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**DISABILITY INCLUSION
ACTION PLAN**

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SYDNEY
FRINGE
FESTIVAL

ACKNOWLEDGMENT OF COUNTRY

The Sydney Fringe acknowledges and is guided by the allodial owners of the land that we meet on. We pay our respects to the 29 clans of the Eora Nation and recognise Elders past and present, as well as all the First Nations People of Australia.

ALTERNATIVE FORMATS

Our Disability Inclusion Action Plan is available in alternative formats, including PDF and word (both available on our website). Hard copy formats (in both large and standard print) and other alternative formats are also available upon request.



CIlr Adam Worling, Emily Dash, Madeleine Stewart and Kerri Glasscock, Limitless opening night 2023

MESSAGE FROM THE FESTIVAL DIRECTOR AND CEO- KERRI GLASSCOCK

Fringe Festivals started as a community movement to ensure that artistic expression could be accessed by all, that the presentation of stories was not limited to a select few. The very nature of our creation story meant that for the best part of the movement's 70 odd year history Fringe Festivals have proudly claimed to be open access. While this was true in relation to removing curatorial conditions, other barriers to entry were perhaps overlooked.

Four years ago, The Sydney Fringe made a concerted effort to look at all aspects of our organisation and operations to identify the areas where we could improve our accessibility to truly live up to the claim of being open access. This resulted in our first DIAP which covered the period of 2021-2023. Many incredible improvements have been made as we worked our way through that plan guided by the organisations Access Advisory Panel. The creation of our LIMITLESS program that supports d/Deaf and disabled artists to present work within the festival, the engagement of a year-round Access Coordinator, an increase of 60% accessible venues, an increase of 43% participating artists with disability and an increase of 1875% accessible performance sessions in the Festival.

These successes propel us into our next DIAP with more ambitious goals and a deeper commitment to improve accessibility not because our funding bodies dictate it as a priority area and not just because we should but because the impact these changes have had on our festival, our organisation and our people are so acutely felt and so wonderfully positive. Our lives are richer for this work, our project far better and experiences more rewarding.

The stories we support tell the world what we hold as important. The landscape of stories that we are able to facilitate should be as wide reaching as possible because we truly champion the notion of being open access. That everyone has a right to tell their story their way. The d/Deaf and Disabled community have such a depth of talent that it deserves to be on every stage across the city and we are proud to play the role we do in making sure it is on Sydney Fringe Festival stages.

We have more learning and more work to do and I look forward to working with community to drive the next phase of changes at Sydney Fringe.

Kerri Glasscock
CEO and Festival Director

WHO ARE WE

Sydney Fringe has a bold vision to be celebrated as one of the world's leading Fringe festivals and we are well on our way! Each September emerging artists and culture creators from all over the city join forces with us to share Sydney's stories, presenting new work from all genres.

We are a not-for-profit, open-access festival which means we welcome all artists, creative people and audiences from all walks of life. Our program is created by our artists for our audiences. Where else can you see HUNDREDS of world premieres made in your backyard? Or if you are a visitor popping by our beautiful city, what better way to get to know Sydney's true feelings?

The Sydney we love is vibrant, experimental, expressive, playful, creative, and diverse.

We look forward to a day when our creative communities are adequately resourced, effectively supported and valued for the contribution they make to our great global city. Until then, we will continue to celebrate together each September as we work with the community to transform the landscape of our city into unique experiences, you won't find at any other time of the year. Outside of festival time the Sydney Fringe works with public and private sector partners to activate unused space, drive policy and regulatory reform and advocate for independent artists to build a vibrant and sustainable arts, culture and creative industries sector.

Our Accessibility Commitment

The Sydney Fringe Festival is committed to the following accessibility guiding principles:

- Access solutions promote the principles of social equity and inclusion, while reinforcing positive community attitudes about people with disability;
- Access barriers are addressed early and continually in the planning stage of new initiatives;
- Preference is given to access solutions that achieve integrated and independent access (e.g. people with disability use the same access routes as people without disability);
- Initiatives comply with relevant disability access standards and legislation;
- Access assessments to determine access requirements for all areas and key initiatives;
- Consultation with our Access Advisory Panel for all key initiatives;
- Access solutions must comply with the Sydney Fringe Festival's heritage venue requirements.

What is disability?

The Disability Inclusion Act (2014) states that disability, 'in relation to a person includes a long-term physical, psychiatric, intellectual or sensory impairment that, in interaction with various barriers, may hinder the person's full and effective participation in the community on an equal basis with others.'

Sydney Fringe subscribes to the social model of disability, acknowledging the importance of viewing disability as the result of interaction between people living with impairments/conditions and the barriers that can be imposed by society and the environments around them. It is these societal 'barriers' that are the disabling factors that create disadvantage and limit opportunity for people with disability. We also recognise that people living with chronic illness and/or chronic pain may identify as part of the Disability community.

As per the above Disability Inclusion Act (2014) we recognise groups of people who may sometimes feel left out of a definition within our understanding of disability, including those with chronic illness, members of the Deaf community and those living with mental health conditions.

Jazz and a Bucket of Blood, Limitless 2023



KEY STATS

Disability is a very broad diversity group and is very commonly experienced across our community - with people either directly identifying themselves, being a carer for someone else or having a family member or close friend with disability.

- One in five Australians are people with disability (17.7% or 4.4 million people)¹;
- 43% of people over the age of 55 have one or more disabilities;
- 2.2 million Australians of working age (15 to 64) have a disability;
- 3.4 million (15%) of Australians have a physical disability;
- According to ABD, an estimated 30-40% of Australians are neurodivergent (2023);
- People with disability are twice as likely to be in the bottom 20% of gross household incomes;
- More than 1 million people with disability are from non-English speaking backgrounds;
- 45% of First Nations people aged 15 years and over live with disability;
- 45% of the population will experience a mental health condition at some point in their lives;
- Vision Australia estimates there are currently 357,000 people in Australia who are blind or partially sighted;
- 1 in 6 Australians are impacted by hearing loss. There are approximately 30,000 Deaf Auslan users with total hearing loss;
- People aged between 15 & 64 years with disability have both lower participation (53%) & higher unemployment rates (9.4%) than people without disability (83% & 4.9% respectively);
- Graduates with disability take longer to gain fulltime employment than other graduates;
- The likelihood of living with disability increases with age; 31% of 55- to 64-year-olds live with disability.

Social Policy Context

The Sydney Fringe Festival's Disability Inclusion Action Plan 2024-2026 works toward alignment with NSW, National & International social policy and legislative frameworks that include:

NSW Disability Reforms

The NSW Parliament reviewed and amended the NSW Disability Inclusion Act 2014 in July 2022 which acknowledges people with disability have the same human rights as other members of the community and that the State and the community have a responsibility to facilitate the exercise of those rights.

The Minister for Families, Communities and Disability Services launched the NSW Disability Inclusion Plan 2021-2025 (NSW DIP) in November 2021.

The NSW DIP aligns with the Act, the Strategy and NSW's obligations under the United Nations Convention on the Rights of Persons with Disabilities. It strengthens the state's accessibility framework and outlines work underway to improve outcomes for people with disability.

The plan has four focus areas that set out how the NSW Government will improve the lives of people with disability:

- Developing positive community attitudes and behaviours
- Creating liveable communities
- Supporting access to meaningful employment
- Improving access to mainstream services through better systems and processes.

Sydney Fringe has aligned our four key focus areas to align with above.

United Nations Convention on the Rights of Persons with Disabilities

The United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) was ratified by Australia in 2008. It acknowledges that people with disability have the same human rights as those without disability. This commits participating governments to ensure these rights can be exercised and that barriers to exercising such rights are removed. Implementing a rights-based approach under the convention requires governments to address not only the provision of specialist services to people with disability, but also the provision of mainstream services. These are to be provided in a way that does not directly or indirectly prevent people with disability participating fully. This focus on mainstream service access means that all levels of government, as well as other parts of the community, have a role to play in giving effect to the convention.

National Disability Strategy (2021-2031)

Supporting people with disability has been recognised as a continual key policy priority through the National Disability Strategy (NDS) and subsequent National Disability Insurance Scheme and is a national framework that all governments in Australia have signed up to. The NDS sets out a plan for continuing to improve the lives of people with disability in Australia over 10 years and is designed to guide public policy across Australia, bringing about change in all mainstream services and programs. The NDS outlines seven main outcomes with priorities for each outcome area which are guiding principles across various sectors.

Other relevant legislation and guidelines informing the development of the Sydney Fringe Festival's Disability Inclusion Action Plan include:

- Commonwealth Disability Discrimination Act 1993 (DDA);
- NSW Anti-Discrimination Act 1977 (ADA);
- NSW Government Sector Employment Act 2013;
- Disability (Access to Premises - Buildings) Standards & Australian Standards for Design of Access & Mobility 1428.1-4; and World Wide Web Consortium (W3C) Web Content Accessibility Guidelines (WCAG).



JD Zamora, *Limitless 2023*

OUR DISABILITY ACTION PLAN

Methodology and Consultation Process

To develop this new Disability Inclusion Action Plan (DIAP) Sydney Fringe partnered with external Access Consultant Morwenna Collett in the renewal and writing of this plan. Throughout the consultation phase Sydney Fringe has engaged with a diverse mix of stakeholders with disability to seek feedback and input.

The following was undertaken throughout the process of consultation:

- Sydney Fringe assigned an employee to work with the consultant as part of the project team as Project Manager;
- All staff presentation about the project at the beginning of the process;
- Review of relevant Fringe strategies, plans, policies, procedures, documents and other data (including venue and artist information) by project team;
- Review of the current levels of accessibility on Fringe's website and social media channels;
- In depth individual interviews with key internal and external stakeholders with the aim to uncover key access and inclusion priorities. Key stakeholders were determined by Access Consultant and Sydney Fringe Executive team;

- A Sydney Fringe employee focus group to discuss key priorities and feedback as well as discussing and workshopping what this DIAP's actions will be;
- Two external community focus groups with a mixture of artists, venue managers, audience members and other external stakeholders;
- External survey to gather data on successions and growth areas in relation to Sydney Fringe festival. Survey distributed across various channels including; audience and artist EDMs, social media profiles, and distribution by community members;
- Recruitment and review of the Access Coordinator position, now titled Programs Coordinator - Access.

All consultation methods were accessible, and incentives and honorariums were offered to external participants, to acknowledge people providing their time and expertise to the process.

The types of consultation processes used throughout the development of this Plan will continue throughout its implementation and beyond, to ensure we are receiving feedback directly from people with lived experience to inform our thinking and design of our future projects.

PLAN, COMMITMENT, VISION AND GOALS

The Sydney Fringe has developed four commitment statements in relation to four focus areas of this DIAP: Attitudes and Behaviours, Accessible and Liveable Communities, Employment, and Systems and Processes.

Attitudes and Behaviours:

Sydney Fringe actively engages with communities to identify and remove attitudinal barriers to participation in the Festival.

Sydney Fringe commits to empowering inclusive behaviours to enable d/Deaf and disabled people to fully engage with the Festival as audiences, artists and staff.

Accessible and Liveable Communities:

Sydney Fringe listens to the needs of the community and prioritises continuous improvement and implementation.

We advocate for positive change to physical and digital environments to encourage participation, welcome everyone and create spaces where everyone belongs.

Employment:

Sydney Fringe prioritises an inclusive workplace culture and commits to increasing the diversity, inclusivity and accessibility of our organisation.

Sydney Fringe will ensure d/Deaf and disabled people have equal opportunities to gain and retain employment and support their ongoing professional development and career pathways.

Systems and Processes:

Sydney Fringe focuses on human centred design by embedding access and inclusion into all our systems and processes, to ensure d/Deaf and disabled people have choice and control.

OUR ACHIEVEMENTS TO DATE

In 2021, Sydney Fringe implemented its first Disability Inclusion Action Plan 2021-2023 and some of the notable achievements include:

- Established and worked successfully with Access Advisory Panel
- Introduced and developed the Festival Guide to Access in multiple accessible formats
- Launched Limitless in 2022 as an annual micro-festival to showcase the work of artists with disability in a subsidised, safe and inclusive space
- Increased support to Fringe artists to provide resources on making inclusive performances
- Appointment of year round Access Coordinator
- Access awareness and specific training provided to team members
- Increase in accessible venues and accessible performances year on year
- Redesigned and launched accessible website in 2021 with ongoing annual website audit undertaken by Access Advisory Panel
- Improved visual representation of people with disability across all forms of marketing
- 1 Accessible app launched in 2023

Specifically, 2023 saw a great improvement in inclusion and access across all areas of Sydney Fringe.

Limitless

2023 was the second year of 'Limitless', our two-week micro-festival program within the broader festival based at 107 Redfern celebrating and supporting d/Deaf and Disabled artists and audience alike.

The Limitless program included 2 events, 1 workshop and 6 productions showcasing diverse performers and styles in the 80-seat theatre. The adjoining gallery space housed the work of 3 visual artists of varying artistic styles. The Limitless program provided physical accessibility, a sensory chill space, Audio description, Auslan interpretation, Captioned films, and relaxed performances.

Social events like The Opening Night Party and the Gallery Walk & Talk Tour provided networking opportunities for our artists. Limitless again received overwhelmingly positive feedback from both audience, producers and performers. With many of the shows featured in the program being nominated for and/or winning awards.

Work by d/Deaf and Disabled Artists

2023 saw an increase of shows being developed with themes surrounding Disability with 54 productions being presented in the festival program compared to 30 in 2022. Furthermore, according to the Artists Survey, 80 artists with disability were involved in the festival. Outside of Limitless several artists with disability were featured in our headline programs including:

- Sam Kissajukian returned to headline our Sydney Fringe Sideshow program with his award-winning production 300 Paintings, that debuted at Sydney Fringe in 2022 and has since toured nationally. It gained award recognition winning Best Comedy of the festival.
- Renowned Sydney based performer and theatre creator Thomas Campbell performed his one person show Betty is a Butcher as part of the Made in Sydney program.
- Joining us within the Fringe Kids program at the ARA Darling Quarter Theatre was award winning children's theatre company indelibility arts, presenting Wilbur the Optical Whale. The show incorporated circus, puppetry and interactive media to tell an immersive story for children aged 3–8 years. It was the recipient of the Best in Fringe Kids award for 2023.

Access for Event Presenters

In 2023 our Access Coordinator, with guidance from the Disability and Inclusion Advisory Panel, released the edited and updated version of the Producers Guide to Access - a handbook advising Producers on how to improve their performances accessibility, professional etiquette when booking access services, a language guide and more. It was released online in multiple accessible formats. Additionally, a free online masterclass around access was held featuring a panel discussion with disabled artists.

Venue & Performance Accessibility

48 out of 84 venues were wheelchair accessible, continuing the organisation's commitment to increasing the overall physical access of the festival. In 2023 57% of venues were accessible compared to 54% in 2022, 45% in 2021 and 15% in 2019.

Training

Our core team continue to develop their skills and understanding of access and inclusion. Volunteers and venue staff/managers were also briefed in access information and disability confidence.

Access For Audience

Sydney Fringe produced works and activations focused on inclusion, providing support through venue accessibility and access language provisions. Independent producers received information packs and support from the Access Coordinator. In the 2023 Festival, 391 events were housed in physically accessible venues and 46 sessions employed access provisions. Festival-wide, Access provisions included: Relaxed performances, Auslan interpretation, captioned events, audio description and sensory chill spaces. The organisation continues to make access a priority with access services now embedded in the annual organisational budget.

Marketing and Accessibility

2023 saw improved visual representation of people with disability across all forms of marketing. Social media posts included image descriptions and alt text. Information was presented in a range of formats including filming of information for the d/Deaf community in Auslan. Universal access symbols were used whilst marketing accessible events on the website and in the printed guide. Additionally, Access symbols were distributed to producers employing access; introduction of a new app further increased access, and the Box Office included access information with tickets.

Crips & Creeps, Limitless 2023



GOVERNANCE, REVIEW AND MONITORING

As part of our commitment to our new Disability Inclusion Action Plan, the Sydney Fringe Access Advisory Panel will provide us with continuous feedback and consultation throughout the implementation of this plan. They will work closely with Senior Executives of Sydney Fringe and the Programs Coordinator-Access.

This Disability Inclusion Action Plan will be monitored & implemented by the Sydney Fringe Festival's Programs Coordinator-Access with actions shared and committed to across the organisation. Working directly with all Executives and team members, the Programs Coordinator - Access will advise on all access considerations across the organisation.

Feedback from the Access Advisory Panel, patrons, artists, visitors & disability organisations will be sought throughout the life of the plan, as the views of people with disability will help determine the success of the plan's initiatives.

CONTACT US

Our plan is available to the public on our website and accessible formats are available on request. The plan is also registered with the Australian Human Rights Commission for public access.

Sydney Fringe is committed to continuous improvement in meeting and extending the goals outlined in our Disability Inclusion Action Plan. We welcome individuals and organisations to get in touch and share their thoughts and feedback.

Please contact us on:

Phone: +61 2 9550 6087

Email: hq@sydneyfringe.com

You can also contact our Programs Coordinator - Access and Access Advisory Panel directly at access@sydneyfringe.com.

KEY OUTCOME AREA 1: ATTITUDES AND BEHAVIOURS

The attitudes and behaviours of the general community towards d/Deaf and disabled people have been described as the single greatest barrier to full access and inclusion. Attitudes and behaviour permeate all aspects of life. Low expectations and negative attitudes about people with disability as artists serve as barriers to professional practice. Developing positive attitudes involves increasing awareness and changing negative perceptions over time.

GOAL: Sydney Fringe actively engages with communities to identify and remove attitudinal barriers to participation in the Festival. Sydney Fringe commits to empowering inclusive behaviours to enable d/Deaf and disabled people to fully engage with the Festival as audiences, artists and staff.

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
1.1 Access Advisory Committee Maintain an external Access Advisory Committee to provide high quality lived expertise to the organisation	1.1.1	Review and refresh the purpose and role of the Access Committee, including a review of the Terms of Reference	Programs Coordinator - Access	2025
	1.1.2	Explore the potential of pairing up Access Committee members as mentors for Fringe artists wanting to embed accessibility within their shows	Programs Coordinator - Access	2025
1.2 Sector leadership Demonstrate sector leadership by sharing knowledge and strengthening partnerships and opportunities with/by/for d/Deaf and disabled people	1.2.1	Model best practice in access and inclusion by sharing and learning with/from other festivals nationally and internationally, including at World Fringe Congress	CEO	2024
	1.2.2	Utilise existing platforms, such as the "Venues Unlocked" program to share knowledge and expertise around access and inclusion with other arts organisations and partners	EP	2024
1.3 Accessible programming Showcase and spotlight d/Deaf and disabled representation and accessible work across the Fringe program	1.3.1	Continue to work with the community to increase representation of d/Deaf and disabled artists in the program, and track over time. Maintain and expand the Limitless Program Hub. Ensure d/Deaf and disabled artists are programmed outside of the Limitless Hub as well.	Programming Manager	2024
	1.3.2	Continue to provide a strong level of access services for the Limitless program and headline shows	EP	2024

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	1.3.3	Build greater awareness for, and challenge attitudes and perceptions of, d/Deaf and disabled-led performances and events through 'mainstream' Fringe promotion and marketing activities (e.g. through artist/show profiles, case studies, other methods of story telling)	HOM	2024
	1.3.4	Build connections with d/Deaf and disabled artists and communities outside of central Sydney (e.g. Western Sydney)	Programs Coordinator - Access + AAP	2024
	1.3.5	Scope the potential of providing more Festival Garden, Major and Headline event opportunities for d/Deaf and disabled artists and teams within the program to bring in more d/Deaf and disabled audiences	EP	2025
	1.3.6	Cross-check and vett Fringe-programmed shows prior to inclusion in the program to ensure there are no issues around ableism	CEO	2024
	1.3.7	Explore flexibility of scheduling and having a wider variety of timeslots, including matinee performances, to be inclusive of people with access requirements, older people, children and people who are unable to go out in the evenings	Programs Manager	2024
1.4 Board and Strategic Planning Ensure access and inclusion is prioritised by Sydney Fringe leadership and strategy	1.4.1	Provide an opportunity for the Board, First Nations Advisory Committee and Access Advisory Committee to come together at least once a year for discussion, learning and sharing, to ensure an intersectional approach. Scope the potential of a Sydney Fringe Board member to sit on the Access Advisory Committee and vice versa.	CEO	2024
	1.4.2	Continue to ensure access and inclusion considerations are discussed regularly by the Board and part of all Strategic Planning discussions	CEO	2024
	1.4.3	Seek opportunities to continue to diversify the Board	Board + CEO	2024
	1.4.4	Provide training for the Board around disability, access and inclusion	Board + CEO	2024

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
1.5 Intersectionality Ensure an intersectional lens is considered across all of Fringe's work	1.5.1	Implement various accessible formats for Welcome to Country, including an Auslan version	Programs Coordinator - First Nations	2024
	1.5.2	Find avenues to ensure work from other underrepresented groups where there is a high prevalence of disability (e.g. First Nations, LGBTQIA+) is prioritised in terms of access services offered	Programs Manager + Programs Coordinator - Access	2024
1.6 Training Develop a suite of training offerings for Fringe workforce and other stakeholders	1.6.1	Identify priorities for and implement an annual training Plan for workforce (including volunteers). Training opportunities may include: <ul style="list-style-type: none"> • Disability Confidence Training • Mental Health First Aid • Deaf Awareness Training and Interpreter Awareness Training • Auslan training • Basic Audio Description training • Inclusive Workplaces • Accessible Communications and Marketing • Board training 	Business Manager	2024
	1.6.2	Provide training around access and inclusion for other Fringe stakeholders, such as venues and artists, when possible (e.g. the Venues Unlocked program, the Artist Masterclass).	Business Manager	2024
	1.6.3	Promote the use of the Sunflower program and ensure all staff and volunteers are briefed on this		
1.7 Awards Ensure access and inclusion is part of the annual Awards Process	1.7.1	Maintain the Accessible Arts Access Award (AAA Award), as part of the Festival	Programs Manager	2024
	1.7.2	Scope the potential of adding an award specifically for a d/Deaf and disabled artist	Programs Manager + AAP	2025
1.8 Organisational culture Nurture and grow a strong, inclusive organisational culture for Fringe	1.8.1	Provide space for regular staff discussion and dialogue around access and inclusion and progress of the DIAP, by adding it to the agenda for team meetings	CEO	2024

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
1.9 DIAP Share this Plan internally and externally	1.9.1	Publish this Plan on the website and share it externally (e.g. via EDM) to a variety of stakeholders. Ensure that the plan is accessible, easy to access on the Sharepoint homepage and digestible for all staff Share with all staff on induction.	HOM + Business Manager + Programs Coordinator - Access	2024

KEY OUTCOME AREA 2: ACCESSIBLE & LIVEABLE COMMUNITIES

Creating liveable communities for people with disability is more than modifying the physical environment. It covers areas such as access to transport, community recreation and culture, social engagement and universal design.

GOAL: Sydney Fringe listens to the needs of the community and prioritises continuous improvement and implementation. We advocate for positive change to physical and digital environments to encourage participation, welcome everyone and create spaces where everyone belongs.

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
2.1 Fringe-managed venues Increase level of accessibility at venues which are within the direct control of Fringe	2.1.1	Set minimum standards for access across Fringe-controlled Hub venues and events, and develop an associated checklist. Standards might include: <ul style="list-style-type: none"> • Wheelchair accessible venues only (tbc) • Quiet space available within venue • Access information on the website and a direct point of contact for access queries • Sensory items available for audience members to use • Visual Stories and/or Virtual Tours of venue available • Relaxed performance offerings • Representation of d/Deaf and disabled artists in the program 	CEO	2025
	2.1.2	Undertake an Access Advisory Committee walk-through/site visit of key venues to identify and address any issues before Festival opening	Programs Coordinator - Access	2024
2.2 Non-Fringe managed venues Positively influence and advocate for access improvements at venues that are not managed by Fringe	2.2.1	Continue facilitating venue masterclasses for venues, with a component on increasing accessibility. Develop an accompanying resource pack.	Programs Manager	2024
	2.2.2	Strongly encourage all venues to provide Fringe with a link to their access webpage. Provide them with a 'cheat sheet' on how to develop one, if they do not already have one.	Programs Coordinator - Access	2024

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
2.3 All venues Review accessibility across all venues, including temporary sites such as Festival Gardens	2.3.1	Work to increase the number of accessible venues used at Fringe over time. Monitor and review change, using information from Event-a-tron. Work to ensure there is a wheelchair accessible venue in each precinct/village/area/hub.	Programs and Operations teams	2024
	2.3.2	Ensure thorough access reviews and audits of venues are undertaken. Review Venue T&Cs around access, and communicate expectations.	Programs Coordinator - Access	2024
2.4 Wayfinding and navigation Prioritise accessibility for end-to-end audience journey and independent navigation	2.4.1	Increase signage, floor lighting and staff/volunteer guides across venues, to assist with independent wayfinding and navigation. Consider as part of Hub site visits.	Programming, Operations and Marketing	2025
	2.4.2	Improve whole-of-journey inclusive experience and approach for audiences, through the provision of Visual Stories and Virtual tours for Hubs and Major Events. Encourage all venues to develop Visual Stories and Virtual Tours, through providing templates and information.	HOM + Programs Coordinator - Access	2024
2.5 Community engagement and consultation Work with the d/Deaf and disabled community to identify barriers and opportunities at Fringe	2.5.1	Consult and work with more d/Deaf artists and audience members to influence more d/Deaf programming, and identify shows suitable for Auslan interpretation. Scope the potential of developing a d/Deaf User Group to help with key decision-making to build this audience over time.	Programs Coordinator - Access	2024
	2.5.2	Refine the process to incorporate feedback from the Access Committee and/or other community consultation to influence which shows receive what sort of access provisions.	Programs Coordinator - Access	2024
2.6 Working with artists Centre artists (both d/Deaf and disabled and non-disabled) to create inclusive and accessible performances and events	2.6.1	Encourage more artists to consider access provisions in their shows, by sharing access checklists and continuing to facilitate the Artist Masterclass (which includes access information)	Programs Coordinator - Access	2024

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	2.6.2	Scope the potential of providing a bursary program where artists/producers can apply for funding to cover access costs for their productions.	Programs Coordinator - Access	2025-2026
	2.6.3	Scope new ways to upskill and influence artists in creating embedded access / access dramaturgy and producing into their performances. Include information in Artist Masterclass and Producers Guide. Consider offering professional development opportunities/content (e.g. artist blog) outside of usual festival time.	Programs Coordinator - Access	2024
	2.6.4	Review process for Artist Passes and explore further opportunities for those with access needs.	Programs Coordinator - Access	2025
2.7 Relaxed performances Provide a consistent offering of relaxed performances as part of the overall Fringe program	2.7.1	Create a resource and sensory kit, which artists can use to better understand how to offer relaxed performances. Scope the potential of developing sensory backpacks available for audiences to borrow.	Programs Coordinator - Access	2024
	2.7.2	Scope the potential of being able to offer venue familiarisation opportunities prior to event attendance	Programs Coordinator - Access	2024
	2.7.3	Scope the potential to have dedicated quiet spaces for Hubs and major events - for both artist and audience use	Programs Coordinator - Access	2024
2.8 Access services Ensure a consistent, clear and variety of access offerings for Fringe performances and events	2.8.1	Continue to increase the amount of access services available across the program, and be consistent and transparent in delivering these services. RB Note: Will need to look into how this implemented across the broader strategy for Fringe.	Programs Manager & Access Coordinator	Each year
	2.8.2	Investigate options to increase the amount of audio described performances, and ensure these shows are marketed to the community. Pair AD offerings with Tactile Tours, where possible. Consider working with partners (e.g. Blind Citizens Australia) to further develop relationships with the Blind and low vision community to help guide this increase.	Access Coordinator	2024-Action further

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	2.8.3	Consider the potential of trialling an 'on demand' model of accessible services for Fringe shows, where d/Deaf and disabled audience members can request access for specific shows ahead of the festival	Access Coordinator	2024 Research and 2025 Roll out
	2.8.4	Continue to actively encourage and communicate about COVID-safe practices, including masking, hand sanitiser, air filtration and outdoor events for immunocompromised people	Access Coordinator & Operations Manager	Continual
	2.8.5	Review digital programming and consider increased online/streaming opportunities to reach chronically ill, immunocompromised and older people	Research	2025
	2.8.6	Implement visual and aural rating system across all programs and events	Access Coordinator	2024-2026
2.9 Affordability and ticketing Ensure financial accessibility of programs and events	2.9.1	Review ticketing policies and find opportunities to subsidise tickets for low socio-economic groups and d/Deaf and disabled audiences. * RB NOTE: This works in part with Audience development in below action with creating a Audience development strategy. Research piece on how we compare to other festivals.		2024 Audience
	2.9.2	Scope the potential to offer multiple price points for artists registering a Fringe show, including concession rates.		
2.10 Audience development Continue to actively promote accessible events and programming to d/Deaf and disabled audiences	2.10.1	Develop an Audience Development Strategy focused on increasing d/Deaf and disabled audiences for Fringe shows. This will include conducting outreach, promotional activities and media partners. Track data over time.	All of org	2024
	2.10.2	Further develop promotional and marketing strategies to attract more d/Deaf and disabled audiences. This may include cross-promotion opportunities with other arts organisations who have a d/Deaf and disabled audience (e.g. MCA, Ag NSW, Sydney Festival) and building media partnerships with key disability media and organisations	Access Coordinator, Marketing and Advisory Panel	2024-2026

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	2.10.3	Develop and release an Access Guide for Audiences	Access and Marketing	2025
	2.10.4	Explore opportunities of utilising paid d/Deaf and disabled influencers and/or reviewers to engage with Fringe	Marketing	2024-ongoing
2.11 Deaf community Actively engage in actions to increase Deaf inclusion across Sydney Fringe	2.11.1	Actively seek out Deaf artists with shows in the festival to attract a wider range of Deaf audience. RB NOTE: This would add into the Artist Engagement Strategy and happen before rego	Programs Team	2025
	2.11.2	Scope the potential of setting up a Deaf Festival Club, with Deaf hosts, which actively encourages Deaf participation across Sydney Fringe	Executive	2025 (explore)
	2.11.3	Identify avenues to actively promote Fringe at Deaf events (e.g. Deaf festival)	Access	2024-2026
	2.11.4	Book Auslan interpreters for big shows and Limitless and communicate consistently about what will be interpreted	Access and Marketing	2024-2026
	2.11.5	Ensure lighting and positioning of Auslan interpreters is appropriate for audience members/artists	Access and Operations	2024-2026
	2.11.6	Invest in Auslan flyers and promote via the interpreting service being used and paid Deaf promoters.		
2.12 Partnerships Develop and maintain strong partnerships to enable collaboration in relation to access and inclusion	2.12.1	Engage and partner with local councils to expand Fringe Festival reach beyond the city. Ensure access and inclusion is a key component of these partnerships.	Exec, Festival Director	2024-2026
	2.12.2	Seek new partnerships to assist in further engagement with the d/Deaf and disabled community (e.g. PWDA, Children's Hospitals)	Exec	2024-2026
	2.12.3	Investigate and leverage new national partnership opportunities with other festivals also working in access and inclusion	Festival Director, Access	2025

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	2.12.4	Partner locally with Accessible Arts to cross-promote and collaborate on artist talk series and events	Business Manager	2024
2.13 Limitless Continue to build and grow Limitless, drawing on feedback and looking to other examples of similar models	2.13.1	Upscale Limitless by seeking further funding or partnership support.	Exec	2024-2026
	2.13.2	Scope possibilities for Limitless to become a 'destination' festival, and collaborate with similar festivals such as Alter State, Undercover Artist Festival and Melbourne Fringe	Exec, Advisory panel, Access Coordinator	2024-2026
	2.13.3	Continue to ensure that Limitless is subsidiised to remove financial barriers to continue to increase participation		
	2.13.4	Develop a Visual Story and Virtual for how to experience Limitless	Marketing, Access	2024 (action), ongoing

KEY OUTCOME AREA 3: EMPLOYMENT

Employment rates for d/Deaf and disabled people are significantly lower than for people without disability. People with disability experience multiple barriers at all stages of the employment process, ranging from inaccessible interview venues, lack of reasonable adjustments to the work environment, rigid role descriptions and online testing that may place applicants at a disadvantage. These factors reduce their opportunities to gain and retain employment. Research indicates that organisational commitment to workforce equality and inclusion is closely linked to strong business performance.

GOAL: Sydney Fringe prioritises an inclusive workplace culture and commits to increasing the diversity, inclusivity and accessibility of our organisation. Sydney Fringe will ensure d/Deaf and disabled people have equal opportunities to gain and retain employment and support their ongoing professional development and career pathways.

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
3.1 Recruitment and selection Review all recruitment and selection processes with an access and inclusion lens	3.1.1	Review end-to-end recruitment and selection process (using the Desktop Review findings from the HR documents) and implement required changes. Attend Accessible Arts Inclusive Workplaces Training session.	Business Manager	2024
	3.1.2	Review and update job position descriptions to encourage more d/Deaf and disabled applicants	Business Manager	2025
	3.1.3	Actively promote all available jobs to d/Deaf and disabled people, utilising platforms such as The Field and Accessible Arts	Business Manager	Cont.

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	3.1.4	Work with d/Deaf and disabled staff and ambassadors to help promote Sydney Fringe as an accessible workplace and 'employer of choice', encouraging new d/Deaf and disabled applicants to apply	Business Manager	2025
	3.1.5	Consider ways to increase accessibility of job application processes and interviews for potential applicants over time (e.g. through providing a video introduction and welcome for job roles, providing interview questions in advance)	Business Manager	2025
	3.1.6	Ensure applicants are asked about their access requirements at various points along the recruitment and selection pathway	Business Manager	2024
3.2 Onboarding and Induction Ensure all onboarding and induction processes are inclusive and accessible	3.2.1	Review and update the Employee Handbook, ensuring access and inclusion are referenced within relevant policies	Business Manager	2024
	3.2.2	Ensure the DIAP and other access and inclusion resources are provided to all staff on induction, and that they have a session with the Access Coordinator	Business Manager	2024
	3.2.3	Scope the possibilities for providing access and inclusion training for all new starters, by offering annual Disability Inclusion Training	Business Manager	2024
3.3 Access Requirements Ensure people with access requirements are well supported in the workplace	3.3.1	Undertake a flexible work policy review to identify barriers and solutions	Business Manager	2025
	3.3.2	Review the Leave Entitlements policy and considering providing a reference to cultural and access leave	Business Manager	2024
	3.3.3	Ensure reasonable adjustments are provided for staff with access requirements. Ensure Fringe has a good working knowledge of accessing the Job Access Employee Assistance Fund. Build a prompt around updating access requirements into annual staff review processes.	Business Manager	2025

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	3.3.4	Undertake a physical assessment/ audit on Sydney Fringe office spaces, to identify barriers and permanent/temporary solutions (including a solution for life access)	Business Manager	2024
	3.3.5	Review workload and capacity of various roles and consider how adjustments could be made, to ensure roles can be carried out by a diverse range of people	Business Manager	2024
3.4 Staff representation Ensure d/Deaf and disabled people are represented in Fringe's staff cohort	3.4.1	Monitor and review number of d/Deaf and disabled staff, with the view to increase this over time. Conduct regular staff surveys (at least once every two years) which gather staff demographic data	Business Manager	2024
	3.4.2	Maintain the dedicated Access Coordinator role, and appoint d/Deaf and disabled person/people into this role	Business Manager	2024
3.5 Volunteers Ensure volunteers with access requirements can successfully work with Sydney Fringe	3.5.1	Review volunteering processes to ensure they are asked about access requirements and are supported throughout their tenure	Business Manager	2024
	3.5.2	Introduce data capture for volunteers to better understand how many d/Deaf and disabled volunteers Sydney Fringe is working with	Business Manager	2024
	3.5.3	Develop dedicated volunteer training that responds to specific venues, access provisions and communication tips	Business Manager	2024
3.6 Career Pathways Provide opportunities for d/Deaf and disabled people to develop their careers in the arts	3.6.1	Scope the potential of introducing a dedicated internship or placement for d/Deaf and disabled people	Business Manager	2025
	3.6.2	Apply to join existing Career Pathways programs where appropriate (e.g. Create NSW Createability Program)	Business Manager	2025
	3.6.3	Develop a d/Deaf and disabled artist-in-residence program that occurs outside of festival time	Business Manager	2025

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
3.7 Procurement Ensure procurement and contracting processes actively reflect Fringe values around access and inclusion	3.7.1	Provide all contractors and partners with information about Fringe values around access and inclusion, ensure that they understand and respect these values	Business Manager	2024
	3.7.2	Review all procurement and contractor templates and insert information around access and inclusion (e.g. either in tender documentation, and/or contracts) to ensure expectations are set and delivered upon	Business Manager	2024
	3.7.3	Ensure that whenever any IT systems are reviewed (e.g. Eventatron), that access is considered as a criteria for procurement/decision making	Business Manager	Cont.

KEY OUTCOME AREA 4: SYSTEMS AND PROCESSES

A common barrier for d/Deaf and disabled people is the difficulty navigating systems and processes to access the services, venues and support they need in the community. This could include accessing information, communication, or lack of options to access services.

GOAL: Sydney Fringe focuses on human centred design by embedding access and inclusion into all our systems and processes, to ensure d/Deaf and disabled people have choice and control.

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
4.1 Continuous Improvement Utilise feedback and complaints mechanisms to continue to make access improvements	4.1.1	Ensure that a range of feedback and complaint mechanisms are available in accessible, alternative formats	Programs Coordinator - Access / Business Manager	2024
	4.1.2	Ensure all artists and audiences are surveyed at the end of each festival, and specific access and inclusion questions are asked	Ticketing Manager, Programs Manager	Cont.
4.2 Impact and Reporting Find avenues to measure and communicate the impact of access and inclusion work at Fringe	4.2.1	Continue capturing feedback on Fringe's access program and disabled-led programming to measure impact and gather learnings/improvements	Programs Coordinator - Access / Business Manager	2024
	4.2.2	Scope the potential of recording some short Vox Pops with d/Deaf and disabled audience members and artists as part of the Limitless program	Digital & Content Manager	2024

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	4.2.3	Continue to report on Access in Annual Report, highlighting growth and successes. Seek further public opportunities to report on program successes (e.g. in funding body reports)	CEO	Cont.
4.3 Systems, policies and procedures Ensure all internal systems, policies, procedures, templates and other documents are accessible	4.3.1	Implement the actions from the 2024 Sydney Fringe Desktop review (also summarised as actions within this DIAP)	Business Manager	2024
	4.3.2	Review organisational templates (project planning, budgeting) to ensure access and inclusion prompts are included	Business Manager	2024
	4.3.3	Streamline internal folders and develop accessible formats/ templates that are easy to find and use	Business Manager	2025
	4.3.4	Review and update contracts to ensure readability	Business Manager	2025
	4.3.5	Review internal processes and communications between venues, access and ticketing	Programs Coordinator - Access / Ticketing Manager	2024
	4.3.6	Review Fringe Evacuation plan documents and procedures (within WHS policy) and update to ensure all d/Deaf and disabled staff, volunteers, artists and contractors have a Personal Emergency Evacuation Plan (PEEP)	Business Manager	2024
4.4 Communications and marketing Ensure all brand, style, marketing and communications (internal and external) across the organisation is accessible	4.4.1	Review brand, logo, Style Guide and regular presentation templates (e.g. PPT slides) with an accessibility lens	HOM	To be reviewed in 2025 in line with potential branding
	4.4.2	Undertake some specific accessible marketing and communications training	HOM & BM to organise. Permanent team members to participate.	2024 post festival
	4.4.3	Develop communications in a variety of accessible formats (eg. Auslan flyers, Visual Stories)	Digital & Content Manager	2024 - already planned

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
4.5 Digital accessibility Ensure website and social media and other digital accessibility is accessible to everyone	4.5.1	Conduct periodic website accessibility review and user testing (using WAVE and a screen reader user)	HOM	2025 in line with website redesign
	4.5.2	Conduct some user testing of the Fringe app ahead of the 2024 festival	Junior Marketing & Communications Manager	2024
	4.5.3	Build in a filter system on the website to search for accessible Fringe performances and events	Junior Marketing & Communications Manager	2024
	4.5.4	Review current practices around Social Media and ensure Alt Text, Image Description, Captions, CamelCase hashtags are consistently used	Digital & Content Manager	2024
	4.5.5	Communicate clearly via the website and at the event about content warnings for performances	Junior Marketing & Communications Manager	2024
	4.5.6	Implement changes from the Eventotron audit to ensure it is accessible, current and functioning well	Junior Marketing & Communications Manager	2024 to review and see what is possible in the 2025 widget
4.6 Artist processes Continue to make improvements to the accessibility of the artist processes across the festival	4.6.1	Review end-to-end artist registration process to ensure that it is accessible, equitable and inclusive	Programs Manager	Each year
	4.6.2	Take a mixed approach of shoulder-tapping and open EOI for artist registrations, to welcome more d/ deaf and disabled artists into the festival	Programs Coordinator - Access	Cont.
	4.6.3	Scope the potential of offering accessible workshops on how to complete artist registration process	Programs Coordinator - Access	2025 onwards
	4.6.4	Streamline communications and ensure Plain English is used when engaging with artists, and other formats where possible (a Visual Story of the application process, or an illustration)	Programs Manager, Marketing	Cont.

OBJECTIVE	NO.	ACTION	ACTION OWNER	TIME FRAME
	4.6.5	Publish alternative/accessible formats of artist information and ensure these documents are readily available for artists to download from the website, and that artists know they can apply using a variety of different formats	Programs Manager, Marketing	Cont.
	4.6.6	Ensure there is flexibility in how shows can be programmed, for artists with access requirements which may prevent them from being able to do a full week's run	Programs Manager, Access Coordinator	2024-2026, continuous
4.7 Philanthropy/ sponsorship Consider access and inclusion as a potential area to seek philanthropic donations and sponsorship around	4.7.1	Seek an access and inclusion partner/sponsor, to support the work of Limitless and the broader Festival access program	CEO / Development Manager	Cont.



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