Inequitable Access in the Music Related Industries: Proposed Strategies and Directions

Niamh Gibbs, University of West London, United Kingdom

The Kyoto Conference on Arts, Media & Culture 2022
Official Conference Proceedings

Abstract
There has been a small, but powerful wave rippling within artistic academic discourse of recent years, a wave that has begun to challenge the ideas of equitable access within the arts and its lack of inclusion for disabled people. This wave has been driven by critical analysis of the medical model of disability and an emphasis on the social model by scholars including Linton, Dirth and Branscombe. This paper will cross examine social models of disability with artistic practices and structures connected to music related industries, to highlight current unaddressed issues surrounding inequitable access and consider how we as a collective can radically transform, adapt, and change these. Such issues explored will include those surrounding ableism, architectural inaccessibility, representation, opportunity, identity, performance, touring, promotion, education, research and intersectionality. Writings drawn upon will include those by Jonathan Sterne, Terryl Dobbs, Bess Williams, Jennifer Iverson, Joseph Strauss, Toby Sieber as well as the perspectives of disabled advocates and musicians. This paper will propose strategies to tackle these issues and how these may be employed in future in order to achieve more equitable access. It will also suggest beneficial future directions of musicological and artistic research in this important field.

Keywords: Music, Disability, Culture

Introduction

There has been a small, but powerful wave rippling within artistic academic discourse of recent years, a wave that has begun to shipwreck the ideas of equitable access within the arts and challenge its lack of inclusion for disabled people.

With the critical analysis of the medical disability model (which defines disability as an individual issue and impairment) and more credit being afforded to the social model (which places the responsibility for discrimination within societal barriers and power relations) scholars such as Linton, Dirth and Branscombe (2017) have paved the way for further exploration on how societal barriers and contribute to disability discrimination in different areas.

By cross examining social models of disability with artistic practices and structures, such as the music industry, we may begin to evaluate the ways in which we, as a collective can radically transform, adapt, and change these to provide greater access.

The Music Related Industries

Before commencing an evaluation of access within the music related industries we must first establish what they are. The Music Industry is generally described as careers, activities and undertakings which are involved in the creation, distribution and sale of music (Wiesen 2022). This is therefore inclusive of performers, composers, songwriters, record labels, record studios, music producers, audio engineers, music managers, music promoters, radio stations, music venues, road crew, music journalists, entertainment lawyers and more.

However, while the above organisations, industries and groups are well known and established contributors to the creation, distribution and selling of music, there are indeed certain avenues within the musical sector which have been largely ignored within this title and their impact underestimated.

Other industries are closely and deeply connected with the music industry itself such as the film industry, the media industry, the theatre industry and the advertising sector. Moreover, musicology and music education are largely ignored and not viewed as part of the music related industries since they are not concerned with the creation, distribution and selling of music itself. Yet their importance to the development of musical talent and our understanding of music as a social, cultural and historic form of art is not viewed as relevant to current musical consumption.

Research undertaken by Comunian, Faggian and Jewell identify the main career areas pursued by some Classical music graduates. These include performers, music teachers, composers, arrangers, conductors, actors, vocalists. These are classed as ‘specialised’ careers. ‘Supportive careers’ are also identified and include administration work, account executives and company work (Comunian, Faggian & Jewell, 2014 pp. 9-11). Many find working successfully within supportive roles to be “a fulfilling career option (rather than being articulated as a failure to be a specialised creative)”. The paper concludes that portfolio careers and multi career handling is a main approach, albeit a difficult one, taken by musicians (Comunian, Faggian & Jewell, 2014, p. 21) This portfolio demonstrates the multitude of sectors that music is involved in.

One model that illustrates the far reaching scope of music well is the Music Ecosystem 2019 model by Sound Diplomacy (cited in Urkevich, 2020). This model details "how much impacts your city, town and place" via four main ways. First, education, in schools, universities and training centres. Second, through community engagement, third through media, digital, written, advertising, PR, and broadcasting and lastly through governance systems, arts councils, grants systems, city planning, licenses, economic development, legal and copyright affairs (Sound Diplomacy, cited in Urkevich 2020). Furthermore, it is worth noting that the current pandemic has perhaps given such industries the potential to put profit, data driven recording and commercialisation (Negus, K, 2019) behind creativity, innovation and originality which is still centred around entrepreneurship and companies. (Urkevich, 2020). This further highlights the need to employ a broader view than 'the music industry'.

The plural title of 'music related industries' is important, particularly to this paper. As we have established, musicians do not solely operate and work within 'the music industry' and this information is vital to remember as we consider how issues of inequitable access present themselves and the challenges they pose. It also allows us develop a more interdisciplinary and intersectional understanding of a complex problem. In this sense, this definition aligns with a call for a plural 'music industries' by Willaimson and Cloogan who state that notion of a singular music industry is insufficient in 'understanding and analysing the economics and politics around music' (Willaimson and Cloogan 2007).

The diagram below therefore demonstrates a greater and broader idea of what the music related industries look like and how these are connected. This paper will categorise issues around inequitable access in the music related industries into three main sections – representation, careers and education.

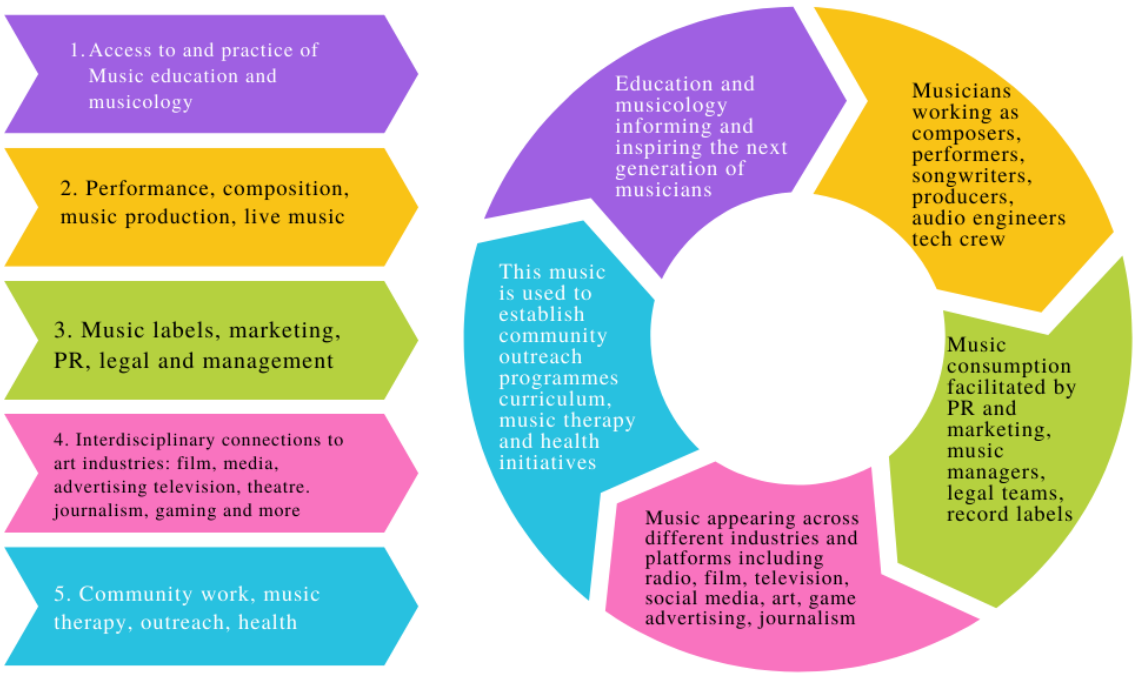

Figure 1: The Music Related Industries

Representation

Jennifer Iverson argues that certain musical works, such as the 1964 opera *Philomel* follow narrative which suppress disabled voices and serve to placate nondisabled fears around disability through the character overcoming their disabilities. She contrasts this to the 1978 production *Red Bird* that instead, forces the audience to confront the truth of the trauma and condition of the disabled character. She therefore makes a fascinating point about the way in which musical productions and narratives can either contribute to or reject such stereotypes (Iverson 2014).

Meanwhile, Joseph Straus compellingly suggests that modern day music may act as a liberating musical model for disability, and that while it exhibits signifiers of eugenic thinking such as strangeness, horror, and pity, it can be reclaimed as a framework for which to explore nondisabled or "non-normative" bodies radically (Strauss 2011). This is something that he builds from Tobin Sieber's discussion around disability aesthetics in the arts, who values it as a core part art's, desire imagination and expression of beauty and different bodily states, one which can contribute significantly to the reformation of such concepts (Sieber 2010).

As well academia, the work and creative practice of artists themselves is important to consider. Disabled visual artist and director of the Tangled Gallery - Sean Lee asserts that disability is by default not accepted within social structures and that art can act as a vessel to express the desire and imagination for a society that provides such access and tolerance (McGregor 2020). While the 2020 online exhibition *Not Going Back To Normal* cultivated by Edinburgh based artists Harry Josephine Giles and Sacha Saben Gallaghan showcased art works and performances that express frustrations and anger at the 'institutional ableism' within the arts with themes including the lack of opportunity and financial support for disabled artists (Gallghan and Giles 2020). These financial barriers, access issues and lack of opportunity are things that Black Disabled musician Miss Jacqui also discusses with Gal Dem Magazine (Jacqui 2018). Such individuals and showcases demonstrate music and art's ability to embody and challenge such inequities.

Something we may consider is the negative effect stereotypes around disability identities may have on disabled artists and musicians. For example, successful musician Evelyn Glennie who is deaf, challenges the notion that musical participation is not possible for those who cannot "hear" in a conventional sense.

Her innovative work is a radical transformative act which addresses ableist misconceptions that music is an art form exclusive to those who possess certain abilities. However, it is likely the framing of her work as an opportunity to engage in a new way of listening that is they key to her success (Disability Talk 2017; Glennie 2019).

For as the Arts Hubs highlights, disabled artists are often boxed in rather than platformed when their disability is mentioned. We may question then, how much of a Evelyn's and other disabled musician's success is currently dependent on how they frame their disability towards audiences. Does it perhaps need to suit certain standards of intent, creativity and purpose in order to be accepted and tolerated?

Furthermore, there is a pressing need for intersectional considerations surrounding disability and issues facing communities from other marginalised backgrounds, an issue which

notorious disability advocate Imani Barbarin points out through her discussions on the differences between the white, disabled experience and BIPOC disabled experiences (Rakjumar 2020). In 2020 The Guardian revealed that 63% of Black musicians have faced racism during their career and such knowledge must inform change (Bugel 2020).

Some strategies to improve inclusion in this area moving forward are:

- Increase representation of disabled people on musical stages and in media productions, especially where stories are centred around disabled characters.
- Include more schemes, open calls, events, panels and showcases dedicated to providing a platform for the work and music of disabled artists. This will contribute to a changing narrative and discourse around disability as an artistic identity and allow for a challenging the default ableist, non-disabled output of music and art.
- Evaluate how musicology around how disabled, deaf, blind, and similar experiences can afford us with greater knowledge about music as an art form and musical engagement.
- At all times consider the intersectionality of marginalised identities within the arts and music industry during the creation of the above.
- Increase disability aware employment practices around hiring disabled musicians. Ensure Disability confidence status in place of work to facilitate this process.
- Involve and seek out disabled voices on working groups and art councils which deal with community work surrounding music.
- Encourage feedback from disabled consumers and community members around the music related industries they are involved in - directly and indirectly.

Careers and Performance

Ableism is defined by the Cambridge Dictionary as the discrimination against and unfair treatment of disabled people, whether overtly or subconsciously due to their condition and level of ability (Cambridge Dictionary 2022). Ableism is inherently embedded in the fabric of our society, in the lack of disability education of schools, policy around disability issues, accessible jobs, disabled people in work and media representation.

This ableism is also evident in the stigmatisation disabled people face for their disabled identity. Price revealed that 71% of artists do not disclose their disability when questioned. This is likely a result of the fear that many of being discriminated against, seen differently or denied a job as a result. Here Price questions:

> [I]f only a small amount of artists are disclosing details of their disability and…putting forward access requirements, can we really expect music venues to be making the progress we want to see in making venues fully accessible? (Price 2021)

The answer is yes. Access and improvement of inclusion of the disabled people within music related industries should not be subject to case-by-case support or proof of disability. Such access is a basic human right that should be commonplace in musical and other venues. The responsibility to improve accessibility and challenge inequalities shouldn’t solely lie with disabled people, for this itself acts as further barrier to the integration of disabled musicians into the industry. Venues, record labels, music managers, producers, educators, and researchers should be more committed to learning and understanding how they can become more accessible and inclusive.

Academics such as Bess Williamson, whose book *Accessible America* (2019), extensively details how public places are be default, designed without the access needs of disabled people in mind, which would of course include artistic and music venues. Although she largely focuses on physical disabilities only this highlights a broader issue around the lack of accessibility in buildings and places which facilitate musical creation, sharing, performance and distribution.

These same barriers prevent disabled consumers of music from involvement in musical events. Inaccessible venues, ticketing processes and events prevent disabled people from partaking and sharing in music related industries in the way that nondisabled people can.

Such barriers directly impact musical performers, touring crews and those involved in live music production. Although these are not the only musical careers laced with inequitable access. Conducting is associated with learned and established movements, motions and a level of physicality that not all disabled people. Several music and recording studios where composers, sound engineers and technicians may work are not accessible. Musicology and academia itself does not so easily facilitate research conducted by disabled students. Teacher training around music education is often conducted on a full time basis, or on schedules which disabled students cannot always adhere to.

Statistical studies are especially enlightening when examining the music industry more broadly. A study published in Complete Music Update found that 24% of disabled musicians felt that no effort was made to implement accommodations for them in their workplace (Malt 2018). Ben Price reveals that 67% percent of disabled musicians report facing access barriers at venues they perform in and a survey by Attitude is Everything (2019) revealed that an astonishing 96% of disabled musicians feel that the music industry is not currently accessible enough (Price 2021).

Some strategies to improve access in this area include:

- Radically revisit the design of music and artistic venues and their accessibility level. The creation of a criteria that all artistic venues must reach to provide true accessibility to disabled attendees with a variety of needs, influenced by disabled people's thoughts and experiences would be of great value.
- Reconsider and evaluate different modes and methods of performance and ensure that acoustics, lighting, temperature, space and other aspects of the venue and performance are tailored to and match the disabled musician's needs.
- Deliver more in-depth staff training to those who work at musical and artistic venues around providing support and access to a variety of disabled people with different needs in an appropriate manner.
- Always implement accommodations into artistical and musical workplaces for disabled people which are appropriate for individual need and career area. This includes both within the working environment as well as the tasks carried out.
- Foster a disability confident environment within workplaces.
- For disabled performers always consider how concerts, studio time and other promotive work may be adapted to suit their access needs and make appropriate changes.
- Evaluate more thoroughly, the ticketing process for musical events in terms of accessibility and inclusion. Ensure that there are multiple different accessible options

to book tickets. Re-evaluate the cost of accessible seating and consider schemes and grants to provide discounted rates to disabled customers.
- Continue to offer online artistic events, both individually and alongside live events.

Education

From a young age, a disabled child is less likely to be able to learn an instrument or take part in musical activities. This is due to the financial costs and current pedagogical practises of music education as the "Reshape Music" report from Youth Music Highlights (2020).

As Disability Rights UK highlight, a disabled person or a family living with a disabled person make up 50% of the people who live in poverty in the UK. The financial costs that are connected to living with a disability mean that such families and individuals often do not have enough money to spend on education or other opportunities for themselves or their children. The poverty crisis that disabled people and families face has long been underestimated as a barrier in this area.

Furthermore, as Terryl Dobbs highlights, ideas about ability are socially and culturally constructed within the education system. Such ideas reinforce ableist ideologies about musical ability also which often exclude disabled children from partaking and contributing to musical related activities (Dobbs 2017). As the charity a joint report with organisations Mencap and Music Leader highlights, issues around both self-perception and the perception of others are reinforced in environments where a disabled child and induvial is viewed as lesser or not equal (Mencap and Music Leader 2009).

Pedagogical practices within music education are not always accessible. Lessons are often exclusively face to face, rehearsals are long and tiring, those who live with audio or visual impairments may not always be able to follow or integrate within certain musical ensemble. These accessibility and communication barriers are something that thus far, is not acknowledged enough within the music education system.

The Music for Young Ears report emphasises this, as well as the fact that musical education for children who are deaf or hard of hearing is indeed valuable. They make a variety of recommendations around funding, working locally with schools who educate deaf children and establishing connections between academic institutions, family services and professional musicians to facilitate better access to musical education for the deaf community (Hanson 2013).

One standard of musical ability should not be the default, all should be able to share and participate through a variety of different ways no matter their background. Such an inclusive approach to musical education is termed as "Whole Class Teaching" in a report by soundLINCS and Nottingham Trent University, whose research highlights the ease of applicability and usefulness of such teaching methods into musical education practices (Harris 2012).

Meanwhile Welch et al's 2016 review titled 'The Provision of Music in Special Education' highlighted the benefit of the Sound of Intent Framework, seen below, to assess progress and include children and pupils of all abilities in musical education. The framework draws upon three main areas; encountering sound, relating to and making sound. It then expands upon these areas to suggest goals around the creation of unique music and sound designed to

express certain emotions, through different styles, genres and improvisatory techniques. The model therefore is flexible and accessible. They too emphasise the need for further staff training, funding and curriculum development in this area (Welch et al 2015).

The Drake Music Centre has highlighted and developed several interesting and relevant resources around. These include sites and tips for pre planning lessons and sessions based on accommodations and adjustments, links to accessible electronic instruments, apps, software's, and conferences exploring this area (Drake Music Centre 2022). Furthermore, Emma Hutchinson's Sound Connections Action Report emphasises the need to adjust the delivery of musical education tailored to the needs of children with autism and neurodivergence (Hutchison 2013).

However, many schools lack the provision and technology to enact such suggestions. The engagement with accessible technological resources is discussed by Farrimond, et al in their 2011 study, as well as the training of teaching staff in utilising this equipment and the barriers both financial and social that have prevented their usage thus far (Farminod et al 2011). The utility in it's implementation is also emphasised in Youth Music's 2020 Report "Reshape Music" (Youth Music 2020). Such technology could allow for creation, improvisation, performance and musical expression for all children no matter their disability status.

Therefore, to facilitate better musical education access for disabled children, both financial and socio-cultural barriers need to be addressed.

To facilitate the above changes, we should:

- Create financial support schemes for disabled school children to grant them access to a musical education as well as to adult disabled musicians and artists whose financial difficulties are acting as a barrier to their creative careers.
- Make more effort to integrate social models of disability into the education environment. Train teachers in this model where equality, diversity and inclusion training are implemented and reinforce its ideologies within the class environment, so that ideas about musical abilities are not ableist in nature.
- Encourage CPD of courses provided around musical education for disabled children and an understanding of disabilities.
- Incorporate the use of digital software's, instruments and applications into music lessons and sessions to provide accessible options for all children to utilise.
- Offer a variety of different musical activities and sessions which utilise a wide range of communication styles and skills so that all children are able to enjoy and feel motivated in their musical participation.
- Establish connections between professional musicians, musical organisations and educational institutions to allow for stronger community relations and better outreach for disabled children wishing to learn music.
- Ensure that musical lessons are tailored to and consider the individual abilities and access needs of every pupil, and that activities planned are diverse and accessible.
- Ensuring that the rooms in which lessons are held in are suitable for the access needs of pupil e.g. space, stair access temperature, lights.

Conclusion

If disability and art can be explored through perspectives of both inaccessibility and societal barriers as well as a form of expression and freedom, it seems pertinent to evaluate the way in which such inaccessibility not only lends itself to disabled artistic creation but prevents it and how we as a collective may contribute to changing this.

To summarise the findings of this study the diagram below can be referred to. Individuals and bodies that can enact such change include; casting callers, competition organisers, art councils, artistic governing and funding bodies, commissioning bodies, higher education groups, school governing bodies, theatre, gallery and music venue managers, talent agencies, record labels, HR Teams, Equality and Diversity Working Groups and Teams, employers, music venues, music streaming services, music ticketing services, musician's unions, online platforms, politicians, mayors, local councils and governors involved in artistic, architectural, building and educative practices within cities and communities, architects, charities, Education curriculum designers, teacher training course providers, teachers unions and more.

This study has reviewed and outlined some of the main ways that this may be achieved and facilitated via the lens of representation in the music related industries, careers within them and the educational process that feeds into them. It also defined more clearly just exactly what these music related industries are and thus a framework to investigate areas of inaccessibility and inequitable access within them more thoroughly in future. Future research could include a detailed investigation of the above individuals, organisational bodies, decision makers and policies that have fuelled this inequitable access thus far. This could lead to a more in depth evaluation of how exactly they may facilitate new frameworks and policies as per these suggestions. Collaboration with such bodies and organisations could also inform productive research around this area as well as interviews and surveys conducted with them and disabled musicians.

It is time we challenged the inequality and inaccessibility in the music industry and let the small powerful wave spill over into vast momentous ocean of change.

Represenation

- Increase representation of disabled people on musical stages and in media productions, especially where stories are centred around disabled characters.
- Include more schemes, open calls, events, panels and showcases dedicated to providing a platform for the work and music of disabled artists. This will contribute to a changing narrative and discourse around disability as an artistic identity and allow for a challenging the default ableist, non-disabled output of music and art.
- Evaluate how musicology around how disabled, deaf, blind, and similar experiences can afford us with greater knowledge about music as an art form and musical engagement.
- At all times consider the intersectionality of marginalised identities within the arts and music industry during the creation of the above.
- Increase disability aware employment practices around hiring disabled musicians. Ensure Disaibility confidence status in place of work.
- Involve and seek out disabled voices on working groups and art councils which deal with community work surrounding music.
- Encourage feedback from disabled consumers and community members around the music related industries they are involved in - directly and indirectly.

Careers and Performance

- Radically revisit the design of music and artistic venues and their accessibility level. The creation of a criteria that all artistic venues must reach to provide true accessibility to disabled attendees with a variety of needs, influenced by disabled people's thoughts and experiences would be of great value.
- Reconsider and evaluate different modes and methods of performance and ensure that acoustics, lighting, temperature, space and other aspects of the venue and performance can be tailored to and match the disabled musician's needs.
- Deliver more in-depth staff training to those who work at musical and artistic venues around providing support and access to a variety of disabled people with different needs in an appropriate manner.
- Always implement accommodations into artistical and musical workplaces for disabled people which are appropriate for individual need and career area. This includes both within the working environment as well as the tasks carried out.
- Foster a disability confident environment within workplaces
- For disabled performers always consider how concerts, studio time and other promotive work may be adapted to suit their access needs and make appropriate changes.
- Evaluate more thoroughly, the ticketing process for musical events in terms of accessibility and inclusion. Ensure that there are multiple different accessible options to book tickets. Re-evaluate the cost of accessible seating and consider schemes and grants to provide discounted rates to disabled customers.
- Continue to offer online artistic events, both individually and alongside live events.

Education

- Create financial support schemes for disabled school children to grant them access to a musical education as well as to adult disabled musicians and artists whose financial difficulties are acting as a barrier to their creative careers.
- Make more effort to integrate social models of disability into the education environment. Train teachers in this model where equality, diversity and inclusion training are implemented and reinforce its ideologies within the class environment, so that ideas about musical abilities are not ableist in nature.
- Encourage CPD of courses provided around musical education for disabled children and an understanding of disabilities
- Incorporate the use of digital software's, instruments and applications into music lessons and sessions to provide accessible options for all children to utilise.
- Offer a variety of different musical activities and sessions which utilise a wide range of communication styles and skills so that all children are able to enjoy and feel motivated in their musical participation.
- Establish connections between professional musicians, musical organisations and educational institutions to allow for stronger community relations and better outreach for disabled children wishing to learn music
- Ensure that musical lessons are tailored to and consider the individual abilities and access needs of every pupil, and that activities planned are diverse and accessible
- Ensuring that the rooms in which lessons are held in are suitable for the access needs of pupil e.g. space, stair access temperature, lights.

Figure 2: Findings of this study

References

Attitude is Everything (2019) Next Stage Artist Snapshot (online), Available at: https://attitudeiseverything.org.uk/

Bugel, S. (2021) UK Music Industry to implement anti- racism code of conduct from 2023 (online), Available at: https://www.theguardian.com/

Callagahan, S.S., Giles, H.J. (2020) Not Going Back to Normal (online), Available at: https://www.notgoingbacktonormal.com/

Cambridge Dictionary (2022) Ableism (online), Available at: https://dictionary.cambridge.org/dictionary/english/ableism

Comunian, R., Faggian, A. and Jewell, S. (2014) Exploring music careers: music graduates a nd early career trajectories in UK. In: Crossley, N., McAndrew, S. and Widdop, P. (ed s.) *Social Networks and Music Worlds. Routledge Advances in Sociology*. Routledge, Abingdon, 165-188.

Dirth, T. P., & Branscombe, N. R. (2017). Disability models affect disability policy support through awareness of structural discrimination. *Journal of Social Issues,* 73*(2),* 413–442.

Disability Rights UK (2020) Nearly half of everyone in poverty is disabled or lives with a disabled person (online), Available at: https://www.disabilityrightsuk.org/

Disability Talk (2017) Dame Evelyn Glennie Speaks with Disability Talk (online), Available at: https://disabilitytalk.co.uk/

Dobbs, T. (2017). Equity in Music Education: Being "Schooled" on Disability. Music *Educators Journal, 104(2),* 51–53.

Drake Music Centre (2022) Resources and Links (online), Available at: https://www.drakemusic.org/technology/resources-links/

Farrimond, B., Gillard, D., Bott, D., Lonie, D. (2011) Engagement with Technology in Special Education and Disabled Music Settings, Available at: https://network.youthmusic.org.uk/

Glennie, E. (2019) Evelyn Glennie Biography (online), Available at: https://www.evelyn.co.uk/about/biography/

Hanson, A.F (2013) Music to Young Ears: Engaging Deaf Children with Music, Music4U, Available at: https://network.youthmusic.org.uk/

Harris, T. (2013) Valuing Music in Special Neds Settings, Available at: https://www.soundlincs.org/sendtoolkit/

Hutchinson, E. (2013) Enabling Young Children with Autism through Musical Engagement, Sound Connections, Available at: https://www.sound-connections.org.uk/

Iverson, J. (2014) The Disabled Body in Babbitt's Philomel and Wishart's Red Bird, for "Recasting Music: Mind, Body, Ability".

Jacqui, M. (2018) How I navigate the Music Industry as an Artist with a Disability (online), Available at: https://gal-dem.com/music-industry-artist-disability/

Mencap and Music Leader (2009) Music and people with a learning disability, Available at: https://www.bradfordmusiconline.co.uk/

Malt, T. (2021) One in five disabled people in the music industry face discrimination at work, UK Music Study Finds (online), Available at: https://completemusicupdate.com/

McGregor, H. (2020) Disability Art is the Last Avant Garde with Sean Lee (Podcast), Available at: https://secretfeministagenda.com/

Negus K. (2019) From creator to data: the post-record music industry and the digital conglomerates in *Media, Culture & Society, 4(3)*, 367-384.

Price, B. (2021) How can we create a more accessible music industry? (online), Available at: https://www.prsformusic.com/

Rakjumar, S. (2020) Black and Disabled Activist Imani Barbarin speaks on Intersectionality at a Virtual Event (online), Available at: https://www.theintersectionalist.com/

Sieber, T. (2010) *Disability Aesthetics, Corporealities: Discourses of Disability.* USA: University of Michigan Press.

Strauss, J. (2011) *Extraordinary Measures: Disability in Music*. New York: Oxford University Press.

Urkevich. L (2020) Our Rebirth: Reshaping the Music Discipline after the Covid 19 Pandemic, in *College Music Symposium, 60 (1).*

Welch, Graham & Ockelford, Adam & Zimmermann, Sally-Anne & Wilde, Eva. (2016). The Provision of Music in Special Education (PROMISE) 2015.

Wiesen, G. (2022) What is the Music Industry (online), Available at: https://www.musicalexpert.org/what-is-the-music-industry.htm

Williamson, B. (2019) *Accessible America, A History of Disability and Design.* USA: New York University Press.

Williamson, J., & Cloonan, M. (2007). Rethinking the Music Industry. *Popular Music*, *26*(2), 305–322.

Youth Music (2020) Reshape Music: A Report Exploring the Lived Experiences of Disabled Musicians in Education and Beyond, Available at: https://youthmusic.org.uk/

Contact email: niamhmusic@outlook.com