

A large, irregular teal shape with a white cutout at the bottom containing the word 'NEUK'. The shape is centered on a white background.

Removing Barriers:
Report on research into the
experiences of
neurodivergent artists in
Scotland

Neuk Collective

February 2021

NEUK

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Executive Summary

Neuk Collective, a new neurodivergent artists' collective in Scotland, are writing a new manifesto for neurodiversity in the arts. As part of that we have been researching the experiences of neurodivergent artists. We conducted:

- An in-depth, text-based online survey;
- an Easy Read survey;
- two online discussion events.

These aimed to find out neurodivergent artists' experiences in the arts, particularly:

- the barriers they experienced in the arts;
- their priorities for change;
- what kind of interventions they thought would be most helpful.

The main (text-based) survey (43 respondents) showed that:

- Neurodivergent artists face a lot of additional barriers to working in the arts;
- Financial insecurity (33 respondents, or 77%), social difficulties (33, 77%) and difficulties with the administrative tasks associated with a career in the arts (36, 84%) were considered the most important barriers;
- However difficulties accessing funding, negative attitudes, communication gaps and barriers, lack of access to peer support, lack of access to quiet spaces/rest breaks, and unfeasible workloads/pace of work were all also considered significant barriers (50%+);
- Many neurodivergent artists are very worried about making and selling work, or receiving funding to make work while on disability benefits and feel trapped by the inflexibility of the benefits system, and supported lobbying on this issue (42, 98%);
- Many artists reported that they are frustrated at being classed as 'disabled artists' and felt that 'disability art' is siloed and treated with less respect than mainstream art.

The surveys also showed that neurodivergent artists believe there are concrete, short- to medium-term improvements that would make the arts more accessible for neurodivergent people. All the possibilities suggested in the survey received high levels of support (79%+), but those considered most important were:

- Administrative assistance/advice and support with writing applications (91%);
- Access to quiet spaces and rest breaks (93%);
- Tailored mentoring schemes that support neurodivergent artists (91%);
- Tailored opportunities and funding streams that specifically support neurodivergent artists (91%).

Longer term, artists also expressed strong support for:

- Lobbying for financial support or policy changes to enable disabled artists to create work without fear of losing their benefits (98%);
- Lobbying for funding bodies to incentivise improvements in accessibility by attaching funding conditions to grants (86%).

Our research also showed a clear mandate for the establishment of a professional network for neurodivergent artists to meet, collaborate and self-advocate (93%).

The Easy Read survey had 7 respondents, which was too small to do a statistical analysis, but there were four things that the majority of participants wanted:

- Having an easier way to explain my needs to people I'm working with (6 out of 7);
- Opportunities especially for neurodivergent people to learn and make art with other artists (6 out of 7);
- Having ways to meet other neurodivergent artists, such as events or meet-ups (6 out of 7);
- Seeing more neurodivergent artists being successful in the art scene (7 out of 7).

The two discussion events added nuance to the online surveys, and suggested that artists want opportunities that lead to genuine long-term career development and feel that at present, opportunities for disabled artists don't offer that. Participants also expressed the desire for long-term organisational, cultural and policy change that would improve accessibility for all artists, not just neurodivergent ones.

Background & Objectives

Neuk Collective received Creative Scotland funding to form an artists' collective, stage an exhibition, and create a manifesto for how we would like neurodivergent artists to be better supported in the Scottish arts scene. This research was undertaken to seek input from a wider range of neurodivergent artists to inform the manifesto. As part of this we conducted:

- An in-depth, text-based online survey;
- an Easy Read online survey;
- two online discussion events.

These aimed to find out neurodivergent artists' experiences in the arts, particularly the barriers they experience, their priorities for change, and what kind of interventions they thought would be most helpful.

For the purposes of the research, we asked that participants self-identified as neurodivergent, and kept the definition of neurodivergence broad, including but not limited to ADD/ADHD, autism/aspergers, bipolar, chronic anxiety or depression, dyscalculia, dysgraphia, dyslexia, dyspraxia, epilepsy, OCD, PTSD or Tourettes.

Before embarking on the project, we researched what other work has been done in this area. The most relevant project to date on neurodivergent artists is Vijay Patel and Rachael Young's **Making better conditions for Neurodivergent freelancers - An open letter to Arts Organisations/venues**, which was based on interviews and email communication with 22 neurodivergent artists across the UK. This work was undertaken as part of the Freelance Task Force and focused on freelancers' experiences of their access needs being respected (or not) when working with arts organisations. The open letter set out best practice recommendations for supporting neurodivergent freelancers.

Methodology

The universe of the study was all neurodivergent artists, over the age of 18, living or working in Scotland. Respondents were left to self-define as neurodivergent and as artists. Participants were recruited via a social media campaign (twitter, Instagram, and facebook

groups aimed at neurodivergent people), and by an email recruitment campaign. Organisations that represent neurodivergent people, or specific groups that were underrepresented in the initial applications for Neuk Collective (rural and BAME artists), were contacted via email and asked to share the research project with their networks.

The main survey was conducted online via a Pabbly webform (43 valid responses). The simplified, illustrated Easy Read survey was also conducted online via a Cognito webform (7 valid responses). The low numbers in the latter make statistical analysis impossible, but results appear broadly in line with the main survey. We anticipated a relatively low response rate for the Easy Read version, but felt that its availability was an important statement of inclusion and that it is important for neurodivergent artists with learning disabilities and severe dyslexia to be able to share their experiences.

For copies of the questionnaires, please see appendices B and C.

Demographic Information

The main survey also collected demographic information about respondents (age, gender identity, trans identity, sexual identity, ethnicity, geography, level of formal art education, and other disability in addition to neurodivergence). This was so that we could monitor who was engaging with the research.

The Easy Read survey did not have demographic questions because it was felt that a shorter questionnaire would encourage more participation. As the number of participants was anticipated to be small, it was unlikely we would be able to get usable demographic data, but the additional text would add significant extra difficulty for some participants.

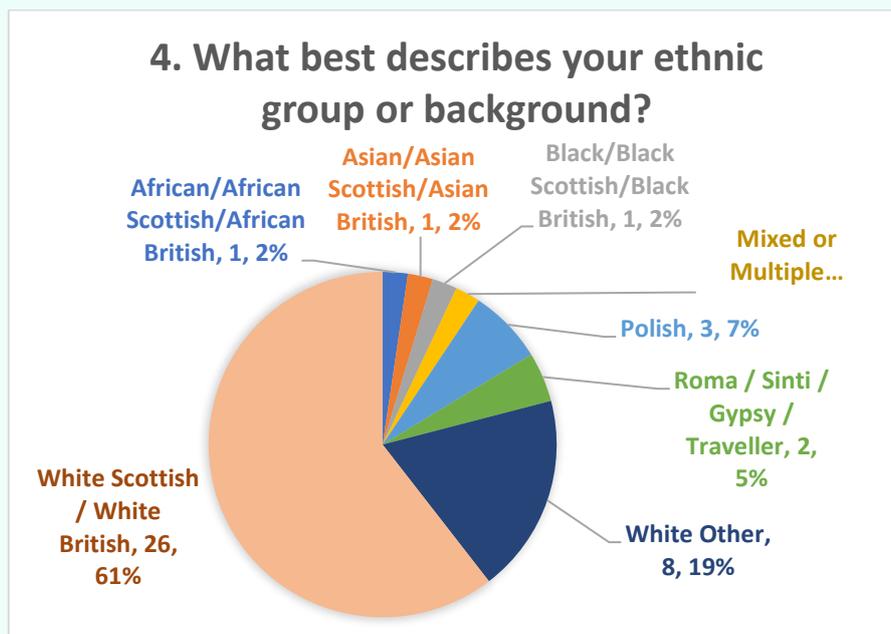
Overview:

- The majority of participants (28, or 66%) were aged 25-44;
- 20 (47%) identified as female, 11 (26%) as male, 8 (19%) as non-binary, and 4 (9%) preferred not to say;
- 37 respondents did not identify as trans (86%), 2 identified as trans (5%), and 4 (9%) preferred not to say;

- 16 (37%) respondents identified as bisexual, 15 (35%) as heterosexual/straight, 4 (9%) as gay/lesbian, 4 (9%) preferred to self-describe (asexual, pansexual, queer, and gender irrelevant). 4 (9%) preferred not to say;
- Most respondents (31, or 73%) had completed, or were currently in, some kind of formal art education, ranging from non-accredited courses e.g. professional art practice (2, or 5%) to post-graduate degrees (11, or 26%). A significant minority (9, or 21%) were self-taught;
- Almost half (21, or 49%) of people said they lived in Edinburgh or Glasgow, 14 (33%) lived in any other town or city, and 7 (16%) lived in a rural area – similar to the percentage of the overall population who live in rural areas (17%).¹

BAME respondents

Efforts were made to reach out to BAME artists in particular, as BAME views are often underrepresented in neurodivergent spaces. The proportion of BAME respondents was slightly higher than the proportion of the Scottish population as a whole, suggesting prioritising BAME organisations and artists when publicising the survey had some success. However as the overall number of respondents was small, it is difficult to draw any firm conclusions.



¹ <https://www.gov.scot/publications/rural-scotland-key-facts-2018/pages/2>

| Ethnic group | % of Scottish Population (2011 census) ² | % of Survey Respondents |
|---|---|-------------------------|
| White | 96% | 91% |
| Roma/Sinti/Gypsy/Traveller | 0.01% | 4.7% |
| Polish | 1.7% | 7% |
| Black, Asian, and non-white ethnic minority (total) | 4% | 9% |
| Asian, Asian Scottish, or Asian British | 3% | 2.3% |
| African, Caribbean or Black, African, Caribbean or Black Scottish/British | 1% | 4.7% |

Disabled respondents

Respondents were asked if they had any other disabilities or health conditions **in addition** to their neurodivergent conditions. The number who did was very high - only 7% of respondents did not have another disability or chronic health condition. The most common co-morbid disability was a mental health condition (60%), followed by other long term/chronic condition (35%), and then cognitive or learning disabilities (19%)

| Additional disabilities | Number | % |
|------------------------------------|--------|-----|
| None | 3 | 7% |
| Visual impairment | 3 | 7% |
| Hearing impairment/d/Deaf | 2 | 5% |
| Physical disabilities | 1 | 2% |
| Cognitive or learning disabilities | 8 | 19% |
| Mental health condition | 26 | 60% |
| Other long term/chronic condition | 15 | 35% |
| Prefer not to say | 3 | 7% |

² <https://www.scotlandscensus.gov.uk/ethnicity-identity-language-and-religion>

The Results – Main Survey

Section I: Identifying Barriers

Section I asked about barriers neurodivergent artists face when working in the arts, and how significantly these affected them. On 8 out of 13 questions, more than half of participants rated the barriers as affecting them Regularly or Most/All of the Time. The three barriers that participants scored highest were:

- Financial insecurity as a result of your neurodivergent condition, e.g. your condition’s impact on your ability to work (33 respondents, or 76.7%);
- Challenges in social settings e.g. difficulties in aspects of networking, peer interaction or events (33, 76.7%);
- Difficulties with administrative tasks relating to your art practice e.g. disproportionate time required to complete tasks such as applications, emails, research, etc. (36, 83.7%).

The three barriers that participants considered least significant were:

- Higher costs associated with your neurodivergence (13, 30.2%);
- Difficulties accessing degree courses (13, 30.2%);
- Barriers to using fabrication facilities (18, 41.9%).

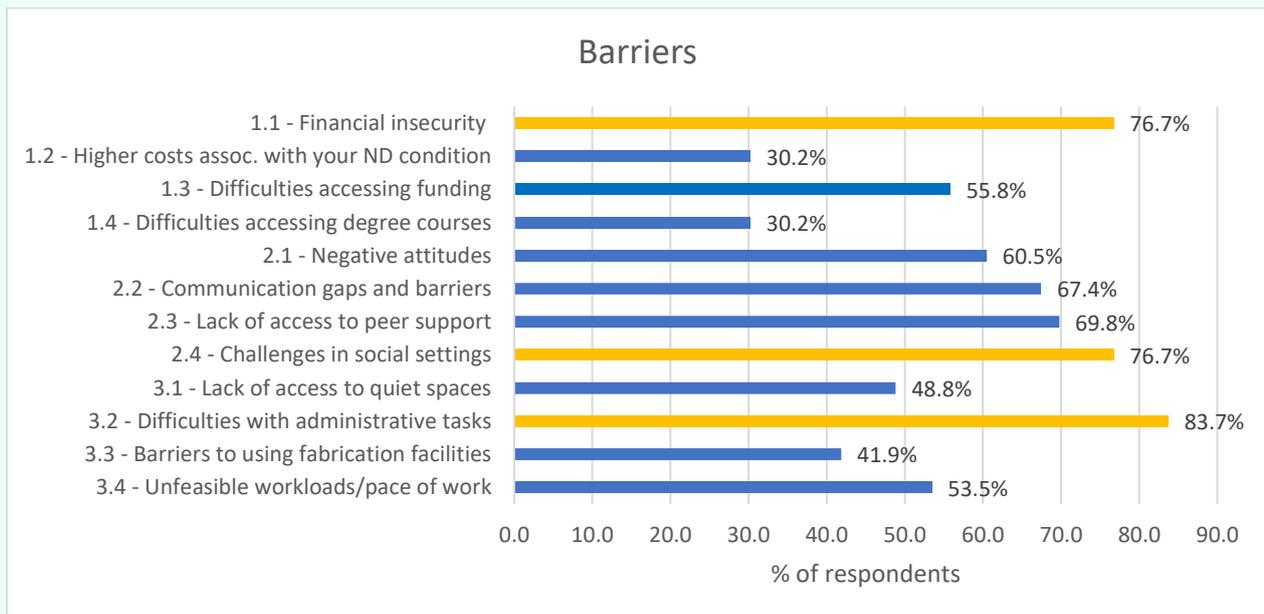


Figure 1. Graph showing the percentage of respondents that marked each barrier as affecting them Regularly/Most or All of the Time

There was also the option to tell us “something else”, using a free text box. Two common issues brought up spontaneously here were:

- disability benefits, particularly the sense of being “trapped” by a benefit system that doesn’t take into account some disabled people’s limited working capacity, and leaves them in constant fear of benefits withdrawal. E.g:
- A sense that they were marginalised as “disability” or “outsider” artists, and that by making art about their personal experiences they would be taken less seriously; or alternatively feeling that they were only allowed to make work about their neurodivergence or disability:

Money [is the] biggest issue. U get trapped. I’m too sick to work, I can’t earn enough in the hours I can manage to pay my bills, so I get ESA. But then u get stuck not able to do anything, I worry if I sell a painting I’ll lose my benefits. But I couldn’t make a living selling paintings or even working part time. So I get stuck in between, can’t advance my career but I don’t just want to sit about. But even the £20 a week allowance is no good cos they use it as an excuse to take ur benefits away saying ur clearly able to work if you can do 2 hrs a week [...]

People only want to see art about my illness but when I make art about it, I get put in a separate box as an “outsider artist”

Section 2: Removing Barriers

Section 2 asked participants how important various changes or improvements would be to them. All the potential solutions we listed scored highly with participants (each suggestion was scored as Important/Very Important by at least 79% of participants). But the five highest (scoring over 90%) were:

- Administrative assistance/advice and support with writing applications (90.7%);
- Access to quiet spaces and rest breaks (93%);

- Tailored mentoring schemes that support neurodivergent artists (90.7%);
- Tailored opportunities and funding streams that specifically support neurodivergent artists (90.7%);
- Establishment of a professional network for neurodivergent artists to meet, collaborate and self-advocate (93%);
- Lobbying for financial support or policy changes to enable disabled artists to create work without fear of losing their benefits (97.7%).

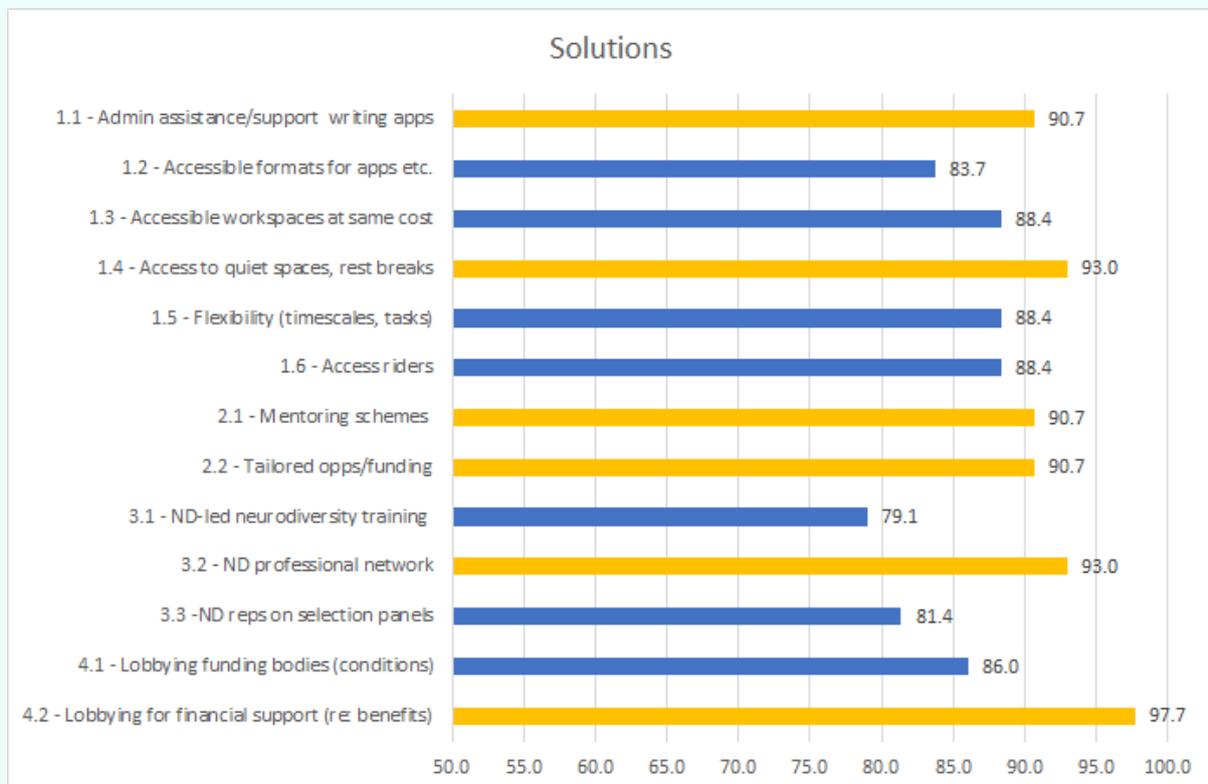


Figure 2: Graph showing the percentage of respondents that marked each potential solution as Important/Very Important

There was also the option to tell us “something else”, using a free text box. Recurrent themes here echoed the ones in section I – fear around the benefits system, and concern about being marginalised as disabled/outsider artists:

Letting me sell some work without worrying I'll lose my benefits is THE MOST IMPORTANT

Not having to "commodify our cripness". What I mean by this is that there is often an attitude in the art world that if your work is not about your disability, or if your disability does not have some kind of marketable value, then your needs are not taken seriously

I have concerns that labelling oneself a ND artist restricts market access. This isn't due to any shame associated with autism but the stigma people attach to disability & the way in which the art world uses disability as a marketing tool, resulting in lower market value of work or categorising as outsider & only including them within outsider or disability exhibitions.

Additionally, some respondents raised the issue of lack of understanding of the impact of neurodivergence:

People saying things like practice makes perfect in regards to things like public speaking and presentations can be infuriating when you have mutism

[...] it would be good to show the effect of overstimulation on our energy as well as frustration of being misunderstood. I've had burnout on a project where my requirements were not met but on contrary poopohed.

Some respondents also expressed ambivalence or even frustration at prior attempts at accessibility, e.g:

Be careful about unambiguously presenting video as more accessible than just writing. Making video submissions is torture for me and requires better tech than just typing in a word doc, and yet a lot of orgs now have mandatory video clip submissions in the spirit of being more "open" and "casual" when it is anything but

More important to me that organisations actually adopt inclusive policies, however that's done, than that we must have disabled representation on boards. Just having reps doesn't guarantee anything. Who chooses the reps? Are they listened to?

Section 3: Is There Anything Else You Would like To Tell Us?

Section 3 was a free text box where people could tell us anything else they wanted to. Several comments again addressed the issue of benefits, e.g:

Biggest thing for me is absolutely the stress of not being able to support myself so reliant on benefits, but then I can't do anything useful or worthwhile for fear of losing my benefits and starving to death and losing my home

I'd love to be able to create and work to my best ability without fear of benefit issues.

Two respondents also asked for a centralised organisation or resource for information and support, e.g.

[I would like] A central resource website where all the different organizations can post their calls, opportunities, etc - it is very tiring to spend time tracking down each single piece of information

I'd also LOVE to know there was a group/organisation I could get help/information /support/opportunities from.

There was also a general sense from comments that many artists felt exhausted and ground down by the experience of working within a neurotypical industry, e.g:

At this point in my career, I have become exhausted trying to access support and understanding of my difficulties

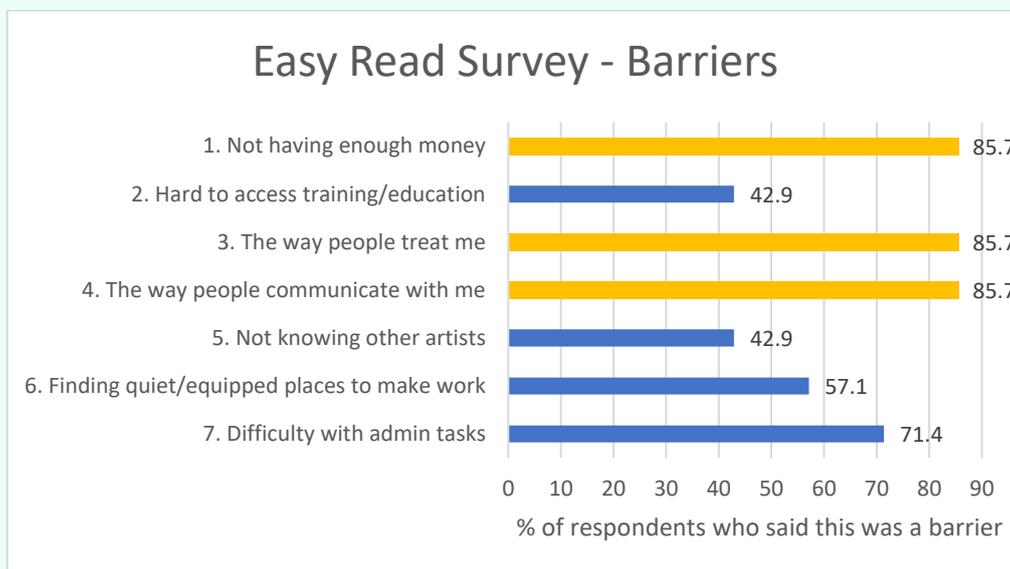
I'm so tired, it all feels like such an uphill battle in a world that wasn't meant for people like me.

The Results - Easy Read Survey

As the number of respondents was so small (7), it is not possible to make any definite statements about what the survey shows, or to compare directly with the long-form survey. The results did broadly concur with what was shown, with a couple of interesting exceptions.

Section 1: Identifying Barriers

Section 1 asked participants about things that make it hard for them to be an artist who is neurodivergent.



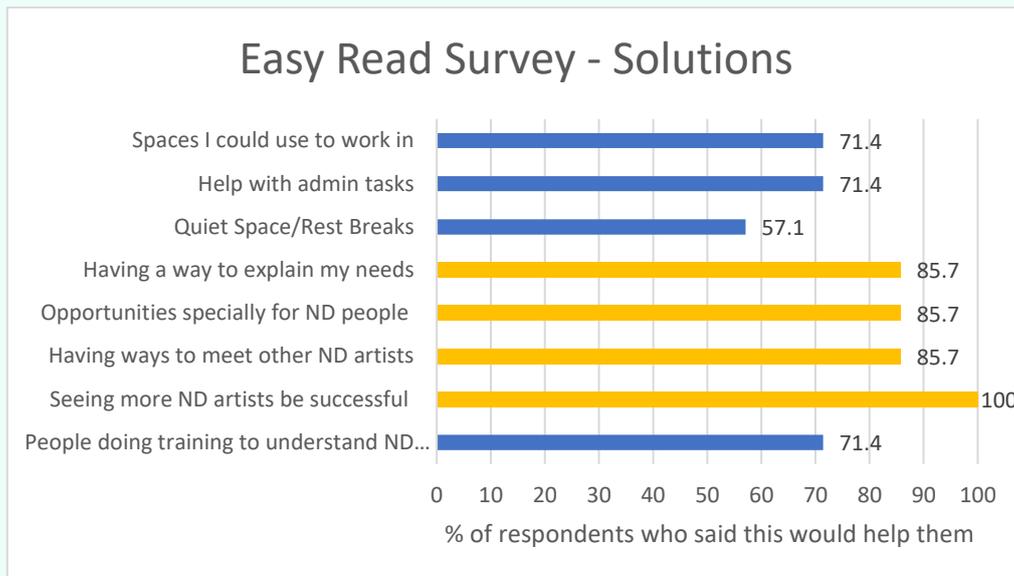
The highest number of respondents (6 out of 7) agreed that not having enough money, the way people treated them, and the way people communicate with them make it hard for them to be an artist. They were less likely to consider not knowing other artists as a barrier (3 out of 7).

Section 2: Removing Barriers

Section 2 asked people what would make things easier for them to be artists. The four suggestions that 6 or 7 out of 7 people said would be helpful were:

- Having an easier way to explain my needs to people I'm working with (6 out of 7);

- Opportunities especially for neurodivergent people to learn and make art with other artists (6 out of 7);
- Having ways to meet other neurodivergent artists, such as events or meet-ups (6 out of 7);
- Seeing more neurodivergent artists being successful in the art scene (7 out of 7).



We received only one text comment on the Easy Read form, which concerned the access request of a dyslexic artist being ignored:

I asked Creative Scotland for help filling out their application form a year or so ago but they said they couldn't do that as it would be giving me an unfair advantage.

Discussion Events

The discussion events had a total of 11 participants split over 2 sessions. We used the events to drill down into the results of the surveys and talk about the issues in a more nuanced way. Discussion participants broadly shared the survey respondents' priorities for what the biggest barriers were, but there were some interesting differences in the type of solutions they favoured.

Tailored opportunities/mentoring

Discussion participants were more ambivalent about the idea of opportunities specifically for neurodivergent people. They felt that these are often disjointed, with no route for progression, so that they had little long-term impact on their careers. The majority preferred the idea of mentoring programmes with more long-term support, that aimed to help navigate the industry and establish them in their careers. This chimed with a comment received in the free text section of the long-form survey, which also highlighted the vulnerability of neurodivergent artists without reliable mentoring support:

I often work better when I have someone who acts as a kind-of peer mentor/accountability coach. This has often been done through voluntary artistic/friendships that I have developed but has led me into complex sometimes toxic peer relationships that break down or are lost due to changing power relationships or circumstances where I lose all progress or ownership of my work & achievements It would be good to access someone in a more professional paid capacity.

Disability vs. 'Mainstream' Arts

A major theme in the discussion events was participants' discomfort with the idea of being "disabled artists" as opposed to artists who happen to be disabled. This was another reason for their ambivalence about tailored opportunities for neurodivergent people – participants felt these often positioned them in a separate 'disability arts' stream where they were taken less seriously, and from which it was difficult to transition. Participants wanted opportunities

to lead to a mainstream arts career.

Neurodivergent Experience: Universality vs. Particularism

Many participants also expressed the belief that many of the barriers they experienced in the creative industries were not particular to neurodivergent artists, but are systemic issues that also affected neurotypical artists, albeit to a lesser extent. Factors that participants brought up included issues such as underfunding (and the sector's reliance on a young, middle class, non-disabled, disposable workforce who can afford to work for free or very low pay), and inaccessibility and inflexibility in ways of working. Although targeted support for neurodivergent people could help address the disproportionate difficulties they face in the short term, long term cultural changes would benefit all artists.

Conclusions and Recommendations

These conclusions and recommendations are based on the results of the surveys and events, and will feed into our manifesto, which is due out in autumn 2021.

1. Recognise that neurodivergent artists are significantly disadvantaged

The creative industries are notoriously difficult to break into and making a living within them can be a struggle for any artist. However **neurodivergent artists face significant additional barriers** to entering and working within the creative industries, often making an already-difficult situation impossible and keeping neurodivergent people out of the arts.

Respondents identified with a wide range of barriers. The three barriers they identified with most were financial insecurity, challenges in social settings, and difficulties with administrative tasks. The three they identified with least were higher costs associated with their neurodivergent condition, difficulties accessing degree courses, and lack of access to quiet spaces. Though fewer people ranked these as priorities, for the people affected, these barriers may be very serious and career-limiting and as such we still believe they need to be addressed.

2. Consider neurodivergent artists intersectionally

Our research also highlighted the **need to see neurodivergent artists holistically** and remember their neurodivergence may intersect with other protected or marginalised identities/characteristics, e.g. age, ethnicity, sexuality, gender identity, caring responsibilities or rurality. In particular, neurodivergent people are very likely to have other disabilities and this complexity needs to be born in mind when creating opportunities or supportive workplaces.

3. Neurodivergent artists need a broad range of support and opportunities

The survey suggested 11 ways in which neurodivergent artists might be helped in the short- to medium-term, from administrative support to tailored opportunities for neurodivergent artists. Respondents scored all of these highly, showing there is a

clear need for concrete improvements to working conditions; support for artists to navigate the impenetrable social and administrative systems that govern the art world; and **more high-quality opportunities** made with the needs and long-term career development of neurodivergent artists in mind. Any manifesto needs to make the case for all these things.

4. **Treat benefits reform as a priority**

Our research has also shown, however, that neurodivergent people also want **long-term, systemic changes** to level the playing field. They want the **benefits system to be reformed** so that disabled people are not forced to choose between working for free or not at all. They want to be able to establish an enriching creative practice, that fits within their energy and neurological limits, without fear of being declared 'fit for work' as a result. And they want arts and disability organisations to take this issue seriously as a priority.

5. **Neurodivergent artists need peer support**

There is also a clear mandate for the **establishment of a professional network** to advocate for and support neurodivergent artists long-term.

6. **Neurodivergent artists are mainstream artists**

Our research also shows that **neurodivergent artists want to be respected and seen as 'mainstream' rather than "disability" artists**, and that opportunities need to be created with this in mind. There is a tendency for art made by disabled people to be automatically classed as either "therapeutic" or "outsider" and both survey respondents and discussion participants felt patronised by these approaches. Like any other artists, neurodivergent artists should be able to create work that issues from their experience without being pathologized, and conversely, not be required to "perform" their neurodiversity because that is the only type work organisations want to see from them.

7. **Good practice must not be confined to a few specialist organisations**

The artists we heard from also agreed that **all arts organisations need to think about accessibility** as opposed to just a few specialist disability arts organisations,

and supported the use of funding conditions to ensure this happens. This may require reform of the way the arts are funded, but it would go a long way to integrating neurodivergent artists into the wider art world and breaking down the wall between “disability” and “mainstream” arts.

8. **The broader culture of the arts needs to change**

Finally, artists want **broader cultural change** that would make the arts a more welcoming place to disabled and non-disabled artists alike. More flexible working, more funding, less reliance on an abundance of young cheap labour, better communication, better planning and organisation, and sensitivity to individual situations and needs would ultimately make the arts more accessible for everyone.

Appendix A: Main Survey Informed Consent Information Sheet

Who we are:

We are Neuk Collective, a new collective of neurodivergent artists set up as part of the Neurodivergent Artists Network project. The project is funded by Creative Scotland's Create:Inclusion scheme. We believe that neurodivergent artists face particular obstacles to full participation in the Scottish art scene and seek to change that. We are writing a manifesto outlining what we believe to be the barriers faced by neurodivergent people trying to work as artists, and suggesting changes that we believe will make things better.

The purpose of this research

We are consulting other neurodivergent artists about what issues they feel hold them back, and what would make the Scottish art scene better for them. This is so that when we write our manifesto, it reflects a wider range of neurodivergent artists' concerns than just the six collective members. We believe that this will help us to better advocate for neurodivergent artists.

What data we are collecting

The survey is anonymous and has four short sections.

Section 1:

This section collects data about the barriers that neurodivergent artists experience. It lists a number of obstacles that you may face to pursuing and advancing your career in the arts, and asks you to indicate how much or little they affect you.

Section 2:

This section collects data about what changes you would like to see people and institutions make in order to address the barriers identified in section 1. It lists a number of suggestions for how we believe neurodivergent artists could be better supported, and asks whether you would support these ideas. This is so that we can better understand which policies neurodivergent artists consider to be priorities.

Section 3:

This section contains one question, a free text box so that you can add anything else that you would like us to know. You can leave this blank if you prefer.

Section 4:

Section 4 asks some monitoring questions. These are so we know if we are reaching a diverse range of artists through the survey. If you prefer not to answer any of the questions, you can tick the “Prefer Not to Answer” option.

The survey is anonymous and you are not asked to provide an email address or other personally identifying information.

What we will do with the research findings

The survey will be used to help us understand the most common difficulties that neurodivergent artists face and to gauge which issues people feel are priorities. We will use the data collected in the survey to help write a manifesto for neurodiversity in the arts in Scotland. Data will be held anonymously until the end of the project (defined as after the final project evaluation has been written and submitted to Creative Scotland), when it will be deleted.

We may also use quotations from text answers in Section 3 in the manifesto and project evaluation report so please bear this in mind when responding.

Who is the survey aimed at?

We invite you to complete this survey if you meet all of the following criteria:

- You identify as neurodivergent, broadly defined. This includes but is not limited to ADD/ADHD, autism/aspergers, bipolar, chronic anxiety or depression, dyscalculia, dysgraphia, dyslexia, dyspraxia, epilepsy, OCD, PTSD or Tourettes
- You are an artist (broadly defined, including drawing, painting, printmaking, sculpture, photography, sound, performance, textiles, glass, ceramics, wood or other traditional Craft areas)
- You are aged 18 or over
- You are resident in Scotland

Withdrawing consent

Participation in this research is voluntary. You do not have to take part in this survey, your responses will not be recorded unless you click 'submit' at the end of the survey.

Because this is an anonymous survey, individual respondents cannot be tracked and so it is not possible to withdraw from the research once you have submitted your response. Please be aware that submitting your survey response is taken as providing informed consent.

If you have any questions or complaints please contact the data controller for the survey, Tzipporah Johnston, at neurodivergentartistsnetwork@gmail.com

Appendix B: Main Survey Questionnaire Text

Neurodivergent Artists Survey

What barriers do you face as a neurodivergent artist? How could these barriers be removed?

We are Neuk Collective, a new collective of neurodivergent artists who are writing a manifesto for neurodiversity in the arts. As part of this we are doing some research into what challenges neurodivergent artists face, and what changes would make things better.

For more about the aims of the project, please see our original [mission statement](#).

We invite you to complete this survey if you meet all of the following criteria:

- You **identify as neurodivergent**, broadly defined. This includes but is not limited to ADD/ADHD, autism/aspergers, bipolar, chronic anxiety or depression, dyscalculia, dysgraphia, dyslexia, dyspraxia, epilepsy, OCD, PTSD, or Tourettes:
- You are an **artist**, broadly defined;
- You are **aged 18 or over**;
- You are **resident in Scotland**.

Participation is **voluntary** and you will be **anonymous**.

If you would like to participate, please read our **participant information sheet**.

The survey will take around 15 minutes.

The survey closes on Friday December 4th, 2020

Informed Consent

Have you read and understood the participant information sheet? [Tickbox]

Do you agree to take part in this research? [Tickbox]

Section I – Identifying Barriers

This section lists some of the challenges or barriers that might make it difficult for neurodivergent artists to enter or work within the arts. Please tick the box that best reflects if and how much they affect you

| | | | | |
|------------|----------------------------|--|------------------------------------|---|
| Don't know | This has never affected me | This has affected me at times but not very often | This affects me on a regular basis | This affects me almost all the time or all the time |
|------------|----------------------------|--|------------------------------------|---|

Note: Some of these issues affect all artists to some degree but are often particularly acute for neurodivergent artists because of the extra impacts of our neurodivergence.

Please consider these issues as they particularly relate to your neurodivergent condition. For clarity, where appropriate we have listed some examples of how these issues may affect neurodivergent people more seriously.

I. Financial Barriers

I.1 – Financial insecurity (specifically related to your neurodivergence)

e.g. your condition's impact on your ability to work

I.2 – Higher costs associated with your neurodivergent condition

e.g. requiring more expensive facilities due to your specific needs related to your neurodivergence, additional costs related to support workers or equipment/software etc.

1.3 – Difficulties accessing funding to support your practice

e.g. due to difficulties with literacy-based or numerical-based tasks, executive function, time management, problems using screens

1.4 – Difficulties accessing arts/creative degree courses (specifically related to your neurodivergence)

e.g. its impact on your ability to access mainstream education

2. Attitudinal Barriers

2.1 – Negative attitudes

e.g. stigma, lack of understanding, stereotypes, encountered when working with organisations or individuals

2.2 – Communication gaps and barriers

e.g. misunderstandings or miscommunications due to lack of specificity, conflicting communication styles, lack of understanding about what neurodivergent conditions involve etc.

2.3 – Lack of access to peer support

e.g. inability to connect with other artists, or to access support and shared artists spaces, due to inaccessible environments, stigma, lack of availability of suitable spaces etc.)

2.4 – Challenges or barriers in social settings

e.g. difficulties in aspects of networking, peer interaction, or events due to social anxiety, distracting sensory environments, triggers, inaccessible spaces, social communication issues etc

3. Barriers when working with organisations

3.1 – Lack of access to quiet spaces when working

e.g. to rest, tic, perform rituals etc.

3.2 – Difficulties with administrative tasks relating to your art practice

e.g. disproportionate time required to complete tasks such as applications, emails, research, online/social media presence, due to issues like literacy, cognitive load, anxiety, problems using screens, etc.

3.3 – Barriers to using fabrication facilities, workshops, etc.

e.g. due to sensory, social, cognitive load or mobility issues

3.4 – Unfeasible workloads/pace of work

e.g. Institutions setting short timescales or inflexible deadlines, not allowing job sharing etc.

4. Something else, which I will tell you about: _____

Section 2: Removing Barriers

This section lists some potential solutions or changes that we could ask for from organisations in order to support neurodivergent artists. To help us to assess what our priorities should be, please rate how important each would be for you

| | | | | |
|------------|----------------------|---------------|-----------|----------------|
| Don't know | Not at all important | Not important | Important | Very Important |
|------------|----------------------|---------------|-----------|----------------|

1. Improving access to existing programmes, events, or facilities

1.1 – Administrative assistance/advice and support with writing applications

1.2 – Increased availability of accessible formats for application forms, opportunity information and FAQs, including the choice to submit video or audio applications for funding and other opportunities.

1.3 – Make accessible workspaces available at the same cost as inaccessible workspaces

1.4 – Access to quiet spaces and rest breaks

1.5 - Flexibility given on timescales, deadlines, and how tasks can be completed, to accommodate limited work capacity and burnout

1.6 – Widespread adoption of access riders/statements which outline individuals' particular needs and how they can be accommodated (for examples of access riders, please see <https://www.accessdocsforartists.com/what-is-an-access-doc>)

2. Targeted Career Development

2.1 – Tailored mentoring schemes that support neurodivergent artists

2.2 – Tailored opportunities and funding streams that specifically support neurodivergent artists

3. Neurodivergent Representation

3.1 – Neurodivergent-led neurodiversity training and education for arts organisations, institutions and galleries.

3.2 – Establishment of a professional network for neurodivergent artists to meet, collaborate and self-advocate

3.3 – Inclusion of neurodivergent representatives on advisory and selection panels for funding, commissioning, and awards as well as all other opportunities.

4. Policy Change

4.1 – Lobbying for funding bodies to attach funding conditions that encourage institutions to adopt inclusive practices

4.2 – Lobbying for financial support or policy changes to enable disabled artists to create work without fear of losing their benefits

5. Something else, which I will tell you about: _____

Section 3

Is there anything else that you would like to tell us? (150 words max)

Section 4: Monitoring Form

We are collecting some monitoring information so that we can see if we are reaching a diverse range of people. You can answer “Prefer Not to Say” if you do not want to answer any questions.

1. What age are you?

18-24

25-34

35-44

45-54

55-64

65+

Prefer not to say

2a. What best describes your gender identity?

Female

Male

Non-binary

Prefer to self-describe

Prefer not to say

2b: Do you identify as trans?

Yes

No

Prefer to self-describe

Prefer not to say

3. Which of the following options best describes how you think of yourself?

Heterosexual/Straight

Gay/Lesbian

Bisexual

Prefer to self describe

Prefer not to say

4. What best describes your ethnic group or background?

White Scottish / White British

Irish

Roma / Sinti / Gypsy / Traveller

Polish

White Other, please specify:

Asian/Asian Scottish/Asian British

Chinese/Chinese Scottish/Chinese British

African/African Scottish/African British

Caribbean/Caribbean Scottish/Caribbean British

Black/Black Scottish/Black British

Arab/Arab Scottish/Arab British

Mixed or Multiple Ethnic Groups, please specify:

Prefer to self-describe:

Prefer not to say

5. Which of these best describes where you live?

Urban – Edinburgh or Glasgow only

Urban – any other town or city

Rural

Prefer not to say

6. Please select the option that best describes your level of formal art education

No formal art education

Current student or graduate of a non-accredited further education course (e.g. portfolio preparation, professional art practice, etc)

Current student or graduate of an HNC/HND course

Current student or graduate of an undergraduate degree course

Current student or graduate of a postgraduate degree course

Apprenticeship or other vocational training

Other (Please specify)

Prefer not to say

7. In addition to your neurodivergence, do you have any of the following conditions which have lasted, or are expected to last, at least 12 months?

Non-disabled

Visual impairment

Hearing impairment/deaf

Physical disabilities

Cognitive or learning disabilities

Mental health condition

Other long term/chronic condition

Other (please specify)

Prefer not to say

Thank you!

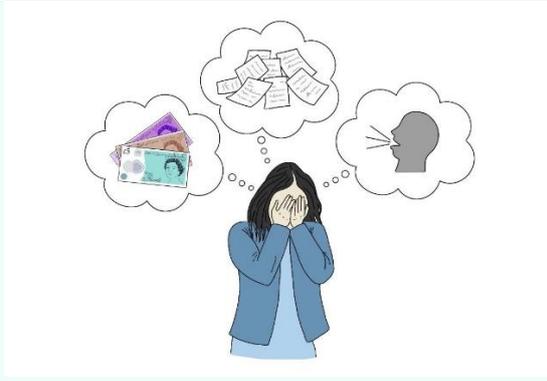
Thank you for taking the time to share your experiences with us.

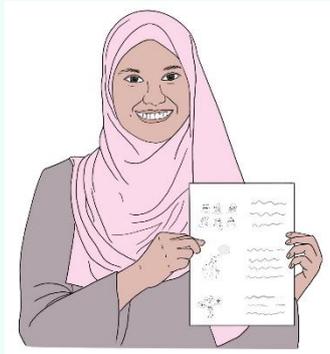
You can stay in touch with Neuk Collective on facebook, twitter, Instagram, or by emailing neukcollective@gmail.com

In order to submit your survey, please press submit below

[Submit]

Appendix C: Easy Read Survey – Informed Consent and Survey Text and Images

| Neuk Collective Artists Survey | |
|---|---|
| Introduction | |
|  | <p>We are a group of artists called 'Neuk Collective'. We are all neurodivergent and live in Scotland. We all make different kinds of art including sculptures, paintings, drawings, comics and objects.</p> |
|  | <p>For us neurodivergent means anyone whose brain works differently from what a lot of people think of as 'normal'. This can mean being autistic, having ADHD, learning difficulties, Tourette's, OCD or a mental health condition. These are things which are sometimes called invisible disabilities. It might mean something different to you.</p> |
|  | <p>We think that being neurodivergent can make it hard to be an artist and be a part of the art scene. Being a part of the art scene might mean sharing your work to other people in shows, selling your work or being a part of group arts projects.</p> |



We want to find out what other neurodivergent artists find hard and what might make it easier for them to be an artist and a part of the art scene in Scotland.

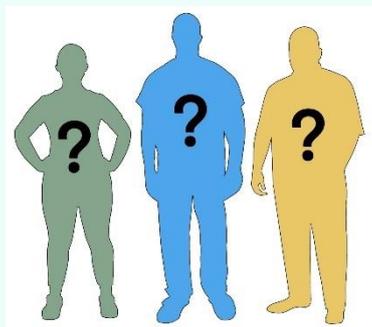
We want to use this information to help make a manifesto- to share ideas about how we think things can be better for neurodivergent artists.

About the survey



You can fill in this survey if:

- You make art
- You live in Scotland, and
- You are age 18 or older



The survey is **anonymous** - that means that you don't need to give your name and we don't know who you are. We can read the answers but we don't know who has written them.



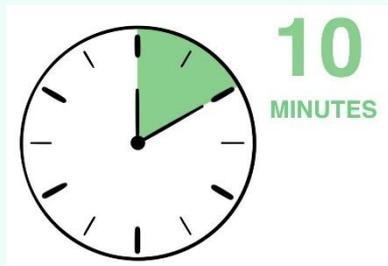
You don't have to do this survey if you don't want to.

If you do want to do the survey, you can ask someone to help you if you want to.

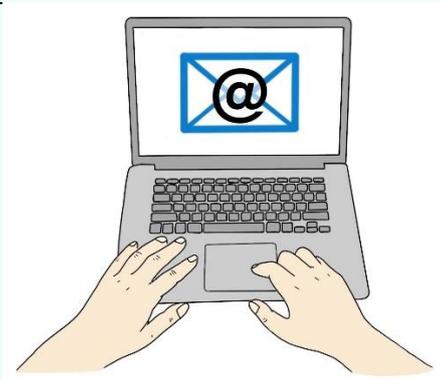


You don't have to answer any questions that you don't want to, and it's ok if you don't know the answer.

If you start answering the questions and then decide to stop, it's ok.



It will take around 10 minutes to fill in.



If you have any questions you or someone you trust can email Tzipporah Johnston, at neukcollective@gmail.com



You have until Friday 4th December to answer this survey

Do you wish to take part in this survey? Please select Yes or No:

Yes No

To go to the next page, please click Next

Questions

What things make it hard for you to be an artist who is neurodivergent?

Options: **Yes No Don't Know**



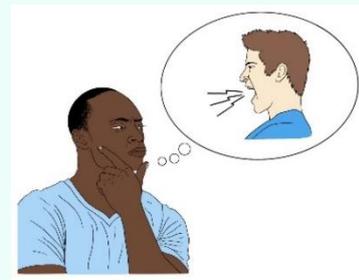
Not having enough money



It's hard for me to learn the things I want to learn for my work for example by going on a course



The way people treat me



The way people talk to or communicate with me



Not knowing other artists to be friends with, learn with or make work with



Finding spaces to make work in- places that are quiet enough or have equipment I can use



Doing tasks such as filling out forms, sending emails and booking spaces to work.



Something else which I will tell you about:

What might make it easier for you to be an artist who is neurodivergent?

Options: **Yes No Don't Know**



Spaces I could use to work in



Help with doing tasks such as filling out forms, sending emails and booking spaces to work



Having support to make art in a way that works for me. For example having more time, having quiet spaces to go to and rest breaks.



Having an easier way to explain my needs to people I'm working with



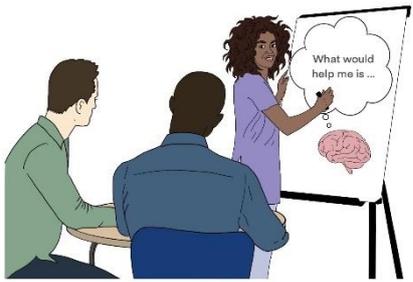
Opportunities especially for neurodivergent people to learn and make art with other artists



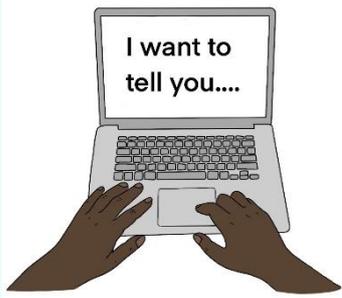
Having ways to meet other neurodivergent artists such as events or meet-ups



Seeing more neurodivergent artists being successful in the art scene



Other people in the art scene doing training to understand more about being neurodivergent



Something else which I will tell you about



Is there anything else you'd like to tell us?
[Free text box]



Thank you for taking part in this survey. If you would like to keep updated with the Neuk Collective and our manifesto you can find us on Instagram [@neukcollective](#)

You can also email us at neukcollective@gmail.com

Appendix D: Discussion Event Information Sheet and Agenda

(Emailed to participants prior to the event)

Thank you for taking the time to participate in our meeting.

Your insight is greatly valued by us at Neuk Collective. It will help us gather better understanding of the challenges the wider Scottish Neurodivergent community face and what the priorities are for change.

Preliminary Information:

- This will be an informal meeting that will last 90 minutes, with a 10 minute break.
- There will be a stenographer present at the meeting who will transcribe the discussion live.
- The meeting will be hosted by Robyn Benson, who is a member of Neuk Collective.
- Another member of the collective, Dawne McGeachy, will also be facilitating the meeting by answering any questions in the zoom chat.
- If you require this information in an alternative format or have any further questions regarding the Discussion Event, please do not hesitate to contact us via email at neukcollective@gmail.com.

Please find below the structure that the meeting will take with a list of topics that we will discuss in the meetings:

1. Introduction to the Project

(10 minutes)

- Who we are, what we're doing and why
- What we will be doing with the information collected
- Zoom housekeeping (eg. muting, hands up, asking a question in the chat, stenographer live captioning, one collective member facilitating, and one collective member monitoring the chat for questions or comments from people who would prefer to make contributions that way)

2. Participant Introductions (This is voluntary)

(10 Minutes)

- Name, where you're based and what medium you tend to work with.

3. Identifying Barriers

(25 minutes)

Here we intend to discuss some of the challenges or barriers that might make it difficult for neurodivergent artists to enter work within the arts. This will include:

- Financial Barriers; Financial Insecurity, Accessing Funding, Higher costs associated with your neurodivergence, Accessing arts/creative courses.
- Attitudinal Barriers; Negative attitudes, Communication gaps and barriers, Lack of Access to Peer support, Challenges or barriers in social settings.
- Barriers when working with organisations; Lack of access to quiet spaces, Difficulties with administrative tasks relating to your art practice, Barriers to using fabrication facilities / workshops, etc., Unfeasible workloads/pace of work

[10 minute Break]

4. Removing Barriers

(35 minutes)

Here we intend to discuss some potential solutions or changes that we could ask for from organisations in order to support neurodivergent artists. This will include:

- Improving access to existing programmes, events, or facilities; Administrative assistance/advice, accessible formats for application forms, affordable accessible workspaces, Access to quiet spaces and rest breaks, Flexibility on tasks, timescales, deadlines & Widespread adoption of access riders/statements
- Targeted Career Development; Tailored mentoring schemes, opportunities and funding streams that specifically and only support neurodivergent artists.
- Neurodivergent Representation; Neurodivergent-led neurodiversity training and education for arts organisations, institutions and galleries, Establishment of a professional network for neurodivergent artists to meet, collaborate and self-advocate, Inclusion of neurodivergent representatives on advisory and selection panels.
- Policy Change; Lobbying for funding bodies to attach funding conditions that encourage institutions to adopt inclusive practices, Lobbying for financial support or policy changes to enable disabled artists to create work without fear of losing their benefits

5. Concluding remarks

(5 minutes)

- Thanks for attending
- What happens next / when you'll hear more.

We look forward to meeting you.

Kind Regards,

Neuk Collective

Appendix E: Main Survey Data Tables

Section I: Identifying Barriers

1. Financial Barriers

| | 1.1 - Financial insecurity | | 1.2 - Higher costs | | 1.3 - Accessing funding | | 1.4 - Accessing degree courses | |
|--------------|----------------------------|------|--------------------|------|-------------------------|------|--------------------------------|------|
| | Number | % | Number | % | Number | % | Number | % |
| 1 Don't Know | 1 | 2% | 4 | 9% | 3 | 7% | 5 | 12% |
| 2 Never | 2 | 5% | 13 | 30% | 7 | 16% | 16 | 37% |
| 3 Sometimes | 7 | 16% | 13 | 30% | 9 | 21% | 9 | 21% |
| 4 Regular | 15 | 35% | 8 | 19% | 10 | 23% | 7 | 16% |
| 5 Most | 18 | 42% | 5 | 12% | 14 | 33% | 6 | 14% |
| TOTAL | 43 | 100% | 43 | 100% | 43 | 100% | 43 | 100% |

2. Attitudinal Barriers

| | 2.1 - Negative attitudes | | 2.2 - Communication gaps and barriers | | 2.3 - Lack of access to peer support | | 2.4 - Challenges or barriers in social settings | |
|--------------|--------------------------|------|---------------------------------------|------|--------------------------------------|------|---|------|
| | Number | % | Number | % | Number | % | Number | % |
| 1 Don't Know | 3 | 7% | 3 | 7% | 5 | 12% | 1 | 2% |
| 2 Never | 2 | 5% | 1 | 2% | 2 | 5% | 0 | 0% |
| 3 Sometimes | 12 | 28% | 10 | 23% | 6 | 14% | 9 | 21% |
| 4 Regular | 18 | 42% | 17 | 40% | 15 | 35% | 8 | 19% |
| 5 Most | 8 | 19% | 12 | 28% | 15 | 35% | 25 | 58% |
| TOTAL | 43 | 100% | 43 | 100% | 43 | 100% | 43 | 100% |

3. Barriers when working with organisations

| | 3.1 - Lack of acces to quiet spaces when working | | 3.2 - Difficulties with administrative tasks relating to your art practice | | 3.3 - Barriers to using fabrication facilities, workshops, etc. | | 3.4 - Unfeasible workloads/pace of work | |
|--------------|--|------|--|------|---|------|---|------|
| | Number | % | Number | % | Number | % | Number | % |
| 1 Don't Know | 3 | 7% | 1 | 2% | 1 | 2% | 1 | 2% |
| 2 Never | 3 | 7% | 2 | 5% | 11 | 26% | 3 | 7% |
| 3 Sometimes | 16 | 37% | 4 | 9% | 13 | 30% | 16 | 37% |
| 4 Regular | 14 | 33% | 17 | 40% | 15 | 35% | 16 | 37% |
| 5 Most | 7 | 16% | 19 | 44% | 3 | 7% | 7 | 16% |
| TOTAL | 43 | 100% | 43 | 100% | 43 | 100% | 43 | 100% |

Section 2: Removing Barriers

I. Improving access to existing programmes, events or facilities

| | I.1 - Administrative assistance/advice and support | | I.2 - Increased availability of accessible formats | | I.3 - Accessible workspaces available at the same cost as inaccessible workspaces | |
|------------------------|--|-----|--|-----|---|-----|
| | Number | % | Number | % | Number | % |
| 1 Don't Know | 1 | 2% | 4 | 9% | 4 | 9% |
| 2 Not At All Important | 1 | 2% | 1 | 2% | 1 | 2% |
| 3 Not Important | 2 | 5% | 2 | 5% | 0 | 0% |
| 4 Important | 19 | 44% | 18 | 42% | 15 | 35% |

| | | | | | | |
|------------------|----|------|----|------|----|------|
| 5 Very Important | 20 | 47% | 18 | 42% | 23 | 53% |
| TOTAL | 43 | 100% | 43 | 100% | 43 | 100% |

| | 1.4 - Access to quiet spaces and rest breaks | | 1.5 - Flexibility given on timescales, deadlines, and how tasks can be completed | | 1.6 - Widespread adoption of access riders/statements | |
|------------------------|--|------|--|------|---|------|
| | Number | % | Number | % | Number | % |
| 1 Don't Know | 1 | 2% | 2 | 5% | 3 | 7% |
| 2 Not At All Important | 1 | 2% | 0 | 0% | 0 | 0% |
| 3 Not Important | 1 | 2% | 3 | 7% | 2 | 5% |
| 4 Important | 19 | 44% | 16 | 37% | 20 | 47% |
| 5 Very Important | 21 | 49% | 22 | 51% | 18 | 42% |
| TOTAL | 43 | 100% | 43 | 100% | 43 | 100% |

2. Targeted Career Development

| | 2.1 - Tailored mentoring schemes | | 2.2 - Tailored opportunities and funding streams | |
|------------------------|----------------------------------|-----|--|-----|
| | Number | % | Number | % |
| 1 Don't Know | 1 | 2% | 1 | 2% |
| 2 Not At All Important | 0 | 0% | 0 | 0% |
| 3 Not Important | 3 | 7% | 3 | 7% |
| 4 Important | 15 | 35% | 14 | 33% |

| | | | | |
|------------------|----|------|----|------|
| 5 Very Important | 24 | 56% | 25 | 58% |
| TOTAL | 43 | 100% | 43 | 100% |

3. Neurodivergent Representation

| | 3.1 - Neurodivergent-led neurodiversity training | | 3.2 - Establishment of an ND professional network | | 3.3 - ND representatives on advisory and selection panels | |
|------------------------|--|------|---|------|---|------|
| | Number | % | Number | % | Number | % |
| 1 Don't Know | 4 | 9% | 1 | 2% | 4 | 9% |
| 2 Not At All Important | 1 | 2% | 1 | 2% | 2 | 5% |
| 3 Not Important | 4 | 9% | 1 | 2% | 2 | 5% |
| 4 Important | 9 | 21% | 18 | 42% | 12 | 28% |
| 5 Very Important | 25 | 58% | 22 | 51% | 23 | 53% |
| TOTAL | 43 | 100% | 43 | 100% | 43 | 100% |

4. Policy Change

| | 4.1 - Lobbying for funding bodies to incentivise institutions to adopt inclusive practices | | 4.2 - Lobbying for financial support /policy changes to enable disabled artists to create work without fear of losing their benefits | |
|--------------|--|-----|--|----|
| | Number | % | Number | % |
| 1 Don't Know | 6 | 14% | 1 | 2% |

| | | | | |
|------------------------|----|------|----|------|
| 2 Not At All Important | 0 | 0% | 0 | 0% |
| 3 Not Important | 0 | 0% | 0 | 0% |
| 4 Important | 16 | 37% | 10 | 23% |
| 5 Very Important | 21 | 49% | 32 | 74% |
| TOTAL | 43 | 100% | 43 | 100% |

Section 4: Monitoring Form

I. What age are you?

| Age group | Number | % |
|-----------|--------|------|
| 18-24 | 5 | 12% |
| 25-34 | 14 | 33% |
| 35-44 | 14 | 33% |
| 45-64 | 10 | 23% |
| TOTAL | 43 | 100% |

2a. What best describes your gender identity?

| Gender Identity | Number | % |
|-------------------|--------|------|
| Female | 20 | 47% |
| Male | 11 | 26% |
| Non-binary | 8 | 19% |
| Prefer not to say | 4 | 9% |
| TOTAL | 43 | 100% |

2b. Do you identify as trans?

| Do you identify as trans | Number | % |
|---------------------------------|---------------|-------------|
| No | 37 | 86% |
| Yes | 2 | 5% |
| Prefer not to say | 4 | 9% |
| TOTAL | 43 | 100% |

3. Which of the following options best describes how you think of yourself?

| Sexual Orientation | Number | % |
|---------------------------------|---------------|-------------|
| Bisexual | 16 | 37% |
| Gay/Lesbian | 4 | 9% |
| Heterosexual/Straight | 15 | 35% |
| Prefer to self-describe/not say | 4 | 9% |
| Prefer not to say | 4 | 9% |
| TOTAL | 43 | 100% |

4. What best describes your ethnic group or background?

| Ethnicity | Number | % |
|---|---------------|-------------|
| African/African Scottish/African British | 1 | 2% |
| Asian/Asian Scottish/Asian British | 1 | 2% |
| Black/Black Scottish/Black British | 1 | 2% |
| Mixed or Multiple Ethnic Groups, please specify below | 1 | 2% |
| Polish | 3 | 7% |
| Prefer to self-describe - please specify below | 1 | 2% |
| Roma / Sinti / Gypsy / Traveller | 2 | 5% |
| White Other, please specify below | 7 | 16% |
| White Scottish / White British | 26 | 60% |
| TOTAL | 43 | 100% |

5. Which of these best describes where you live?

| Geographical area | Number | % |
|------------------------------|---------------|----------|
| Urban (Edinburgh or Glasgow) | 21 | 49% |
| Urban (any other) | 14 | 33% |
| Rural | 7 | 16% |
| Prefer not to say | 1 | 2% |
| TOTAL | 43 | 100% |

6. Please select the option that best describes your level of formal art education

| Level of formal art education | Number | % |
|--------------------------------------|---------------|----------|
| No formal art education | 9 | 21% |
| Non Accredited Course | 2 | 5% |
| HNC/HND course | 3 | 7% |
| Undergrad Course | 15 | 35% |
| Postgraduate degree course | 11 | 26% |
| Other | 3 | 7% |
| TOTAL | 43 | 100% |

7. In addition to your neurodivergence, do you have any of the following conditions which have lasted, or are expected to last, at least 12 months?

| Additional disabilities | Number | % |
|------------------------------------|---------------|----------|
| Non-disabled | 3 | 7% |
| Visual impairment | 3 | 7% |
| Hearing impairment/d/Deaf | 2 | 5% |
| Physical disabilities | 1 | 2% |
| Cognitive or learning disabilities | 8 | 19% |
| Mental health condition | 26 | 60% |
| Other long term/chronic condition | 15 | 35% |
| Prefer not to say | 3 | 7% |

Number of participants with multiple additional disabilities (in addition to neurodivergence)

| Number of additional disabilities | Number of participants | % |
|--|-------------------------------|-------------|
| No additional disabilities | 6 | 14% |
| 1 additional disability | 22 | 51% |
| 2 additional disabilities | 11 | 26% |
| 3 additional disabilities | 4 | 9% |
| TOTAL | 43 | 100% |

Appendix F: Easy Read Survey Data Tables

1. What things make it hard for you to be an artist who is neurodivergent?

| | Yes | No | Don't Know | TOTAL |
|--|-----|----|------------|-------|
| 1. Not having enough money | 6 | 1 | 0 | 7 |
| 2. Hard to access training/education | 3 | 3 | 1 | 7 |
| 3. The way people treat me | 6 | 0 | 1 | 7 |
| 4. The way people communicate with me | 6 | 0 | 1 | 7 |
| 5. Not knowing other artists | 3 | 2 | 2 | 7 |
| 6. Finding quiet/equipped places to make work | 4 | 2 | 1 | 7 |
| 7. Difficulty with admin tasks | 5 | 1 | 1 | 7 |

2. What might make it easier for you to be an artist who is neurodivergent?

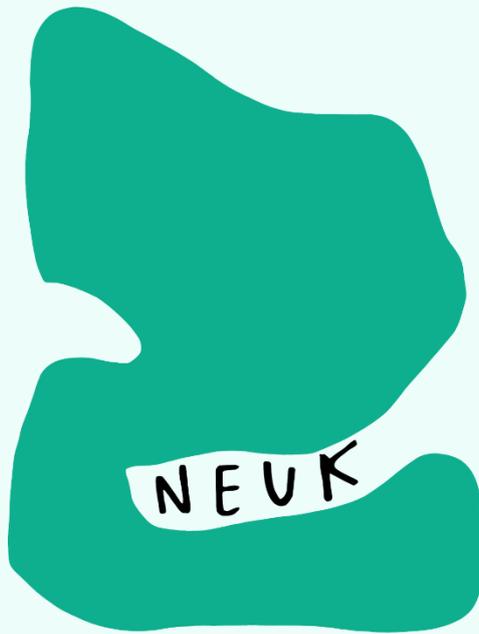
| | Yes | No | Don't Know | TOTAL |
|---|-----|----|------------|-------|
| 1. Spaces I could use to work in | 5 | 1 | 1 | 7 |
| 2. Help with admin tasks | 5 | 1 | 1 | 7 |
| 3. Quiet space/rest breaks | 6 | 0 | 1 | 7 |

| | | | | |
|---|---|---|---|---|
| 4. Having a way to explain my needs | 6 | 0 | 1 | 7 |
| 5. Opportunities specially for ND people | 6 | 1 | 0 | 7 |
| 6. Having ways to meet other ND artists | 6 | 0 | 1 | 7 |
| 7. Seeing more ND artists be successful | 7 | 0 | 0 | 7 |
| 8. People doing training to understand ND artists better | 5 | 0 | 2 | 7 |

Acknowledgements

We would like to thank:

- everyone who shared their experiences with us by responding to our surveys or coming to one of our discussion events;
- everyone who shared the project on social media or with their mailing lists;
- Creative Scotland, for funding the project;
- Our stenographer, Louisa McDaid;
- Veronique Johnston, for assistance with statistical analysis.



Logo design by Max Alexander