and provide foundations for understanding the data collected through this study, the interpretation of which follows in the remainder of the thesis.

Part II. Research design

Chapter Four. Methodology

4.1. Introduction

This chapter describes the research design implemented to investigate and respond to the core research question: *How can meaningful socio-economic participation be enabled for people with cognitive disability in inclusive art organisations*? The study implements a qualitative research design based on the interpretivist paradigm in entrepreneurship (Leitch et al., 2010), inclusive and phenomenological approaches, and Straussian analytical grounded theory (Strauss, 1987; Strauss & Corbin, 1990) supported by the Human Research Ethics process and approval to investigate three case studies of inclusive art organisations in Australia. This chapter explains the process of data collection using secondary data and the method used to undertake 45 semi-structured interviews with key stakeholders with and without cognitive disability at the three inclusive art organisations. It also shows each phase of data analysis based on the Straussian analytical approach – open, axial and selective coding processes – to conceptualise a theoretical model for enabling the socio-economic participation of people with cognitive disability.

4.2. Research design: a multi-faceted/multi-layered qualitative research approach

The research design developed for this thesis comprised several deliberately considered and chosen elements to form the conceptual model for understanding the theoretical and practical realities, processes and value of inclusive art organisations. It focused on understanding how inclusive art organisations have enabled the meaningful socio-economic participation of artists with cognitive disability to improve their sociocultural and economic value by managing challenges and individual support needs at the individual, organisational and societal levels. The research design of this study is situated within the interpretivist paradigm (Leitch et al., 2010), a data triangulation approach (Yin, 2013) to data collection, anchored in the belief that due to multiple and intersecting layers of complexity and different contextual factors, there can be multiple interpretations of a *phenomenon*. The interpretivist paradigm has been used in multiple disability studies and business-related areas, e.g. marketing, management and consumer research, to access the value of the lived experience voices of multiple stakeholders (Alharahsheh & Pius, 2020; Drozd et al., 2021; Leitch et al., 2010; Ryan, 2018; Saunders et al., 2012; Silipigni et al., 2021). I used the interpretive phenomenological analysis to understand the voice of people with cognitive disability and interpret their messages to inform the evidence base. A phenomenological research approach is committed to exploring,

describing, interpreting and situating participants' sense of their experiences (Drozd et al., 2021; Smith et al., 2009). Such an approach focuses on meaning-making at the level of the *person-in-context* based on an experience, i.e., an event, process or relationship, to a given participant and recognises its significance for *that participant* (Larkin & Thompson, 2012).

In alignment with the interpretivism paradigm, phenomenological and inclusive approaches and grounded theory (see latter parts of this section), the lived experience voices of multiple stakeholders living with and without cognitive disability are the basis of this research. Such voices breathe life into the three case studies of inclusive art organisations examined, with these case studies the key unit of data analysis and, importantly, generating a conceptual and substantial theory (per the tenets of grounded theory). A grounded theory approach is a distinctive and broadly applicable methodology for exploratory and inductive research, which is useful in studying behaviour and change, understanding problematic, intricate, and little-known social phenomena and being sufficiently flexible to allow theory to emerge from data (Corley, 2015; Gligor et al., 2018; O'Reilly et al., 2012). In this study, the grounded theory allows for building insightful, useful and relevant theoretical concepts by investigating disability support and business management and engaging with people with lived experiences at inclusive art organisations.

Data collection for the case studies relied on multiple sources of evidence (Yin, 2009, 2013). Two key data collection methods were employed to build a holistic understanding of the study: semi-structured interviews to provide primary data (lived experiences); and secondary data collected from archive data, including organisational policies, business plans and relevant articles about the organisations. An inclusive approach was implemented throughout the research process and centred on interviews with 45 people. The 45 people who participated in the study were people living with and without cognitive disability and described as *key stakeholders*. As discussed in the next section, data analysis used the grounded theory approach to simplify and focus on meaningful data characteristics (Strauss & Corbin, 1990; Goulding, 1999).

The current study used two ways of building rigour (Figure 4.2). First, it used an iterative analysis technique to build the relationships between the collected data and the relevant literature during the analysis process (Hair et al., 2015). Second, the study used data source triangulation, including multiple perspectives of key stakeholders (internal and external), secondary data collection, and the literature review to build its credibility.

Figure 4.1. An overview of rigour in qualitative research

Credibility   Triangulation
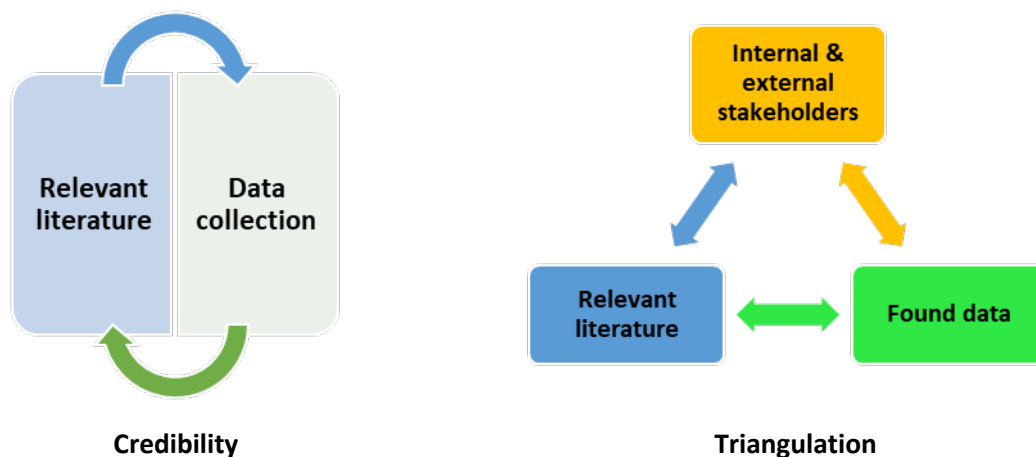
Source: Author.

Credibility is an important factor in this study. Credibility considers the trustworthiness and value of findings by adopting a systematic and consistent process in data collection and analysis to attain a depth of understanding of the phenomena (Hair et al., 2016; Houghton et al., 2013). In this current study, the researcher adopted the systematic coding process of the Straussian grounded theory approach: open, axial and selective coding processes to draw logical, trustworthy and justifiable conclusions. Ethical considerations for all research participants, with and without cognitive disability, were prioritised to conduct inclusive research by creating a non-coercive research participation approach. For example, the research information was prepared in plain language and accessible format, including visual cues for artists with cognitive disability to ensure their participation is voluntary and they could stop or leave the interview at any time. The artist participants were also offered the opportunity to participate with their support workers or caregivers. The researcher used semi-structured interviews to collect authentic data from all participants with and without cognitive disability by providing appropriate support (e.g. support person or distress protocol). The data analysis focused on the patterns of similarities and differences from multiple data sources. The researcher utilised iterative analysis techniques to build relationships between the collected data and the relevant literature during the coding process (Hair et al., 2016; Snowden & Atkinson, 2012).

Triangulation consists of four types in qualitative research: researcher triangulation, data source triangulation, method triangulation and theory triangulation (Hair et al., 2016; Green & Thorogood, 2014; Yin, 2013). This study used data source triangulation (see Figure 4.2) to improve research credibility and strengthen validity. Data source triangulation involved data collected from different individuals, secondary data from archival resources and literature reviews. The study canvassed the experiences and perspectives of multiple research participants as internal and external stakeholders.

Research participants showed diversity in education, gender, age, work position, and cognitive and physical conditions. This diversity provided different perspectives and understandings for enabling the socio-economic participation of artists with varying degrees of cognitive disability based on individual experiences.

4.3. Inclusive research approach

This study design used an inclusive research approach to reflect the voices of seven artists with cognitive disability and 38 interview participants without disability. Inclusive research is an approach deliberately designed to give a voice to people with mild to severe degrees of cognitive disability who confront complex communication challenges to expressing their thoughts and opinions (Anastasiou & Kauffman, 2013). Therefore, the voices of people with cognitive disability are often disregarded, and they also experience social inequalities and are vulnerable to a lack of respect for their human rights (Commonwealth of Australia, 2015; Goldsmith & Skirton, 2015). It is critical to provide research participation opportunities to people with cognitive disability to share their lived experiences to contribute to improving their human rights and socio-cultural and economic values. It can be challenging to design a research method that involves people living with profound cognitive disability as active participants. Additional measures are needed to ensure all people receive equitable treatment *'with the same dignity and respect as any other member of the society'* (Goldsmith & Skirton, 2015, p. 436). However, as this and other research proves, people with cognitive disability want to engage in research, and it is possible to design a supportive approach that allows people to enjoy the process of research participation (McDonald & Kidney, 2012; Strnadova & Walmsley, 2017; Walmsley et al., 2018). Involvement in research also allows people with cognitive disability to benefit from improvement in self-esteem and intellectual stimulation through participation (Inglis & Cook, 2011).

The research process for this study was carefully designed to allow participants with cognitive disability to share their opinions and experiences, enabling complete research evidence to be obtained. The research design included multiple communication methods, e.g. an Easy-Read version of interview schedules and research information and the use of photo prompts, to avoid any risk of discrimination or creating a disempowering situation in the research environment. When research involves people with cognitive disability, precautions must be taken to avoid unintended consequences. It is possible to discriminate against people with cognitive disability during their participation if researchers do not make efforts to avoid abuse and perceived obstacles in the research process (Cascio et al., 2021; Ellis, 2018; Goldsmith & Skirton, 2015). For this reason, ethics committees have tended to be more conservative in their approach to approving research involving

people with cognitive disability to avoid any risks of exploitation or potential harm (Cascio et al., 2021).

4.4. Ethical considerations

This study upheld the requirements of the relevant University-based and National Health and Medical Research Council constituted Human Research Ethics committee. The requirement to have such approval for the research is mandatory for research higher degree studies and, as noted above, is essential and all the more important in research where participants are classed as *vulnerable* and may experience disadvantage and trauma (or re-traumatisation) or a power differential may exist between study participants and the researcher.

The research was approved initially by the University of South Australia's Human Research Ethics Committee, the constituted committee where the research first commenced. All data were collected under this ethics committee approval (Project ID: 203822). With the movement of my research higher degree candidature to Flinders University in late 2021 (a move made after my primary supervisor moved institutions), the ethical approval for the research was transferred to Flinders University (Project ID: 5014). This transfer did not affect the data collection for the thesis and was pursued to align the hosting institution for the doctoral thesis and scholarship with the relevant ethics approval process.

A specific ethical lens was applied for involving participants with cognitive disability in the study, per inclusive research (lived experience involvement). A key ethical consideration was to ensure rigorous processes around obtaining informed consent for participants unable to give informed consent or needing support to indicate consent because of their disability. For most participants with cognitive disability in the study (all artists), informed consent was given by (or indicated through) signing the consent form or a verbal agreement saying, *I am happy to talk,* or *yes,* and signing the consent with support from caregivers of the artists. Regardless of cognitive *levels*, some artists had support through the presence of an accompanying supporter or a carer assisting with the Zoom interview set-up and as immediate support where (a) the researcher was not physically present at the meeting with the artists or (b) an artist met the researcher for the first time during the interview. There was potential for participants to feel uncomfortable or find themselves in an unfamiliar situation. Accordingly, for this research if an artist wanted to stop the interview or their supporter needed a break, they could interject in the interview to suggest this. The researcher paid close attention to the need to follow the distress protocol needed (Appendix 2).

The ethical protocol for the study centred around the following six elements:

1. **Researcher attitudes**

   The researcher attended with respectful manners, bias-free, non-coercive, engaged and patient. The researcher provided accessible information about the project, including the research topic, aims, public benefits, consent processes, confidentiality and the research process based on principles of healthcare ethics: *autonomy, non-maleficence* and *justice* (Green & Thorogood, 2014). The researcher provided information on counselling options for all interview participants regarding emotional or psychological support during the research or afterwards. All documents for research participants were available in a general format and an Easy-Read with visual aids.

2. **No coercion**

   The entire research process required a detailed explanation to maximise the full understanding of the project among all participants. In recruiting participants, the researcher devised a way of approaching people in a non-coercive manner (Haines, 2017), distributing the research information with the support of organisation administrators as group emails to stakeholders rather than being approached by the researcher directly and individually. This allowed people to directly reach the researcher by replying individually when they were interested in research participation, which was voluntary. Any interviewees who did not wish to participate at any time during the research process could leave with no impacts.

3. **Informed consent**

   Consent was always provisional, and the researcher followed the model of ongoing informed consent to check and re-recheck that all participants wished to remain involved in interviews (Nind, 2017). Some artists required accompanying support from their caregivers to ensure the artists understood their participation in the research, and the artists were happy to continue to answer more questions. Before the interviews commenced, the researcher asked the respondents' permission to audio record the interview to allow accurate transcription of conversations. Interview transcripts were provided to participants who wished to view and approve the content before data coding.

4. **Observing**

   During interviews, the principal researcher paid extra attention to details in the communication and behaviours of participants (particularly among artists with cognitive disability and their proxies), such as visible discomfort in body language (Haines, 2017). The researcher offered to pause or give extra time to people who needed it during the interview.

One participant, for example, did not say she did not want to answer a question but showed discomfort using body language, such as covering her mouth. In response, the researcher skipped the question.

5. **Communication**

    Before commencing the research, the researcher considered different ways people with cognitive disability might prefer to communicate, including sign language, body language, Augmentative and Alternative Communication (AAC), and using an electronic device (e.g., iPad). Consideration of different communications methods was valuable for the researcher, as different methods were preferred among respondents. One participant with verbal communication challenges, for example, preferred to use her handwriting and show relevant photos to answer interview questions. To accommodate this, the researcher met the participant in person and used multiple communication methods for the interview, e.g., handwriting, photos, verbal language, and required support. The researcher noted the participant's body gestures and movements to identify any distress or discomfort. Flexibility was built into the research method (in terms of adaptable tools and less structured interviews/engagement activities as needed) to allow the meaningful involvement of people with cognitive disability (Northway et al., 2014).

6. **Formal distress protocol**

    A distress protocol (Appendix 2) was developed to assist the researcher in identifying and responding to distress in participants and to meet ethical standards for those who could not give informed consent independently by organising appropriate support from caregivers of artists with cognitive disability. The artists who required a support person were able to provide informed consent using their suitable communication, i.e., writing, signing or picture cues. The artists signed the consent form with the support of their caregivers. The researcher provided the required support throughout the interview session to respond to any distress in the artists.

The meaningful inclusion in research of people with cognitive disability not only allows them to voice their life experiences but also provides them with opportunities for networking and research education through engagement with researchers and other relevant parties (Carey & Griffiths, 2017). The meaningful outcomes of inclusive research can only be achieved if researchers have provided reasonable and appropriate accommodations based on ethical principles throughout the research process (Lobiondo-Wood & Haber, 2014; Molinari et al., 2011). However, some critics argue

that *'there is little conceptual clarity about the nature of inclusive research to guide researchers'* (Carey & Griffiths, 2017, p.195).

4.5. Grounded theory

Grounded theory refers to building a theory through data collection and analysis of pre-existing theory and practice, and theory is derived from data and cannot be separated from the process by which it is developed (Boadu & Sorour, 2015; Glaser & Strauss, 1967; Howell, 2013). Grounded theory can be a rigorous approach to building a substantive theory which is faithful to reality, i.e., lived experiences of people with cognitive disability. Grounded theory is also based on studying a phenomenon, i.e., enabling and managing socio-economic participation for people with cognitive disability in its original settings, such as the social setting in Australia (Boadu & Sorour, 2015; Bourmistrov & Mellemvik, 2002; Locke, 2001). Grounded theory entails the creation of new knowledge by identifying the factors shaping a particular phenomenon and their interaction, which also offers an in-depth understanding that can inform practice and policy making (Boadu & Sorour, 2015). Grounded theory is specifically appropriate to *'uncover and understand what lies behind any phenomenon about which little is yet known'* (Strauss & Corbin, 1990, p. 19), which is well suited to under-researched areas like this study's topic, enabling the socio-economic participation of artists with varying degrees of cognitive disability at inclusive art organisations.

Grounded theory has three different styles of approaches: the Glaserian grounded approach, which is recognised as *Classic Grounded Theory* (Glaser, 1992, 2001); the *Straussian grounded approach*, which focuses on systematic and structured data analysis (Strauss & Corbin, 1990, 1994, 1998; and *constructivist grounded theory*, which adopts the paradigm of constructivism (Charmaz, 2006, 2008). The differences between the three approaches are their distinctive applications of methodological procedures for coding data and developing categories, emergence, researcher distance, and theory development (Boadu & Sorour, 2015).

Strauss published detailed guidance of the grounded theory process noting that the divergence was more widely recognised (Strauss, 1987; Strauss & Corbin, 1990). Strauss and Corbin (1990) moved away from the original grounded theory by focusing on and developing analytic techniques to guide novice researchers, while Glaser (1978) carried forward the original claim (Goulding, 1999; Heath & Cowley, 2004; Howard-Payne, 2015; Howell, 2013). The Straussian approach (Howell, 2013, p. 18) considers that

> *Induction is primarily based on experience with the same phenomena at some*
> *point in the past. It may be apparent because of personal experiences,*

exploratory research into a phenomenon, previous research or because of
theoretical sensitivity (knowledge of technical literature).

Theoretical conceptualisation means understanding and formatting patterns of action and interaction among various types of social units or actors less concerned with a theory that centres on the individual (Goulding, 2002; Strauss & Corbin, 1990). Strauss and Corbin designed a highly systematic and rigorous coding structure to create (rather than to discover) a rigorous theory, called the *Straussian grounded theory approach.* They did this by classifying four coding stages with dividing lines between each of the successive phases as the researcher constantly moves back and forth between them in consecutive coding sessions (Kenny & Fourie, 2015; Strauss & Corbin, 1990), summarised in Figure 4.3.

Figure 4.2. The coding procedure of Straussian grounded theory
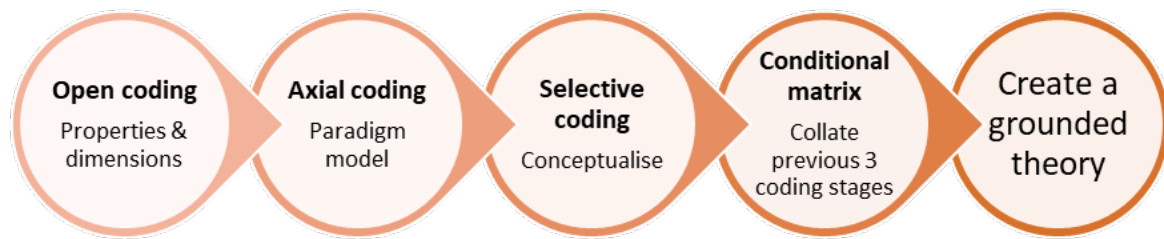
Source: Kenny and Fourie (2015, p. 1275).

The present study employed Straussian grounded theory for three reasons. First, prescribed stages eliminate the researcher's prejudices and preconceptions, which can be brought to and developed throughout the study (Kenny & Fourie, 2015; Strauss & Corbin, 1990). Second, the Straussian grounded theory coding procedure can assist the researcher in facilitating an exacting and systematic analysis of data which allows the researcher to relate concepts in a highly accurate, convincing and complex capacity (Boadu & Sorour, 2015; Kenny & Fourie, 2015; Strauss & Corbin, 1990). Last, the Straussian grounded theory allows the researcher to build a *'rich, tightly woven, explanatory theory that closely approximates the reality it represents'* (Strauss & Corbin, 1990, p. 57). The Straussian approach also guides the researcher *'to look beyond the superficial, apply every possible interpretation before developing final concepts, and demonstrate these concepts through explication and data-supported evidence'* (Goulding, 2002, p.297). The coding procedure is flexible and adaptable to different circumstances and studies applying a robust procedure of three phases, open, axial and selective coding (Kenny & Fourie, 2015).

4.6. Case studies

The study purposively examined three case studies (Appendix 3) – referred to as inclusive art organisation A/case A, inclusive art organisation B/case B and inclusive art organisation C/case C – to investigate different aspects of enablers and challenges faced by inclusive art organisations in managing the socio-economic participation of artists with cognitive disability as professional artists. There is a tendency to view case studies as focusing on the method of data collection and analysis rather than theorising (Welch et al., 2010). Validity and generalisation have been questioned and argued regarding conducting case studies as a research method. Yin (2013) responds to those points by highlighting *'the use of rival explanation, triangulation, and logic models in strengthening validity, and analytic generalisation and the role of theory in seeking to generalise from case studies'* (p. 321). I used three elements from Yin's recommendations (Yin, 2013): *rival explanations* through three different case studies to compare, *data triangulation* through collecting existing studies (literature review), archived data (documented information) and semi-structured interviews, and *building logic models* graphically explaining theoretical relationships to strengthen the validity of the study.

Yin's thoughts are supported by work by Eisenhardt (1989a), Eisenhardt and Graebner (2007) and Yin himself (2009), which speaks to the process and value of case research supporting theory building and, as Doz (2011) discussed theory testing. Yin (2013) also emphasises the importance of analytic generalisation, which aims to apply to other concrete situations and not just contribute to abstract theory building. Common to these works is the agreement that the case study is an in-depth investigation approach revealing important mechanisms of phenomena that identify the relationships between theories and case study findings (Tsang, 2013). This study focuses on building practical implications, such as assessment tools or measuring indicators, which can be translated from the conceptual frameworks I found in the case studies. The practical implications should be generalisable for other cases in a broader context (Yin, 2013).

The selection process for case studies involved three stages (Table 4.1). In the first stage, I searched for organisations in Australia providing visual art programs for people with cognitive disability. I found 28 such organisations. Twenty-eight disability-related organisations provided visual art programs as part of disability support programs or solely focused on visual art for varying reasons, e.g. therapeutic, recreational and professional development. The second stage excluded organisations providing casual visual art programs as part of a disability support program, such as day option activities. Eleven art organisations out of 28 were identified as providing independent and consistent visual art programs for people with cognitive disability, such as community, recreational, or therapeutic art. The last stage of the selection process included only art

organisations that provide visual art programs as professional development and a career pathway, including creating socio-economic opportunities and additional income sources for artists with cognitive disability (See Appendix 3 for more details).

Table 4.1. Demographics of art organisations in Australia and selection process

Location	Stage 1	Stage 2	Stage 3
Inclusive criteria	Organisations in Australia providing visual art programs for people with cognitive disability	Independent and consistent visual art programs (excluding art programs as day option activities)	Actively focusing on socio-economic engagement, professional development and career building for artists with cognitive disability
New South Wales	8	3	1
Victoria	6	2	1
Australia Capital Territory	2	0	0
South Australia	3	3	1
Western Australia	2	1	1
Northern Territory	3	1	0
Queensland	3	0	0
Tasmania	1	1	0
Total	28	11	4

As the study topic was about enabling and managing socio-economic participation for artists with varying degrees of cognitive disability as professional artists, four organisations were included in this selection criteria. Recruiting emails were sent to these art organisations to invite them to participate in the research, and three responded to the invitation (Table 4.2).

Table 4.2. Characteristics of the three case studies

	Inclusive art organisation A	Inclusive art organisation B	Inclusive art organisation C
Location	Victoria	New South Wales	South Australia
Identity	Creative social enterprise	Creative social enterprise	Art organisation
Legal structure	Other incorporated entity/not-for-profit	Other incorporated entity/not-for-profit	Other incorporated entity/not-for-profit
Focus	Visual art	Visual art	Multi arts
Programs	Printmaking/ceramics/digital photography/digital imaging/animation/3D sculpture/professional practice	Ceramics/design/craft/mixed media/drawing/photography/digital art/textile/weave/painting	2D and 3D new media art/painting/drawing/digital art/sculpture
Research participants	15 stakeholders with and without disability	15 stakeholders with and without disability	15 stakeholders with and without disability

The case studies demonstrated the pluralistic contexts of disability and the complexity of management. The phenomenon of enabling artists with cognitive disability to participate as professional artists in diverse socio-economic opportunities also included a broad view of relationships to social and political environmental settings and cultural and economic impacts.

4.7. Data collection

As noted earlier, the collection and analysis of secondary data was a key component of the research methodology. Secondary data collection was undertaken, and analysis completed before holding the semi-structured interviews to ensure interview questions were informed by the analysis. Secondary data provided relatively recent archival evidence about the activities, focus and business outcomes of the inclusive art organisations participating in the study. Data sources incorporated a range of outputs and formats, including:

- documents related to the inclusive art organisations: company profiles, artistic achievements, codes of conduct, regulations, NDIS audit reports, annual reports, artist agreements and marketing plans;

- visual records related to the inclusive art organisations and the professional development of artists with cognitive disability: photos or videos of artwork, exhibitions, promotional materials, visual profiles of artists; and,

- media materials related to the inclusive art organisations: websites, media releases, marketing and promotional materials, social media and other publications.

Table 4.3. An overview of archival data sources for the three case studies

	Archival data sources	Case A	Case B	Case C
5.	Annual reports (2018 – 2020)	3 reports	3 reports	3 reports
6.	Financial reports (2018 – 2020)	3 reports	3 reports	3 reports
7.	Governance rules	1 document	1 document	1 document
8.	Marketing plans	1 document	1 document	N/A
9.	Legal agreements	2 documents	1 document	N/A
10.	Website/online gallery	3 sites	1 site	1 site
11.	Publications (e.g., journals, reports, TV)	39 documents	87 documents	9 documents
12.	Media releases (2017-2021)	44 documents	64 documents	10 documents
13.	Newsletters (2017-2021)	49 documents	39 documents	8 documents
14.	Video resources	44 videos	99 videos	20 videos
15.	Visual references	42	28	17
16.	Social media (e.g., Facebook, Instagram)	5 media sites	3 media sites	4 media sites

Secondary data sources examined were largely limited to the period between 2018 and 2020, as all organisations had a range of readily available outputs covering this period, as shown in Table 4.3. Some 625 individual secondary data sources were considered in this element of the study.

This study purposively recruited interview participants with and without disability who were directly or indirectly involved in the three chosen inclusive art organisations. Research participants were categorised into two leading stakeholder groups: internal stakeholders and external stakeholders to understand the different aspects of internal and external engagement, i.e. roles, input and risks, in terms of enabling and management of the socio-economic participation of artists with cognitive disability. Internal stakeholders include people with and without cognitive disability who *directly* affect and/or are affected by the organisation's performance, including company directors, art staff, artists with cognitive disability, family members or primary caregivers, internal mentor artists, board members and administrators. External stakeholders include people with and without cognitive disability who *indirectly* affect or are affected by the performance of the organisation: such as external mentor artists, industrial partners, funding bodies, pro bono legal advisers or accountants and professional experts. Such pluralistic relationships of key stakeholders create a dynamic of diffuse power and divergent agendas on substantive issues at the individual and organisational levels (Brès et al., 2013; Denis et al., 2000).

The study undertook the following recruitment processes. First, the principal researcher approached key informants (e.g. director, manager) of eight inclusive art organisations selected through the third stage of the inclusive criteria process to garner their interest as case studies. The organisations were provided with information about the study, including a letter of introduction, research invitation email and brochure to allow them to assess the value of participating (Appendix 4). Three organisations responded to the invitation.

The principal researcher asked for a permission letter from the key informant or contact person of each organisation, noting the willingness of the key informant to assist with connecting the researcher with their stakeholders, including artists living with and without cognitive disability. After receiving permission letters (Appendix 5) from three organisations, the key informant from each case study organisation distributed research invitations by email on behalf of the researcher. The researcher received individual responses from potential participants and contacted them individually via email to arrange a date, time and preferred communication method for an interview. Once an interview date and time were set, the researcher sent further information to the research participants, including the information sheets (Appendix 6 and 7), consent forms (Appendix 8 and 9), and interview questions.

Before conducting an interview, the researcher obtained informed consent via the ethics protocol and methods previously described. All participants were offered the opportunity for a support person to attend, and some participants availed themselves of this opportunity. Due to COVID-19 restrictions, all interviews with participants were conducted using the Zoom online meeting platform. Five artists with cognitive disability requested or required a support person at their interview. Such support people, including primary caregivers, family members or trusted staff of the inclusive art organisation, provided communication support and explained questions in different ways and language styles to support the researcher and meet the individual participant's needs. Maximum flexibility was provided to participants and their supporters to arrange and rearrange interview times and methods as needed.

The semi-structured interviews were conducted with two groups of participants to add lived and learned experience voice, nuance and depth around the issues being investigated. Semi-structured interviews were chosen as a key data collection method for the study as they allowed the flexibility needed to capture the perspectives of different participants, as well as to support people's differing needs and capacities for communication and engagement with the research. Different question schedules were developed for the two groups: one for people involved in the operations and management of organisations and one for people undertaking art therapy with the organisations. The interview process for some participants with cognitive disability was structured differently to meet people's communication and comfort needs.

The semi-structured interview guide was developed and evolved through five phases of iteration: identifying the prerequisites for using semi-structured interviews; retrieving and using previous knowledge; formulating the preliminary semi-structured interview guide; pilot testing the interview guide; and presenting the complete semi-structured interview guide (Kallio et al., 2016) (Appendix 10). Forty-five participants undertook interviews, 15 from each case study site. Interviews were recorded with the participant's permission and transcribed to allow participants to request any justification or correction.

Two different types of semi-structured interviews were conducted, depending on the participants' support needs and degree of independence for informed consent. First, participants with cognitive disability who had a communication challenge were offered the required support for the interviews using an Easy-Read version. Second, a typical semi-structured interview was conducted for participants who did not have a communication challenge. Interview data can illustrate findings and support the developed theory (Goulding, 2002). A *face-to-face* interview is more realistically semi-structured, open-ended and ethnographic, which allows in-depth conversation and leads to rich and detailed accounts of the individual's experience (Botha et al., 2022; Goulding, 2002).

Interviews were conducted with 45 stakeholders in different (and sometimes multiple) ways in the studied inclusive art organisations. *Roles* occupied by the different stakeholders are best described as artists with cognitive disability, artist staff, operation staff, board members, caregivers, funders, advisors, industry partners, external mentors and buyers (Appendix 11). Most interviews (75 per cent) were with internal stakeholders. Eight internal stakeholders, or 17.7 per cent of the participants lived with a cognitive disability and some with co-existing disability.

4.8. Data analysis

Data from interview transcripts about the three case studies were sorted, categorised and conceptualised using a three-stage coding process underpinning the Straussian grounded theory: open coding, axial coding and selective coding. After analysing the interview scripts and secondary data collection for each case study, a cross-case analysis methodology was applied to understand how relationships might exist among discrete cases, accumulating knowledge from the original case, refining and developing concepts, and building or testing theory (Khan & Van Wynsberghe, 2008; Yin, 2018). This layered method of data analysis (Figure 4.4) supported a deeper level of investigation, allowing multiple possible interpretations to be considered before developing final concepts through the consideration and presentation of data-supported evidence (Goulding, 2002).

Figure 4.3. An overview of the data analysis process using the Straussian analytical approach
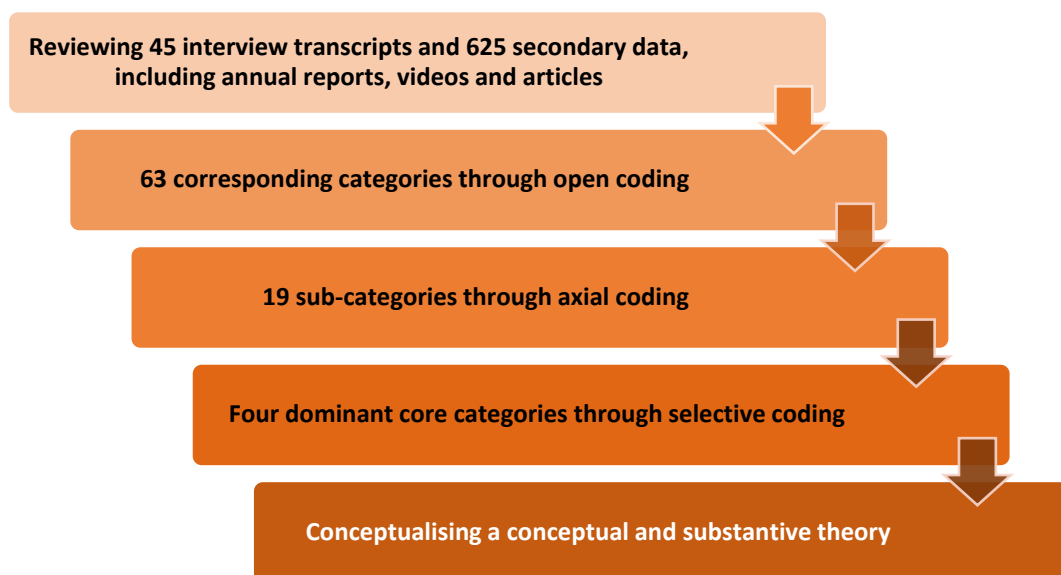
Source: adapted from Strauss and Corbin (1990).

Open coding was the first stage of coding undertaken, involving breaking the data into discrete parts, which were examined and compared for similarities and differences. The open coding process uncovered ideas, thoughts and meanings from the collected data. When considering the data and

engaging in the open coding process, the researcher remained deliberately as open-minded as possible in terms of how to structure and interpret the data, allowing concepts to emerge without *'forcing them into predefined categories'* (Boadu & Sorour, 2015, p.150). As shown in Figure 4.4, emerging codes from the open coding process were closely related to how the organisations developed communication accessibility, improving social networks and social inclusion (Green et al., 2020; van Asselt-Goverts et al., 2015a, 2015b). It shows that organisations need more than one or two communication methods (tools), including verbal communication, visual cues, written communication, sign language, accessible language format, and individual communication supports, to provide effective communication with artists with cognitive disability. As each corresponding category is developed, each category's range of properties, i.e. different characteristics of communication methods – written, signing, visual cues and Easy English – is demarcated (Kenny & Fourie, 2015; Strauss & Corbin, 1990).

Figure 4.4. Description of the open coding process to build categories
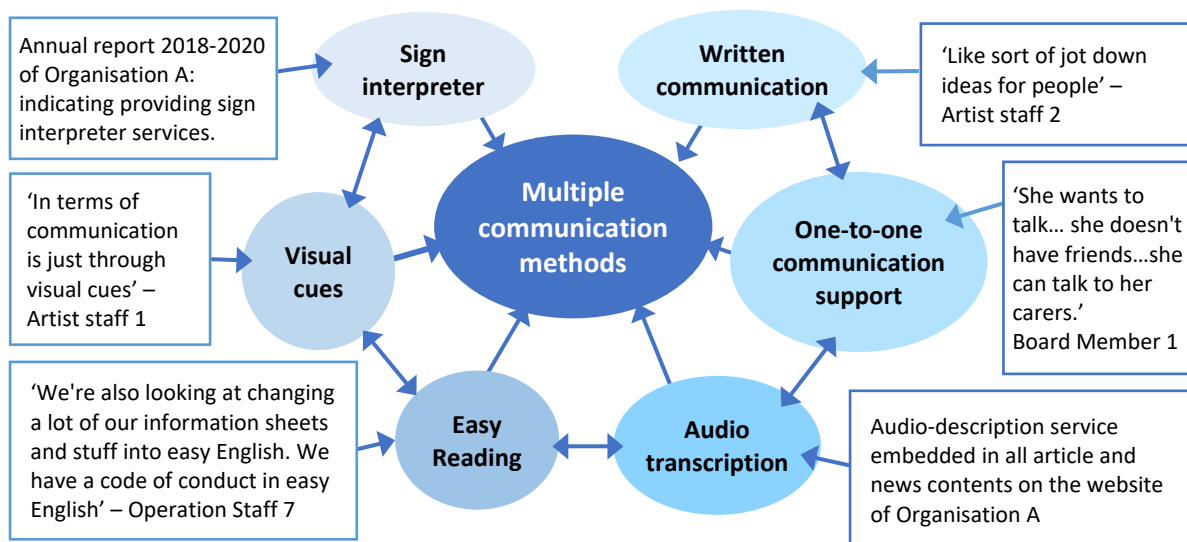
Source: Author.

The open coding process demonstrated simplistically in Figure 4.5 ultimately led to the development of 63 corresponding categories (Appendix 12). While the open coding process was time-consuming, it was clear early on in the coding process that this method and time investment were valuable, allowing a comprehensive audit of all case study data to capture the operating context surrounding organisations and the thoughts and experiences of research participants about the organisations. The process also provided the foundation to evolve sub-categories for enabling and managing the socio-economic participation of artists with varying degrees of cognitive disability as professional artists through axial coding (Figure 4.6).

Again, in line with the tenets of the coding process underpinning Straussian grounded theory, the research engaged in an axial coding process. This second stage of the coding (Figure 4.6) was undertaken *'to begin the process of reassembling data that were fractured during the open coding'* (Strauss & Corbin, 1998, p. 124).

Figure 4.5. Description of the axial coding process
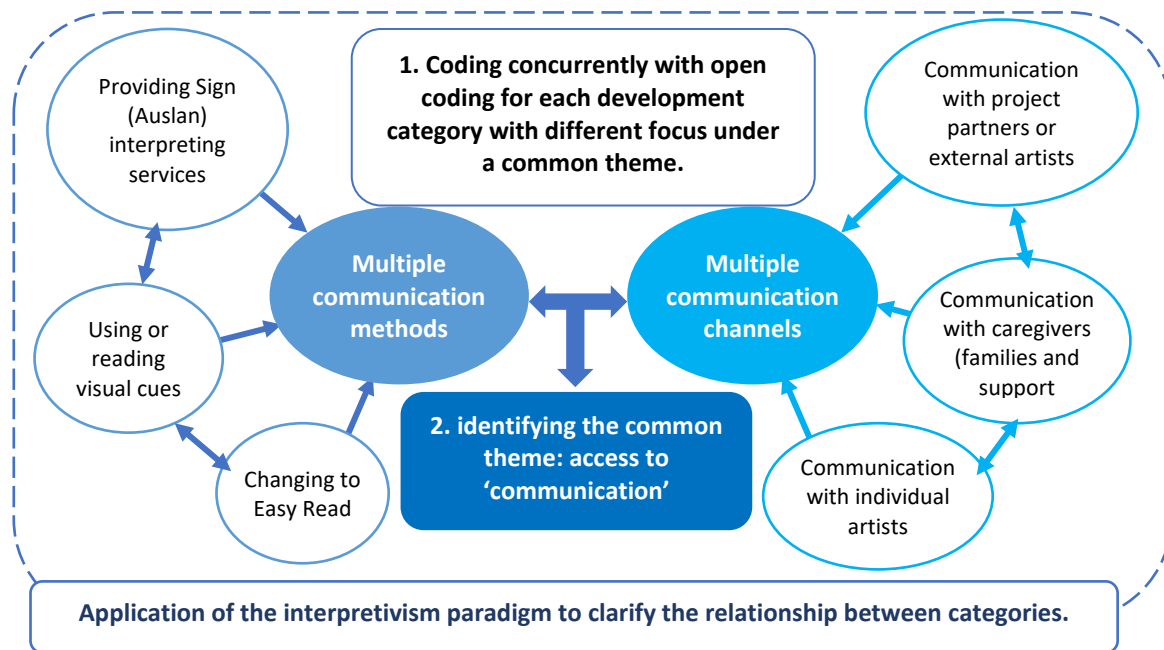
Source: Author.

The relationships between the 63 corresponding open categories and their properties were identified to explain the phenomenon better and more precisely (Strauss & Corbin, 1998). First, it identified the categories (e.g., a range of communication methods and different communication partners) in terms of their properties and dimensions. Second, each category was identified by their conditions, actions, interactions among the actors, strategies and tactics and consequences associated with the phenomenon (e.g., communication). Third, the links between categories were reconfigured as sub-categories by analysing relationship statements (e.g., communication methods or channels). The last stage of the axial coding process identified how the major categories related to each other; for example, access to communication is the common theme under two sub-categories, communication methods and channels. The 19 conceptual themes are built as sub-categories through the axial coding process (Appendix 13) from 63 corresponding categories.

The selective coding process encapsulates the process of integrating sub-categories with a higher level of broad abstraction to cement the components of the phenomenon – enabling and managing the socio-economic participation of artists with varying degrees of cognitive disability as professional

artists at the individual, organisational and societal levels (Corbin & Strauss, 2008; Howell, 2000; Kenny & Fourie, 2015; Strauss & Corbin, 1990). Once the core category is selected, the researcher engages in the process of describing a storyline, relating sub-categories around the core category, relating categories at a dimensional level, validating their relationships and filling in categories that may need further refinement (Kenny & Fourie, 2015; Strauss & Corbin, 1990). The selective coding aims to illustrate the interrelationships between each core category and relevant sub-categories by exploring the complexities of the relationships among the concepts that emerged from the data (Creswell et al., 2007). The core access category in this research includes the five sub-categories: physical, information, communication, financial and individual support (Figure 4.7).

Figure 4.6. Building four major categories using the selective coding process
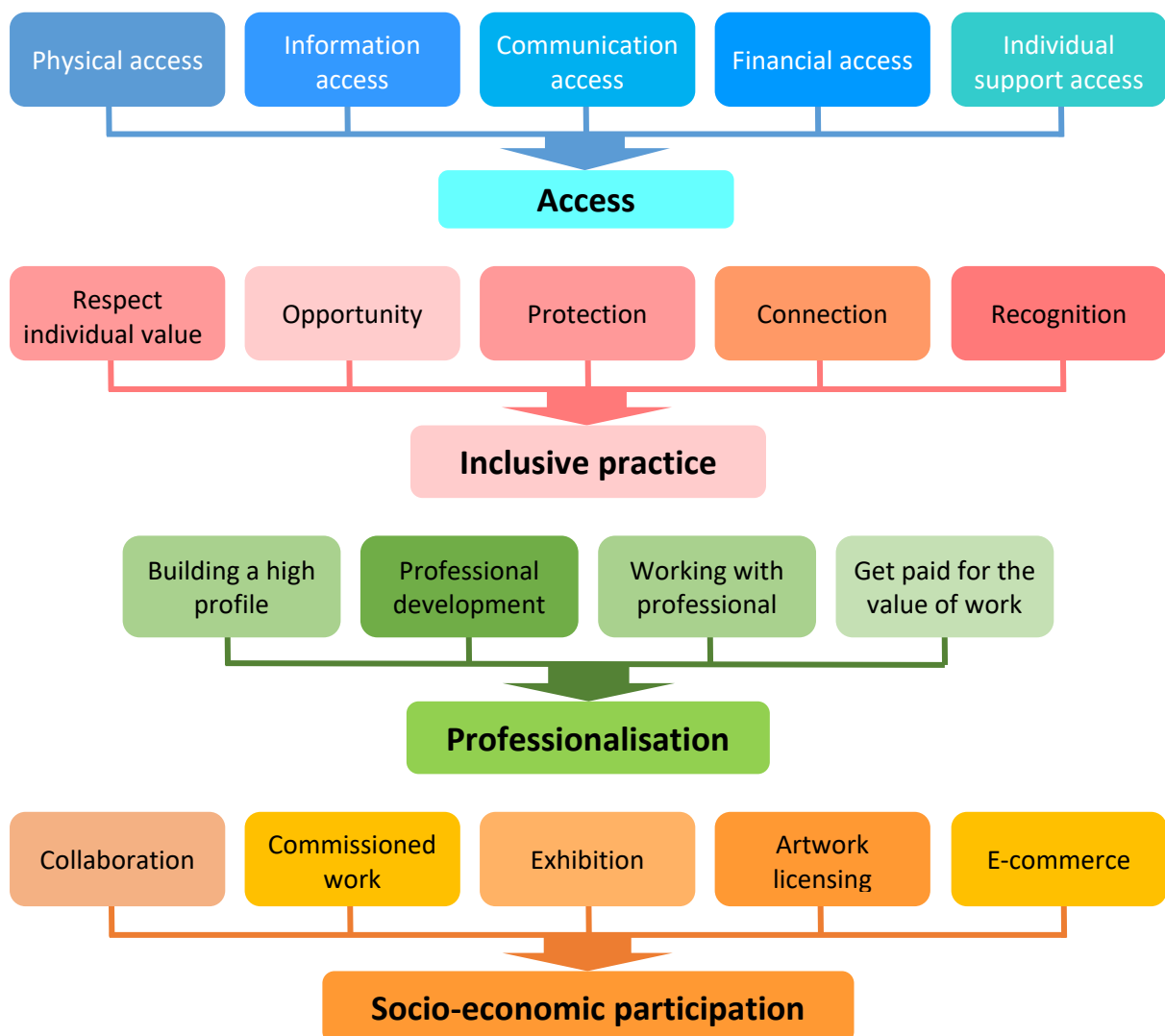
Source: Author.

Figure 4.7 presents how the sub-categories are grouped and located *'along the dimensional ranges of their properties in accordance with discovered patterns'* (Strauss & Corbin, 1990, p. 125). These

four supra-categories, *access, inclusive practice, professionalisation* and *socio-economic participation,* form the basis of the data supporting this thesis in the next five chapters, with data presented at both aggregated and de-aggregated (case study-specific) levels.

The open, axial and selective coding processes used some aspects of both inductive and deductive logic in conceptualisation and interpretation, applying a theoretical lens for case research to light the human and organisational issues which strongly influence system development practice (Goulding, 2002; Strauss & Corbin, 1990, 1998). As a result of the data analysis, the relationships between the core categories and sub-categories established a conceptual component: Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS) (Boadu & Sorour, 2015). The conceptual component encompasses the determining conditions and their relationships for enabling the socio-economic participation of people with varying degrees of cognitive disability as professional artists at the individual, organisational and societal levels, as outlined in the next five chapters.

4.9. Summary

This chapter outlines the qualitative research design underpinning the study, a deliberately multi-layered research design. The study is placed within interpretivism as the overarching research paradigm. It draws on both the inclusive research approach embedded and emerging within the social sciences in studies of disability and the coding processes of Straussian grounded theory – coding processes that support the development of theory from data. As discussed in the chapter, each element of the research method was carefully selected, designed and adapted to ensure robust ethical practice and to amplify the voices and experiences of the multiple stakeholders involved with the inclusive art organisations studied.

The adoption of the coding elements of grounded theory has allowed the researcher to deeply interrogate the multiple sources of data collected to understand the three case studies considered and arrive systematically at four core categories or themes through which to present study findings in the remainder of the thesis: Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS). The AIPS component represents a conceptual and substantive theory.

Part III. Research findings and discussions

Chapter Five. Organisational management strategies and identities to promote socio-economic participation for people with cognitive disability

5.1. Introduction

Responding to the first research sub-question, *What are the characteristics of inclusive art organisations in terms of organisational management?* this chapter describes the three major characteristics of inclusive art organisations: organisational identities and cultures and person-centred management approaches. Organisational identity refers to '*what the organisation is, its image and how the organisation is perceived'* (Kantanen, 2012, p. 56). In other words, members related to the organisation have a shared understanding of organisational values and characteristics within the organisational membership (Hatch & Shultz, 1997; Kantanen, 2012). Identities are powerful and can be a source of competitive advantage, image management and branding to convey the feeling of familiarity and trust, reduce risk and serve as the basis for dialogue and engagement between internal and external stakeholders of an organisation (Abimbola & Vallaster, 2007; Kantanen, 2012).

In this study, internal stakeholders include board members, directors, managers, operation staff, artist staff, artists with cognitive disability and caregivers. External stakeholders are external mentor artists, industry partners, funders, advisors or professionals from other organisations which support inclusive art organisations and artists with cognitive disability. This study discusses a meaningful relationship between organisational identities and cultures to create four core components*:* Access, Inclusive practice, Professionalisation and Socio-economic participation for person-centred management approaches. The chapter also illustrates four key strategies of person-centred management: a person-centred approach to the management plan, strategies and decision-making; a mix of macro (top-down)-micro (bottom-up) approaches to multilevel management; maintaining transparent operation for the protection and safety of artists with cognitive disability; and creating a positive and inclusive working environment.

5.2. Understanding the organisational identities of three inclusive art organisations

From a management perspective, it is essential to understand *the characteristics of inclusive art organisations*, including organisational identities, cultures and management approaches, to enable artists with cognitive disability to participate in meaningful socio-economic opportunities in creative industries. There are different views on and interpretations of the identity of an organisation's

business and marketing literature (Abimbola & Vallaster, 2007; Balmer, 2001, 2008; Cornelissen et al., 2007; Kantanen, 2012; Sorour et al., 2021). The different views include preoccupations with visual designs and logos in marketing, the social categorisation of individuals in social and organisational psychology, integration of visual identity, corporate public relations and management communication messages in corporate communications and marketing, institutionalised culture and organisational performance in strategy, customer reactions to and identification with organisations in marketing employee sense-making and motivation in management and organisational behaviour (Cornelissen et al., 2007). Balmer (2001, 2008) and Cornelissen et al. (2007) categorised these diverse views into social identity, organisational identity and corporate identity (Table 5.1).

Table 5.1. Definitions of social, organisational and corporate identity constructs

Construct	Primary definition	Secondary definition	Illustration of (1) primary and (2) secondary definitions
Social identity	Individuals' knowledge that they belong to certain groups together with the emotional and value significance of that group membership	The shared meaning that a group is understood to have that arises from its members' (and others') awareness that they belong to it	(1) I am proud to be in Group X (2) As managers, we do A well and B badly
Organisational identity	The shared meaning that an organisational entity is understood to have that arises from its members' (and others') awareness that they belong to it	Individuals' knowledge that they belong to particular organisational groups, together with the emotional and value significance of that group membership	(1) Department X is good at C but bad at D (2) I am proud to be in Department X
Corporate identity	The distinctive public image that a corporate entity communicates that structures people's engagement with it	The shared meaning that a corporate entity is understood to have that arises from its members' (and others') awareness that they belong to it	(1) Bank X is good at E (2) Bank X is good at E but bad at F

Source: Cornelissen et al. (2007, p. S3).

In the organisational context, identities can be analysed at multi-levels – *individual* relating to people's personal sense of self within the organisation, *group* relating to the shared identity of teams and sections within an organisation, *organisational* relating to the identity of the organisation as a whole and *cultural* relating to commonalities in identity across organisations and within society as a whole (Cornelissen et al., 2007).

This study categorises the social, organisational and corporate identities of the three inclusive art organisations based on the analysis of archival and interview data using the definitions of social, organisational and corporate identity constructs introduced by Cornelissen et al. (2007) (Table 5.2). The concept of social identity emerged from the analysis of archival and interview data with individual stakeholders of Organisations A, B and C, including operation staff, artist staff, artists with cognitive disability, caregivers, external mentors, buyers and industry partners, seeing themselves and being seen by others as part of a social group.

Social identities of three organisations

The social identity of Organisations A, B and C is understood as *'professional art organisations for artists with cognitive disability'* in art and disability communities as they tackle social barriers, such as evolving the public perception of art therapy toward art practice of artists with cognitive disability. Most interview participants (93 per cent) agreed that art practices of artists with cognitive disability had been stigmatised as recreational or therapeutic activities rather than seeing their unique abilities to be professional. Board Member 2 explained that inclusive art organisations are often identified as charitable community art centres for people with cognitive disability more than professional art organisations because people with cognitive disability have been seen as outsider artists.

Table 5.2. Different identities of the three organisations

	Organisation A	Organisation B	Organisation C
Social identity	- Professional contemporary art organisation	- Professional contemporary art organisation	- Multi-art organisation for all ages with cognitive disability
Organisational identity	- Leading creative social enterprise with better recognition in the mainstream art world	- Professional art organisation with a social enterprise aspect	- Unique art organisation for developing artists' practice and creating an inclusive community space for all ages with cognitive disability
Corporate identity	- Non-profit creative social enterprise - NDIS service provider	- Non-profit professional art organisation - NDIS service provider	- Multi-arts hub offering visual art, music, dance and performing - NDIS service provider

Source: Author.

The logic of the social identity leads to a range of attitudes of organisation members, such as leadership, group motivation, communication and, indeed, the organisation itself (Bartel, 2001;

Cornelissen et al., 2007; Elemers et al., 2004). Internal stakeholders, including directors, board members and artist staff of Organisations A, B and C, emphasised that their business decision-making and strategies are designed by and follow a shared mission to promote artists with cognitive disability as professional artists and move away from the *'you poor thing'* perception of art by people with cognitive disability. Board members, operation staff and artist staff from all three organisations agreed that the public awareness of artists with cognitive disability had increased, and in recent years they were recognised more as diverse contemporary professional artists.

Organisational identities of three organisations

Identities of Organisations A, B and C are conceived to be an organisational level of the phenomenon that is different from individual and collective levels (Cornelissen et al., 2007; Sorour et al., 2021). Organisation A identified themselves as a creative social enterprise aiming to foster diverse socio-economic opportunities for the artists by expanding their networks to industry partners. According to Operation Staff 2, Board Member 2 and Artist Staff 2, identifying the organisation as a creative social enterprise is a linguistic shift around artists with cognitive disability – from being seen as charitable cases to being recognised as professional practitioners. Changing the language and rethinking its organisational identity is critical.

> *Fundamentally, we're doing the same thing [in terms of management]. Language [calling themselves a non-profit art organisation] gets old, the language gets stale, and you have to re-look at it … and [now] we can call ourselves a social enterprise. It is just positioning [ourselves] in language that we are recognised better in the mainstream contemporary art sector.* (Operation Staff 2)

Operation Staff 2 added, *'we call [our organisation] a social enterprise and not-for-profit organisation, where the profits go back into a benefit which benefits the organisation, and a creative social enterprise because we're not making cups of coffee, and we're not florists. We are creative.'*

At an organisational level, the key stakeholders of Organisation B identified themselves as a professional art organisation with a proper business plan to grow as an exemplar professional art organisation. Board Member 3 said:

> *When we did the disability funding through Create New South Wales or Arts New South Wales as it was, our argument for support was to say we would have one exemplar arts and disability organisation and grow one organisation to be an exemplar. And to do that, we decided they needed a proper business plan. So, we got Social Ventures Australia to write a business plan for [Organisation B], which*

is still the foundation of our strategic and business planning because they are

formally focused on social enterprise. They wrote it as a social enterprise plan.

The case of Organisation B slightly differs from Organisation A in terms of viewing their organisational identity. Organisation B identified itself as a professional art organisation. However, the NDIS had driven them to become a form of social enterprise with a strategic business plan, whereas Organisation A intended to become a social enterprise as the NDIS allowed the market-oriented approach. Regardless, the NDIS funding model has driven both non-profit organisations to pursue for-profit business models to sustain their services.

Organisation C presented different characteristics in identifying themselves compared with the other two organisations. Internal and external stakeholders of Organisation C shared their perspectives on the organisational identity as a professional multi-arts organisation with disabled artists. Their understanding of shared missions and goals showed some differences.

[Organisation C] Today, it is about making artists better [improving artists'

practice]. (Board Member 6)

I think … [organisation's identity] is random. For example, some artists are here

for socialising, and some focus on their work. (Artist Staff 6)

[Organisation C] is unique in that it's neither this nor that. So although there are a

lot of educational and daily life skill development programs for participants, it's

not a day option organisation. (Board Member 4)

Organisation C offers multiple arts programs, including visual art, music, performance and dance, which differs from the other two organisations, which provide only visual art programs. Their client spectrum is broader, ranging from preschool-aged to adults. Operation Staff 8 explained, '*we've got four tiers [of clients]. We've got the community level, which is the children*'. According to the interview participants at Organisation C, their clients joined the organisation for different reasons, such as socialising, therapeutic purposes, recreational activities, day-option programs or professional development. Board Member 6 stated, '*it's about making better artists. So, there isn't necessarily a commercial social aspect to it or a socio-economic aspect to it. I think that's a by-product. If it happens, that's a good outcome, but it's not the objective'.* The characteristics of Organisation C are aligned with features of a community art organisation for a large range of clients and art programs, rather than a professional art organisation targeting a specific group of artists with cognitive disability like Organisations A and B.

Organisational identity is *'the central, distinctive and enduring values of the organisation's*
employees' (Kantanen, 2012, p. 58). The organisational identity is shaped by the actions of
organisation founders and leaders, by tradition and the environment based on the mix of
employees' values expressed in terms of their affinities to corporate, professional, national and
other identities (Balmer, 2001; Sorour et al., 2021). It is multidisciplinary in scope and melds
strategy, structure, communication and culture to encapsulate product and organisational
performance, employee communication and behaviour, controlled communication and stakeholder
and network discourse (Balmer, 2001; Sorour et al., 2021).

Corporate identities of three organisations

The concept of corporate identity emerges from a preoccupation with the design, marketing and
corporate communications by which organisations present themselves to external audiences
(Cornelissen et al., 2007). Before the introduction of the NDIS, as non-profits, inclusive art
organisations received block funding from the federal and state governments as a major income
source (Green & Mears, 2014; NDIS, 2016). Back then, Organisations A and B legally were not
allowed to change their identity to social enterprises.

> *We couldn't call ourselves a social enterprise before because no more than X% of*
> *your funding can come from the government. So, in the old days, pre-NDIS, 70%*
> *of our funding came from federal and state governments.* (Operation Staff 2)

However, the NDIS changed the disability funding model from block funding to individualised
funding (Green & Mears, 2014; NDIS, 2016). The individualised funding model legitimised the
organisation's shift from a non-profit charitable organisation to a social enterprise. All three
organisations became NDIS service providers to artists with cognitive disability as NDIS clients.

> *Now, the tax office has confirmed this for me. We're not getting government*
> *funding, and we're getting individual funding. So, I get it, we're a fee for service*
> *organisation and people uses their government funding to pay us for what we*
> *deliver. And that means legally, we can call ourselves a social enterprise.*
> (Operation Staff 2)

Organisation A focuses on innovative ways to develop an alternative pathway for employment in
creative industries. Artist Staff 1 shared her perspective that the identity as a social enterprise
captures what they do, such as *'we are innovative, we are agile, and we are a value-driven*
organisation'. Social entrepreneurship in management focuses on innovation and productivity
through equal access and opportunity, which leads to economic self-sufficiency and empowerment

(Caldwell et al., 2016; Parker Harris et al., 2013). Social enterprise has become an emerging pathway for alternative forms of employment, providing work for young people with cognitive disability in Australia (Social Venture Australia, 2020). Changing their organisational identity did not impact what Organisation A provided, such as programs and services for the artists. Artist Staff 1 explained, *'I think social, just even having enterprise in it as a word, it's much more, I don't know if it sort of feels like we're really doing something'.* The interview participants, both internal and external stakeholders from Organisations A and B, also agreed that a social enterprise model seems to be more sustainable for what they aim to do for their artists.

> *[Organisation A] got to be pushing up beyond the organisation and finding those opportunities for them. Because I think that is a more sustainable model. And it has a far-reaching influence because it feeds them back into the organisation of these artists and what they're producing. And it's also a way of advertising and marketing the organisation because they're getting it beyond there.* (External Mentor 1)

Organisation B also aims to support diverse income avenues through artwork sales, commissioned projects and commercialisation (e.g., merchandising) for artists with cognitive disability. Operation Staff 3 said, *'anybody can get income from selling creative services. And that's where we're a social enterprise'.* Organisation B needed to look for additional income sources to sustain their programs and services under the NDIS funding model.

> *We also get it because we have an extra need from those companies and supporting people with disability, so [Organisation B] couldn't function if we didn't get the level of philanthropy we get, even the government arts grants and corporate grants.* (Operation Staff 3)

The identities of Organisations A and B as social enterprises have shaped their management, business plans, marketing and promotion, and funding sources to a for-profit business model and goal focusing on artwork sales and production rather than a charitable model, such as fundraising events. Identity is essential to building organisational visions and missions, which can influence the management of inclusive art organisations, including in terms of decision-making, shared values, and short- and long-term goals (Langfield-Smith, 2008).

Organisation C is registered as an NDIS service provider for a broader spectrum of clients with varying degrees of cognitive disability, and they aim to provide art programs to meet diverse individual purposes and needs in both disability and art contexts. Artist Staff 6 and Board Member 4

described it as *'random'* and *'it's neither this nor that'*, which reflects their uncertainty or confusion about their corporate identity. The broad spectrum of art programs and disability support services can make internal or external stakeholders differ or be unclear in their understanding of corporate identity. If internal and external stakeholders do not clarify their organisation's corporate identity, they may not clearly understand their shared values and visions (Langfield-Smith, 2008; Tucker, 2019). When a community group has a large-scale scope of clients and programs, each individual brings their own experience, beliefs, values, knowledges and culture, which can be valuable resources to maximise business potential (Carvalho et al., 2019). It also creates diversity and a complex set of shared values, beliefs and assumptions that could challenge management to achieve an organisational mission or vision (Carvalho et al., 2019; Langfield-Smith, 2008).

5.3. Inclusive organisational culture

In the three inclusive art organisations, the study discovered a meaningful relationship between social, organisational and corporate identities and cultures. Organisations A and B showed their identities as professional art organisations (social identity), as creative social enterprises (organisational identity) and as non-profit art organisations registered as NDIS providers (corporate identity). These identities shape their organisational culture, such that being business-orientated, pursuing socio-economic opportunities (e.g., employment), focusing on a specific group of artists with cognitive disability and presenting a professional level of artistic capabilities are defining elements of their business practice and management. Organisation C identifies as a multi-arts organisation (social identity), a unique art space for community art (organisational identity) and a multi-art organisation as an NDIS provider (corporate identity). Their identities relate to their organisational culture as being community-oriented, embracing a broad spectrum of clients (e.g., children to adult groups), and pursuing multi-functional roles to meet clients' demands. Table 5.3 summaries the organisational cultures of the inclusive art organisations more fully.

Organisational culture is a complex set of shared missions, values, beliefs, social norms and attitudes based on individual and collective behaviours (Carvalho et al., 2019; Tucker, 2019). Unwritten policies of an organisation naturally derive from the organisational culture, which also influences organisational members' perception, performance and values (Carvalho et al., 2019; Langfield-Smith, 2008). In the cases of Organisations A and B, their social entrepreneurship consists of their management road map: pursuing a sociocultural value and economic benefits for the public or community through deriving a substantial portion of their income from trade (Government of Victoria, 2021). Organisations A and B focused on similar business-oriented missions and goals, pursuing employment, sustainable socio-economic participation and organisational professionalisation.

Table 5.3. A summary of organisational cultures based on the identities

Identity/culture	Organisation A	Organisation B	Organisation C
Social identity	Professional art organisation for artists with cognitive disability	Professional art organisation for artists with cognitive disability	Multi-art organisation for people with cognitive disability
Client spectrum	• Broad client spectrum over 18 years (recreational and professional)	• A narrow client spectrum over 18 years for professional artists	• Broad client spectrum from children to adults (recreational and professional)
Public awareness	• A high national and international reputation for artists with cognitive disability	• A contemporary art organisation for artists with cognitive disability	• A multi-art organisation for people
Organisational identity	Leading creative social enterprise with better recognition in the mainstream art world	Professional art organisation with a social enterprise aspect	Unique art organisation for creating an inclusive community space
Shared value	• Enabling artists with cognitive disability to be recognised as professional artists • Artist-driven organisation • True and meaningful connections between artists, artist staff and art community members	• Creating an alternative pathway for artists with cognitive disability to become professionals • Increasing self-esteem and aspirations for broader social networks, a sense of belonging, financial security and improved mental health	• Respecting individuals' different reasons for joining the organisation • The objective of individual growth, not necessarily on commercial aspects
Relationship	• A mix of vertical and horizontal relationship • Broad industry partnerships • Broad national and international network	• Horizontal relationship • Broad industry partnerships • Extending national and international network	• Hierarchical relationship • Some industry relationships • Some national and international network
Attitude/ communication	• Proactive, agile • Open and transparent • Frequent and responsive communication between internal and external stakeholders	• Proactive • Open and transparent • Flow communication among internal and external stakeholders	• Responsive • Lack of transparency • Limited communication among internal stakeholders
Corporate identity	Non-profit creative social enterprise NDIS service provider	Non-profit professional art organisation NDIS service provider	Multi-arts hub NDIS service provider
Strategies	• Business-orientated • Pursuing employment and sustainable socio-economic participation • Pursuing organisational professionalisation	• Business-orientated • Pursuing sustainable socio-economic participation • Pursuing organisational professionalisation	• Community-orientated • Multiple roles for individual staff • Focusing on social and cultural participation in broad communities
Management	• Innovative, agile and value-driven management • Person-centred management • Compliance with NDIS regulations	• Innovative and artistic value-driven management • Person-centred management • Compliance with NDIS regulations	• Community and artistic value-driven management • Person-centred management • Compliance with NDIS regulations

Source: Author.

Organisations A and B have strengths in their networks with industry partners, including national and international networks, which enhance diverse socio-economic participation opportunities.

> *With the notion of a social enterprise, it allows organisations like Aesop and Crown Casino and others to see [the organisation] not so much as a charity but as a more legitimate way [to support] a real voice [of artists with cognitive disability] in the contemporary art world.* (Board Member 2)

Organisation C displayed community-oriented characteristics by offering multiple ranges of creative activities for a broad range of clients, creating complex governance and management challenges to sustain its multiple arts programs. Unlike the other two organisations, Organisation C lacked business management skills and resources. For example, the organisation recently moved to new premises to expand its programs and support more clients who wish to be part of the organisation. Board Member 5 explained that moving required more resources to sustain the organisation, such as more staffing, financial support and a proper business strategic plan, and they experienced challenges in management skills and resources. Thus, they needed to recruit someone to help with business management, so Board Member 6 joined the organisation. Board Member 6 pointed out the cultural differences between for-profit and not-for-profit organisations:

> *My role with [Organisation C] has been really on that commercial and strategic stuff… because their volunteer boards in not-for-profit organisations tend to attract people who are very invested in the subject of the organisation, the very arts orientated, all the various disability orientated.*

Organisations A and B also showed proactive and agile attitudes to managing risks, uncertainties, complexities and changing business environments. An agile enterprise can rapidly and efficiently adjust to any unexpected changes in the environment (Carvalho et al., 2019; Ganguly et al., 2009). Organisation A emphasised the importance of responsive attitudes and communication between internal and external stakeholders to adopt a business-oriented management culture in their non-profit governance, according to Operation Staff 1 and 2 and Artist Staff 1. Operation staff and board members interviewed at Organisations A and B agreed that open and transparent management and communication are essential elements of a positive organisational culture and build good business decisions.

> *There is no point in having secrets. If you cannot be open about what you do and how you do it, then maybe you are not doing something right. That is what I think it looks like, and we want to be positioned as ethical, as the artists are the*

> *number one, and that is the priority. It is not about the individuals who work*
> *there, nor about making as much money as we can. Obviously, you have to make*
> *good business decisions if you want the organisation to go for longer than us.*
> (Operation Staff 2)

In response to the ethical attitudes of the organisations, internal and external stakeholders of Organisations A and B showed strong trust toward managerial staff, such as directors, managers and artist staff. Operation Staff 2 said, *'when it comes to working with people, galleries and gallerists, and curators, [they] know they can trust us to deliver what they asked for. And that's really important.'*

Reliability and responsibility are critical in business markets (Ganguly et al., 2009). Artists with cognitive disability and their caregivers also showed a high level of trust in directors, managers and artist staff in terms of artist protection and promotion on behalf of artists. Such strong trust had been established as part of a long-term relationship between artists and the organisations.

> *We have a very long-term relationship with the artists, and we have a*
> *relationship with their whole community. So, it's not just with the artists*
> *themselves. We know their families. At times during COVID and beyond, we have*
> *staff who will go to the artists' homes. We have an incredible level of trust that*
> *we've developed. So one of our staff went to Italy with [Artist].* (Operation Staff 3)

Based on strong trust, caregivers and artists tended to rely on the organisations to make the right decisions on behalf of the artists and also manage the economic benefits generated by their artwork. Operation Staff 2 noted, *'we're lucky that we have that trust, the trust that we will do the right thing by people. And we pay [to artists], [once] payments were made [by industry partners or buyers]'.*

> *[Artist 3] earns approx. $5000 a year through selling a few paintings and*
> *commissioned works. However, [Organisation B] and board committees manage*
> *the extra incomes for the artists so they do not lose their DSP by setting up a trust*
> *account for them … [Artist 3] would have to rely on [Organisation B] to manage it*
> *on his behalf.* (Caregiver 3)

Organisation C also has a trustworthy community-oriented culture, and the relationships between internal and external stakeholders are relatively close: however, their relationships seem to be more hierarchical in terms of management structure and communication in decision-making. For example, Operation Staff 7 and Artist Staff 6 spoke about a lack of interactive and progressive communication

between the managerial leaders and staff members regarding decision-making and sharing organisational updates.

Nevertheless, there is a potential risk of financial abuse through close relationships, including among families, friends and support workers for people with cognitive disability (Buhagiar & Lane, 2022). Ethical attitudes, open communication and transparency are essential in inclusive management (Norman et al., 2010). The transparency between the organisations and artists should include *'interactions characterised by sharing relevant information, being open to giving and receiving feedback, being forthcoming regarding motives and the reasoning behind decisions, and displaying alignment between words and actions'* (Vogelgesang, 2008, p. 43). Buhagiar and Lane (2022) propose that people with cognitive disability still need to have a better chance of remaining in control of decision-making and learning how to protect themselves. The current management teams of all three organisations seem to be trustful and ethical, which does not mean that the organisations and artists are free from risks of any abuse because the team members or managerial leaders can be changed at any time. Such a change can impact on the existing organisational culture and management negatively. There have been numerous scandals involving the abuse and neglect of people with disabilities in disability service provision when regulatory processes, including the adequacy of regulatory oversight and the processes of quality audits, are not adequately activated (Hough, 2021).

5.4. Person-centred management approaches

This empirical research identified the characteristics of person-centred management approaches of the three organisations to establish and facilitate Access, Inclusive practice, Professionalisation and Socio-economic participation for artists with cognitive disability (Figure 5.1). Accessibility is often understood as only physical accessibility, but this study identified that most of the artists' requirements related to everyday access in five sub-categories: *physical access*, *information access, communication access, financial access* and *individual support access*. The *inclusive practice* covers five sub-components: *respect for individual values, opportunity, protection, connection* and *recognition* – all of which are closely related to human rights. Inclusive practice was identified as the foundation of attitudes and perceptions that all internal and external stakeholders have towards artists with cognitive disability to work together.

Figure 5.1. An overview of the four core components of person-centred management approaches

Access

Physical access
- Studio environment
- Virtual environment

Information acess
- Administrative information
- New information
- e-Accessibility

Communication access
- Multiple communication methods
- Multiple communication channels

Financial access
- NDIS funding
- Grant and other funding
- Extra income source

Individual support access
- Psychosocial
- Individual

Inclusive practice

Respect individual value
- Individual interests
- Individual capacity
- Individual expression
- Individual decision

Opportunity
- Individual
- Organisational
- Societal

Protection
- Basic human rights
- Artist rights

Connection
- Internal relationship
- External relationship

Recognition
- Acception as an adult person
- Acception as a professional artist

Professionalisation

Building a high profile
- Individual promotion
- Collective promotion

Professional development
- Artistic skill development
- Diverse experiences

Working with professionals
- Individual mentorship
- Organisational professionalisation

Get paid
- Economic meaning of value
- Socio-cultural meaning of value

Socio-economic participation

Collaboration
- Individual
- Organisational

Comissioned work
- Individual
- Organisational

Exhibition
- Individual
- Collective
- Public

Artwork licensing
- Merchandising
- Lending artwork

E-commerce
- Online auction
- Online exhibition
- Online sale

Source: Author.

Professionalisation includes four sub-components around professionalising art practice at the individual and organisational levels. *Building a high profile* is an important process for both the promotion of individual artists and the reputations of art organisations. *Professional development* is critical for artists to update their skills and knowledge through diverse experiences, including international collaborations and artist residencies. As Operation Staff 2 and Artist Staff 1 explained, professional presentation is important to emphasise the quality of artwork and its status as contemporary art so that it will be priced appropriately. Recognising this, Organisation A works with a professional framer and photographer to prepare artworks created by artists with cognitive

disability for public exhibitions and international auctions. *Working with professional artists at the individual and organisational levels* is a key distinguishing factor between community art and professional art.

The study found that socio-economic opportunities were created through multiple methods, including individual and organisational collaborations, commissioned projects, exhibitions, commercialisation (e.g., artwork licensing, merchandising, lending) and e-commerce. The findings indicate the importance of developing a strategic system for planning and supporting the creation of socio-economic opportunities because, as Funder 1 said, '*Every artist needs some levels of support*'. Funder 1 explained that the idea of collaboration is to give everyone a chance to be celebrated and elevated rather than leaving individuals to fight for their own empowering piece of the puzzle. The socio-economic participation of artists with cognitive disability was achieved mostly through collaboration with support teams. Socio-economic participation is an outcome derived from the combination of access, inclusive practice and professionalisation.

Person-centred management focuses on four key strategies: a person-centred approach to the management plan, strategies and decision-making; a mix of macro (top-down)-micro (bottom-up) approaches to multilevel management; maintaining a transparent operation for the protection and safety of artists with cognitive disability; and creating a positive and inclusive working environment. The key element of person-centred management indicates *person-centred decision-making* in designing strategies and planning support. People with cognitive disability can be excluded from decision-making processes if they cannot articulate their thoughts and what they want (Green et al., 2020; Malacrida, 2006; Pfeiffer, 1994; Young & Quibell, 2000). This study found that all three organisations ensured artists' voices were included in their management by avoiding misinterpreting or excluding artists' thoughts on their artwork and career development.

> *And my key principle in pitching, you know, helping to draft statements, is to preserve the language, the ideas, and specifically the language of the artists, you know, to not speak for them, not to impose another meaning I might be perceiving in their work. It's about preserving their language, their vision and their ideas.* (Operation Staff 5)

All interviewees at the three organisations emphasised the importance of artist-centred perspectives to make the best decision for the benefit of the artists.

> *Specifically, communication between people with [cognitive] disabilities and making sure their voices are heard. Not our [organisation staff] voice, opinions or representation, but actually their [artist's] voice.* (Funder 1)

Over time, directors and artist staff educated themselves about individual artist's preferences, interests, strengths, challenges and family circumstances. Such a process helped them understand artists in-depth when artists or operation staff had to decide for the artists.

Person-centred management is not only about providing daily support but also having a higher expectation for artists with cognitive disability to pursue individual artistic goals and aspirations (Armstrong, 2006; Millner et al., 2019; Wolfensberger, 2011a).

> *We [Organisation B] have now developed a retrospective survey and forward plan with a Chartist. Our artists and staff will sit down and ask many really clear and simple questions. "What was the most important thing you did last year at [Organisation B]? Do you see yourself as a professional artist?" So ask a series of questions retrospectively, and then "What would you like to achieve creatively this year?" And the artist would specifically say, "I want my work. I want to learn more textile work, or I want my work to be projected onto the sails of the Opera House, or I want to do another series of fashion items with [a fashion brand]." So they are very specific about what it is that they want creatively. And that determines the programs and the support they get from [Organisation B]. And they articulate personal goals too. It might be, "I want to read, I'd like to be more confident in speaking in public".* (Admin 4)

Admin 4 explained that they normally conduct the retrospective survey to collect opinions and experiences of artists with cognitive disability and operation and artist staff. Feedback is important for developing organisational strategies, roadmaps and business plans to achieve individual goals and organisational missions every year. Person-centred management is a holistic approach with an understanding of the different interests of artists with cognitive disability to promote their meaningful socio-economic participation for socio-psychological and economic benefits (Feldman et al., 2006; Martin & Honig, 2020).

Person-centred management is operated by combining top-down and bottom-up approaches to person-centred disability support to achieve short-term and long-term business goals at the individual and organisational levels (Otley & Soin, 2014). As noted, the collected information on interests and demands from artists with cognitive disability and organisation staff become the core

foundation of establishing individual and organisational short- and long-term goals. The analysis of archival and interview data identified that all three organisations adopt a mix of micro-macro approaches to gain desired outcomes and to protect against threats to achieving good performance for organisational objectives, such as an accessible environment, inclusive practice for disability and professional support and socio-economic participation opportunities.

The process of person-centred management involves a sequential mechanism (Figure 5.2). First, operation and artist staff take a micro-management approach to understanding the individual interests, values and aspirations of artists with cognitive disability to set objectives. Second, managing staff (directors) decide on preferred strategies for achieving those objectives at the organisational level. Next, inclusive art organisations implement those strategies with a macro-management approach to ensure nothing or as little as possible, goes wrong.

Figure 5.2. An overview of person-centred management for artists with cognitive disability

Macro-management

Ensuring transparency for financial management, safety and protection for artists with cognitive disability by responding to socio-political contexts (e.g., NDIS and disability policies)

Top-down approach

Person-centred management approach to establish and facilitate:
Access, Inclusive practice, Professionalisation and Socio-economic participation

Bottom-up approach

Micro-management at an individual level

Operation and artist staff have a micro-management approach to understanding individual interests, values and aspirations of artists with cognitive disability to set objectives.

Micro-management at an organisational level

Managing staff (directors) decide on preferred strategies for achieving those objectives at the organisational level.

Source: Author.

The organisations use a *micro-management* approach to create flexibility and adaptive support at the individual level by implementing specific measures, i.e., NDIS quality and safeguards frameworks and business strategies into practice. All three organisations showed a distributed network of authority and horizontal rather than vertical directions of communication, task flexibility, person-centred decision-making, knowledge sharing and teamwork. Such a micro-management approach is appropriate in a complex environment, like inclusive art organisations, with uncertainty and

unexpected changes to maximise commitment to individual and organisational goals (Cosh et al., 2012; Rousseau, 2011; van Wijk et al., 2018).

Macro-management consists of purposefully designed, information-based and explicit structures, routines, procedures and processes that help operation staff (e.g., managers) ensure that their organisations' strategies and plans are carried out (Rousseau, 2011; van Wijk et al., 2018).

> *The focus of the organisation and people variously fit into a quite large scale [of management and projects], whether it's important to them or they will get very far on that scale. But it's about the career trajectory of the artists, making sure that if we push that career as far as we can, and we push it in such a way that it's not labelled as a part of a disability career, it's a mainstream career as an artist.* (Organisation Staff 1)

> *We're very clear about our strategic aims and to be transparent. Our mission has never changed. And everything can relate to the [organisational] mission and our purpose, to promote, support and advocate for artists. Everything we do is looked at with that [mission] lens.* (Operation Staff 2)

Macro-management is effective in creating stable working environments for using a specialised differentiation of functional tasks, hierarchical structures of communication, precise definitions of rights, methods and obligations, and centralisation of decision-making and knowledge (Cosh et al., 2012; Langfield-Smith, 2008; Rousseau, 2011; van Wijk et al., 2018). The three case studies in this study were unique spaces with flexible environments but specialised functional tasks, precise definitions of rights, i.e., artist rights and artwork licensing agreement, obligations and compliance with the NDIS Quality and Safeguards.

> *We work very hard to ensure best practice in terms of artists' rights protections in every way, the licencing agreements, licencing payments, etc. We're always a little bit concerned about [our] artists [if] they understand their own worth and their own rights.* (Operation Staff 4)

The archive and interview data analysis showed organisational management using documents, i.e., their licensing agreement, ensuring organisational management transparency and protection for individuals with cognitive disability to prevent the artists from any potential risks of abuse, violence and discrimination whilst working inside and outside the organisations.

5.5. Summary

This chapter describes the characteristics of the three art organisations studied, including their identities and cultures. Inclusive art organisations A and B shared similar identities, as creative social enterprises pursuing professional development and career building to enable the socio-economic participation of artists with cognitive disability. Inclusive art organisation C is identified as a multi-art organisation. There are some similarities and differences in the organisational cultures of the three organisations. All three present inclusive characteristics of organisational culture, including strong trust, open and transparent and collaborative and supportive relationships. Organisations A and B tend to be more business-oriented focusing heavily on professionalisation and socio-economic participation for their artists as professional artists. Organisation C is community-oriented, offering broader programs to wider age groups, from children to adults with cognitive disability.

This chapter also outlines person-centred management strategies to establish and facilitate Access, Inclusive practice, Professionalisation and Socio-economic participation through a mix of micro- and macro-management approaches in multilevel management. Person-centred management focuses on developing person-centred plans, goals, management, decision-making and strategies by considering individual aspirations, interests, strengths, challenges and family circumstances. All three organisations implement preferred strategies with a macro-management approach to minimise any risks. Once the organisational direction is set, individual operation and artist staff use a micro-management approach by implementing specific measures and business strategies to observe individual artists with cognitive disability and their individual needs.

Chapter Six. How to create inclusive working environments by developing access and inclusive practice for people with varying degrees of cognitive disability

6.1. Introduction

This chapter responds to the second research sub-question, *How have inclusive art organisations enabled socio-economic participation for artists with varying degrees of cognitive disability?* First, it identifies the importance of creating an accessible and inclusive working environment by providing disability and professional support. Appropriate accessible working environments includes physical accessibility, information, communication and individual support access. Inclusive practice entails attitudes and perspectives respecting individual value, including interests, capacity, expression and decision-making; providing opportunities at individual, organisation and societal levels; protecting basic human rights and artist rights; enabling connection to internal and external networks; and recognising artists as adults as well as professional artists.

I argue that simultaneous relationships exist between organisations and artists: *the relationship between the organisation as a disability service provider and its clients* and *the relationship between the organisation as an art agency and its artists*. Each relationship must be managed based on specific aspects relevant to the artists' needs in art practice and in disability support to ensure their socio-economic participation. There are four strategies of disability support in terms of management mechanisms to enable and sustain socio-economic participation: person-centred approaches throughout the process; advocacy for protecting and promoting human and artist rights; financial management of NDIS funding and artists' income; and sustaining quality of life through full social inclusion. In the relationship between an art agency and artists, the role of organisations is focused on *facilitating artistic goals*, *developing artistic skills* and *providing education about artist rights* for individuals. At the organisational level, organisations also provide art management services such as *protecting artist rights*, *connecting artists to contemporary art communities* and *promoting artists*. I therefore argue that the key factor in organisations enabling the socio-economic participation of artists is effective dual role support at the individual and organisation levels.

6.2. Access and inclusive practice as the essential foundations for creating inclusive environmental settings for work

Access and inclusive practice are fundamental conditions for creating inclusive working environments (Figure 6.1). When access and inclusive practice were established as a bedrock, the

case study organisations could pursue higher levels of individual and organisational competence through professionalisation to enable socio-economic opportunities for artists. Equality can be achieved by improving accessibility and community involvement as individual, organisational and societal support mechanisms (Giddens, 2000; May-Simera, 2018). An inclusive society must provide the basic needs of access through inclusive practice to create appropriate environmental settings for working for people with cognitive disability (Giddens, 2000; Gordon, 2007).

Figure 6.1. Access and inclusive practices as the foundations for environmental settings

Source: Author.

As identified above (Figure 6.1), the key findings of access include both physical and virtual environments. Physical access refers to *'the encounter between the person's or group's functional capacity and the design of the physical environment'* (Iwarsson & Ståhl, 2009, p. 61). Virtual environmental settings include accessibility to information technology systems, such as websites, digital content, the internet, social media, and digital platforms (McCallum, 2020). Interestingly for the three case study organisations, the COVID-19 pandemic and subsequent restrictions placed on businesses and people forced organisations to move their programs to virtual environments using online platforms such as Zoom or Teams. According to Artist Staff 1, this created opportunities for outreach programs to engage with artists who could not physically attend the studio:

> *[Operation Staff 2] added the satellite art program, a virtual program that can complement our physical space here. And it also allows us, you know, to develop avenues or more pathways for artists to connect with a professional organisation like [Organisation A], even if they can't physically come into the studio.*

All three organisations provided face-to-face and virtual training and equipment so artists and staff could learn to use the online platforms. Digital transformation is an important process used to integrate digital solutions, i.e., online platforms, digital devices, digital programs and technologies, into our everyday lives, education and businesses (Bogdandy et al., 2020; Iivari et al., 2020; Priyono et al., 2020). Digital transformation aims to improve an entity by triggering significant changes to its properties through combinations of information, computing, communication and connectivity

technologies that affect everyone, including people with cognitive disability (Bogdandy et al., 2020; Chadwick et al., 2022; Iivari et al., 2020; Priyono et al., 2020; Sube & Bühler, 2022).

Although COVID-19 increased the use of digital technology, people with cognitive disability still face vocational and digital challenges that require digital and media competencies (Chadwick et al., 2022; Sube & Bühler, 2022). When some artists could not adapt to the virtual environments, the organisations offered alternative options such as one-on-one home-visit programs. Caregiver 4, for example, said that having home-visit programs for her daughter, Artist 5, worked well in maintaining the artist's routine of working on her art. The art organisations also provided regular staff training and support to develop positive, flexible and responsive attitudes to managing unexpected circumstances when working with artists in physical and virtual environments. The circumstance also increased opportunities for artists with cognitive disability to learn and improve their digital competences to step out of isolation (Chadwick et al., 2022; Sube & Bühler, 2022).

Information access, including administrative information, new knowledge and e-accessibility, was critical for both artists and their caregivers. The case study organisations regularly updated artists and their support people with current agendas and relevant information about policy updates (e.g., NDIS), COVID-19 regulations and event opportunities. Operation Staff 7 described the way Organisation C provided information about artwork sales to artists and caregivers:

> *[Operation Staff] looked into that, and we gave information sheets to families; when they come and see, they get a sales and information form and a statement by supplier form. They get information about how if they earn too much, we can pay them in part payments if they prefer.*

Having access to information on topics ranging from understanding Non-Fungible Tokens (NFTs) to gaining new artistic skills allows artists with cognitive disability to become more self-determining and helps to minimise inequalities, promote active citizenship and be empowered (Chinn, 2019; Chinn & Homeyard, 2017). Sharing information is also an essential element in connecting people with and without disability, as it helps both groups to learn about and understand diversity and inclusion (Commonwealth of Australia, 2020; United Nations, 2006). Building knowledge also empowers individuals *'because having and sharing knowledge is the cornerstone of reputation and influence'* (Azamfirei, 2016, p. 65).

Communication access involved the case study organisations developing multiple communication methods and channels, as these were essential for communication access. As there are some concerns about whether Accessible English and visual cues convey enough necessary information

(Chinn & Homeyard, 2017), artists with cognitive disability also need accessible information to be provided with appropriate support and attention to their communication needs to minimise any risk that information might be misunderstood (Chinn, 2019; Chinn & Homeyard, 2017; Sutherland & Isherwood, 2016). All staff from the case study organisations, therefore emphasised the importance of communication access and the need to develop diverse communicative methods and strategies. However, limited finance and resources formed barriers to the development of multiple communication methods.

Financial access is essential to both organisations and artists in terms of the sustainability of various creative and support services. The case study organisations, therefore, needed to look for additional income sources to sustain their programs and services. All three organisations attempted to create diverse income streams through artwork sales, commissioned projects and commercialisation (e.g., merchandising) for artists (Operation Staff 3 and Artist Staff 4). Many disability service providers still experienced a lack of financial support for training and capacity-building that they could leverage to manage the financial implications (compliance and program delivery) of transitioning to the NDIS (Carey et al., 2019).

Five sub-categories of *inclusive practice* emerged from the study: respecting individual value, including interests, capacity, expression and decision; providing opportunities at individual, organisation and societal levels; protecting basic human rights and artist rights; enabling connection to internal and external networks; and recognising artists as adults as well as professional artists. These sub-categories were derived from the question, *'What does social inclusion mean to you?'* asked of 45 interview participants. While the responses varied, some were shared by many. For example, most interviewees mentioned *opportunities* and *connections* to broader communities. Some also suggested that the term *social inclusion* should not be used because this should occur naturally:

> *It [social inclusion] doesn't mean [anything] to me. It's vital. It absolutely has to happen. But, at the same time, I wish it could be invisible. I wish it were something that people didn't have to think about.* (Project Partner 2)

When asked what social inclusion meant to them, Artists 5 and 7 said that the concept of inclusion could be described as a feeling, such as a sense of belonging – *feeling good* – rather than a physical place in the mainstream. They shared their experiences of feeling insecure about being themselves; in terms of not being valued, lacking a sense of belonging and being unnoticed by outsiders. Other artists also said that they saw social inclusion as '*being accepted as an artist beyond the disability*', '*having a friendship*', '*being involved in art practices*', '*living and working in appropriate*

environments', '*being paid for their work*', and '*getting supports from Artist Staff, families and their friends*'. They defined inclusion as being accepted as a human being by others and enjoying the same rights and opportunities regardless of physical, cognitive and cultural conditions.

In terms of this study, these two modes of rights – human and artist rights – can be interpreted as *protection* and *opportunity,* respectively. Board Member 6 emphasised:

> *The other important component is that [the artists] are commercially safe. So, for an actor, that they get roles, and they get, you know, acting positions that are based on being treated as an actor, and [not] as a token disabled person, and that they don't get taken advantage of, and that they have all their rights, they have all their image rights, all of these things.*

Without protection and safety, artists are at high risk of being taken advantage of by others for their talents or achievements.

Inclusive practice acknowledges artists' strengths and weaknesses in terms of their physical, cognitive and personal conditions and their artistic skills and interests. Deep knowledge of these factors is critical in finding appropriate mentors or collaborators (Figure 6.2). Important principles of inclusion include a genuine desire to be guided by the person with cognitive disability. A human rights view over inclusion includes protecting the core interests and needs of individuals, providing opportunities for choice and the chance to take on valued and respected roles, enhancing personal competencies and promoting social connectedness and community inclusion (Ritchie et al., 2003; Ward & Stewart, 2008). All three case study organisations shaped their practice and management based on the interests and aspirations of individual artists.

Figure 6.2. Updating access and inclusive practice to sustain appropriate environmental settings
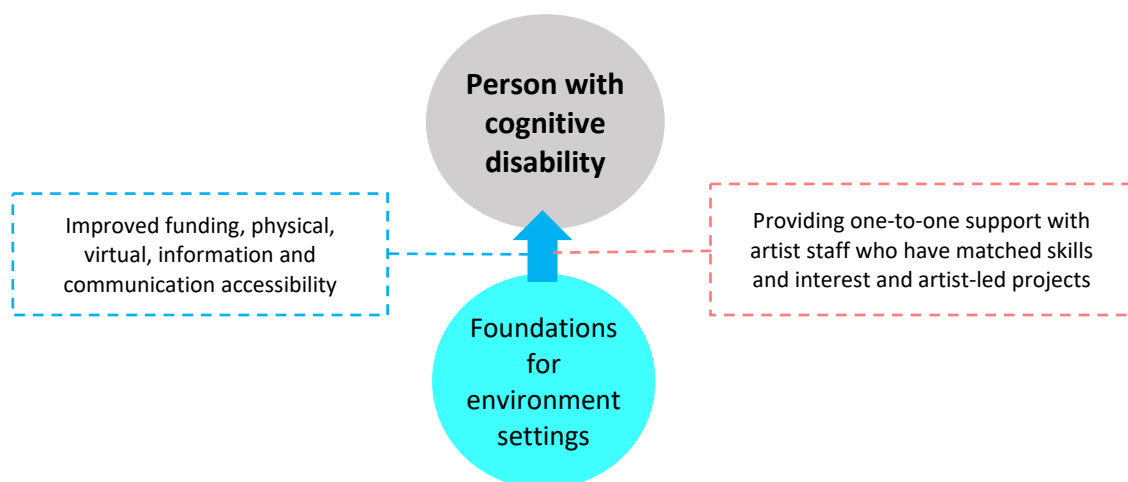
Source: Author.

Artist staff and caregivers also emphasised that successful mentorship programs are based on artists and mentors sharing common interests and skills. As Operation Staff 3 and Caregiver 3 explained, Artist 3 did not have the opportunity to learn how to create professional comics and graphic novels before working with Organisation B. However, when he met his first mentor artist, who had a shared interest and professional skill in graphic novels, the mentor influenced him to upskill his drawing and digitise using graphics programs. Strong mutual connections like this can lead to long-term professional relationships.

Of all access and inclusive practice factors, social relations such as those between artists and artist staff, mentors, caregivers, and friends are the most beneficial in enabling artists to develop their functional ability (Avlund et al., 2004; Berkman et al., 2000; Seeman, 2000).

As our society evolves, so do the conditions and support needs of artists with cognitive disability (Carey et al., 2018; NDIS, 2016). Standards of accessibility and inclusive practice must therefore be constantly updated to accommodate both socio-political changes and developing professional trends (Huxley & Thornicroft, 2003; Layton & Steel, 2015). The emergence of the COVID-19 pandemic in early 2020 has been a significant moment of sociocultural change, with restrictions impacting on the daily lives of all citizens, regardless of their backgrounds (Courtenay & Perera, 2020; Dickinson & Yates, 2020; Goggin & Ellis, 2020). As Artist Staff 1 explained, some artists with cognitive disability who were nonverbal or had no capacity to use digital communication methods (e.g., online platforms or computers) or whose communications skills were limited in other ways could have experienced decreased accessibility and inclusive practice during COVID-19 due to restrictions on physical contact or visits to a physical space. All of the case study organisations, therefore, had to create new accessible and inclusive environmental settings to enable collaborations and socio-economic participation for artists with cognitive disability within the safety regulations and restrictions at the time whilst also maintaining the same level of support for their individual needs:

> *... [during lockdown] we had to think of different ways to collaborate, you know, to connect our artists without artists being able to physically go into [industry partner's studio] and going through the process. It would have been the artist going in and visiting [the studio] … So we ended up sharing on Dropbox, say, 80 folders of artworks that [the studio team] then go through the library and have a look and see what fits. And then they made a selection from that.* (Artist Staff 1)

The pace of technological change in contemporary society requires people constantly acquire new skills and (overflowing) information. Updating physical and virtual environmental settings is therefore critical for inclusive art organisations because a lack of resources – including skills,

techniques and information technologies – can impact both individual and organisational capacities. However, disability-related organisations are often slow to adapt to changes because updating their environmental settings can require learning new skills and re-equipping facilities, which has a financial cost (Giddens, 2000; Gordon, 2007; Koller et al., 2018). Necessary upgrades to computer software and buying new programs cannot be covered by the NDIS only, meaning that organisations need other income sources to update their physical and virtual accessibility (Carey et al., 2019).

The case study organisations discussed in this thesis were proactively responsive to societal and technological changes. Organisation A started looking at providing information and workshops on NFT resources, while Organisation B utilised social media platforms such as Instagram and facebook to effectively promote its artists and stay connected with communities during COVID-19 lockdowns:

> *It's good to try [learning new information, i.e. NFT] and keep it as open as possible and offer things and let the artists' creativity and their brain be inspired by something like media. That's enough to get [Artist] excited about using it.* (Artist Staff 2)

> *We were able to produce a collection that we can put out into the community and talk about how great these artists are and leverage them through our social media channels into our market. But we also were able to look deeper into how we could engage other members of Organisation A.* (Project Partner 1)

Organisation C introduced new digital media programs, such as filmmaking and graphic design to enable artists to integrate their skills with new media, which could generate employment opportunities (Board Member 4). Digital literacy, skills and knowledge can also enhance information and communication technology use, leading to community participation and social inclusion (Hatlevik & Christophersen, 2013; Seok & DaCosta, 2017). Therefore, all the case study organisations regularly updated their access and inclusive practice, including physical, virtual, information, communication and financial access, to support the need of artists with cognitive disability for education, community integration and employment (Khanlou et al., 2020).

I identified that the three case study organisations simultaneously provided two distinctive support services for inclusive practice to meet the *disability support* and *professional support needs* of artists with varying degrees of cognitive disability: a process of dual role support. The next two sections explain more about how Dual Role Management can support inclusive practice to enable the socio-economic participation of artists with varying degrees of cognitive disability.

6.3. Providing disability support

A holistic understanding of individual artists, including their personalities, routines and personal circumstances, based on established access and developed through long-term relationships, is a good foundation for building inclusive practices and attitudes for all people. Such deep and broad understanding is important because artists' circumstances can change due to personal life events (e.g., loss of family members, deterioration in health), socio-economic changes, and ageing (Avlund et al., 2004; Aubrecht & Krawchenko, 2016; Verbrugge & Yang, 2002). The case study organisations have had to respond to such changes to provide artists with appropriate disability support, which has required dynamic views and processes.

All three organisations demonstrated simultaneous management approaches between the individual and organisational levels of disability support to ensure their inclusive practice meets the individual needs of their clients (artists with cognitive disability) and to comply with NDIS regulations and safeguards. The organisations also invested funding and time, and committed to making appropriate resources and providing education for their clients and staff to understand human rights and the NDIS policy to protect the rights of artists with cognitive disability and promote inclusive practices. Figure 6.3 illustrates the structure of the disability support relationship between the organisations and the artists. All three inclusive art organisations provided the two levels of disability support service specified by the NDIS: *daily practices* and *educational training* at the individual level and *complying with NDIS policy*, *providing accessible environmental settings*, *assisting artists' NDIS plans*, and *training staff* at the organisational level.

Figure 6.3. Managing the disability service provider/client relationship
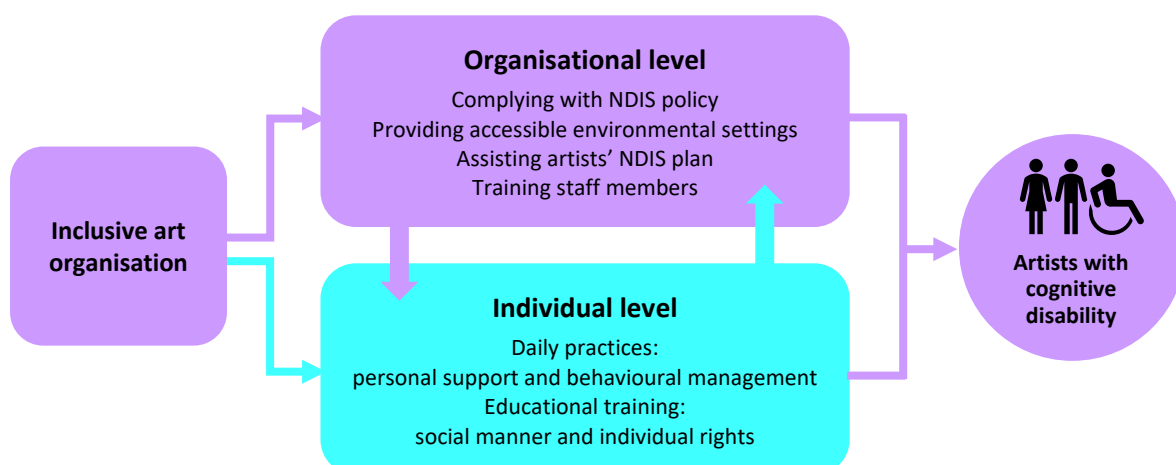
Source: Author.

The individual level of support within services focuses on *daily practices* to manage disability-related support needs (e.g., personal care, medication or behavioural support) and *educational training*

(e.g., social manners, individual rights and decision-making practice). Even though the organisations identified themselves as creative social enterprises or professional art studios, the artist staff and operation staff were well prepared to provide any first aid and basic disability support if required in emergency cases. Artist Staff 7 shared an example of an artist who usually manages well with his care (i.e. toileting), but sometimes, he could make mistakes. If it happens, any artist or operation staff immediately support the artist to keep their dignity. Most artists were independent, but some artists still required extra support in the context of personal care. In this case, they usually bring their own support workers. Regardless, all artist staff and operation staff highlighted the importance of being aware of the artists' needs.

Daily practices require physical access, including accessible facilities, accessible and affordable transport options, and personal support that enables artists to access activities (Bigby, 2012; Huxley & Thornicroft, 2003; Young & Quibell, 2000). *Extra time and effort* are required at the individual level of disability support to organise permission forms, transportation and personal care enabling artists to attend meetings or participate in public places. Operation Staff 3 emphasised that it is important to communicate with the families and caregivers of artists at this level because they can help artist staff understand what each artist needs and how best to support them when experiencing particular behaviours, triggers or anxieties. However, sometimes, if a case escalates beyond the staff's capability to manage, there can also be need for support from a professional behavioural therapist. Operation Staff 3 commented:

> *Sometimes something happened on the way to the studio. They can't communicate with you, and sometimes it might be hormonal. Yeah. And you don't always get the balance right. Sometimes, someone might be disruptive, like even poking their tongue at me.*

As the artist staff and operation staff of all three organisations noted, as they get older, artists are likely to experience the deaths of family members such as parents, and individual artists respond differently to such losses. Operation Staff 3 gave an example of one artist who was not able to manage her emotions after the loss of her father and whose escalating emotional crisis needed professional support from a psychologist. When another artist at Organisation A also experienced the loss of her mother, the organisation supported her in processing her mother's death through art practice. Other life changes can also impact artists' art practice and behavioural issues. Operation Staff 3 noted that the artist who lost her father had previously produced successful artistic achievements, such as public art commissions and large-scale murals. After her loss, however, she could not concentrate on her painting as much as she used to because she often lost emotional

control and broke down in tears. Organisation B supported her and her family throughout her emotional crisis and helped her to channel her experience into artistic self-expression. Such inclusive person-centred support encouraged the artist to accomplish a portrait painting of herself with her father, which was nominated as a finalist in a national art award.

All artist staff and operation staff highlighted the importance of treating artists with cognitive disability as adults with appropriate social manners. People with cognitive disability can have challenges in terms of adaptive functioning, such as self-care, social, community and academic skills, and work, leisure, health, and safety needs (Collings et al., 2018; Mulhall et al., 2018). Such challenges can become barriers to social participation throughout their lives, and thus they confront complex support needs, disruption of family life, a lack of social activities and social isolation (Collings et al., 2018; Hemphill & Kulik, 2016a; Mulhall et al., 2018). Artist staff encourage artists to learn about the social manners and etiquette for working with others, such as artist staff themselves, industry partners and collaborative artists, and to be polite:

> *They should be treated like adults, and I tell them [artists], 'I like to be treated like how I treat other people. So you guys [should] not be rude and [should be] polite'. I just put them straight… pretty much.* (Artist Staff 4)

Artist Staff 4 added that artists respond positively when told directly about issues or problems, and most artists accept advice or suggestions from others. However, some can react emotionally which can be difficult to manage:

> *Particular people will get easily upset, and they'll start to cry. They also yell and get angry because they think people are picking on them. So, that involves a lot of patience by the staff. One staff member has to commit to that person for however long it takes to settle them down. Sometimes they settle down, and then they start up again… get agitated again later in the day.*

In addition to improving their social manners and interaction skills, people with cognitive disability also need access to educational services, programs and social influences to help them understand their rights, such as disability rights and NDIS policy (Goodall, 2020; Huxley & Thornicroft, 2003; Koller et al., 2018). The role of the organisations such as the inclusive arts organisations studied (as disability service organisations) is to set a management plan enabling all key stakeholders who work with artists to do so safely and appropriately.

Figure 6.4. Appropriate and quality disability support: the reinforcing elements
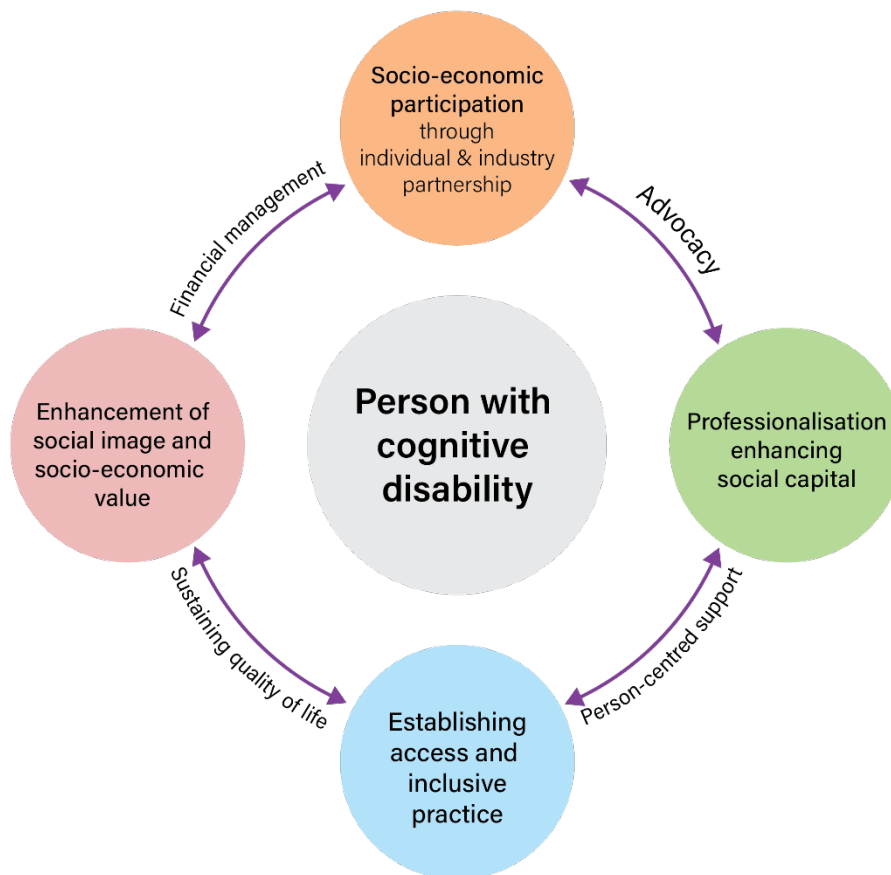
Source: Author.

The study highlights four strategies to provide appropriate and quality disability support as part of management mechanisms to enable and sustain socio-economic participation (Figure 6.4): person-centred approaches throughout the process; advocacy for protecting and promoting the human and artist rights; providing financial management for NDIS funding and artists' income; and sustaining quality of life through full social inclusion.

Strategy One: Person-centred disability support

Working with people with cognitive disability requires flexible and diverse attitudes and problem-solving mindsets because many people cannot communicate clearly, or articulate their ideas, feelings, or thoughts to others. Accordingly, all three case study organisations adopted flexible and diverse person-centred approaches throughout the process of enabling, achieving and sustaining socio-economic participation for artists with cognitive disability. When working with artists, the artist staff, support workers, and project partners of the case study organisations approached artists

with open minds to understand their behaviours or non-communicative intentions (often uncommunicated by traditional verbal means).

The artist staff and operation staff were expected to be competent to manage unexpected circumstances and to investigate incidents from different perspectives following their organisation's protocols. For example, Board Member 2's daughter, an artist in a motorised wheelchair, once nearly ran another person over with her wheelchair in the studio because she wanted to talk with artist staff members but no one would listen to her. As a result, she became angry and could not control her emotions. Board Member 2 explained that as her daughter frequently repeats herself, artist staff members cannot pay full attention to her when they are busy, and as she also has a short list of friends, she often feels lonely. Behavioural issues are frequently linked to multiple causal factors, such as a lack of social interactions and relationships, loneliness and emotional control issues (Gaskin, 2015). According to Board Member 2, the studio manager at Organisation A managed the incident appropriately and found a way to prevent similar incidents:

> *The studio manager rang me, and we had a chat. He said, "Look, this is what happened. And I'm concerned." She only might have hurt someone with her wheelchair. And so then I had to think about things. And I thought she wanted to talk … she might like someone to be with her during the day. So we put in three support workers. She gets on very well with them.* (Board Member 2)

In other words, the studio manager looked at the incident and investigated *why it happened* instead of focusing on *what happened*. He realised that the artist wanted to talk to people but did not have many friends or a large social circle around her. He discussed potential solutions with her family, and they found a solution together. He also showed good risk management skills by resolving the fundamental issue and thus protecting other artists from similar incidents. As Giddens (2000) noted effective risk management should not be limited to minimising or protecting against risks such as exclusion from school, work and community. It should also encompass harnessing the positive or energetic side of risk and providing resources that enable risk-taking.

Project Partner 2 shared his experience of attending an international artist residency with an artist with cognitive disability in Italy. Although he thought the artist would engage in the project, he did not. This might have been quite frustrating for those attending the residency. However, as Project Partner 2 and the artist staff approached the matter with open minds, they were able to understand the artist's position:

> *When he got to the workshop, he was unsettled. He did not want to do what*
> *people wanted him to do, or he did things reluctantly. And when we were there,*
> *we had to listen to [Artist] and find out what he wanted to do.*

Project Partner 2's story highlights several key points about working with people with cognitive disability when they show rejection, such as *'listening to them'*, *'learning not to get frustrated'*, and *'nurturing them'*. The artist residency example presents how artist staff and collaborators with open mindsets appropriately managed the unpredicted situation to enable the artist to explore his new ideas rather than withdrawing him from the situation or forcing his participation. Flexible and adjustable engagement with artists with cognitive disability is critical to managing unpredictable circumstances or behaviours (Cosh et al., 2012; Medley & Akan, 2008; Rix, 2003; Yoon et al., 2020).

Strategy Two: Advocacy for protecting and promoting human and artist rights

In addition to using person-first approaches, advocacy to protect and promote the human and artist rights of artists with cognitive disability is critical in all areas of organisational practice, including educating partners about the concepts of disability and appropriate attitudes. Many artists with cognitive disability experience difficulties in articulating their needs and using their voices to protect their rights (Malacrida, 2005; Wiesel & Bigby, 2015). Not all people with cognitive disability have the same levels of support around them and are thus not always able to get what they need:

> *Is every person well equipped and has the advocacy skills and all of that to be*
> *able to get that opportunity? I'm not sure... From my experience prior to coming*
> *to [Organisation C], no two [NDIS] plans are the same. And certainly, your ability*
> *to get certain things funded depends on how well that planning conversation*
> *goes, how much thought and planning have gone into it prior to that planning*
> *conversation happening, and whom you've got to support you and the*
> *information you have. So I think some people do not have the same level of*
> *support around them to be able to make that go as well as others.* (Operation
> Staff 6)

All of the case study organisations stated that they had a critical responsibility to advocate for their artists and to promote and protect their rights from every angle – from claiming their NDIS funding, to working with others, to making sure their rights are understood, including human rights, as well as much more specific things like intellectual property rights.

People with cognitive disability also need access to educational services, programs and social influences to help them understand their rights. Organisations A, B and C, therefore focused on

helping artists understand that under NDIS policy, they are entitled to make choices and control their own lives. However, Operation Staff 3 added that when artist staff and operation staff verbally explained the NDIS policy to artists, they did not engage with the information, which highlighted the need to develop an Accessible English copy of the NDIS policy because it could be unclear to artists if they did not engage directly with it. Organisation B has already decided to develop an illustrated version of the NDIS policy for people with cognitive disability:

> *Even when we tried to talk through [NDIS policy] with the artists, they weren't really engaging. So we invited our artist, a graphic novelist, to illustrate [the policy]. And [the illustration of the policy] now exists as posters collected by the National Library, which is really cool.* (Operation Staff 3)

Organisation staff emphasised the importance of constant advocacy and education not only for artists but also for working partners such as external mentors, industry and project partners:

> *Through partnerships and by working with other organisations, we are also educating them on how to build that into the projects they are working on, including our artists, constant advocacy, and education. And yeah, it's time-consuming and then layers of technology, extra care, and extra communication because you're not necessarily just communicating with one artist, you're communicating with their parent or carer or all three; multiple channels of communication.* (Artist Staff 1)

Operation Staff 3 added:

> *Every level, like each partner, is different, and [we] educate partners on the sensibility of artists. We are dealing with different clients who do not understand all the time. Literally, they don't understand disability and don't understand art. So we've got a job likely commissioned by some builders coming up later this year, and realising that [people] like builders don't understand the process to make a mural. So you've got to educate them. Number one is about how artists work, and then number two is about the particular needs of artists with cognitive disability without making it seem like it's a really honourable thing to do.*

Educating working partners (e.g., commissioning and industry partners) is essential to changing people's perspectives of disability and improving attitudes towards people with cognitive disability (Hemphill & Kulik, 2016a; Kaye et al., 2011; Kuznetsova, 2016; Kuznetsova & Yalçin, 2017). Working

with diverse partners beyond people with disability also improves management ethics in general by diversifying perspectives and understandings (Hansen et al., 2011; Kuznetsova, 2016).

Strategy Three: Providing financial management of NDIS funding and artists' income

In addition to centring their artists' voices and advocating for them, the case study organisations provided financial management as part of their service offering to ensure that artists got the right NDIS funding to meet their needs and were paid for the true value of their work. All three case study organisations complied with the NDIS policy and guidelines, including safety, service price rates and risk management protocols. NDIS funding depends on artists' plan packages and '*stays at that level so that artists have a maximum capacity for choice'* (Artist Staff 1); however, some artists cannot get the support they need due to a lack of NDIS funding in their approved plans. NDIS service management is also essential to enable organisations to access funding for their artists and themselves.

Organisation A had multiple negotiations with the NDIS agency to get the right service classification for a higher price rate because:

> *It depends on what classification of services their services fall under. The negotiation was based on the fact that their services weren't at a lower level. It's at a higher level, which means you get a higher rating per hour of service provided compared to others in the NDIS services. It could be direct care, which is a higher level of service. These guys are more group classes. So that was the basis of the negotiation.* (Adviser 1)

The *National Disability Insurance Scheme (NDIS) Act 2013* adopted the social model of disability to meet the complex support needs of people with disability through person-centred funding (Commonwealth of Australia, 2013). However, as noted earlier, the Scheme has received ongoing criticism for inconsistency and for variations in the funding assessment process and regulations at both individual and organisational levels (Green et al., 2017; Lakhani et al., 2018). Advisor 1 pointed out the challenges of managing the NDIS for both the artists and the organisation:

> *I don't think [governments] have ... explored [socio-economic opportunities]. It's not funded. If I were to say, I would start a studio where people with mental and intellectual disabilities can come and play music. It is hard to justify that to the government unless it has passed through many hurdles. Being a qualified provider with NDIS is not easy, and I think it's also a barrier to entry into the market.*

As qualified providers for artists, all three organisations needed to hire extra staff members to manage the NDIS:

> *We had the disability manager, who mainly looked after a lot of the NDIS, finance, and quality stuff. And also, being a social worker, she would do many roles, but now they've all been split up. So [another person] is now our NDIS and quality person. And we have a disability coordinator now.* (Operation Staff 7)

To support their financial management, organisations require not only NDIS literacy and capacity but also the capacity to support commercial sales generated through the socio-economic participation of artists in forms such as artwork sales, commissioned works, licensing agreements and commercialisation. External Mentor 3 said that the only way artists with their organisation could generate extra income was through artwork sales. Artist 4 shared her experience selling her artwork, *'One of [my artworks] sold on my stalls. So $200 and something dollars.'*

Inclusive art organisations must consider disability and social policies, funding, ethics and accessibility (Caldwell et al., 2019; Hewitt et al., 2013; Yoon et al., 2020). Organisations, therefore, require multiple competencies in areas such as knowledge, strategy, human resources, financial management and governance, as well as an understanding of the complex nature of disability at the individual, organisational and social levels (Caldwell et al., 2019; Yoon et al., 2020). Competence in financial management enables the socio-economic participation of artists and sustains it as an ongoing activity that improves their sociocultural reputation and quality of life over the long term. All three case study organisations demonstrated appropriate financial management strategies for managing NDIS funding and income sources by combining a disability service model with a business-like management model.

Strategy Four: Sustaining quality of life through full social inclusion

Strategy Four focuses on a mission of sustaining artists' quality of life through full social inclusion. Operational and artist staff focused on supporting the complex individual needs of artists and improving their quality of life by removing barriers and providing them with appropriate and inclusive environmental settings. All interviewees agreed that socio-economic participation is an essential pathway to achieving and sustaining quality of life for all people, regardless of whether they have a disability or not. For example, Operation Staff 6 stated:

> *Our artists, just like any person in society, want to be able to socially and economically participate. And you could argue that to participate truly socially, you need some economics behind you to do that. So we certainly want all the*

artists to be as empowered and independent as possible. If they are creative and
they are talented artists, then we want to encourage them to be able to draw
some income from their art. So, just like any of us, we can have an occupation
that gives us both economic benefits and something satisfying and meaningful.

The right to socio-economic participation is based on the recognition of the link between employment and human dignity (Australian Human Rights Commission, 2016; Meltzer et al., 2018). As Operation Staff 6 pointed out, enabling socio-economic participation opportunities for individuals with cognitive disability allows people to have a valued life as part of the community and society. Through socio-economic participation and working with others, people with cognitive disability gain opportunities to express their aspirations and achieve self-realisation.

All of the case study organisations prioritised the needs of artists, upholding their integrity and dignity as individuals. They did so by centring the voices of artists and facilitating external partners working collaboratively with them, as Project Partner 2 showed when he shared his experience of working with artist staff at Organisation B:

They put the artists first. That is the most important thing when communicating
with others, like myself, outside the company. They are really good at making
sure that the artist expresses themselves with what they want to do, not what
other people want them to do, because they know those individuals [artists], how
to assist them with communicating with other people.

However, to enhance people's quality of life and human rights, individual needs must be met within the social and community systems in which people with disability live because those systems influence and enable the development of their values, beliefs, and attitudes (Verdugo et al., 2012). The four strategies outlined that comprise the disability support process, therefore, need to be multi-directional way, ensuring communication between artists and key stakeholders (broadly considered) so that the artists can achieve and sustain their desired level of inclusion, with clear positive impacts on quality of life. Quality of life is a proxy for social inclusion (Bigby, 2012).

6.4. Providing professional support

As noted above, Organisations A, B and C also had another relationship with artists with cognitive disability, that of an artist agency with its artists. This relationship is different from those other disability service providers have with their clients, as its goal is to facilitate professional development and career-building (Figure 6.5). Accordingly the three organisations focused on facilitating artistic goals, developing artistic skills and providing education about artist rights for individual artists. At

the organisational level, they also provide art management services such as protecting artist rights (e.g., copyright, artist agreements), connecting artists to contemporary art communities and promoting artists (e.g., commercial opportunities).

Figure 6.5. Managing the art agency/artist relationship
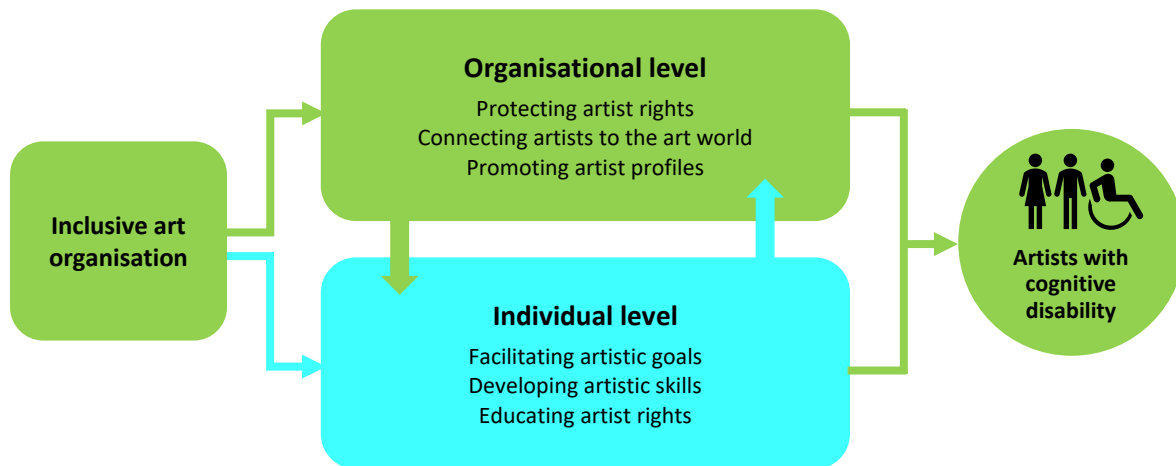
Source: Author.

All aspects of social exclusion impact disadvantage individuals' education, career development and self-esteem (Atkinson & Davoudi, 2000; Rimmerman, 2013). The focus of individual artistic support is, therefore, on facilitating artists to set their own artistic goals and creating opportunities for them to direct their own aspirations (Sandahl, 2018; Solvang, 2012, 2018). When artist staff work with artists, they must therefore ensure that they are not teaching but encouraging artists to take charge of their own creativity (Board Member 2). As Artist Staff 7 noted, staff need to allow individual artists to work at their own pace and control their work:

> *Disability or not, [the time it takes]… is exactly how much time we should give people in general. And this is how much we should let them digest information, think about things deeply, or respond in a way they would like. [Artwork should be] dictated by them or governed by them.*

Artist Staff 7 added that all creative people have different skills, strengths and weaknesses and that the role of artist staff is to help the artists use those strengths and weaknesses to their advantage. The organisation, therefore, provides professional development opportunities to help artists improve their technical skills and exchange creative knowledge with other artists with shared interests. Artist Staff 2, an animator whose role is to facilitate artists interest in animation and artmaking, described doing this such as:

My background is in animation and visual arts. I don't have any disability
background other than working [at Organisation A]. I didn't have any formal
training in disability before working here. My role [at Organisation A] is to
facilitate the art-making artists and help out with any projects. Tuesday, I do
digital animation, which also brought us off into game design a little bit for a
couple of the artists. Wednesday, I helped out in the program, which is an artist
book, and self-published magazine. So it is in assisting with storytelling and
strong narrative-based, completely freeform.

Artist staff recognised that skill-matching – finding mentor artists with the knowledge and skillset that artists with cognitive disability want to learn and share – is a critical process, as Hansen et al. (2011) and Kuznetsova (2016) have pointed out the importance of finding shared interest and strengths of people with cognitive disability increases the chances of their socio-economic engagement. As a result of good skill-matched mentorships, artists with cognitive disability showed substantial improvements in their techniques and knowledge:

[Mentor Artist] was the original mentor who helped [Artist 3] develop a proper
graphic novel style. [Artist 3] used to have pictures on one page and a narrative
on the other side. And [Mentor Artist] is a professional graphic artist as well as a
traditional artist. And [Organisation B] got hold of [Mentor Artist] as a mentor.
And [Mentor Artist] taught him how to produce proper comics in comic book style
as an e-book. (Caregiver 3)

Organisation A also tried to create opportunities for artists to learn skills in other areas, such as administrative roles in art galleries or creative industries:

We also are increasingly looking at other opportunities for artists in an intern-
type way. We're looking not just at their artistic skills but also at whether artists
have a role in helping out in the gallery more administratively or working with
other institutions. So in Melbourne, a local auction house ... the head of that has
been very supportive of [intern project], he often includes their work in a regular
magazine. And he's taken on one of the youngsters [artists] as an intern to work
in that environment for a year. So we're looking at intern opportunities that are
part of the art world but not necessarily part of their own creative practice.
(Board Member 1)

Artists 1 and 2 shared their experience of professional development opportunities at Organisation A:

> *That was for professional development and personal development. So I [like] to do [paint] the natural Australian landscape, industrialised, manmade and the colonised Australian landscape.* (Artist 1)

> *On Mondays, I prefer professional sculpture practice, like I mainly do soft sculpture, which is hand sewing using a needle and cotton.* (Artist 2)

As a result of this experience, the artists showed high satisfaction with their professional development opportunities, worked with mentor artists with common artistic skills and interests, and regularly achieved artistic goals such as participating in solo or group exhibitions, selling artwork and learning new skills.

Like professional development, copyright protection is critical for all artists in creative industries, as it enables them to protect the value of their artwork (Gordon, 2007; McCutcheon & Ramalho, 2020; Posner, 2005; Yoon, 2022). Organisations A, B and C focused on educating artists with cognitive disability to understand the concept of copyright, their entitlements as professional artists and the need to respect other artists' copyright. Some artists had a good understanding of copyright; for example, Artist 1 said that if someone used their artwork without their permission, it would be like stealing their work:

> *If someone has just used it to promote work [without permission], someone is stealing [artwork]. We like to treat ourselves as normal artists; what we do should be respected and paid as professionals. So, we would be encouraged to stand up for ourselves because it is like stealing, not crediting, or paying.*

Artist 2 also responded to the idea of copyright infringement by saying, '*Number one, I wouldn't like it, and it wouldn't happen [to me] because I wouldn't let it happen'.* As Artist 1 pointed out, artists with cognitive disability need to be treated like other professional artists by being respected, valued and credited for their work. Protecting copyright is, therefore not only about rights as artists but also the more fundamental human right to be respected and entitlement to recognition of one's own ideas, creativity and intellectual property regardless of cognitive and physical conditions (Gordon, 2007; Yoon, 2022).

Some artists had a limited understanding of, or ability to communicate about, copyright: for example, when Artist 5 was questioned about what she would do if someone copied her work and used it to make money for themselves, she replied, '*[be] happy for them'*, and Board Member 2 elaborated:

> *[Artist] will be very proud of and happy when [her painting] is sold. But I find*
> *copyright hard to understand, so [artists] wouldn't understand what copyright is.*
> *I suppose I could explain to her that no one is allowed to copy her work. Say, pay*
> *her for it. She would understand that.*

Artists need an extra layer of copyright protection, such as families, inclusive art organisations, or arts lawyers acting on their behalf, to keep an eye on contracts to prevent artists from being taken advantage of during collaborations (Project Partner 3). Artist staff and operation staff also highlighted the importance of educating artists about respecting the copyright of other artists. People with cognitive disability are often not given a chance to learn social levels of regulation, such as policies, laws and socio-political contexts, because of a lack of accessible information designed to suit their understanding (Balasuriya et al., 2018; Huxley & Thornicroft, 2003; Layton & Steel, 2015). Artist Staff 6 and Operation Staff 7 both said that when they started working at Organisation C, while some artists understood the social boundary of copyright, many did not. For example, Artist 6 at Organisation C showed his recognition of another artist's copyright by saying: '*It's his copyright.*
Probably my art, [I am an] original author as well'.

Operation Staff 3 discussed the difficulties of addressing the issue of copying other artists' artwork when artists did not understand the concept of copyright:

> *It is a difficult concept to get. A bigger problem has been artists wanting to use*
> *other artists' work, and they could be infringing on the copyright of another*
> *artist. We have had artists here who want to use the artwork name of another*
> *artist's work and almost copy somebody else's work. The great [thing] about it is*
> *that we had to explain copyright from that perspective, that you are infringing*
> *the copyright of another artist. And explaining and ensuring that these ideas are*
> *understood is very challenging. And we try to speak as much as we can in a*
> *language that we think the artists will most easily understand, though, at the*
> *moment, we are working on a project with art law.*

Consequently, as some artists with cognitive disability forget about the concepts of copyright and copyright infringement, artist staff and operation staff at the case study organisations regularly educate them about it to remind them of the concepts.

Copyright infringement is considered to be a perennial issue in creative industries for many artists, regardless of cognitive disability (Bowman, 2020; Macmillan, 2008; McCutcheon & Ramalho, 2020); however, Board Member 3 argued that it is a more serious issue for marginalised artists such as

artists with cognitive disability and Indigenous artists. Operation Staff 2 and Board Member 3 also pointed out that protecting the copyright of artwork created by artists with cognitive disability is part of an art agency's responsibility at the organisational level. Accordingly, all three case study organisations focused not only on education about copyright but also on the protection of individual artists' copyrights to protect their artwork and protect them from infringing on the copyrights of others to avoid any legal consequences. They developed artist agency agreements for commercialising artists' work that differed from their disability service agreements. These included information about profit-share rates and gave consent for the organisation to act on behalf of the artist:

> We've just had an artist agency agreement [drawn up], and it's not dissimilar to an agency agreement that any artist would have with a commercial gallery. We will represent you, look after your work, and negotiate all the things ... your work on your behalf and receive either 50 or 60% of the sale. And very simply, as I said, some people will never care. (Operation Staff 2)

The case study organisations considered protecting artists' intellectual property to be an important issue, as doing so would ensure that artists were credited and acknowledged for any commercial exhibitions or production:

> If any image is used, it's being credited correctly and acknowleding where it comes from, who the artist is, and who made it and making sure we have. That is really great. An organisation like [Name of an institution] that you're partnering with is aware of the importance of the IP [Intellectual Property] and making sure artists are being paid for things and using images. (External Mentor 1)

> … we need to take that [protecting IP] much more seriously. I think that is a really important issue. (Board Member 1)

Protecting artists' rights is essential to generating socio-economic value for artists. Intellectual property protection (i.e. copyright) has expanded in recent decades, and intellectual property owners have greater access to a global market while the costs of disseminating their work have decreased (McCutcheon & Ramalho, 2020; Posner, 2005). The rapid growth of technology has facilitated the ability to sell IP (e.g., digital images of artwork) directly to consumers over the internet, bypassing middlemen, sellers and shippers (Boldrin & Levine, 2005; McCutcheon & Ramalho, 2020; Posner, 2005). Copyright owners are therefore concerned about others copying their creative work without permission to derive economic benefits from it. Operation Staff 4

explained that Organisation B ensures it follows best practice regarding protecting artists' rights by using licensing agreements and ensuring payment. She emphasised that '*Understanding, exercising and protecting your rights is the key to making income*', adding:

> *… we know that some of our artists will sell something for $20 that is worth $2,000 if [the buyers] have a friendly face. Parents or carers might not understand contractual issues because of literacy and developmental challenges. And if you cannot understand your rights or have somebody who will do that on your behalf, you will be vulnerable to exploitation or sell yourself short.*

All staff highlighted the importance of networking with external partners and the art community as a source of social capital, a valuable resource enabling artists to create and sustain socio-economic opportunities (Amando et al., 2013; Bates & Davis, 2004; Caldwell et al., 2019). All three case study organisations had a holistic view of how their networks should work to support artists, and thus focused on building positive networks around their artists by creating collaborative working environments suited to all parties. Organisations created collaborative working environments to connect artists with industry partners and infrastructure, enabling them to build long-term relationships – an ecosystem to generate ongoing socio-economic opportunities. Artist Staff 1 described her role in this ecosystem as follows:

> *It has to be in a small team supporting the artists, so my role is to support the artists to connect themselves and their practice and their artwork with the broader public. So in the broader contemporary art sphere, it involves working with not-for-profit organisations, commercial galleries, other contemporary artists, and curators.*

Board Member 4 similarly explained that Organisation C plans what supports are needed so that artists could just come and do art without worrying about a lack of support. In terms of fulfilling the role of an art agency, because a high profile is critical for artists and leads to commercial opportunities such as artwork sales, licensing and merchandising, the case study organisations also invested substantial time and funding into marketing and promoting artists' profiles via exhibitions, artwork sales and the like. As creative industries gain popularity due to promotional efforts, it has been found that the promotional activities of the organisations positively impact exhibition attendance and public attention (Buljubašić et al., 2016).

6.5. Summary

This chapter discusses the importance of creating inclusive working environments where people with cognitive disability have appropriate physical and virtual access, equipment, information, communication, financial and individual support. Inclusive working environments can create an encounter space between people with and without cognitive disability. They also support inclusive practice respecting individual values and human rights. Inclusive practice focuses on two support relationships (Dual Role Management) for artists with cognitive disability: a *disability service provider and client* and an *art agency and artist*, to create opportunities for people with cognitive disability to expand their social networks and develop professional skills and knowledge.

Dual Role Management involves distinctive service characteristics that enable organisations to meet artists' disability-related support needs and artistic development requirements. Disability support focuses on personal and behavioural support, educational support for social behaviour, and individual rights for artists with cognitive disability. At the organisational level, the three inclusive art organisations manage compliance with NDIS policy, safety, supporting individual NDIS plans and staff training. Professional support prioritises facilitating artistic goals, developing artistic skills, educating and protecting artists' rights, connecting artists to the mainstream art world and promoting artists' profiles at the individual and organisational levels. Balancing management skills between artistic and disability support is critical to enabling socio-economic participation opportunities and facilitating and sustaining positive partnerships between artists and external partners.

Chapter Seven. Enhancement of 'social capital' through individual and organisational professionalisation to enable socio-economic opportunities

7.1. Introduction

In this chapter, I identify the key enablers to the third research sub-question, *How can socio-economic participation be enabled for individuals with cognitive disability?*. The socio-economic participation of artists with cognitive disability was enabled by a *sustainable cycle of individual and organisational professionalisation* and building and supporting the *social capital* of the artists and organisations through collaboration, mentorship and other professional engagement between artists and external stakeholders (e.g., industry partners). Professionalism, reliability and flexibility are necessary for artists and organisations to develop positive relationships and experiences when collaborating with commercial and industry partners. Individual and organisational professionalisation focuses on skills and interest matching processes, providing administrative support for artist protection, enhancing sociocultural value and image, and generating economic benefits to share. This chapter examines each phase of the professionalisation process to identify essential aspects of enabling socio-economic participation.

The study identifies that the process of professionalisation creates opportunities for artists and organisations to be connected and collaborate with diverse industry partners and artist collaborators. An example of organisational level professionalisation is that Organisation A provided an NFT workshop for a wider artist community as well as their artists to respond to the inquiry of an artist who wanted to explore NFTs. Through the workshop, the artist and Organisation A had an opportunity to meet an art lawyer with digital art knowledge and other artists who have a common interest in NFTs and digital art. One of the important organisational roles is to facilitate positive experiences for all people involved in collaborations with artists with cognitive disability and thus enhance the artists' social capital at the individual and organisational levels. Social capital is defined as the benefits to individuals that result from group participation and the purposeful construction of the group for this resource and the value derived from social structures that enable individuals to serve their interests (Bates & Davis, 2004; Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Shpigelman, 2018).

This study discusses the fact that collaboration opportunities do not always generate positive outcomes in terms of social capital, as this depends on the individual experiences of collaborators and mentors, and negative experiences during a collaboration risk losing further partnerships.

Facilitating positive collaboration experiences is the most important element to enabling the socio-economic participation of artists.

7.2. Sustaining the cycle of professionalisation to enhance sociocultural and economic value at organisational and societal levels

The ultimate goal of professionalisation is to leverage sociocultural and economic value for individual artists with cognitive disability. Throughout the analysis of archival and interview data, I identified and summarised four distinct phases that the inclusive art organisations adopted in considering the professionalisation process to enable socio-economic participation (Figure 7.1): skills and interest matching process; the provision of administrative support for artist protection; the enhancement of sociocultural value and image; and the generation of economic benefits to share. This process tends to happen in sequence, but it also occurs concurrently depending on circumstances. This chapter examines each phase of the professionalisation process to identify essential aspects of enabling socio-economic participation.

Figure 7.1. The complete cycle of professionalisation through four phases
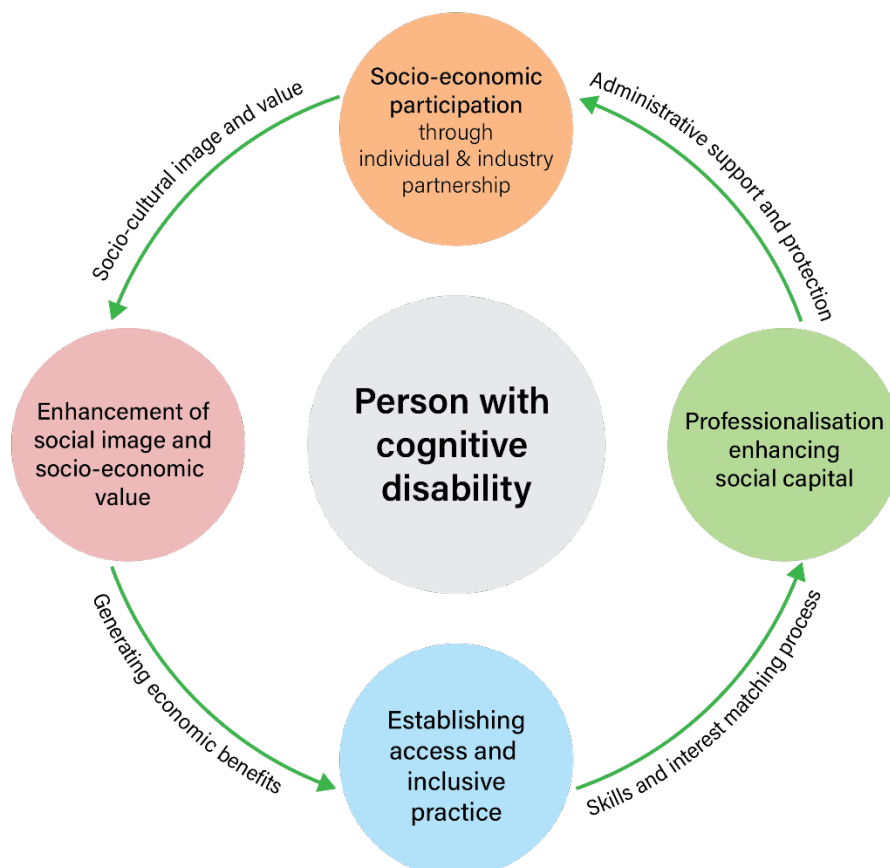
Source: Author.

The first phase of the professionalisation process is to match the skills and interests of artists and partners before any collaboration is initiated. All the case study organisations recruited artist staff and external partners, such as mentor artists, based on their artistic skills and interests which coincided with those that artists with cognitive disability wanted to improve or explore. Project Partner 2 explained how he joined as a project partner with artists at Organisation B:

> When [Organisation B] invited me to work with them, they wanted me to come in
> as a specialist. But what I found, more importantly, was that I had to leave behind
> the title of an expert to go into [Organisation B] on an equal level. It was about
> me being welcomed to their world rather than trying to bring them into my world.
> And I personally find that [Organisation B] gives me great joy and a great sense of
> validation and satisfaction because of the way that [Organisation B] requires
> people to work with them.

Project Partner 2 further described how he and the artists he worked with had to recognise each other's unique capabilities and communication skills to work together based on their common interests in creative art. In particular, he pointed out how he was welcomed into the artists' world rather than bringing them into his world. This shows that the process of matching artistic skills and interests was artist-centred rather than partner-centred – a good approach to take when connecting with people with cognitive disability. Malacrida (2005) and Wiesel and Bigby (2015) comment on the fact that artists often experience hierarchical control in which their rights and decisions are ignored or disrespected. Likewise, Artist Staff 4 said that Organisation B employed artistic experts to support artists with cognitive disability in accomplishing their artwork together. In one example, artists at Organisation B were commissioned to paint a large mural, and Organisation B employed a mural expert to assist Artist 5 and others in painting this large-scale artwork:

> We employed this expert artist for a mural. And he mapped out the baseline
> before artists came in. So, the artist came in and did the final touches. They still
> worked on it for a whole week. I helped them with painting. (Artist Staff 4)

Organisation B specialises in commissioning art, such as paintings, for individual or commercial clients. Commissioned works particularly require the ability to meet deadlines and demands, and it can be challenging for some artists to follow such a structured format (Collings et al., 2018; Mulhall et al., 2018). Organisation B demonstrated its experience by having step-by-step strategies in place to support their artists in completing commissioned work, starting with the process of matching

styles or skills with what clients were looking for. As Artist Staff 4 explained, sometimes a client wants to work with a particular artist:

> *Sometimes the client picks the artists to commission that particular work. In that case, it's an easy choice that this artist has been selected already. And [Operation Staff 3] and [Artist Staff 3] have worked with these artists for over 20 years. So they know exactly how these artists work. So it's easier for them to pick and choose for certain commissioned work.*

Artists were often happy to undertake commissioned works, according to Artist Staff 3 and 4, however, Artist Staff 4 added that they had to be honest with both artist and the client. If an artist refused to work with a client, the organisation would try to offer the client another option instead:

> *We tell the client our artists don't want to do it, and you might want to choose different artists. Perhaps, we can give them an option, I suppose. And we can't force [artists] if they don't want to, and [we won't] make them do it. It's not going to be good artwork anyway.*

Artist Staff 4 highlighted the importance of voluntary art practice in producing quality output because artists could not be creative and maximise their artistic capability if they had to work under unintended pressure. For example, when artists become popular, and there is more demand for their artwork, it can be a great socio-economic opportunity for them. However, art organisations can also unintentionally pressure artists to work more to meet the increased demand, which puts the balance of promotion and protection of their rights at risk. Human rights aim to protect individuals' core interests and needs (Ritchie et al., 2003; Ward & Stewart, 2008). During the first phase of the skills and interest matching process, the case study organisations ensured that the interests and needs of the individual artists matched those of external partners who were invited to work with them. Afterwards, the organisations provided administrative support to protect artists' rights during the next phase.

Phase 2: administrative support and protection for artist rights

The second phase of the professionalisation process is to provide administrative support for artists to protect their intellectual property and develop professional standards of ethics and practice. Such support requires that operation staff and artist staff have the relevant legal knowledge and an understanding of commercial industries. Advisor 1 stated that a lack of business and administrative resources is the biggest challenge faced by many disability service providers and small to medium social enterprises working with people with cognitive disability. Without such appropriate resources

and business knowledge, creating different income sources, such as through commercialisation, is difficult (Caldwell et al., 2019; Darcy et al., 2020; Hutchinson et al., 2020; Yoon, 2020). The three case study organisations all had different levels of business knowledge and resources. Organisation A had the most business knowledge and resource capacity, including staff members who specialised in managing artists' socio-economic participation. Operation Staff 2 at Organisation A said, '*We certainly see ourselves more as a creative social enterprise*' and added:

> *You have to make good business decisions if you want the organisation to go for*
> *longer than us.*

Operation Staff 1, 2 and 3 also emphasised the importance of having business understanding and management skills to sustain their organisations because their services and programs for artists cannot survive if they rely solely on government funding and donations.

The organisations now get paid from artists' funding, equivalent to selling their services to the artists. All the operation staff agreed that the NDIS shifted their funding model to market-oriented services. Also, since the government implemented the NDIS to increase consumer choice and adopt market-based delivery, organisations now work to ensure that their management operates effectively to respond to the NDIS's market orientated approach. The NDIS market-oriented aims are designed to create an efficient and sustainable marketplace with a diverse and competitive range of suppliers who can meet the structural changes created by a consumer-driven market (Carey et al., 2019; NDIS, 2016). The NDIS's market orientated approach directly influenced how the three case study organisations operated through significant structural changes in their management to operate more like for-profit organisations, such as a social enterprise model. The operational changes, like a social enterprise model, enhanced multiple income avenues to enable socio-economic participation opportunities for artists with cognitive disability, not only for their sociocultural value but also for their economic benefits. Supporting the socio-economic participation of artists requires legal and administrative assistance, such as drafting artist agreements between artists and industry partners and negotiating licensing fees or artist fees on behalf of artists. Operation Staff 3 at Organisation B explained the benefits of their Board Chairman being an art lawyer.

> *Our Chairman is an art lawyer specialising in the art sector and copyright. So we*
> *work with his firm. If some external clients or collaborators come to us, they have*
> *the agreement that they draft and send to us and send to them. In all*
> *relationships, we have a formal agreement between the two parties, which*
> *outlines things like the copyright always belongs to the artist [who participates in*

> *creating the forms of artwork]. If there is a collaborative work, it would be a work*
> *where the copyright belongs to all the collaborating parties.*

Operation Staff 3 also added that the organisation has '*a formal agreement, a full honest agreement*' with its artists that '*outlines the conditions that the artists receive for any of their creative services that are sold, and they receive income from that sale*'. Formal administrative support arrangements can legitimise promoting and protecting artist rights and demonstrate professionalism to artists, their caregivers and industry partners. A business-like approach can provide critical opportunities for all people with and without disability to take part in various daily activities, such as the consumption and production of goods and services, saving money and promoting political and social activities (Berghman, 1995; Oppenheim, 1998; Peattie, 2007; Peck & Kirkbride, 2001).

Organisations A and B provide e-commerce platforms for the online sale of artists' work and other commercialisation pathways such as exhibitions and art fairs, offering and accepting requests for commissioned works and artwork licensing to maximise socio-economic opportunities in-person and virtually. They also provide high-level presentation services such as customised framing and professional curation to leverage the value of the artwork created by artists with cognitive disability in the same way any other artist (and studio) would. Such presentation and promotion strategies demonstrate organisations' ability to shift from a charity model to social entrepreneurship by adopting strategic business plans (Medley & Akan, 2008; Rix, 2003; Yoon et al., 2020). The socio-economic participation opportunities require a strategic business plan, funding stream(s), promotion and marketing capacities and quality control at the organisational level. Organisations need to educate support staff and managers to understand the purposive and productive meanings of the activities involved (Darcy et al., 2020; Hutchinson et al., 2020).

Phase 3: enhancing artists' sociocultural value and image

Professionalisation establishes the foundation for enhancing artists' sociocultural values and image. All three organisations highlighted that one of their most critical aims is to improve the value of individual artists' work and create equal opportunities for them in the contemporary art world. As Board Member 3 stated:

> *I think it's just a deeply held social perception that artists with disability were the*
> *artists who painted the Christmas card you bought for a charity, even if the work*
> *was good. It's a cultural thing that people with disability are somehow less, and*
> *therefore [their work] has less value. It is quite a struggle to make sure that the*

> *value of the artwork is equal to other equivalent artists. But as the art market is*
> *so idiosyncratic, it's really hard.*

Artist Staff 1 recognised that socio-economic participation helped to change public perceptions of artists:

> *Putting the value, a decent value on the artwork, although we keep prices very*
> *low, I think there's still some wriggle room for us to do some more work there to*
> *make things still affordable so that the payoff for artists [is] much greater money*
> *sort of adds value. It's a strange thing that does.*

Likewise, Operation Staff 2 stated, '*You devalue your work the minute you give it away for free*', adding:

> *We're quite lucky and fortunate to have reached a point in our development*
> *where we can pick and choose opportunities. So when the local pizza shop rings*
> *and says, 'We'd love to have your art on the walls', we don't do that anymore. We*
> *don't need to do that anymore. We would rather the artwork was in a gallery*
> *than on a pizza shop wall. If they want to buy it for their pizza shop, that's fine,*
> *but it's not a favour.*

When people with cognitive disability participate in socio-economic opportunities at a professional level, their identification can shift from that of a person with cognitive disability to that of a professional practitioner (Fincher & Iveson, 2008; Wolfensberger, 2011a; Yoon et al., 2020). This shift from devalued or incapable to valued and capable enhances a positive social image, which in turn has further positive impacts, making the public perception of people with disability more positive (Wolfensberger, 2011a; Yoon et al., 2021). However, socio-economic participation is not only about selling artworks to make money but also about participating meaningfully in the artistic community. As Artist Staff 1 pointed out, the reason many people with cognitive disability wanted to join their organisation was not to make money out of their artwork but to gain opportunities to explore broad artistic skills facilitated by professional artists:

> *For many artists at [Organisation A], the studio becomes a space that is their*
> *community and peer network. It's a safe space to experiment, play and explore*
> *their individual artistic practice, but also in the lively hub of an open plan, studio.*
> *Painting and drawings, the core of what we do. Still, we're seeing more and more*
> *artists coming into the organisation who want to work in the digital sphere. Some*
> *artists specialise in ceramics, 3D, video, digital art and printmaking. So there's a*

whole gamut of offerings that the studio provides to get to the core of what

artists [do], core practices, and what sits well with what they want to explore

through their work. So facilitated by professional artists in their own right.

Inclusive social and community systems facilitate meaningful participation for people with disability by expanding to offer new program options and opportunities that include community living, employment, and cultural activities (Amando et al., 2013; McConkey & Collins, 2010; Verdugo et al., 2012). Artist Staff 1 noted that artists become part of Organisation A's community by exploring common interests and passions within artistic programs. Bigby and Wiesel (2011) argue that notions of community presence and participation should be based on understanding communities as places where people live, work, play and have strong social connections. They also emphasise that social interactions beyond the close circle of family members are essential to developing the image of people with cognitive disability from incapable to socially valued.

Changing negative social images and values towards people with cognitive disability is critical in creating an inclusive community and society. Organisation B designed several programs in which their artists could become artistic facilitators, leading workshops, teaching others, and sharing their creative skills and knowledge with other community members:

[Artist 5] was helping to teach the people in the group. It was the week for the

disabled. So it was a workshop for disabled people. They cut and made 'leaves'

and created this tree on the wall. And each one did their little bits and then made

a joint effort. But [Artist 5] was helping to teach that one. (Caregiver 4)

If a person's role is socially valued, then other desirable things tend to be accorded to that person almost automatically, at least within the resources and norms of their society (Wolfensberger, 2011c). By taking on the socially recognised position of teacher or creative facilitator leading others by sharing her artistic skills, Artist 5 gained a higher chance of accessing the resources she wanted or needed (e.g., financial and social respect). All three organisations prioritised improving individual capabilities of artists and position them in socially valued roles. Caregiver 4 explained the importance of doing something their artists enjoy:

The opportunity is there – if they have the talent for it, why not? And the thing is,

she loves doing it, and that is the important thing. And so she is doing something

she wants to do.

Artist 2 explained that he makes good art when he enjoys doing it, and he gets paid well for his art:

> *I really enjoyed [making artwork] and got paid if I sold my work. I get a good price for good artwork, but I [should have] enjoyed doing art. Yeah, it is what I do for a living. Yeah, yeah.*

The most important aspects of enabling socio-economic participation include self-satisfaction, enjoyment and self-motivation for individual artists in their art practice as professionals, which in turn generates good outcomes that are valued, and return in the form of economic benefits.

Phase 4: generating economic benefits

The final phase of the professionalisation cycle enhances economic value to benefit artists; sharing that value between artists and organisations. Operation Staff 2 shared the philosophy of Organisation A as a social enterprise: '*We don't donate artworks because the artists must always be paid. That's our philosophy, and it's not necessarily the philosophy of every other studio*'. Operation staff, board members, artist staff and caregivers considered the economic benefits that should be generated from all economic activities when the first to third phases are accomplished. Caregiver 4 described how her daughter, Artist 5, was able to take part in economic activities when her work was sold:

> *[Organisation B] put the stuff online, and people can purchase it. And then [Artist 5] gets a percentage of it. If they put a frame on it, they take out the cost of the framing, and the studio keeps a percentage of it, and [Artist 5] gets the rest of it.*

Most interviewees emphasised that generating economic benefits for artists is one of the key enablers of shifting the public perspective of the artists from incapable to capable. Board Member 3 pointed out that unless artists make money through their art, society tends not to recognise art as a form of employment: '*So it's a kind of deep-seated prejudice in Australian society against the arts as employment, as a recognised strand of employment*'. This negative perspective leads to attitudinal discrimination and exclusion from socio-economic opportunities and thus creates a societal barrier to diversifying employment opportunities (Hemphill & Kulik, 2016a; Meltzer et al., 2019; Mladenov, 2017). Such employment marginalisation has resulted in the exclusion of artists with cognitive disability from social contribution and has material deprivation impacts (Lysaght & Cobigo, 2014). Operation Staff 8 explained why people with disability are dependent:

> *If you're a visual artist and have your exhibition, your work sells. And that will sustain you until the next exhibition, and there may be other bits. If you're not living with a disability in your head, and you can access many things yourself, then you can derive income from … running an art class here, or… doing a*

> *workshop etc. But for artists who live with a disability, [they]... are entirely*
>
> *dependent on transactional relationships.*

The economic value of individual socio-economic participation can differ for artists, and they may not all have the same opportunities to make money. According to the operation staff at Organisations A, B and C, most artists at the three organisations generated income between $1,000 and $50,000 annually from their artwork sales and commissioned work. Some artists had higher reputations depending on their artwork styles or established art careers. Accordingly, their artworks were more popular among art collectors. However, income can fluctuate year by year because artists need more time to produce their artworks and prepare for exhibitions. During those preparation years, artists would generate less income from casual or online sales. These phenomena commonly happen for artists with and without disability in the mainstream art world. In addition, as Operation Staff 2 and Board Member 1 noted, some artists do not care about economic issues:

> *The obvious one is making some money. It's very important to some artists, and I*
> *don't think some artists even care. They don't manage their own money anyway.*
> *It very much depends on the capacity of the artist to do that.* (Operation Staff 2)
>
> *I'm not sure that the artists are so concerned about what happens down the track*
> *to their products in terms of economic issues.* (Board Member 1)

And Caregiver 2 pointed out, *'Some artists never sell their artwork'*. While this could be an unpleasant experience for the artists who cannot make sales, it is also an opportunity for them to learn about market and art world realities. Operation Staff 8 explained that the artists need to learn about the challenges as well as rewards of professionalised artistic practice:

> *You're driven by your passion and your art, your commitment to making it, and*
> *the rewards from creative bliss. But there are equal challenges, and there are*
> *rejections, failures and all sorts of things that you have to deal with.*

One of the most important factors that artists with and without cognitive disability must consider is tolerating challenges, such as rejections and failures as adults and professionals. Access to opportunity should include opportunities that not only benefit them socially and economically but also improve their knowledge, wisdom, resilience and ability to tolerate challenges in their lives like others do (Giddens, 2000; May-Simera, 2018).

Some of the artists spoken with as part of this project identified their awareness of their productivity and looked forward to generating economic benefits:

> *[Artist] looks forward to the exhibitions that happen. So, starting with the exhibition, she is so excited the week they're on, she goes in the day they're on. She looks around to see if she's got a red dot sticker on a painting because that means you've sold it. It also gives a great sense of achievement in her life.* (Board Member 2)

> *Many [Artists] want those commissions and jobs because they know they'll get paid and get some good kudos for it.* (Artist Staff 3)

Project Partner 1 and Artist Staff 3 argued that artists' works could get more engagement and promotion when sold to the public. When a fashion company produced collections by collaborating with artists with cognitive disability, their work reached a broader community (and market) according to Project Partner 1. Broader reach resulted in financial gain for artists and fashion companies. This collaboration was an excellent example of commercialisation as a meaningful economic engagement for artists with cognitive disability at the individual, organisational and societal levels.

When artists make money out of their artwork, they share the profits from doing so with their organisation as recompense for the provision of artistic support:

> *The income I've made [was] a couple of thousand [dollars]. And I've sold over the years, and I've sold probably 30 artworks or so. We didn't get paid for curating that show. But yeah, we obviously get paid when we sell our work, and we got 60 %, and [Organisation A] gets 40 %.* (Artist 1)

Operation Staff 8 explained that artists could enjoy a holiday or invest in their art materials when they made money from their practice.

> *If somebody makes five, six or seven thousand [dollars] from a wonderful exhibition that could go into a fund, they don't need to spend all of it at once on an overseas holiday. Most people don't have a car, so that they won't spend it on a car. Most people want to continue their work. So they've got that money there, then they've got money for materials if [the artists] wanted to go somewhere to see an exhibition or visit somewhere that they feel would benefit their practice or they just want a holiday, that money should be there for that.*

Most people with cognitive disability live with limited disability support funding, such as from the Disability Support Pension, while those who work in supported employment places are generally

paid less than the minimum wage (Dempsey & Ford, 2009; Meltzer et al., 2018). Thus, people often experience a lack of opportunities to go on overseas trips or spend money on a holiday or leisure activities (Collings et al., 2018; Mulhall et al., 2018). Economic benefits enable people with cognitive disability to enjoy their lives by giving them choices beyond meeting their basic needs. When artists share their economic benefits with their art organisations, this also enables them to be acknowledged for their financial contribution to their community.

7.3. Facilitating positive experiences of collaborators to enhance social capital

Despite increasing participation of people with cognitive disability in communities, individuals with cognitive disability still have small social networks restricted to their close family members and paid support workers, and they often experience social isolation (Amando et al., 2013; Ebrahim et al., 2022; Hall & Kramer, 2009). Small networks and limited social contacts restrict opportunities and experiences from the world of work and social capital for people with cognitive disability (Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Hall & Kramer, 2009; Shpigelman, 2018).

Enhancing social capital provides a valuable source of information and social networks that can support people with disability in finding jobs or problem-solving (Bates & Davis, 2004; Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Hall & Kramer, 2009; Shpigelman, 2018). Social capital is also explained as nurturing these connections with insignificant others alongside more intimate connections, building sustainable relationships (Bates & Davis, 2004). Depending on individual experiences, some external mentors, buyers, volunteers or industry partners become active supporters who proactively re-engage with artists and/or organisations. Such active supporters can be considered *social capital* for both individual artists and organisations in terms of providing support or resolving problems. The long-term relationship with community audiences can become social capital, such as in the case of Buyer 1, a general manager of a large hospitality corporation. After Buyer 1 had a positive experience with Organisation A, she is keen to support the artists:

> *When I've got presents to buy, I always think would [Organisation A] be suitable.*
> *How else have I supported them? When COVID happened, I called [Operation*
> *Staff 2] to see if she could do anything to assist… [artists]. And I get on the phone*
> *with our purchasing department to buy things [artists need].*

Social capital can improve competence and social image through professional relationships and networks. Disability is often recognised as a factor that devalues individuals or lowers their career prospects even when they have the same professional qualification as people without disability (Miethlich & Šlahor, 2018). This view of people's (dis)abilities creates undervalued or negative

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perspectives towards artists with cognitive disability and their art practice, such as a condescending attitude or feeling of superiority within organisations (Scheid, 1999; Schur et al., 2005; Wolfensberger, 2011c; Yoon et al., 2020). Organisation A has tried to actively push back against this stereotypical, devaluing view, creating a better, more supportive culture rather than reinforcing a condescending attitude within the organisation:

> *There is a definite peer-to-peer relationship that's set up between the artists, the studio artists and the staff artists who work in the studio. So it is critical to everything we do in the studio space.* (Artist Staff 1)

External Mentor 1 agreed that the organisation has a *completely non-hierarchical* culture, and Operation Staff 2 also emphasised that their internal staff members have clear professional reasons to be at the organisation – to work with artists – rather than personal reasons. Artist staff and people working with artists at Organisation A have horizontal relationships with the artists rather than adhering to an empowerment ideology. The concept of empowerment can be structurally challenging and paternalistic at its worst. By contrast, deliberately structuring horizontal relationships among internal stakeholders sets the foundations for a positive and inclusive organisational culture, which can influence relationships with external stakeholders. Wolfensberger (2011c, p. 437) suggests two action strategies to create socially valued roles and quality living conditions for devalued people: '*enhancing their social image or perceived value in the eyes of others*'; and *'enhancing their competence'.* To enhance the value of their artists' social image, the case study organisations focused on providing services for professional development based on the artists' interests, capabilities and temperaments.

There are three ways of building network and collaboration opportunities: *professional development with professionals, industry partnerships*, and *promotions.* The artists tended to connect with other professional artists as mentors or project collaborators through these three ways, and these developed into networks and social capital for both the artists and the organisations (Figure 7.2).

Figure 7.2. Collaboration with professional development, industry partnership, and promotions
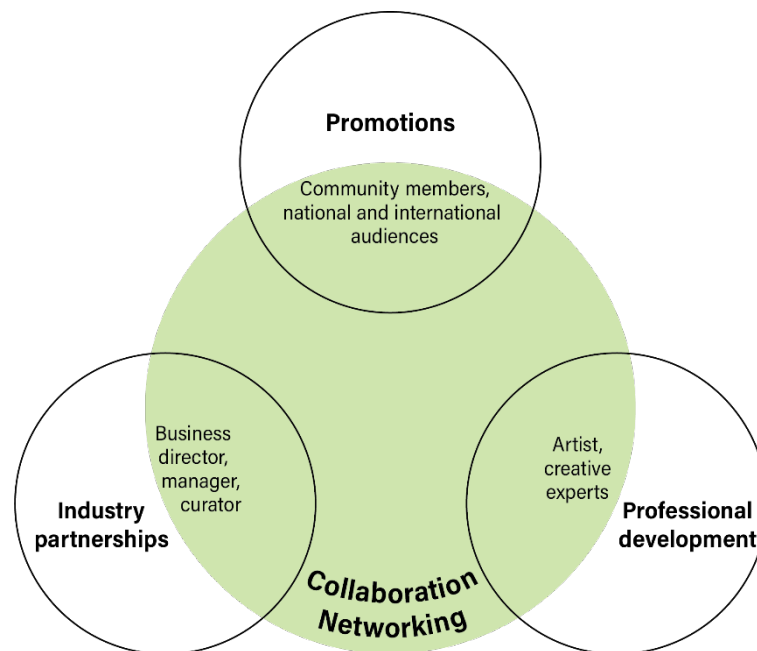
Source: Author.

Professional development is enhanced by mentorships or partnerships with external mentor artists, creative directors or artistic experts to exchange artistic skills and knowledge. Mentorships and artist residencies enhance meaningful social engagement for artists with cognitive disability beyond developing artistic skills and personal competencies as professional artists (Ritchie et al., 2003; Ward & Stewart, 2008; Wolfensberger, 2011c). Social capital consists of relationships that produce resources and the quality of those resources (Amando et al., 2013; Bates & Davis, 2004; Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Hall & Kramer, 2009).

External Mentor 1 had collaborated with an artist at Organisation A since 2009, and they had become close friends and mentors to each other: '*We both inspire each other and each other's work*'. Artist Staff 3 also explained that one artist was interested in NFT:

> *This new artist said, "I want to work in the NFTs space". So, he wants to make digital artworks that he can sell for cryptocurrency and, you know, operate in the blockchain. And he just said, what are you going to do for me?*

Artist Staff 3 met with an arts lawyer to learn about digital space robotics and NFTs. Organisation A provided a workshop about digital art, space, and NFTs for this artist and other artists and community members interested in the topic. Such an example demonstrates that the network can extend resources to improve professional knowledge and development for artists with cognitive disability. This meeting with the arts lawyer also led to an opportunity for Organisation A to facilitate

their first round table conversation for artists with and without cognitive disability. Such connections provide opportunities for individual artists and organisations to build social capital.

The case studies show that industry partnerships tend to enhance direct outputs, i.e., commissioned work, artwork licensing or merchandising production, through collaboration with artists with cognitive disability. Organisation A partnered with a fashion brand to launch a range of fashion collections with eight artists with cognitive disability. The partnership with a collaborative art company also bridged social capital by building sustainable relationships. Project Partner 2 said:

> My relationship with [Organisation B] has been 'the cool uncle'… my time I always count as being voluntary. Other artists associated with [Organisation B] also work with me and will work voluntarily. But also, if I believe in something [working with artists at Organisation B], I will pay for it. I have my own company and can draw funds from my company to do stuff.

Promotions offer social connectedness with local, national and international audiences via exhibitions, social media, websites, newsletters and videos. Eight interviewees – three external mentor artists, two project partners, two buyers and one funder – said they became involved in inclusive art organisations through visits to exhibitions held by the organisations. Local, national and international exhibitions have created ongoing connections with broad art communities and national and international artists and audiences. Promotion is not limited to physical environments but also virtual spaces using digital technology. Artist Staff 1 explained the importance of developing a new way of promotion for the artwork of artists with cognitive disability:

> Our satellite arts program, our new international collaborative program, and opening up a new gallery space within a contemporary art precinct will elevate us critically. [Those programs] connect our artists with their peers in the broader contemporary art community outside of [Organisation A] bubble to raise the profile professionally, which then has an impact on perception.

The growing role of information and communication technologies (ICT), including Social Network Systems (SNSs), in shaping access to community and social life has created an opportunity to leverage the social capital of people with cognitive disability (Shpigelman, 2018). Digital or social media platforms (e.g. Zoom, facebook or Instagram) are valuable network tools that allow collaborators and artists with cognitive disability to stay connected (McClimens & Gordon, 2009; Shpigelman, 2018).

Figure 7.3. A positive experience of collaborators bridging social capital
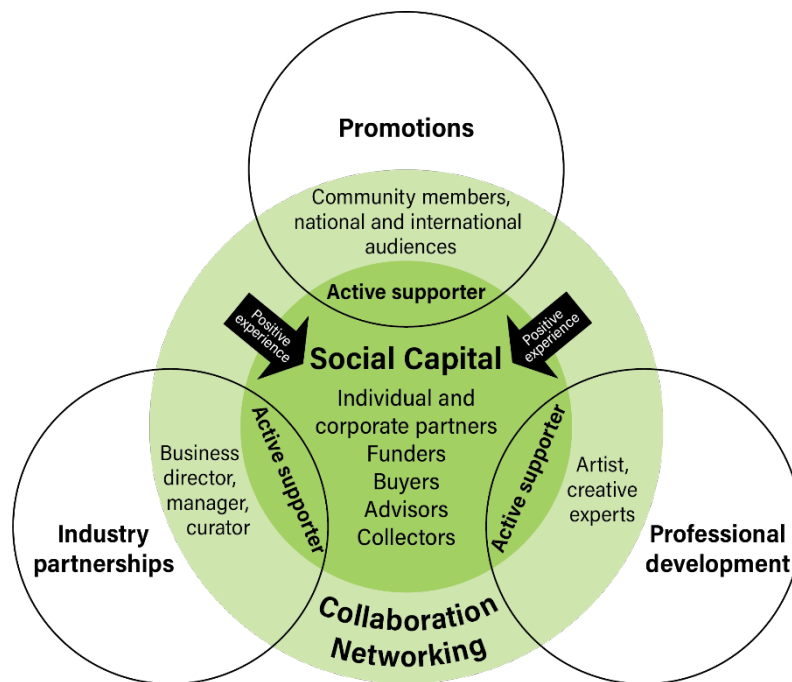
Source: Author.

Social capital is an essential resource available to individuals and groups via membership of social networks, enabling the resolution of issues and meeting needs when required (Villalonga-Olives & Kawachi, 2014). Enhancing social capital is important because the social capital of individuals with disability is critical to their quality of life and achieving community participation goals (Amando et al., 2013). *Bonding social capital,* refers to trusting and co-operative relations between social identities, and *bridging social capital* is the relationship of respect and mutuality between people who are not alike (Poortinga, 2012; Szreter & Woolcock, 2004). This study finds that when the individuals who work with artists with cognitive disability and organisations have positive experiences, it enhances bonding and bridging social capital at both individual and organisational levels (Figure 7.3). External mentor artists, industry collaborators and community audiences who experience positive experiences by sharing social identities and mutual experiences become active supporters. A social identity can be derived from membership of relevant social groups, for example creative industries (Hogg, 2006; Poortinga, 2012).

Bridging social capital indicates a connection with collaborators with different hierarchical positions enabling access to professional resources, i.e., personally knowing an arts lawyer, a fashion company director and curators of national and international galleries (Dahl & Malmberg-Heimonen, 2010; Poortinga, 2012). According to all three case study organisations, most of the socio-economic opportunities offered to artists, such as public exhibitions, commissioned works and collaborative

projects, resulted from networking. As a result of working with a mentor artist, an artist with cognitive disability later collaborated on a couple of different projects, i.e., a state festival, and they travelled to Sydney together:

> *I did work in 2014, and the exhibition was 'into no one does'. This was first in 2015 and 2016. I worked on OzAsia with him. And then two years later, in 2018, I did work on an exhibition, and in 2019, I was on our way to Sydney for [an] exhibition.* (Artist 6)

When collaborators had positive engagement and support from the organisations in their working with artists with cognitive disability, their positive experiences became a strong motivation for re-engaging or consistent engagement with the artists. As Artist 6 shared, the artistic engagement between Artist 6 and his mentor artist made meaningful artistic achievement over five years. Consistent engagement is essential to leverage individual and organisational skills and knowledge to reach industry and professional levels. This process is identified as a substantial interaction between professionalisation and social capital to enable meaningful socio-economic participation (Figure 7.4).

Figure 7.4. Professionalisation enhancing social capital to lead to socio-economic participation

Source: Author.

The network with professional artists is important social capital for artists with cognitive disability at the individual and organisational levels. Social capital can be considered one of the most valuable resources to sustain both the management of inclusive art organisations and the socio-economic participation of artists with cognitive disability (Amando et al., 2013; Bates & Davis, 2004; Caldwell et al., 2017; Caldwell et al., 2019). The concept of socio-economic participation refers to the behavioural interactions of individuals and groups through social capital and social markets and the relationship of economics to social values (Benhabib et al., 2011; Copus & Crabtree, 1996). It includes a range of productive activities, such as paid and non-paid work, volunteering, internships, organisational employment and self-employment. Aligned with these insights is a clear acknowledgement that where there is less emphasis on professionalisation and socio-economic

participation, the concept of social inclusion is often limited to access and inclusive practice (Caldwell et al., 2019; Edmondson, 2016; Wolfensberger, 2011c).

7.4. Impacts of negative experiences in collaboration and network

When collaborators experience a lack of trust and communication during collaboration events, not all relationships are able to bridge social capital (Poortinga, 2012). Some individuals might gain negative impressions or have unpleasant experiences during partnerships or collaborations, and in such cases, there is a risk that this will negatively influence the social capital and networking opportunities of the artists and organisations (Figure 7.5).

Figure 7.5. Negative experiences create the potential risk to organisational reputation
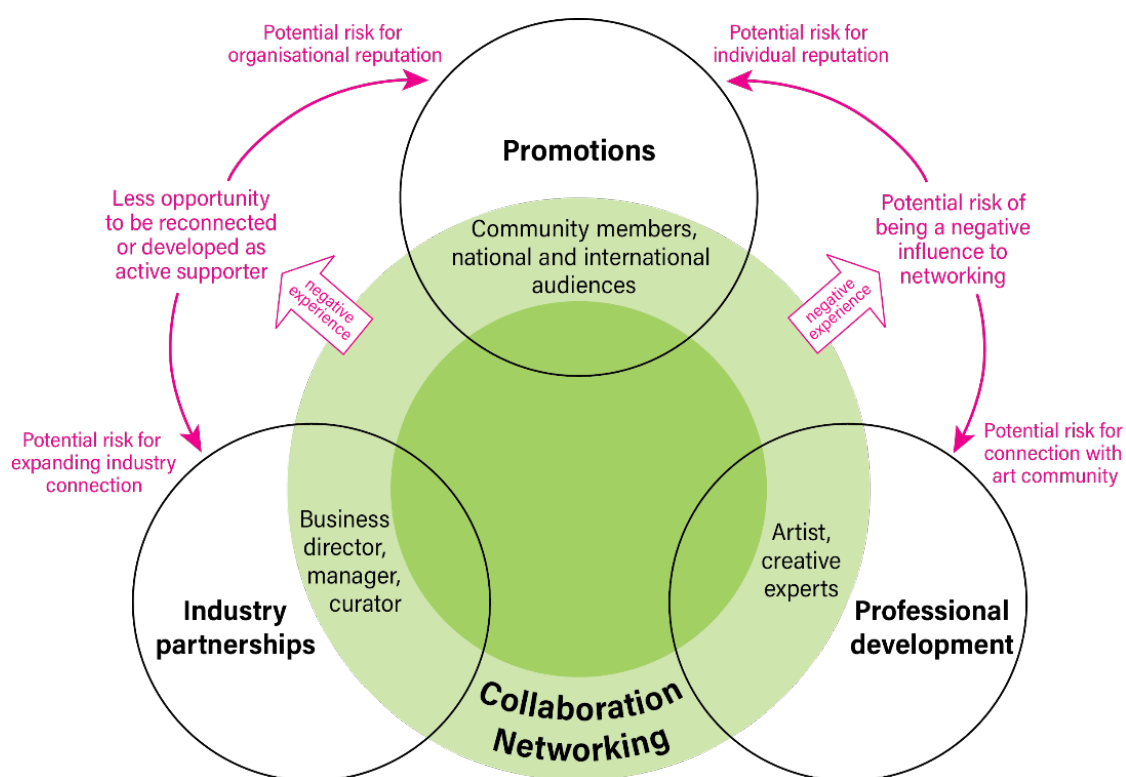
Source: Author.

External Mentor 3, for example, did not have a positive experience while working with Organisation C, perceiving it as a *gatekeeper* rather than a supportive agent for artists:

> *We wouldn't work with [Organisation C] because it puts more barriers in place than being independent, in terms of just freedom of engagement with artists' activity at [Organisation C]. Being an employee at [Organisation C] is more restrictive, like opening up opportunities to work with disabled artists. I think the*

*best way for people to meet disabled artists in [location] is probably to volunteer
at [Organisation C] but not to work [there].*

Every inclusive art organisation has its own ways of managing the provision of disability and art services, and policies and internal regulations vary depending on governance and organisational structure. The experience of External Mentor 3 might therefore be interpreted differently when looked at from alternative perspectives. However, the fact remains that her experience changed her perspective of the reputation of Organisation C to a negative one, leading to a disconnection between mentor and artist. In addition, by saying, '*We wouldn't work with* [*Organisation C*]', External Mentor 3 indicated that other artists had also had negative experiences with Organisation C, and this had the potential to damage the organisation's reputation. Figure 7.5 illustrates the relationship between professionalisation and social capital and the impacts of negative experiences on people involved in collaborative projects and mentorship programs.

Those who do not have positive experiences tend to be less likely to re-engage and more likely to disconnect from organisations, jeopardising expanding industry networks, the art community and individual and organisational reputations. When more bridging relationships exist between groups in small communities (art communities), positive or negative reputations can spread quickly (Bates & Davis, 2004). A negative experience can happen to individual artists with cognitive disability and their collaborators, which can be associated with the quality of the social and working environment at organisations, including staff attitudes, culture or communication (Poortinga, 2012).

Wolfensberger (2011c, p. 436) describes three important consequences of being devalued: *devalued persons will be badly treated*; *the (bad) treatment will take forms that predominantly express the devalued societal role in which they are perceived*; and *how a devalued person is perceived and treated by others will strongly determine how that person subsequently behaves*. Illustrating this, Project Partner 2 said, '*There is a taboo around people with disability handling food. Some people won't eat food that's been touched by disability. There's like a prejudice*'. There is a long history of extremely negative perceptions towards people with cognitive disability, such as genetic pollution, moral panic and potentially dangerous people (Malacrida, 2005; Pfeiffer, 1994; Young & Quibell, 2000). Such negative perceptions and moral panic can result in social oppression, discrimination, institutionalisation and dehumanisation, leading to those with cognitive disability being segregated from the community (Malacrida, 2005; Wiesel & Bigby, 2015).

Staff and other stakeholders have to recognise the unique individuality and attributes of people with cognitive disability and support informal networks as sources of social capital, and successfully develop strategies between collaborators and artists (Bates & Davis, 2004; Chadwick & Fullwood,

2018; Ebrahim et al., 2022; Hall & Kramer, 2009; Shpigelman, 2018). Operation staff and artist staff must show inclusive and respectful attitudes toward artists with cognitive disability because their approaches influence others who visit the organisations and participate in the collaboration. Building the core foundation of access and inclusive practice is critical to facilitating a positive process of professionalisation.

7.5. Summary

This chapter highlights the most significant findings of the study by identifying the key enablers – the *cycle of professionalisation* phases – facilitating positive experiences of collaborators to enhance *social capital* to enable the socio-economic participation of people with cognitive disability. The key elements of meaningful engagement in socio-economic activities include professionalism, positive relationships and experiences with commercial and industry partners. However, many people with cognitive disability do not have opportunities to develop their skills and interests to match what industries look for, such as higher education.

In this chapter, I emphasise the importance of social capital through one-to-one or group engagement opportunities between people with cognitive disability and broad community members with common interests and skills. I also argue that the key organisational responsibility is to create and facilitate network opportunities for people with cognitive disability to engage with professionals beyond their close social circle, such as family and paid support workers.

Chapter Eight. Individual, organisational and societal challenges in enabling socio-economic participation for people with cognitive disability

8.1. Introduction

In this chapter, I outline the multilevel challenges inclusive art organisations have experienced in enabling and managing socio-economic participation for artists with cognitive disability at the individual, organisational and societal levels (Figure 8.1). Artists, staff, caregivers and all other supporters I interviewed shared their experience in confronting many challenges in enabling socio-economic participation opportunities. I have identified two factors that pose challenges at an individual level: *recognising the complex contexts of individual differences* and *co-designing different supports tailored to individual needs*. The chapter has also identified three factors posing challenges at the organisational level: *complex relationships between multiple stakeholders supporting artists with cognitive disability; a lack of organisational competence and resources;* and *meeting industry standards and quality*. Finally, it has identified three societal challenges*: the complexity of managing the NDIS funding and its process; the lack of recognition of art as an employment option; and the social security gap* caused by the impact of earning extra income on the disability pension and benefits. This chapter discusses these challenges and identifies ways to tackle them to improve outcomes for artists with cognitive disability.

Figure 8.1. The multiple challenges faced by inclusive art organisations in enabling the socio-economic participation of people with cognitive disability
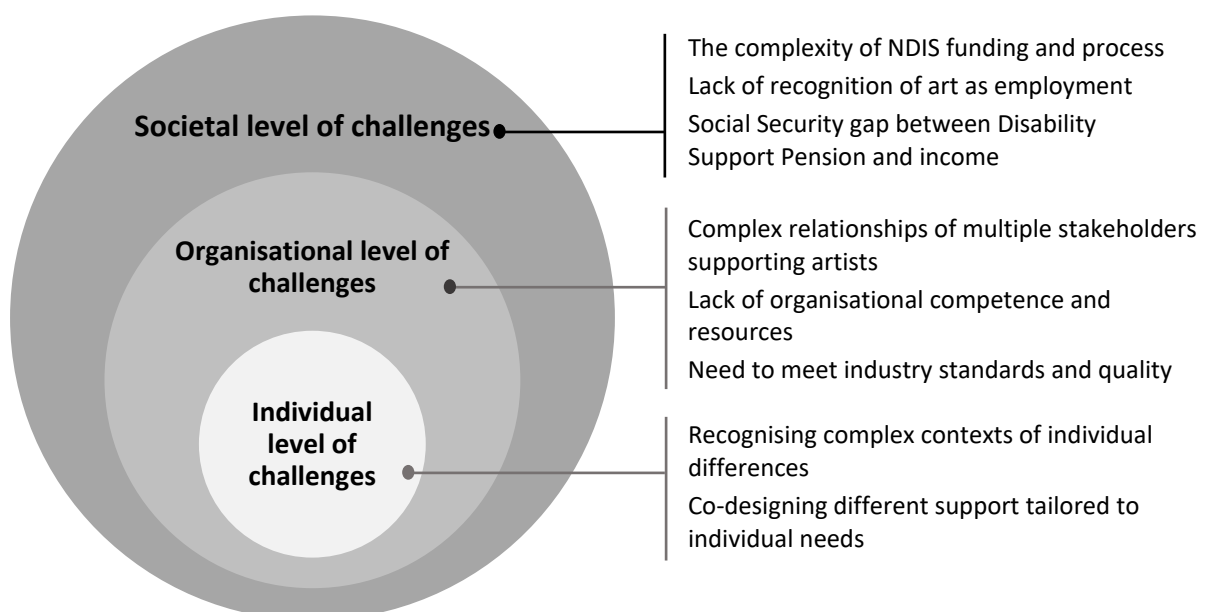
Source: Author.

8.2. Individual challenges in enabling socio-economic participation

All the case study organisations considered two important factors regarding individual challenges. First, it is difficult to recognise the complex contexts of artists' individual differences, such as their personalities, disability conditions and preferences. Secondly, artist staff and operation staff often experience challenges in co-designing individual supports tailored to people's different needs without a holistic understanding of each artist (Table 8.1). As noted in previous chapters, the quality of support and the satisfaction of individual artists and their caregivers can vary based on how much artist staff and operation staff of the organisations understand each artist. Therefore, understanding different artists' life contexts is critical to co-designing and planning individualised support.

Table 8.1. Summary of individual challenges to enable socio-economic participation

Key challenge factor	Challenges
Recognising complex contexts of individual differences	• Differing health, medical, cognitive and physical conditions • Differing personalities • Differing personal circumstances • Differing individual routines
Co-designing different support tailored to individual needs	• Determining different support needs • Involving artists in co-designing their support • Acquiring additional effort, time, and funding resources to provide Individualised support

Source: Author.

All case study organisations worked with artists with varying degrees of cognitive and physical disability, from mild to severe. Artists also have different personalities, preferences, daily routines and family structures. Such differences in life circumstances need to be recognised so that individualised support that meets people's needs can be designed and planned. However, Organisations A, B and C found difficulties in developing a holistic understanding of some artists and their complex individual contexts as artists have complex communication or decision-making challenges (Collings et al., 2018). The voices of these artists can be dismissed, and their involvement in decision-making can be limited because they are seen as incapable of making rational or valued decisions (Malacrida, 2005; Wiesel & Bigby, 2015). Operation Staff 2 reflected on individual differences in the context of the NDIS, noting the fact that the scheme was designed primarily to meet the needs of people with physical disability:

> *I think the intellectual disability space is very interesting because you are talking about a large cohort of people whose capacity to be completely independent or to understand things like budgets and all that sort of thing... It can be very*

challenging and/or difficult, and I am not saying that to everybody. But I think the
NDIS was put together and written by people with physical disability, and they
didn't think about people with cognitive disability.

Some scholars argue that when the social model of disability was put forward by the Union of the Physically Impaired Against Segregation (UPIAS) in 1979, the voices of people with cognitive disability were excluded (Albrecht & Devilieger, 1999; Anastasiou & Kauffman, 2013; McClimens, 2003; Owen, 2014). Definitions of disability and impairment based on the social model of disability do not recognise varying conditions of cognitive impairment, acquired impairment and fluctuating impairment (Anastasiou & Kauffman, 2013; McClimens, 2003; Owen, 2014). Both operation staff and caregivers in this study noted that as a result, the needs of individuals with cognitive disability are often under-supported or disregarded.

Co-designing and planning for individualised support should consider not only artists' different disability conditions but also their personalities and the personal routines built around their circumstances and supporting environment. The support needs of people with behavioural or communication challenges have tended to be framed as disability-related (Collings et al., 2018; Mulhall et al., 2018). However, Artist Staff 4 noted that it is critical to recognise artists' personalities when managing any conflicts or challenges that arise while providing support:

We do have a few [artists who are] more difficult than others, and it's just like any
other people like different people react differently. So, for instance, I have a little
bit of an issue with one particular artist because I think it's a personality thing
rather than a disability thing, if you know what I mean. So I treat them like she
has a different personality. That's how I feel because I conflict with her because of
her different personality.

Likewise, Artist Staff 2 explained:

... certain artists will have a routine if they get into a heightened state. There
might be a routine of sending them to a quiet space where they can relax, wait
until their anxiety or distress level is lowered, and then discuss with them. And
that's the more extreme end of things, which hasn't happened too often. And in
those circumstances, there's a lot about finding the little cues that might set
people off. Trying to keep an eye out for those intercepts before it gets to a
[reaction] point.

For organisations to fully understand artists' emotions and behaviours, they must look beyond their disability conditions and recognise the existence of personalities and lifestyle patterns (Collings et al., 2018; Mulhall et al., 2018; Verdugo et al., 2012). People with cognitive disability can also show different emotional reactions to subtle changes in their environments that reflect their different personalities (Collings et al., 2018; Mulhall et al., 2018). For example, some artists working with the case study organisations could control their emotions independently when they felt stressed or anxious. Artist 3 described how he managed his distress, *'Well, sometimes it's very hard to solve [when feeling stressed] ... Or sometimes I watch movies and play my video games and Scrabble, and it helps me get [something] to disappear for a while'*. Others could not deal with distress caused by changes to their routines or circumstances:

> *I think a lot of people with a disability get tired quite easily. And if they don't get enough sleep, it shows the next day. And they get quite emotional and hyper-emotional sometimes. So just a little thing upsets them. And they sometimes cry and carry on. So we take them to the office and have a bit of their time here and try to calm them down. But it doesn't happen that often.* (Artist Staff 4)

Artist 3 and Artist Staff 4 explained that such distress could often be managed by giving artists personal space or alone time to calm down, or by individual support persons to assist them in managing their behaviours and engaging with programs.

All three case study organisations specifically focus on the cohort of artists with cognitive disability, listening to their voices and using multiple communicative channels and methods (e.g., AUSLAN, AAC, visual cues, caregiver involvement) to offer dynamic opportunities to explore artistic professions. They work with artists with varying disability conditions, including complex communication challenges, physical support needs and behavioural challenges, which require personalised support and environmental conditions. Artist Staff 5 gave the following example:

> *[Artist 4] has got quite a few health problems, though. She has diabetes and some mobility issues. She gets a lot of ulcers and things on her legs. So now she has support workers who come every day to help her shower, dress and do housework. So she was coming three days a week but was too tired. It takes about 45 minutes to get [to Organisation B] in a car. I drive her on Thursdays and Fridays. So I pick her up on my way to work and then drop her at home in the afternoon, but it tends to be quite tiring for her by the end of the day.*

Artist Staff 5 demonstrated a holistic understanding of Artist 4's circumstances, including her disability and health situation, family relationships, financial situation, transportation needs and personal preferences, which enabled the organisation to meet her needs. Such holistic understanding can enable better communication with artists, help workers and organisations determine their needs, and plan appropriate support (Chinn & Homeyard, 2016; Sutherland & Isherwood, 2016). Artist Staff 5 also emphasised the importance of long-term relationships in developing a holistic understanding of artists. She had established her relationship with Artist 4 over eight years. It is not easy to develop a holistic understanding of someone with complex physical, cognitive and environmental conditions as well as their personality and preferences, and individual staff need to invest additional time and effort in understanding each artist. Creating an inclusive and supportive organisational culture is necessary so that internal stakeholders (e.g., artist staff and operation staff) can learn the best way to think and understand artists' individual differences and follow the correct way to perceive their disability and needs (Kuznetsova, 2012; Schein & Schein, 2019; Schur et al., 2005).

All three organisations identified challenges in designing and planning individualised support for managing artists' individual behaviours, self-regulation and interactions. Operation Staff 6 explained, *'I think difficulties around behaviours, self-regulation and interactions with other artists or staff, are probably the things that we find the most challenging or that need the most accommodation and need'*. Operation Staff 1 highlighted the importance of communicating with artists first about their needs rather than anticipating them when co-designing supports:

> It would be nice if we went to the person first. And then, if they didn't get any information or that wasn't forthcoming, they sought help from someone else to interpret [for the artist]. So, yeah, I think that kind of dignity gives [artists] their idea themselves. I guess it means going to them [artists] first and what that person needs rather than trying to get it through our means.

Operation Staff 1 argued that artists must be approached first when organisations are working to determine their needs, before caregivers or third parties. If the organisation cannot get any meaningful information from the artists, then they should seek support from others around them.

Co-designing person-centred support plans can be more challenging for artists with more complex communication challenges, particularly when they do not have enough funding sources to provide extra support for additional effort, time and resources (Carey et al., 2019; Green et al., 2017; NDIS, 2016). For example, Operation Staff 6 said that some artists need one-on-one support to maximise their capacity, however, unless they have enough funding in their NDIS plan, individualised support

can be limited. Indeed, many small- to medium-sized disability service organisations have faced substantial challenges in co-designing individual support plans or adapting to the person-centred approach demanded by NDIS practice standards due to a lack of organisational capacity, including funding and human resources (Carey et al., 2019; Green & Mears, 2014; Green et al., 2017; NDIS Quality and Safeguards Commission, 2020).

8.3. Organisational challenges in enabling socio-economic participation

As noted, this study has identified three major challenges at the organisational level: the complex relationships between multiple stakeholders supporting artists; a lack of resources and organisational competence in business management; and the need to meet industry standards, particularly around the quality of services and support (Table 8.2).

Table 8.2. Summary of organisational challenges to enable socio-economic participation

Key challenge factor	Challenges
Complex relationships of multiple stakeholders supporting artists	• need for extra time and effort • risks of over-commitment (e.g., burnout) • need to maintain boundaries between personal and professional relationships
Lack of organisational competence and resources	• risks of poor support management due to under-protection of artists • risk of gatekeeping due to over-protection of artists • lack of resources (funding) and staff experienced in business management
Need to meet industry standards of quality	• lack of skills and knowledge in business management • lack of understanding of commercialisation processes

Source: Author.

Complex relationships of multiple stakeholders supporting artists

In terms of disability and professional support management for artists with cognitive disability, all three case study organisations had relationships with two key groups of stakeholders: internal and external (Figure 8.2). The artists are positioned as the central party for internal and external stakeholder groups because they share a common interest in, and mission of working with them to maximise their artistic capabilities. Operation Staff 2 stated, '*[Artists] are the only reason we [Organisation A] are there. If they were not there, we would not be there'*. According to the operation and artist staff, all artists with cognitive disability require some degree of decision-making support, managing their NDIS funding, signing artist agreements and communicating with industry partners. Depending on the size and financial circumstances, not all organisations have specific staff

members to manage multiple stakeholders in areas such as gallery management, marketing and disability service management (Green & Mears, 2014).

Figure 8.2. An overview of relationships with multiple stakeholders

Inclusive art organisation

Internal stakeholders
Directors, board members, operation and artist staff and caregivers of artists (e.g., family, support workers)

Artists with cognitive disability

External stakeholders
NDIS, private funders, donors, individual or corporative sponsor, curators, project collaborators, mentor artists, financial and legal advisors
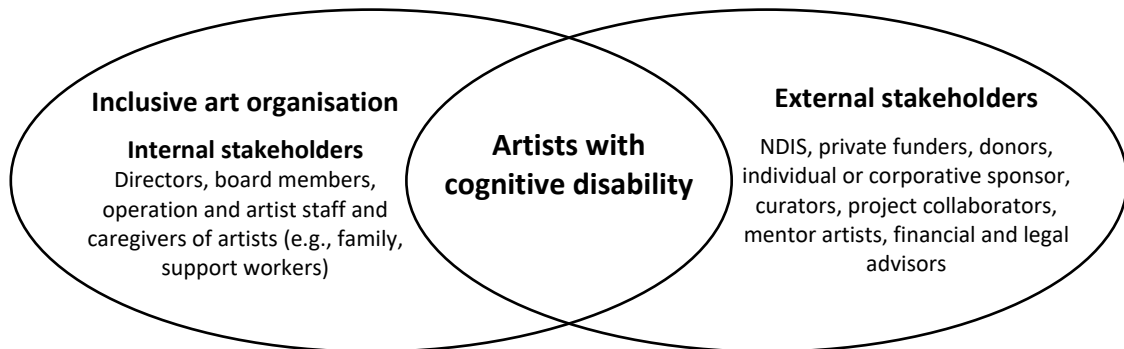
Source: Author.

Staff at small-size organisations often become in charge of multiple roles to manage operations and people. Organisations B and C assigned multiple responsibilities to artist staff and operation staff for artistic services and disability-related support for their clients:

> *I'm now in charge of the art collection here [Organisation B], sales and exhibitions, etc. I am a support person as well. I support [Artist 4] and take her to appointments occasionally. I'm sort of the person she calls if she's got any issues, and I help sort things out.* (Artist Staff 5)

The organisations also considered the needs of artists and their families beyond providing support and professional services. Inclusive art organisations are often expected to be communities in which artists and their families can trust and feel safe as they spend most of their time and daily life there (Sandahl, 2018). The three organisations had therefore developed communal environments to make all stakeholders feel welcome and create a sense of belonging. Operation Staff 7 stated: '*Organisation C is a family and a community. I think that's for our vision*', pointing out that interpersonal management skills are essential for creating this family-oriented community culture within the organisation:

> *I have known them for their whole life… it is distinguishing between professional and friendships that naturally happened because you've known someone for so long. [Organisation C] has been like a family. But I think as we've grown, and we're getting new people in, it's less and less, it's becoming something different than what it originally was because we're not so small anymore. And yeah, we've*

> *expanded. So I always try to make sure that families are involved, but I also try to*
> *be person-centred for the individuals.*

Operation and artist staff also highlighted the importance of sustaining relationships with their organisations' supporters and partners. Operation Staff 2 gave an example, *'when I started working at Organisation A, we didn't send a thank-you letter unless people donated more than $100. So, I said, if you don't thank me for $20, I won't give you $100'*. Operation Staff 2 changed the rule to send a thank-you letter to everyone who donates, regardless of the amount. Operation Staff 2 emphasised the importance of acknowledging stakeholders and supporters, potentially opening the organisation to as many opportunities as possible.

> So it's a combination of all of those things, and it is the vibe. We've got a good
> vibe when it comes to working with people, galleries, and gallerists. And curators
> know they can trust us to deliver what they ask for. And that's really important.
> (Operation Staff 2)

Staff further emphasised the importance of reliable, responsive communication in sustaining positive relationships with external stakeholders, particularly industry partners and buyers. All three case study organisations had to focus on nurturing and fostering the abilities of their artists, internal stakeholders and the community as contributors. According to External Mentor 1, this helped them maintain relationships with external stakeholders and get them involved in their projects: *'[Organisation A does] so much for everyone, the community, and their artists, and it nurtures and fosters that in other people and contributors'.*

Interpersonal relationship management often requires extra time and effort from staff members that may go beyond their capabilities or extend into their personal time outside working hours. For example, Operation Staff 3 shared her experience of receiving text messages and phone calls from artists and their families during weekends. Most staff members could manage such circumstances appropriately, however sometimes they experienced physical and emotional stress due to taking on multiple responsibilities beyond their job descriptions or areas of expertise. Heavy workloads that include multiple responsibilities and interpersonal management work beyond a staff member's capacities or working hours increase the risk of burnout (Hickey, 2014; Vassos & Nankervis, 2012). Operation Staff 3 and 7 shared their experiences in this area:

> *[Having multiple roles] is a big risk. And it is something that we juggle all the*
> *time. Some people here are in very vulnerable situations without enough support*
> *systems around them, but sometimes, in order to get the most [out of] support*

systems, you have to get a bit more involved in the hope that you get them
support and then you can step back. (Operation Staff 3)

It has been the same in visual art since [the former visual art coordinator] was
here in 2010. So the numbers of artists are [having more programs] from two
days a week to three, four or five days a week, and I still work the same hours. I
work on the floor, and even though [I became the] coordinator, I still work as a
support worker on the floor, three days a week, and then one day I have for
administration, mainly meetings. And that's also meant to be planning the annual
program recently. A new manager came in, giving me an extra day [for] admin.
And that is also to catch up on a lot of things that have fallen behind [in] the
move. Archiving has been a big problem. (Operation Staff 7)

Operation Staff 7 was originally employed as a visual art coordinator whose priority was to facilitate
artists' development of artistic skills and creative capacities. Nevertheless, as the number of artists
and support staff grew, her responsibilities were expanded to include writing reports for the NDIS,
supporting other staff members in their work duties, archiving artworks, administration and
managing artist staff and volunteers on the floor. Operation Staff 7 stated that she often felt
exhausted and had started to lose her motivation.

The other specific challenge in relationship management and ways of working is overinvestment. To
sustain positive partnerships, artist staff and operation staff must prioritise the voices of artists and
their caregivers. Operation Staff 3 emphasised this, saying:

Our job is to work in partnership where we are always led by the artists' voices
and work by the artists' vision. That is always what we are led by. We are there to
support [provide] the administrative, legal and artistic support the artists need.
And sometimes the emotional support as well.

However, Operation Staff 3 was concerned about the possibility of both artists and their caregivers
overcommitting to the relationship:

You have to be careful of burnout, particularly our artists. The artists will message
me all the time on the weekend. It was just my birthday, and I was inundated with
gifts from them and birthday messages, and it was gorgeous. But then, at one
stage, we had an issue with parents calling staff all the time at the weekend. So,
we made a rule that you don't respond to the parent [during weekends].

This lack of a boundary between their personal and professional relationships with artists and their families was a big challenge for artist staff and operation staff to manage, both because staff members can feel as though they are losing their personal lives or being overwhelmed because of an unclear boundary risk disrupting the professional working relationships between artists and staff. It is critical for staff to set clear limits to protect themselves and their teams from the risk of physical and emotional burnout.

Lack of organisational competence and resources

The three organisations identified several challenges in practice and management. As noted, operation and artist staff emphasised the importance of having strategic business plans, professional knowledge and management skills alongside responsive communication strategies to promote artists in the same way that a professional art agency would:

> It's about helping or pursuing and managing opportunities on behalf of and with the artists, which I do for the other artists. And the way I work with the artists [with cognitive disability] is very similar to the way I've worked with all other artists. And you know, writing the pitch documents I used to do, is one of them. I would identify general art opportunities with a good alignment with [Organisation B] and specific artists. (Operation Staff 5)

The organisations had to manage the administrative challenges presented by growing numbers of artist participants and external stakeholders such as mentor artists and industry partners. Organisations require a Human Resources (HR) department, which handles wages and insurance, professional development, and training support for staff, administrative assistants, and specialists (Green & Mears, 2014; Kaye et al., 2011; Kuznetsova, 2016; Schur et al., 2005). Organising an HR team for the case study organisations to manage all the administrative support can cost a large part of the organisational expenditure. These factors created HR issues including the demand for more staff to assist artists with their support and artistic needs and increased financial management capacities. Employing a large number of assistant staff, for example, means the organisations also need more administrative resources:

> Having more staff [has] made it more complicated for me because now my admin is mainly HR stuff, and there's hardly time for the artistic development program. [That] is 50% of the organisation. We also have satellite programs. And I don't have much time to keep track of what's happening in those programs. So, they have team leaders. It is quite complicated. (Operation Staff 7)

According to multiple studies (Carey et al., 2019; Mavromaras et al., 2018; Van Bueren et al., 2017), many small- to medium-sized disability organisations have experienced challenges in business management due to shortages of experienced staff. Board Member 6 stated that a small group of people could run a small organisation with a passion for helping artists and their art practice, but as organisations grow in size and artistic reach, they need to take a corporate identity, including employing more experienced staff across a range of skills areas:

> *When you look at a lot of the small not-for-profits, they grow out of somebody being very passionate about something. And they tend to grow organically, in a small way. But there becomes a point when they get to a certain size that they have to step outside their team and bring in specialist advice because what works when you're very small and dealing with small decisions suddenly becomes a very big and very high risk to your purpose when you get to this sort of size. Over the last year, I've started to take them on that journey of becoming grown-ups. The best way I can describe it is going from that small organisation run by somebody with a passion to become more of a corporate identity, where you have many more employees and risk. You have a lot more consequences for your decisions.*

However, such changes in organisational structure and composition can cause distress, conflict, resistance and psychological insecurity for internal stakeholders, which can influence management's ability to provide quality support services (Cosh et al., 2012). All the case study organisations identified multiple administrative and business management challenges, including the need for resources, funding, skills and knowledge to enable the socio-economic participation of artists with cognitive disability at the organisational level.

Need to meet industry standards of quality

This study found that all three organisations had developed business models for fundraising efforts to pursue profits for social good and purpose through commercialisation by adding *socio-economic value* and meeting *industry standards and quality*, including the quality of product and customer service and commercial knowledge and competence. As Organisations A and B had developed their organisational identities as social enterprises, they evolved more advanced business models than Organisation C. This study identified some challenges the three case study organisations faced in developing their business approaches to pursue and manage socio-economic participation for meeting industry and quality standards. It is challenging to explore, understand and sustain socio-economic participation opportunities while pursuing a profit motive because of a lack of skills and knowledge in professional business management and commercialisation. Organisations A and B,

however, showed proficient skills, knowledge and professional practices in business management when working with industry partners. Organisation B, for example, had decided to specialise in commissioned work, such as large-scale public art, including murals, interactive and immersive art exhibitions and portraits, according to Operation Staff 3:

> [Organisation B] does constant commissioned work with the artists. I guess that's our expertise… And we are constantly producing work to commission. So that is what we do. Yeah, we know the idiosyncrasies of the artists, the environments they work best in, and how to support them to deliver a commission or work within a timeframe.

Operation staff noted that entering the contemporary commercial art market has to be a thoughtful process. Operation Staff 3 explained, *'It is really through slowly building networks and then linking to their markets, but being very thoughtful about the particular markets in which we're positioning different artists'.*

Artist staff who worked directly with artists with cognitive disability on a daily basis considered appropriate strategies to facilitate artists meeting their deadlines and completing their artwork to deliver the best work they could for their clients. Artist Staff 4 explained:

> We give them [artists with cognitive disability] an option if we have a commission job. We don't open it up to every artist... And within the staff, we discuss how this commission might fit certain artists, so we tell five artists that this [commission job] will work for them. And then we'll put it out there and say, 'This is the work. What do you think, [would] you'd like to do this?'.

Organisation B preselected artist candidates who might be good matches for each commissioned work when they had a client, providing options for the selected artists to freely choose whether to get involved. This process is not unusual in creative industries, as it sustains competitive advantage (Powell & Dodd, 2007). Artist Staff 7 also explained that inclusive art organisations had to understand both their clients and their artists with cognitive disability to identify their needs and interests, maximise the matching process and enhance creative performance.

Managing the interactions between an organisation's products and services and its internal and external stakeholders is an organisational-level issue (Powell & Dodd, 2007). Inclusive art organisations, therefore, need practical experience to develop the skills required to manage commissioned works for external stakeholders and commercialisation. A social-entrepreneurial style of operation can enable organisations to pursue and fulfil their missions by generating economic

benefits for both artists and organisations, which enable them to sustain their programs and services (Barraket et al., 2010, 2017; LeRoux, 2005). When operation staff and artist staff lack commercial understanding and business operation skills, this can lead to poor services and unsatisfied clients, impacting commercial activities negatively. Therefore, the service management of Organisation C does not seem to meet industry standards and quality.

Buyer 3 shared her experience of purchasing artwork at Organisation C: *'My boss has emailed and wants to purchase a piece [from Organisation C]. And she has not heard a thing. I'm trying to buy a piece of [Artist] and have not heard anything'*. Buyer 3 also added:

> *That interfered with the purchasing of the artwork of [Artist]. The artist messaged me on Messenger and said, 'Yes, you can have it, and yes, you can pay it off.' I paid the first instalment directly to the artist's bank account. I emailed [Organisation C] out of courtesy to say that [Artist] and I came to an arrangement. Then they intervened and said, 'You can't deal with the artist directly, and [Artist] doesn't understand what's involved ... I need to get someone to contact you'. And that was nearly three weeks ago now.*

The poor quality of customer service can influence a buyer negatively meaning they may not return to repurchase artwork. Buyer 3 pointed out that poor service also risked interfering with socio-economic opportunities for artists with cognitive disability rather than enabling them. This case shows that timing is also critical to sustaining customer satisfaction:

> *Now I need to chase it up, and I'm sorry, I'm busy. I need to be chased and not do the chasing when I'm looking at spending four and a half thousand to buy two pieces of art. I would have thought they would be chasing me … when you start getting into the seriousness of people paying a lot of money for the art and the purchases. But [Organisation C] don't have any idea of their response role and responsibility and purchasing their art.* (Buyer 3)

Board Member 6 recognised that not meeting industry expectations was a weakness in Organisation C: '*I think this [creating socio-economic participation by meeting industry standards] is one of the big areas of weakness of [Organisation C] … that we haven't supported the artists in that way'*. Inclusive art organisations tend to be light on business management skills. Operation Staff 6 stated that Organisation C was working on a new business strategic plan to provide commercial opportunities for its artists through online sales and merchandising production. However, Board Member 6 was

concerned about the organisation pursuing commercialisation without having commercial experience:

> *The experience within [Organisation C] management doesn't have that commercial experience, to be able to commercialise it … it's not just about the money they generate… The other important component is that they are commercially safe … they don't get taken advantage of, and they have all their rights, their image rights, all of these things. So, it's not just about how much money they make because they might not make anything. But it's about them being commercially safe. And I think [Organisation C] has ... some way to go in commercially protecting or preparing artists.*

Meeting industry expectations is also difficult for some artists without appropriate support and facilitation. Caregiver 3 illustrated his concerns about the challenges of productivity expectations, attitudinal barriers and being socially devalued because his son could not meet those industry expectations even if he received a full wage.

Managers should use management strategies to protect against threats, gain desired outcomes and achieve good performance in meeting organisational objectives which includes maximising returns for artists and industry partners in commercially safe and protective environments (Merchant & Otley, 2007; Otley, 2016; Tucker et al., 2009). Project Partner 1 shared her perspective on the experience of producing a fashion collection with Organisation A:

> *In the commercial world, things move quickly. They move at a pace. You need to have resources in your company and think about those socio-economic opportunities because otherwise, life goes on, and the finance departments look at the bottom line, everyone in between… but I think there's a lack of that because it takes resources and time. So to have the resources and the time, it costs the company money. So, I've got staff members and myself who spend a lot of time on this topic, whereas other companies of our size may not necessarily want to invest salaries, wages, and marketing spending in promoting or working on projects like socio-economic risk. The marketing costs are higher, but to ensure that you've got it out in the right places and that your language is right, you spend more time not causing conflict accidentally. So I think it's about making the effort.*

Project Partner 1's statement highlighted the importance of *entrepreneurial competence* in understanding and performing commercial productivity, which requires organisations to cope with uncertainty and complexity and to understand commercialisation mechanisms (Gibb, 2005; Gjedia & Ndou, 2019). Entrepreneurship education opportunities are therefore critical to enable managing directors and staff to develop the behaviours and problem-solving skills necessary to manage complex issues and sustain positive business practices (Gjedia & Ndou, 2019).

8.4. Societal challenges in enabling socio-economic participation

At the societal level, three overarching challenges impact on the lives of individuals with cognitive disability, their caregivers and disability service providers in terms of enabling socio-economic participation (Table 8.3). First, the NDIS funding system and its process are complex and require additional administrative resources. Second, limited employment options are available, including a lack of recognition of art as a form of employment. Third and most substantial is the social security gap between the DSP and the earning of extra income, which often demotivates or discourages people with disability (and their caregivers) from looking for socio-economic opportunities (Cai et al., 2007; Giddens, 2000; McVicar & Wilkins, 2013).

Table 8.3. Summary of societal challenges to enable socio-economic participation

Key challenge factor	Challenges
The complexity of NDIS funding and processes	• Complex processes • Frequent changes in regulations • Need for extra administrative resources
Lack of recognition of art as an employment option	• Lack of recognition for artists as professional jobs for a living • Lack of specific guidelines for working in creative industries (e.g., internships, education pathways) • Lack of funding for professional development or career building as employment opportunities
Social Security gap between Disability Support Pension and income	• Relationship between the Disability Support Pension and extra income • Lack of wage subsidies and financial support for industry partners when working with artists with cognitive disability

Source: Author.

The complexity of NDIS funding and processes

The NDIS funding system and processes were identified as a societal challenge that has impacted on the lives of key stakeholders, including people with disability, their families and caregivers, disability service providers and taxpayers at the individual, organisational and national levels. Disability support and human service organisations such as health, education, transport and employment

agencies must constantly adapt to changes in service delivery and social welfare (Watts et al., 2018). The challenges for providers have included dealing with the transition to the NDIS's market system and the organisational dynamics and strategies of new local governance of disability support, and learning how to collaborate with other industry partners (Foster et al., 2022). All the case study organisations identified their experiences of transitioning to the NDIS system as one of their biggest challenges. Advisor 1 noted that no longer receiving the bulk of their funding in advance because the transition to the NDIS meant they needed to provide their services first and get payment afterwards. This caused panic within Organisation A and other disability service organisations. Operation Staff 1 also shared her experience dealing with the National Disability Insurance Agency (NDIA), the independent statutory agency that implements the NDIS:

> *Going through planning meetings and talking to the [NDIS] planners about what the NDIA has agreed, and then not necessarily getting that into a plan in any way … And then you'd have to go back for review. And that would take three months more for you to go through. And that was quite a painful, traumatic, horrible experience that we went through with the NDIA.*

The transition to, and management of, the NDIS was perceived as a major challenge to sustaining support and services for both the organisations and individual NDIS participants based on their own research. Advisor 1 stated, '*the NDIS transition wasn't easy for everyone, and there were a number of models produced by Organisation A in terms of sustainability'.* All operation staff and board members interviewed agreed that NDIS funding was neither sustainable nor sufficient to maintain their services and programs without additional income sources, such as sustainable donations or philanthropy, funding used to cover the additional administrative costs of managing the NDIS system. Board Member 1 noted, *'a regular item on meeting agendas was how do we deal with the NDIS because the NDIS [NDIA] has been a fairly confusing organisation, partly because it's a great idea, but possibly under-resourced'*. Likewise, Advisor 1 explained:

> *The NDIS funding was insufficient to maintain the operations of ... something like [Organisation A], where they go above and beyond their staffing and everything they provide to their artists. But they negotiated in the NDIS for a higher rate, meaning they're more sustainable now as an organisation.*

Operation Staff 8 was concerned about how small organisations like Organisation C could survive when they had fewer resources to provide than larger service providers:

> *The larger the service provider, the more people they have working on the NDIS.
> So the more access they have to the support that the NDIS offers. It's a little
> organisation that is not their focus. We would miss out on a lot of that extra
> support. However, [Operation Staff] and I managed to attract $10,000 to help us
> transition. And that was working with the Community Business Bureau to make
> some administrative transitions easier.*

The transition from block funding to individualised NDIS funding was a significant challenge for all three organisations because individual NDIS funding cannot fully cover extra administration costs, such as organising and managing individual NDIS plan support and complex support needs of artists with cognitive disability.

Lack of recognition of art as an employment option

Operation Staff 2 and Caregiver 3 stated that in reality disability employment services have not benefited from the NDIS changes in terms of innovation or career development for artists with cognitive disability. The NDIS was still recognised by all the interviewees as a complex system even though it is designed to enable people with disability to access extra support for all types of employment, including private and public employment, family business and micro-enterprises (NDIS, 2016). People with cognitive disability and their caregivers reported challenging experiences in dealing with the difficult and complex process of accessing employment support and opportunities, funded support packages, information linkages and capacity-building (Foster et al., 2022).

Despite the promises and attempts of the NDIS, employment options are still limited for people with cognitive disability, particularly those with severe physical and cognitive disability conditions (Meltzer et al., 2019). Inclusive art organisations can function as alternative places of employment that can offer socio-economic opportunities for individuals with complex needs and communication challenges who have a passion for art and creative practices (Yoon, 2020; Yoon et al., 2020). All operation staff, board members, artist staff, caregivers and artists interviewed agreed that artistic careers should be an employment option for people with disability.

> *[Organisation B] is extremely important in offering employment pathways. Its
> struggle is not that those pathways aren't there but that the rest of society
> generally doesn't consider the arts as an employment pathway. If those same
> people with a disability were sitting in a factory stacking or packing boxes, that
> would be seen somehow as a more serious career pathway than actually being a
> talented artist.* (Board Member 3)

Board Member 3 and Operation Staff 1, 2 and 4 were all concerned that even though inclusive art organisations are recognised as places of employment through many income streams, they are still confronting challenges in terms of their acceptance as places of employment at the societal level:

> *I think it depends on whom you get at the planning meeting. And whether [NDIS planners] recognise art as legitimate employment. Regardless, sometimes you cannot convince people it's a legitimate employment pathway.* (Operation Staff 1)

> *Our struggle is that the general powers in society do not understand that the arts are professional employment.* (Board Member 3)

The lack of recognition of art as a professional employment option is a societal challenge that needs to be addressed to broaden the employment opportunities available for people with cognitive disability. As Operation Staff 2 stated:

> *[The] NDIS is amazing, but [the] NDIA has a blinkered view of what employment is and is very traditional. Its mindset is not progressive, but they have strategically committed to broadening [it].*

Board Member 3 thought that a lack of recognition of art as an employment option for artists with cognitive disability is a bureaucratic issue because a part- or full-time kind of routine-based job is more recognised as a legal employment option for people with cognitive disability rather than insecure jobs like art projects. Board Member 3's statement identifies infrastructure issues related to the narrow pathways available for people with cognitive disability to develop their artistic capacity and the lack of formal educational pathways to learn and build artistic skills and knowledge outside inclusive art organisations. There are no formal guidelines for artists with cognitive disability to follow to build their artistic careers, as other artists without cognitive disability can undertake. Operation Staff 2 said they had approached groups with significant power, such as the NDIS and government assistance, but building an artistic career could not be recognised as an employment goal, which meant that the organisation could not be funded for employment support:

> *I wrote papers to two Ministers and the NDIS, and everyone kept brushing me off and not answering the question. And finally, I was told, 'No, no, no, that you can't be that because you work with people with disability, so you're not mainstream, so you can't ever have that'.*

Because of this issue, most artists with cognitive disability do not have an employment goal in their plans, which creates a barrier to organisations securing funding for career building and professional development support.

> We've worked hard on getting people to have employment goals and a plan,
> which means they have funding for capacity-building [for] employment because
> we couldn't see any way the gallery services could be funded. And we can't get it;
> [if] it's nothing to do with their disability, it can't be funded. But well, if someone
> can't write a CV and someone can't market themselves, that's what we do.
> (Operation Staff 2)

Lack of social acceptance for art as an employment opportunity can create structural and legal barriers for artists with cognitive disability and for art organisations supporting artistic careers as employment pathways under appropriate social and commercial safe environments. Project Partner 1 suggested that government or societal structures such as subsidies for artwork licensing fees or royalty payment for artists, should be established to help smaller businesses in the fashion and lifestyle industries participate in disability employment:

> The government could also help as well. If there was some structure around
> licensing fees, it might be [a help] for smaller businesses … For bigger businesses,
> the licensing fees are obviously more extensive because they're producing more …
> But maybe to encourage smaller businesses to participate … Yeah, it might be
> really sort of a subsidy, or the artist still gets the fee, and then the business
> doesn't have to pay what they can't afford necessarily.

Project Partner 1 also emphasised the need for the government to provide a clear pathway for inclusive art organisations and creative businesses to enable socio-economic participation opportunities for artists with cognitive disability. In 2021, the Australian Government introduced *Australia's Disability Strategy 2021–2031*, a 10-year commitment to improving employment opportunities for people with disability. This strategy aims to guide governments, employers and the broader community towards creating a workforce that values diverse talent in which people with disability can reach their full potential (Commonwealth of Australia, 2021). The strategy will only be a meaningful step towards diversifying workforces when governments and practitioners provide practical and strategic pathways to enable people with disability to achieve their own goals.

Social Security gap between Disability Support Pension and income

The most challenging factor identified at the societal level by study participants is the social security gap created by the conditions of the Disability Support Pension (DSP) when people with disability earn income. The DSP is a social welfare payment designed to provide income support to people with an ongoing physical or cognitive disability that prevents them from working or re-training for work (Social Security Determination, 2014). However, if an individual's annual (lump sum) income is higher than the DSP threshold, they lose the DSP and any benefits that come with the pension (Social Security Determination, 2014; Yoon, 2019; Yoon et al., 2020). Family or primary caregivers of people with disability often do not want them to lose their secure funding source in favour of an unreliable extra income source (e.g., artwork sales or a casual job) (Yoon et al., 2020). Caregiver 3 explained the significance of losing the DSP:

> *[Artist 3] is working at a supported workshop, and he gets paid around $3 per hour working and receives DSP. Having DSP is not only about getting $25,000 a year but also has other benefits, such as discounts on pharmaceutical products, electricity and car expenses. If people with disability lose DSP to earn extra income, it becomes more problematic than just losing the pension. They lose all other benefits and pay taxes. To have an income equivalent to the DSP and extra benefits, the person with disability needs to earn over $40,000 a year, which is not feasible for those who have intellectual and developmental disability.*

This statement reflects many realities. First, supported employment settings pay below the minimum wage – around $3 per hour. Second, the DSP is worth $40,000 when it includes non-monetary benefits. The respondent did not believe that most people with cognitive disability would be able to earn enough to lose the DSP. Caregiver 3 and Operation Staff 2 added that some artists would make more than $40,000 for one or two years, but the income is unlikely ever to be consistent or sustainable.

Caregivers were also concerned about attitudinal barriers and the poor social image of work such as a factory job compared with the social image of a professional artist. Attitudinal barriers are significantly related to the stigma attached to cognitive disability in terms of work engagement (Hannon, 2011; Hemphill & Kulik, 2016a; Smith, 2007). Even if people with cognitive disability do find employment, they often experience poor working conditions in their work environment (Meltzer et al., 2019). Caregiver 3 raised the point that even if his son with cognitive disability could receive a full wage, it would not mean he was fully socially valued unless attitudinal barriers were also removed:

Let's say you've got to earn a heck of a lot more than the DSP. Yeah. Break even
with it because of the benefits, taxation and everything else. So, let's say it's
closer to $40,000 ... If you're first forced to pay that person a full wage, and the
person delivers 20% of a real job, then you're going to treat that person
differently. The person isn't going to feel valued because if you've got to employ
[Artist 3] ... paying $50,000 or $80,000 a year, you're getting $20,000 of value out
of him, you're going to treat him very badly. Whereas if he's in a situation where
he's valued, accepted and treated nicely, he's going to feel better about himself,
and the company feels good because they're doing a socially acceptable thing.
And everybody's happy.

Caregiver 5 added a somewhat different perspective:

It [income from art sales] doesn't exceed the threshold of becoming an income
working against your pension. So many people want a pension and some income,
but they don't want to have too much income ... that crosses out the pension. So I
think that's how we look at it. We think the pension is great because it gives you
stability by stable income. And in anything, that [Artist 5 earns] on top of that is a
great recognition.

There is an ongoing controversy concerning the wage system in disability employment, particularly whether it should be seen as labour exploitation or a legitimate system allowing the retention of pension benefits and access to the DSP at the same time as supporting meaningful socio-economic contributions by people with disability (Bedford Group, April 12, 2022; Royal Commission, 2020). Disability, by its nature, tends to be long-term – the conditions leading to entry to DSP in the first place – and is likely to be persistent over time. Increases in the unemployment rate have been associated with an increase in applications and granting of the DSP, with the duration of unemployment benefits an important determinant of subsequent transition to the DSP (Bedford Group, April 12, 2022; Cai et al., 2007; Royal Commission, 2020). Caregivers and people with cognitive disability have a very real fear of losing financial stability even if they could earn a lot more than the DSP because it is so difficult for them to get back into the pension system if their income stops.

I think many parents worry that if they earn too much, they'll lose their pension.
Of course, [Disability Support] pensions change over time. So if they have to pick
one up further down the track, it's going to be not as good ... probably, and I
suppose if they say they can [be] earning or doing a job or income, and all of a

> *sudden that stops, then the procedure to chase things up needs to start again.*
>
> (Caregiver 6)

Caregiver 6 argued that solving the DSP dilemma should consider a way to retain the pension while earning a good income for a period of time rather than an annual income assessment. The income test applied to DSP recipients means that few are likely to be rendered ineligible by excessive earnings if they work fewer than 30 hours per week, and an individual working beyond the threshold would be deemed ineligible for DSP (Bedford Group, April 12, 2022; Cai et al., 2007; Royal Commission, 2020).

In 2019, the NDIA released the first NDIS Participant Employment Strategy to improve their vision, commitment and plans for supporting NDIS participants to find and keep meaningful employment (National Disability Insurance Scheme Launch Transition Agency, 2017). However, developing art practice and career building has not been recognised as an employment goal to add to artists' NDIS plans to access appropriate support. When the challenges related to DSP eligibility are combined with inconsistencies around artistic employment as a goal in NDIS plans, the impact on artists (and their families) can be even more profound.

> *[one artist with cognitive disability] does not have a pension anymore for earning*
>
> *so much money because he's represented overseas and in Australia. Yet he still*
>
> *doesn't have an employment goal in his [NDIS] plan.* (Operation Staff 2)

In these situations, artists would not be eligible to receive other disability employment funding to support their career development, commercialisation endeavours or socio-economic collaborations with industry partners. The lack of policies and structures to address these challenges with the NDIS magnifies the effect of the social security gap; not only do people lose their disability pension and associated benefits, but they also lose their right to work in commercially and financially safe environments. An ongoing conflict exists between the motivation for disability pension policy – for recipients of DSP who must exit the program if they earn more than the threshold and the intent of the DSP recipients who wish to retain their pension benefits.

Inclusive art organisations and other supported employment places for people with disability have legally managed extra income under the threshold of the DSP eligibility (Bedford Group, April 12, 2022; Royal Commission, 2020; Social Security Determination, 2014). Organisation C arranged with artists and their caregivers to pay artists in instalments when their artworks were sold at a high price so that they could receive the payment spread out over a year or more: '*They get information about like if they earn too much, we can pay them in part payments if they prefer. So, we have done that*

stuff' (Operation Staff 7). Organisation B managed the retention of pension benefits differently by establishing a trust account for artists, which the organisation managed on their behalf under an agreement between the artists or their caregivers and the organisation:

> *[Artist 3] earns approx. $5000 a year through selling a few paintings and commissioned works. However, [Organisation B] and board committees manage the extra income so the artists do not lose their DSP by setting up a trust account.*
> (Caregiver 3)

Trust account management must be established based on strong trust between the organisation and artists and/or their caregivers, transparency, and respect for the artists' autonomy and independence to avoid financial abuse or misconduct. People with cognitive disability often experience different forms of financial abuse throughout their lives, which are detrimental and threaten their autonomy and independence (Buhagiar & Lane, 2022). However, the complexities of disability funding policies, including the NDIS and the DSP, are particularly challenging for people with cognitive disability and their caregivers to understand and manage independently. Caregiver 5 explained some of the issues with the DSP and NDIS:

> *People who may not be eligible for the NDIS may still get the DSP, but they're not getting the additional support they require. And I think that's sort of a confusing part about the NDIS. It's particularly all the people with mental health, which is the work [we are] doing now. The research project is very much around people accessing crisis support, as well as longer-term support casework. So, the NDIS is not perfect, but it's much better than what it was.*

Inclusive art organisations and other disability employment service providers experience a conflict between enabling socio-economic participation to generate incomes for artists and enabling them to retain their DSP benefits. Admin 8 was concerned about *'a number of artists who are in danger of losing their DSP because they're earning too much. And that's a bit of a challenge, and I think this is something that government needs to look at'*. Cai et al. (2007) suggested 15 years ago that policies that encourage DSP recipients to gain employment while on the DSP might improve rates of sustained exit from income support. However, in 2022 this study has identified that the same issues are still present in the social security gap, which cannot be fixed at the individual or organisational levels but will need to be reviewed and addressed at the societal level to move forward.

8.5. Summary

In this chapter, I have identified and discussed challenges key stakeholders have faced when enabling socio-economic participation for artists with cognitive disability. Such challenges exist at three levels: the individual, organisational and societal. Artists with cognitive disability, their caregivers, operation staff, and artist staff experience challenges in developing a holistic understanding of the complex contexts of artists' differences and living environments necessary to co-design support tailored to people's needs at the individual level. The organisational challenges included managing complex relationships with multiple stakeholders and lacking organisational competence and resources in business management and knowledge to meet industry and quality standards (commercialisation being an obvious and frequently cited example). At the societal level, the challenges highlight the complexity of the NDIS and its processes, the lack of recognition of art as an employment option, and the social security gap created by the complex relationship between the DSP and earning income. DSP policy was identified as substantially impacting the motivation of artists to generate incomes and exit the DSP, i.e., serving as a significant disincentive.

These dynamic and complicated challenges become barriers to individuals with cognitive disability, their family caregivers, and disability service providers in achieving social inclusion. Such challenges must be examined fully, their impacts measured and addressed to create an inclusive, commercially and financially safe working environment for people with physical and cognitive disability conditions in arts organisations, with learnings and applications in settings and industries beyond the context discussed.

Chapter Nine. Conceptualising the person-centred organisational management model on Access, Inclusive practice, Professionalisation and Socio-economic participation

9.1. Introduction

In this chapter, based on the findings and discussion in Chapters Five to Eight, I conceptualise and discuss the *person-centred organisational management model* on Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS), which comprises three *practical components* to enable the socio-economic participation of people with cognitive disability. The first component conceptualises a *person-centred management mechanism*, which includes updating access and inclusive practice to maintain appropriate environmental settings; dual role support; facilitating positive experiences to enhance artists' social capital; and cycles of professionalisation to enhance sociocultural and economic value for people with cognitive disability at the individual and organisational levels. The person-centred management mechanism outlines how the four strategies centre the enablement of socio-economic participation for people with cognitive disability.

The second component presents a *Dual Role Management* approach between the organisation and an artist with cognitive disability for two support systems, disability and professional support. This component provides practical strategies to manage quality and person-centred support for disability and professional needs at the individual and organisational levels. Dual Role Management is pragmatic for service providers to understand how to sustain disability and professional support relationships with people with cognitive disability.

The last component provides *design criteria* for AIPS, which also can be used as a diagnostic/measurement tool to assess the quality of working environments at the individual and organisational levels. The AIPS design and assessment criteria focus on creating inclusive environmental settings for work by providing the appropriate physical, information, communication, individual support access and emotional support.

9.2. Component 1: A person-centred organisational management mechanism

The first component is a person-centred management mechanism which illustrates the complexity and multilevel strategies needed to enable socio-economic participation for people with cognitive disability (Figure 9.1). Initially, access and inclusive practice must be established to create an appropriate working environment, which must be updated regularly to maintain the quality of the environmental settings and practices. The updates include physical and virtual settings, equipment

and information access. As outlined by Carvalho et al., (2019) and Ganguly et al., (2009) to provide quality support staff, also requires ongoing education and training to develop their capabilities and competencies to understand individual personalities and the diversity of people with cognitive disability.

Figure 9.1. An overview of the person-centred management mechanism

Socio-cultural image and value

Financial management

Socio-economic participation through individual & industry partnership

Administrative support and protection

Advocacy

Enhancement of social image and socio-economic value

Person with cognitive disability

Professionalisation enhancing social capital

Generating economic benefits

Sustaining quality of life

Establishing access and inclusive practice

Person-centred support

Skills and interest matching process

Source: Author.

The second key factor of person-centred management is to provide dual role support between the organisation and the person with cognitive disability to understand the personal background, needs, lifestyle, skills and interests. Support for the individual needs of people with cognitive disability requires ongoing reassurance between phases to achieve meaningful engagement by responding to their decision, intention and specific needs (Avlund et al., 2004; Aubrecht & Krawchenko, 2016; Verbrugge & Yang, 2002). Dual role support entails flexibility, diverse person-centred approaches and listening to the voices of people with cognitive disability to co-design their support strategies to enable socio-economic participation. An accessible and inclusive working environment with dual role support can create an encounter space for people with and without cognitive disability to work together (Bigby & Wiesel, 2019; Iwarsson & Ståhl, 2009).

A key organisational role in enabling socio-economic participation is to facilitate positive experiences of collaborators, or people who engage with people with cognitive disability through activities and

programs set by the organisation, to enhance social capital (Bates & Davis, 2004; Chadwick & Fullwood, 2018; Ebrahim et al., 2022; Shpigelman, 2018). Creating a positive organisational culture and environment is essential to bridging between community members and people with cognitive disability, through sharing common interests and exchanging skills and knowledge. Inclusive attitudes, professional manners and balance between artistic and disability support are key enablers to facilitate a positive impression of the collaborators, which then potentially becomes social capital (Poortinga, 2012; Szreter & Woolcock, 2004).

Table 9.1. Enablers of socio-economic management at the individual and organisational levels

	Key factors	Enablers
1	Updating access and inclusive practice to maintain appropriate environmental settings	• Updating accessible settings, equipment, physical, virtual and information access • Developing a holistic understanding of individual personality diversity • Diverse communication • Individual support to minimise behavioural issues
2	Dual role support	• Flexible and diverse person-centred approaches • Advocating and centring their voices • Educating partners about disability and appropriate attitudes • Providing financial management services for artists • Co-designing artistic vision with artists
3	Facilitating positive experiences to enhance social capital	• Creating a positive organisational culture and working environment • Hiring competent staff members with the required knowledge and skills • Developing professional work practice with reliability and flexibility • Developing inclusive attitudes through nurturing and fostering key stakeholders and community • Balancing management skills between artistic and disability support
4	Cycles of professionalisation to enhance sociocultural and economic values	• Skills and interest matching processes between artists and collaborators during professional development and commercialisation • Providing administrative support for artist rights and education on professional practices • Focusing on improving sociocultural value and image of artists with cognitive disability • Generating economic benefits for artists and organisations

Source: Author.

The last key factor is sustaining cycles of the professionalisation process to enhance sociocultural and economic values at the individual and organisational levels (Table 9.1). Professionalisation creates group and one-on-one engagement opportunities for people with cognitive disability through collaboration, mentorship or other knowledge and skills exchange activities (Caldwell et al., 2019; Darcy et al., 2020; Hutchinson et al., 2020). The cycle of professionalisation explains the process from the skills and interest matching phase to the phase of generating profits and how to

share the profits between the artists and the organisation. The holistic understanding of the person-centred management mechanism is essential and the first step for managers or practitioners to apply to their organisational management and targeted industries.

9.3. Component 2: Dual Role Management

Dual Role Management (Figure 9.2) and understanding the mechanism (Table 9.1) help business managers or organisation operational staff design different approaches to disability and professional support at the individual and organisational levels.

Figure 9.2. Dual Role Management for disability and professional support

Source: Author.

Organisations should simultaneously apply a mix of macro (top-down) and micro (bottom-up) approaches to the individual and organisational levels of operation for Dual Role Management. This empirical study offers the four key strategies of person-centred management for operation staff, which include a mix of macro-micro approaches to management at the individual and organisational levels (Figure 9.2). Macro-management for transparency and protection to create a positive and

supportive working environment, and a person-centred approach to a management plan, strategies and decision-making, as the foundation of the organisational agenda.

The individual level of disability and professional support needs a bottom-up approach to understand the individual needs and interests of people with cognitive disability (Carey et al., 2019; Green et al., 2017; Mavromaras et al., 2018). A holistic understanding of individuals with cognitive disability becomes the foundation of knowledge and information to co-design an organisational management plan and strategies (Table 9.2) and to establish organisational culture (Carvalho et al., 2019). The organisational agenda can be decided depending on individual support needs, i.e., additional HR, funding, equipment or environmental settings. Individual support requires flexibility to deal with complex behaviours and values and respect for individual values, preferences and circumstances (Carvalho et al., 2019; Langfield-Smith, 1997, 2008).

Table 9.2. Strategies for Dual Role Management

Strategy	Description
1. **Person-centred management, strategies and decision-making**	Developing artist-centred plans, goals, management, decision-making and strategies by considering individual aspirations, interests, strengths, challenges and family circumstances.
2. **A mix of macro-micro approaches to multilevel management**	Combining top-down and bottom-up approaches to achieve business goals and person-centred disability support at the individual and organisational levels.
3. **Macro-management for transparency and protection**	Ensuring transparency for financial management and protection for individuals with cognitive disability and their caregivers to prevent the artists from any potential risks of abuse, violence and discrimination.
4. **Micro-management for a positive and supportive working environment**	Encouraging flexibility and adaptive decision-making, respecting individual characteristics of culture, trusting relationships, values, beliefs and behaviours within the organisation.

Source: Author.

Organisational support needs to meet organisational and national policies as well as social and industry expectations. The organisational level of disability and professional support is formally governed by a top-down approach, such as compliance with any changes in NDIS policy or an annual business strategic plan consisting of long-term organisational goals and a road map (Brennecke & Rank, 2016; Martinkenaite & Breunig, 2016; Yoon, 2020). Organisations can benefit from a mix of micro- and macro-management through a complementary relationship (Cardinal et al., 2010; Kreutzer et al., 2016).

9.4. Component 3: Design criteria for Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS)

Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS) can be used as design criteria for organisations to create and maintain accessible and inclusive environmental settings for work. The criteria can also be a diagnostic tool to assess the quality of an organisation's access, inclusive practice, disability and professional support and socio-economic participation.

Table 9.3. Design criteria and assessment for measuring access indicators

Access	No answer	Very poor	Poor	OK	Good	Very good
Physical Access						
Studio environment: ramp, elevator, noise cancelling headphones, personal space, accessible toilet etc.						
Virtual environment: computer device access, software, or relevant program access (e.g., Zoom or Skype), digital programs						
Information Access						
Administrative information: artist agreement, NDIS plan strategies, employment goal setting, social and cultural information						
e-Accessibility: digital literacy training (e.g., how to use Zoom), Easy Read information, audio description etc.						
Communication Access						
Multiple communication methods: AUSLAN interpreter, visual aids, audio transcription, one-to-one communication support						
Multiple communication channels: individuals with cognitive disability, their caregivers, operation and support staff etc.						
Financial Access						
Funding source: individual funding source, government funding or other pension types of funding for individual support needs						
Extra income source: commissioned fee, royalties, sales, wages or other sources of profits						
Individual Support Access						
Psychosocial support needs: mental support, emotional support, psychological support and behavioural support						
Individual support needs: toilet support, personal care support, transport service and communication support						

Source: Author.

The AIPS component is conceptualised to assist with avoiding some of the pitfalls or challenges in business practice related to enabling socio-economic participation for people with cognitive disability in broader industries beyond art and the Australian context. The use of the component also

can support organisations by adopting the suites of indicators underpinning each component of the model, which enable the diagnosis and identification of management issues related to specific categories at the organisational level. Table 9.3 outlines the indicators against which organisations can rank themselves on a scale from 0 to 5, with 0 meaning *no answer*, 1 *very poor*, 2 *poor*, 3 *OK,* 4 *good* and 5 *very good* across each element of the AIPS component (Table 9.3).

Identifying organisational challenges and strengths before developing business plans and management strategies is critical to success. Many disability service providers facilitating disability employment have experienced challenges in their management, operation, and financial systems due to having insufficient capacity to meet the changing demands of social policy, e.g., NDIS policy and its market-oriented approach (Carey et al., 2019; Green et al., 2017; Mavromaras et al., 2018). There is a need for an adaptable business model organisations can use to organise or re-organise, to skill or re-skill and to operate in a business-like way (Carey et al., 2019). The AIPS framework offers design criteria for organisations to do this, aligned with the indicators outlined previously and developed from the empirical work and other evidence synthesised for this thesis (see Appendix 14).

9.5. Summary

In this chapter, I conceptualise the *person-centred organisational management model* by providing three practical components to be utilised and adopted in organisations and industries that serve people with cognitive disability to enable their meaningful engagement in sociocultural and economic activities. The first component, the person-centred management mechanism, is developed to help managers and practitioners understand how socio-economic participation can be enabled at a macro-level. A holistic understanding of the person-centred management mechanism is critical to re-design existing management strategies. Establishing or improving an accessible and inclusive working environment is necessary based on the AIPS design criteria. The support system has to be specified by adopting Dual Role Management to sustain quality support service for individual disability and professional needs. Working conditions and environments have to be regularly assessed and updated.

Dual Role Management is a component for managing two support systems to meet the personal and professional support needs of individuals with cognitive disability: at the individual and organisational levels. The AIPS component provides design criteria as well as a diagnostic tool to create, develop and maintain accessible environmental settings for work and inclusive practice. This component can assist in establishing the foundation of the *person-centred organisational management model* to enable meaningful socio-economic engagement for people with cognitive disability.

Chapter Ten. Conclusion

This study was designed to respond to the need for further investigation into understanding the mechanisms of socio-economic participation for people with varying degrees of cognitive disability through three case studies of inclusive art organisations in Australia. Recently, media outlets and creative industries have begun to recognise the artistic achievements of some artists with cognitive disability. For example, in 2021, two artists with cognitive disability were selected as finalists for the Archibald Prize, the Australian portraiture art prize, generally seen as Australia's most prestigious portrait prize. Eight artists with cognitive disability also collaborated with an Australian fashion brand to launch a series of fashion collections using their names. Such news seems evidence of some meaningful engagement of people with cognitive disability and progress in disability awareness since the Disability Movement and deinstitutionalisation.

The three case studies of inclusive art organisations selected for this study demonstrate good examples of enabling socio-economic participation for artists with cognitive disability in Australia. I investigated them to respond to the question, *'How can socio-economic participation be enabled for people with cognitive disability in inclusive art organisations in creative industries?'.* The following three research objectives were explored to answer the core research question in depth: first, investigation of the characteristics of selected art organisations to enable the socio-economic participation of artists with cognitive disability; second, examination of what challenges and enablers artists with cognitive disability, their caregivers and the art organisations experience to manage the meaningful socio-economic participation of the artists at the individual, organisational and societal levels; last, conceptualisation of practical components to enable socio-economic participation for people with cognitive disability and to guide disability service providers in the arts and broader industries.

This study used an interpretivist paradigm, inclusive and phenomenological approaches and Straussian grounded theory to investigate the research questions. Six hundred twenty-five archival data sources (secondary data) and 45 semi-structured interviews with key stakeholders of the three inclusive art organisations were analysed and conceptualised as substantial components and theoretical and practical implications.

10.1. Significance of the theoretical and practical implications

The definition of social inclusion can be varied and notional but mainly focuses on the accessibility and inclusion of people with cognitive disability in community activities. Accessibility is critical for people with cognitive disability to benefit from sharing the full range of economic, social, cultural

and political opportunities (Australian Human Rights Commission, 2016; Yoon, 2022). The concept of Social Role Valorisation (SRV) elevates the importance of developing the competence of people with cognitive disability to leverage their social image and enhance sociocultural and economic participation (Wolfensberger, 2011a, 2011b, 2011c). SRV introduced the framework of setting goals to enhance the social roles of people with cognitive disability (Wolfensberger, 2011c). Nevertheless, there is a theoretical gap between existing concepts of social inclusion and SRV to lead practitioners (e.g., disability service providers) to achieve meaningful community engagement of people with varying degrees of cognitive disability by meeting their individual needs and understanding the social and cultural context which they occupy and are shaped by.

This study fills the gap in understanding of meaningful socio-economic participation by introducing the *person-centred organisational management model* with design criteria for measuring Access, Inclusive practice, Professionalisation and Socio-economic participation (AIPS) to achieve full sociocultural and economic engagement for people with cognitive disability. This theory of the *person-centred organisational management model* implies pragmatic management mapping to design person-centred strategies entailing: an overview of a person-centred management mechanism, Dual Role Management to maximise individual and organisational capacities to support disability and professional needs simultaneously, and the AIPS design criteria.

The current assessment tools, Quality Assurance for Employment Services and Step-by-step guide to National Standards for Disability Services certification audits, provide a quality assurance system to all Australian Government funded Australian Disability Enterprises and Disability Employment Services (Department of Social Service, 2022). However, these systems have not adequately assisted mainstream workplaces to hire people with cognitive disability (Department of Social Service, 2022). The recent consultation report, '*Shaping your new disability employment support program'* (Department of Social Service, 2022), highlighted that *'Assessment guidelines should recognise the differences in people's employment support needs. Assessors with specialist knowledge would be better able to estimate how an individual's impairment would impact on their work capacity.'* (p. 9).

The AIPS design criteria can be utilised as an implementable diagnostic tool to assess and develop the management quality of service providers and workplaces. It fills the practical gap between assessing issues, weaknesses and strengths in an organisation's management, support or environmental settings by having feedback from clients (e.g., artists with cognitive disability) and service providers (e.g., inclusive art organisations). Using feedback based on measuring indicators, the collected data can be objectively assessed by an accredited third party (e.g., an independent auditor). The AIPS design criteria, with measuring indicators, can be developed as a digital tool

(application/app) or online platform for practitioners. Assessment outcomes should be registered and stored digitally to be reassessed annually, comparing any improvement or checking if issues addressed during the first assessment have been solved. Assessment results should be able to be monitored by key stakeholders and interested parties through digital access, such as potential employees with cognitive disability.

10.2. Limitations and opportunities for future research

Few methodological limitations were experienced in the conduct of the study, although COVID-19 restrictions impacted the research at times. Rather, I experienced some limitations in finding supervisors in business management disciplines who have the knowledge and interest in my topic, which requires interdisciplinary knowledge across social policy, disability, business management and creative industries. Disability as a research topic still belongs mainly to the health and social science disciplines. I argue that disability should be embedded in all cross-disciplines, such as business management, economics and creative arts. This is because social changes are needed everywhere in our community as people with cognitive disability are a prevalent group and deserve inclusion in our schools, workplaces, restaurants, festivals and all the places we go and enjoy.

For the next phase of the *person-centred organisational management model*, there is a need for further research to examine the validity and feasibility of the AIPS in real circumstances, including beyond creative industries. People with cognitive disability also need more opportunities to develop their interests, skills and knowledge in understanding their rights, aspirations and decision-making. Further research could assist in developing appropriate educational content and a series of workshops involving people with cognitive disability and potential employers to co-design disability employment approaches.

The further development of accessible information, i.e., accessible language for policy, contract and regulation, is critical for people with cognitive disability to learn and understand their job descriptions, rights, social manners and work ethics. Information accessibility will provide communicative contexts and knowledge to encourage more active communication between service providers and clients with cognitive disability and employers and employees with cognitive disability. Information accessibility and active communication will allow people with cognitive disability to express and share their thoughts, interests and challenges with others (e.g., support staff or operation staff), and hopefully, with confidence.

Critical research is needed to investigate building a more secure social infrastructure to close the social security gap between the Disability Support Pension (DSP) and the income threshold. People

with disability need to retain secure pensions while being motivated by earning income. Many people with cognitive disability and their caregivers (often their family members) fear losing their secure funding over uncertain or fluctuating income even though they desire to participate in socially and economically valued roles. Researchers should evaluate the current DSP system and investigate the DSP receivers' circumstances, intentions, aspirations and motivations towards socio-economic participation to find a better way to leverage their sociocultural and economic participation.

10.3. Conclusion

This study finds that people with cognitive disability can be enabled to engage in meaningful sociocultural and economic activities, with the right enablers in place at the individual, organisational and societal levels. Social policy and disability support must emphasise inclusive practice and person-centred support. The reality of access and inclusive practice has not been developed fast enough to make a real change for people with cognitive disability. I hope my study can contribute to supporting the meaningful sociocultural and economic participation of people with cognitive disability, like my child, who deserves to be cared for, respected and valued so that she can enjoy a quality life as a socially valued community member. These things are basic needs and human rights we all deserve.

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Appendices

Appendix 1. An overview of Australian disability service initiatives

Period	Social movement and policies	Impacts of the social policies on people with cognitive disability
1970s – 1980s	Disability Rights Movement Disability Service Act (DSA) in 1986	A statement on the rights the rights of people with disability and a set of associated principles and objectives. The act encouraged traditional sheltered employment agencies to seek the placement of their target population within the private and public sectors by providing specialised support, training and transportation.
1980s – 1990s	Deinstitutionalisation Disability Reform Package & Disability Discrimination Act (DDA) in1992	The initiative aimed to improve the participation of people with disability in employment and community life to ensure people who experience severe disability and limited job prospects, receive adequate and secure income support.
1990s – 2000s	Bridging Pathways in 2000	As the principal piece of Australian legislation for people with disability, the DDA is designed to address all areas of employment, including recruitment, access, training, promotion, and dismissal. The provisions support clear access and supportive pathways within and between employment agencies and Commonwealth employment programs. A national strategy to promote the participation of people with disability in vocational education and training, which includes equity advisory services to ensure: inclusive national training packages; establishment of Reginal Disability Coordination Officer programs to provide a coordination of services in vocational education and training; research on future activities, establishment of frameworks and systems for identifying and raising awareness of issues related to disability; and the establishment of strategic partnerships between private- and public-sector agencies.
2000s - present	Australian Working Together in 2002	A national plan to support individuals of working age in training, securing employment, and accessing appropriate government pensions, benefits, and allowances.
	Quality Assurance Framework in 2006	An audit system for compliance with a set of national standards that are relevant to employment and training. All government-funded disability employment services are audited to demonstrate quality management systems that meet the standards.
	National Disability Insurance Scheme Act (NDIS) in 2013	A national legislation to support the independence and social and economic participation of people with disability by providing reasonable and necessary supports to enable them to exercise choice and control in the pursuit of their goals and the planning and delivery of their supports.

Source: adapted from Dempsey and Ford 2009, 234-235 & Commonwealth of Australia 2013.

Appendix 2. Distress protocol

Indications of distress	Follow-up questions	Support

Indicate any high level of stress or emotional distress	1. Stop the interview.
	2. Offer support and allow the participant time.
	3. Assess mental status:
	  a. Do you feel uncomfortable?
	  b. Can you tell me how you feel now?
		Determine if the person is experiencing acute emotional distress beyond what would be normally expected in the interview.
		
		Provide necessary and appropriate support or services to the person.
		
		If the artists want to continue the interview after the break, let the supporter or organisation staff know. The researcher can arrange a follow-up interview with them at their convenience.

Exhibiting any behaviours suggestive that the interview is too stressful (e.g., look away, less attention)	1. Stop the interview.
	2. Express concern
	  a. Would you like to have some time to think?
	  b. Do you need any break?
		Pause the interview to determine if the person is willing to continue the interview. Resume after the break if they are happy to continue.
		
		Otherwise, they can withdraw or stop at any stage.
		
		If the artists want to continue the interview after the break, let the supporter or organisation staff know. The researcher can arrange a follow-up interview with them at their convenience.

Indicate they do not want to answer or stop the interview	1. Stop the interview.
	2. Express concern
	  a. Do you need more time to answer?
	  b. You do not have to answer if you don't want to.
	  c. Are you still happy to continue the interview?
		Pause the interview to determine if the person is willing to continue the interview. Resume after the break if they are happy to continue.
		
		Otherwise, they can withdraw or stop at any stage.
		
		Suppose the artists want to stop or the supporter realises a need for pause. In that case, they can interfere with the interview to suggest the researcher unless the researcher simultaneously recognises its need to follow the distress protocol.

Indicate they do not understand the question	1. Stop the interview.
	2. Express concern
	  a. Do you want me to repeat the question?
	  b. Do you want me to explain more?
	  c. Do you need any help with the question?
		Pause the interview to determine if the person needs any extra support with the questions. The researcher can rephrase the questions in easier English. If the person needs alternative communication or proxy support, the researcher will organise and provide necessary and appropriate support for the person.
		
		Suppose the artists want to stop or the supporter realises a need for pause. In that case, they can interfere with the interview to suggest the researcher unless the researcher simultaneously recognises its need to follow the distress protocol.

Appendix 3. Inclusive criteria for purposive sample selection

	Parameters to assess an appropriate organisational operation and management
Focused organisational condition	**Disability service provider** **Sustainable operation for the past five years inclusive 2018** (the NDIS person-centred system introduced in 2013 was completed the full rollout by July 2018) - Financial sustainability - Sustainable risk management - Providing sustainable services and support for clients **Diverse client spectrum of cognitive disability:** clients are varied, including people with complex communication challenges and those with the cognitive capacity to be fully involved in the process of decision-making and goal planning and achieving. **Provide professional development and career-building in the visual art area**
Organisational management	Providing person-centred service with support and accommodations tailored to different individual needs of artists with varying degrees of cognitive disability
Access	- Physical and environmental access (e.g., studio environment) - Information access (e.g., artists agreement, informed consent) - Digital resource access (e.g., digital profile for artists) - Diverse communication approaches (e.g., using AAC, picture cues or proxies)
Inclusion	**Providing physical inclusivity** - a broad set of initiatives for all stakeholders, both with and without cognitive disability, including participation, communication strategies, community relations, and professional development by removing any barriers **Providing psychosocial inclusivity in support and services (cognitive, emotional, social, and cultural value dimensions)** - fairness and equality in treatment, opportunities, and value the quality of work - respectful and responsive manners - celebrating individual achievements and a group achievement together - providing cognitive, emotional, social, and cultural support and accommodations tailored to individual needs for all stakeholders
Socio-economic participation	- Public promotion and marketing for artists with cognitive disability and artwork - Social participation in public events, projects, and commercial opportunities - Industry partnership with galleries, museums, and other art-related organisations - Commercialisation such as commissioning artwork, licensing, and selling artwork - Income generation for artists with cognitive disability through their socio-economic participation

Source: Author.

Appendix 4. Letter of introduction

University of
South Australia

13 April 2021

Letter of Introduction

Dear Sir/Madam

This letter introduces Jung Yoon, a PhD candidate in UniSA Business at the University of South Australia. She is currently undertaking research leading to the production of a doctoral research thesis or other publications on the subject of **"Customised management of inclusive art organisations in Australia."** She would like to invite your organisation to participate in a case study, including semi-structured interviews, by agreeing to the consents. The interviews will be conducted via an online platform, ZOOM due to the COVID-19 circumstance. Be assured that any information provided will be treated in the strictest confidence and none of the participants will be individually identifiable in the resulting thesis, report, or other publications. However, due to the small population of artists with cognitive impairment, I would like you to be aware that complete anonymity may not be possible. You are, of course, entirely free to discontinue your participation at any time or decline to answer particular questions.

She intends to make a digital audio recording of the interview. Accordingly, she will seek your consent to record the interview, to use the recording or a transcription in preparing the thesis, report, or other publications. Names or identities of individual interview participants are not revealed, and to make the recording available to other researchers on the same conditions.

Any enquiries you may have concerning this project should be directed to me at the address given above or by telephone on +61 8 8302 1865, or e-mail to ian.goodwin-smith@unisa.edu.au

Thank you for your attention and assistance.

Yours sincerely

Professor Ian Goodwin-Smith
Director of The Australian Alliance for Social Enterprise
University of South Australia

This project has been approved by the University of South Australia's Human Research Ethics Committee [Project No. 203822]. If you have any ethical concerns about the project or questions about your rights as a participant please contact the Executive Officer of this Committee, Tel: +618 8302 6330; Email: humanethics@unisa.edu.au.

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Appendix 5. Permission letter

Regarding a permission letter for a case study of [Organisation A] to involve interviews with artists with cognitive disability

Dear Whom it may concern,

My name is Jung Yoon, and I am a PhD candidate in UniSA at the University of South Australia. I am currently undertaking a research project on inclusive art organisations for artists with cognitive disability. The project mainly focuses on cases of Australian inclusive art organisations (supported studios) to investigate how their organisational change in management and business strategies regarding a successful transition to the person-centred system of the NDIS and creating socio-economic opportunities for artists with cognitive disability. The case studies will involve semi-structured interviews with your organisations' internal and external members, including artists with cognitive disability.

I seek your permission to access your organisation to conduct case studies by involving artists with cognitive disability and their family members or a primary carer. Art staff members or mentor artists as potential participants to share their experiences. All the experiences of potential participants will contribute to building a positive social and working environment for artists with cognitive disability in our society.

Before participating in the research, I will provide detailed information about the study and procedure, including the consent forms, the project brochure, and the introduction letter. I will need to organise ethics approval for research monitoring by the University of South Australia Human Research Committee under your permission to collect the company information via the website, publications, video and promotion materials, and annual reports. Regarding the ethics application, I need your permission letter with the letterhead and your signature. It would be appreciated if you could write back to me by including that you are willing to permit and accept the ethics approval for monitoring by the University of South Australia Human Research Committee.

Once I receive a letter of your permission to apply the ethics approval to the University of South Australia Human Research Committee, I will send you the information details, including the research project and case study guideline. I will also be able to organise online semi-structured interviews in early 2021.

I look forward to hearing from you.

Thank you.

Warm regards

Jung Yoon / PhD Candidate

University of South Australia

Appendix 6. Information sheet

INFORMATION SHEET

Title: Socio-economic participation of artists with cognitive disability at inclusive art organisations in Australia

Principal Researcher
Ms Jung Yoon / PhD Candidate
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Principal Supervisor
Professor Ian Goodwin-Smith
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Co-Supervisor
Dr Karen Williams / Course Coordinator
UniSA Business at University of South Australia
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Description of the study

This study is part of the research project titled *'Socio-economic participation of artists with cognitive disability at inclusive art organisations in Australia.'* This project aims to investigate case studies of inclusive art organisations which have developed customised management based on the person-centred system to improve accessibility, inclusivity, and socio-economic participation for artists with different levels of cognitive disability. UniSA Business supports this project at the University of South Australia.

Purpose of the study

This project aims to build a practical and conceptual framework of customised management adapting the person-centred approach to provide customised support and accommodations tailored to individual needs and strengths of people with different levels of cognitive disability.

What will case studies involve?

Your organisation is purposely selected for a case study of this project because your organisation could be an excellent example of adapting the person-centred system to develop accessibility, inclusivity, and socio-economic participation for artists with different levels of cognitive disability. The case study involves semi-structured interviews to collect essential data.

Directors or administrators of inclusive art organisations will distribute the research information sheet and introduction letters to potential research participants including artists and caregivers on behalf of the principal researcher by providing direct contact details of the researcher.

Anyone interested in the project participation can contact directly to the research via email or call, otherwise they can let the directors or administrators know their interests, then the research can contact them. If anyone needs an extra support with ZOOM interview, the researcher will organise the support cooperatively with the organisations to provide an appropriate accommodation for them.

The researcher will provide an appropriate communication tool such as pictorial communication information, Augmentative and Alternative Communication (AAC), or sign language support if required after consulting with family members, art staff, or caregivers about the levels of communication skills individual artists have and what method can be appropriate for them to help their understanding of the research process and participation.

Semi-structured interviews are conducted with the art director, art staff, board members, mentor artists, and artists with cognitive disability by providing a guideline of questions. Where an artist with cognitive disability who cannot speak or communicate challenges expresses willingness to participate in the research project, there will be the option to conduct a proxy intervention interview involving a primary carer (e.g., a family member, caregiver) to assist in explaining the life experience of the artists with cognitive disability as their voice on their behalf. Proxy intervention interview is designed for those who cannot give informed consent independently.

consents

The consent forms will be handed out to proxies a few days before interview dates with the researcher. It will give proxies enough time to discuss the research project and present the consent form to the artists in a relaxed manner and in a familiar environment to avoid raising anxiety in the artists.

Participation in all interviews is entirely voluntary. The semi-structured and proxy intervention interview will take about 20 minutes via the online platform ZOOM due to the COVID restrictions in different states. If the interview requires more than the given time, the time could be extended through negotiation with individual participants. The online interview will be video recorded via the ZOOM interview platform to help with reviewing the results and to allow the interview discussion to be transcribed (typed-up). Only the research team will have access to this recording.

If any participant does not wish to record the ZOOM interview, the researcher will arrange an extra researcher who can be one of co-supervisors if they are willing to support the primary researcher to take notes of the interview.

Visual images of artwork, photographs, and video documentaries relating to artists with cognitive disability will be accessed from the organisations' websites and social medias (e.g., Facebook and Instagram) for visual references to support data analysis. Any of visual contexts will not be included in the final results of the research (thesis or journal articles).

What benefit will I gain from being involved in this study?

Individual experiences with customised management will be valuable information to help researchers and potential entrepreneurs or artists with cognitive disability who aim to develop their art career. Your experience and perspective will provide practical information to outline how customised management strategies and social infrastructure can develop socio-economic opportunities for artists with cognitive disability.

Will I be identifiable by being involved in this study?

Any identifying information will be removed, and your comments will not be linked directly to you. All information collected during the study (including any audio or video recordings and photographs) will be stored on the University's secure server for 5 years at the end of the project. The information will be coded to protect participant confidentiality and only the research team will have access to this stored data. The researcher will arrange for anyone who is involved to transcribe or support assistance for the artists with cognitive disability to sign a confidentiality agreement.

However, the population of artists with cognitive disability and inclusive art organisations are relatively small, which makes it possible to identify participants (or organisations) and their responses in the research results even though using ID codes for the results to protect the confidentiality of participants and their data.

Are there any risks or discomforts if I am involved?

The researcher anticipates few risks from your involvement in this study. However, given the nature of the project, some participants could experience emotional discomfort. If any emotional discomfort is experienced, please contact Lifeline (on 1311 14). If you have any concerns about anticipated or actual risks or discomforts, please raise them with the researcher.

How do I agree to participate?

Participation in the study is voluntary. You may answer 'no comment' or refuse to answer any questions during the interview, and you are free to withdraw from the project at any time without effect or consequences. Please note that, should you choose to withdraw from the study, you have one month after the completion of your interview to request that this data be removed from the study. If you agree to participate, please read and sign the form and send it back to the principal researcher via email jung_hyoung.yoon@mymail.unisa.edu.au

How will I receive feedback?

On project completion, the project outcomes will be given to all participants via email / post / website. Thank you for taking the time to read this information sheet, and we hope that you will accept our invitation to be involved.

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INFORMATION SHEET

Title: **The study about how to support each artist**

Who are the researchers?

First Researcher
Ms Jung Yoon / PhD Candidate
Business School at University of South Australia
Tel: +61 8 8302 1631
Email: jung_hyoung.yoon@mymail.unisa.edu.au

First Supervisor
Professor Ian Goodwin-Smith
UniSA Business at University of South Australia
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Third Supervisor
Dr Karen Williams / Course Coordinator
UniSA Business at University of South Australia
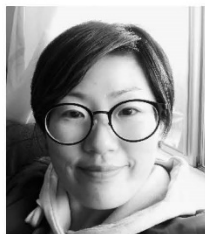Tel: +61 8 8302 0572
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What is the study about?

This study is about "how to support every artist". This study will look at how your art studio supports each artist to become a professional artist. The researchers want to listen to your stories about your artwork, exhibitions, and other interesting project you did. The University of South Australia supports the researcher to do this study.

Why do researchers want to study about the artists?

The researchers want to write about your experience because your stories can help the people who want to support other artists like you or people who want to become an artist. Other art studios can learn about what support artists need and how they can help the artists from your experience.

How do researchers learn about the artists?

The researchers will have interview with each artist who want to share their experience. You will have someone like a family or a carer to help with the interview. So, you can feel more comfortable with the interview.

We will have an interview through online using ZOOM program. If you do not know how to use the ZOOM program, the researcher will also find someone to help you to set up the program for you.

The researcher will ask some questions about your experience as a professional artist. If you want to know the interview questions before the interview date, the researcher will send you the questions.

How do I interview?

If you are happy to interview with the researcher, you need to sign in the permission paper. The researcher will send the paper to get your permission to do interview with you before the interview date. You can let the researcher know where and when you can have the interview. Your family or carer will help you with signing the paper.

You can stop or leave the interview anytime when you do not want to answer any questions, or you do not feel good. Nothing will happen to you if you stop or leave the interview. The researcher will ask about 15 questions to know about your experience as an artist. If you want to talk about more of your stories, we can have more time to listen to you.

The researcher will record and write down what you say during the interview. The researcher will send her note from the interview to you, so you can read about the interview. You can let the researcher know if you find something you did not say in the note.
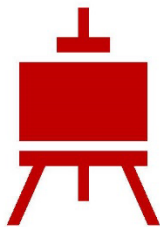
The researchers will have a look at pictures or videos of your artwork in the studio's website, Facebook, and Instagram. The pictures will help the researchers to understand your artwork. The researcher will not use any pictures of your face or artwork when she writes her book.

## What is good if I share my experience?

Your experience and stories are very important to help other researchers and people who become an artist like you. Your stories will be in the book. You

will help other people who want to become an artist, and they can learn from your experience.

Will people know about my name if I do interview?

The researcher will not share your name in the book. But some people close to you could know your name when they read your stories in the book. The researcher will save the video chat with you in the interview and pictures of your artwork in the computer in the researcher's office room for five years until 2027.

Participant 1
Participant 2
Participant 3
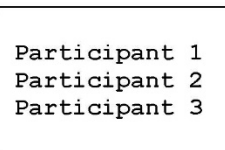
What could happen in the interview?

You can feel uncomfortable with the researcher because you have never met them before. If you want to stop or do not want to do interview, you can let the researcher know. If you feel upset or unhappy, you can tell the researcher, your family or studio manager. We will help you to talk about your feeling, so we can support you to feel better.

How can I join the interview?

If you want to join the interview, you can tell your studio manager or family that you are happy to do interview. You can sign the consent form and send it to the researcher by email:

jung_hyoung.yoon@mymail.unisa.edu.au

How will I get feedback?

When the study is finished, the study about your stories will be published in a book. The researcher will send you a copy of the book by email.

Thank you for your time and hope you can join the interview.

Appendix 8. Consent form

SECTION 1: CONTACT AND PROJECT DETAILS	
Researcher's Full Name	Jung Hyoung Yoon
Contact Details	jung.yoon@unisa.edu.au / +61 412 227 650
Supervisor's Name *(students only)*	Professor Ian Goodwin-Smith
Contact Details	Ian.goodwin-smith@unisa.edu.au
Project Number	203822
Project Title	Customised management of inclusive art organisations in Australia

SECTION 2: PARTICIPANT CERTIFICATION
In signing this form, I confirm that: • I have read the Participant Information Sheet, and the nature and the purpose of the research project have been explained to me. I understand and agree to take part. • I understand the nature of my involvement in the project. • I understand that I may not directly benefit from taking part in the project. • I understand that I can withdraw from the project at any stage and that this will not affect my status now or in the future. • I confirm that I am over 18 years of age. • I understand that while information gained during the project may be published, I will not be identified, and my personal results will remain confidential unless required by law. • I understand that I will be audiotaped/videotaped/photographed during the project. • I understand that the tape(s) / photograph(s) will be saved and stored with a security code in the principal researcher's computer and an external drive for second safety storage. All the hard copies of the confidential information will be filed in a locked draw of the desk of the principal researcher. • I understand the statement in the information sheet indicating participation is voluntary, not monetary.
All participants will be the age of 18. Participants who cannot give consent independently require a proxy, who has a legal entitlement to give consent on behalf of those participants, to be involved in research. If appropriate, the consent form should allow for those who have proxies to agree to their involvement and for their proxies to give consent.

Participant's Signature	*Printed Name*	*Date*
Co-Participant's signature (proxy)	*Printed Name*	*Date*

SECTION 3: RESEARCHER CERTIFICATION		
I have explained the study to the participant and consider that he/she understand what is involved.		
Researcher Signature	*Printed Name*	*Date*

Appendix 9. Consent form (Accessible English)

SECTION 1: CONTACT AND PROJECT DETAILS	
Researcher's Full Name	Jung Hyoung Yoon
Contact Details	jung.yoon@unisa.edu.au / +61 412 227 650
Supervisor's Name *(students only)*	Professor Ian Goodwin-Smith
Contact Details	Ian.goodwin-smith@unisa.edu.au
Project Number	203822
Project Title	Customised management of inclusive art organisations in Australia

SECTION 2: PARTICIPANT CERTIFICATION

In signing this paper, I accept that:
- I have read the Participant Information Sheet, and the researcher has explained to me what the research study is about and why the researcher wants to know about my experience. I am happy to share my experience.
- I understand what I need to help with this study.
- I understand that I may not have any rewards for helping this study.
- I understand that I can stop and leave this study at any time if I do not want to share my information, and nothing bad will happen to me if I stop answering the questions or helping the study now or in the future.
- Yes, I am over 18 years old.
- I understand that the experience and information I share with the researcher will be published to share with other people, but they will not know about me and my name.
- I understand that the researcher will record the conversation with me through the ZOOM video chat, and the researcher will want to see my artwork and take photos of my artwork for the study.
- I understand that the researcher will save the record and photos on her computer until she finishes studying. After she finishes the study, the researcher will remove the records and photos from her computer.
- I understand that helping this study is not a job, so I will not receive any payment for helping this study.

All Participants will be 18 years of age or older. Participants who cannot sign this paper themselves need someone (family or carer) to help sign for them to help with this study. This paper should allow for those who have supporters to agree to their involvement and for their supporters to help with the study.

Participant's Signature	*Printed Name*	*Date*
Co-Participant's signature (family or carer)	*Printed Name*	*Date*

SECTION 3: RESEARCHER CERTIFICATION

I have explained the study to the participant and consider that he/she understand what is involved.

Researcher Signature	*Printed Name*	*Date*

Appendix 10. Interview questions

Group 1   Interview questions for internal stakeholders

1   Transition experience

Can you tell me about your experience of transitioning to the NDIS system?

How did you manage challenges or barriers, if any?

What are the benefits of having the NDIS person-centred system compared to the traditional system?

2   A social enterprise model of business

I have studied your organisation, and I have noticed that your business model has been changed. Can you tell me about how you changed and the reasons for the change?

What are the differences between the old model and the new model?

How did you manage any barriers or challenges for change, if any?

3   Socio-economic opportunities

How do your organisation develop socio-economic opportunities for artists with cognitive disability?

What are the benefits of socio-economic participation for artists?

What are the challenges and barriers of developing or managing socio-economic opportunities?

4   Working with artists with different levels of cognitive disability

Can you tell me about the organisational services to artists?

What are the most important values of your partnership with artists?

What are the challenges or barriers in the management to provide appropriate support and accommodations based on the person-centred approach at the organisational and/or societal levels?

How do you manage such challenges?

5   General questions

What does social inclusion mean to you?

Any additional comments?

1	**Personal experience**

Can you tell me a little bit of yourself?

Can you tell me about your experience as a professional artist?

2	**Studio environment**

How often do you come to the studio?

What do you do most of the days when you are in the studio?

Do you work with other artists? If any, who are they?

Can you tell me about your experience of working with other artists?

Can you tell me why you want to come to the studio?

When you have any problem with your work or your personal thing, what do you do to solve the problem?

3	**Socio-economic opportunities**

Have you exhibited your artwork in public space?

Can you tell me about the exhibitions?

Did you sell any of your paintings?

Did you make some money from the sale? What did you do with the money?

What do you want to do when you finish your paintings or artworks?

4	**Commercialisation / ownership of artwork (IP/copyright)**

How do you feel if other people steal or taking your artwork without your permission?

How do you feel if someone draw a painting exactly the same as yours?

What do you do if someone wants to have your painting without paying you any money?

How do you feel when people know it is your painting before telling them it's yours?

5	**General questions**

What was the best thing happened to you as an artist last year?

What do you enjoy the most when you come to the studio?

What is your goal or plan as an artist for this year if any?

Group 2   Interview questions for external stakeholders

1   **Personal experience**

Can you tell me a little bit about yourself?

2   **Involvement in the organisation**

How do you support the organisation?

How do you explain your relationship with the organisation?

3   **Socio-economic opportunities**

Have you been to any exhibitions of artists with cognitive disability?

If no, why not? / If yes, tell me about your experience of being the exhibitions

How do you think about the need for developing more socio-economic opportunities for people with different levels of cognitive disability?

Why is there a lack of socio-economic opportunities for people with different levels of cognitive disability?

What would you suggest developing socio-economic opportunities for artists with cognitive disability?

4   **Ownership of artwork (IP/copyright)**

How do you make a legal arrangement when you deal with artists with cognitive disability and their artwork?

What are the challenges or barriers to legal protection of the IP and copyrights of artists with cognitive disability, if any?

5   **General questions**

What does social inclusion mean to you?

Any additional comments?

Appendix 11. Research participant information

	Participant code	Case	Disability	Stakeholder	Position
1	Board Member 1	Case 1	No	Internal	Parent
2	Board Member 2	Case 1	No	Internal	Artist
3	Board Member 3	Case 2	No	Internal	Company Director
4	Board Member 4	Case 3	No	Internal	Artist
5	Board Member 5	Case 3	No	Internal	Architect/CEO
6	Board Member 6	Case 3	No	Internal	General Manager
7	Operation Staff 1	Case 1	No	Internal	Operation Manager
8	Operation Staff 2	Case 1	No	Internal	Executive Director
9	Operation Staff 3	Case 2	No	Internal	CEO
10	Operation Staff 4	Case 2	No	Internal	General Manager
11	Operation Staff 5	Case 2	No	Internal	Coordinator
12	Operation Staff 6	Case 3	No	Internal	General Manager
13	Operation Staff 7	Case 3	No	Internal	Operational Manager
14	Operation Staff 8	Case 3	No	Internal	Former CEO
15	Artist Staff 1	Case 1	No	Internal	Gallery Manager
16	Artist Staff 2	Case 1	No	Internal	Animator
17	Artist Staff 3	Case 2	No	Internal	Studio Manager
18	Artist Staff 4	Case 2	No	Internal	Artist
19	Artist Staff 5	Case 2	No	Internal	Artist
20	Artist Staff 6	Case 3	No	Internal	Digital Artist
21	Artist Staff 7	Case 3	No	Internal	Curator
22	Artist 1	Case 1	Yes	Internal	Artist
23	Artist 2	Case 1	Yes	Internal	Artist
24	Artist 3	Case 2	Yes	Internal	Artist
25	Artist 4	Case 2	Yes	Internal	Artist
26	Artist 5	Case 2	Yes	Internal	Artist
27	Artist 6	Case 3	Yes	Internal	Artist
28	Artist 7	Case 3	Yes	Internal	Artist
29	Caregiver 1	Case 1	No	Internal	Parent
30	Caregiver 2	Case 1	No	Internal	Support Worker
31	Caregiver 3	Case 2	No	Internal	Parent
32	Caregiver 4	Case 2	No	Internal	Consultant / Parent
33	Caregiver 5	Case 3	No	Internal	Academic / Parent
34	Caregiver 6	Case 3	No	Internal	Parent
35	Funder	Case 1	No	External	Company Director
36	Advisor	Case 1	No	External	Financial Advisor
37	Project Partner 1	Case 1	No	External	Company CEO
38	Project Partner 2	Case 2	No	External	Company CEO
39	Project Partner 3	Case 3	No	External	Art Director
40	External Mentor 1	Case 1	No	External	Academic/Artist
41	External Mentor 2	Case 2	No	External	Artist
42	External Mentor 3	Case 3	No	External	Artist
43	Buyer 1	Case 1	No	External	General Manager
44	Buyer 2	Case 2	No	External	Consultant
45	Buyer 3	Case 3	No	External	Academic

Appendix 12. 63 themes derived from the open coding

Studio environment	Virtual environment	Administrative information	New information	e-Accessibility	Multiple communication methods	Multiple communication channels
NDIS funding: individual benefits	NDIS funding: individual challenges	NDIS funding: organisational benefits	NDIS funding: organisational challenges	Grants and other funding	Extra income source	Psychosocial support needs
Individual support needs	Individual interest	Individual capacity	Individual expression	Individual decision	Individual opportunities	Organisational opportunities
Societal opportunities	Protecting artist rights	Protecting basic human rights	Internal relationship	External relationship	Being accepted as an adult person	Being accepted as a professional artist
Individual promotion	Collective promotion	Artistic skill development	Diverse experience	Individual mentorship	Organisational professionalisation	Economic meaning of value
Sociocultural meaning of value	Individual collaboration: benefit	Individual collaboration: challenges	Organisational collaboration: benefit	Organisational collaboration: challenges	Individual commissioned work	Organisational commissioned work
Commissioned work process	Individual exhibition	Collective exhibition	Group exhibition	Merchandising	Lending artwork	Online auction
Online exhibition	Online sale	Individual financial management	Organisational financial management	Employment challenges	Employment benefits	Organisational culture
Organisational structure	Organisational operation	Organisational responsibility	Key principles: working with artists	Social inclusion	Professional development	Staff responsibility

Appendix 13. Building 19 sub-categories using the axial coding process

	Process 1	Process 2	Process 3
	63 corresponding categories	**Build relationships**	**Sub-categories**
1	Studio environment Virtual studio environment	Accessible settings for the working environment	**Physical access**
2	Administrative information New information e-Accessibility	Access to various information	**Information access**
3	Multiple communication methods Multiple communication channels	Access to communication with multiple stakeholders	**Communication access**
4	NDIS funding: managing individual, organisational challenges Grants and other funding: philanthropy, donations Extra income source	Access to funding for individuals and organisations	**Financial access**
5	Psychological support needs Individual support needs	Access to individual support needs	**Individual support access**
6	Individual interest Individual capacity Individual expression Individual decisions?	What makes individual values respected	**Respect individual value**
7	Individual opportunities Organisational opportunities Societal opportunities	Diverse levels of opportunities	**Opportunities**
8	Protecting basic human rights Protecting artist rights	What makes a safe working environment	**Protection**
9	Internal relationship External relationship	Connecting to people and broader communities	**Connection**
10	Being accepted as an adult person Being accepted as a professional artist	Recognising individuals and their capacity	**Recognition**
11	Individual promotion Collective promotion	How to make individual artists recognised publicly as professional	**Building a high profile**
12	Artistic skill development Diverse experiences	How to enhance individual competence	**Professional development**
13	Individual mentorship Organisational professionalisation	How to professionalise individual and organisational competence	**Working with professionals**
14	Economic meaning of value Sociocultural meaning of value	Meaning of socio-economic values at the individual, organisational, and societal levels	**Get paid for the value of work**
15	Individual collaboration Organisational collaboration	How to collaborate at the individual and organisational levels	**Collaboration**
16	Individual commissioned work Corporative commissioned work	How to work commissioned artwork with industry partners	**Commissioned work**
17	Individual exhibition Collective exhibition Group exhibition	A range of exhibition participation	**Exhibition**
18	Merchandising Lending artwork	How to sell or license artwork	**Artwork licensing**
19	Online auction Online exhibition Online sale	How to manage online sale to reach national and international audiences	**e-Commerce**

Appendix 14. Measuring indicators for access, inclusive practice, professionalisation and socio-economic participation

Access design criteria

Access	No answer	Very poor	Poor	OK	Good	Very good
Physical Access						
Studio environment: ramp, elevator, noise cancelling headphones, personal space, accessible toilet, individual rooms, group rooms etc.						
Virtual environment: computer device access, software, or relevant program access (e.g., Zoom or Skype), digital programs						
Information Access						
Administrative information: artist agreement, NDIS plan strategies, employment goal setting						
New information: social and cultural information updates (e.g., disability policy updates, organisational news etc.						
e-Accessibility: digital literacy training (e.g., how to use Zoom), accessible information with Easy Read, audio description and visual aids						
Communication Access						
Multiple communication methods: AUSLAN interpreter, visual aids, Accessible English, audio transcription, one-to-one communication support						
Multiple communication channels: individuals with cognitive disability, their caregivers, operation staff, support staff and industry partners						
Financial Access						
Funding source: individual funding source, government funding or other pension types of funding for individual support needs						
Grants and other funding: Government funding, philanthropy, individual donors, sponsorship, employment support funding						
Extra income source: commissioned fee, royalties, sales, wages or other sources of profits						
Individual Support Access						
Psychosocial support needs: mental support, emotional support, psychological support and behavioural support						
Individual support needs: toilet support, personal care support, transport service and communication support						

Inclusive practice design criteria

Inclusive practice	No answer	Very poor	Poor	OK	Good	Very good
Respect individual value						
Individual interest: identifying personal interests, motivations, aspirations and encouraging interest expansion etc						
Individual capacity: identifying individual strengths, potentials, capabilities and different levels of individual skills and functions						
Individual expression: recognising individual non-verbal expressions and interpreting hidden meanings of language						
Individual decision: respecting individual decisions and involving individuals (and/or their caregivers) in the process of decision-making						
Opportunity						
Individual opportunities: diverse opportunities for individuals can participate in (e.g., learning, socialising, recreational, working)						
Organisational opportunities: community or organisational based opportunities (e.g., jobs, training workshop, events)						
Societal opportunities: opportunities at the societal level (e.g., local governmental funding, support infrastructure)						
Protection						
Basic human rights protection: protecting and promoting individuals for their dignity, fairness, equality, respect and independence						
Worker rights (Artist rights) protection: copyright, moral right, intellectual property protection, relevant professional development						
Connection						
Internal relationship: individuals have a good relationship and understanding with workmates, support staff, admin staff, caregivers						
External relationship: safe and reliable relationship with funders, individual and industry partners, broad communities, buyers						
Recognition						
Accepted as an adult person: individuals with cognitive disability are treated as an adult by appropriate language and attitudes						
Accepted as a professional: Professional skills and achievements of individuals with cognitive disability are recognised by the same ways as neurotypical people are.						

Professionalisation design criteria

Professionalisation	No answer	Very poor	Poor	OK	Good	Very good
Building a high profile						
Individual promotion: providing marketing and promotional strategies and support for the work of individuals with cognitive disability to build their profiles (e.g., websites, social media, online and offline market, newspapers, media release, support for CV etc)						
Collective promotion: providing marketing and promotional opportunities as a collective or group that relevant to professional areas of individuals with cognitive disability (e.g., a new emerging artist group, a collective exhibition)						
Professional development						
Diverse experiences: local, national, and international participation opportunities (e.g., international workshop, artist residency etc)						
Skill development: one-to-one skill development, a group skill training and expanding new skills in the areas that individuals with cognitive disability have interests and motivation.						
Working with a professional						
Individual mentorship: one-to-one mentorship with a professional who has shared interests with an individual with cognitive disability						
Organisational professionalisation: employing or partnering with professionals to achieve a quality outcome of work (e.g., photographer, graphic designer, experts in specialised areas etc)						
Get paid for the value of work						
Economic meaning of value: appropriate monetary benefits (e.g., product sale, wage, salary etc)						
Sociocultural meaning of value: sociocultural recognition for the value of work as fair and appropriate (e.g., product pricing)						

Design criteria for socio-economic participation opportunities

Socio-economic participation for persons with cognitive disability	No answer	Very poor	Poor	OK	Good	Very good
Individual and organisational engagement (collaboration)						
Individual engagement: one-to-one collaborative projects, projects of collective individuals						
Organisational engagement: Business-to-Business projects at the organisational level						
Industry participation (e.g., commissioned work)						
Individual commissioned: commissioned work based on individual clients						
Corporate commissioned: commissioned work based on corporate clients						
Community participation (e.g., exhibition)						
Individual exhibition						
Collective exhibition						
Group exhibition						
Commercialisation (e.g., artwork licensing)						
Production: using intellectual property (e.g., artwork) for production of tangible items (e.g., fashion, gift, homeware)						
Sales or leasing: sale or release individual pieces or a range of collective products						
E-Commerce						
Online sale: using an online platform (e.g., website or online market) for selling products or intellectual properties						