

There's a Place for People with Disabilities within the Arts

**Exploring how interaction with the performing arts may facilitate
the social and economic inclusion of youth with disabilities**

By

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Dedication

*Adam was my angel. He lived a purposeful life, a life of peace and healing, all this without uttering a single word. He had a way of connecting with people when he was in a room, his spirit was clearly felt. He taught us a few important life lessons, like humility. He taught us that worldly possessions mean notg. Adam allowed me to be me – what a glorious gift and absolute treasure was given to me for almost 16 years. If Adam’s life could in any way help all of us to do more for others, to accept that every human being represents God on this earth, then his memory will be honoured. Let’s celebrate this Angel’s life who was given to us to understand who we are as human beings. – **Marlene***

Declaration

I, Marlene Le Roux, hereby declare that the work on which this dissertation/thesis is based is my original work (except where acknowledgements indicate otherwise) and that neither the whole work nor any part of it has been, is being, or is to be submitted for another degree in this or any other university.

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Glossary of Terms

Apartheid: a rigid former policy of segregating and economically and politically oppressing the non-White population within the Republic of South Africa.

Disability: the International Classification of Functioning, Disability and Health (ICF) states that disability is an “umbrella term for impairments, activity limitations or participation restrictions” which results from the interaction between the person with a health condition and environmental factors (e.g., the physical environment, attitudes), and personal factors (e.g., age or gender) (WHO, 2001).

Dial-A-Ride: a demand-responsive, paratransit service focused on transporting individuals with disabilities from home to an activity centre, such as a place of employment, i.e., door-to-door, within the Western Cape.

Feminist Ethics of Care: a feminist philosophical perspective that uses a relational and context-bound approach toward [morality](#) and [decision making](#), incorporating four key elements: moral attention, sympathetic understanding, relationship awareness, and harmony.

Persons with Disabilities: The Term “persons with disabilities” will be used in this dissertation/thesis to refer to people who experience disability in their lives, because of the presence of an impairment.

South African Constitution: is the fundamental law of South Africa. It provides the legal foundation for the existence of the republic and sets out the rights and duties of its citizens, and defines the structures of the government (Republic of South Africa, 1996).

Ubuntu: is an ancient African worldview based on the primary values of intense humanness, caring, sharing, respect, compassion, and associated values, ensuring a happy and qualitative human community life in the spirit of family (Broodryk, 2002, p. 56).

Youth with Disabilities: refers to youth between 18 and 35 years of age.

Abbreviations

ADA: Americans with Disabilities Act

AD&E: Audience Development and Education

AIDS: Acquired Immunodeficiency Syndrome

CBD: Central Business District

DRC: United Kingdom Disability Rights Commission

HIV: Human Immunodeficiency Virus

IAU: Inclusive Arts Unit

NGO: Non-Governmental Organisation

PAT: Programme on Assistive Technology

SBA: Stigting vir Bemagtiging deur Afrikaans

UNCRPD: United Nations Convention on the Rights of Persons with Disabilities

WAND: Woman's Achievement Network for People with Disabilities

WHO: World Health Organization

WIPL: Workplace Integrated Practice

Acknowledgements

I would like to dedicate this to my son, Adam George who was born on the 20th of October 2001 and died on the 25th of August 2017, a few months short of his 16th birthday.

Adam was diagnosed with severe athetoid dystonic cerebral palsy and epilepsy at the age of six months and was also blind. The most important life lesson Adam taught me and others, was that one can affect lives of others regardless and despite a disability. Adam touched the lives of many without having uttered a single word in a formal language. This was attested to when about 1500 people gathered to attend his last send off. The realisation is that each individual in this world matters. I am eternally grateful to my son for the many lessons he taught me and for allowing me the experience of unconditional love. He has embedded in my heart a passion to give a voice to the voiceless and to creating awareness in a world which has become insensitive to the plight of many. Thank you, Adam, for being my daily inspiration, and the light of my life.

A personal achievement always comes with the help of other individuals, whether in a physical way or just in the form of belief and encouragement. This said, I firstly need to acknowledge my immediate family. I would like to thank Simion for his constant support of all my endeavours over the years.

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None of this would have been possible without the support of every person who was mentioned and those whose names I may have left out.

Preface

I am Marlene Le Roux, the researcher of this study. When I was born in Wellington, it was a rural town that seemed a long way from the city. Today, that has changed of course, and it's almost part of the greater Cape Town area.

Allow me to provide the background on the living and economic conditions in which I was born and raised. By today's standard, they were dire. I started my life in a humble abode with a large family and I now can't even fathom how all 13 of us lived happily in such a confined space. My heritage is linked to people of colour. My grandparents were farm workers – specifically fruit pickers – in that area and my mother was a domestic worker.

It was the norm for all those who lived in the “scheme” (as it is still known today) to live under those conditions. To add pain to injury the clinic which looked after birth care was separate for White mothers and children and those of colour. The impact that it would have on my life was severe: the White clinic administered the antidote for polio and not the clinic for non-Whites. Despite my need for the antidote, my mother was abruptly turned away from the White clinic and I contracted polio as a young child. This had a ripple effect on my life that was difficult, to say the least. This level of ignorance concerning disability was rampant in society, as was the misconception that if you were physically disabled, you were also automatically mentally disabled. These widespread fallacies left major scars for children who were not equipped to deal with that kind of onslaught from their peers and the community in general.

My schooling presented a major challenge, as ignorance extended as far as educators who thought that I needed to be in a special needs school instead of mainstream. Nevertheless, this personal struggle gave me greater determination to proceed and is what drives me daily to try and make a difference for those who have given up their struggle without or before even having been heard.

After graduating from the University of the Western Cape, I had my first experience in education: as a music teacher in disadvantaged areas without music departments. I eventually pursued employment as a subject specialist at the Western Cape Education Department, where I saw, first-hand, inequities in the educational system and the omission of youth with disabilities from mainstream music curricula. Indeed, throughout my entire professional life

in education, I have, of necessity, started up music departments as music, drama, visual arts and dance never formed part of the Apartheid School Curricula.

In 2000, I came to work at Artscape Theatre Centre, initially as the first Director of the Audience Development and Education (ADE) Division and more recently, as the Chief Executive Officer (CEO). Since arriving at Artscape, I have fought to include disadvantaged persons in the mainstream activities of the Centre, promoting the involvement of township and rural communities in the Centre's arts activities and recruiting rural communities to become actively involved in theatre productions. As CEO, I have striven to reverse the legacies of Apartheid, involving disabled youth in disadvantaged areas in arts activities and reaching out to urban and rural institutions for the disabled in an effort to broaden the opportunities of these youth. Past efforts around the world have shown that interaction through the arts is instrumental in providing the necessary tools with which disabled youth can empower themselves to pursue opportunities in life. This interaction can effectively provide the disabled community with a bridge to the activities enjoyed by most individuals.

As I am employed in a public space, I am fully aware of the lack of inclusion in planning, and the fact that I do have a voice. Often, we go about our daily lives without realising how small changes can mean big changes in the lives of the disabled. This multi-faceted and complex issue of being disabled and on the outside has sparked my interest to a point where I want to assist in being an agent of change. The change does not necessarily just involve altering buildings and pavements, but more importantly, encompasses an awareness of all persons. In the future, planning for persons with a disability needs to be integrated into urban planning.

One of my major incentives, and a driving force is the thought of being quiet or complacent, accepting the position of the status quo. I would be guilty of being okay, with being treated as a second rated citizen.

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Abstract

This study aims to explore how interaction with the performing arts could facilitate the participation of youths with disabilities in opportunities for social and economic inclusion. Equal access for all is a dream, as the world is still a disabling place, particularly for women, poor, Black and persons with a disability. As a result of this intersectionality of social identities and oppression, a lack of access to mainstream activities and opportunities remains a day-to-day reality for many persons with disabilities (Le Roux, 2015). Persons with disability yearn for the individual freedoms enjoyed by most other members of society. One vehicle through which people with disabilities can further enrich themselves are through cultural and arts events. The 2006 United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) universally recognised the right of people with disabilities to:

- Access work opportunities (Article 27); and
- Take part in cultural life with others (Article 30), i.e., ensuring that people with disabilities have adequate access to these activities.

This study aims to explore how youth with disabilities' exposure to theatre performance, visiting the theatre or attending a workshop can derive benefit regarding their awareness and prospects for social and economic inclusion. The objectives of this study are to:

1. Describe the experience of youth with disabilities attending a performance at Artscape.
2. Describe how being at Artscape influences or expands career aspirations of youth with disabilities related to economic and social inclusion.
3. Describe the social and life skills learned through attending a performance or visiting Artscape as a facility.
4. Identify factors that influence the participation of youth with disabilities in attending performances and events at Artscape.
5. Investigate how participation in performing arts contributes to their social and economic inclusion.

This study used a qualitative research approach, using critical ethnography methodology. Primary data was obtained from an in-depth interview with a young, Black disabled woman and three focus group discussions of six participants. Secondary data in the form of questionnaires were quantitatively analysed

This research revealed that transport remains a major challenge for disabled youth seeking to interact with the arts. While disability is diverse and each disability is unique in itself, contact with the arts has been found to facilitate social and economic inclusion and trigger the empowerment of these youth. This was seen in the four themes that came out of the findings namely; Blown away, I can do it, you can do it, Embracing Hope, and a long way to go. Hence, accessibility has varying meanings for different kinds of disability. There remains a huge gap for people with disabilities to be included in social and economic activities, and as a result, youth with disabilities are still trapped in a world of exclusion. I have therefore proposed an Inclusive Model of Disability for Social and Economic inclusion, which are based on the same four themes that I derived from the findings, as well as a fifth theme entitled; Toward social and Economic Inclusion. Based on this model I have also discussed what the findings have shown under four themes; Artscape as a catalyst for inclusion, Career Aspirations, Social and Life Skills, and Enabling Social and Economic Participation. This study concludes that potential exists for disability inclusion and participation in the performing arts, and refers to numerous implications for the education, livelihoods, social and empowerment sectors to consider based on the CBR components of inclusive development, as well as some recommendations beyond Artscape.

Chapter One: Introduction

1.1 Problem Statement

South Africa has approximately three million persons living with disabilities, equating to about 7.5% of the country's population. For the purposes of this study, these are defined as individuals with a sensory, mental or physical disability. Thus, the size of the disabled community varies from just under 6% of the total population in the Western Cape and Gauteng provinces to over 11% in the Northern Cape (Stats SA, 2011).

In South Africa, there were deep divisions along racial and gender lines under Apartheid. The acceptance of people with disabilities is an ever-changing and ever-evolving process in all societies. Historically, people with disabilities have been excluded from the majority of meaningful activities in society, including access to education, health and economic opportunities (Albert & Hurst, 2004). Disabilities are most often seen as medical defects that must be cured by doctors, a restrictive approach often referred to as the “medical model”. In most societies, people with disabilities are an oppressed minority, and are often seen as having a negative effect on society (Dossa, 2008).

In response to this systematic bias, disability advocates and researchers have called greater attention to the need to break down historic barriers that prevent people with disabilities from fully participating in mainstream activities, effectively promoting their inclusion as full members of society and empowering them to maximise their own level of self-determination. In a limited number of countries, governments have adopted legislation favouring actions aimed at providing disabled persons with equal access to all services and activities, however, not all of these countries have fully implemented changes. In most countries of the developing world, people with disabilities are still largely forgotten and destined to a world of seclusion, i.e., denied the freedoms enjoyed by able-bodied persons (Venter, Rickert, & Maunder, 2003). Even in South Africa, where the plight of the disadvantaged has been recognised in the *South African Constitution* (Republic of South Africa, 1996), little has been done to actively integrate people with disabilities – particular women, youth, poor and rural residents – into mainstream society.

One way to facilitate this inclusion is through the development of public policy aimed at not only creating guidelines for providing specific services to people with disabilities (WHO, 2011), but creating a comprehensive set of programmes that establish needed links between education, the arts, transport, employment and other key areas. For example, one strategy is

to eliminate or lessen the causes or contributory factors to the marginalisation of youth with disabilities. How can existing inequities be decreased or eliminated through new public policy?

Currently the Artscape Theatre Centre is supported by Provincial government, through the department of Arts and Culture, to address ways in which to make the Centre's built environment more accessible. However, no financial assistance is given to promote the arts. It is for this reason that the Universal Access and Design Task Team was formed (Chapter One, Section 1.4), as well as the ways of engaging with disabled communities in a more empowered, dignified and respectful manner. However, Artscape Theatre centre came to realise that even though they had tried to follow the WHO's universal access guidelines (WHO, 2001), young disabled people were still not attending the Theatre as much as their non-disabled peers.

In order to create a more level playing field among all citizens, it is crucial to present the fundamental principles of the Feminist Ethics of Care approach (Alcabas & Williams, 2002) and their relation to the Ubuntu philosophy. According to Gouws and Van Zyl (2015), Ubuntu embodies an ethic of relational justice, whereas the Feminist Ethics of Care approach is more appropriate for achieving equality and dignity (Alcabas & Williams, 2002). Gouws and Van Zyl (2015) argue that "in a society riven with deep inequalities, concepts of justice need to integrate relational understandings of our mutual dependencies on, and reciprocal responsibilities to, each other" (p. 173). Learning from these three ethical frameworks, we will next take a close look at the Artscape Theatre Centre, where I work, to see how it presently functions and where it shares the values of all three frameworks, especially Human Rights and a Feminist Ethics of Care.

I will seek to understand why Artscape does not yet have an institutional philosophy that embodies the ethics of care and how specific measures can be taken to make it a far more inclusive centre. The introduction of a feminine ethics of care framework could effectively give employees/patrons and artists the sense of togetherness and collective achievement, while emulating a move toward greater equity between men and women, young and old, as well as disabled and able-bodied persons. The changes would promote Ubuntu togetherness, while continuing to support the human rights-orientated principles of the *South African Constitution* (Republic of South Africa, 1996).

1.2 Transformational Journey

Artscape Theatre Centre, in its role as a major facilitator of arts development in the Western Cape, has embarked on a journey to identify the gaps which need to be addressed in order to reverse inequalities and encourage inclusion. This effort employs a common set of guidelines or norms designed to provide a basis for making a consistent series of ethical decisions. The Artscape Theatre Centre has clearly signalled its commitment to the simultaneous transformation of the performing arts and relationships, helping to build bridges across the divides that still separate us as communities and potential audiences.

However, while the new political dispensation and shifts in the funding of Arts and Culture has supported this transformation, institutional policies are still largely based on a traditional, male-dominated structure and the protection of individual rights. Absent are initiatives aimed at building the confidence of employees and patrons through greater interaction and skills development.

With all the efforts on inclusion and transformation, it became evident that neither inclusion of people with disabilities within the arts, nor accessibility for persons who are differently abled to enter the Centre had been achieved to date. This noticeable gap existed and with the new dispensation transformation approaches needed to be employed to redress these inequalities. No attempts have been made to look at the practicalities of how to include and mainstream people with disabilities into the transformation agenda and how to implement this with Ubuntu, Human Rights and Feminist Ethics of Care.

With the new political dispensation and shifts in the Arts and Culture policy and funding, Artscape has embraced the transformation of the performing arts. Despite these changes and the Theatre's ongoing efforts to become inclusive, more needs to be done in terms of personal achievement and satisfaction, to serve existing customers and to be home for the diverse communities of the Western Cape.

1.3 Audience Development and Education

Artscape is one of the few theatres with an Audience Development and Education (AD&E) programme. The overall philosophy is premised on the belief that the Arts have the potential to facilitate social transformation, building bridges across the divides of the many aspects that separate communities and potential audiences. For their part, these programmes help

introduce children and youth to the Artscape Theatre Centre. This takes the form of productions, training and opportunities to directly participate in the different projects. The principal aim here is to convey to our young people that Artscape is a space set aside for them, as they go through their various stages of development, from child to youth to being an adult, i.e., effectively nurturing their growth.

These programmes have a strong focus on activities involving children and youth. As a result of the various changes in the national school curriculum, the arts and culture curriculum has been adversely impacted by cutbacks. Other than the Art Focus Schools, few schools in disadvantaged areas have staff members dedicated to teaching the various art forms; and thus, learners do not have a solid foundation in the Arts (e.g., music education, drama or the visual arts). The audience development and education projects give young people an opportunity to perform on a professional stage with mentoring support. They are effectively given the opportunity to develop a sound knowledge of the theatre in a professional environment. On the business side, Artscape's Caring Model is aimed at delivering benefits to all patrons, especially those who have been excluded in the past (Artscape, 2015).

These programmes are designed to achieve the following:

- Stimulate and encourage a diverse audience through creating accessible, affordable and diverse programmes to advance nation-building.
- Develop and be a catalyst for the development of new works and programmes.
- Place special emphasis on youth development, using the arts as a vehicle through which to create the necessary platforms for youth-focused productions.
- Create and encourage new audiences, especially those from historically disadvantaged communities.
- Create an environment that is inclusive of the special needs community.
- Practice values of non-racism and sexism in our work ethic and programming.
- Educate Technical Theatre Practitioners through a structured teaching and learning programme which promotes skills transfer and contributes to transformation in this sector.
- In order to achieve these objectives, Artscape has a target set of deliverables:
 - Emphasis on Income Generation, Transformation, Development, Education, Multi-Culturalism.
 - Strategic partnerships with various government departments, Non-governmental organisations and Arts Associations and Companies.

- Collaborations that provide an excellent service to our target audience, an important ingredient for Social cohesion and Nation Building.
- Establishment of a Workplace Integrated Practice (WIPL) programme for Technical interns and University interns.

Previously, people with disabilities had limited access to the Centre. For disabled persons, there has historically been a gap in the level of access to these services, requiring that new dispensation strategies address these inequities. Thus far, no attempts have been made to include people with disabilities in the transformation agenda and how to implement this so that it is consistent with Ubuntu, Human Rights and the Feminist Ethics of Care.

The Artscape Theatre Centre is one of the few Theatre Centres in South Africa that has an active audience development and education department now housed in the Inclusive Arts Unit (IAU). The IAU's objective is to use the arts as a vehicle to facilitate social transformation, build bridges across the divides which separate communities and new potential audiences. The aim is also to nurture future generations of patrons through school and youth programmes, offering them opportunities to participate in productions and training through our various projects. Further skills development and access to information is being driven through the Artscape Resource Centre for emerging artists and arts organisations.

In the transformation agenda, there has been a shift towards creating a more inclusive Theatre Centre, and a focus on how we make this Centre a world class centre not only for abled body performers and patrons, but also for people with disabilities. How do we protect the rights of people with disabilities and mainstream their experiences as an inclusive participant and active role player within our Centre? The following questions should be carefully considered:

- What will encourage young people with disabilities to come to the Theatre?
- What hinders Special Needs Schools coming on their own to the Theatre?

These questions are critical if we want to create an inclusive and accessible public space. The Artscape Theatre Centre embarked on a process of establishing a Universal Access and Design Task Team to identify the holistic needs of people with disabilities and to provide guidance on how to make the Centre accessible and inclusive on all levels.

1.4 Universal Access and Design Task Team Rationale

The rationale for creating a Universal Access and Design Task Team is to facilitate physical access for people with disabilities through infrastructure improvements, as well as to harness a greater sense of inclusivity as active participants in our programmes.

Historically, greater participation has not been a focus and no resources have been spent on upgrading the facilities to facilitate greater access. In general, the Theatre has not catered to audiences and artists with disabilities and has not been fully aware of the facilities and services offered. Youth development programmes have historically been very limited or even non-existent for youth with disabilities. Consequently, the Universal Access and Design Task Team of Artscape was established to address this inequity and provide guidance and solutions for making Artscape accessible and inclusive. The key deliverable to focus on is the contribution Arts can make to young people with disabilities for social and economic inclusion. The objective is for the team, which is composed of professionals within the disability sector and academia, to carry through with our vision to make the Artscape Theatre Centre accessible and inclusive.

The focus of the Accessibility research and implementation is on various elements, such as the loop system, access to doors, toilet facilities, and sign language interpreters. The Universal Access and Design Task Team also looks at physical access to the Centre through the lens of people with disabilities. The terms of reference have largely determined the principal team objectives:

- Determine vision and focus for the team;
- Determine definitions for access and relevance for Artscape (e.g., physical, hearing);
- Define the areas of focus – physical and other;
- Determine ideal requirements for accessibility;
- Define current barriers for access;
- Explore solutions for overcoming barriers;
- Prioritise solutions;
- Provide an action plan for identified priorities; and
- Consider a communication strategy roll out.

The first task for the Artscape Universal Access and Design Task Team was to look at the infrastructure requirements for people with disabilities visiting our Centre and hence the

questionnaires undertaken focused on the participants' experiences with the facilities, and to hear recommendations on how we can make their experiences more valuable and meaningful.

The Artscape Theatre Centre did not have a plan for including access to people with disabilities, and as a result, in 2016 this Task Team established a set of milestones (Artscape, 2016a) (see Appendix 6).

The other significant event was the creation of an extensive stakeholder database for enhancing communications with this group. These links will allow for greater communication of milestones achieved, as well as research, monitoring and evaluation through questionnaires for partners in government, corporates, NGO's, beneficiaries and individuals. The research and questionnaires are designed to inform us on ways of improving access to all facilities and incorporate artists with disabilities into the artistic programme of the Centre. In addition, they attempt to ascertain why young people with disabilities do not come to the Centre.

We have established a Universal Access and Design Task Team that considers various aspects and many of their initiatives have instilled a level of confidence in this space and an improvement in how people with disabilities view themselves. These have positively impacted them in terms of life skills, self-worth, significance and security in a space that was not previously accessible for them.

1.5 Existing Partnerships and Initiatives

Through the work of the Universal Access and Design Task Team, the Artscape Theatre Centre has various partners who assist with bringing people with disabilities to the Theatre and studying their experiences and behaviour in relation to the Centre. The principal aim is to make the Centre accessible and inclusive. Thus far, Artscape has initiated the following associations:

SBA: Our partnership with Stigting vir die Bemagtiging deur Afrikaans (SBA), an NPO in the Western Cape, strengthens this tie to the community. Its aim is to help establish literate, self-sustaining and environmentally conscious communities through the use of Afrikaans. Underlying this is the belief that the key to self-realisation and sustainable economic progress for millions of marginalised Afrikaans citizens lies in creative and critical thinking, effective oral and written communication, good numeracy skills, as well as in creating and exploiting opportunities and the responsible management of the environment. Education lays the

foundation for this project because it involves the transfer of knowledge, skills and values. It strives through a variety of programmes to promote literacy at a preschool level, to provide additional support to primary and secondary school teachers, to promote literacy and to improve the literacy levels of, particularly, early school leavers. The organisation sponsors Special Needs Schools to attend our Set Work Productions. They work with our technical staff to bring in elements of sign language and visual elements for the patrons to experience professional theatre. This programme is being implemented especially with a Tertiary Institution for the Deaf and a Further Institution Training College for the Deaf in the Western Cape.

WAND: Women's Achievement Network for people with disabilities and NPO links resources for women with disabilities, creating visibility of the challenges and successes of women with disabilities, and advancing the Human Rights for people with disabilities. Through the work with WAND each year (as part of our Artscape Women's Arts and Humanity Festival), Artscape brings in Special Needs Schools from across the Province to our theatre for workshops and relevant productions: Woman's day celebrations; workshops attended and videotaped; and questionnaires administered. This further increases access to professional theatre for patrons who cannot easily access these facilities.

1.6 Other Partnerships

In addition, Special Needs individuals participate in the annual National Acting Competition, and each year the number of participants increases, as the quality of their performances improves. Through the Schools Arts Festival we provide school-going learners an opportunity to perform on our Theatre Stage for five to eight minutes. Each year we have an increase in the number of participating Special Needs Schools and our staff are well trained to treat the aspiring artists with dignity and respect. Each year the level of artistic excellence increases and many of the school groups have made it into our Gala event.

In terms of further programmatic development, Artscape Theatre Centre has a Special Project with the Unmute Dance Theatre Company, nurturing these ideals in developing a fully-fledged In-House Company with an established programme, in order to harness and structure accessibility and inclusion.

1.7 New Associate Company: Unmute Dance Company

This company came into existence in 2013 after a performance entitled Unmute. It was the first ensemble choreographic piece by Andile Vellem, based on his experience as a dancer who is deaf. He has been dancing professionally for more than 13 years. Unmute was a way of Andile finding his voice as a choreographer, using sign language as the source of the movement vocabulary. He brought together artists from different backgrounds to find and explore what they would like to unmute: feelings, perceptions, social norms and expectations, while endeavouring to deconstruct what society perceives as dance. The company was established 2014, after a successful run of the Unmute production. In order to inspire the inclusion of people with disabilities in society, they have developed performances, artistic workshops and exchange programmes that encourage activism and awareness of integration.

1.7.1 Incubator programme

As a company they all came from artistic backgrounds with limited administrative knowledge. The incubator programme has enhanced their Arts administration skills with regards to understanding how to plan activities properly, budgeting, understanding company structure/organogram, bookkeeping, writing proposals and planning events. Artscape's contribution to the programme has included office space and rehearsal room space. Artscape has also supported the Company with project funding for the Annual ArtsAbility Festival celebrating the International Week of Disability. Unmute has also been a regular participant in our Annual Rural Outreach Project.

1.7.2 "ArtsAbility" Festival

This event truly presents us with the opportunity to engage, integrating our work with abled body performers who work on productions alongside people with disabilities. It takes place in early December each year in the International Week for People with Disabilities. Annually, in the first week of December, we showcase this very important work. Our values are centred on people and the contributions that we seek to make towards an inclusive society.

This festival creates this opportunity, providing the space to invite people with various disabilities to not only be patrons in the audience, but also performers on our professional stage. It is South Africa's premier integrated arts platform, presenting a display of collaborative artistic works by artists with mixed abilities (with or without disabilities) in a variety of genres: music, dance, drama and visual art. Unmute Dance Company is currently

pioneering integrated arts in South Africa and the Arts Festival is an end product of artistic workshops, creations and collaborations that are facilitated by company artists.

1.8 Research Question

An overlooked fact is that equal access for all is often a dream, as the world is still a disabling place – particularly for women, people living in poverty, Blacks and people with disabilities. As a result of this intersectionality of social identities and oppression, limited access to mainstream activities and opportunities remains a day- to-day reality for many people with disabilities (Le Roux, 2015). In order for this dream of equal access to be genuinely realised, it is imperative that factors leading up to this limited access to people with disabilities be carefully examined and that aggressive efforts be made to remediate past policies and break down these barriers.

The intent of this thesis is to explore the role of one of the most vulnerable sub-groups of the disabled community, youth with disabilities; identifying the ways in which they have been marginalised from society and developing ways of integrating them into mainstream activities through participation in the arts. Thus, this thesis proposes the following research question, aim and objectives:

Research Question: How can interaction with the performing arts facilitate the economic and social inclusion of youth with disabilities?

Aim: Explore how participating in different events at Artscape Theatre Centre facilitates the social and economic inclusion of youth with disabilities.

Objectives:

1. Describe the experiences of youth with disabilities that have attended a performance at Artscape Theatre Centre.
2. Explain how being at Artscape influences the career aspirations of youth with a disability.
3. Illuminate the social and life skills learned through interaction with performing arts.
4. Identify factors that influence the participation of youth with disabilities in the performing arts.
5. Investigate how participation in performing arts contributes to their social and economic inclusion.

Rationale for the Study:

Globally, people with disabilities struggle for access to education, employment and housing. They strive to be visible, express their sexuality, have children, and participate as citizens in the development of their communities. This study will begin by identifying some of the barriers to equality faced by the disabled community and the role that two essential actors, the arts and transport, play in integrating this vital sector of the population into mainstream society. To this point, the 2006 United Nations Convention on the Rights of Persons with Disabilities (CRPD) (UN, 2009) universally recognised the right of people with disabilities to:

- Access work opportunities (Article 27); and
- Take part in cultural life with others (Article 30), i.e., ensuring that persons with a disability have adequate access to these activities.

This study explores how youth with disabilities' exposure to a theatre performance, visiting the theatre or attending a workshop can stimulate their awareness of a wider vision for social and economic inclusion. The study presents a set of conclusions and recommendations for effectively executing a set of plans that can provide people with disabilities with a higher level of access to opportunities in arts and culture.

Significance of the Study: The findings of this study will shed some light on the relevance of Artscape with respect to the inclusion of youth with disabilities in mainstream social and economic development. It is one way in which this institution can realise its mandate to deliver services to all patrons, especially those with disabilities who have historically been excluded.

Chapter Two: Literature Review

This chapter encompasses literature that describes current research primarily centred on the arts as a means of accessing work and participating in the theatre.

Relative to my aims and objectives, I explored various research topics central to the study effort, including the following:

Theoretical frameworks:

- Feminist Ethics of Care;
- Different models of disability;
- Intersectionality;
- Human Scale Development.

Review of current research:

- Disability and identity;
- Disability and the arts;
- Disability and transport.

A search for relevant literature corresponding to each of these theme areas was conducted through Internet sources, using each of the aforementioned themes as key words. In addition, this study included a review of disability-related journals, including *Disability and Society*, *South African Journal of Occupational Therapy*, *African Journal of Disability*, and *Transportation Research Record*, as well as various World Bank publications as they related to the scope and focus of this particular study.

2.1 Theoretical Frameworks

The main theoretical frameworks that informed my thinking about this study, namely Feminist Ethics of Care, Different models of Disability, Intersectionality, and Human Scale Development will be addressed below.

2.1.1 Feminist Ethics of Care

A theoretical framework consists of a set of guidelines or norms that are designed to provide a basis for understanding the world around us. I have chosen the Feminist Ethics of Care (Kittay, 2011) to guide my study. This framework, based on interdependence, connectedness, and sharing, develops care-based ethics from a feminist perspective, thus upholding the

dignity and equality promised in the South African Constitution (Gouws & Van Zyl, 2015). While also advocating for a collective approach, the Feminist Ethics of Care calls attention to the historic pattern of undervaluing the work of women and the need to take a more holistic feminist approach (Kittay, 2011).

Until recently, South Africa was characterised by the deeply-rooted divisions along racial and gender lines that developed under Apartheid. However, the past two decades is marked by the struggles to undo these destructive practices. The fundamental principles of the Female Ethics of Care offers an approach for achieving this. Gouws and Van Zyl (2015) commented that the Feminist Ethics of Care approach is more appropriate for achieving equality and dignity. They argue that in a society that is driven by deep inequality, concepts of justice need to integrate relational understandings of people's mutual dependencies on, and reciprocal responsibilities to, each other. This viewpoint is supported by Hall, Du Toit, and Louw (2013, p. 29) who argue that moral theories should focus on relationships and not on "contract-like interactions between atomistic individuals". A feminist, for them, is any person (male or female) who does not accept the social, religious, political, cultural or symbolic oppression of women, someone who has the acute awareness of how powerful narratives in cultures can turn women into "not-fully" humans and treat them as secondary citizens.

The concept of care as an expression of a crucial moral, relationally, has been sidestepped in Western moral theories by predominantly male authors in favour of more masculine and individualistic points of departure. Hall et al. (2013, p. 30) highlight the work of Carol Gilligan (1985), who challenged the so-called *six stages of moral development* of Lawrence Kohlberg (1981), expressing her view that "the very traits that traditionally have defined the 'goodness' of women, their care for and sensitivity to the needs of others, are those that mark them as deficient in moral development" (Gilligan, *Characteristics of the Feminine Voice*, para 3). In Kohlberg's theory, relationships are relegated to the lower ranks of moral development and this illustrated how male theorists have feminised the notion of care and diminished care and relationship in moral decision-making. In a way, Gilligan retains the category of the feminine, but not as inferior to the masculine, and she contests the idea that an ethics of care differs from a rights-based ethics. She argues that "the moral domain is enlarged by inclusion of responsibility and care in relationships" (cited in Hall et al., 2013, p. 30) and that a different voice should be found in the notion of care, responsibility and relationship. Hall et al. (2013, p. 30) write that "the moral insights generated by a feminist ethic of care must be allowed to impact, modify and generally complement and balance out

the more masculine, rule-based and abstract ethic of rights”. They accept the notion of care with its focus on nurture, relationship, trust and the emphasis on the concrete, particular other as a valuable alternative, but they argue that this should be promoted with “the constant, vigilant feminist awareness of how care work and care ethic are still systematically abused to oppress women in both public and private settings” (Hall et al., 2013, p. 31). They cite the example of how women are predominantly the caregivers of HIV and AIDS patients, but without proper pay, support or visibility.

McKenzie (2016) explores the ethics of care in relation to people with intellectual disability and their family caregivers in the Cape Town, South Africa. She argues that “the particular needs in a particular context are central to the achievement of rights” (McKenzie, 2016, p. 75). This implies that rights could not purely be conceived of as a possession, but are embedded in relationships and should indicate how persons behave towards one another. When an ethics of care strives toward justice, it should account for “participation in the community and decision-making processes, support for the development of skills and assisted participation as well as protection from harm or abuse” (McKenzie, 2016, p. 75). Using Tronto’s (1993) four elements of care as a guide, she found that families of people with intellectual disabilities focus more on protection and are not really attentive to their needs. Society at large is not attuned to the needs of family caregivers with minimal community integration. The moral responsibility for care lies predominantly with families with limited services available to support them. McKenzie (2016, p. 76) argues that protection and independence are at odds with each other and that competent care for people with intellectual disability with limited support from paid caregivers remains a challenge, especially with the high rates of physical and sexual abuse in South Africa. Her research also highlights the need to listen attentively to the needs of people with disabilities. The way in which these findings intersect with the needs of young people with disabilities within a performative space will be returned to within the discussion chapter.

Writing about empowerment through care, Keyes, Webber, and Beveridge (2015) explored the dialogue between an ethics of care and the social model of disability to redraw boundaries of independence and partnerships between disabled people and services. They found that within the social model of disability which favours approaches that lead to empowerment, care has often been rejected as a process which holds the potential to disempower and leads to further marginalisation of people with disabilities. They have demonstrated that the processes of empowerment have been significantly enhanced by acknowledging that all

levels of services are interdependent in nature. They write that “without care, as defined within an ethic of care, processes that were supposed to be empowering have the potential to become disempowering” (Keyes et al., 2015, p. 247). They challenge the rejection of “care” and emphasise the important role of relational and actual autonomy in empowering people with disabilities.

2.1.2 Different models of disability

Despite the implementation of government legislation aimed at establishing equal opportunities for people with and without disabilities, people with disabilities are still significantly marginalised in many societies around the world. Agmon, Sa’ar, and Aratan-Bergman (2016) indicate that there is a pervasive link between a person’s disability status and her/his socioeconomic and health disparities. That is to say, people with disabilities are more prone to live in poverty and in many cases, less likely to achieve full work force participation and proper educational training. This also means that people with disabilities are prone to be victims of violence and discrimination based on their disability. In many cases, they face a greater number of obstacles in accessing adequate healthcare (see Figure 2.1 showing the various models of disability).

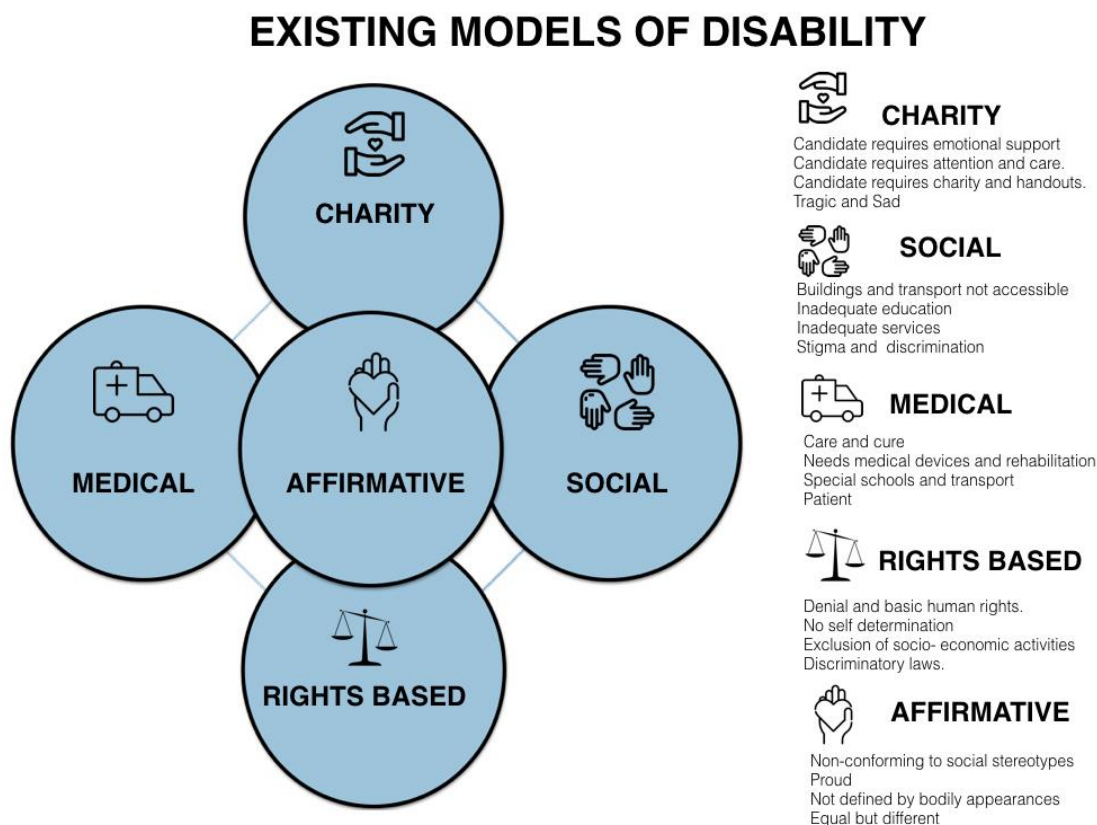
Global policy approaches to disability have historically centred on supervised, physical rehabilitation, periodic welfare payments, and charity-based efforts (Kittay 2011). People with disabilities are dealt with according to the models that exist, without taking into account their personalities, rights to self-determination and ultimately, their desire to be empowered in life. Models, such as the “medical model” and “charity model” generally view the disabled person as a powerless victim of nature that can only progress in life through the constant supervision and aid of others.

In the case of the medical model, efforts concentrate primarily on physical rehabilitation and stability, empowering doctors and medical staff to determine whether the person with the disability needs to be cared for and to what degree. This model focuses on the physical health of this person, while disregarding her/his intellectual integrity and desire to be an equal partner in any community. Furthermore, the present inability of many people with disabilities to participate widely in society is seen as a given and a direct result of having an impairment, and not as the result of features of our society which can be changed (Moyne, 2012).

Similarly, the “charity model” (also referred to as the “tragedy model”) depicts disabled persons as “victims of circumstance who are deserving of pity” and require assistance (Langtry, 2010). This model maintains that medical institutions providing services to people with disabilities need assistance on an ongoing basis and that charity-based funding will satisfy all needs. These institutions often employ “televisual” images of disabled children to raise funds for their organisations, however, many activists find these monetary campaigns patronising and oppressive to disabled people (Donnellan, 1992; Oliver, 1990). The intent of these campaigns is not to empower people with disabilities, but to tie them to institutionally-based commitments.

In contrast, disability activists have more recently developed and encouraged the widespread use of alternative models, such as the “social model” or the “rights-based model”, which effectively illustrate how people with disabilities, who represent a very diverse set of communities, are largely ignored and prevented from constructing their own lives. In most cases, particularly in disadvantaged communities in the developing world, their fates are defined by others, as they are widely seen as a homogeneous community, incapable of “going it” alone. Historically, this ignorance on the part of the able-bodied has adversely impacted the way in which people with disabilities think of themselves. Many “internalise this negative message that all disabled people’s problems stem from not having ‘normal’ bodies” that conform to a standard image (Moyne, 2012).

Figure 2.1. Different Models of Disability



Source: Le Roux (2015)

The social model of disability offers an alternative approach to the medical and charity models of disability, identifying societal barriers and the recurring exclusion of people with disabilities from mainstream activities. Importantly, it identifies an important distinction between “impairment” and “disability”, which are often used interchangeably by authorities and policymakers (Moyne, 2012). The social model effectively establishes that society is the problem and that inadequate education and limited access to facilities and services (public services largely controlled by society) are what marginalise people with disabilities (Oliver & Sapey, 2006).

Similarly, the rights-based model also sees society as the problem and highlights the fact that people with disabilities are regularly excluded from socio-economic activities, and as a result of discriminatory legislation, are denied basic human rights on a regular basis (Swain, French, Barnes, & Thomas, 2013). This model, firmly established through the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD), asserts that people with disabilities are facing discrimination and exclusion, and that including people with disabilities in all activities is a crucial part of respecting human rights (UN, 2009). It follows that “all

persons are active subjects with legal claims” and that persons with disabilities need to participate in all spheres of society on an equal basis with their peers (Federal Ministry for Economic Cooperation and Development (BMZ), 2012, p. 13).

2.1.2.1 Affirmative model of disability

Stöckl (2015) refers to the influential paper of Swain and French (2000) wherein they suggested that the affirmative model of disability is the only valid way to approach people with disabilities, suggesting that the medical or social model does not have the capacity to define disability. The affirmative model of disability does not view disability as a social construct as posed by the social model and neither does it approach disability as problematic or individualistic, as claimed by the medical model. Both the medical and social model view disability as a personal tragedy that should be dealt with. They use the example of someone in a wheelchair who is accustomed to not using steps, but that a non-disabled person can get annoyed when the person in the wheelchair is proud of who he or she is. The disabled person challenges social order by rejecting the tragedy model. Stöckl (2015, p. 38) asserted the following:

The affirmative model of disability takes its cues from citizenship rights movements and argues that disabled people are proud, angry and strong. The pinnacle of the expression of being proud, angry and strong can be found in the disability arts movement.

Swain and French (2000) made the crucial observation that people should not be defined by their bodily appearances, but rather by what they produce, and that this is the only way to bridge the divide between disabled and non-disabled. Identities can be defined by intersectionality (see Chapter Two), which implies that disabled or non-disabled people can be marginalised because of religion, sexual orientation, gender and race, and that even people with impairments who are not classified as disabled, would not view themselves as disabled. A positive disability identity implies that “disabled people do not have to conform to social stereotypes and conventional ways of planning a life, such as getting married and having children, and thus are free to develop their own ways of forming relationships and leading fulfilling lives” (Stöckl, 2015, p. 39).

The main thrust of the Swain and French (2000) argument is that art opens up a space for expression and, at the same time, the creation of images of pride and strength, in direct opposite to ideas of helplessness and dependency. The disability arts movement empowers

people with disabilities to claim the right to be “equal but different”, as expressed in the affirmative model of disability. It allows people with disabilities to celebrate disability. Stöckl (2015, p. 42) concludes that the disability arts movement “emphasises the pride that disabled people feel, a pride that is sometimes lacking because of the still prevailing social stigma. Pride is essential for a citizenship rights movement to flourish and keep its momentum going”. She continues that impairment is part of the human condition and this awareness goes beyond any model of disability, whether it is the medical, social or affirmative model.

Another direction taken in the area of disability in the arts has been better understanding of the history of disability through performance methods. Shah, Wallis, Conor, and Kiszely (2015) explain that the principal thrust of this research is to provide learners with a sharper perspective of past discrimination against the disabled community and the importance of establishing and implementing policies and practices that constructively support greater inclusion and equality for all. This study of Artscape intends to explore how school-based performance workshops conducted by performers with a disability, and supported by disability history, may enhance disability awareness in classrooms (Shah et al., 2015) and challenge many of the negative stereotypes of people with disabilities that often influence how society perceives and interacts with them.

The arts can effectively serve as a tool for challenging the societal perceptions of disability through performance poetry methods. Poetic inquiry is used within a participatory research framework that enables youth to question society’s discriminatory attitudes and actions towards disability and to empower themselves to constructively develop new skills that enable them to effectively tell their stories (Hodges, Fenge, & Cutts, 2014, p. 96). At the same time, it allows members of the audience to reflect on their own perceptions of disability.

One approach to enhancing the experiences of people with disabilities is through reviewing the capability theory (Nussbaum, 2000). By assessing the capabilities of people with disabilities, it is possible to identify elements of importance in the lives of people with profound and multiple learning disabilities (Vorhaus, 2015). Largely based on British studies, Vorhaus explores the role of capability theory in fully understanding the condition of persons with a profound disability. Through a critical assessment of this theory, Vorhaus (2015, p. 75) suggests that “there is more to the value of a human being than an audit of their capabilities

might reveal”. Human capabilities need to be carefully assessed in relation to the theatre and music.

2.1.3 Intersectionality

Contrary to widespread public opinion, in contemporary society equal access for all is a mere dream, as the world is still a disabling place, particularly for persons that are poor, Black or have a disability. Often, it is the individuals belonging to more than one oppressed group that face the greatest challenge. Intersectionality is the study of *intersecting* social identities and related systems of oppression or discrimination. As a result of this intersectionality of social identities and oppression, general limited access to mainstream activities and opportunities remains a day-to-day reality for many people with disabilities.

Intersectionality is used to conceptualise the relation between the system of oppression in our society that constructs multiple identities, and social location in hierarchies of power and privilege. It explains how women’s lives are impacted by multiple intersecting systems of oppression, holistically addressing exclusion through the recognition of multiple factors of discrimination at work. It recognises multiple forms of discrimination and interlocking systems of oppression. Its origin is rooted in the political movement of Black women, who often experience triple oppression stemming from being poor, Black and abused (Crenshaw, 1989; Yuval-Davis, 2006). Intersectionality theories enable us to better understand the mutual processes of how people are marginalised and excluded, especially pertaining to poverty and disability. It originated in the writings of the feminist Crenshaw and it provides us with a tool to acknowledge “the multiple identities of an individual and how these result in various experiences of disadvantage or advantage” (Moodley & Graham, 2015, p. 25).

The complexity of multiple identities is also recognised by capturing and accounting for experiential and social structures that are in constant interaction. Irreducibility suggests that intersectionality explores all forms of oppressions simultaneously and all forms of oppression are treated as equal contributors – “to be black and a woman is not another way of being a working class” person (Yuval-Davis, 2006, p. 65). A greater understanding of the complexities of intersectionality and its multiple forms can prove to be an empowering tool in our quest to eliminate historic barriers.

In their research, Moodley and Graham (2015) indicate how, in the South African context, disability intersects with gender, age and race. This impacts negatively on education,

employment and income for all people with disabilities, but more so on Black women with disabilities. Reliable data on disability and how it intersects with race, gender and poverty have been limited and overlooked. They compared empirical data on how the intersectionality between disability and gender affected outcomes in the areas of education, income and employment by comparing it with data of people without disabilities and also looked into the role that race plays. They cite the World Health Organization (WHO) that in 2011 stated that “Disability may increase the risk of poverty, and poverty may increase the risk of disability” (Moodley & Graham, 2015, p. 25). This implies that people with disabilities are less likely to have a formal education, and more likely to be unemployed.

Moodley and Graham’s (2015) analysis of empirical data in South Africa indicates that women with disabilities on average have the lowest levels of education, are the most likely to be economically inactive and earn the lowest median income (p. 31). The intersectionality with race destabilises this equation and they found that regarding education and employment, White women with disabilities still fare better than Black men without disabilities. People with disabilities are also more likely to leave the labour market because of their experiences of disillusionment in searching for work, and this is further compounded by the cost of travel when seeking work. When they then do manage to find a job, they are more likely to earn less than someone without disabilities. The authors acknowledge that social grants play a key role “in lifting women with disabilities above the upper bound of the poverty line and affording them a minimum daily standard of living”, but their ability to transform is limited when taking additional costs like healthcare and travel into consideration. Their research also demonstrates the complexities in the intersectionality between disability, gender, poverty and race and indicates that especially Black women with disabilities are not benefitting optimally from policies. Moodley and Graham (2015, p. 32) conclude that “black women with disabilities are the worst affected, as they face a triple burden of the legacy of inequalities in race, gender and disabilities”.

The impact of the intersectionality of race (critical race theory), class, gender and disability on education is also born out in the study conducted by Gillborn (2015) within the context of Black middle-class parents in England. He argues that, “it is not the needs of the Black child that are being served but the interests of an institutionally racist education system” (Gillborn, 2015, p. 282). In his argument, race and gender are viewed as a disability, but he also focused on learning disability or co-called “impairments”. He concludes that, “if we are to change the racial (and racist) status quo, we must refuse the growing mainstream assertion that racism is

irrelevant or even non-existent. A shared analysis of the racism that patterns everyday life can provide a powerful point of coherence for activism and political strategy” (Gillborn, 2015, p. 284).

The intersectionality between gender and disabilities was also investigated by Mulira and Ndaba (2016) within the context of micro-enterprise learning among women with disabilities in Uganda. Micro-enterprises are viewed as critical change agents in emerging economies because of their collective contribution to social and economic change. Obviously, race was not considered as an intersectional category. Their findings suggest that there is a poor fit between the learning patterns of women with disabilities and the design of the learning programmes, and that the attitudes in society against the role of women in the economy and family, as well as towards people with disabilities, aggravates the problem. The sentiment of one of their co-researchers is worth quoting: “For us people who are working with WwDs, we tend to dwell on training them to do traditional businesses, such as operating a sewing machine, crafts, shoe making, or mending. We do not design trainings for businesses that are specifically addressing the special needs of the WwDs and will allow them to compete favourably with the non-disabled” (Mulira & Ndaba, 2016, p. 15). It is clear that the intersection of gender and disability create complexities in micro-enterprise learning for women with disabilities and it is necessary to re-design support systems for learning. Positive learning environments could empower women with disabilities to face the disappointments imposed by society and can play a crucial role in how they approach business enterprises.

2.1.4 Incorporating the Max-Neef’s Human Scale Development

I became aware of the ideas of the Chilean economist Manfred Max-Neef (1992) while doing my postgraduate diploma in Disability Studies. I decided to explore the possibility of incorporating his work regarding economic development and human needs within research on disability and the arts. He refers to the “socio-universal” character of human needs, and the impetus within humans to satisfy themselves. He asserts that all fundamental human needs are culturally and historically constant. Max-Neef (2009) identifies nine fundamental human needs, namely subsistence, protection, affection, understanding, participation, creation, leisure, identity and freedom (see Table 2.1 for descriptions of needs). He also considers “transcendence” as a likely need, but does not include it in his proposal for Human Scale Development. Neither does he list the characteristics of transcendence. He refers to the “evolution of human needs” and argues that “common sense, along with some socio-cultural sensitivity, surely points to the fact that the needs for Subsistence, Protection, Affection,

Understanding, Participation, Creation and Leisure have existed since the origin of *homo habilis* and, undoubtedly, since the appearance of *homo sapiens*". However, the need for Identity appeared at a later stage and the need for Freedom manifested at an even later period (Max-Neef 2009, p. 203). This implies that human needs are intimately linked to the evolution of the human species and that they are universal. These needs have been gradually neglected as the "movement of history places the human being in an increasingly unrhythmical and unsynchronised domain" (Max-Neef, 2009, p. 204).

Max-Neef (2009) proposed a new praxis on Human Scale Development which focusses on and flows from these fundamental human needs. He claims that there are growing levels of self-reliance and the building of "organic articulations of people with nature and technology", where the personal is merged with the social, local activity with global movements, autonomy with planning, the state with civil society (Max-Neef, 2009, p. 197). These pillars (human needs, self-reliance, organic articulations) are the foundations for conditions where humans are the principal actors in their future.

If people have agency in their future, then both the autonomy as well as the diversity of the spaces in which they function should be respected, similar to the idea of "diversity within the mainstream" as developed within disability studies. He argues that the equitable distribution of the fruits of economic development is based on the nurturing of diversity, control of the environment and increased social participation. There should also be a greater transparency in the functioning of the public sector. Without diminishing the role of the state, he advocates the empowering of civil society, where the role of social agents, communities and social participation are developed. This he names "social democracy" or a "democracy of day-to-day living" (Max-Neef, 2009). Such a democracy should rediscover the molecular composition of the social fabric.

Max-Neef (2009, p. 200) developed a "matrix of needs and satisfiers" for a system where all human needs are interactive and interrelated, along two categories: axiological (the nine fundamental human needs) and existential (the needs of Being, Having, Doing and Interaction) (see Table 2.1). He developed this matrix of needs on the two postulations that fundamental human needs are "finite, few and classifiable" and that they "are the same in all culture and in all historical periods", although different methods will be used by each socio-economic and political system to satisfy them at different levels and at different intensities,

within the three contexts of oneself (*Eigenwelt*), the social group (*Mitwelt*) and the environment (*Umwelt*).

In another publication on the building of a human-scale development paradigm (H-SD), Cruz, Stahel, and Max-Neef (2009, p. 2021) argue for the “systemic re-conceptualisation of human needs and an attempt to place this discussion at the centre of the development debate; a recovery of the *oikonomy* in its original classical meaning, as a means for achieving better well-being beyond the chrematistics narrow scope”. The classical Greek notion of *oikonomy* [economy] refers to the art of living and living well, and *kremastistike* refers to the art of money-making. This matrix can be employed as an additional interpretive tool as illustrated as an example in Table 2.1, below.

Table 2.1

Max-Neef Matrix of Needs and Satisfiers

| Needs according to existential characteristics and axiological characteristics | BEING (personal or collective attributes) | HAVING (institutions, norms, tools) | DOING (personal or collective actions) | INTERACTING (spaces or atmospheres) |
|---|---|--|---|--|
| Subsistence | 1/ Physical and mental health, equilibrium, sense of humour | 2/ Food, shelter, work | 3/ Feed, procreate, rest, work | 4/ Living environment, social setting |
| Protection | 5/ Care, adaptability, autonomy, equilibrium, solidarity, passion, receptiveness, determination | 6/ Insurance systems, savings, social security, health systems, rights, family, work | 7/ Cooperate, prevent, plan, take care of, cure, help | 8/ Living space, social environment, dwelling |
| Affection | 9/ Self-esteem, solidarity, respect, tolerance, generosity | 10/ Friendship, partners, family, relationships with nature | 11/ Make love, caress, take care of, express emotions, share, cultivate, appreciate | 12/ Privacy, intimacy, home, spaces of togetherness |
| Understanding | 13/ Critical conscience, receptiveness, curiosity, rationality, astonishment, discipline, intuition | 14/ Literature, teachers, method, educational and communication policies | 15/ Investigate, study, educate, experiment, analyse, mediate, interpret | 16/ Settings of formative interaction, schools, universities, academic groups, communities, family |
| Participation | 17/ Adaptability, receptiveness, solidarity, willingness, determination, | 18/ Rights, responsibilities, duties, privileges, work | 19/ Become affiliated, cooperate, purpose, share, discuss, obey, | 20/ Settings of participation, interaction, parties, associations, family, |

| | | | | |
|-----------------|--|---|--|---|
| | dedication, respect, passion, sense of humour | | interact, agree on, express opinion | churches, communities, neighbourhoods |
| Idleness | 21/ Curiosity, receptiveness, imagination, recklessness, sense of humour, lack of worry, tranquillity, sensuality | 22/ Games, spectacles, clubs, parties, peace of mind | 23/ Daydream, brood, dream recall old times, give way to fantasies, remember, relax, have fun, play | 24/ Privacy, intimacy, places of closeness, free time, surrounding landscapes |
| Creation | 25/ Passion, intuition, determination, boldness, imagination, rationality, autonomy, inventiveness, curiosity | 26/ Abilities, skills, method, work | 27/ Work, invent, build, design, compose, interpret | 28/ Productive and feedback settings, workshops, cultural groups, audiences, space to express, temporal freedom |
| Identity | 29/ Sense of belonging, consistency, differentiation, self-esteem, assertiveness | 30/ Symbols, language, religions, habits, customs, reference groups, roles, groups, sexuality, values, norms, historic memory, work | 31/ Commit oneself, integrate oneself, confront, decide on, get to know oneself, actualise oneself, grow | 32/ Social rhythms, everyday settings, setting which one belongs to, maturation changes |
| Freedom | 33/ Autonomy, self-esteem, determination, passion, assertiveness, open-mindedness, boldness, tolerance, rebelliousness | 34/ Equal rights | 35/ Dissent, choose, be different, run risks, develop awareness, commit oneself, disobey, mediate | 36/ Temporal/special plasticity |

Source: Max-Neef (2009)

Human scale development theory has proven to be relevant to this particular study in that, for any human being to be fully empowered, fully capacitated, and to contribute to society, whether it is economically, socially or just to be a respectful citizen and just enjoy life, one needs not only to have one's basic needs met but rather a satisfaction of all needs in some way or another and on an equal basis. For example, for people with disabilities, their lives are not just focused on having medication, caregivers and access to assistive equipment and devices. They also want to be able to participate within society, have the freedom to make choices, be affectionate, and feel protected at the same time.

Max-Neef does not see human needs from a hierarchical perspective but rather that all human needs are equal and that all should be satisfied in some regards in order to contribute to the wholeness of a human being. In a similar manner, interaction with the performing arts allows for a range of needs to be satisfied in some regard, in one way or another, and thus

contributes to the wholeness as well as social and economic inclusion of youth with disabilities.

2.2 Review of current research

2.2.1 Disability and identity

2.2.1.1 Positive disability identity through the arts

As mentioned before, Shah (2007) researched people with disabilities in an educational environment, but many of her research findings highlight the factors that can impact on a positive disability identity. Shah (2007, p. 426) refers to Barnes (1991) that “inclusion is imperative in the fight towards the elimination of discrimination and towards disabled people being accepted as citizens by the social majority.” Exploring special education versus mainstream inclusion, she has, for example, found that interpersonal attraction between disabled and non-disabled youth is promoted by cooperative learning and that the social benefits and positive relationships extend beyond schools. It also allows disabled youth to compete with non-disabled youth in the mainstream, whereas historically, disabled children have been viewed as undesirable, unnatural and not fully human, setting the scene for their institutionalisation, which includes medical intervention and keeping them away from the sight and sensibilities of mainstream society.

Shah (2007) positively evaluates the social model of disability and the emergence of the disability movement, with the focus on the social structures that create barriers for people with disabilities, as opposed to their impairments. She regards these political shifts, combined with the focus on human rights, as positively influencing government policies in the U.K., manifesting in a commitment to promote and accommodate human diversity in society. She refers to Burchardt (2005) and argues that there is no reason to maintain that “young people with physical or sensory impairments have less academic or labour market potential, on average, than their non-disabled peers. Any difference in achievement can therefore be attributed to circumstances rather than to the intrinsic effects of impairment” (Shah, 2007, p. 427). Not much is known of how children with disabilities make meaning of their identities and how they imagine their future to be over a period of time. That is why it is so important to include young people with disabilities in the processes and policies that influence their lives and identities.

The physical environment in mainstream society (e.g., schools), however, is a barrier to the independence of disabled people, making them more dependent than their non-disabled peers.

This also reinforces the idea that their disabilities are a personal tragedy and that they are passively dependent on the charity of others. Shah (2006) also identifies lack of access and transport as hindering young people with disabilities in gaining access to facilities and events that are crucial to their emotional and intellectual development. She found that there is a higher tendency to make decisions for children with disabilities than non-disabled children and that they are not consulted about major issues that affect them. They also have less freedom in making decisions about their personal and social life. Thus, disabled youth are not treated as people with personal agency, but as passive objects. Shah (2006, p. 440) once again stresses the need to communicate “disabled children’s own lived experiences directly to policy makers or as collected within empirical studies”. This is what this research also endeavours to achieve.

It is important to explore how Disability Arts in the U.K. and the disability culture in the United States (U.S.) have played important roles in expressing a positive disability identity. The work of Sulewski, Boeltzig, and Hasnain (2012) points to the importance of acquiring information on perceptions of what it means to be a person and an artist with a disability, and how these identities intersect. These findings help explain the role of the arts in forming an identity for young persons with disabilities. In addition, they point to the potential for future research on how arts and disability interact.

In fascinating research, Shah et al. (2015) explore how to promote a new understanding of disability through performance methods to school-based audiences. They focus on the value of theatre performance in communicating a positive disability identity, breaking away from negative stereotypes of people with disabilities by bringing the narratives of real experiences of disability into classrooms and, in doing so, integrating research data on disability with performance-based methods. The performance of stories of disability holds the potential to challenge the negative stereotypes and fears of non-disabled young people of people with disabilities as influenced by popular cultural narratives. In this way it also increases the awareness of disability amongst school children and encouraged them to “craft mechanisms of resistance and become agents of social change in a society where disabled people are still seen as ‘other’ and inferior to non-disabled contemporaries” (Shah et al., 2015, p. 282). In their research they also explored how positive role models of people with disabilities could change young people’s perceptions of disability.

The process from reading a text on disability to creating a “three-dimensional narrative of this unfamiliar historical world” makes new metaphors and meanings available to other young people and exposes them to unspoken subtexts in the life-world of people with disabilities, including emotions, the way in which relationships are negotiated and how people with disabilities make meaning of their lives over time. Shah et al. (2015, p. 268) describe this journey as the transformation of “an unfamiliar one-dimensional world into something they can embody and so engage and empathise with”.

Shah et al. (2015) refer to Shapiro and Hunt (2003) who assert that drama-based approaches to problems lead to deeper understanding as they have an emotional quality that make it difficult to intellectualise the struggles and pain of the people portrayed. Bodies become important vehicles to facilitate this deeper understanding. They refer to Ingold (2000) who argues that “through embodied practice, performance recovers the multi-dimensional richness of contextualised life stories, encouraging them to be probed more deeply to discover ‘the significance that lies there’ and transmit these discoveries through the interactional relationships of bodies” (Shah et al., 2015, p. 269).

This implies that bodies become the vehicles of individual and collective agency. For non-disabled young performers, re-enacting the lived experiences of people with disabilities can create a deeper understanding of the everyday challenges of disabled people, but at the same time offers opportunities to these performers and onlookers to challenge the socially constructed perceptions of disability (e.g., tragedy, pity and dependency), distancing themselves from the medical gaze that focuses on the abnormality and dysfunctionality of the disabled body. They cite Boal (1992) who writes, in the *Theatre of the Oppressed*, that “theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it” (Shah et al., 2015, p. 270).

Such a three-dimensional narrative provides people with disabilities with an authentic voice and the chance to speak for themselves, as demonstrated by the civil rights movement which demonstrated that if others speak for you, you lose. They refer to disabled scholars like Koppers (2003) and Wilde (2010) who assert that performance-based methods afford people with disabilities the opportunity to deconstruct and construct disability identities, which can include stories of sexual relationships and belonging to communities, seldom included in the identities of disability constructed by non-disabled societies. It also shows that human lives are interconnected and interdependent, and articulates in a creative way the concerns

identified by Elder (1994): “the interplay of human lives and historical times, the timing of lives, linked or interdependent lives, and human agency in choice making” (Shah et al., 2015, p. 271).

One way to provide convenient, affordable and reliable access to people with disabilities is to ensure that they are physically and socially mobile and included within the diversity of mainstream society. An important means of travel is via transport, which is not readily accessible to all.

For these reasons, researchers advocate “a more holistic understanding of the processes and mechanism by which atypical bodies are translated into reduced social standing and forced into a distinct sense of personhood in a given culture” (Agmon et al., 2016, p. 2). They endorse disability studies which have persistently argued that people with disabilities cannot be reduced to their disabled body without compromising their integrity. In their research, they argue that the life experiences of newly disabled persons can more generally highlight the expression of personhood in their culture, and in this case the Israeli cultural discourse. They make use of the notion of “person” as a normative concept which places the participants in a wider social context. They do not accept models of disability that focus on the disability itself. Instead, they choose to focus on the person in the disabled body. The consequence of this approach is that “health and disability are viewed as a holistic human experience, in which biological, individual, social and environmental aspects are invariably integrated” (Agmon et al., 2016, p. 2). One of their research findings based on the ethnography of the rehabilitation day-care centre, is that while the physical disabled body is the focus of attention for rehabilitation, the narrative that is being navigated is their value (as someone with a disability) as members of society, and if they can still be considered as complete persons. They forcefully argue that academic literature should move from the construct of “self” to a broader trope of “person” since the notion of “self” in psychological and psychiatric literature is prone to focus on pathologies. This leads to a discussion of disability “in isolation from the full, embedded context in which actual people spend their lives”. They maintain that the trope of “person” is more holistic “and less a prisoner of biomedical and psychological discourses, therefore lending itself to a more humanistic discussion” (Agmon et al., 2016, p. 9).

2.2.1.2 *Disability and embodiment*

In his research on theological anthropology, Meiring (2015, p. 1) proposes a model for theological anthropology as *embodied sensing*, one “that can reflect a deeper understanding of the rich and complex dimensions of bodily life; a theological anthropology that has a sentiment of the flesh”. For him, such an awareness of a sentiment of the flesh and a deep understanding of the textures of life, manifests within the intricate relationship of the living body, language, and experiencing in a concrete life world, with an openness to the “more than” which can capture the experience of transcendence, but also to the idea that we are “more than” just the confines of our disabled or non-disabled bodies. The notion of *sensing* is derived from the Latin *tenses* which expresses the integration of thought, feeling and meaning. *Sensing* then endeavours to find the words that work, to capture the bodily experiences of people as it corresponds to the felt sense of language and experiences in the body. This implies “that some experiences could probably never be analysed through the use of language, and that they could only be ‘sensed’ through further living” (Meiring, 2015, p. 5). He focuses on embodiment within the southern African context and writes that any research on the bodily experiences of Black people in South Africa should have a deep sensitivity for the profound impact of colonialism, apartheid and even post-apartheid on their bodies, writing that:

There is an implicit kind of bodily knowing in the continuous interaction of living bodies with their environment throughout this 500-year history, a bodily knowing where the black body has often been denied its dignity and humanity, where it has been perceived as subhuman and uncivilised. (Meiring, 2015, p. 1)

This is another way of describing the impact of the intersectionality of race, gender and poverty on Black bodies, and then also on the person in the Black female and disabled body. Meiring’s central tenure is that the body matters.

In later research, Meiring (2016) focuses on the work of the neuroscientist Antonio Damasio (2012), especially on his description of consciousness and how the brain constantly maps the body. He also incorporated ideas of the Irish philosopher Richard Kearney (2015) who works with the philosophical notion of “carnal hermeneutics” where the body functions as interpretation, trying to answer the questions of how people make sense of other bodies with our bodies. For him, it means that we can only fully experience the human body if it is a body among others that “a sense of our own individual belonging is provided by our experience of living in our flesh” (Meiring, 2016, p. 10). Damasio (2012) also makes the statement that

function of basic and socio-cultural homeostasis is focussed at the survival of living organisms in a variety of ecological niches. Socio-cultural homeostasis is, however, engaged with the deliberate seeking of well-being. Meiring (2016) argues that theological anthropology as *embodied sensing* and carnal hermeneutics constitutes part of socio-cultural homeostasis, which constantly seeks for the well-being of creatures in their life-worlds. This corresponds with the idea of human flourishing which is concerned with peoples' well-being, even though it holds the possibility of loss and pain. Meiring (2016) then expands his model to the *embodied sensing of meaning* as a way of reading the gap between body and object, between the bodily experience and the use of language.

People with disabilities have the same challenge as non-disabled people to make meaning of their lives in their concrete life-worlds, through a process of *embodied sensing*. They may not be able to find the words for their experiences, and non-disabled others want to fill the bodily experiences of disabled people with their own loaded words. People with disabilities do not only have a disabled body, but are full persons in the bodies that they are, no matter the nature of the disability. They still have the full capacity to make meaning through their bodies, sensing the world within and around them.

2.2.2 Disability and the arts

The arts are an evolving medium for community expression that is continuously impacted by, and in turn, impacts the local culture. The arts bring to light the creative impulse of the community through a series of forms, including the performing arts, literature, media arts and visual arts. Many of these art forms are actually combined with others, providing a more complex set of offerings to the general public.

Given that this study is largely focused on the evolution and growth of disability arts, it is important to review some of the key works coming out of this research. For example, Cameron (2013, p. 1) argues that disability arts can only be understood “in the context of the wider disabled people’s movement”, as part of an ongoing struggle for people with disabilities to enjoy both equality and inclusion. Disabled arts can effectively be seen as an expression of protest against “an oppressive social model that ties us to the social model” (Cameron, 2013, p. 2). In contrast, the affirmative model is “a theoretical tool rooted in perspectives developed within the disabled community.” It can address and explain disability in all of its aspects, downplaying existing institutional barriers and further stressing personal and experiential aspects of disability (Cameron, 2013, p. 2).

Stöckl (2015) looks at the disability arts movement in the United Kingdom (U.K.) from an anthropological perspective. The disability arts movement in the U.K. embraces a different mode of artistic expression and includes, for example, Mat Fraser, the performance artist, as well as the Candoco Dance Company which was founded in 1991 by Celeste Dandeker-Arnold. Art, whether visual or performing arts, and disability had a long and intimate relationship in the U.K. and in Germany. *Die Schlumper*, describing themselves as “so-called mentally handicapped people who felt the urge to paint” has been active in Germany since 1985. Sponsorships, from the city of Hamburg, allows 22 members to be active on a full-time professional basis.

From a social-cultural anthropological perspective, “any artistic expression is thus another aspect of a complex social world” (Stöckl, 2015, p. 37). This implies that, for example, a painting “elevates the human experience and the artist is seen as possessing skills that go beyond any other person’s skill set”. He refers to Gell’s thesis which basically holds that an art object has a certain agency that transcends the intention of the artist who produced the artefact. This artefact also has the agency to charm the onlooker, “it conveys a certain emotion, a certain embodied sensation and thus communicates a bodily and cognitive sensation that goes beyond a mere interpretation of the work of art. This is where the anthropological theory of mind is to be seen” (Stöckl, 2015, p. 37). Stöckl (2015) cites Gell (1998) who described agency as something that can be attributed to objects or persons which through an “act of mind or will or intention” are capable of initiating causal sequences. According to Gell, a recipient is someone who is affected by the index (the function of a particular work of art), and an artist is the author of the existence and the properties of such an index. Gell’s new anthropology of art was interpreted by the Dutch art historian, Caroline van Eck (2010), into her concept of “living presence response”, meaning the awareness that inanimate objects appear as living entities. The suggestion is that an atmosphere is created by objects and spaces, which in turn creates a felt bodily sensation, which results in an emotion.

2.2.3 Disability and transport

Transport is central to the social, cultural and economic inclusion of people with disabilities. Individuals without the necessary resources and transport options needed for travelling become deprived from interacting with the (whole extent of) opportunities offered by society (Bauman, 2000).

Travel by modes other than walking generally requires money. Faster modes such as the car and train tend to be more expensive than slower modes, such as the bus and cycling; those who can afford these faster modes can reach a wider range of opportunities in a given time. Resources required for travel also include assets beyond discretionary purchasing power, like physical and mental capabilities, and time.

However, throughout the developing world most public transport systems fail to serve the needs of people with disabilities (Mashiri, Marrian, Bogopane-Zulu, Maunder, & Veter, 2008), including educational, employment and social activities. In South Africa, the legacy of apartheid has resulted in individuals in most townships being without reliable, low-cost transport with which to access social, cultural and economic opportunities (Rivasplata, 2006). In most cases, people with disabilities have no viable access to performing arts events, which tend to concentrate in or near the city centre. While the provision of bus services (from disadvantaged areas) to/from these events is limited, access for persons with a physical disability is virtually non-existent. Many communities, especially in the rural hinterlands, provide few opportunities for advancement, especially in the area of employment. Clearly, for the arts to be all-inclusive, it is imperative that access is provided to everyone, without exception.

2.2.3.1 Transport as a vehicle for the urban poor

Transport conditions greatly impact poor people and their chances of advancement in a number of ways (Kranton, 1991). For example, transport investments often generate new opportunities, facilitating access to various forms of employment and providing direct access to education opportunities and other activities. In addition, transport can reduce poverty by enhancing the quality of local environments and effectively promoting sustained economic growth, indirectly providing greater opportunities for poor people (Booth, Hammer, & Lovell, 2000).

Over the past few decades, authorities and planners have developed strategies for substantially reducing world poverty throughout the developing world. They have set ambitious goals and objectives, especially in world regions that have not seen recent success in the area of poverty reduction (Booth et al., 2000). Increasingly, emphasis has been placed on transport services and ways in which they can contribute to the achievement of poverty-reduction objectives (Baker, Basu, Cropper, Lalland, & Takeuchi, 2005).

Prior to the 1980s, the poverty implications of transport were not widely discussed, as the transport sector was dominated by political, economic and engineering considerations, with scant discussion of poverty-reduction criteria, gender and social issues (De Grassi, 2005). There were few guiding principles, as transport was considered to have only an indirect relationship with poverty. In the 1990s, such authors as Dimitriou (1993), Gannon and Liu (1997) and Hook (1998) highlighted the need to design transport improvements that more directly benefit the poor. For many people of modest means, the cost and availability of transport to work sites and other destinations directly determine their ability to participate in gainful employment. While certain modes of transport are more readily available to the urban poor, subsidised public transport is not always the answer, as the poor often cannot afford fares (World Bank, 1996), or the services do not reach peripheral areas or neighbourhoods, where poor people live, e.g., the Mexico City outskirts (Harris 1990). Also, low public transport fares often result in low levels of cost recovery by the transport sector, which lead to reduced or restricted route coverage, thus defeating the purpose (Wegelin & Borgman 1995).

More recently, studies by Titherage, Christie, Mackett, Oviedo, and Ye (2014) and Starkey and Hine (2014) have examined the relationship between poverty and sustainable transport, critically testing the theory of social exclusion. Through case studies, a significant number of articles have been written on the transport burden experienced by poor people. Other studies highlighting the transport-related problems of the urban poor have included Roberto (2008), which analysed the commuting patterns of the disadvantaged, and Faiz (2011), which described the relationship between transport infrastructure development and urban displacement.

In addition, a number of studies have considered the plight of the poor, offering new strategies for improving transport options, particularly in the developing world. These have included studies by Godard (1997), Cervero and Golub (2007) in Brazil, and Behrens, McCormick, and Mfinanga (2016) in South Africa. Many of these have focused on the inclusion of people with disabilities in transport planning.

2.2.3.2 The role of transport for persons with disabilities

Access to transport is critical for people with disabilities, effectively empowering them to more fully participate in mainstream society. In order to provide equal opportunity to all, national and provincial governments must ensure that people with disabilities enjoy easy

access to all services. According to Rodrigue (2017), accessibility measures “the capacity of a location to be reached by, or to reach different locations”, and both the capacity and configuration of transport facilities ultimately determine the level of accessibility to transport. In addition, not all locations are equal, as some are more accessible than others (e.g., urban locations normally have more points of access than rural ones). Thus, it can be said that accessibility is a proxy for inequalities and in fact, people with disabilities and other disadvantaged groups are subject to a form of intersectionality with respect to the complexity of their limited access to transport and opportunities.

For this reason, in order for people with disabilities to gain access to mainstream activities, it is essential that transport providers develop universally accessible systems, through a comprehensive planning process that includes the active participation of people with disabilities. As each location or point of access inherently offers a different level of access to transport, services for people with disabilities will need to be as diverse as the disabled community is itself.

In recent decades, a number of countries in the industrialised world, including Britain and the U.S., have passed federal legislation designed to provide additional services to people with disabilities. For example, the Americans with Disabilities Act (ADA) of 1990 prohibits private employers, state and local governments, employment agencies and labour unions from discriminating against qualified individuals with disabilities in job application procedures, hiring, firing, advancement, compensation, job training, and other terms, conditions, and privileges of employment (US EOE Commission, 2008). This includes the provision of transport services and facilities designed to facilitate the effective movement of people with disabilities.

In Britain, accessible transport systems have allowed many disadvantaged people with disabilities to escape a cycle of poverty and social exclusion (Broadus, 2010). Lucas (2010) and Huby and Burkitt (2000) argue that transport can encourage social inclusion, as greater mobility brings greater access and socio-economic engagement. Such groups as the Disabled Persons Transport Advisory Committee (DPTAC) have advised the government on the transport needs of people with disabilities, as well as corresponding legislation, regulations and guidance (UK DfT, 2016).

2.2.3.3 Transport for persons with disabilities in developing countries

If we consider the existing state of transport for the disabled in impoverished communities of the developing world, the situation is disconcerting. Research has found that while some able-bodied individuals have had access to opportunities, people with disabilities have been excluded from most transport systems, leaving them disenfranchised and disempowered. Based on national studies in South Africa, Malaysia and Latin America, Rickert (2001) concluded that a progressive national transport policy should address the barriers to employment experienced by persons with mobility, sensory, or cognitive disabilities. Poor access to transport results in an inability to participate in education, training, or social services (Rickert, 2001).

In countries of the developing world, low-income residents with disabilities are often left with few alternatives, particularly in townships and informal settlements on the urban periphery and in rural areas (Barwell, Edmonds, Howe, & De Veen, 1985). In most cases, little if anything is done to incorporate the needs of this sector of the population (Venter et al., 2003). There have been limited attempts to improve access, but they have seen limited success. For example, while transport is an indispensable element of development and socio-economic growth, most parts of Africa lag well behind in the development of regional trade, largely due to the lack of reliable and adequate transport in many countries (UN, 2009). This wide margin of inequality has made access especially difficult for disadvantaged groups, especially people with disabilities.

Similarly, in the area of passenger transport, there are huge differences in levels of accessibility between rural and urban areas. Even then, transport infrastructure investments are normally centred on affluent urban areas, while other urban areas see limited investment and often rely on informal transport. The reasons behind the ineffective state of urban transport in most areas is not difficult to understand, as weak, fragmented, and underfunded governments have been unable to maintain most services, let alone plan for expansion (Kumar & Barrett, 2008).

Indeed, some middle-income countries in Africa and other parts of the world have adopted disability policies that reflect advanced concepts of disability, based on such documents as the 1994 *Standard Rules on the Equalization of Opportunities for Persons with Disabilities* (Metts, 2000). However, in most cases, transport for the disabled is widely seen as a welfare

issue and corresponding plans are often given a very low priority. As a result, transport systems are not normally inclusive of individuals with disabilities.

2.3 Summary of Chapter

...the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization – ours included – the arts are inseparable from the very meaning of the term 'education.' We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. (National Standards for Arts Education, 2006, cited in Visual and Performing Arts, 2013, para 1)

The chapter addressed what a feminist ethics of care is and how it addresses interdependence, connectedness and sharing, as well as care-based ethics from a feminist approach.

The different models of disability; the charity model, social model, medical model, rights based model, and affirmative model were also covered in relation to the perspective they bring to disability and impairment.

Intersectionality was also addressed as it conceptualises the relation between systems of oppression in society and how these construct multiple identities and social identities within hierarchies of power.

The literature chapter further addressed Max-Neef's Human Scale Development and the importance of satisfying not only basic human needs to ensure holistic development, but also that all needs require some form of satisfaction and should not be considered on a hierarchical level.

Thereafter, literature regarding disability and identity brought the works of authors such as Shah (2006) and Barnes (1991) to the fore and highlighted the factors that contribute to a positive disability identity:

The body matters, especially when the implication is made that people with disabilities, that people with disabled bodies are also somehow “disabled” in their

capacity to make meaning with the bodies they have and the bodies they are, that they cannot live meaningful lives. An awareness and focus on the intimate interplay between the living body, experiencing life and the role language and alternative ways of communication play, is crucial in proposing any model of Disability. The *embodied sensing of meaning* then is a focus on texture where a phenomenon is not merely a theoretical description of an occurrence, but a live memento that was embodied by a person in a concrete situation. (Meiring, 2016, p. 9)

This was made clear in the literature on embodiment, indicating that it too has a role to play when looking at the performing arts and the role it has to offer with regard to holistic development.

Literature on disability and the arts has suggested how the arts should be viewed as an evolving medium for community expression which continuously impacts and is impacted by local culture.

Transport and transport systems as well as the challenges they pose and their importance to enhancing lives and opportunities for people with disabilities came through strongly within the literature. Transport is central to the social and economic inclusion of people with disabilities. To be economically and socially excluded “is to be unable to access the opportunities in life that most of society takes for granted”. Transport can “promote social inclusion by connecting people to opportunities: jobs, social networks, education” and other community activities (Passenger Transport Executive Group (PTEG), 2010, p. 4). It is for these reasons that I have focused on transport as a facilitator for the advancement of youth with disabilities.

This literature chapter was important as it allowed me to enhance my knowledge of what other authors have already said about performing arts and whether or not it contributes to the holistic development of persons and especially youth with disabilities, as indicated in the quote at the start of this summary.

Chapter Three: Methodology

The primary purpose of this chapter on methodology is to describe a set of procedures through which to effectively undertake the research needed to learn more about the research question: How may interaction with the performing arts facilitate or encourage participation by youths with a disability in opportunities for social and economic inclusion?

This chapter describes the research design, the study context, the study population, sample and sampling strategy, and the data collection methods and instruments, data management and analysis, and lastly, ethical considerations.

3.1 Research Design and Approach: A Critical Ethnography

This study employed a qualitative approach, where an enhanced understanding of the research question was sought through the exploration of the situation (Yin, 2010). This allowed for an understanding of the Artscape Theatre Centre and the context in which it operates, as well as the factors that influence the behaviours and practices of disabled patrons.

The qualitative research design employs critical ethnography, which establishes an ethical responsibility to address past practices of unfairness or injustice in our society (Carspecken, 1996). The simple fact that current conditions with regard to accessibility and opportunity are not what they could be for people with disabilities leads us to search for a way of remedying the current situation (Madison, 2005).

Boylorn and Orbe (2014, p. 15) assert that critical ethnographers are interested in the “politics of positionality, where researchers expose their own privileges in addition to marginalisation and “take responsibility for our subjective lenses through reflexivity”. In my own case, I have worked closely with disadvantaged persons, as a student, educator and performing arts director. While at Artscape, I authored the book *Look at Me* (Le Roux, 2008), where I collaborated with 25 other South African women with disabilities to document their personal experiences, perspectives and aspirations. As a disability researcher with a disability myself, I totally understand the need to draw from critical ethnography in addressing past practices of discrimination and bias; and to develop new strategies for helping youth with disabilities.

Writing more about a critical auto ethnography, Boylorn and Orbe (2014) write that, like ethnographers, auto ethnographers systematically collect, analyse and interpret data; they endeavour to form some kind of cultural understanding of others, but also employ their own

lived experiences as primary data as a way of critiquing the personal and the cultural. They cite Ellis and Bochner (2000) who wrote that reflexive ethnographies focus on cultures and sub-cultures, and at the same time the researcher should “use their own experience in the culture reflexively to bend back on self and look more deeply at self-other interactions” (Boylorn & Orbe, 2014, p. 18). They argue that this capacity to embrace the diversity and intersectionality of race, age, class, religion, sexuality, ability status and gender is integral to the ethnographic process. In essence, critical ethnography will inform necessary changes to the current situation in a way that will bring greater equity and freedom to all individuals (Madison, 2005).

Frontino (2015) explores the dialogue between the “Theatre of the Oppressed” and ethnography. He presents ethnography as the exploration of contemporary society and the shifts that are taking place in society. The “Theatre of the Oppressed” implicates art at a creative level, with the principal subjects being the “Oppressed”, referring to theatre made for and by the oppressed. Frontino (2015) writes that this method of performance was implemented by Augusto Boal in Brazil in the 1950s during a dictatorship where he and his colleagues experimented with local themes not conforming to European theatre principles. Like ethnography, this method of theatre is a way “to understand and re-present realities, trying to bring the people to be conscious that we cannot re-produce reality... [And] is explicitly a method to change reality” (Frontino, 2015, p. 146). Through a creative process, both ethnography and Theatre of the Oppressed contains a political aspect where reality is represented from the viewpoint of the subjects with the aim of empowering them. The focus is on the relationships of power between the researcher, the public and the subjects, the central role of the body as well as the aesthetic process in research, moving from a writing culture to the performance of culture. He cites Conquer Good, who wrote that “proximity, not objectivity, becomes an epistemological point of departure and return” (Frontino, 2015, p. 153). These methodologies once again illustrate how crucial it is to re-think the concept of critical distance in the research process and to contest the idea of the objectivity of the researcher with the critical awareness that all the participants should be empowered to re-produce and analyse the complexity of diverse realities.

Critical ethnography explores the culture, community and everyday circumstances of participants exploring what is and what could be (Thomas, 1993). It involves seeking not only to uncover socio-cultural knowledge about a group, but also patterns of social injustice. Through the use of critical ethnography, including my proximity to people with disabilities

and to theatre, as well as my positionality as a disabled researcher, I have tried to effectively analyse the current situation and experiences of disabled youth attending performances at the Artscape Theatre Centre.

A critical ethnographic design has facilitated a description of the specific experiences of disabled youth accessing the Artscape Theatre Centre, and has explored the efforts on the part of a post-Apartheid institution to become a responsive and inclusive performing arts Centre for disabled patrons. It has also allowed for reflection on past injustices and the manner in which society has treated people with disabilities, and has formulated strategies for providing universal access to the performing arts. In exploring the barriers to participation faced by disabled youth, the researcher has questioned the pillars of authority and status quo with the hope of moving beyond current practices to potential practices (Galvaan, 2010; Noblit, Flores, & Murillo, 2004).

The apartheid system in South Africa left many deep scars and I felt the need, from a geographic perspective, to explore the role it played with regard to social exclusion and marginalisation of specific communities, especially the disabled youth. For this reason, I chose to conduct my research with two different institutions dealing with the same sorts of disability issues and how they assisted in providing skills and education to these young learners.

3.2 Positionality

I am inspired by the work of Sonali Shah, who as a British Indian professional disabled woman has been doing qualitative research with young disabled people in an educational context. Critically, she has concurred with O’Kane (2000) who views young people as “active social agents, able to articulate their own experiences and express their views” (Shah, 2006, p. 208). This is also my experience in working with young disabled people in a performative context like Artscape. She refers to a study by the United Kingdom’s Disability Rights Commission (DRC) that found that young people with disabilities have not been given the same educational opportunities as their non-disabled peers and neither has it been expected from them to achieve the same goals. Once again this also reflects my experience with young disabled people in performance art. Shah (2006) then focuses on how to create new opportunities where young people with disabilities can be given a voice, with the aim that they could influence policy and further research. This is also one of the goals of the Universal Access and Design Task Team at the Artscape Theatre Centre.

Shah argues that quantitative techniques have certain limitations when it comes to research with disabled people, and cites Gerber (1990) who writes that often people with disabilities were “little more than objects of study. Their voice had less legitimacy and less authority than that of the medical, rehabilitation, educational and welfare bureaucracy professionals who studied and worked with them” (Shah, 2006, p. 210). She agrees with Becker (1966) that qualitative techniques are more suited in giving a voice to the underdog in society. What I find most appealing in her research methodology is the viewpoint that her positionality as a researcher who is also a disabled woman, creates richer data:

It may be argued that the acquisition of rich quality data, during this study, was facilitated by the fact that the interviewer and the participants came from the same minority group – that is, both parties shared experiences of challenging oppression, disablement, special education and partial integration. It can be argued that my ontological position, as a disabled researcher, was key to the development of this research. (Shah, 2006, p. 210)

Shah (2006) describes this generation of richer material and experience of knowing as an “epistemological privilege” since the researcher has a certain knowledge of the participants’ subjective realities based on their shared experiences, encouraging the research subjects to be more transparent. She acknowledges that the possibility to identify with the co-researchers can be disrupted by powerful differences (e.g., race, gender and disability), as I have discussed in the previous section on intersectionality. The positionality of the disabled researcher doing research on disability then holds a methodological privilege, or as Shah (2006, p. 218) phrases it, the disabled researcher as a research tool “can uncover the social realities of young disabled people, and, so doing, bring their voices into the future research and policy agenda”. She cites Karl (1995) by writing that a sense of empowerment originates when people are respected as equal citizens who can make the same contributions.

As an experienced professional working in the arts and an advocate for the rights of all, I have contemplated a more participatory society, where all sectors have the opportunity to fully enjoy and learn from the arts, regardless of personal income, social status or ethnic group. I have learned that public programmes based on diversity and universal learning further level the playing field, effectively enriching the quality of its programmes and connecting with its public. Greater understanding of each other’s social and cultural roots can

only help us better understand each other and break down the barriers that have kept us apart in the past.

Personally, I come from humble beginnings, the product of a poor, but loving and caring family in Wellington, a rural town in the Western Cape. I experienced discrimination not only as a Black woman living in a rural area, but also as a person with disabilities that succeeded in life in large part because of my family and my will to learn and improve my understanding of people and the arts. For example, when considering university in the 1980s, I enthusiastically sent an application to the music faculty at the University of Cape Town to be an opera singer, only to be turned down due to my impairment. Despite this setback, I continued fighting for other causes along the way and have made an effort to give back to the community, mentoring young people from all walks of life and encouraging them to pursue their dreams.

This need to diversify Artscape's audience base and extend opportunities to youth living with a disability motivates me to want to study the barriers that still prevent people with disabilities from enjoying arts events and education. As the Director of Artscape, I am especially concerned with youth that strive for the opportunity to engage with society. For example, many arts centres are still inaccessible to people with disabilities. In keeping with the *South African Constitution* (Republic of South Africa, 1996), this must change and opportunities must be made available to all.

In response to this need to remove the barriers preventing people with disabilities from participating in the arts, Artscape developed the SBA (Foundation for Empowerment through Afrikaans) questionnaires as part of an internal evaluation process initiated in 2016. Artscape established a Universal Access and Design Task Team to "look at and drive processes around improving physical access" to its building, especially with respect to people with disabilities (Artscape, 2016a).

Carrying out this research for me, came with its own set of challenges. Because I contracted polio in my childhood, I now find myself faced with chronic post-polio symptoms in my middle adulthood. As a result of this, I have needed some assistance from my colleagues and study participants to be able to carry out this research. Being disabled and passionate about the arts and culture, I felt it was important to hear from disabled youth concerning their views on the performing arts and how it could facilitate social and economic inclusion.

3.3 Study Population and Sampling Strategy

A description of the target population and sampling strategy follows.

3.3.1 Study target population

For this particular study, the study population's participants comprised disadvantaged youth with disabilities who have been audience members at various events at the Artscape Theatre Centre. These youth had all attended a performance or social event between one to five times previously, with the exception of one or two that have been to events at the Artscape on numerous occasions throughout their lives. I also needed to confirm whether or not there have been any post-apartheid improvements with regards to inclusion and access, especially to the arts for youth.

A purposive sampling strategy was used.

The inclusion criteria for participants in this study were:

- 18-35 years of age; (as defined by South Africa's Youth Commission Act, 1996).
- Participants along the gender spectrum
- Have a sensory, mobility, intellectual or psycho-social disability as long as she/he can represent her/his experiences coherently.
- Disadvantage in the South African context means that my focus groups selected were recruited from poor, black and coloured communities in the Western Cape. These areas are still impacted in the aftermath of Apartheid with regards to inadequate resources i.e. affordable and accessible transport, service delivery and spatial inequality.
- Only participants from bilingual backgrounds were chosen where English was one of their languages as I myself am bilingual (English/Afrikaans) and my intention was to conduct interviews and do my data interpretations personally;

The exclusion criteria were as follows:

- Persons with disabilities who do not require a proxy.

For this study, participants were recruited according to the following:

- The register of attendance of Grade 12 learners of an Afrikaans Setwerk was utilised to invite learners via letters to their schools;

- The register of attendance for the Tertiary Training College learners of an Afrikaans Setwork was utilised to invite learners via letters to their institution;
- The RSVP list of the disabled people’s organisations which accepted invitations from Artscape Theatre to attend a performance was utilised for letters of invitation that were sent to these organisations for their members to participate in the study.

Disadvantaged Black women with a disability who are part of Unmute Dance Company, a performing arts company for people with disabilities, were invited to participate via a letter to the company. All volunteers that responded to the letters to the schools, NGOs/DPOs/Dance Company were approached to attend an information session about the study, from where those who met the study criteria were selected to participate.

Description of participants

- Seven Grade 12 learners that attended an Afrikaans Setwork, from a High school for the Deaf within the Western Cape;
- Six Learners from the Tertiary Training College for the Deaf, attending an Afrikaans Setwork;
- Six audience members with a disability that attended an event at Artscape;
- One disadvantaged Black woman with a disability.

Table 3.1

Profile of Participants

| Participant Group | Name | Age | Gender | Disability |
|--|-------------|------------|---------------|-------------------|
| Individual | Samantha | 27 | Female | Mobility |
| Group 1: Tertiary Institution Training College for the Deaf | | | | |
| | Priya | 18 | Female | Deaf |
| | Stephanie | 21 | Female | Deaf |
| | Claudia | 20 | Female | Deaf |
| | Viwe | 21 | Female | Deaf |
| | Brandon | 21 | Male | Deaf |
| | Hayley | 20 | Female | Deaf |
| | | | | |
| | | | | |

| | | | | |
|---|---------|------|------------------|----------------------------|
| Group 2: Secondary School for the Deaf | Koos | 20 | Male | Deaf |
| | Eric | 18 | Male | Deaf |
| | Howard | 18 | Male | Deaf |
| | Nathan | 18 | Male | Deaf |
| | Adele | 18 | Female | Deaf |
| | Rene | 18 | Female | Deaf |
| | Liezel | 18 | Female | Deaf |
| | | | | |
| Group 3: Artscape Youth Group | | | | |
| | Nonzuzu | 29 | Female | Bipolar |
| | Yinka | 30 | Female | Osteogenesis Imperfecto |
| | Chidera | 35 | Female | Osteogenesis Imperfecto |
| | Rufaro | 35 | Female | Paraplegic |
| | Dylan | 24 | Male | Osteogenesis Imperfecto |
| | Tariro | 24 | Female | Blind |
| Vuyo | 32 | Male | Ciphernia (Left) | |

* All names used within table are pseudonyms.

3.4 Data Collection Methods

Data collection included the following:

- Primary data collection methods, which entailed an individual in-depth interview, focus group discussions, as well as reflective journaling;

3.4.1 In-depth interview

In-depth interviewing is a qualitative research method that involves conducting an intensive individual interview with a participant to explore their perspectives on a situation in depth (Boyce & Neale, 2006; Johnson & Rowlands, 2012).

An in-depth semi-structured interview was conducted (in English) with a Black disabled woman from a disadvantaged geographical area, who is also a member of the Unmute Dance Company, a performing dance company for people with disabilities. The interview was conducted over two sessions, each of which was 60 minutes in duration.

The purpose of the interview was to explore the participant's reflection on being a woman with a disability in an economically-disadvantaged environment. Open-ended questions (in English) with the use of an interview guide prompted the researcher to facilitate further dialogue. An initial interview traced her day-to-day experiences as a disadvantaged Black woman with a disability. The second interview explored her thoughts on how the arts and being exposed to Artscape influenced her career aspirations with regard to economics and social inclusion.

The in-depth Interview was conducted in a well-lit and air-conditioned room on the Artscape Theatre Centre's premises. As the Unmute Dance Company is associated with the Artscape Theatre Centre and is based on the premises, the in-depth interview was thus conducted here. This setting was much more relaxed as it was a fully accessible space for both the researcher and the participant as well as a familiar space, allowing a more relaxed atmosphere. The researcher had obtained consent from the participant via a consent form prior to conducting the interview and confirmed again before the interview proceeded.

The interview was digitally recorded using a dictaphone. On the understanding that her identity would remain anonymous, the participant gave prior consent.

3.4.2 Focus group discussions

One effective way of investigating many of the limiting factors affecting youth with disabilities is to consult these individuals through the organisation of focus groups. A focus group is a relatively small gathering of individuals assembled in one location to discuss topics specified by the researchers (Smithson, 2000). Focus groups originated in sociology (Merton & Kendall, 1946), have been widely used by market researchers (Templeton, 1987), and have increasingly been used as a research tool in the social sciences.

The organisation of focus group discussions allowed the researcher to reach out to representative members of the study population for spontaneous feedback and comments. In essence, a focus group comprises a group of individuals (collectively representing a specific set of groups or populations) that are brought together to discuss their perceptions, opinions, beliefs, and attitudes concerning a common set of issues and problems of concern to the community. The focus group format effectively prompts discussion between participants, potentially generating a diverse blend of perspectives and suggestions (Marshall & Rossman,

2006). These include improvements to conditions and/or services, as well as development of related strategic plans or mission statements.

For example, a focus group normally delves into a specific set of issues of importance to the researcher, where individual participants are encouraged to articulate their thoughts and experiences, as well as interface with a facilitator and others in a group setting. Often, the researcher seeks to assemble a diverse group of participants, so as to trigger a richer set of responses, i.e., more representative of a larger population.

For this part of the study, three focus groups of six participants each were conducted (see table 3.1). The purpose of the focus group was to explore the participants' experiences in attending a performance, event or workshop at Artscape. In addition, the focus groups centred on participant views regarding the influence of the arts on their experiences of social and economic inclusion.

Group 1: A focus group was organised from a structured high school environment for the deaf and participants shared their experiences on attending arts events. We studied how the arts contributed to their experiences and who played a role in introducing these to them.

Group 2: The second focus group also consisted of deaf youth, attending a tertiary skills development environment that focused on creating skills for sheltered employment.

Group 3: The third focus group consisted of youth from various backgrounds, all of whom attended an event at the Artscape Theatre Centre, and who currently live at home. We explored their barriers and experiences.

The use of visual images was used for the first two focus groups with the Grade 12 learners. Four photos were chosen from Le Roux's (2008) book, *Look at me* as creative triggers for discussion and reflections on the research issues. This entailed the use of visual images as a source of data in qualitative research, as described in the application of photo-elicitation methods for data gathering. Photo-elicitation is a group analysis method that incorporates photography in the organisation of community perspectives. It is a participatory-action research method that draws on critical consciousness and feminist theory to facilitate participation (Wang, Morrel-Samuels, Hutchison, Bell, & Pestronk, 2004).

For this study, the method of photo-elicitation (Harper, 2002) was utilised by the researcher, introducing photographs to the focus group participants to evoke deeper elements of human

consciousness; exchanges based on words alone utilise less of the brain's capacity than do exchanges in which the brain is processing images as well as words.

The images depicted in the photographs were of women with disabilities that confront stereotyping on a regular basis. These images were taken from the book *Look at Me* (Le Roux, 2008) and Artscape performances, such as the WAND workshop and the Women's Humanities Festival.¹ By adopting this method, the researcher hoped to gain more insight and more relevant information regarding the participants' subjective experiences of being exposed to the arts (otherwise not captured within a traditional discussion).

Visual images present a powerful collection of techniques to gain insight into people's lives and environments (Prosser, 1998). Historically, images have been present in sociology and anthropology in the production of visual records, visual documents produced by those being studied, and more recently, as collaborative efforts with social actors to produce images as representations (Banks, 1995). It was hoped that in using photographs as a trigger, it would provide avenues through which to engage youth with disabilities in their interpretations of Artscape's efforts to enhance social inclusion.

3.4.2.1 Tertiary Institution Training College for the Deaf

This college is a well-structured institution to enhance further skills to seek sheltered employment with the economic world. Upon arrival at this institution I was met with uncertainty around what I had actually come to do there. The room made available for the focus group discussion was being painted and renovated, hardly a conducive environment. It took almost fifteen minutes extra to find a new venue, and even then we still had to rearrange furniture and struggle with the technology needed to be used in order to view the video clip. The group members arrived in their own time and with some great uncertainty as well. The group consisted of Black and Coloured participants, all whom came from rural disadvantaged economic and geographical areas from all across the Western Cape and they all resided in the accommodation provided by the institution.

The focus group setting for the Tertiary Training College for the Deaf started with miscommunication of venues, and the researcher arrived to find the scheduled venue was not conducive to the nature of the focus group discussions. The interpreter was assigned to all

¹ Abrahams, J. (2016). Photos of Women's Humanities Festival and WAND Workshop (available at Artscape).

training courses which could have been the reason that he was not briefed. It was apparent that the nature of this focus group was not a priority for the institution as disorganisation and uncertainty abounded. Hence, the institution then had to find another venue to accommodate the group, which affected the group dynamic, as participants then had to rush to this venue to be on time. Similarly, the researcher had to organise the venue to make it more conducive to the nature of the discussion. The researcher assumed that the sign language interpreter had been briefed by the institution about the research. The researcher had to then brief the sign language interpreter on site, which was time-consuming and unsettled the members slightly. However, the use of the photo- elicitation method assisted to settle the group and help them open up and converse more easily with the researcher.

3.4.2.2 A Secondary School for the Deaf

A previously Whites-only institution under the apartheid system based within a secured environment, this institution is a fully structured facility with all the equipment needed to ensure smooth operation. Today it caters for all races, and students beyond our borders are also privileged to attend as the institution has well equipped accommodation for students on their premises. The educational and support staff are all well qualified and trained to assist learners with their needs. The environment gave the feeling of a close-knit family, where educators are attuned to the needs of each learner and how to deal with these accordingly. As the institution is based outside of Cape Town's city centre, I travelled there to meet with the learners for the focus group discussion, as it seemed a more convenient option. Upon arrival, I was warmly welcomed and all staff from the principal to the educators were aware of my arrival and the reasons for my being there. The surrounding environment was just as welcoming, as the institution had been taken care of. A specific educator and SL interpreter were assigned the task of ensuring that my session with the group ran smoothly. A designated room had already been set aside and prepared in advance. Even though no one made provisions for my disability and I had to climb two flights of stairs just to reach the room, the fact that it had been prepared and set aside beforehand was rather nice and made the climb worthwhile.

The participants of the focus group consisted of White and Coloured learners, all of whom had attended an Afrikaans set work at the Artscape Theatre Centre early in March 2017 and had some form of hearing impairment. It was evident from the group dynamics that those participants who contributed more freely to the discussion and who were more open to the questions that were asked, were the White learners. They were also more confident and

assertive in the way in which they responded and their body language was very open and welcoming. The Coloured learners, on the other hand, were far more reserved and would mostly only respond if asked directly to do so, and their body language was more closed. They also struggled to express themselves in relation to White peers. Throughout the session it became evident that the White and Coloured learners came from very different geographical and economical environments with vastly differing support structures, which the educators and principal also eluded to in discussions after the focus group sessions.

The setting at the High School for the Deaf was far more structured and well organised due to the fact that the entire management knew that the researcher was coming to conduct a focus group discussion. The sign language interpreter was briefed well in advance and technical equipment was ready and set up. Photo-elicitation with the use of photos from the book, *Look at me* (Le Roux 2008), also played a pivotal role in creating dialogue with the group. The school assisted with consent forms for the participation and a specific educator had been assigned to assist the researcher where needed. The discussion was digitally recorded with prior consent from participants. A dictaphone recording device was used. A pitfall at the High School for the Deaf was that interactions were constrained due to the presence of an educator throughout the focus group session.

3.4.2.3 The Artscape Youth Group

The Artscape Youth group setting was conducted in a much more relaxed and comfortable environment. Before the session the participants gathered for snacks and drinks and for social engagement. Hence the fact that they were much more relaxed and open to challenging open ended questions. The method of photo-elicitation was not used with this group as one member was visullay impaired.

3.4.3 Field notes

The researcher used a method of reflective journaling to gather personal reflections. Reflexivity was used to acknowledge the researcher's own central position within the study. Thoughts and feelings in response to answers from participants after each focus group and interview were recorded within the reflective journal as well as the researcher's own personal thoughts and feelings of any critical incidents and general occurrences throughout the research process. This information was then used in conjunction with the data collected as a reference, and in assisting with the interpretation of the data, i.e., so as to determine whether or not it could be used to address the challenges faced by people with disabilities. As the

researcher is also a person with a disability, the journal was used to reflect on the ways in which the data may be biased, based on the researcher's own personal experiences. It was also an opportunity for the researcher to see if personal interpretation of the data as a disabled person will benefit the interpretation of the data collected, and how.

3.4.4 Electronic records

Consistent with a critical ethnographic design, an analysis of the historic electronic records of the Artscape Theatre Centre's Universal Access and Design Task Team report 2015/2016 was completed (see appendix 2). These records were utilised for document analysis from the statistician's reports on questionnaires conducted with youth with disabilities who attended different events at Artscape. The questionnaires were completed by individual disabled patrons attending a performance at Artscape; 16 youth with disabilities who completed a learnership with a disability NGO who had their graduation ceremony at Artscape and 14 children with disabilities from special needs schools who attended a workshop at Artscape related to Empowerment.

Young people from numerous organisations, such as a High School for the Deaf and the Further Training College for the Deaf, attended a set work at Artscape and Accessibility questionnaires were administered. The questionnaire looked at various elements: age group, organisation, type of disability, and home location. Furthermore, a Disability NGO that promotes human rights and an inclusive society for people with disabilities, primarily persons with epilepsy, had their accredited certification in artisan skills ceremony in Artscape's Opera House. This was at the conclusion of their Learnership programme. Questionnaires were administered to all who attended. This data formed part of the electronic analysis.

A WAND (Women's Achievement Network for people with Disabilities) workshop for disabled school girls was held at the Artscape Theatre Centre and the electronic data was collected for Artscape's historic database. The network is an NPO which links resources for women with disabilities, creating visibility of the challenges and successes of women with disabilities, and advancing Human Rights for people with disabilities. Through this NPO, each year (as part of our Artscape Women's Arts and Humanity Festival) Artscape brings Special Needs Schools from across the Province to our theatre for workshops and relevant productions: Woman's day celebrations; workshops attended and videotaped; and surveys administered. This further increases access to professional theatre for patrons who cannot easily access these facilities (see Appendix 3: Disabled Patrons Questionnaire.pdf).

3.5 Data Management and Analysis

The process of data analysis was based on a Feminist Ethics of Care Framework (Kittay, 2011), which guided my research. This framework is based on a number of central concepts, including interdependence, connectedness, and sharing, developing care-based ethics from a feminist approach.

A feminist ethical framework consists of guidelines or norms that are designed to provide a basis for making ethical decisions, whilst initiating a move toward greater equity between men and women, as well as disabled and able-bodied persons.

The Feminist Ethics of Care framework proved useful in the analysis of the data as it advocated for a collective approach, especially with regard to the South African context which has seen deep divisions along racial and gender lines under Apartheid, in order to create a more level field.

McKenzie (2016: 75- 76) refers to the four elements of care as distinguished by Joan Tronto (1993). The first element requires a moral way of caring that is attentive to the needs of others and where one actively challenge one's own ignorance. The second element entails taking responsibility for care. This implies that the needs for caring should be adequately addressed and that a moral responsibility should be taken for this, meeting the care needs of both the care receiver and the caregiver. The third element of care demands that the provision of care should be competent in other words the provision of quality care. The last element is that of a responsiveness to care which is built into the process of care and making it a cyclical process.

3.5.1 Analysis of Qualitative Data

The first step in the analysis entailed the transcription of all digitally recorded data. After each transcription, I conducted a critical analysis of the data to identify recurring themes and patterns of the interactions, establishing a specific coding system to effectively categorise responses (Bowen, 2009). Any additional comments are included next to categories to serve as a reference to interviews or focus group transcripts where the category is presented, as well as to contextualise the comment. Pseudonyms were used to help me identify the various participants and their responses, while still ensuring that confidentiality was not compromised in any manner.

For this study, a mixture of constant comparison and thematic analysis was used. Data obtained from the transcripts of the in-depth interview and focus group discussions, as well as from field notes, journal entries and questionnaires were analysed. Data analysis was conducted manually using thematic analysis, this involved reading over the data numerous times in order to become familiar with the text (Braun & Clarke, 2006).

Prior to the analysis, all documentation from the in-depth interview, focus group discussions, observations, field notes and questionnaires were transcribed, which allowed for me to become better acquainted with all the data from both the primary and secondary sources before the actual analysis began. Once this procedure had been conducted, I was then able to review the data and find areas of interest and commonality, which in turn allowed for the creation of codes. According to Cresswell (2007), in reading through data and gaining familiarity, one is able to start the process of making sense of it. My coding process was then done manually using a word document and cutting and pasting the data to create combinations of codes and units of meaning, which were then grouped together to form categories and sub-categories. Review and constant comparison allowed me to place codes that were similar into the same category or sub-category. Thereafter I would review and compare the data again in order to find a second level of coding which then allowed for similarities and differences to be compared once more and for the detection of relationship patterns, and the verification of themes and categories up to the point where saturation was reached. Once all of these procedures were completed, I was then able to interpret and make sense of the data which I could refine through constant comparison and continuous review of all data that had been analysed. I have chosen to use only the strongest quotes that came from the numerous codes of the analysis.

3.5.2 Analysis of electronic data

The document analysis informed my reflections on how Artscape could operationalise the questionnaire findings to address accessibility on all levels for people with disabilities (Ortlipp, 2008).

The electronic data of the Universal Access and Design Task Team formed part of the critical ethnographic research design. Information from these documents formed part of the analysis of electronic data based on statistician reports from the Universal Access and Design Task Team's database.

Analysis was performed using Statistical Package for Social Sciences (SPSS) 24 (IBM Corp., 2016). The three samples were described using descriptive statistics, particularly frequencies and percentages, as the variables were all categorical. Where appropriate, frequencies were cross tabulated with relevant factors. Frequencies were also considered by type of disability.

3.6 Rigour and Trustworthiness

The concept of trustworthiness is important in evaluating the merits of a research study. Over time, new standards for more thoroughly examining “real world” problems and issues have emerged and led to more rigorous forms of inquiry than those previously employed in scientific research (Lincoln & Guba, 1985). As such, this new paradigm has introduced research tools capable of maintaining maximum rigour while departing from the confines of laboratory control. For this study, rigour and trustworthiness have been addressed through adherence to the following strategies:

3.6.1 Credibility

According to Lincoln and Guba (1985), ensuring credibility is a very important factor in establishing trustworthiness. The in-depth interview and the three focus group sessions conducted all lasted an hour and were then transcribed verbatim. For the focus group sessions, similar questions were posed with the use of the focus group guidelines (see Appendix 4); there was a slight variation in wording across the groups, however, the meaning of the questions were maintained. Member checking was conducted during follow up sessions with all the participants to ensure that the data gathered from the sessions and in-depth interview were a true reflection of the participant’s experiences.

3.6.2 Transferability

Detailed descriptions of participants were recorded, including their backgrounds and direct quotes; as well as descriptions of local contexts.

3.6.3 Dependability

Question guidelines for both the focus group and in-depth interview (Appendices 4 and 5), as well as standard procedures for conducting focus groups and in-depth interviews were maintained. A detailed description of the processes followed are also outlined within this chapter, allowing for it to be replicated in any other study. Various methods were

implemented for triangulating data, as well as a description of the specific research process, i.e., including design, field results, and data gathering.

3.6.4 Confirmability

Methods for engaging in critical reflexivity were implemented, namely, keeping a journal and engaging in peer debriefing/examination with supervisors.

3.7 Ethical Considerations

It was essential that participants were informed of the nature of the research and that they freely consented to participate, aware of what they were agreeing to. Participants were assured that their responses would remain anonymous and should they withdraw from the study, they would not face retribution. Despite the fact that some participants might choose to withdraw if they felt uncomfortable, no risks were anticipated. Furthermore, if any arose, these would be minimised during the process of data gathering. Any such management of risk would require a careful evaluation of the situation and the implementation of strategies aimed at allaying participant concern.

There are potential benefits to individual participants and society stemming from this study. It will provide youth with a disability and their advocates a clear picture of past inequities and obstacles preventing the participation of this community in mainstream activities. Participation may benefit people with disabilities as a whole (e.g., better understanding of barriers to change). For example, the greater inclusion of people with disabilities in activities will benefit the broader society. This action will eventually result in a greater level of societal equity and fairness, values firmly supported in the *South African Constitution* (Republic of South Africa, 1996).

In order to protect individual anonymity and ensure confidentiality during the research process, no participant names were used in the findings. All data transcripts and field notes used in this research are not in the public domain. All data will be stored by the researcher on a password-protected computer file for five years. It was essential that participants were fully informed about the nature of the research. It was the responsibility of the researcher to make sure that potential participants were provided with necessary information through informative handouts, as well as question and answer sessions with questionnaire staff prior to consent. It was important that participants consent to participate in the research with knowledge of what

they were agreeing to. In addition, these individuals were informed of their options and assured that they would not be penalised if they wished to withdraw from the study.

Consent was obtained from the participants themselves through an information sheet (see Appendix 10) that carefully spelled out the details of the study, including its purpose and the way in which data resulting from the interviews and focus groups were to be processed and analysed. Since all participants were required to be over the legal threshold of 18 years of age, they would have the option to either participate or not.

While it was not anticipated that the participants would be harmed, all human interaction has the potential to evoke emotions. Disability for some participants may be a sensitive issue. Had any participants experienced feelings of discomfort as a result of their participation, I would have arranged for an appropriate form of intervention. Participants in the study were treated with a high level of respect, dignity and courtesy. Data gathering methods were designed to avoid incurring participants' emotional or psychological distress. In cases where a referral was necessary, it would be made with the consent and/or knowledge of the participant concerned.

3.8 Summary of Chapter

This chapter focused on the methodological procedures required to effectively carry out this research on exploring how interaction with the performing arts may facilitate the social and economic inclusion of youth with disabilities.

The qualitative research design employed a critical ethnographic approach in trying to understand practices of unfairness and injustice within society, whilst also explaining exactly what critical ethnography entails.

Inspirational works of Shah (2006) allowed me to explain my own positionality within the study's context, especially as I am also a person with a disability.

In addressing the study population and sampling strategy, a description of the target population, youth with disabilities (between the ages of 18-35) was given as well as the purposive sampling strategy used and the inclusion and exclusion criteria for selecting participants for the research study. A table of the participants' profile was also given, with the use of pseudonyms to maintain confidentiality.

Data collection methods derived from both primary and secondary data. The primary data entailed an in-depth interview and three focus group discussions as well as field notes in the form of reflective journaling. The secondary data entailed document analysis derived from the electronic records of Artscape's Universal Access and Design Task Team.

The management of the data collected as well as the analysis thereof was based on a feminist ethics of care framework and this guided me in the establishment of a specific coding system to categorise responses.

Data verification and responses adhered to Lincoln and Guba's (1995) strategies of credibility, transferability, dependability and confirmability. Ethical considerations addressed how the research would ensure participants were protected and informed of all the potential benefits and hazards, as well as to ensure that their confidentiality was upheld at all stages throughout the research.

Collectively, the procedures mentioned above provided a rich set of data sources. The following chapter describes the principal findings coming out of these data.

Chapter Four: Findings

This chapter focuses on the findings that emerged from the analysis of primary data consisting of an in-depth interview with a young Black, disabled woman and focus groups with a High School for the Deaf, a Tertiary Training College for the Deaf and an Artscape focus group and my reflections from my field notes. These findings were then extended through analysis of secondary data from questionnaires of the Universal Access and Design Task Team. The triangulation of these two sources of data attempts to provide an enhanced understanding of how interactions with the performing arts may facilitate or encourage youth with a disability to participate in opportunities for social and economic inclusion.

Four themes emerged related to the research objectives, namely:

Objective 1: Experiences of youth with a disability that have attended a performance or an event at Artscape

Theme 1: *Blown away*

Objective 2: Career aspirations of youth with a disability.

Theme 2: *I can do it, you can do it*

Objective 3: Social and life skills learned through performing arts.

Theme 3: *Giving hope* Objective 4: Factors that influence the participation of youth with a disability in the Performing Arts.

Theme 4: *Long way to go*

Objective 5 will be addressed within chapter five.

Each of these themes is described in detail by presenting the sub-themes and their categories that emerged from qualitative data. Each theme is presented in a table with the details of categories and codes making up each sub-theme. Quotes from qualitative data are given in italics. The results of the secondary data analysis is integrated into each theme to triangulate the quantitative data with the qualitative data. The findings of electronic records are attached in Appendix 3: Disabled Patrons_Questionnaire.pdf; Appendix 3: Disabled School Girls.pdf).

4.1 Theme 1: *Blown away*

The first theme addressed the experiences of disabled youth who attended an event at the Artscape Theatre Centre. For this theme (see Table 4.1), there were two sub-themes, namely, *Being able* and *I could feel it*.

Table 4.1 Theme 1

Experiences of Youth with a Disability that have Attended a Performance or an Event at Artscape

| Sub-theme | Categories | Codes |
|------------------------|---------------------------|--|
| <i>Being able</i> | <i>I was blown away</i> | <ul style="list-style-type: none"> ▪ <i>Just being able</i> ▪ <i>It touched me</i> ▪ <i>Unbelievable</i> ▪ <i>Such a vicinity</i> |
| | Introduced to theatre | <ul style="list-style-type: none"> ▪ <i>I was quite young</i> ▪ <i>My Parents</i> ▪ <i>At School</i> ▪ <i>Via an Organisation</i> |
| <i>I could feel it</i> | Astonished | <ul style="list-style-type: none"> ▪ <i>An Interpreter for all</i> ▪ <i>Moeder Taal is Afrikaans</i> |
| | Assistive Educational Aid | <ul style="list-style-type: none"> ▪ <i>Addressed work need to do in class</i> ▪ <i>Understand the Set work</i> |
| | Engages humour | <ul style="list-style-type: none"> ▪ <i>Simple as enjoying yourself in Theatre</i> ▪ <i>Made me laugh a lot</i> |
| | Participative interaction | <ul style="list-style-type: none"> ▪ <i>Interact with different people</i> ▪ <i>Like being in a 4D movie</i> ▪ <i>Felt like taking part in dramas</i> |

4.1.1 *Being able*

The theatre is a catalyst for getting youth with disabilities to participate in social events. While most participants are limited to visiting hospitals or a special education facility, the theatre allows them to meet both disabled and non-disabled persons in an atmosphere of

learning. For the majority of the participants, regardless of whether it had been their first visit to the Artscape Theatre Centre or not, just the mere fact of attending an event was an overwhelming manner of interaction for them that was coupled with numerous feelings in relation to the overall setting of the environment:

I was blown away by just being able to be in a theatre (Samantha, Interview, March 2017).

Some of the learners from the Tertiary Institute for the deaf who were visiting the Artscape Theatre Centre for the very first time, were stunned by the mere size of the building and the auditorium, while learners from the Further Institution Training College for the deaf also expressed how the actual Theatre's building and space was truly something remarkable for them to experience:

I have never been in such a place, seen such a vicinity in my life (Hayley, Group 1, March 2017).

4.1.2 I could feel it

From this sub-theme several subcategories are addressed, namely, *astonishment*, *assistive educational aid*, *sense of humour*, and *participative interaction*. Although the sense of being overwhelmed by the overall experience of attending an event at the Artscape Theatre Centre was expressed, to a large extent the participants from all groups expressed how the overall experience of the performance or event left them in a positive frame of mind and was at the same time *inspiring as a young person*:

Having to sit in an auditorium and watch a performance right in front of you, it was very inspiring as a young person at my age (Samantha, Interview, March 2017).

Astonished reflects the feelings of the learners from the Tertiary Institute for the deaf and the Further Institution Training College for the deaf, related to the experience of attending a set work at the Artscape Theatre Centre. They were able to understand what was unfolding during various scenes and what the actors were actually saying as a sign language interpreter was present on stage throughout the entire performance:

The best part was that there was an interpreter for all (all deaf persons attending), that could contribute to helping all who attended understand the set work (Nathan, Group 2, March 2017).

Another factor of astonishment for these two groups was that the set work had been performed in Afrikaans, the mother tongue of most of the participants that had been present at that particular event. This enhanced their experience even more, as one participant related:

It felt so good because my moedertaal is Afrikaans (Brandon, Group 1, March 2017).

The performance was also an *assistive educational aid* as reflected in the words of a participant:

It is an extremely wonderful experience to take learners to Artscape, especially when it's to my advantage because it addressed work we need to do in class. So it really is very valuable, to see something in writing and then be able to see it being performed (Educator, Group 2, March 2017).

The experience of attending an event was not only valuable for the participants. One of the educators from the Tertiary Institute for the deaf also expressed how the experiences of attending an event at the Artscape Theatre Centre assisted them within the classroom environment as it enhanced the understanding of literature assigned to be taught for the given academic year.

All participants from across the focus groups and from the in-depth interview felt that the experience of attending an event or performance at the Artscape Theatre Centre had taught them something new that had in one way or another enhanced the need for understanding.

The performance or event was educational in some manner and in varying degrees:

You can always learn something new from every production. Each production has a theme and that theme always provokes different emotions and ideas. It can either be something personal or something that's out there but you always leave with something that speaks to something else (Yinka, Group 3, March 2017).

While the experience of attending an event left many of the participants with positive feelings, their *sense of humour* reflected how much they were just able to enjoy being in the moment and experiencing what the performance or event had to offer them. They were able to engage with what had unfolded, they felt excited and could laugh at some of the scenes, being able to be present in that moment:

Sometimes it's just as simple as enjoying yourself in the theatre (Yinka, Group 3, March 2017).

The performance was experienced as a setting facilitating *participative interaction*:

It's a very fun and exciting space to be in because you interact with different people and you always leave with new friends (Chidera, Group 3, March 2017).

For some of the participants, being within the Artscape Theatre Centre's space afforded them the opportunity to simply partake in social interaction as a result of the event or performance attended. While for other participants just the experience and seeing a production inspired them to the extent that they wanted to physically partake in the production and be a part of the acting:

I felt like going there more and more and being involved, taking part in drama's and acting inside there (Priya, Group 1, March 2017).

Overall the findings for the first theme based on the experiences of disabled youth that attended an event at the Artscape Theatre Centre were very similar across all groups and for the majority of the participants. As can be summed up in the following quote:

When I entered Artscape it was unbelievable for me to see how they were acting, how the characters were portrayed. I could fit into what was happening because there was an interpreter and so I could understand everything. Also with the changing of the lights I could feel it and be part of it. It was like being in a 4D movie (Howard, Group 2, March 2017).

Table 4.2, below, tracks the emotional responses expressed by the participants upon attending an event at the Artscape Theatre. Five Individual Patron (IP) respondents had positive feelings toward Artscape productions, while one respondent had mixed feelings and one respondent had negative feelings. Similarly, 13 of the Workshop respondents had a positive experience at the workshop, while one respondent was uncertain.

Table 4.2

Emotional Responses to Attending an Artscape Event

| Categories | Individual Patron respondents (n=7) | Workshop respondents (n=14) |
|-------------------|--|------------------------------------|
| Mixed feelings | 1 | 0 |
| Positive feelings | 5 | 13 |
| Negative feelings | 1 | 0 |
| Uncertain | 0 | 1 |

The 16 NGO (Non-Governmental Organisation) respondents were not asked this question as they were attending a graduation ceremony. In an attempt to contrast how they felt before and after the experience, their picture was taken at the workshop, i.e., the picture was a workshop activity and not placed in the public domain. It was expressly intended to be a point of reference for the respondents.

The next theme explores how experiences of attending events at Artscape could influence the career aspirations of youth.

4.2 Theme 2: *I can do it, you can do it*

Theme 2 addresses the objective of how being at Artscape Theatre Centre has the potential to influence the career aspirations of youth with a disability (see Table 4.3). The two sub-themes are *Creative possibilities and opportunities*, and *Inspired*.

Table 4.3 Theme 2
Career Aspirations of Youth with a Disability

| Sub-theme | Categories | Codes |
|---|-----------------------------|--|
| <i>Creative possibilities & opportunities</i> | Career dreams | <ul style="list-style-type: none"> ▪ <i>A jewellery maker</i> ▪ <i>A speaker in Parliament</i> ▪ <i>A singer by nature</i> ▪ <i>Work with the Deaf community</i> ▪ <i>Becoming a Dancer</i> |
| | Taking Courage | <ul style="list-style-type: none"> ▪ <i>I can do it, so can you</i> ▪ <i>Show them</i> |
| <i>Inspired</i> | Inspiring as a young person | <ul style="list-style-type: none"> ▪ <i>Watch a performance in front of you</i> ▪ <i>All of the characters acting</i> ▪ <i>He was in Isidingo</i> |
| | | |

4.2.1 *Creative possibilities and opportunities*

As with able bodied patrons, these youths with disabilities all expressed their aspirations for their *career dreams*. These aspirations of the participants varied considerably. For the group

from the Tertiary Institution for the Deaf, all of whom were Black or Coloured and came from rural areas that are economically and geographically disadvantaged, one of their biggest fears and main concern was whether or not they would actually be able to find employment once their training was complete, and thus their main focus was to gain the skills needed to be able to seek sheltered employment. Many of them aspired to be jewellery makers, bank clerks and house builders. They were also not very outspoken with regard to their career aspirations:

A jewellery maker, my main thing I want to do is to build houses (Brandon, Group 1, March 2017).

Learners from the High School for the Deaf were White or Coloured. The White learners came from affluent backgrounds and were very outspoken with regard to their career aspirations:

I would like to be a speaker in parliament and to work with the deaf community (Howard, Group 2, March 2017).

In comparison, the Coloured participants within this group, who came from disadvantaged geographical and economic areas, were very reluctant to respond and mostly aspired to be hairdressers and interpreters.

However, for participants in the Young Artscape Adult focus group, many of them already had employment and their main concern was how to retain employment in a career they were passionate about that would also be economically viable. All of these young people came from disadvantaged geographical and economic areas within Cape Town itself and had careers within the arts:

I'm a singer by nature but the acting and everything and I did with my friends in Khayelitsha (Tariro, Group 3, March 2017).

The young Black disabled woman with whom the in-depth interview was conducted, also came from a disadvantaged geographical and economic area within Cape Town, and like the youth from the adult focus group, she also had a career within the arts as a professional dancer and hence her main concern was how to make her career more sustainable:

And for me it won't be easy to go and look for another job at another dance company and be accepted as it would be for another able-bodied dancer in the company to go to a company like, Jazz Art or Cape Town Ballet or any of those companies and wanna be a part of those companies and work with them. I think it won't be as simple

as that. If for someone who works at an integrated company such as Unmute and wish not to work with Unmute any longer they wanna work with another company, they would either then most probably have to be a freelancing artist and do their own thing or most likely just have collaborations, or do small gigs with different artists because I don't feel companies in Cape Town or even in South Africa has come to that point of being more accommodating and more open-minded to the integrated dance (Samantha, Interview, 2017:5).

For these youths their main concern was how to protect and enhance their career possibilities as part of a disadvantaged society within a mainstream world.

4.2.2 Inspired

It was very clear that all participants were not immediately aware that there were employment opportunities available to them by way of the performing arts. However for a number of the participants, especially from the Adult focus group and the in-depth-interview, being introduced to the arts and being able to partake in events and activities led to an inspirational journey in which a number of them discovered that they could in fact turn their love of arts into a career. One participant recalled his first performance:

“On my first performance, I felt like a part of me was taken away. I was introduced to this crazy world of entertainment and inspiration, and whenever I was on stage, I felt the motivation and the inspiration within myself” (Vuyo, FG 3, 2017:17).

Most of the participants were also aware that one had to grab opportunities should they arise and if not to then go out and create possibilities and opportunities for themselves, especially as youth with disabilities very seldom are afforded opportunities to advance themselves and their skills within the economic world. Samantha spoke passionately about how she took a leap of faith and decided to choose dance over a university degree in business. On making this decision, she also mentioned;

“That opportunity right there, at that moment was something I thought was maybe not gonna come again and it's something I wanted to explore and see where will this take me” (Samantha, Interview, 2017:6).

Creating possibilities and opportunities revealed that some participants even mentioned how their love for the performing arts had started out as a hobby during their schooling years. For example, the in-depth interview with Samantha revealed that, while dancing had initially been a hobby for her, now she is a full-time professional dancer with a salary.

Taking courage

Some participants from the adult focus group acknowledged that it would be nice for there to be more career opportunities for youth with disabilities but also accepted the reality that these opportunities were few and far between and that the ones largely depended on them to take courage and show the world outside that even though they were differently abled they still had a lot to offer the economic in terms of skills and talents.

One of the participants in the Adult focus group spoke very openly about how if opportunities were not there, that one should go out and create these opportunities. She mentioned how after an existing organisation she joined closed down, she realised the need to form a new organisation for youth with disabilities, a place where they could come together and share experiences and network around possible employment opportunities and just engage socially. Upon this realisation she went out and registered her own organisation and had the following to share with the group:

“They need to face the challenges that’s out there. Accepting the fact that you are disabled, you can’t go there and you can’t do this because of all these stumbling blocks. It’s not gonna help, it’s just keeping you back. So if we force our way in masses then that’s how we gonna change people’s mindsets, in living our lives the way we want to” (Chidera, FG3, 2017:10).

The learner’s from the Deaf school and the Training College for the Deaf remarked from the photo-elicitation exercise how the woman they had seen represented for them images of courage even though they were all disabled. The pictures of these women were an indication for these learner’s that one can do and achieve anything regardless of one’s circumstances in life, as one of the Learner’s from the Training College for the Deaf commented;

“No, I think that one is a person showing the world that even if I am disabled, let me show them that I can do it, you can do it” (Brandon FG1, 2017:21).

Samantha also expressed in her interview how her mother had taught her early in life that the only disability she had was the fact that she could not walk and that nothing was stopping her from being courageous and having a life of her own. She fondly spoke about the values that her parents had instilled in her growing up, saying;

“The values that they instilled was always that you don’t wait for someone to hand something to you, you go out and you do something for yourself” (Samantha, Interview, 2017:8).

Inspiring as a young person

To a large extent the participants from all groups expressed how the overall experience of the performance or event left them in a positive frame of mind and was at the same time *inspiring as a young person:*

Having to sit in an auditorium and watch a performance right in front of you, it was very inspiring as a young person at my age, seeing these performers on stage and doing something that they passionate about and it’s what they do for a living” (Samantha, Interview, March 2017:).

Although many of them acknowledged how inspired they had been, they also admitted that they did not immediately think that performing and acting was something that they could do for an living because they were disabled.

From analysis of the questionnaires, the NGO respondents (n=16) felt that the learnership was a stepping stone toward economic development opportunities. Ten of the NGO respondents mentioned that they would not have formal employment after their learnership; four respondents indicated that they would have employment. One respondent was uncertain as to whether or not he/she would have employment after his/her learnership. Only one respondent did not answer these questions.

This hope is explored further in Theme 3 which focused on exploring how Artscape events contributed to building life skills for promoting social inclusion.

4.3 Theme 3: *Embracing hope*

Theme 3 focused on addressing the manner in which social and life skills are learned through attending a performance or visiting the Artscape Theatre Centre. *Connecting socially* and *gaining self-mastery* are two sub-themes that emerged in this theme (see Table 4.4).

Table 4.4 Theme 3

Social and Life Skills Learned through Performing Arts

| Sub-theme | Categories | Codes |
|-----------------------------|------------------------|---|
| <i>Connecting socially</i> | A whole new experience | <ul style="list-style-type: none"> ▪ <i>Exciting</i> ▪ <i>Always learn something new</i> |
| | Interactive spaces | <ul style="list-style-type: none"> ▪ <i>Interact with different people</i> ▪ <i>Always leave with new friends</i> ▪ <i>A fun and exciting space to be in</i> |
| <i>Gaining self mastery</i> | Positive identity | <ul style="list-style-type: none"> ▪ <i>More confident</i> ▪ <i>Want to do more</i> ▪ <i>Experience different things</i> |
| | Self-esteem | <ul style="list-style-type: none"> ▪ <i>Think out of the box</i> |

4.3.1 Connecting socially

For all participants, social cohesion in a disability context meant to be able to be like any young adult or teenager, to go out and enjoy life with their peers. Coming to Artscape was *a whole new experience*:

They think that is life and then when they come to the theatre it's a whole new experience for them, it's exciting, it's a different experience, it's something that they never seen or experienced before. So by creating opportunities like these for young people, I think it does start changing the way we live and our societies. It starts giving young people hope and it makes them realise that they have the skills, they have the tools but it's just a matter of working on them and realising that "I am worthy" and "I can do anything I want" and then "where to from here" (Samantha, Interview, March 2017).

The above quote expressed how attending an event or performance enhanced the feeling that these young people could be part of the bigger world. They could see themselves enjoying an experience at the same event and venue as any other human being.

By being amongst peers and with non-disabled people creates a sense of belonging and a confidence to branch out of their traditional stereotyping of people with disabilities. This in itself enhances skills to be able to be competitive and to have the confidence to apply for a job. This is assisting youth with disabilities to develop confidence and self-esteem to overcome fear and anxieties of a non-disabled world.

Ineteractive Spaces

Attending events and performances at the Artscape also opened up interactive spaces for the participants, many of who spoke to how they were able to enage with other people from all walks of life and how the overall environment was a relaxed social space which was fun and exciting. Chidera commented on this by saying;

“For me, it’s a very fun and exciting space to be in because you interact with different people and you always leave with new friends” (Chidera, FG3. 2017:12).

Samantha also mentioned in her interview how the interactive space provided by Artscape exposed her to many different people and lifestyles which she had never imagined could happen before. (Samantha, Interview 2017).

Through being able to connect to others socially with the assistance of these interactive spaces provided by Artscape, these disabled youth have been able to acquire social and life skills that will assist them to be active contributing memebers of our economic society.

4.3.2 Gaining self-mastery

The group from the Tertiary Institute for the Deaf expressed, in their focus group discussion, their fears and anxieties around what would happen when they leave the institution and how the outside world would perceive them. However, for the young learners from the High School for the deaf, which consisted of a mixed racial and geographical group, the fear of new experiences and engagements with the outside world was less as these learners were exposed to the theatre on a regular basis.

For the High School group, it was easier for them to express their likes and dislikes and they were very opinionated with regard to the various set works they had attended, while the group from the Tertiary Institute for the Deaf lacked aspirations and expression:

My goal is to go and study next year, IT programming and then I would like to be a speaker in parliament and to work within the deaf community (Howard, FG2, March 2017:8).

From organised outings by the different organisations, the learners were exposed to the theatre, which gave them that first step toward experiencing a space and an event that they would have normally not gone to on their own. From analysis of the questionnaires, all respondents except one said that the Artscape event would contribute to self-development. From the questionnaire, all 14 workshop respondents felt that the workshop contributed to their development; and 16 NGO respondents reported that performances had a positive effect. Similarly, six IP respondents felt that performances had a positive effect, while one respondent did not (see Table 4.5).

Positive Identity

It came through very clearly from most of the respondents that by having these opportunities to engage and interact socially has had a very positive outcome on their identity;

“When I got involved with the arts, meeting new people on a daily basis, working with different people all the time. I’ve become more confident and I’ve learnt that there’s more to life than just one way of doing things” (Nonzuzu FG3, 2017:15).

Some participants even mentioned how these opportunities have allowed them to experience new things and given them a desire to do more;

“I think by being surrounded by many people all the time you experience different things that results in you constantly wanting to do more and see more because you feel like you are just limited to one way of thinking” (Samantha Interview, 2017:9)

Self-esteem

The Adult Youth Group expressed very openly how the performing arts had enhanced their self-esteem and given them some knowledge and skills to be able to create opportunities for themselves and think out of the box by being open to new experiences.

“I was forced not to wait and do something because if you sit and wait for funding to come to you, you are going to wait forever. I was placed in that position where I was forced to start creating opportunities for myself to be able to have work” (Yinka, FG3, 2017:13).

Table 4.5

Performance Contribution to Self-Development

| Categories | Individual Patron respondents (n=7) | NGO respondents (n=16) | Workshop respondents (n=14) |
|------------|-------------------------------------|------------------------|-----------------------------|
| No | 1 | 0 | 0 |
| Yes | 6 | 16 | 14 |

The following theme explores the factors influencing participation of disabled youth in events at Artscape.

4.4 Theme 4: Long way to go

Theme 4 looks at identifying the factors within society and the environment that influence the participation of youth with a disability in the performing arts. The theme was comprised of three sub-themes: *Freedom to travel*, *Engaged* and *Stumbling blocks* (see Table 4.6).

Table 4.6 Theme 4

Factors that Influence Participation

| Sub-theme | Categories | Codes |
|--------------------------|--------------------------|--|
| <i>Freedom to travel</i> | Public transport | <ul style="list-style-type: none"> ▪ <i>Inaccessible</i> ▪ <i>Required assistance</i> ▪ <i>Geographical locations-natural environment</i> ▪ <i>Dial-a-Ride</i> |
| | Private transport | <ul style="list-style-type: none"> ▪ <i>Increased opportunities</i> ▪ <i>No time restrictions</i> |
| <i>Engaged</i> | Reciprocal communication | <ul style="list-style-type: none"> ▪ <i>Skills and techniques</i> ▪ <i>Effectively engage with others</i> |
| | Deepen understanding | <ul style="list-style-type: none"> ▪ <i>Awareness</i> ▪ <i>Create change</i> ▪ <i>Disability and diversity</i> |
| <i>Stumbling blocks</i> | Not being catered to | <ul style="list-style-type: none"> ▪ <i>I feel kinda vulnerable</i> |

| | | |
|--|-----------|---|
| | | <ul style="list-style-type: none"> ▪ <i>I need to go with someone</i> ▪ <i>Anxieties</i> ▪ <i>Put here where you have to look down</i> |
| | Persevere | <ul style="list-style-type: none"> ▪ <i>Change people's mind sets</i> ▪ <i>Accept your disability</i> ▪ <i>Get to know us</i> |

In addressing this objective related to factors influencing participation for social and economic inclusion, there are four main sub-themes that came out of the findings: transport, communication/understanding, impairments and perseverance as a process of gaining access.

4.4.1 Freedom to travel

The findings from all the focus group discussions and from the in-depth interview highlighted transport as the major challenge faced by the majority of the participants. Two categories emerged in the sub-theme: Public transport and Private transport.

Public transport came across very clearly through the group discussion and the in-depth interview. In order for youths with a disability to be able to do anything, interact with society and environments, have access to work or entertainment, transport plays a crucial role. Samantha shared a story of an acquaintance as an example of just how challenging it truly was to make use of public transport for a person with a disability:

There was a boy in a wheelchair who lives in Khayelitsha and he used a taxi one day to come to Artscape, and he arrived two hours late. We asked him what the experience was like for him and he said that he had to wait for two hours to get into the taxi because, first of all, there was no one who was willing to help him. He had to wait until someone came along who was actually willing to assist him out of his wheelchair and into the taxi, and then having to pay another seat in the taxi. So ja, I think we still have a long way to go with public transport (Samantha, Interview, 2017:3).

The participants expressed how public transport systems and practices, especially within the South African context, have made it very difficult for people with disabilities to be mobile as these systems are by no means accessible, and as a result, people with disabilities regularly

required assistance from friends, family members and caregivers in order to be able to travel with public transport and often had to endure added challenges regarding extra costs to be able to make use of forms of public transport.

For the youth from the Artscape Adult Focus Group, they also expressed how just being able to get to where the public transport routes were within their geographically located communities and areas they lived in, was in itself a very difficult task. They often required assistance as the built environment made the routes to these transport systems difficult, or at times even impossible to use, especially because their assistive devices, such as their wheelchairs, were not constructed in such a manner as to manoeuvre within such environments. As a result, many of these participants felt that not only was the use of public transport systems a risk for them, but also just to be able to get to the points from where these systems operated also posed a challenge and a risk:

The challenge is I can't go alone to take the transport because of the roads and also it's not wheelchair friendly for me to be able to travel alone (Chidera, FG3, and 2017:19).

Some of the participants from the same focus group also expressed how making use of the Dial-a-Ride taxi service that specialised in offering transport to people with disabilities, was an extremely unreliable mode of transport:

My mode of transport is dial-a-ride, which means that I have to always have bookings in advance. So, if I want to go somewhere it has to be seven days in advance for me to make the booking. So, if there comes up an event tomorrow, I can't attend because I haven't made prior bookings to go to the event (Dylan, FG3, 2017:19).

These participants also expressed grave concern for the manner in which public transport systems were designed without taking into account the needs of people with disabilities who also need to utilise these systems, as well as the fact that not all disabilities are the same. They also expressed how the operating hours of the public transport systems within their geographical areas often made it difficult for them to have access to opportunities such as social functions and performances at the Artscape which were scheduled during the evenings.

Private transport revealed a different dimension to the transport issue. For the groups from the High School for the Deaf and the Tertiary Training College for the Deaf with the Western Cape, transport and the access to transport to be able to attend social events at the Artscape

Theatre Centre and elsewhere was not such a major challenge and was not once mentioned as a challenge during the group sessions. The reasons for this being that both these institutions have fully-fledged transport systems to accommodate their learners within their secured learning environment structures. Access to privately owned modes of transport posed a problem for some of the participants, especially the Black and Coloured learners, whilst the majority of the White learners could easily access privately owned modes of transport:

Currently we are busy building up my own car so that I will be able to drive here on my own next semester (Koos, FG2, and 2017:7).

4.4.2 Engaged

Another challenge which the participants felt influenced their participation in events and the arts was that of creating opportunities to engage with other peers their age. Such engagement required reciprocal communication and deepening understanding.

Reciprocal communication was essential for the participants from the High school for the Deaf and the Tertiary Institute for the Deaf. Their major challenge was being able to communicate with the world outside of their respective institutions to enable them to fit into a mainstream world and be understood. Brandon from the Tertiary Institution for the deaf expressed his feelings regarding this matter very clearly:

When we are now outside working and done with our education, how are we going to communicate with the others, with the hearing? (Brandon, FG1, 2017)

Many of the participants from both these groups felt that they lacked the proper skills to be able to communicate efficiently and effectively with the hearing community:

Some deaf people can mix with hearing people and then some deaf people do not know the skills and techniques required to communicate with hearing people. So some deaf people can do it, they can do it but I just do not know how to communicate with the hearing (Eric, Group 2, March 2017).

4.4.3 Stumbling blocks

In mentioning their social interactions and attending events of all kinds, the group participants expressed how not being catered to and the need to preserve regardless of the circumstances presented themselves as stumbling blocks that they continually had to face as people with disabilities.

Not being catered for evoked, from the majority of the participants, and especially those from the Artscape youth group, a strong response about how vulnerable and anxious they felt when going out to places and attending events. They mentioned how, most of the time, they would need to go to these places with someone accompanying them, who either knew their way around or was familiar with the environmental setting:

The first challenge is my fears. Another challenge is that of course seeing, I'm visually impaired. When I go to a place like for the first time in my life, I need to go with someone else who knows the place better, or who has sight because I, I feel vulnerable (Tariro, Group 3, March 2017).

They also expressed grave concern as to the fact that, in most instances, the employees of the event or those assisting at an event knew very little about the environmental structure and how it could, or did, accommodate people with disabilities.

Dylan from the Artscape youth group openly expressed his irritation and dissatisfaction with not being catered to and how the people who were supposed to assist him at events were not even able to interact with him properly, and in most instances left him waiting for long periods of time whilst trying to figure out where they could seat him as they did not know where to seat persons in wheelchairs. He also expressed his frustration at not being able to choose which seat he would like to purchase for an event as most of the best seats were not accessible to people with disabilities, especially those in wheelchairs:

People with um disabilities aren't being catered for, maybe you could afford those front row tickets but because that isn't accessible, now they put you here on this balcony where you have to look down (Dylan, Group 3, March 2017).

As a result of stumbling blocks such as not being catered to, many of the participants have become fully aware that the road to inclusion involves *perseverance* for people with disabilities, and that this journey starts with first accepting who they are as people with their disabilities so as to assist others who understand very little about their lives, and how they also have needs and dreams like any other abled-bodied person.

Chidera had the following advice to share in relation to others living with disabilities:

They need to face the challenges that's out there, accepting the facts that you disabled, you can't go there and you can't do this because of all these stumbling blocks, it's not gonna help, it's just keeping you back. So if we force our way in

masses then that's how we gonna change people's mindsets in, living our lives the way we want to (Chidera, Group 3, March 2017).

Chidera also related how when something is new and different to a person, they tend to act strangely toward it, because they do not understand it. She thus urged people with disabilities to be more open to what is happening around them and to engage more with abled-bodied persons so as to assist in changing their mind sets and helping them understand what disability is all about, and:

...so that people know that we are there, we not going anywhere, we not something that's gonna vanish into thin air anytime soon so they must get used to us and get to know us (Chidera, Group 3, March 2017).

4.5 Visits and Travel

An analysis of secondary data from questionnaires of the Artscape Universal Access and Design Task team's 2015-2017 reports identified the factors influencing participation of disabled people at Artscape events and performances. A total of 37 respondents (n=37) between the ages of 18 and 35 who had attended events at Artscape formed the sample (see Table 4.7). Three groups who completed the questionnaire comprised Individual Patrons (n=7), a Disability NGO (n=16) and a Workshop (n=14).

Twenty respondents had previously visited the Artscape Theatre Centre on two or more occasions, while 16 respondents had visited it fewer than two times. Five Individual Patron respondents would only attend the theatre if it were an arranged group outing, while the other two would normally attend with family.

Seventeen respondents reported that they normally use public transport, whilst 14 respondents reported that they use private transport, and six respondents said that they normally use both use public and private transport.

Table 4.7

Participation of Disabled Persons in Performing Arts Events at Artscape

| Categories | Individual Patron respondents (n=7) | NGO respondents (n=16) | Workshop respondents (n=14) |
|-----------------------------|--|-------------------------------|------------------------------------|
| More than one visit: | | | |
| Yes | 3 | 10 | 7 |

| | | | |
|--------------------------------|---|------|----|
| No | 4 | 6 | 6 |
| Unanswered | 0 | 0 | 1 |
| Go to theatre with: | | | |
| Family and friends | 2 | n.a. | 4 |
| Arranged Group outing | 5 | n.a. | 10 |
| How travel to Artscape: | | | |
| Sedan taxi | 5 | 7 | 2 |
| Bus | 1 | 1 | 12 |
| Mini-bus taxi | 0 | 1 | 0 |
| Private transport/Car | 0 | 1 | 0 |
| Other (group bus) | 1 | 6 | 0 |
| Normally travel by: | | | |
| Private transport | 1 | 5 | 8 |
| Public transport | 5 | 9 | 3 |
| Both | 1 | 2 | 3 |

4.6 Support Systems and Accessibility

The physical, social and attitudinal environments in which people live and conduct their lives both prevent and facilitate the functioning and participation of these youth (WHO, 2001). Of the 37 respondents that had visited the Artscape Theatre Centre before, 20 respondents said that the building was easy to enter from the street, while two respondents said that the building was not easy to enter from the street. Most respondents in the NGO group did not experience any challenges with accessibility of the built environment as most of these young people did not have a physical disability. The Workshop respondents were a mixture of young people with different types of impairments so their challenges were different with regard to accessibility and experiences. The Individual Patron respondents were mostly young persons who were deaf or hard of hearing so they could critique their experiences related to communication accessibility.

The respondents identified numerous support systems and accessibility issues that had to be addressed in order to attend an event at Artscape (see Table 4.8). Eleven of the Workshop respondents would only go to the theatre if transport were provided as part of an arranged group outing, while four respondents usually went with family and friends.

Four respondents mentioned that transport was the major challenge to attending performing arts or social events. Other accessibility issues were related to knowledge of the building and accessibility; unclear indications of directions and venues, including visual clarity and information. Challenges related to support needs mentioned were personal assistance, family and friends and multiple sources. One respondent did not understand this question.

Table 4.8

Support Systems and Accessibility Needs Required to Attend Artscape

| Categories | Individual Patron respondents (n=7) | NGO respondents (n=16) | Workshop respondents (n=14) |
|-------------------------------|--|-----------------------------------|--|
| Clarity & Information | 1 | n.a | 0 |
| Accessibility of building | 2 | 14 | 0 |
| Personal Assistance | 1 | n.a | 0 |
| Family and Friends | 1 | n.a | 5 |
| Financial | 0 | n.a | 2 |
| Multiple | 1 | n.a | 9 |
| Unsure | 0 | n.a | 2 |
| Challenges: | | | |
| Transport | 4 | 0 | 11 |
| Accessibility of building | 3 | 2 | 0 |
| Directions to venues | 1 | n.a | 0 |
| Multiple | 1 | n.a | 0 |
| Literacy | 0 | n.a | 4 |
| Dyslexia | 0 | n.a | 2 |
| Curricula and subject choices | 0 | n.a | 1 |
| Hearing Impairment | 0 | n.a | 1 |
| Anxieties and fear of choices | 0 | n.a | 2 |
| Multiple | 0 | n.a | 1 |

Note: NGO Respondents in Table 4.8 had different questions and thus “n.a” is indicated to show that these particular categories were not applicable to the NGO respondents.

This chapter addressed the findings yielded from both the primary and secondary data that were analysed for this study, under four main themes namely: *Blown away* – experiences of youth with a disability that have attended a performance at Artscape; *I can do it, you can do it*

– career aspirations of youth with a disability; *Embracing hope* – social and life skills learned through performing arts, and *Long way to go* – factors that influence the participation of youth with a disability in the performing arts. The following chapter will further discuss these findings in detail regarding how they relate to social and inclusive development.

Chapter Five: Discussion

There's a Place for People with Disabilities within the Arts

*Looking at other persons with disabilities who has not been introduced to theatre, who don't know that there's a place for people with disabilities within the arts.
(Samantha, Interview, March 2017)*

The quote used for the chapter title speaks to how the majority of the participants expressed how exposure to a performance or an event at the Artscape Theatre Centre made them realise that they belong. They realised that there is indeed a place for them where they can actively be a part of society and contribute in so many ways.

The findings from the primary and secondary data yielded four themes related to inclusive development that will be interpreted and discussed in this chapter. These themes address the overall aim of the study, which sought to determine how participation in the performing arts contributed to economic and social inclusion for youth with disabilities (see Table 5.1 in appendix 6). Objective 5 addresses the factors that facilitated the social and economic inclusion of youth with disabilities.

Four of the components of inclusive development described in the CBR Guidelines (WHO, 2010), namely, education, livelihood, social and empowerment, emerged in the themes presented in Chapter 4. The factors that influence the participation of youth with disabilities were categorized using the International Classification of Functioning (ICF) environmental factors (WHO, 2001). These inclusive development components as well as the ICF environmental factors were used deductively to enrich the discussion of the findings which will address objective 5, how the participation in the performing arts can contribute to economic and social inclusion for youth with disabilities. Table 5.1 in Appendix 6 serves as an analytical tool. Along with the Max-Neef's framework, I propose an inclusive model for social and economic inclusion of persons with disabilities (see Section 5.1).

5.1 Proposing an Inclusive Model of Disability for Social and Economic Inclusion

Based on these findings and a determination to bring about the improvements necessary for the inclusion of persons with disabilities in all mainstream social and economic activities, I propose an Inclusive Model for Disability (see Figure 5.2.).

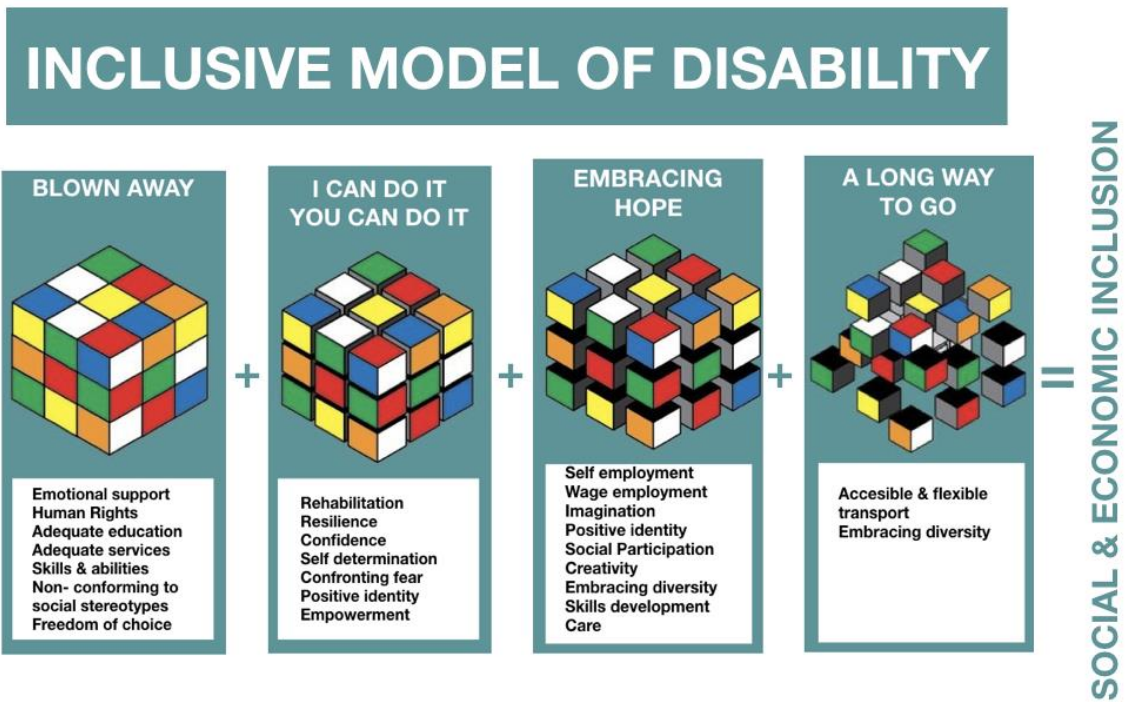


Figure 5.2. An Inclusive Model of Disability

I approach the interpretation of findings using an Inclusive Model of Disability for social and economic inclusion as a heuristic framework. An Inclusive Model of Disability moves beyond existing models of disability, namely the charity model, medical model, social model, rights-based model and affirmative model (see chapter 2), with the primary focus on accessible transport. It promotes an inclusive approach towards the whole person; where persons with disabilities can resist social stereotypes, confront their fears, build a positive identity with creativity and curiosity; acquire skills and confidence; experience social participation and through this process pave the way to greater social and economic inclusion. For example, Unmute created economic possibilities for performers with disabilities. The black female performer who formed part of my data gathering is currently a full-time employee of the Unmute Dance Company. This demonstrates what is possible when opportunities and meaningful engagement generated by the Arts lead to social and economic inclusion. Though a small company of only 5 dancers and one trainee dancer, Unmute strives to make sure that disability doesn't make any person less of a human or less capable, and therefore tries to remove stereotyping around disability that still exists within society, through building an intergrated and inlcusive society.

Youth with disabilities do need adequate care, medical equipment and rehabilitation, and accessible buildings and transport as well as emotional support from family members and care workers. These factors are single or synergistic satisfiers of human needs for social and economic development. In addition, youth with disabilities need access to adequate education and services in order to develop intellectually (Moyne 2012; Oliver & Sapey, 2006). As one of the most marginalised groups within society, their rights to economic and social development as revealed through the findings in chapter 4, need to be vigorously protected through national policies and actively implemented in the local context. Youth with disabilities need to be treated as full beings in our society.

The next section discusses the critical components of an Inclusive Model of Disability which emerged in this study.

5.1.1 *Blown Away*

Blown Away refers to the overwhelming experiences of youth with disabilities that have attended a performance or an event. An inclusive model proposes that through being able to attend an event or performance social stereotypes are being transformed allowing all to envision a space where disabled youth are free to choose which performances they would like to watch because the physical environment has developed measures with adequate services to ensure that the event or performance is accessible to all. Education is a basic human right. An inclusive model of disability tries to do away with attitudinal, physical and communication barriers by suggesting that the acquisition of knowledge is not just based on numeric and literacy competence. Non-formal education through attending an event or performance at the Artscape Theatre Centre allows for disabled youth to engage with others and learn new skills and abilities through participative interaction which can also act as an assistive educational aid, especially for educational institutions who bring learners to performances that address educational texts that they are currently busy dealing with in their curriculum. The arts in general offers a space for lifelong learning as one leaves each performance and event having learnt something. Arts education is vital to ensure a holistic development as it enhances an understanding of the world and thereby also of the disabled youth's world and her/his abilities.

5.1.2 *I can do it you can do it*

I can do it you can do it is reflective of theme 2 (see chapter 4), which addressed how being at Artscape may influence the career aspirations of youth with a disability.

In advocating for an inclusive model of disability, the findings of this study have shown that rehabilitation is not just about medical aspects, but goes hand in hand with social interaction. Through continued exposure to new things outside of what they are normally used to, disabled youth are not only able to build their confidence but also their resilience as they are able to now explore and discover their own unique personal abilities. This in turn allows for these youth to take courage in attaining their career dreams. The arts creates opportunities of engagement and interaction which can be inspirational and empowering on so many levels that can result in a process of self-determination.

Reflecting on my own experiences as a Black, disabled youth living in a disadvantaged rural community during the Apartheid era, I realise that it was my contact with the arts within a church environment that facilitated my integration into society, empowering me as a fully functioning woman. It also assisted in enhancing my world views and reducing my fears and anxieties, making the outside world a more liveable place for me. In my research it was evident that the Unmute Dance Company has experienced various challenges in advocating the power of dance education. This company (disabled and non-disabled dancers) has demonstrated how the landscape of dance can inspire and encourage learners, teachers and management to break down barriers between peoples of different ability. The in-depth interview with the Black disadvantaged young woman, who is a member of Unmute Dance Company, demonstrates how the arts developed her confidence and created self determination to engage with full time employment. This was also demonstrated with the young woman in the young adult focus group, demonstrating how exposure to the arts has contributed to the fact that she is now a full-time artist. An environment should be created for young persons with disability to empower themselves through participation in various social aspects which can also lead to a positive identity.

5.1.3 Embracing Hope

Embracing hope focuses on the social and life skills that are learned through attending a performance or an event at Artscape (See theme 3, chapter 4). The focus of my study was Artscape Theatre because of the specific programmes we are tailoring to young people with disabilities. At present Artscape is the performing arts centre that has done the most to incorporate youth with disabilities into the overall programme.

In working toward an inclusive approach that addresses the whole person, emotional support is vital as it allows for a care-based ethic to develop where sharing can occur based on the notion of interdependence and connectedness. Disability is a reality, impairments cannot be overlooked and it is not only the environment that needs to be conducive, but also the care of the person with a disability that should be acknowledged. It is that care that can build the resilience of youth with disabilities. Therefore, recreation is just as important as safety and security. An inclusive model would advocate for systems to be developed at the Artscape Theatre Centre and other spaces of engagement whereby a caregiver or personal assistant is recognised as being integral to the care of the disabled person. Thus, when purchasing tickets to an event, the caregiver should be allowed to enter free of charge.

In essence, this study has allowed us to carefully explore many of the reasons why youth with disabilities are often trapped in the confines of their homes and hardly ever go out. Contrary to historic perceptions, it is not because the disabled person is incapable of fully participating in mainstream activities, but rather, because society has shut off most avenues to their development. If you are afraid of what people think about you, how will you have the confidence to find a job or advance in our society?

In order for a young person to be included or to contribute to the economy of life, youths with a disability must take ownership of her/his circumstances before becoming a change agent in her/his life. Hence, social participation, positive identity, life skills and creativity will lead to greater progress in social and economic inclusion, through a process of gaining self-mastery. Through connecting socially within the interactive spaces provided through attending an event, disabled youth are given the opportunity to experience something new while also learning and developing new skills sets that are vital in enhancing their chances for self and wage employment. Opening up an exciting space for them to form new friendships and lasting networks that could also potentially lead to avenues in exploring employment opportunities.

Through my personal experiences as a singer and a soloist with the minstrels in the rural farming community where I grew up, I was exposed to able-bodied individuals in my community with whom I could connect on an equal level, as well as their traditions of informal arts which facilitated my social participation with mainstream society. This exposure also created an awareness of disability amongst non-disabled people within my community. The arts provided a medium through which I could communicate with my peers

and build my own self-confidence, creating career aspirations and personal goals as well as enhancing my resilience.

For example, I was accepted at the University of Cape Town to study Opera singing, but at the second level of the interviews, the lecturer declined my application because of my disability. This negativity and ignorance did not stop me and I went on to study for a Bachelor of Music at the University of the Western Cape. Music has prepared me for many setbacks and challenges within my life; people would refer to me and say, “*Ag Shame!*”, but when I opened my mouth and started singing their perceptions of me would change. This change further strengthened my will to succeed and participate in society, through teaching, advising and, ultimately, as a full-time employee of Artscape Centre. For this reason, I am determined to give back to the community and, especially, to youth with disabilities.

My research revealed that attendance at arts or social activities triggers creativity, curiosity, imagination and embraces greater diversity, leading to the wider social and economic inclusion of disadvantaged young people with disabilities. It is important that these youth are exposed to new experiences and different things. They then develop life skills and become aware of their abilities and not just their constraints, so as to enhance their self-esteem and allow them to think out of the box and beyond the constraints of the world that they have been accustomed to.

The Deaf School had made it their mission to ensure that their learners were equipped with the proper skills in order to seek opportunities which would allow them access to better lives. Educators were committed to doing more and ensuring that the learners could access opportunities and they were ready to assist and help them where possible. This readiness to help was seen when the educator who had sat in on the focus group discussion recognised that there was an opportunity to ask about how the learners could get in touch with the Unmute Dance Company because there was a learner who loved to dance. Perhaps this would help them to discover what was available for youth with disabilities with regards to their future career pathways.

It is crucial to provide disabled young people with the developmental opportunities and appropriate resources for training; implementing skills development programmes to create employment opportunities for the disabled individual and assist them to move away from sheltered and often low income employment to inclusive economic skills development.

5.1.4 A long way to go

It was evident that the learners were familiar with the Artscape Theatre Centre and that their respective institutions regularly took the learners to events and productions when possible. Although the institutions are situated outside of Cape Town, travelling in to see a production was not a challenge as they had their own buses and were capable of transporting the learners from their respective geographical locations. The only concern was that it needed to be within appropriate time frames that would accommodate the distance that needed to be travelled. This finding made me wonder how this transport factor excludes these young people from the freedom of attending a performance and the opportunity to engage with others outside of these restricted time frames. What happens once they have left the school and this transport is no longer available to them? Transport after all is a synergistic satisfier of human needs and where it is not provided it limits participation resulting in the deprivation of human needs. The Inclusive model of disability with its focus on accessibility and flexible transport will allow for a framework of representation to transport systems such as Dial-a-Ride on how they as a service provider can be of more assistance to also contribute to further increased opportunities for disabled persons.

In this research, I have attempted to explain that young disabled people are not a homogenous group. While this widely-used misconception has adversely impacted the way in which people with disabilities think of themselves (Moyne, 2012), sharing a disability or gender does not mean that your life experiences will be the same. It became evident that the rural, young Coloured and Black disadvantaged disabled youth are experiencing more discrimination and are not getting equal opportunities thereby further increasing their vulnerability.

Young persons with disabilities should be mainstreamed with regards to social activities, creating the awareness amongst all of the notion of “diverse but equal.” These spaces should be spaces for reciprocal learning whereby the disabled youth can engage and learn from their non-disabled peers and the non-disabled peers can, in turn, learn from their disabled peers (Lorenzo and Joubert, 2010). The visibility of disabled persons should be heightened so that societies can be aware of the barriers faced by youth with disabilities. A platform needs to be created whereby both groups get to know one another where diversity is embraced and anxieties are reduced so that the way to greater social and economic inclusion can be paved.

5.1.5 Toward Social and Economic Inclusion

Special needs schools should coordinate with mainstream schools to work on projects or to attend each other's social events. Arts studies should form part of an inclusive teaching and learning curriculum of special schools. The dance company is in a good position to develop an outreach programme to equip teachers to teach disabled children, so that mainstream schools explore exactly what they would like to unmute: feelings, perceptions, social norms and expectations, thus deconstructing what society perceives people with disabilities should be.

Unmute have numerous projects such as:

Schools Outreach, where they work with selected schools throughout the year (school for the deaf, special needs and mainstream schools), using performing arts to transfer skills, empower, educate and motivate the youth with the aim of creating a bridge of integration between schools and students by teaching them integrated and sign dance techniques.

Training Program, which is an inclusive performing arts program that focuses on integrating disability and arts.

Rural Outreach, where Unmute in partnership with the Steve Biko Centre aim to create an awareness and opportunities and expose young people with and without disabilities to the arts and integrated dance in rural areas.

The findings show that disability is not only a health issue as none of the participants raised any difficulties with their health as a barrier to participation. It is the societal mind-set that needs to change. Using the arts to facilitate social inclusion can be a catalyst to empower the sense of self within the disabled young person and address the ways in which their needs are not being catered to. It is important to advocate that youth with disabilities be exposed to and experience activities such as coming to Artscape to broaden their understanding of the world, outside an institution or the confinements of their homes. This could remove the stereotyping of young people with disabilities in society. This approach challenges people's state of mental and emotional misconception regarding disability, encouraging them to break down barriers and realise that we are all able to face our own physical limitations.

This study explored how on-going interaction with the performing arts can facilitate and encourage the participation of youth with a disability in activities that will provide them with opportunities for social and economic inclusion. Across all of the groups it was evident that

by simply attending an event or being part of a production, these young people were able to see that they could be part of a world that they never imagined possible before, and that they could interact with people with different impairments.

The findings revealed that youth with disabilities are empowered on all levels by breaking the mould and recalibrating the general view of the public as to what the disabled individual needs. Unless the community on all levels are educated about disability or become knowledgeable about disability, negative attitudes will prevail. Broader community-based participation and grassroots disability awareness campaigns and objectives should go beyond just awareness-raising. These should be action-driven to support the families of people with disabilities in the community. A concerted effort needs to be made to ensure that government institutions like Artscape do further research regarding how arts can contribute to resilience, nonconforming to social stereotypes, and freedom of choice.

In summary, an inclusive model of disability is based on people centred development, primarily focusing on transport. Without accessible and flexible transport a deprivation occurs whereby youths with disabilities are not able to fully partake and engage in society in order to enhance their opportunities toward social and economic inclusion. This inclusive model addresses barriers to participation through focusing on ways to ensure that the whole person is able to access opportunities and possibilities. This model addresses ways that society's attitudes, the natural environment, services and systems, support structures, and products and technology together is able to build bridges, which will ensure that inclusive development acknowledges and accommodates disabled youth on educational, social, livelihoods and empowering fronts.

5.2 Discussion

5.2.1 Artscape as a catalyst for inclusion

The exposure of young persons with disabilities to facilities such as the Artscape Theatre Centre highlights how an inclusive approach to disability can lead to greater social and economic inclusion, similar to the findings of Shah et al. (2015). These young people come in contact with new programmes and activities that allow them to explore a new world, while coming in contact and networking with disabled and able-bodied persons that share their interests. They learn a new vocabulary and vision that provide them with the confidence that they need to further engage with others and empower themselves as fully functioning beings.

Table 5.1 reflects the components of inclusive development that emerged from the findings of this study: education, livelihoods, social and empowerment. Acting as a catalyst for participation in social events, the Artscape Theatre Centre allows for youths with disabilities to meet and interact with both disabled and non-disabled persons, allowing both groups to enhance their knowledge through the performing arts. They were also able to communicate and share their experiences with others attending the same social event (see 4.1 *Blown away*, p.58-63). This resonates strongly with the principles of the feminist ethics of care, which is based on interdependence, connectedness, and sharing (Kittay, 2011).

Through being this catalyst for participation, the Artscape Theatre Centre also advocates for these disabled youths to come into an environment where they are able to engage, communicate and learn alongside others within their society, which in turn can have an empowering effect on the manner in which these disabled youth view their world as well as themselves. Artscape is offering a service that can assist in elevating this poverty of standards. Loeb, Eide, Jelsma, Ka Toni and Maart (2008) point out that poverty is now seen as the inability to achieve certain standards. Poor people “often lack adequate food, shelter, education, and health care” and “are poorly served by institutions of the state and society” (p.312).

Artscape Theatre Centre has also created a space for inclusive development by acknowledging that partnerships need to exist between persons with disabilities and the services that society can offer them. Keyes, Webber and Beveridge (2015) confirms this matter when they demonstrate that the processes of empowerment have been significantly enhanced by acknowledging that all levels of services are interdependent in nature (see Chapter 2, p. 4-15). Many of the participants were overwhelmed by their experience of attending an event at Artscape Theatre Centre, and acknowledged that it was a positive experience. They had been introduced to a place that they did not necessarily know they had access to before due to their impairments. In addressing the factors that influence participation, Maart, Eide, Jelsma, Loeb and Ka Toni (2007, p. 357) indicate how “impairments pose a certain degree of difficulty to disabled people, however, the impact of the environment is the major cause of disability”.

The Artscape Theatre Centre continues to strive toward being fully accessible to all persons within society. Many changes still need to be made before Artscape Theatre Centre can fully be realised, while many factors have already been put in place to create an inclusive

environment for all. The learners from the Deaf School and the Deaf College were amazed that there was a sign language interpreter at the setwork production that they had attended which afforded them an opportunity not only to partake in this social event but to actually understand what was going on. In addition, the Artscape Theatre Centre has upgraded its toilet facilities to meet the needs of mobility impaired patrons. The focus of my research was the Artscape theatre because of the specific programmes we are running at Artscape re. young people with disabilities. It did not include a comparison with other art facilities since this is only an initial study.

While more can be done to improve the seating arrangements for those with physical impairments and that are wheelchair-bound, the Artscape Theatre Centre has made it possible for these disabled persons to attend productions. Many of the participants who completed the questionnaires also indicated that the building and its facilities were easily accessible. However, some did indicate that more could be done in terms of signage for directions to places within the building.

5.2.2 Career Aspirations

When confronting fears and anxieties related to their career choices and acceptance into tertiary education institutions, most of the participating young people in the focus groups expressed their fear of acceptance outside of the familiar spaces. To confront these fears and anxieties, young people should be exposed to social activities, such as coming to Artscape. This finding is consistent with the argument that the more young people with disability mix with non-disabled young persons and experience activities on a non-competitive basis, the more their fear of being accepted will be reduced (Shah, 2006).

Cramm, Nieboer, Finkenflügel and Lorenzo (2013) found that disabled youth are the most vulnerable within South African society which supported international research that showed youth with disabilities are under-represented in education and over-represented in low-economic groups. While my research found that some participants were educated, with some who had even completed tertiary qualifications and were planning to enroll in postgraduate studies, many were economically excluded and found it difficult to find suitable employment. Participants from the Deaf College were anxious as they feared they would not be able to find employment once they had finished at the college. The Artscape youth group had the necessary qualifications, but ran the risk of not finding suitable employment to afford them a decent standard of living. They found themselves economically and socially excluded, as they

could not afford to attend social events due to the monetary aspect that came attached to it. This exclusion affected their livelihoods by acting as a factor that influenced their participation and chances of being economically viable.

In attending a social event at Artscape many disabled youth mentioned feeling empowered as they had then come to realise that a career within the arts was indeed possible. For someone with a disability, it presented a space where they would be able to express themselves regardless. This finding is similar to Swain and French's (2000) argument, in which they suggest that art opens up a space for expression whilst also bringing forth pride and strength (See Chapter 2, p. 18). Those participants already employed within the arts commented that more could be done in terms of education and skills enhancement, especially for those new artists who were struggling to find their place within the industry. They acknowledged that it was not always easy to break into the arts industry, but that it was one of the few industries where one could truly live out one's passion.

In order to attain these goals of personal achievement in life, it is necessary for persons with disabilities to focus on attaining the skills that will allow them to successfully compete within any industry. The next section traces the social and life skills of the participants.

5.2.3 Social and Life Skills

In my interview with the young Black disadvantaged woman, I engaged with her in discussing her everyday life. I attempted to navigate the conversation in such a way as to allow her to express her daily battles as a woman with a disability. In our discussions, I came to realise that here was a woman who had fully accepted her disability and who did not pity herself. In fact, she did not even consider herself to be disabled. During the interview, I tried to unravel the complex relationships between disability and poverty, especially as they relate to factors of gender and race. The fact that she is not only a person with a disability, but also a Coloured woman living in a township, may lead one to believe that her obstacles are almost insurmountable. However, it quickly became evident that this was not the case.

Analysing her interview, it became evident that she harboured no self-pity, which led me to wonder how she had become such an empowered individual in the face of all adversities? She reiterated the emancipatory role that her mother played in her development and her attitude towards life. In her case, it was important to note how she moved away from a culture of sympathy and pity, and came to recognise that her power lies within herself. She has

overcome these negative attitudes by having children and on top of it, focusing her professional life on the performing arts.

This woman's narrative resonates with Sojourner Truth's 1851 speech in the sense that she has become a beacon of hope for her respective peers and society. In the face of significant odds imposed on her by society, this young, Black disadvantaged woman has become an empowered voice and a point of inspiration for other, underprivileged members of society. Sojourner Truth's "Ain't I a Woman" speech, given at a woman's convention dominated by men, was a powerful response to the anti-feminist position of the male establishment. In an expression of women's rights, Truth stressed that she had faced discrimination on two fronts: as a Black person, and as a woman. Having lost children to the slave trade, she became a symbol of hope.

What was also highlighted over and over again by this young woman was how her mother's efforts to integrate her into a mainstream school had helped her transition into a society which does not necessarily cater to disabled people. Like me, through this contact, she was able to blossom into a fully functioning woman, breaking down many of the historic barriers that prevent most people with disabilities (especially in disadvantaged areas) from freeing themselves of historic inhibitions and following their life ambitions (Moyne, 2012; Shah, 2006).

Overall, there was a very strong support structure for the learners, not only focusing on their educational needs but also on their social, emotional and physical needs. The learners also had a more optimistic outlook toward their aspirations in life and even though they were aware that their impairments made things a little more challenging for them, they did not see it as a stumbling block. They realised that there were ways to overcome historic barriers, regardless of what factors they would be faced with. They seemed to look for the solutions rather than focus on the problems that could arise from their impairments.

Through my account of interactions with the focus group of young adults out of school, it became evident that there is a great need for young persons with disabilities to create the opportunities and activities that non-disabled persons already enjoy. People with disabilities often suffer long-term stigmatisation, which results in feelings of inadequacy, reduced aspirations, isolation and various skills deficiency (McLaughlin, Bell, & Stringer, 2004). Experiencing the arts with non-disabled young people gives disabled youth the opportunity

and exposure to confront social stereotyping (Shah et al., 2015). Young people with disabilities often lack self-esteem and confidence to trust their bodies and freely interact with others (Max-Neef, 2009). By being part of an active arts activity, whether it is dance or drama, the arts can assist in effectively getting in touch with their abilities, creating a positive identity that focuses on the person with disability as a complete person (Agmon et al., 2016, p. 9, see chapter 2).

5.2.4 Enabling Social and Economic Participation

Based on the premise that exposure to the arts can facilitate the social and economic inclusion of youth with disabilities, this study found that transport is one of the major challenges preventing youth with disabilities from accessing the arts and other mainstream activities. Inaccessible transport systems allow for gross inequities that lead to multiple deprivations of human needs.

In relation to the state of transport for disabled youth in impoverished communities of the developing world, the situation is indeed disconcerting. Research has found that even though some disabled individuals (primarily in privileged communities) have had access to mainstream opportunities, most persons with disabilities have historically been excluded from urban and rural transport systems, resulting in their disempowerment and societal disenfranchisement (Roberts, 2004). Based on studies in South Africa, Malaysia and Latin America, a progressive national transport policy should address the barriers to employment experienced by persons with mobility, cognitive, or sensory disabilities (Rickert, 2001).

Poor residents with disabilities in countries of the developing world often have very few options (Loeb et al., 2007), especially within townships and informal settlements on the urban periphery. Often little, if anything, is done to incorporate the needs of this sector of the population (Venter et al., 2003). There have been limited attempts to improve access, but they have also been limited in their success rates. This absence of options further marginalises large sectors of the population from access to mainstream activities and services, further worsening the plight of the disadvantaged Rickert (2001).

While Cape Town has sought to improve public transport for low-income communities, only recently have significant actions been taken to extend services to people with disabilities (TCT, 2014). Transport to and from performing arts centres within Cape Town remains limited, as services are largely focused around work-home journeys. Disabled residents are

still faced with poorly-designed footways, long travel distances and inadequate transport information (Ntongana, 2016). Ribbonaar (2007) argues that without a supportive set of actions for ensuring access for all, most people with disabilities will continue to find the transport system difficult or impossible to use, leading to isolation, a poor quality of life and an inability to fully participate in society. This correlates with the findings of this study which indicate that disabled youth within Metropolitan Cape Town have very limited access to public transport services, such as bus and rail.

In Cape Town, there are minibuses that provide a unique service, entering most disadvantaged neighbourhoods to pick up and drop off passengers at taxi ranks, but disabled youth still require assistance and often take risks to gain access to transport. The minibus taxi services are very often informal – existing without formal regulation – and more expensive than the rail and bus services (Behrens et al., 2014, see chapter 2). This has prompted transport planners to wonder what changes need to be made to put public transport in a position that will accommodate disabled youth.

A questionnaire commissioned by the Western Cape provincial government determined that mainstream public transport is inaccessible for people with disabilities, not only in rural areas, but also in Cape Town itself (Department of Transport and Public Works, 2009). It also found “limited transport services are provided by some non-governmental organisations in order to improve the access of special needs users to job opportunities/sheltered workshops/primary healthcare” (Department of Transport and Public Works, 2009). Budget restrictions often prevent these organisations from providing sufficient services.

One project that has received attention and political support has been the expansion of MyCiTi Bus into some disadvantaged areas. Thus far, it is the only service to guarantee accessible vehicles and platforms at major stops. Since the system’s inception in 2011, Planners have focused on providing universal access (Transport for Cape Town (TCT), 2014). However, few disadvantaged people with disabilities have benefitted, as it is only in its second phase of implementation. Similarly, service times and locations are often not readily available, and long distances to bus stops serve as a barrier (TCT, 2014).

Despite Cape Town’s challenges as a city in the developing world, it has a responsibility to work vigorously toward providing access for all. The nation has committed to creating a more inclusive society by honouring the rights of people with disabilities, and this promise

must be fulfilled. As a centre of government and innovation, Cape Town must provide an example to other developing world cities and begin to implement programmes that ensure universal access for all. The use of inclusive transport can lead to education and work opportunities, and can contribute to improved health and quality of life for disabled youth.

In Cape Town, planners have not only identified the crucial roles that rail and bus systems must play in providing universal access, but they have also highlighted the importance of working with the minibus taxis to accommodate people with disabilities (TCT, 2014). To this end, recent work to identify all minibus taxi routes in Cape Town (Where is My Transport, 2017) further highlights the extent of these services and their potential to serve a significant number of disabled youth in these areas.

Nevertheless, the struggle for access has been difficult, and past efforts have yielded limited gains. Without a supportive set of actions for ensuring access for all, most people with disabilities find the transport system difficult or impossible to use, leading to isolation, a poor quality of life and an inability to fully participate in society (Ribbonaar, 2005). Lorenzo (2008) identified the power of collective action by women with disabilities in gaining accessible transport and mobilising for social change in townships of South Africa.

Cape Town and other South African cities have seized upon the end of Apartheid to develop plans for communities in these urban areas. These plans are normally based on coordinating transport with local land uses, advocating investments in transport infrastructure to match local travel demand (Department of Transport and Public Works, 2009). However, an area that has not been effectively covered by urban planning efforts has been the widespread provision of affordable and accessible transport services to people with disabilities. While there have been important advancements in this area (e.g., universal access guidelines), these plans have not been fully implemented (TCT, 2014).

After the focus groups concluded in the rural areas, I travelled back to Cape Town with a sense that somehow the arts were reaching people from all walks of life. Yet I still had the nagging feeling that it was nowhere near enough to bridge the gap in inclusion that the past apartheid system and our current mainstream society has created and endorsed. The stumbling blocks that these young people continue to face on a daily basis is a clear call for mind sets to be challenged and altered. The intersecting of the research themes with Max-Neef's work highlights the importance of treating youth with disabilities as complete human

beings (see Table 5.2). As Max-Neef (2009) has pointed out, development is about people, not objects. With this statement in mind and with the hope that they may lead to greater social and economic inclusion, transport plays an important role in connecting disabled youth with greater opportunities to develop as fully-functioning and contributing members of society. A convenient, equitable and affordable transport system is key to providing these youth with the mobility and self-determination that they need to grow. Indeed, their social and inclusion in mainstream society depends on their ability to confidently integrate all activities. The research findings supported other studies that accessible, affordable and flexible public and private transport is vital to the social and economic inclusion of youth with disabilities (Broadus, 2010; Lucas, 2010; Huby & Burkitt, 2000).

In trying to piece together ways on how to bridge this gap of inclusion, I was once again reminded of the work of Max-Neef (see chapter 2), who sees human development as being people centred and that the needs of humans tend to be the same in all cultures and across historical periods. Thus human needs become a resource in themselves and should they not be met lead to deprivations. For this reason, in analysing the findings deductively I constructed table 5.2 (see appendix 7) in line with the findings from chapter 4, to determine for myself which fundamental human needs came out within the respective themes and this therefore assists my discussion within this chapter.

5.3 Limitations of the Study

This study also had some limitations. As I am a novice researcher the manner in which I conducted my focus groups and interview may have had shortcomings, as being new to the research field may have seen me skipping steps or probing questions in a manner that is not befitting to that of a qualitative researcher. I may also have jumped ahead of myself at times to try and get to the next question when I could perhaps have allowed for more dialogue to continue amongst the focus group participants. An example of this possibility is seen where an educator at the Deaf school sat in on my focus group session. At the time I had not given it much thought but upon transcribing and writing up my field notes, I realised that it had limited the freedom of the participants to answer questions. I should have asked her to leave before the focus group commenced but assumed at the time that she was sitting in to assist with sign language interpretation along with the lady that was appointed the given task and not merely as an authority figure.

In approaching the analysis and writing, I found myself having to grapple the methods of qualitative data analysis, as a novice researcher which proved to be a timeous process. Due to my post-polio symptoms affecting my arms and shoulders at an alarmingly aggressive rate, I had to rely on an assistant to type up some parts of my thesis while I dictated what I wanted to have in the content.

While this study revealed many of the societal and institutional factors preventing youth with disabilities from accessing the social interaction and opportunities needed for personal growth, there are some inherent limitations in its approach to analysis and reporting.

Nevertheless, I believe that my intent has been genuine: much needs to be done in identifying how the arts can contribute to social and economic inclusion

5.4 Chapter Summary

This chapter focused on interpreting and discussing the findings from chapter four with the use of deductive analysis entailing the components of inclusive development (WHO, 2010) and the ICF categories of environmental factors that influence participation (WHO, 2001). These frameworks provided a lens to enrich the discussion around objective 5 on how participation in the performing arts contributed to economic and social inclusion for youth with disabilities.

I have proposed an Inclusive Model of Disability which may assist in the enhancement of social and economic inclusion for youth with disabilities. Based on this model and the overall findings of my research study I would like to make some further recommendations, which are presented in chapter six.

Chapter Six: Conclusions and Recommendations

6.1 Conclusions

This study has explored the impact of the arts on disabled persons and concluded that potential exists for disability inclusion and participation in the performing. Through its creative expression of life and culture, the arts are the perfect medium for integrating disabled youth into mainstream activities and providing them with the stepping stone from which they can gain confidence, learn and make the contacts needed to further advance their careers, and empower themselves.

6.2 Implications

This research has revealed that in order to improve opportunities for young persons with disabilities and effectively integrate them into mainstream society, it is imperative that three influential services be modified to be more inclusive: transport, arts, and education.

Change can take place if disadvantaged youth with disabilities are given the tools and adequate assistance, providing them with the same opportunities as non-disabled youth. In order to effect significant change to the plight of many disabled persons, I offer the following recommendations in relation to the aim and objectives of the study.

6.2.1 Implications for Education sector

1. Require that special needs schools liaise with mainstream schools to work on projects or to attend each other's social events. Arts studies should form part of an inclusive teaching and learning training curriculum at special schools.
2. Community arts initiatives and programmes can also link with the WCED programmes in special needs education.
3. Provide staff training on sensitising around different types of disabilities. This is focused on training on catering to the disabled clients' needs, use of appropriate language, physical space awareness for access and optimisation of the experience of persons entering the Centre.
4. Research should be carried out regarding how the arts at a school level is integrated and addresses the needs of "young persons with disabilities' integration into society..."

5. Research should be carried out regarding how tertiary institutions can do training and development through arts education and how youth with disabilities can have access to this.
6. Special needs schools coordinate with mainstream schools to work on projects or to attend each other's social events. Arts studies should form part of an inclusive teaching and learning curriculum of special schools. In addition, the dance company, Unmute, should develop an outreach programme to teach special needs and that mainstream schools explore exactly what they would like to unmute: feelings, perceptions, social norms and expectations, thus deconstructing what society perceives people with disabilities should be.
7. Young persons with disabilities should be mainstreamed with regards to social activities, creating the awareness amongst all of the notion of "diverse but equal". These spaces should be spaces for reciprocal learning where the disabled youth can learn from their non-disabled peers and the non-disabled peers can, in turn, learn from their disabled peers. The visibility of disabled persons should be heightened so that societies can be aware of the barriers faced by people with disabilities.

6.2.2 Implications for the Livelihoods sector

1. Develop programmes to expose young people with disabilities to wider social life skills developmental courses.
2. Encourage universities to actively provide guidance and offer skills development courses at special needs schools. This inclusion will ensure that youth – especially Black youth from disadvantaged areas – enter higher education.
3. Provide the Programme on Assistive Technology (PAT). This programme, currently available at the Centre for Rehabilitation Studies at Stellenbosch University, offers programmes that cover training, learning, research, partnerships, collaboration and advocacy. Artscape can coordinate with the University of Stellenbosch to link the Pilot Programme to its Accessibility Initiatives.

6.2.3 Implications for Social and Health sectors

1. Ensure that young persons with disabilities are universally mainstreamed, with regards to the provision of social activities.
2. Work with the WHO GATE Project. The GATE Vision is to have a world where everyone in need has access to high-quality, affordable products to lead a healthy, productive and dignified life.

3. Adopt an Assistive Technology Framework Policy for the Centre. Consider current legislation, including the various types of disabilities, health and safety processes and products needed to ensure the safety of any visitor to Artscape with a disability. Align policy with the World Health Organization (WHO) Model assistive technology policy framework which supports process, with best practice and examples (e.g., health and welfare insurance programmes)
4. Establish a provincial link to make government funding available in support of cultural activities for youth contingent upon the inclusion of youth with disabilities.
5. Require that arts centres provide incentives to caregivers so that they take an interest in social activities and support the participation of disabled youth.
6. Require that arts centres periodically provide the government with data detailing the number of people with disabilities attending performances and programmes.

6.2.4 Implications for Empowerment

Empower youth with disabilities by breaking the mould, educating the general public and recalibrating their general view of what the disabled individual needs.

1. Provide transport that is flexible, affordable and accessible in the African context. Due to ongoing resource constraints, we need flexible, affordable and accessible transport.
2. Require that key planning and transport professionals, as well as government authorities, coordinate an integrated transport planning forum that includes youth representatives from disability discussions.
3. Research should be carried out to determine the best modes of transport for people with disabilities and how such a system could be integrated and financed, to include not only urban but rural areas as well, and the Western Cape Provincial Government should be part of this process.

6.3 Recommendations beyond Artscape

This research focuses on strategies through which Artscape as a facility has worked toward creating spaces for young people with disabilities. These actions could act as a catalyst for other arts facilities as they engage with these young people with disabilities and move beyond the restrictive stereotyping of who they are and who they can become. Young people are engaging immediately with mainstreaming activities and have proven to not be limited by many of the restricted models of disability. The enhancement of their social skills will create

possibilities, giving them confidence to apply for a job, overcoming their fear and anxiety and opening endless possibilities that can lead to full social and economic inclusion..

There are potential areas of growth in the provision of transport to disabled youth that require focused attention and political commitment. An awareness of existing conditions should inform development of an affordable integrated transport system. To this end, it is recommended that the following efforts be further explored:

- Development and adoption of the National Learners Transport Policy, which guarantees inclusion and subsidised transport for disabled students.
- Increased funding for institutions to provide flexible transport to people with disabilities travelling to and from arts centres.
- Increased local funding for the expansion of the MyCiTi Bus system to all disadvantaged areas, reducing the financial burden of this service through the introduction of vehicle registration fees or central city business taxes.
- Increased focus on opening dialogue with minibus taxi owners serving disadvantaged areas, so that people with disabilities have better access to public transport.

Regardless of the inherent limitations, Cape Town must pledge to improve the quality of life of its residents, implementing measures that facilitate the inclusion of youth with disabilities, one of the most vulnerable, but potentially productive sectors of society. A public transport system focused on providing equal access to disabled youth (and empowering them to be an integral part of society), could prove to be an adaptable model of social inclusion for other developing countries.

In order to be truly effective and generate change, this forum must include urban planners, transport academics, national, provincial, and local municipality authorities, and informal transport operators (e.g., minibus taxi driver associations). This comprehensive approach will ensure that through the active involvement of people with disabilities and the above-mentioned stakeholders, an enhanced planning strategy regarding accessible systems can be formulated.

Young persons with disabilities should be empowered on all levels by breaking the mould and recalibrating the general view of the public as to what the disabled individual needs. My recommendation is that unless the community on all levels are educated about disability or become knowledgeable about disability, negative attitudes will prevail. Broader community-

based participation and grass root awareness disability campaigns and objectives should go beyond just awareness-raising. These should be action driven to support the families of people with disabilities in the community. Finally, I recommend that a concerted effort be made that government institutions like Artscape do further research regarding how arts can contribute to resilience, nonconforming to social stereotypes, and freedom of choice.

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Appendices

Appendix 1: Profile on Photos Chosen for Photo Elicitation

Karen Smit was chosen with juvenile chronic arthritis. She has a Master's degree in Social work from the University of Stellenbosch. In *Look at Me* (Le Roux, 2008) she stated, "ever since childhood I've dreamt of just being an ordinary woman, I did not want to be pitied and I did not want to see myself as different, although I was quite aware that there was certain things that I was not able to do. From a very young age I had to fight against the reality that people wanted to create for me" (Le Roux, 2008, p. 60-61). She expressed in her story that she also feels despondent at times but she always guides against a "victim" attitude. I've chosen Karen because she is resilient, optimistic and has overcome so many obstacles.

The second picture of Masaigita Paulette Masunga, Cerebral Palsy. She stated, "I was a happy child, because my parents treated me like any other child. I was expected to do household chores and other things that comes with responsibility of being a first born child. When I was with my play mate I was able to convince them to change the rules and structures to accommodate me. It was easier for me to be around children than adults because the children didn't discriminate against me and saw me as one of them. Although it never affected me, the adults always made remarks how cruel my parents were because they made me do household chores. In the end, my disability was harder on my parents than it was on me" (Le Roux, 2008, p. 83-84). She stated that she was happy at the mainstream school but she was not allowed to take part in some of the extra mural activities like debate and drama: "...it was said that they couldn't understand my speech. This made my parents decide to take me to a special high school." Masaigita went to Filadelfia Secondary school. The reason I have chosen Masaigita is that she is from Giyanai (Limpopo). She always followed her dreams; she started a beauty pageant for people with disabilities, she was the founder of Tinyungubyiseni talent promotions. She won the Shoprite checkers woman of the year award in 2004 and her story and her picture shows that whatever kind of disability you have you can achieve when you have the support of your family and the belief in yourself. Her life journey is truly an inspiration for young people.

The third Picture was of Unida Rahn, deaf and visually impaired. At the age of five she contracted meningitis and was left a multi-disabled person; she has poor vision, she's deaf and physically disabled. Her family was a huge support and she completed high school. The family members basically home schooled her and eventually she attended the tertiary institute for the deaf in the Western Cape. She also attended the school for the blind and was working as a weaver at the institute for the blind. She then got married and she has three beautiful daughters. She stated in her story that she has only a few things she would have loved to do, one of them

being to ride on a horse, however, she said she had the perfect parents who sacrificed a lot for her and supported her and she stated that the greatest part of her life was spent with other disabled people and this journey enabled her to accept her disability. She says, "...on my journey, I've seen a lot of discrimination against disabled people. Society has very little understanding of disability. Sometimes it really upsets me, but mostly I just laugh about it..." (*Look at Me*, Le Roux, 2008, pp. 49-50). She was born on 7 November 1945, on a farm called Marinda in Villiersdorp. I've chosen her because she was the first deaf and visually impaired person to complete grade 12, and furthermore she is living a full family life and her life story is a journey of self-acceptance. Especially for the young adult deaf learners, this story shows that in the 1970s, there was little opportunity and she still achieved. There are now more opportunities; it is the attitude of self-acceptance that will determine how young people today will access opportunities.

Appendix 2: Description: Artscape Theatre Centre

The Artscape Theatre Centre is located on the Foreshore in Cape Town's Central Business District. The Centre is bordered by DF Malan Street, Hertzog Boulevard, Jan Smuts Street and FW De Klerk Boulevard. The original name of the entity was The Cape Council for Performing Arts and was established in 1963. It was known as "Die Kaaplandse Raad vir Uitvoerende Kunste {KRUIK}" in Afrikaans and was primarily established to benefit affluent members of the White minority population living in the Western Cape. Since 1967, the entity placed great emphasis on the development of Theatre, Opera, Music and Ballet in the Western Cape. The creation of the Nico Malan show grounds on the previously laid-out beach area in 1947 was a special milestone for Arts in the Cape.

The Artscape Theatre Centre, originally known as the Nico Malan Theatre Centre, was opened in 1971 and affectionately known as the "Nico." Dr. Johannes Nicholas (Nico) Malan was an attorney, politician and administrator of the Province of the Cape of Good Hope from 1960 to 1970. The Centre named after him was originally used to house the Cape Performing Arts Board (CAPAB), which was geared towards high quality, staged performing arts for only White South Africans promoting various elitist and non-indigenous art forms. This exclusion meant that within the arts many "traditional" art forms and art practiced by persons living in non-White areas could not be introduced to the stage. Furthermore, individuals from Black communities could not attend events and could not be patrons of the Centre.

In 1999, the Centre changed its name to the Artscape Theatre Centre and was designated a Declared Cultural Institution (Section 3 of Cultural Institution's Act 119 of 1998). Through the Public Finance Management Act, Act 1 of 1999, Artscape is listed as a Schedule 3A (national) entity, managing the Artscape Theatre Centre, a complex belonging to the Western Cape government. Artscape is a facilitator of stage performances, community arts activities, training programmes, as well as audience development initiatives to sustain all forms of the performing arts. The mission of The Artscape Theatre Centre today is to undertake all of its activities whilst being mindful of the role that it can play in contributing to social cohesion, nation building, education, poverty alleviation and job creation through the arts (Artscape, 2015, 2016b).

Appendix 3: Questionnaires

Disabled Patrons Questionnaire:

The Questionnaire looked at various elements: statistics, age group, organisation, type of disability, and home location. Various questions were asked:

Q1 Is this your first visit to Artscape?

Q2 If not how many times have you visited Artscape?

Q3 How did you travel to Artscape today?

Q4 How do you normally travel when you go out?

Q5 How you normally go to the theatre by ...?

Q6 How did you experience this theatre production?

Q7 How do you feel about yourself and why?

Q8 How did this performance make a contribution to your development as a person?

Q9 What support do you require to attend an event at Artscape?

Q10 What are your biggest challenges in attending performing Arts or social events?

Supplementary questions included the following:

Q1 Is this your first visit to Artscape?

Q2 If not how many times have you visited Artscape?

Q3 How did you travel to Artscape today?

Q4 How do you normally travel when you go out?

Q5 How you normally go to the theatre by...?

Q6 How did you Experience this theatre production?

Q7 How do you feel about yourself and why?

Q8 How did this performance make a contribution to your development as a person?

Q9 What support do you require to attend an event at Artscape?

Q10 What are your biggest challenges in attending performing Arts or social events?

Disability NGO:

Questionnaires were administered to all who attended. Questions asked were:

Q1 Is this your first visit to Artscape?

Q2 How did you travel to Artscape today?

Q3 How do you normally travel when you go out?

Q4 How easy is this building to enter from the street?

Q5 Will you have a job after your Learnership?

Q6 How can the Learnerships be a stepping stone to further opportunities?

The questionnaire findings are attached: Disabled Patrons_Questionnaire.pdf

Workshop with disabled school girls:

The questionnaire had the following elements:

Demographic statistics

- Age Group
- Suburb
- Disability

Questions

Q1 Is this your first visit to Artscape?

Q2 If not, how many times have you visited Artscape previously?

Q3 Which performing arts events do you like to attend?

Q4 How did you travel to Artscape today?

Q5 Do you normally go to the theatre?

Q6 How do you normally travel when you go out?

Q7 How do you feel about yourself and why?

Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations?

Q9 What support do you require to achieve your career goals?

Q10 How did you experience this workshop?

Q11 How did you feel about yourself when your picture was taken and how do you feel about yourself now after the workshop?

Q12 How did this workshop make a contribution to your development as a person?

Q13 How did this workshop contribute to your development in influencing or making a career choice?

Supplementary questions included the following:

Q1 Is this your first visit to Artscape?

Q2 If not, how many times have you visited Artscape previously?

Q3 Which performing arts events do you like to attend?

Q4 How did you travel to Artscape today?

Q5 How do you normally go to the theatre?

Q6 How do you normally travel when you go out?

Q7 How do you feel about yourself and why?

Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations?

Q9 What support do you require to achieve your career goals?

Q10 How did you experience this workshop?

Q12 How did this workshop make a contribution to your development as a person?

Q13 How did this workshop contribute to your development in influencing or making a career choice?

The questionnaire findings are attached: Disabled School Girls.pdf

Appendix 4: Focus Group Guidelines

The focus groups organised for the study followed a set of research guidelines:

FOCUS GROUP GUIDE

Good morning/afternoon and thank you very much for agreeing to participate in this meeting today. Currently, I am an M. Phil. Student and this focus group activity constitutes part of my research in Disability Studies at the University of Cape Town (UCT). In keeping with the international standards for human research, your identity will remain anonymous.

The purpose of this focus group is to explore and record your experience in attending a performance event or workshop at Artscape. In addition we would like to get your view regarding the influence the Arts or attending a social event has on your experiences of social and economic inclusion.

Today, we will be discussing the photographs taken from the book *Look at Me* (Le Roux, 2008) and from the WAND Workshop and the Women's Humanities Festival events at Artscape (Abrahams (2016) Photos of Women's Humanities Festival and WAND Workshop (available at Artscape)). In addition, we will discuss your most noteworthy experiences during your visit, your perspectives on accessing Artscape or a social event, and how this experience has affected you. Please answer the following questions:

1. For the record please state your full name.
2. Please identify your gender and race/ethnic background.
3. In what city or community were you born and where do you live now?
4. What do you see in this picture?
5. How does this picture relate to you?
6. How was your experience visiting Artscape?
7. How did this experience influence you?
8. How do you see yourself now and in the future? What are your goals, objectives?
9. How did you access facilities?
10. What are your views with regard to the influence of the Arts on your experience of social and economic inclusion?

11. What do you think are the barriers to visiting Artscape?

The discussion will eventually involve many of the recurring issues coming out of participant responses to the initial questions (above). At a later point in the discussion, the facilitator will ask participants to provide ideas and recommendations concerning how access to Artscape could be improved. Past barriers to access in South Africa will be identified, as will possible ways of eliminating them.

*Photo elicitation was only used for the focus groups with the Deaf participants from the Tertiary Institution for the Deaf and the High School for the Deaf, so as to give them an opportunity to openly speak and share, thereby enhancing the flow of the conversations.

Appendix 5: In-Depth Interview Guidelines

Similarly, a set of guidelines were developed for the in-depth interview:

INTERVIEW GUIDE

Good morning/afternoon and thank you very much for agreeing to meet with me. Currently, I am an M. Phil. Student and this interview forms part of my research in Disability Studies at the University of Cape Town (UCT). In keeping with the international standards for human research, your identity will remain anonymous.

The purpose of this study and interview is to explore your reflection on being a woman with a disability in an economically-disadvantaged environment.

Please answer the following questions to the best of your ability and let me know if there are areas that I can clarify for you.

1. For the record please state your full name.
2. Please identify your gender and race/ethnic background.
3. In what city or community were you born and where do you live now?
4. Presently, who are the closest persons in your life (e.g., mother, partner, son, friend).
5. As a woman with a disability, tell me about your experiences growing up and as an adult today?
 - a. What do you think about your experience in an economically-disadvantaged environment?
6. Tell me how you became a dancer (wheelchair)?
 - a. How did you experience your disability in everyday life?
 - b. How do you access facilities?
 - c. What are the factors that influence your participation as a disabled dancer?
 - d. How do you see your life now and in the future?
 - e. What is your professional role in the UNMUTE Dance Co. other than being a dancer?
 - f. How would you say that your involvement in dance and the arts affected your decision to choose this as an economic form of income?

Appendix 6: Table 5.1 The Inclusion of Disabled Youth through the Arts: Summary of Themes

The table below helped me to use the CBR and ICF frameworks to interpret my findings.

| Themes of findings (Chapter 4) | Themes of Discussion (Chapter 5) | Component and elements of inclusive development (WHO, 2010) | ICF environmental factors influencing participation (WHO, 2001) |
|--|---|--|--|
| Theme 1: <i>Blown away</i> | 5.1 Experiences of Artscape | <p>Empowerment Accessibility of environment Communication and advocacy</p> <p>Social Family, culture and arts</p> <p>Education Secondary School</p> | <p>Products and technology</p> <p>Support and relationships; attitudes-family and school</p> <p>Services, systems and policies – Transport</p> |
| Theme 2: <i>I can do it, you can do it</i> | 5.2 Career Aspirations | <p>Livelihoods Skills development self and waged employment</p> | <p>Services, systems and policies – Education and Labour</p> |
| Theme 3: <i>Embracing hope</i> | 5.3 Social and Life Skills | <p>Education Secondary and Tertiary education; lifelong learning</p> <p>Social Culture and arts Family life</p> | <p>Services, systems and policies - Education</p> <p>Support and relationships, and Attitudes: family, friends, neighbours</p> |

| | | | |
|--------------------------------|--|---|--|
| Theme 4: <i>Long way to go</i> | 5.4 Enabling economic and social participation | Livelihoods -Financial assistance and social protection; Empowerment - Community mobilization Communication and advocacy Social - Family, Personal assistance, Culture and arts Empowerment - DPOs and Political participation | Services, systems and policies – Financial Transport Natural environment - geography |
|--------------------------------|--|---|--|

Appendix 7: Intersection of Research Themes with Fundamental Human Needs of Max-Neef

| Max-Neef's categories of human needs | Theme 1: Experience of attending | Theme 2: Career Aspirations | Theme 3: Social and Life Skills | Theme 4: Factors that influence participation |
|--------------------------------------|----------------------------------|-----------------------------|---------------------------------|---|
| Subsistence | x | x | | X |
| Protection | | x | | |
| Affection | | x | x | X |
| Understanding | x | x | | X |
| Participation | x | | x | X |
| Idleness | x | | | X |
| Creation | | x | x | X |
| Identity | | x | x | |
| Freedom | x | | | X |
| Transcendence | | | x | |

Source: Max-Neef (2009)

Note: x indicates that a fundamental human need that reflects a deprivation or potentiality that becomes a resource in meeting the need through single or synergistic satisfiers

Appendix 8: Artscape Universal Access and Design Task Team

a. Participating Members

- Karen Smit, Co-Founder of Women’s Achievement Network for people with Disabilities (WAND) and a lifelong survivor living with Juvenile Rheumatoid Arthritis;
- Dr. Soraya Maart, Specialist in Health Sciences and head of Division for Physiotherapy in the Department of Health and Rehabilitation Sciences, University of Cape Town;
- Lungisani Nkomo, Artscape HR Manager;
- Panda Qamata, Artscape Facilities Manager;
- Manuel Benans, Artscape Security Manager;
- Sticks Mdidimba, Artscape Incubator Manager and a person with disability; and
- Eric Moodaly, Artscape Maintenance Manager.

b. Set of Milestones

| No | Milestone | Description | Condition | Completion |
|----|----------------|----------------------------|-----------|-------------|
| 1 | Informal Audit | Theatre Side back of house | Mandatory | 31-May 2016 |
| 2 | Loop system | Approval for Opera/Theatre | Mandatory | 22-Jun 2016 |
| 3 | Informal Audit | Opera Side Back of house | Mandatory | 22-Jun 2016 |
| 4 | Meeting 2ndQ | Quarterly meeting | Mandatory | 30-Jun 2016 |
| 5 | Emergency Plan | Emergency Plan update | Mandatory | 30-Sep 2016 |
| 6 | Meeting 3rdQ | Quarterly meeting | Mandatory | 30-Sep 2016 |
| 7 | Loop system | Implementation in venues | Mandatory | 30-Nov 2016 |
| 8 | Meeting 4thQ | Quarterly meeting | Mandatory | 15-Dec 2016 |

c. List of Achievements

- Western Cape Cultural Affairs Awards – Best Project: Disability in the Visual, Performing and Literary Arts 2015.
- Unmute ArtsAbility Festival – Running South Africa’s first annual Integrated Festival for the Second Year, 2015 and 2016.
- Integrated Arts Training Program for a young people with mixed abilities (With and Without Disability) 2015
- Standard Bank Young Artist Award 2016 won by the Artistic Director of the Company
- International Alliance built with Wildwuchs Festival in Basel, Switzerland.

d. Employees

Administrative Structure:

Artistic Director – Themba Mbuli;

Operations and Financial Manager – To be determined;

Projects Manager – Mpotseng Shuping;

Director of Education – Nadine McKenzie;

Assistance DOE – Rae Classen;

Outreach Coordinator – Andile Vellem;

Dance Company (integrated dancers, not limited to any disability): Six Senior Dancers;

Two Junior Dancers; Four Trainees.

Appendix 9: Ethics Approval Letter



UNIVERSITY OF CAPE TOWN
Faculty of Health Sciences
Human Research Ethics Committee



Room E53-46 Old Main Building
Groote Schuur Hospital
Observatory 7925
Telephone [021] 406 6492

Email: sumayah.ariefdien@uct.ac.za

Website: www.health.uct.ac.za/fhs/research/humanethics/forms

15 December 2016

HREC REF: 601/2016

Prof T Lorenzo

Division of Disability Studies
Health & Rehab Sciences
F-45
OMB

Dear Prof Lorenzo

PROJECT TITLE: EXPLORING HOW INTERACTION WITH THE PERFORMING ARTS MAY FACILITATE THE SOCIAL INCLUSION OF YOUTH WITH DISABILITIES (Masters candidate- Ms M le Roux)

Thank you for your response letter, addressing the issues raised by the Human Research Ethics Committee (HREC).

It is a pleasure to inform you that the HREC has **formally approved** the above-mentioned study.

Approval is granted for one year until the 30 DECEMBER 2017.

Please submit a progress form, using the standardised Annual Report Form if the study continues beyond the approval period. Please submit a Standard Closure form if the study is completed within the approval period.

(Forms can be found on our website: www.health.uct.ac.za/fhs/research/humanethics/forms)

We acknowledge that the student, M le Roux will also be involved in this study.

Please quote the HREC REF in all your correspondence.

Please note that the ongoing ethical conduct of the study remains the responsibility of the principal investigator.

Please note that for all studies approved by the HREC, the principal investigator **must** obtain appropriate institutional approval before the research may occur.

Yours sincerely

PROFESSOR M BLOCKMAN
CHAIRPERSON, FHS HUMAN RESEARCH ETHICS COMMITTEE

Federal Wide Assurance Number: FWA00001637.

HREC 601/2016

Appendix 10: Secondary Data Questionnaires

Disabled Patrons Questionnaire

Frequencies

Age Group Age Group

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------|-----------|---------|---------------|--------------------|
| Valid | 0 not mentioned | 1 | 14.3 | 14.3 | 14.3 |
| | 1 18-24 | 1 | 14.3 | 14.3 | 28.6 |
| | 2 25-29 | 1 | 14.3 | 14.3 | 42.9 |
| | 3 30-35 | 4 | 57.1 | 57.1 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Organisation Organisation

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------------------------|-----------|---------|---------------|--------------------|
| Valid | 0 NA | 1 | 14.3 | 14.3 | 14.3 |
| | 4 NGO | 2 | 28.6 | 28.6 | 42.9 |
| | 5 NPO | 1 | 14.3 | 14.3 | 57.1 |
| | 6 NGO | 1 | 14.3 | 14.3 | 71.4 |
| | 7 More than one organisation | 2 | 28.6 | 28.6 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Disability Disability

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---|-----------|---------|---------------|--------------------|
| Valid | 8 Learning disability and speech impairment | 1 | 14.3 | 14.3 | 14.3 |
| | 9 Visual impairment | 1 | 14.3 | 14.3 | 28.6 |
| | 10 Osteogenesis ImpeFactor | 1 | 14.3 | 14.3 | 42.9 |
| | 11 Wheelchair user | 1 | 14.3 | 14.3 | 57.1 |
| | 12 Mental disability | 1 | 14.3 | 14.3 | 71.4 |
| | 13 Nemiptectovomy | 1 | 14.3 | 14.3 | 85.7 |
| | 14 T12 TB Spinal and wheelchair | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Suburb Suburb

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------|-----------|---------|---------------|--------------------|
| Valid | 1 BH | 1 | 14.3 | 14.3 | 14.3 |
| | 2 NA | 1 | 14.3 | 14.3 | 28.6 |
| | 3 CT | 2 | 28.6 | 28.6 | 57.1 |
| | 4 Not mentioned | 2 | 28.6 | 28.6 | 85.7 |
| | 5 SB | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q1 Is this your first visit to Artscape

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | 0 No | 4 | 57.1 | 57.1 | 57.1 |
| | 1 Yes | 3 | 42.9 | 42.9 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q2 If not how many times have you visited Artscape?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------------------|-----------|---------|---------------|--------------------|
| Valid | 0 Not needed to answer | 3 | 42.9 | 42.9 | 42.9 |
| | 1 2-5 times | 2 | 28.6 | 28.6 | 71.4 |
| | 2 more than five times | 2 | 28.6 | 28.6 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q3 How did you travel to Artscape today

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | 2 Taxi | 5 | 71.4 | 71.4 | 71.4 |
| | 3 Bus | 1 | 14.3 | 14.3 | 85.7 |
| | 4 Multiple modes of travel | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q4 How do you normally travel when you go out?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Private transport | 1 | 14.3 | 14.3 | 14.3 |
| | 2 public transport | 5 | 71.4 | 71.4 | 85.7 |
| | 3 both public and private transport | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q5 Do you normally go to the theatre by

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------------------|-----------|---------|---------------|--------------------|
| Valid | 2 With family and friends | 2 | 28.6 | 28.6 | 28.6 |
| | 3 With an arranged group outing | 5 | 71.4 | 71.4 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q6 How did you Experience this theatre production?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------|-----------|---------|---------------|--------------------|
| Valid | 0 Mixed feelings | 1 | 14.3 | 14.3 | 14.3 |
| | 1 Positive feelings | 5 | 71.4 | 71.4 | 85.7 |
| | 2 Negative feelings | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q7 How do you feel about yourself and why?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Positive feelings | 6 | 85.7 | 85.7 | 85.7 |
| | 2 Negative feelings | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q8 Did this performance make a contribution to your development as a person?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | 0 Not answered | 1 | 14.3 | 14.3 | 14.3 |
| | 1 Yes | 6 | 85.7 | 85.7 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q9 What support do you require to attend an event at Artscape?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---|-----------|---------|---------------|--------------------|
| Valid | 1 Visual clarity and information | 1 | 14.3 | 14.3 | 14.3 |
| | 2 Knowledge of building and accessibility | 2 | 28.6 | 28.6 | 42.9 |
| | 3 Personal assistance | 1 | 14.3 | 14.3 | 57.1 |
| | 4 Family and friends | 1 | 14.3 | 14.3 | 71.4 |
| | 5 Unclear | 1 | 14.3 | 14.3 | 85.7 |
| | 6 Multiple | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

Q10 What are you biggest challenges in attending performing Arts or social events?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---|-----------|---------|---------------|--------------------|
| Valid | 1 Transport | 4 | 57.1 | 57.1 | 57.1 |
| | 2 Accessibility of building | 1 | 14.3 | 14.3 | 71.4 |
| | 4 Unclear indication of directions and venues | 1 | 14.3 | 14.3 | 85.7 |
| | 5 Multiple | 1 | 14.3 | 14.3 | 100.0 |
| | Total | 7 | 100.0 | 100.0 | |

NGO Questionnaire

Frequencies

Q1 Is this your first visit to Artscape?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | 0 No | 6 | 37.5 | 37.5 | 37.5 |
| | 1 Yes | 10 | 62.5 | 62.5 | 100.0 |
| | Total | 16 | 100.0 | 100.0 | |

Q2 How did you travel to Artscape today?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | 1 Car | 1 | 6.3 | 6.3 | 6.3 |
| | 3 Taxi | 7 | 43.8 | 43.8 | 50.0 |
| | 4 Minibus taxi | 1 | 6.3 | 6.3 | 56.3 |
| | 5 Bus | 1 | 6.3 | 6.3 | 62.5 |
| | 6 Other | 6 | 37.5 | 37.5 | 100.0 |
| | Total | 16 | 100.0 | 100.0 | |

Q3 How do you normally travel when you go out?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Public transport | 9 | 56.3 | 56.3 | 56.3 |
| | 2 Private transport | 5 | 31.3 | 31.3 | 87.5 |
| | 3 More than one mode of transport | 2 | 12.5 | 12.5 | 100.0 |
| | Total | 16 | 100.0 | 100.0 | |

Q4 Do you think that this building is easy to enter from the street?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | 0 No | 2 | 12.5 | 12.5 | 12.5 |
| | 1 Yes | 14 | 87.5 | 87.5 | 100.0 |
| | Total | 16 | 100.0 | 100.0 | |

Q5 Will you have a job after your learnership?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------|-----------|---------|---------------|--------------------|
| Valid | 0 No | 10 | 62.5 | 62.5 | 62.5 |
| | 1 Yes | 4 | 25.0 | 25.0 | 87.5 |
| | 2 Unanswered | 1 | 6.3 | 6.3 | 93.8 |
| | 3 Uncertain | 1 | 6.3 | 6.3 | 100.0 |
| | Total | 16 | 100.0 | 100.0 | |

Q6 Do you see learnership as a stepping stone to further opportunities?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------|-----------|---------|---------------|--------------------|
| Valid | 1 Yes | 15 | 93.8 | 93.8 | 93.8 |
| | 2 Unanswered | 1 | 6.3 | 6.3 | 100.0 |
| | Total | 16 | 100.0 | 100.0 | |

Disabled Girls Workshop Questionnaire

Frequencies

AgeGroup Age Group

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------|-----------|---------|---------------|--------------------|
| Valid | 1 18-24 | 14 | 100.0 | 100.0 | 100.0 |

School

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Special Needs School A | 4 | 28.6 | 28.6 | 28.6 |
| | 2 Special Needs School B | 10 | 71.4 | 71.4 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Suburb

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------|-----------|---------|---------------|--------------------|
| Valid | 0 Not answered | 1 | 7.1 | 7.1 | 7.1 |
| | 1 Kuilsrivier | 6 | 42.9 | 42.9 | 50.0 |
| | 2 Cape Town | 6 | 42.9 | 42.9 | 92.9 |
| | 3 Eersterivier | 1 | 7.1 | 7.1 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Disability

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------------|-----------|---------|---------------|--------------------|
| Valid | 0 Not answered | 2 | 14.3 | 14.3 | 14.3 |
| | 1 Learning disability | 7 | 50.0 | 50.0 | 64.3 |
| | 2 Serebrilpolzi | 2 | 14.3 | 14.3 | 78.6 |
| | 3 Deaf/hearing impairment | 1 | 7.1 | 7.1 | 85.7 |
| | 4 Colostomie bags | 1 | 7.1 | 7.1 | 92.9 |
| | 5 Attention deficit | 1 | 7.1 | 7.1 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q1 Is this your first visit to Artscape?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------|-----------|---------|---------------|--------------------|
| Valid | 0 No answered | 2 | 14.3 | 14.3 | 14.3 |
| | 1 Yes | 6 | 42.9 | 42.9 | 57.1 |
| | 2 No | 6 | 42.9 | 42.9 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q2 If not, how many times have you visited Artscape previously?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------|-----------|---------|---------------|--------------------|
| Valid | 0 No answer needed | 7 | 50.0 | 50.0 | 50.0 |
| | 1 2-5 times | 7 | 50.0 | 50.0 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q3 Which performing arts events do you like to attend?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------|-----------|---------|---------------|--------------------|
| Valid | 0 | 5 | 35.7 | 35.7 | 35.7 |
| | 1 Shows | 1 | 7.1 | 7.1 | 42.9 |
| | 3 Dramas | 1 | 7.1 | 7.1 | 50.0 |
| | 4 Various | 5 | 35.7 | 35.7 | 85.7 |
| | 5 Acting | 1 | 7.1 | 7.1 | 92.9 |
| | 6 Dance and rap | 1 | 7.1 | 7.1 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q4 How did you travel to Artscape today?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------|-----------|---------|---------------|--------------------|
| Valid | 2 Taxi | 2 | 14.3 | 14.3 | 14.3 |
| | 3 Bus | 12 | 85.7 | 85.7 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q5 Do you normally go to the theatre

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------------------|-----------|---------|---------------|--------------------|
| Valid | 2 With family and friends | 4 | 28.6 | 28.6 | 28.6 |
| | 3 With an arranged group outing | 10 | 71.4 | 71.4 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q6 How do you normally travel when you go out?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-----------------------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Public transport | 3 | 21.4 | 21.4 | 21.4 |
| | 2 Private transport | 8 | 57.1 | 57.1 | 78.6 |
| | 3 More than one mode of transport | 3 | 21.4 | 21.4 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q7 How do you feel about yourself and why?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Positive feelings | 13 | 92.9 | 92.9 | 92.9 |
| | 3 Mixed feelings | 1 | 7.1 | 7.1 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------------------|-----------|---------|---------------|--------------------|
| Valid | 2 Transport | 1 | 7.1 | 7.1 | 7.1 |
| | 3 Literacy | 4 | 28.6 | 28.6 | 35.7 |
| | 5 Curricula/subjects | 1 | 7.1 | 7.1 | 42.9 |
| | 6 Anxiety around choices made | 1 | 7.1 | 7.1 | 50.0 |
| | 7 Dyslexia | 2 | 14.3 | 14.3 | 64.3 |

| | | | | |
|-----------------------|----|-------|-------|-------|
| 8 Numerous challenges | 1 | 7.1 | 7.1 | 71.4 |
| 9 Hearing impairment | 1 | 7.1 | 7.1 | 78.6 |
| 10 Fears | 1 | 7.1 | 7.1 | 85.7 |
| 11 Unclear | 2 | 14.3 | 14.3 | 100.0 |
| Total | 14 | 100.0 | 100.0 | |

Q9 What support do you require to achieve your career goals?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------|-----------|---------|---------------|--------------------|
| Valid | 1 Unclear | 2 | 14.3 | 14.3 | 14.3 |
| | 2 Parents | 1 | 7.1 | 7.1 | 21.4 |
| | 5 Multiple factors | 9 | 64.3 | 64.3 | 85.7 |
| | 6 Financial | 2 | 14.3 | 14.3 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q10 How did you experience this workshop?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------|-----------|---------|---------------|--------------------|
| Valid | 1 Positive | 13 | 92.9 | 92.9 | 92.9 |
| | 4 Uncertain | 1 | 7.1 | 7.1 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q11 How did you feel about yourself when your picture was taken and how do you feel about yourself now after the workshop?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------------------------|-----------|---------|---------------|--------------------|
| Valid | 0 Not answered | 4 | 28.6 | 28.6 | 28.6 |
| | 1 Self acceptance | 4 | 28.6 | 28.6 | 57.1 |
| | 3 Appreciation for current standing | 3 | 21.4 | 21.4 | 78.6 |
| | 4 Negative-positive | 2 | 14.3 | 14.3 | 92.9 |
| | 5 Positive-mixed | 1 | 7.1 | 7.1 | 100.0 |
| | Total | 14 | 100.0 | 100.0 | |

Q12 Did this workshop make a contribution to your development as a person?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | 1 Yes | 14 | 100.0 | 100.0 | 100.0 |

Q13 How did this workshop contribute to your development in influencing or making a career choice?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------|-----------|---------|---------------|--------------------|
| Valid | 0 Not answered | 3 | 21.4 | 21.4 | 21.4 |
| | 1 Self acceptance | 3 | 21.4 | 21.4 | 42.9 |
| | 2 Can do anything | 4 | 28.6 | 28.6 | 71.4 |
| | 3 Positive | 3 | 21.4 | 21.4 | 92.9 |

| | | | | |
|-------------|----|-------|-------|-------|
| 4 Motivated | 1 | 7.1 | 7.1 | 100.0 |
| Total | 14 | 100.0 | 100.0 | |

Appendix 11: Cross-tabulations of Questionnaires

Disabled Patrons Questionnaire

Crosstabs

Q1 Is this your first visit to Artscape * Q6 How did you Experience this theatre production? Cross-tabulation

| | | | Q6 How did you Experience this theatre production? | |
|---|--|--|--|---------------------|
| | | | 0 Mixed feelings | 1 Positive feelings |
| Q1 Is this your first visit to Artscape | 0 No | Count | 0 | 4 |
| | | % within Q1 Is this your first visit to Artscape | 0.0% | 100.0% |
| | 1 Yes | Count | 1 | 1 |
| | | % within Q1 Is this your first visit to Artscape | 33.3% | 33.3% |
| Total | Count | 1 | 5 | |
| | % within Q1 Is this your first visit to Artscape | 14.3% | 71.4% | |

Q1 Is this your first visit to Artscape * Q6 How did you Experience this theatre production? Cross-tabulation

| | | | Q6 How did you Experience this theatre production? | Total |
|---|-------|--|--|--------|
| | | | 2 Negative feelings | |
| Q1 Is this your first visit to Artscape | 0 No | Count | 0 | 4 |
| | | % within Q1 Is this your first visit to Artscape | 0.0% | 100.0% |
| | 1 Yes | Count | 1 | 3 |
| | | | | |

| | | | |
|-------|--|-------|--------|
| | % within Q1 Is this your first visit to Artscape | 33.3% | 100.0% |
| Total | Count | 1 | 7 |
| | % within Q1 Is this your first visit to Artscape | 14.3% | 100.0% |

Q3 How did you travel to Artscape today * Q4 How do you normally travel when you go out? Cross-tabulation

Q4 How do you normally travel when you go out?
1 Private transport

| | | | |
|---|----------------------------|--|--------|
| Q3 How did you travel to Artscape today | 2 Taxi | Count | 0 |
| | | % within Q3 How did you travel to Artscape today | 0.0% |
| | 3 Bus | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 100.0% |
| | 4 Multiple modes of travel | Count | 0 |
| | | % within Q3 How did you travel to Artscape today | 0.0% |
| Total | | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 14.3% |

Q3 How did you travel to Artscape today * Q4 How do you normally travel when you go out? Cross-tabulation

Q4 How do you normally travel when you go out?

2 public transport

| | | | |
|---|----------------------------|--|--------|
| Q3 How did you travel to Artscape today | 2 Taxi | Count | 4 |
| | | % within Q3 How did you travel to Artscape today | 80.0% |
| | 3 Bus | Count | 0 |
| | | % within Q3 How did you travel to Artscape today | 0.0% |
| | 4 Multiple modes of travel | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 100.0% |
| Total | | Count | 5 |
| | | % within Q3 How did you travel to Artscape today | 71.4% |

Q3 How did you travel to Artscape today * Q4 How do you normally travel when you go out? Cross-tabulation

Q4 How do you normally travel when you go out?

3 both public and private transport

| | | | |
|---|--------|--|-------|
| Q3 How did you travel to Artscape today | 2 Taxi | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 20.0% |

| | | | |
|-------|----------------------------|--|-------|
| | 3 Bus | Count | 0 |
| | | % within Q3 How did you travel to Artscape today | 0.0% |
| | 4 Multiple modes of travel | Count | 0 |
| | | % within Q3 How did you travel to Artscape today | 0.0% |
| Total | | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 14.3% |

Q3 How did you travel to Artscape today * Q4 How do you normally travel when you go out? Cross-tabulation

| | | | Total |
|---|----------------------------|--|--------|
| Q3 How did you travel to Artscape today | 2 Taxi | Count | 5 |
| | | % within Q3 How did you travel to Artscape today | 100.0% |
| | 3 Bus | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 100.0% |
| | 4 Multiple modes of travel | Count | 1 |
| | | % within Q3 How did you travel to Artscape today | 100.0% |
| Total | | Count | 7 |
| | | % within Q3 How did you travel to Artscape today | 100.0% |

Q7 How do you feel about yourself and why? * Q8 Did this performance make a contribution to your development as a person? Cross-tabulation

Q8 Did this performance make a contribution to your development as a person?
0 Not answered

| | | | |
|--|---|---|-------|
| Q7 How do you feel about yourself and why? | 1 Positive feelings | Count | 1 |
| | | % within Q7 How do you feel about yourself and why? | 16.7% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q7 How do you feel about yourself and why? | 0.0% |
| Total | Count | | 1 |
| | % within Q7 How do you feel about yourself and why? | | 14.3% |

Q7 How do you feel about yourself and why? * Q8 Did this performance make a contribution to your development as a person? Cross-tabulation

Q8 Did this performance make a contribution to your development as a person?
1 Yes

| | | | Q8 Did this performance make a contribution to your development as a person? | Total |
|--|---------------------|---|--|--------|
| | | | 1 Yes | |
| Q7 How do you feel about yourself and why? | 1 Positive feelings | Count | 5 | 6 |
| | | % within Q7 How do you feel about yourself and why? | 83.3% | 100.0% |
| | 2 Negative feelings | Count | 1 | 1 |
| | | % within Q7 How do you feel about yourself and why? | 100.0% | 100.0% |

| | | | |
|-------|---|-------|--------|
| Total | Count | 6 | 7 |
| | % within Q7 How do you feel about yourself and why? | 85.7% | 100.0% |

Q6 How did you Experience this theatre production?* Q8 Did this performance make a contribution to your development as a person? Cross-tabulation

Q8 Did this performance make a contribution to your development as a person?

0 Not answered

| | | | |
|--|---------------------|---|--------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% |
| | 1 Positive feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 14.3% |

Q6 How did you Experience this theatre production? * Q8 Did this performance make a contribution to your development as a person? Cross-tabulation

| | | Q8 Did this performance make a contribution to your development as a person? | | |
|--|---|--|--------|--------|
| | | 1 Yes | Total | |
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 100.0% |
| | 1 Positive feelings | Count | 5 | 5 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% | 100.0% |
| | 2 Negative feelings | Count | 1 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% | 100.0% |
| Total | Count | 6 | 7 | |
| | % within Q6 How did you Experience this theatre production? | 85.7% | 100.0% | |

Q6 How did you Experience this theatre production? * Q9 What support do you require to attend an event at Artscape? Cross-tabulation

Q9 What support do you require to attend an event at Artscape?
1 Visual clarity and information

| | | | |
|--|---|---|-------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| | 1 Positive feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 20.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | Count | 1 | |
| | % within Q6 How did you Experience this theatre production? | 14.3% | |

Q6 How did you Experience this theatre production? * Q9 What support do you require to attend an event at Artscape? Cross-tabulation

Q9 What support do you require to attend an event at Artscape?

2 Knowledge of building and accessibility

| | | | |
|--|---------------------|---|--------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% |
| | 1 Positive feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 20.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | | Count | 2 |
| | | % within Q6 How did you Experience this theatre production? | 28.6% |

Q6 How did you Experience this theatre production? * Q9 What support do you require to attend an event at Artscape? Cross-tabulation

Q9 What support do you require to attend an event at Artscape?

3 Personal assistance

| | | | |
|--|---------------------|---|-------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| | 1 Positive feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 20.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 14.3% |

Q6 How did you Experience this theatre production? * Q9 What support do you require to attend an event at Artscape? Cross-tabulation

| | | | Q9 What support do you require to attend an event at Artscape? | |
|--|---|---|--|-----------|
| | | | 4 Family and friends | 5 Unclear |
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 0.0% |
| | 1 Positive feelings | Count | 1 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 20.0% | 20.0% |
| | 2 Negative feelings | Count | 0 | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 0.0% |
| Total | Count | 1 | 1 | |
| | % within Q6 How did you Experience this theatre production? | 14.3% | 14.3% | |

Q6 How did you Experience this theatre production? * Q9 What support do you require to attend an event at Artscape? Cross-tabulation

| | | | Q9 What support do you require to attend an event at Artscape? | Total |
|--|---|---|--|--------|
| | | | 6 Multiple | |
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 100.0% |
| | 1 Positive feelings | Count | 0 | 5 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 100.0% |
| | 2 Negative feelings | Count | 1 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% | 100.0% |
| Total | Count | 1 | 7 | |
| | % within Q6 How did you Experience this theatre production? | 14.3% | 100.0% | |

Q6 How did you Experience this theatre production?* Q10 What are you biggest challenges in attending performing Arts or social events? Cross-tabulation

Q10 What are you biggest challenges in attending performing Arts or social events?

1 Transport

| | | | |
|--|---------------------|---|-------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| | 1 Positive feelings | Count | 4 |
| | | % within Q6 How did you Experience this theatre production? | 80.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | | Count | 4 |
| | | % within Q6 How did you Experience this theatre production? | 57.1% |

Q6 How did you Experience this theatre production? * Q10 What are you biggest challenges in attending performing Arts or social events? Cross-tabulation

Q10 What are you biggest challenges in attending performing Arts or social events?
2 Accessibility of building

| | | | |
|--|---|---|-------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| | 1 Positive feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 20.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | Count | 1 | |
| | % within Q6 How did you Experience this theatre production? | 14.3% | |

Q6 How did you Experience this theatre production? * Q10 What are you biggest challenges in attending performing Arts or social events? Cross-tabulation

Q10 What are you biggest challenges in attending performing Arts or social events?

4 Unclear indication of directions and venues

| | | | |
|--|---------------------|---|--------|
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% |
| | 1 Positive feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| | 2 Negative feelings | Count | 0 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% |
| Total | | Count | 1 |
| | | % within Q6 How did you Experience this theatre production? | 14.3% |

Q6 How did you Experience this theatre production? * Q10 What are you biggest challenges in attending performing Arts or social events? Cross-tabulation

| | | Q10 What are you biggest challenges in attending performing Arts or social events? | | |
|--|---------------------|--|--------|--------|
| | | 5 Multiple | Total | |
| Q6 How did you Experience this theatre production? | 0 Mixed feelings | Count | 0 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 100.0% |
| | 1 Positive feelings | Count | 0 | 5 |
| | | % within Q6 How did you Experience this theatre production? | 0.0% | 100.0% |
| | 2 Negative feelings | Count | 1 | 1 |
| | | % within Q6 How did you Experience this theatre production? | 100.0% | 100.0% |
| Total | | Count | 1 | 7 |
| | | % within Q6 How did you Experience this theatre production? | 14.3% | 100.0% |

NGO Questionnaire

Crosstabs

Q1 Is this your first visit to Artscape? * Q2 How did you travel to Artscape today?

Cross-tabulation

| | | | Q2 How did you travel to Artscape today? | | |
|--|---|---|--|--------|----------------|
| | | | 1 Car | 3 Taxi | 4 Minibus taxi |
| Q1 Is this your first visit to Artscape? | 0 No | Count | 0 | 2 | 0 |
| | | % within Q1 Is this your first visit to Artscape? | 0.0% | 33.3% | 0.0% |
| | 1 Yes | Count | 1 | 5 | 1 |
| | | % within Q1 Is this your first visit to Artscape? | 10.0% | 50.0% | 10.0% |
| Total | Count | 1 | 7 | 1 | |
| | % within Q1 Is this your first visit to Artscape? | 6.3% | 43.8% | 6.3% | |

Q1 Is this your first visit to Artscape? * Q2 How did you travel to Artscape today?

Cross-tabulation

| | | | Q2 How did you travel to Artscape today? | | |
|--|---|---|--|---------|--------|
| | | | 5 Bus | 6 Other | |
| Q1 Is this your first visit to Artscape? | 0 No | Count | 1 | 3 | 6 |
| | | % within Q1 Is this your first visit to Artscape? | 16.7% | 50.0% | 100.0% |
| | 1 Yes | Count | 0 | 3 | 10 |
| | | % within Q1 Is this your first visit to Artscape? | 0.0% | 30.0% | 100.0% |
| Total | Count | 1 | 6 | 16 | |
| | % within Q1 Is this your first visit to Artscape? | 6.3% | 37.5% | 100.0% | |

Q1 Is this your first visit to Artscape? * Q4 Do you think that this building is easy to enter from the street? Cross-tabulation

| | | | Q4 Do you think that this building is easy to enter from the street? | |
|--|---|---|--|--------|
| | | | 0 No | 1 Yes |
| Q1 Is this your first visit to Artscape? | 0 No | Count | 0 | 6 |
| | | % within Q1 Is this your first visit to Artscape? | 0.0% | 100.0% |
| | 1 Yes | Count | 2 | 8 |
| | | % within Q1 Is this your first visit to Artscape? | 20.0% | 80.0% |
| Total | Count | | 2 | 14 |
| | % within Q1 Is this your first visit to Artscape? | | 12.5% | 87.5% |

Q1 Is this your first visit to Artscape? * Q4 Do you think that this building is easy to enter from the street? Cross-tabulation

| | | | Total |
|--|---|---|--------|
| Q1 Is this your first visit to Artscape? | 0 No | Count | 6 |
| | | % within Q1 Is this your first visit to Artscape? | 100.0% |
| | 1 Yes | Count | 10 |
| | | % within Q1 Is this your first visit to Artscape? | 100.0% |
| Total | Count | | 16 |
| | % within Q1 Is this your first visit to Artscape? | | 100.0% |

Q2 How did you travel to Artscape today? * Q3 How do your normally travel when you go out? Cross-tabulation

| | | | Q3 How do your normally travel when you go out? | |
|--|----------------|---|---|---------------------|
| | | | 1 Public transport | 2 Private transport |
| Q2 How did you travel to Artscape today? | 1 Car | Count | 1 | 0 |
| | | % within Q2 How did you travel to Artscape today? | 100.0% | 0.0% |
| | 3 Taxi | Count | 6 | 0 |
| | | % within Q2 How did you travel to Artscape today? | 85.7% | 0.0% |
| | 4 Minibus taxi | Count | 0 | 0 |
| | | % within Q2 How did you travel to Artscape today? | 0.0% | 0.0% |
| | 5 Bus | Count | 1 | 0 |
| | | % within Q2 How did you travel to Artscape today? | 100.0% | 0.0% |
| | 6 Other | Count | 1 | 5 |
| | | % within Q2 How did you travel to Artscape today? | 16.7% | 83.3% |
| Total | | Count | 9 | 5 |
| | | % within Q2 How did you travel to Artscape today? | 56.3% | 31.3% |

Q2 How did you travel to Artscape today? * Q3 How do your normally travel when you go out? Cross-tabulation

| | | Q3 How do your normally travel when you go out? | | Total |
|--|----------------|---|--------|--------|
| | | 3 More than one mode of transport | | |
| Q2 How did you travel to Artscape today? | 1 Car | Count | 0 | 1 |
| | | % within Q2 How did you travel to Artscape today? | 0.0% | 100.0% |
| | 3 Taxi | Count | 1 | 7 |
| | | % within Q2 How did you travel to Artscape today? | 14.3% | 100.0% |
| | 4 Minibus taxi | Count | 1 | 1 |
| | | % within Q2 How did you travel to Artscape today? | 100.0% | 100.0% |
| | 5 Bus | Count | 0 | 1 |
| | | % within Q2 How did you travel to Artscape today? | 0.0% | 100.0% |
| | 6 Other | Count | 0 | 6 |
| | | % within Q2 How did you travel to Artscape today? | 0.0% | 100.0% |
| | Total | Count | 2 | 16 |
| | | % within Q2 How did you travel to Artscape today? | 12.5% | 100.0% |

Q5 Will you have a job after your learnership? * Q6 Do you see learnership as a stepping stone to further opportunities? Cross-tabulation

| | | | Q6 Do you see learnership as a stepping stone to further opportunities? | |
|--|--------------|---|---|--------------|
| | | | 1 Yes | 2 Unanswered |
| Q5 Will you have a job after your learnership? | 0 No | Count | 10 | 0 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% | 0.0% |
| | 1 Yes | Count | 4 | 0 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% | 0.0% |
| | 2 Unanswered | Count | 0 | 1 |
| | | % within Q5 Will you have a job after your learnership? | 0.0% | 100.0% |
| | 3 Uncertain | Count | 1 | 0 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% | 0.0% |
| | Total | Count | 15 | 1 |
| | | % within Q5 Will you have a job after your learnership? | 93.8% | 6.3% |

Q5 Will you have a job after your learnership? * Q6 Do you see learnership as a stepping stone to further opportunities? Cross-tabulation

| | | | Total |
|--|-------|---|--------|
| Q5 Will you have a job after your learnership? | 0 No | Count | 10 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% |
| | 1 Yes | Count | 4 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% |

| | | | |
|-------|--------------|---|--------|
| | 2 Unanswered | Count | 1 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% |
| | 3 Uncertain | Count | 1 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% |
| Total | | Count | 16 |
| | | % within Q5 Will you have a job after your learnership? | 100.0% |

Disabled Girls Workshop Questionnaire

Crosstabs

Q4 How did you travel to Artscape today? * Q6 How do you normally travel when you go out? Cross-tabulation

| | | | Q6 How do you normally travel when you go out? | |
|--|---|---|--|---------------------|
| | | | 1 Public transport | 2 Private transport |
| Q4 How did you travel to Artscape today? | 2 Taxi | Count | 1 | 1 |
| | | % within Q4 How did you travel to Artscape today? | 50.0% | 50.0% |
| | 3 Bus | Count | 2 | 7 |
| | | % within Q4 How did you travel to Artscape today? | 16.7% | 58.3% |
| Total | Count | | 3 | 8 |
| | % within Q4 How did you travel to Artscape today? | | 21.4% | 57.1% |

Q4 How did you travel to Artscape today? * Q6 How do you normally travel when you go out? Cross-tabulation

| | | | Q6 How do you normally travel when you go out? | Total |
|--|--------|---|--|--------|
| | | | 3 More than one mode of transport | |
| Q4 How did you travel to Artscape today? | 2 Taxi | Count | 0 | 2 |
| | | % within Q4 How did you travel to Artscape today? | 0.0% | 100.0% |
| | 3 Bus | Count | 3 | 12 |
| | | % within Q4 How did you travel to Artscape today? | 25.0% | 100.0% |
| Total | Count | | 3 | 14 |

| | | |
|---|-------|--------|
| % within Q4 How did you travel to Artscape today? | 21.4% | 100.0% |
|---|-------|--------|

Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? * Q9 What support do you require to achieve your career goals? Cross-tabulation

| | | | Q9 What support do you require to achieve your career goals? | | | | |
|---|-------------|--|--|-----------|--------------------|-------------|--------|
| | | | 1 Unclear | 2 Parents | 5 Multiple factors | 6 Financial | Total |
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 2 Transport | Count | 0 | 0 | 0 | 1 | 1 |
| | | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 0.0% | 0.0% | 100.0% | 100.0% |
| | 3 Literacy | Count | 1 | 0 | 3 | 0 | 4 |
| | | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 25.0% | 0.0% | 75.0% | 0.0% | 100.0% |
| | | Count | 1 | 0 | 0 | 0 | 1 |

| | | | | | | | |
|---|-----------------------------|--|--------|--------|--------|------|--------|
| 5 | Curricula/subjects | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 100.0% | 0.0% | 0.0% | 0.0% | 100.0% |
| 6 | Anxiety around choices made | Count | 0 | 0 | 1 | 0 | 1 |
| | | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 0.0% | 100.0% | 0.0% | 100.0% |
| 7 | Dyslexia | Count | 0 | 0 | 2 | 0 | 2 |
| | | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 0.0% | 100.0% | 0.0% | 100.0% |
| 8 | Numerous challenges | Count | 0 | 1 | 0 | 0 | 1 |
| | | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 100.0% | 0.0% | 0.0% | 100.0% |
| | | Count | 0 | 0 | 1 | 0 | 1 |

| | | | | | | |
|----------------------|--|------|------|--------|------|--------|
| 9 Hearing impairment | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 0.0% | 100.0% | 0.0% | 100.0% |
| 10 Fears | Count | 0 | 0 | 1 | 0 | 1 |
| | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 0.0% | 100.0% | 0.0% | 100.0% |
| 11 Unclear | Count | 0 | 0 | 1 | 1 | 2 |

Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? * Q9 What support do you require to achieve your career goals? Cross-tabulation

| | | | Q9 What support do you require to achieve your career goals? | | | | |
|---|------------|--|--|-----------|--------------------|-------------|--------|
| | | | 1 Unclear | 2 Parents | 5 Multiple factors | 6 Financial | Total |
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 11 Unclear | % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 0.0% | 0.0% | 50.0% | 50.0% | 100.0% |
| Total | | Count | 2 | 1 | 9 | 2 | 14 |

| | | | | | |
|--|-------|------|-------|-------|--------|
| % within Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 14.3% | 7.1% | 64.3% | 14.3% | 100.0% |
|--|-------|------|-------|-------|--------|

Q5 Do you normally go to the theatre * Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations?

Cross-tabulation

Q5 Do you normally go to the theatre
2 With family and friends

| | | | |
|---|-------------------------------|---|-------|
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 2 Transport | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 25.0% |
| | 3 Literacy | Count | 0 |
| | | % within Q5 Do you normally go to the theatre | 0.0% |
| | 5 Curricula/subjects | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 25.0% |
| | 6 Anxiety around choices made | Count | 0 |
| | | % within Q5 Do you normally go to the theatre | 0.0% |
| | 7 Dyslexia | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 25.0% |
| | 8 Numerous challenges | Count | 0 |

| | | |
|----------------------|---|------|
| | % within Q5 Do you normally go to the theatre | 0.0% |
| 9 Hearing impairment | Count | 0 |
| | % within Q5 Do you normally go to the theatre | 0.0% |
| 10 Fears | Count | 0 |
| | % within Q5 Do you normally go to the theatre | 0.0% |
| 11 Unclear | Count | 1 |

Q5 Do you normally go to the theatre * Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? Cross-tabulation

| | | | |
|---|-------------------------------|---|--------------------------------------|
| | | | Q5 Do you normally go to the theatre |
| | | | 3 With an arranged group outing |
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 2 Transport | Count | 0 |
| | | % within Q5 Do you normally go to the theatre | 0.0% |
| | 3 Literacy | Count | 4 |
| | | % within Q5 Do you normally go to the theatre | 40.0% |
| | 5 Curricula/subjects | Count | 0 |
| | | % within Q5 Do you normally go to the theatre | 0.0% |
| | 6 Anxiety around choices made | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 10.0% |
| | 7 Dyslexia | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 10.0% |
| | 8 Numerous challenges | Count | 1 |

| | | |
|----------------------|---|-------|
| | % within Q5 Do you normally go to the theatre | 10.0% |
| 9 Hearing impairment | Count | 1 |
| | % within Q5 Do you normally go to the theatre | 10.0% |
| 10 Fears | Count | 1 |
| | % within Q5 Do you normally go to the theatre | 10.0% |
| 11 Unclear | Count | 1 |

Q5 Do you normally go to the theatre * Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? Cross-tabulation

| | | | Total |
|---|-------------------------------|---|-------|
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 2 Transport | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 7.1% |
| | 3 Literacy | Count | 4 |
| | | % within Q5 Do you normally go to the theatre | 28.6% |
| | 5 Curricula/subjects | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 7.1% |
| | 6 Anxiety around choices made | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 7.1% |
| | 7 Dyslexia | Count | 2 |
| | | % within Q5 Do you normally go to the theatre | 14.3% |
| | 8 Numerous challenges | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 7.1% |
| | 9 Hearing impairment | Count | 1 |

| | | | |
|------------|--|---|------|
| | | % within Q5 Do you normally go to the theatre | 7.1% |
| 10 Fears | | Count | 1 |
| | | % within Q5 Do you normally go to the theatre | 7.1% |
| 11 Unclear | | Count | 2 |

Q5 Do you normally go to the theatre * Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations?

Cross-tabulation

| | | | |
|---|------------|---|--------------------------------------|
| | | | Q5 Do you normally go to the theatre |
| | | | 2 With family and friends |
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 11 Unclear | % within Q5 Do you normally go to the theatre | 25.0% |
| Total | | Count | 4 |
| | | % within Q5 Do you normally go to the theatre | 100.0% |

Q5 Do you normally go to the theatre * Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? Cross-tabulation

| |
|--------------------------------------|
| Q5 Do you normally go to the theatre |
| 3 With an arranged group outing |

| | | | |
|---|------------|---|--------|
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 11 Unclear | % within Q5 Do you normally go to the theatre | 10.0% |
| Total | | Count | 10 |
| | | % within Q5 Do you normally go to the theatre | 100.0% |

Q5 Do you normally go to the theatre * Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? Cross-tabulation

| | | | |
|---|------------|---|--------|
| | | | Total |
| Q8 What are your biggest challenges in attending performing arts event/post school training/in your career aspirations? | 11 Unclear | % within Q5 Do you normally go to the theatre | 14.3% |
| Total | | Count | 14 |
| | | % within Q5 Do you normally go to the theatre | 100.0% |

Q9 What support do you require to achieve your career goals? * Q13 How did this workshop contribute to your development in influencing or making a career choice? Cross-tabulation

Q13 How did this workshop contribute to your development in influencing or making a career choice?

0 Not answered

| | | | |
|--|--------------------|---|--------|
| Q9 What support do you require to achieve your career goals? | 1 Unclear | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| | 2 Parents | Count | 1 |
| | | % within Q9 What support do you require to achieve your career goals? | 100.0% |
| | 5 Multiple factors | Count | 2 |
| | | % within Q9 What support do you require to achieve your career goals? | 22.2% |
| | 6 Financial | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| Total | | Count | 3 |
| | | % within Q9 What support do you require to achieve your career goals? | 21.4% |

Q9 What support do you require to achieve your career goals? * Q13 How did this workshop contribute to your development in influencing or making a career choice?

Cross-tabulation

Q13 How did this workshop contribute to your development in influencing or making a career choice?

1 Self-acceptance

| | | | |
|--|-----------|---|-------|
| Q9 What support do you require to achieve your career goals? | 1 Unclear | Count | 1 |
| | | % within Q9 What support do you require to achieve your career goals? | 50.0% |

| | | | |
|-------|--------------------|---|--------|
| | 2 Parents | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| | 5 Multiple factors | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| | 6 Financial | Count | 2 |
| | | % within Q9 What support do you require to achieve your career goals? | 100.0% |
| Total | | Count | 3 |
| | | % within Q9 What support do you require to achieve your career goals? | 21.4% |

Q9 What support do you require to achieve your career goals? * Q13 How did this workshop contribute to your development in influencing or making a career choice?

Cross-tabulation

Q13 How did this workshop contribute to your development in influencing or making a career choice?

2 Can do anything

| | | | |
|--|-----------|---|-------|
| Q9 What support do you require to achieve your career goals? | 1 Unclear | Count | 1 |
| | | % within Q9 What support do you require to achieve your career goals? | 50.0% |
| | 2 Parents | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |

| | | | |
|-------|--------------------|---|-------|
| | 5 Multiple factors | Count | 3 |
| | | % within Q9 What support do you require to achieve your career goals? | 33.3% |
| | 6 Financial | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| Total | | Count | 4 |
| | | % within Q9 What support do you require to achieve your career goals? | 28.6% |

Q9 What support do you require to achieve your career goals? * Q13 How did this workshop contribute to your development in influencing or making a career choice?

Cross-tabulation

Q13 How did this workshop contribute to your development in influencing or making a career choice?

3 Positive

| | | | |
|--|--------------------|---|-------|
| Q9 What support do you require to achieve your career goals? | 1 Unclear | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| | 2 Parents | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| | 5 Multiple factors | Count | 3 |
| | | % within Q9 What support do you require to achieve your career goals? | 33.3% |

| | | | |
|-------|-------------|---|-------|
| | 6 Financial | Count | 0 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% |
| Total | | Count | 3 |
| | | % within Q9 What support do you require to achieve your career goals? | 21.4% |

Q9 What support do you require to achieve your career goals? * Q13 How did this workshop contribute to your development in influencing or making a career choice?

Cross-tabulation

| | | | Q13 How did this workshop contribute to your development in influencing or making a career choice? | Total |
|--|--------------------|---|--|--------|
| | | | 4 Motivated | |
| Q9 What support do you require to achieve your career goals? | 1 Unclear | Count | 0 | 2 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% | 100.0% |
| | 2 Parents | Count | 0 | 1 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% | 100.0% |
| | 5 Multiple factors | Count | 1 | 9 |
| | | % within Q9 What support do you require to achieve your career goals? | 11.1% | 100.0% |
| | 6 Financial | Count | 0 | 2 |
| | | % within Q9 What support do you require to achieve your career goals? | 0.0% | 100.0% |

| | | | |
|-------|---|------|--------|
| Total | Count | 1 | 14 |
| | % within Q9 What support do you require to achieve your career goals? | 7.1% | 100.0% |

Q10 How did you experience this workshop? * Q13 How did this workshop contribute to your development in influencing or making a career choice? Cross-tabulation

Q13 How did this workshop contribute to your development in influencing or making a career choice?

| | | | 0 Not answered | 1 Self-acceptance |
|---|-------------|--|----------------|-------------------|
| Q10 How did you experience this workshop? | 1 Positive | Count | 3 | 2 |
| | | % within Q10 How did you experience this workshop? | 23.1% | 15.4% |
| | 4 Uncertain | Count | 0 | 1 |
| | | % within Q10 How did you experience this workshop? | 0.0% | 100.0% |
| Total | | Count | 3 | 3 |
| | | % within Q10 How did you experience this workshop? | 21.4% | 21.4% |

Q10 How did you experience this workshop? * Q13 How did this workshop contribute to your development in influencing or making a career choice? Cross-tabulation

Q13 How did this workshop contribute to your development in influencing or making a career choice?

| | | | 2 Can do anything | 3 Positive |
|--|------------|-------|-------------------|------------|
| | 1 Positive | Count | 4 | 3 |

| | | | |
|---|--|-------|-------|
| Q10 How did you experience this workshop? | % within Q10 How did you experience this workshop? | 30.8% | 23.1% |
| 4 Uncertain | Count | 0 | 0 |
| | % within Q10 How did you experience this workshop? | 0.0% | 0.0% |
| Total | Count | 4 | 3 |
| | % within Q10 How did you experience this workshop? | 28.6% | 21.4% |

Q10 How did you experience this workshop? * Q13 How did this workshop contribute to your development in influencing or making a career choice? Cross-tabulation

| | | | | |
|---|-------------|--|--|--------|
| | | | Q13 How did this workshop contribute to your development in influencing or making a career choice? | |
| | | | 4 Motivated | Total |
| Q10 How did you experience this workshop? | 1 Positive | Count | 1 | 13 |
| | | % within Q10 How did you experience this workshop? | 7.7% | 100.0% |
| | 4 Uncertain | Count | 0 | 1 |
| | | % within Q10 How did you experience this workshop? | 0.0% | 100.0% |
| Total | | Count | 1 | 14 |
| | | % within Q10 How did you experience this workshop? | 7.1% | 100.0% |

Appendix 12: Participant Consent Form

ACCESSIBILITY SURVEY PERMISSION FORM

In keeping with human research requirements, we must have your permission to participate in this survey. Your participation is totally voluntary and you are not obligated to participate if you do not wish to.

The findings of this survey will be used towards an M.Phil study in Disability and you will be requested to participate in a discussion as part of a focus group.

Please write your name and sign below if you wish to participate in this survey.

If younger than 18 years old a parent/guardian must sign for you as well.

Thank you.

I, _____, hereby agree to join in a research study conducted by the University of Cape Town MPHIL student in Disability studies, Marlene le Roux.

Student Date

I, _____, hereby agree to give consent to my dependant to join in a research study conducted by the University of Cape Town MPHIL student in Disability studies, Marlene le Roux.

Parent/guardian Date