attitude is everything

State of Access Report

2026

Supported using public funding by ARTS COUNCIL ENGLAND

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Foreword

Tom Kiehl, CEO, UK Music



The relationship between the music fan and the music industry is of fundamental importance. Simply put, without people being willing to pay to listen to music, whether it's through AirPods or at a concert, there is no music industry. For some music fans there are however significant challenges and barriers to accessing their favourite artists and acts. These obstacles need to be confronted. Everyone in the industry has a collective responsibility to make this happen.

Attitude is Everything's work over many years has been crucial to driving change and ensuring the needs of Deaf and disabled music fans are addressed. This latest State of Access report is a timely reminder that Attitude is Everything mission is both ongoing, as well as being as vital now as it was when it was set up in 2000.

What I find striking is that the State of Access report acknowledges there have been some improvements, but that these have been inconsistently applied. The sector is being potentially denied £400 million as a result. This report is published at a moment of great interest from both the UK Government and Parliament on access issues as they impact audiences. Attitude is Everything's Live Events Access Charter and Grassroots and Community Accessibility Framework are held up in Turn it Up, the Government's music plan of July 2026, as examples of instrumental leadership by the organisation in removing barriers for Deaf, disabled, and neurodivergent people.

This recognition followed the publication of the House of Commons Culture, Media and Sport Fan-led Review of Live and Electronic Music in April 2026. Here, in part based on evidence supplied by Attitude is Everything, MPs and Peers have proposed the introduction of a Fans' Charter. Accessibility to venues and festivals would be a key principle in any future Fans' Charter, with the needs of disabled people in relation to ticketing, transport and other issues also being identified.

UK Music seeks to bring the sector together to campaign, collaborate and champion. As part of this we are determined to make sure brilliant music is enjoyed by as many people as possible. Let's make sure we use this State of Access report as a moment to turn the corner and ensure music can be accessible to everyone. Attitude is everything after all.

Executive Summary

Catherine Pymar, CEO, Attitude is Everything



Attitude is Everything are proud to present the State of Access Report 2026. Our findings detail a live events sector that is moving in the right direction but requires further support to be more consistent in meeting the needs of disabled audience members, who could add £400m additional value to the live events industry. For the first time we have surveyed artists and professionals as well as audiences. Our findings show that the majority of disabled people in the live music space describe access as something they must negotiate, not something they can trust.

We hope our first major report in eight years, the first since the COVID19 pandemic, will help establish a new foundation in setting standards for national progress, providing the guidance and assurance around events accessibility for which we are championed in the DCMS Music Plan: Turn it Up.

The first theme our report uncovered is risk. 94% of respondents reported that attending events exposed them to additional personal risk. Poor access affects more than customer service: it shapes safety, participation, creative opportunity and whether disabled people can attend or work at live events at all.

Our survey evidenced systemic knowledge extraction from disabled people. We found that disabled audiences, artists and professionals identify barriers, troubleshoot failures, educate staff and provide the expertise that helps organisations improve - whether it's their job or not. Too often this knowledge is relied upon without payment, while responsibility for resolving inaccessible systems largely remains with disabled people themselves.

The final theme is uneven progress across our sector. Although 58% of audiences perceive improvements in access, 67% described provisions as either 'inconsistent' or 'very inconsistent', with 13% saying access provisions cannot be relied upon at all. This inconsistency carries a measurable disability tax: approximately £99 per audience visit, £138 per artist performance and £184 per professional engagement.

Yet the economic case for improving access is compelling. Disabled workers contribute an estimated £850 million in annual Gross Value Added to UK live music, while our modelling suggests improved accessibility could unlock approximately £402 million in additional annual audience discretionary spending. The State of Access Report 2026 makes the case that access is not an additional provision, but economically productive, profitable and makes events safer.

The findings from this report will inform the guidance and recommendations we make to the music industry through our training, consultancy and Live Events Access Charter. They will also shape the support we provide for disabled artists, audiences and professionals over the next 24 months. The findings from the survey are shocking, but sadly not surprising. But, by sharing the feedback with the sector, and supporting the music industry to embed access, we aim to improve the experiences for the disabled community, because by removing barriers, we don't just open doors, we open up an entire industry.

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Attitude is Everything: Our Impact

Attitude is Everything is the leading UK organisation working with the music and live events industry to improve access for Deaf, disabled and neurodivergent people. One of the reasons for our success is that our work is rooted in strong partnerships and collaboration across the sector. As demand for our expertise continues to grow, we see our role as a sector leader in supporting others to embed access as a standard.

Our Live Events Access Charter and Grassroots and Community Accessibility Framework were both recognised in the DCMS 'Turn It Up' report 2026 for the important role they play in enhancing accessibility in the music and live events industry.



79%

of Charter venues report a sizable increase of sales compared to before COVID as a result of working with Attitude is Everything

(2025 AiE research)

For every £1 invested in Attitude Is Everything

the Social Return on Investment is

£21.10

To learn more about the impacts of our Commercial Services - or how your organisation could benefit - please visit the link below:

Learn more about our Commercial Services

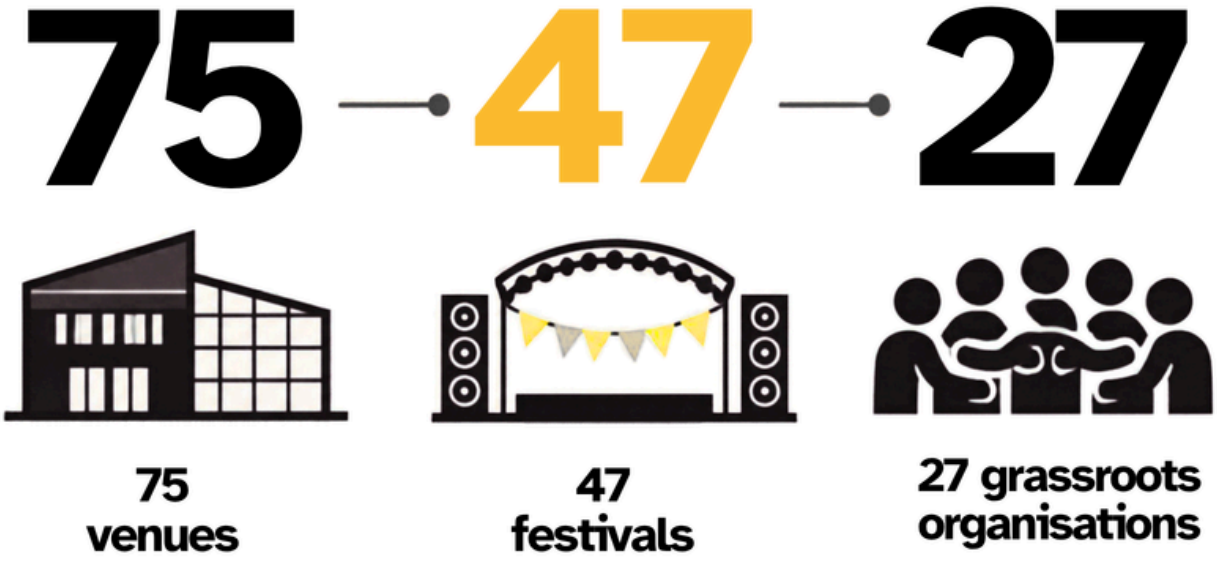
The Live Events Access Charter

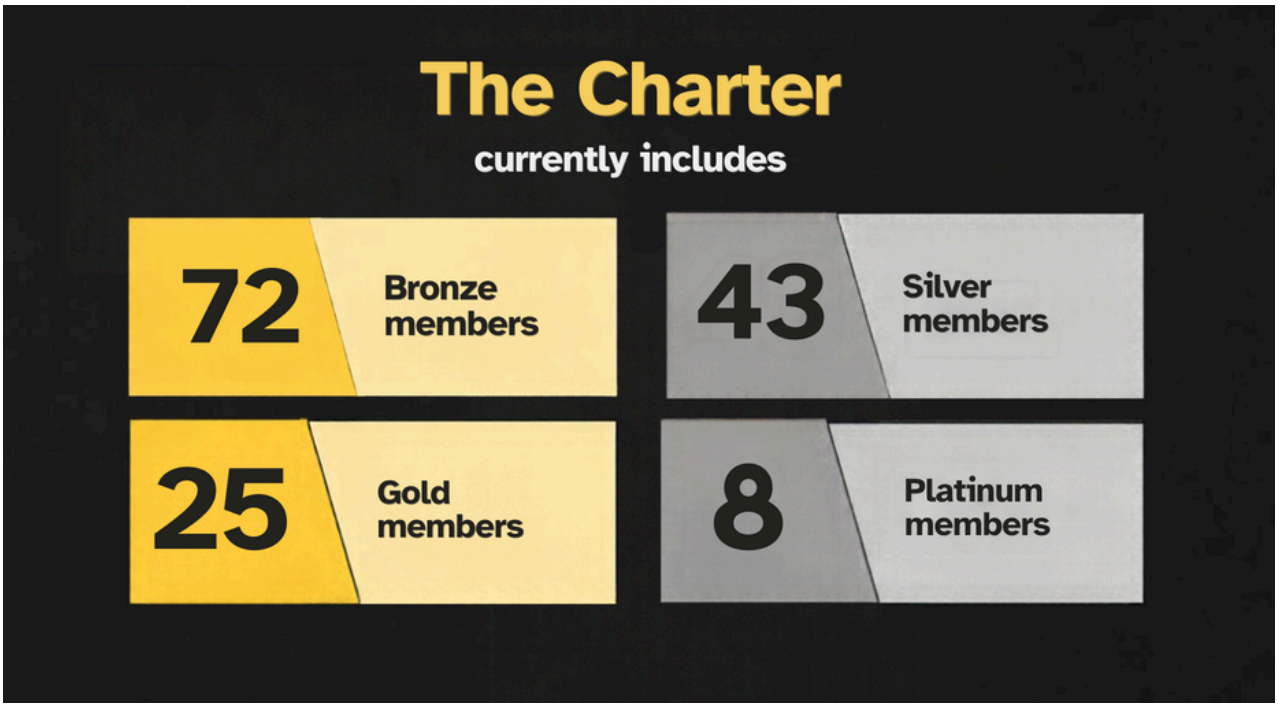
In 2024 we renewed our Live Events Access Charter and relaunched as a new online portal. Since then, we have 29 new members join, bringing our current membership to 148 members. The impact of our new portal now extends beyond our Charter membership, with 251 active registered users.





The Charter membership represents:





CHARTER MEMBERS ACROSS THE UK



Findings from the 2026 Charter member survey

Reported disabled audience reach varied considerably, reflecting the diversity of our Charter membership. Attendance ranged from around 20 disabled audience members at smaller grassroots events to more than 7,700 at major events and festivals. Where Charter members reported disabled attendance as a proportion of their overall audience, disabled people generally accounted for between 9% and 20% of attendees.

Funding and wider financial pressures were the most commonly reported barriers to improving accessibility. Charter members particularly identified the cost of audio description, BSL interpretation, captioning and accessible infrastructure as well as limited capacity and resources that were barriers to progress. Other recurring challenges included securing organisation-wide support for accessibility, adapting older (or listed) buildings, working effectively with external promoters and contractors, and responding to cuts in disability support funding.

Most commonly provided access services



Examples of improvement and innovation

1

Alexandra Palace

Alexandra Palace has introduced significant organisation-wide improvements across a complex heritage venue. Its work includes provision for people with non visible disabilities, hearing or sight loss, improvements to step-free access and the installation of Changing Places facilities.

2

Green Man

Green Man has developed creative and practical approaches to festival accessibility. Its work demonstrates how lower-cost interventions and changes made directly in response to disabled audience feedback can produce meaningful improvements.

3

Southbank Centre

Southbank Centre has continued to build upon its Platinum-level access provision, maintaining accessibility as an embedded organisational commitment.

4

Brighton Centre

Brighton Centre has continued its accessibility journey and recently achieved Gold status. This reflects progress in incorporating access into both venue operations and the customer experience.

5

Wood Festival

Wood Festival has developed practical approaches suited to a smaller festival setting. Its work demonstrates that accessibility can be incorporated effectively within grassroots events and is not limited to organisations with major institutional resources.

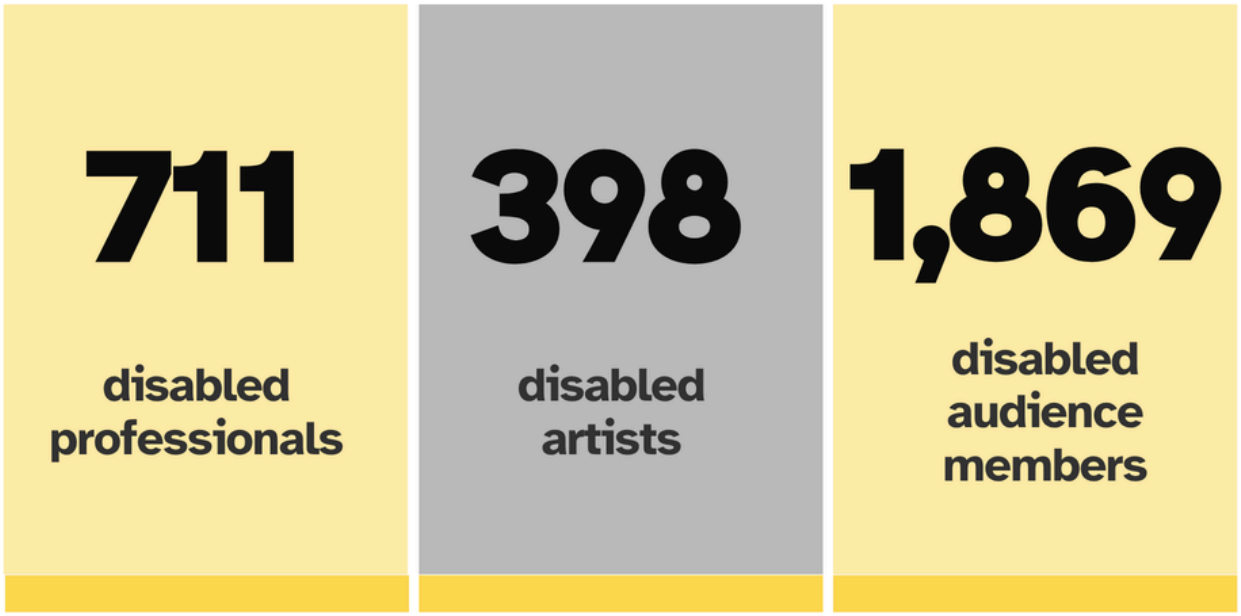
To learn more about our Live Events Access Charter or how your organisation could join please visit the link below:

Learn more about the Live Events Access Charter

Our Networks

Our professional networks include Next Stage for disabled artists and Beyond the Music for disabled professionals. These networks aim to support wellbeing, strengthening the confidence and resilience of disabled artists and professionals working in the music and live events industry. Through facilitated community-driven peer support and targeted learning, our networks equip participants with confidence and knowledge to navigate the industry and advocate for their access requirements. These programmes develop disabled artists' and professionals' knowledge, skills and confidence with practical guidance and leadership development supporting sustainable career progression within the sector, with over 50% of our first-year cohort Future Leaders finding paid work as a result of the programme that they would not have otherwise undertaken.

Our networks are made up of:



Attitude is Everything has now shared more than 600 placements and paid roles and over 380 volunteering opportunities with our disabled people's networks throughout the music and live events industry.

Training & Consultancy

Attitude is Everything's disability-led training supports people working across music and live events to develop the knowledge, confidence and practical skills to improve accessibility for Deaf, disabled and neurodivergent people. Our training helps organisations translate a commitment to accessibility into everyday practice, giving staff the tools to recognise barriers, understand their role in removing them and make more informed and confident decisions.

Since the renewal of our Live Events Access Charter in February 2024, we have:

151 Delivered 151 training sessions and development engagements

2,264 Reached 2,264 learner places

292 Reached 292 organisations and venues across the music, live events and cultural sectors

Our training reaches the sector in different ways. Some programmes focus on sustained work with an individual venue, festival or organisation, while others bring together professionals across multiple organisations, networks and parts of the industry. This allows learning to embed deeply within individual organisations and spread more widely across the sector.

Training in 2026

48

Training sessions and development engagements

683

Learner places

2026 training by course

Course	Delivery	Learner reach
Disability Equality & Customer Service	37 sessions	571 learner places
Train the Trainer	6 delivery days	33 learner attendances
Accessible Planning & Design	2 sessions	30 learner places
Neurodiversity & Mental Health	2 sessions	29 learner places
Non-Visible Impairment	1 session	20 learner places

Disability Equality and Customer Service remains the largest part of our training offer, while specialist courses enable organisations to develop knowledge in areas including accessible planning and design, neurodiversity and mental health, and non-visible disabilities.

Our Train the Trainer programmes take this work a step further. Rather than accessibility knowledge remaining with the individuals who attend an external training session, organisations develop their own trainers who can continue sharing that knowledge internally and embed more consistent practice across their workforce.

Embedding Access

Training is not always a one-off intervention – we find organisations return for additional sessions, progressing into specialist subjects and our Train the Trainer programmes to embed accessibility knowledge more widely across their teams. This is particularly important within music and live events, where audiences and artists often interact with many different staff teams and organisations as part of a single event experience.

Building knowledge across those different roles can help move accessibility away from being the responsibility of one access specialist or disabled individual and towards becoming part of consistent organisational practice.

Attitude is Everything are specialists in live events access and our training, consultancy and everything we do are based on the direct experiences we receive from disabled people about their experiences accessing live events and the practical solutions that we have worked with events professionals to implement.

Organisations often come to our training committed to improving accessibility but looking for practical support to turn that commitment into action. This can include building staff confidence around disability and language, recognising barriers beyond physical access, improving access information and customer journeys, and creating greater consistency across permanent staff, casual teams, freelancers, contractors and partners.

Training cannot remove every structural barrier on its own. It can, however, help shift knowledge, attitudes and responsibility back towards the organisations designing and delivering live events, rather than expecting disabled people to make inaccessible systems work.



Turning learning into action

Our aim is for learners to leave training not simply knowing more about disability and accessibility but feeling more confident and equipped to put that learning into practice.

Feedback from learners in 2026 shows a substantial increase in confidence following training. Average self-reported confidence increased by 35%, rising from 3.12 out of 5 before training to 4.20 out of 5 afterwards.

Feedback on the learning experience

94%
agreed or strongly agreed that the training met their expectations and that the activities were useful

95%
found the training enjoyable

96%
felt the information was pitched at the right level

99%
agreed or strongly agreed that their trainer was patient and knowledgeable.

What our training means to event organisers

Our learners described a range of responses to our training sessions: reviewing access information and customer journeys, changing the way they communicate about disability and access, considering reasonable adjustments more proactively, and taking learning back to colleagues and wider teams.

> “I want to ensure access is embedded into project design, artist support, audience engagement and budgeting, rather than being treated as a separate consideration.”

> “I had an awareness of the importance of language in relation to conversations on access prior to the training, but was not equipped with the knowledge to make a difference within my organisation. I will be bringing this learning to the work we do with events and audiences...”

> “I’ll continue to review our customer journey and policies through the lens of the social model of disability, ensuring that reasonable adjustments are considered proactively.”

Building a more consistent sector through training

The State of Access 2026 shows a sector in which progress is happening, but where disabled people still cannot consistently rely on accessible experiences.

Training is one part of addressing that inconsistency. By equipping people across venues, festivals, cultural organisations, local authorities and the wider music and live events industry with practical accessibility knowledge, we can help organisations move from good intentions towards informed, consistent action.

To learn more about our Training or how your organisation could improve access for staff and customers please visit the link below:

Learn more about our Training

Alexandra Palace: Building accessibility into organisational practice

Alexandra Palace's work with Attitude is Everything demonstrates how training can form part of a longer-term organisational commitment to accessibility.

Since 2021, Alexandra Palace has maintained an internal Train the Trainer programme, enabling licensed members of its own team to deliver disability equality training to colleagues. This has been supported by regular updates to maintain and develop internal training capacity, including a renewal in 2025 and plans to license an additional trainer in November 2026.

Alongside this, teams at Alexandra Palace have undertaken specialist Attitude is Everything training in Accessible Planning and Design and Creating an Accessible Workplace Culture, extending learning beyond customer service to consider how accessibility is embedded within planning, decision-making and the employee experience.

This training sits within a much wider programme of accessibility work at Alexandra Palace. Over several years, the venue has made changes across its physical environment, policies, digital information and visitor experience, working directly with Deaf and disabled people to inform its approach. In June 2025, Alexandra Palace became only the third venue to achieve Platinum status on Attitude is Everything's Live Events Access Charter.

The relationship illustrates how accessibility learning can develop over time: from building individual knowledge to developing internal training capacity and specialist expertise across different areas of an organisation. Rather than accessibility knowledge sitting with one individual or team, ongoing learning can help support a wider culture in which staff across an organisation understand their role in creating accessible experiences.

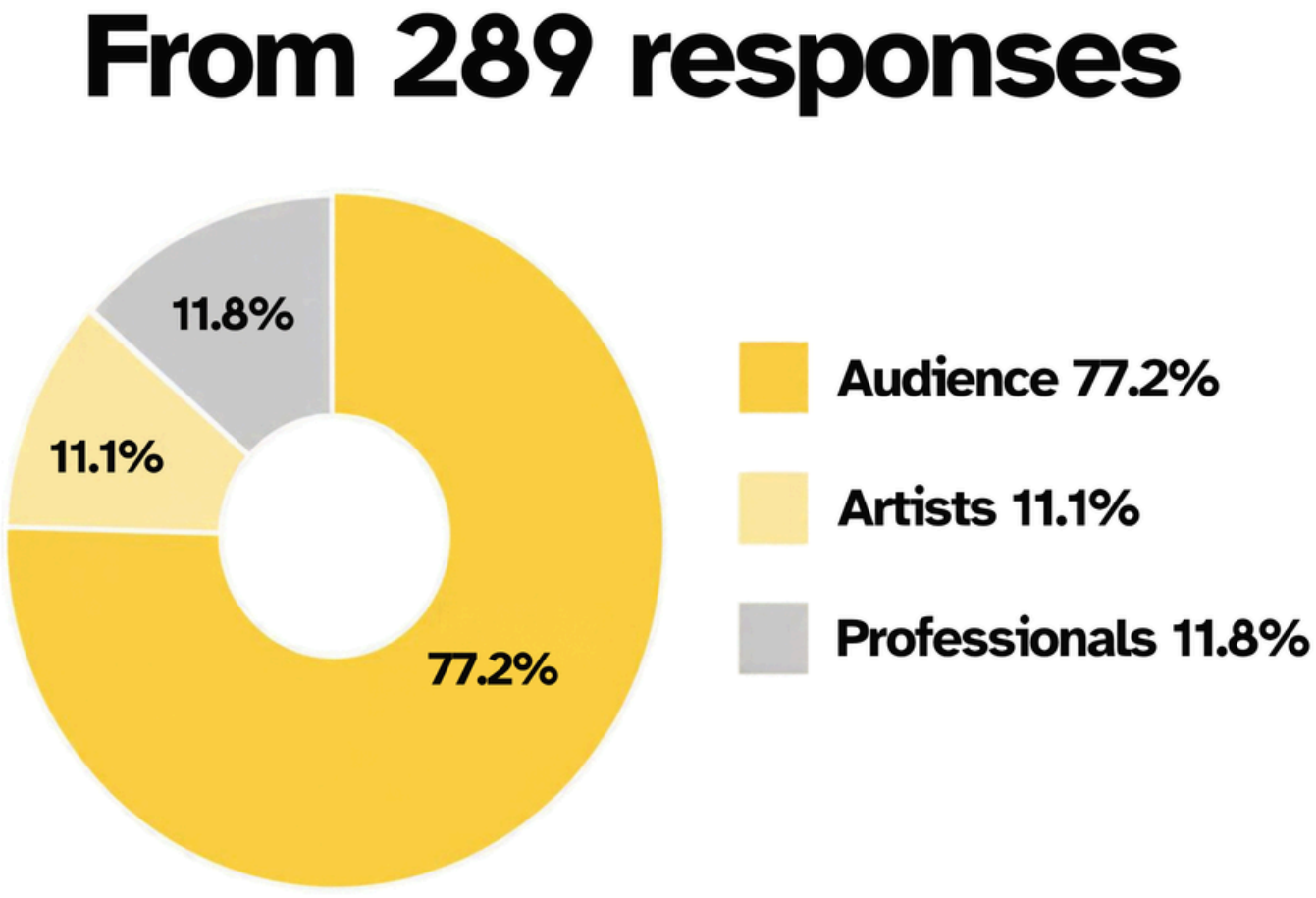
> “This recognition reflects the commitment of the whole team.”
> - Jack Brooks, Head of Visitor Services, Alexandra Palace

Survey Respondents

The State of Access survey was launched in March 2026 and open to responses for eight weeks. Attitude is Everything worked to promote the survey though our networks, partnerships and social media channels so that we could understand the main issues being faced by disabled people attending, working and performing in live event environments.

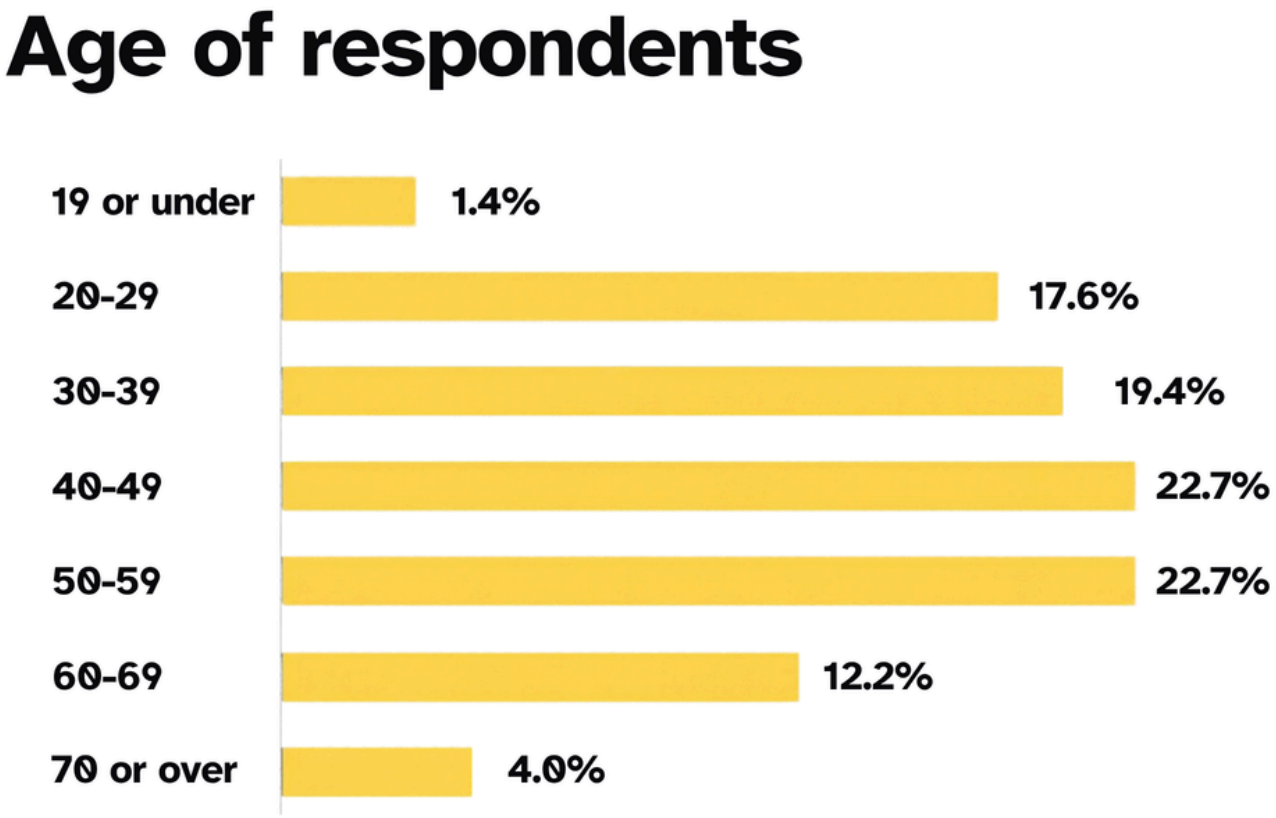
Respondents by cohort

Our survey received 289 responses across three linked cohorts: Audience, Artists & Professionals.



Respondents by age

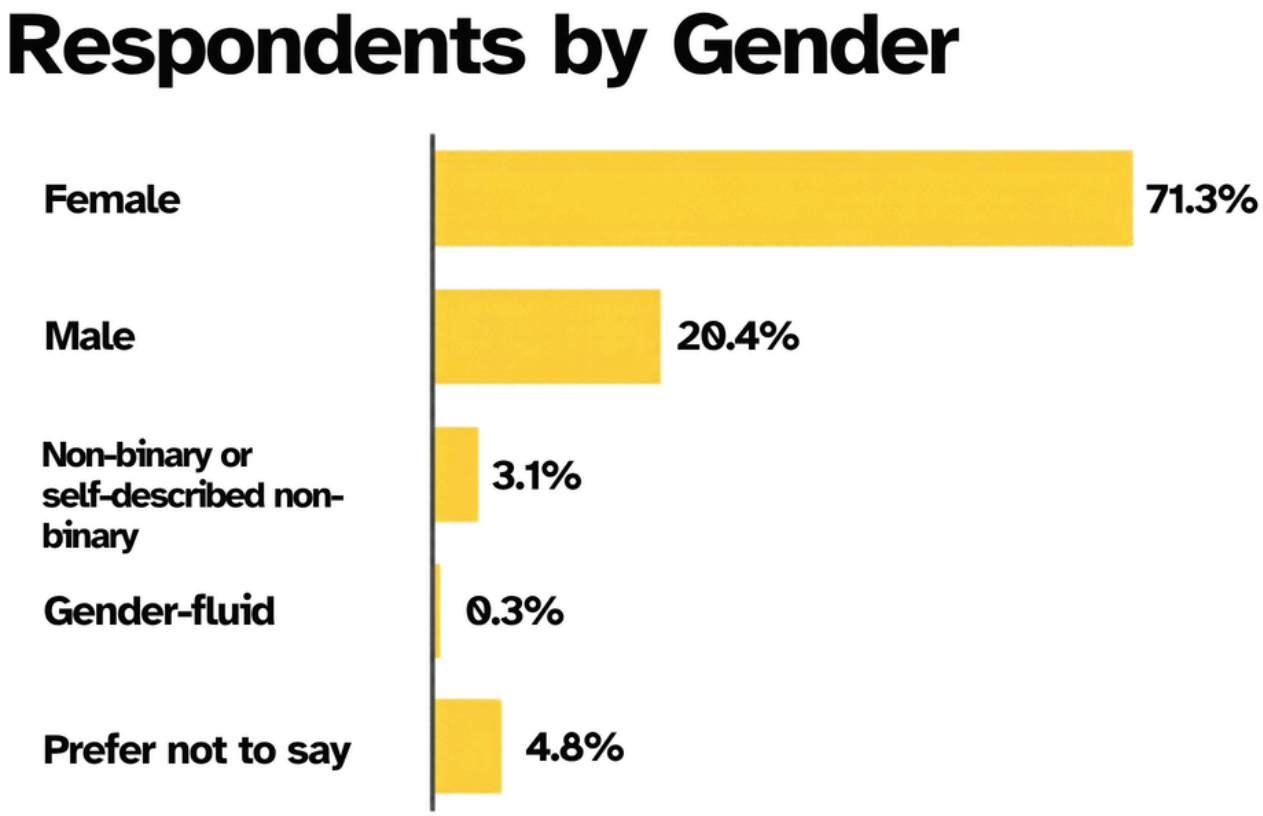
Age was disclosed by 278 of our survey respondents.



The cohorts each had different age profiles. Audience respondents were concentrated among people aged 40-59, the largest artist group was aged 50-59, while the professionals' cohort was younger, with 29% aged between 20-29.

Respondents by gender

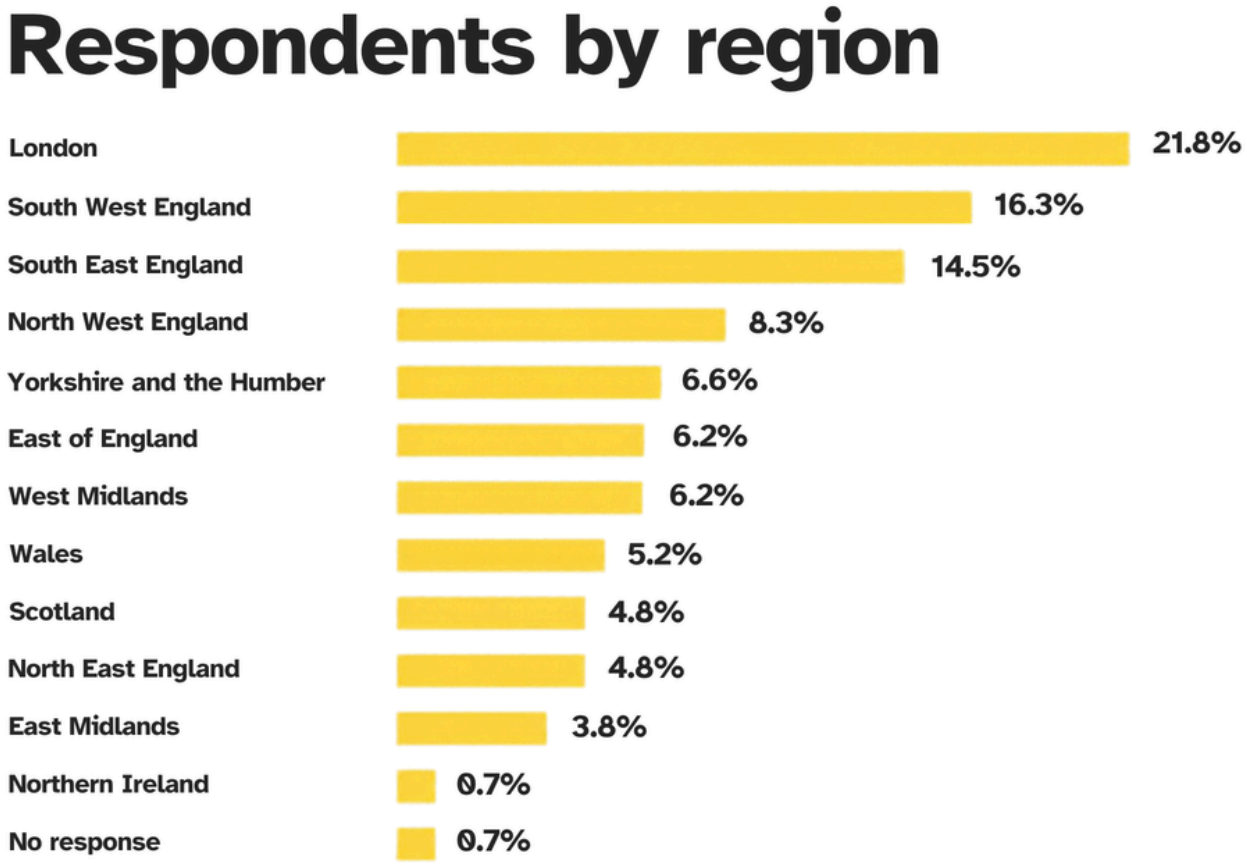
The survey asked respondents to record their gender identity. Women are strongly represented across the research, accounting for 71% of all responses. Female representation was highest in the audience cohort at 75%, compared with 65% of professionals' respondents and 53% of artists. Men account for just over 20% of the combined sample, while around 3% recorded a non-binary identity.



These results particularly reflect the experiences of disabled women. Experiences among disabled men, non-binary people and other gender-diverse groups are represented, but through smaller numbers.

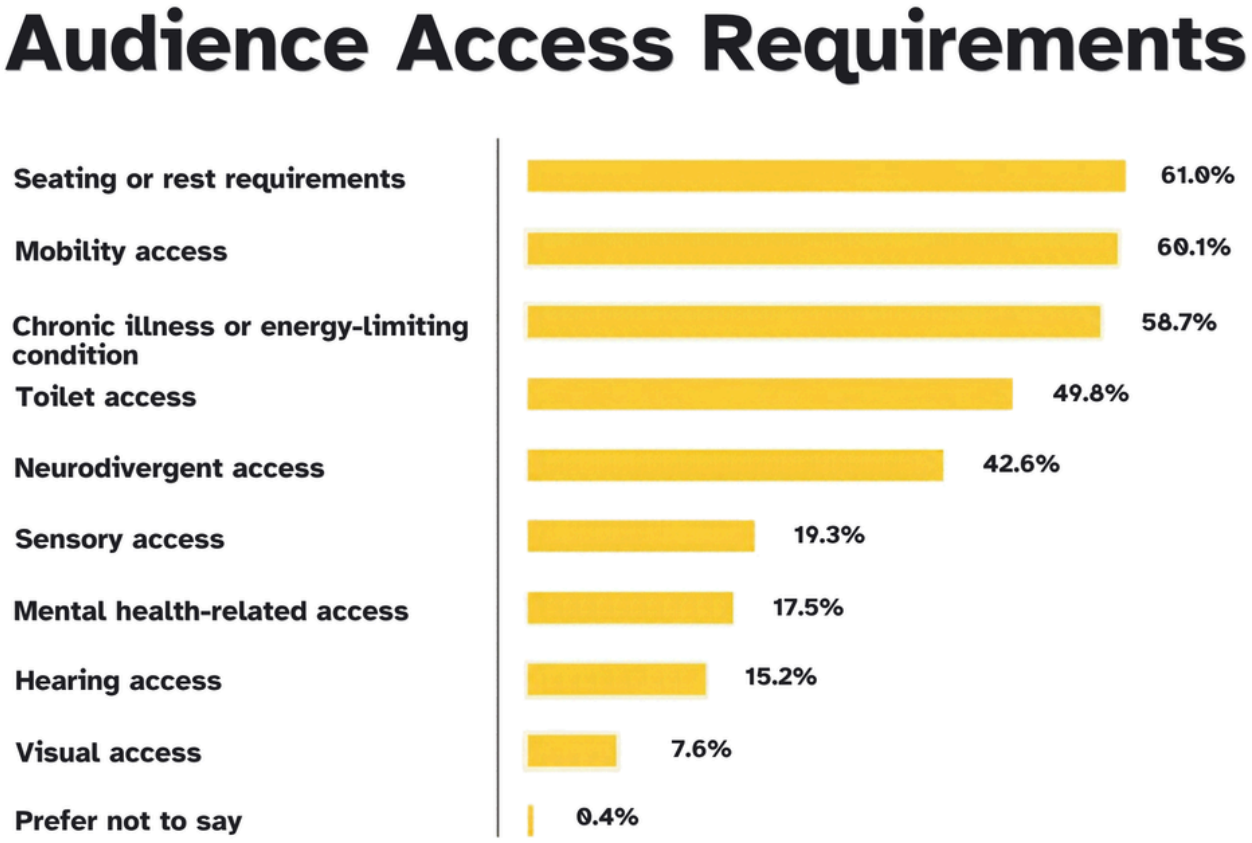
Respondents by region

Regional information was provided by 287 of the 289 respondents, evidencing the geographic spread of disabled people taking part in the survey. The survey achieved coverage across every UK nation and English region, but was geographically uneven.



Audience Access Requirments

The audience survey collected additional responses related to access requirements.



Responders were allowed to select multiple responses to convey the complex challenges created by overlapping needs, where the most common requirements concern seating and rest, mobility, chronic illness, fatigue and energy limitation. Neurodivergent access was also selected by more than two in five audience respondents, reflecting the changing needs of disabled audiences at events.

Thirteen respondents added further self-described requirements. These included infection control, immunocompromise, clean air and ventilation, BSL, booking assistance, support with queuing and navigation, neurological needs and dietary-related access. These responses suggest additional needs that may be missed by standard access categories that should be explored further.

Although the response to the State of Access survey has helped us to present experiences and perspectives on the issues discussed in this report, it also highlights there are still many gaps - geographically, ethnically and spiritually - in how we are communicating and engaging with disabled communities around the UK. We will continue to work towards connecting with and amplifying unrepresented voices throughout our outputs, and this will be a central focus around our further data gathering activities.

Audience

Disabled respondents reported spending on average an extra £99 to access a gig, with less than 20% believing they can rely on consistent access and over 94% feeling they expose themselves to some level or risk.

Our audience survey received 223 responses from across the UK, the majority of whom are active live music consumers: 57% attended gigs regularly and 58% attended five or more events in a typical year. The survey showed us there are some good signs that accessibility is improving, with 58% saying access has improved in the last five years and 61% describing events as somewhat or very accessible.

Despite these reported improvements, the issue of providing consistent access remains a challenge, with just under 80% describing provisions as something they cannot actively rely on.

Going to gigs is a pricey business for disabled people: our survey suggested that there is an additional cost of £99 to cover access requirements. With the average major-gig ticket benchmark stated as £128, this means disabled audience members can expect to spend on average another 77% of the face value of their ticket on access alone. While not every disabled audience member incurs the same costs, the finding illustrates how access requirements can substantially increase the price of participating in live music.

£99

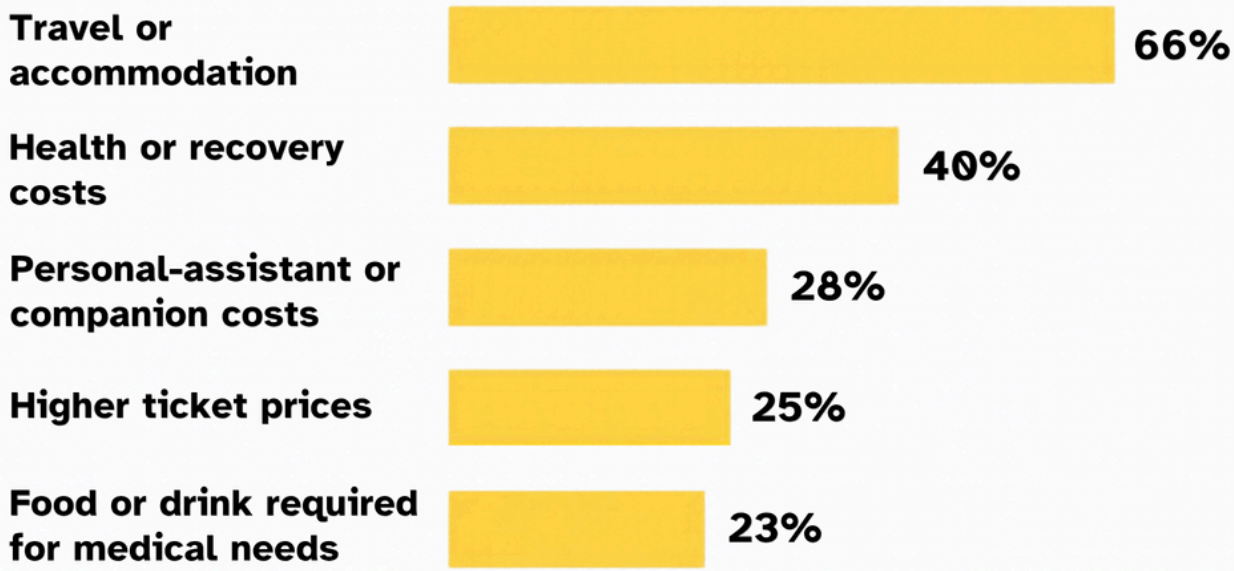
the average extra cost disabled people face to access a gig

> “I used to attend loads of gigs and festivals before I became disabled. Since becoming disabled, I’ve found travelling to and participating in the events I used to love very difficult.”

We found that 69% of disabled audience members experience additional access-related costs sometimes or frequently. 73% say these costs are not usually covered by organisers.

Access-related costs

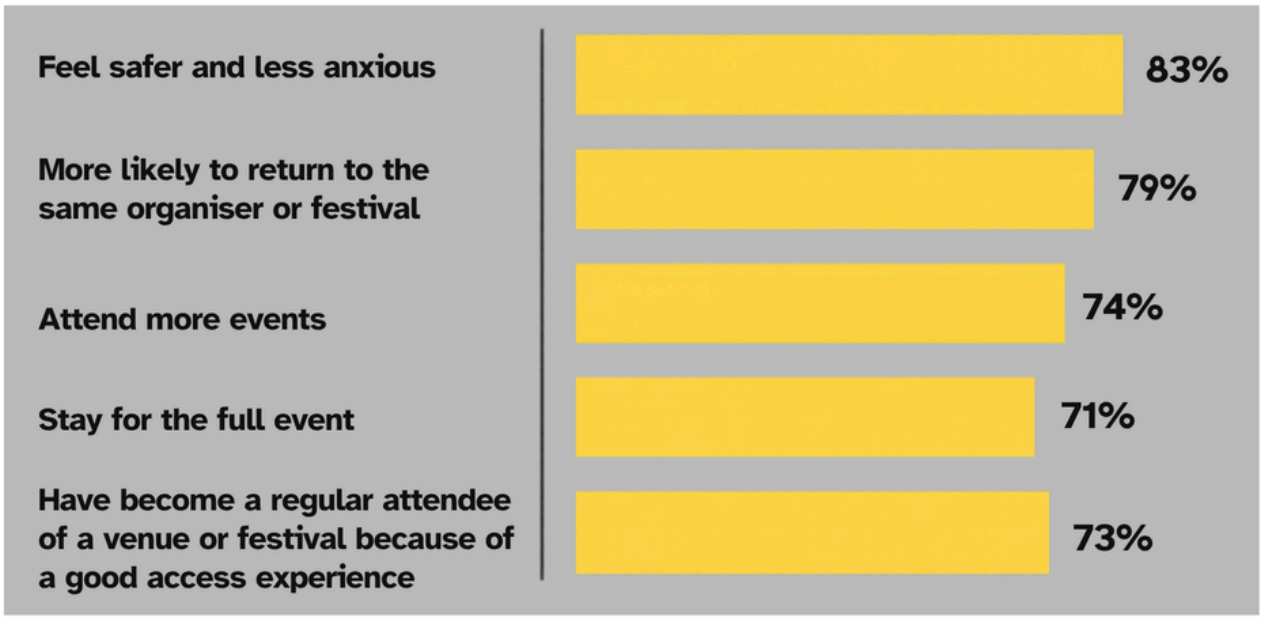
The most common access related costs experienced are:



58%

say extra costs have stopped them attending an event they wanted to attend

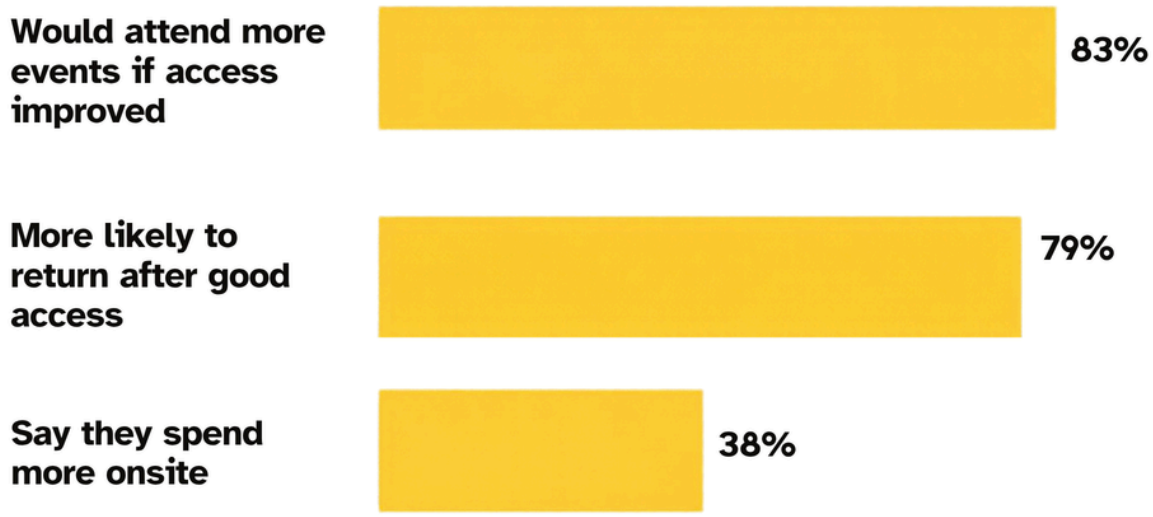
Good access changes both the experience of disabled people and acts as an audience development engine:



38%

When good access works, 38% of disabled audiences say they spend more onsite.

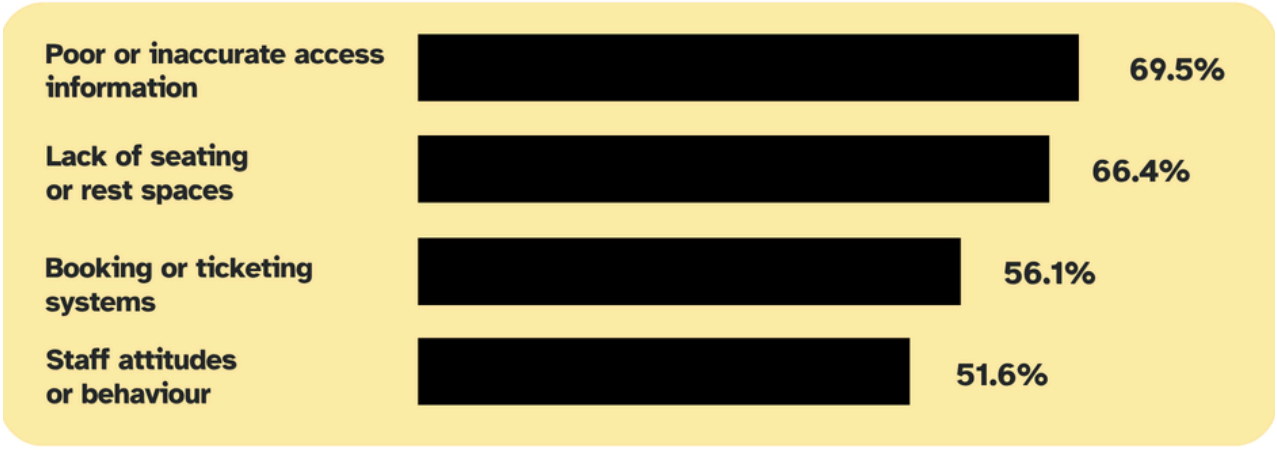
Good access produces clear cultural and commercial value:



> “I would go to a lot more concerts and live events if they were more accessible, and therefore spend more money - food, drink and merchandise. Also, I tend to return to venues and events that are accessible to me and recommend them to friends.”

Our findings suggest access investment is simultaneously an equality intervention, an audience-development strategy and an enabler of wellbeing and cultural participation.

We found the leading barriers are systemic rather than solely physical:



> “Right now, accessibility varies hugely between venues, and the lack of consistency makes attending feel like a gamble.”

The most-selected barriers show accessibility operating as a complete service and operational system. Information and seating lead the list, followed by ticketing, staff behaviour then physical access. This shows how a venue can have a ramp or accessible toilet installed, yet the audience journey will still fail because of an issue with ticket purchase, seating, staff interaction or unreliable information.

These kinds of access failures ultimately inhibit participation, where simple, low to no cost solutions exist that would help make live event spaces more accessible for disabled people.

Our survey showed that most common needs were:



"Providing options to stand in a protected area with seating available if required. Not all disabilities want or require a seat for the full performance."

Barriers cause disabled people to attend less events:

44% Attend far fewer events

7% Have stopped attending

58% Have been prevented entirely from attending a gig

Disabled audiences carry both financial and administrative burdens:

69% Experience extra costs sometimes or frequently

73% say these are not usually covered

72% have resolved access problems themselves during an event.

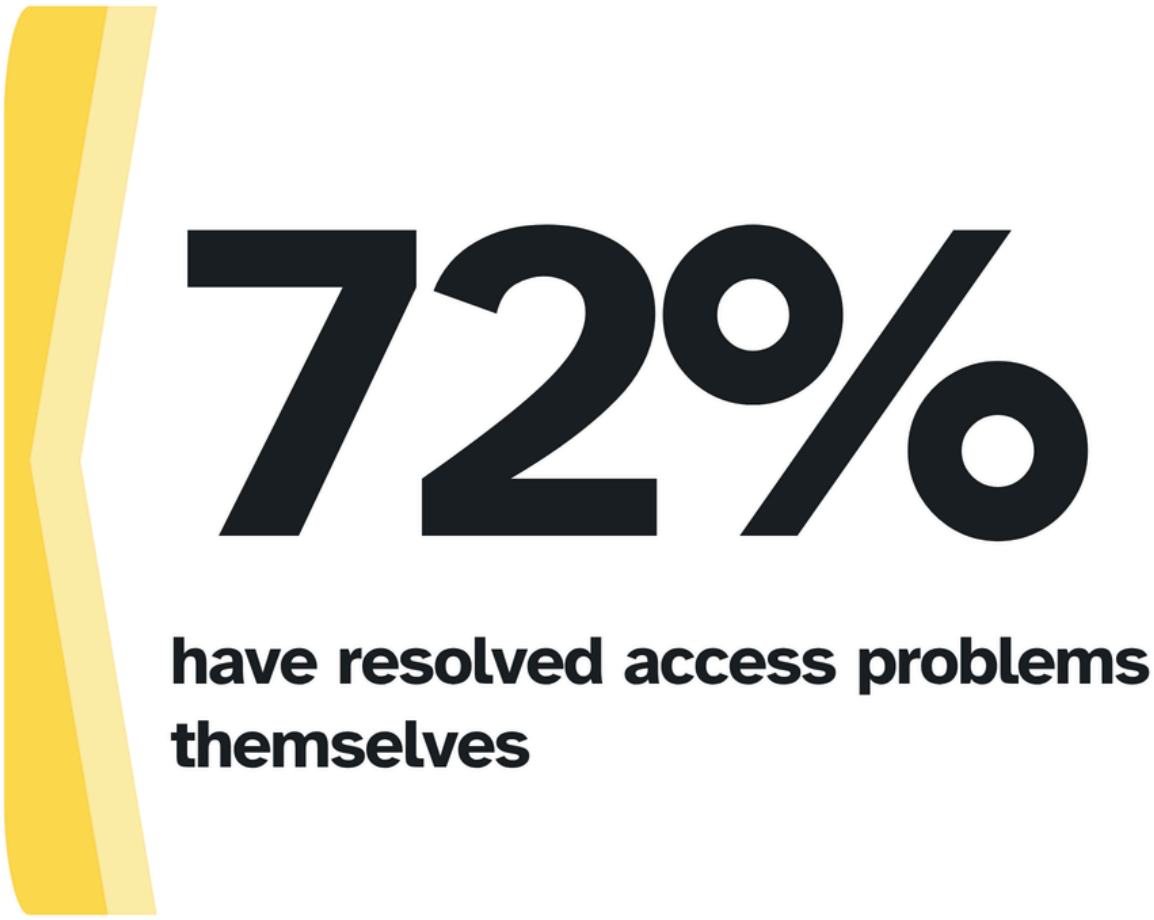
94%

of audience members felt at risk when attending gigs

One of the most striking findings of our survey is that audience attendance involves personal risk for most respondents, where around 94% of respondents reported slight, moderate or significant additional risk.

Only 6% report taking on no additional personal risk when attending live music, suggesting that for many people poor access is more than an inconvenience: attendance itself can involve uncertainty, exposure and potential harm.

Similar to our findings explored in our Artist and Professionals' sections, we discovered that disabled audience members also repair access systems in real time.



62%

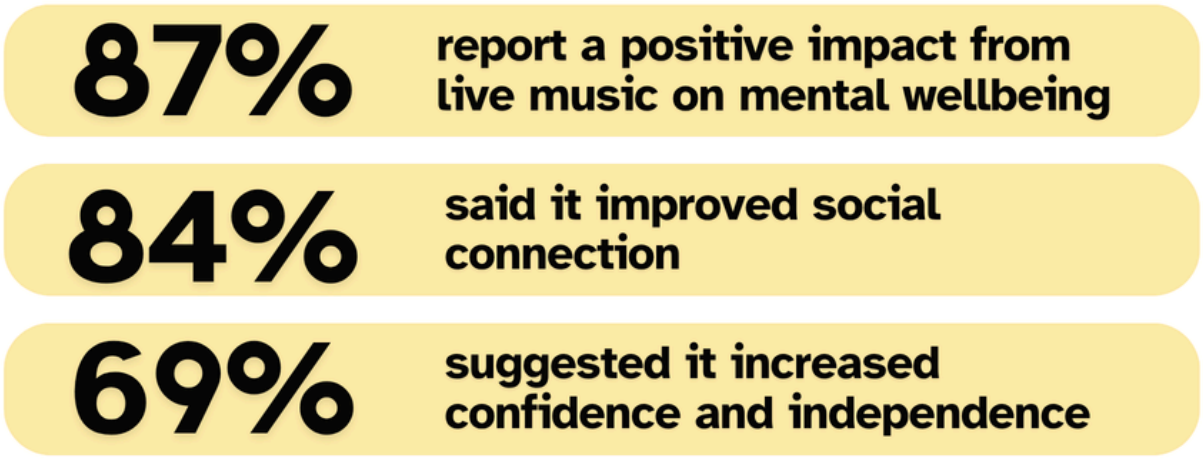
Have explained access needs repeatedly

60%

have advocated for basic adjustments. More than half have left early because of access issues, while 48% reported supporting other disabled attendees

"I spend all of my time pre-event stressing about how the access will go when I arrive and then days post-event recovering from all of the energy expended advocating for myself."

The cultural and social effects of good access are equally strong:



"Knowing the info is correct beforehand is reassuring; knowing staff are up for helping you makes me feel safe."

Sources

External data used for calculations within this section were obtained from the following sources:

- UK Music – Hometown Glory
- Deadline News, 25 June 2026 – Santander UK Gigflation Index
- DWP - Family Resources Survey 2024/25

Case Study: Bristol Beacon

Interviewee: James Kitto, Director of Operations, Bristol Beacon

Tell us about the Bristol Accessibility Afternoon you held at Bristol Beacon

We held the Bristol Accessibility Afternoon as part of a pilot scheme with Attitude is Everything, bringing together community organisations, venues and events from across the city. Some participants already had a relationship with Attitude is Everything, while others were Bristol Beacon community partners that we felt would particularly benefit from taking part. The session explored how organisations could improve accessibility for Deaf, disabled and neurodivergent audience and introduced the principles of the Live Events Access Charter and how accessibility might be embedded within their organisations.



Case Study: Bristol Beacon

Why was it important for the Beacon to run this session?
Our purpose at Bristol Beacon is to connect people through incredible live music experiences, and that can only happen if people are genuinely able to access and participate in what we do; accessibility is not a separate project for us. We felt we could use our experience and relationship Attitude is Everything to contribute to a more accessible cultural sector across Bristol, rather than focusing only on our own organisation.

What was your experience of the day, and what were your main takeaways?
It was a great day. One of the biggest takeaways was that accessibility improvements must be achievable for organisations of every size and don't always look the same. For us, access has to become part of everyday culture, planning and decision-making, rather than relying on one-off initiatives. The range of organisational perspectives and lived experience really helped to identify realistic approaches that are more likely to produce genuine, lasting improvements across the city.

Why is access important to the Beacon in terms of audience development?
Access is fundamental to audience development because, if people face barriers to attending or engaging with our work, they are effectively excluded. We believe in the joy of live music for everyone, and accessibility is central to our mission and values. By investing in accessibility and audience consultation, we can create more welcoming experiences, build trust and develop lasting relationships with a broader and more diverse audience. Better access helps more people feel that Bristol Beacon is a place for them, strengthening our connection to the city we serve.

How does working with Attitude is Everything inform your approach to access at the Beacon?

Attitude is Everything has helped shape our approach for more than a decade. Their expertise and lived experience-led approach have challenged us to keep listening to audiences, reviewing our practices and considering accessibility from the perspective of people using our spaces and services. The partnership has reinforced that accessibility is not a destination but an ongoing process of improvement. It continues to help us embed access more deeply throughout our organisation, while giving us the confidence to share our learning and support others on their own accessibility journeys.

> I think more meetings and workshops like this...would be hugely beneficial and get a lot of interest.
> - Kray-Z Legz (AIE Future Leader 24/25)

Explore the Bristol Beacon website

Find out more about our Training

Find out more about our Inclusive Communities project

Read the Future Leader perspective

Recommendations

What can be done to make events more accessible for disabled people?

1. **Publish one complete access journey.** Provide accurate, current information covering booking, travel, arrival, queues, seating, rest, toilets, food, sensory conditions, infection control and departure.
2. **Make access consistent across every sales channel.** Release accessible inventory with general sale, provide equivalent online and human-supported routes and carry adjustments through to onsite teams.
3. **Design for rest, pacing and flexible participation.** Provide seating and rest throughout the journey, flexible entry and re-entry, protected standing options and routes that minimise unnecessary distance and queuing.
4. **Reduce evidence and repetition.** Use proportionate, portable evidence processes and reusable access profiles; do not require disabled customers to renegotiate arrangements at each stage.
5. **Record unmet and abandoned demand.** Track accessible sell-outs, waiting lists, failed requests, abandoned bookings and people who leave early, rather than relying only on completed transactions.
6. **Budget to reduce the disability cost burden.** Consider transport, companion, accommodation, food, recovery and access-card costs when designing adjustments, hardship support and refund policies.
7. **Create named operational accountability.** Define ownership across venue, promoter, ticketing platform, security and contractors, with a clear escalation and complaint pathway.
8. **Train and empower staff.** Combine disability equality training with practical authority to solve problems respectfully without treating the customer as the problem.

9. **Integrate safety, infection control and sustainability.** Assess environmental and safety measures that may impact accessibility and publish the mitigations in advance.

10. **Measure the value of good access.** Monitor more than how many access customers attend. Track repeat attendance, length of stay, onsite spend, wellbeing and confidence alongside any compliance measures.

Artists

Who responded to the State of Access survey?

A separate Artist survey was included for the first time in this year's State of Access report. The respondents represented a wide range of activities across an experienced cohort of artists, who could be found performing across the live events ecosystem. Respondents shared how their work is concentrated in the grassroots, community and mid-scale ecosystem, but how it also extends to large festivals, ticketed venues and private events.

How long have you been a performer?

59%

have performed professionally or semi-professionally for 10+ years

81%

have at least three years' experience.

What kind of shows do you play?

75%

perform at small or mid-scale festivals

75%

at free or community events

72%

at ticketed venue shows

What kind of performances do you undertake?

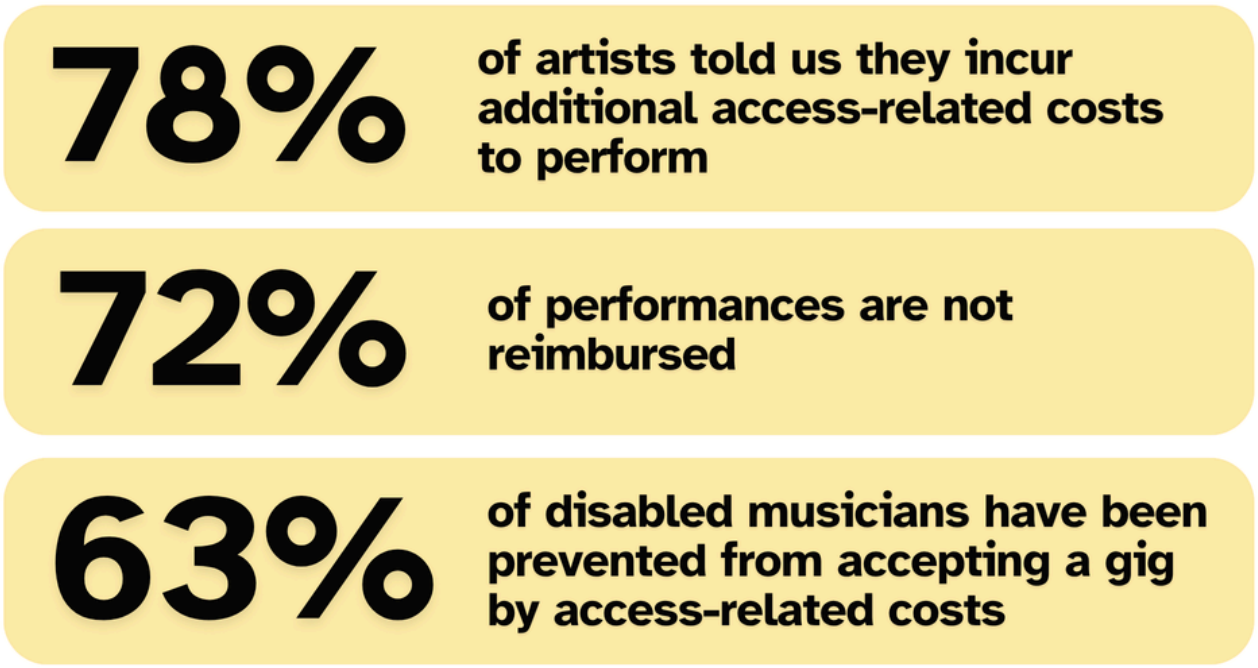
56%

describe slots as mixed paid and unpaid

59%

receive less than one quarter of their overall income from live performance.

Are your access costs reimbursed?



Artists reported additional access costs averaged £138.28 per performance.

Our survey asked disabled artists questions about the impacts of barriers – financial or otherwise – they have experienced during their careers. Seventy-eight per cent of responding artists reported additional access-related costs associated with performing, while 72% of those answering the reimbursement question reported receiving no reimbursement. Almost two-thirds (63%) said access-related costs had prevented them from accepting a gig.

> “I have performed at over 500 events. Only one has ever listened to my access needs.”

Payment methods appear to overlap:

38%
say performance slots are typically paid

56%
describe a mixture of paid and unpaid work

6%
describe voluntary slots.

Fixed fees coexist with expenses only work, unpaid work, ticket percentages and door splits.

"It's almost impossible and it's only through family support and benefits that I can pursue music at all."

The leading costs reported are:

Accessible transport	63%
Personal-assistant or support worker costs	56%
Accessible accommodation	44%
Additional rehearsal or preparation time	41%
Medical or energy-related costs	34%
Insurance or administration	28%
Specialist equipment or instruments.	22%

6% say these costs are fully reimbursed

72% receive no reimbursement

22% receive partial reimbursement

63% of disabled musicians reported that they have been prevented from accepting a gig by access-related costs, losing work and income due to access failures.

Sources

External data used for calculations within this section were obtained from the following sources:

- MU Gig Rates
- Help Musicians Census
- UK Music: This is Music

> “I wish we had an access coordinator or consultant on every show so I could just be a performer.”

Disabled artists are frequently performing two jobs: delivering their creative commitments and informally coordinating access. Twenty-three respondents (72%) have contributed to access improvements through their role as a performer. Examples shared were diverse, including advising venues and promoters, shaping access riders, improving stage access, proposing BSL and captions, changing ticketing and seating, developing neurodivergent wellbeing protocols, producing multisensory work and training others.

66%	**of artists troubleshoot access onsite**
59%	**repeatedly explain needs**
53%	**support other disabled artists**
47%	**adapt performances because of venue barriers**
34%	**train staff informally**

3.8 hours

additional unpaid work undertaken by disabled artists per engagement

Access barriers directly shape careers and culture

69%

report creative choices affected

59%

said access barriers limited touring

56%

reported a reduced performance scale

56%

ended work with a promoter or venue due to access barriers

> “I would never be able to tour because I would need a carer to come with me, which I can’t afford.”

Our findings suggest that poor access acts before culture can even reach an audience: it shapes an artist’s repertoire, staging, recording and even performance methods. It also determines which markets are reachable for disabled artists, reduces the scale of work and can even prevent professional relationships from forming. The survey responses also show how disabled artists are not simply recipients of access adjustments; they generate access knowledge, trust and cultural representation – all important factors in audience development.

“We bring an aesthetic and a culture and expert creative problem-solving skills, and we bring new audiences.”

We asked artists what would help them to achieve sustainable careers and musicians and performers:

81%	**suggested guaranteed access budgets**
72%	**requested touring support**
66%	**asked for training for promoters and venues**
56%	**said they wanted to see stronger regulation or enforcement**
44%	**wanted fairer pay structures**
38%	**requested standardised access riders**

Case Study: RightKeysOnly

What is your experience of being a disabled performer?

It's definitely been an interesting one! I grew up in rural Wales and could not find a music teacher willing to work with someone with a paralysed arm until much later. Once I did, everything moved quickly: I learned piano, beatboxing, bass guitar, drums and music production, then started busking.



Music gives me a place to connect with people and it was so amazing to have a music teacher that actually treated me like a human being - she was like an auntie to me. I would go in and she would be like "I've made jams and jellies this week" or "I've made a stew, take a pot" and "I'm growing these plants, take a snippet and this is how you grow it!" and that really made me feel comfortable and safe in that environment after like 20 years of not having that.

Case Study: RightKeysOnly

What is the worst access you have experienced as a musician?
For me poor access occurs more often as a result of people's attitudes rather than a venue's actual physical infrastructure. On an artist development scheme I was told not to discuss my disability onstage because it did not "fit my brand". Once, before a photoshoot, the organisers told me to remove my jacket, stand in my sports bra and be photographed only from my left side where my arm is paralysed. Nobody else in the band was asked to undress. When I challenged it, I lost access to their studios and they stopped engaging with me at gigs.

How much extra time and money goes into your performances?
I had not realised how much of my wages went on access needs until I completed the survey. For me, a gig can trigger an endometriosis flare-up, leaving me unable to work for days or, at worst, taking a month to recover. As a freelancer, that means lost income alongside medication and care costs. I may need a hotel the night before, and I must own an adapted car because I cannot carry my equipment by train. At worst, the impacts can cost up to a couple of thousand pounds.

When a venue has good access, what does that look like and how does it affect you?
The best venues listen, act proactively and respond authentically to feedback. Staff with lived experience often understand immediately why support matters. Good venues provide access information in advance and in some cases even a pre-event call about how the night will work. Respectful staff who are keen to learn can transform the experience, even where the building itself has limitations.

Case Study: RightKeysOnly

What would a good future for disabled musicians in the UK look like?
It would mean actual equal pay and spaces where disabled people do not constantly have to explain themselves. There needs to be a clear basic standard for reasonable adjustments, because many venues do not understand what the Equality Act requires. Accessibility cannot remain something only organisations able to afford specialist training can provide.

How has Attitude is Everything's Future Leaders programme supported your journey?
The programme connected me with a mentor who pushed me beyond my comfort zone and encouraged me to think beyond my region and country. She helped me develop projects and pitch to funders and organisations I would never otherwise have approached. She also affirmed my experiences when I questioned myself. Freelancing, disability and difficult health news can be isolating; having someone help carry that weight made me feel less alone.

Find out more about Future Leaders

RightKeysOnly: Instagram

Amplifying Accessibility: Instagram

Pathways to Work: Top 5 Findings from Artists

In 2025, the government announced ‘Pathways to Work: Reforming Benefits and Support to Get Britain Working,' a green paper about disability and health benefits. Part of this green paper included consultation with disabled people. To understand the impact that reform of these benefits may have on disabled artists, the Attitude is Everything Next Stage team held roundtable discussions with 11 early career, emerging, and established artists.

Discussions concluded that:

1. **Cutting disability benefits will harm the people that the benefits are supposed to help.** A significant number of participating artists expressed that they may be unable to continue their career as music makers due to proposed benefits changes.

> “It feels like I’m going to have to abandon being an artist to survive.”

2. The difficulty of applying for disability benefits deters people who need them from applying. Extended waiting times, inaccessible assessments processes, and anxiety around applying for these benefits are often barriers to accessing the support.

3. The narrative that the government are ‘trying to get disabled people into work’ and them cutting disability benefits are inconsistent.

"By cutting the very things that are assisting people to work or to live, you're not helping people get back into work, you're actually stopping them from living."

4. There are things about the benefits system that should be addressed, rather than the benefits themselves being cut.

"People need to understand that disability is not just being a wheelchair user, an amputee, being unable to walk 10 metres etc, because these are the questions that they're mainly bothered about. I was taken around the car park to prove I could walk around. There's no understanding. There's massive ignorance on what [being disabled] means."

5. Being a musician is infantilised and looked down upon as a career, especially when considering income.

"The previous government had a "your next job could be in tech" [campaign]. [It's] like they don't want people who are artists to exist. Especially if you're working class... even more so if you're disabled."

Recommendations

Attitude is Everything suggest the following recommendations are prioritised by anyone working with – or wanting to work with - disabled musicians:

1. **Guarantee access budgets.** Create ring-fenced, portable funding that sits outside your artist budget that covers support workers, accessible transport and accommodation. The budget needs to take into account the additional financial and time costs associated with equipment, rehearsals, recovery and administration.
2. **Advance access and production together**. Integrate the artist's rider with technical, travel, schedule, backstage, catering, communication and contingency planning. The Musicians Union Access Rider is a great template to use.
3. **Pay access labour.** Scope and remunerate consultation, staff training, troubleshooting and audience-access work; don't rely on anyone working outside a specific access role to be able to provide additional, unpaid support.
4. **Protect the creative fee.** Do not reduce or offset payment because an artist requires adjustments; state fee, expenses and access costs separately in contracts and settlements.
5. **Build touring support.** Resource accessible transport and accommodation, consider recovery time and regional routing so disabled artists can work beyond isolated local engagements.
6. **Standardise reusable access profiles.** Use access riders and permission-based information sharing so artists can explain complex requirements once, and any agreed provisions reach every contractor.
7. **Support adapted performance systems.** Guarantee compatible power, safe handling, seating, positioning, sensory conditions and additional setup time.
8. **Make every performance space a workplace.** Audit stages, green rooms, toilets, routes, lifts, quiet spaces and emergency procedures for artists spaces, not just audience areas.

9. **Measure lost work and unmet demand.** Record declined gigs, withdrawn performances, uncovered costs, failed adjustments and creative compromises alongside completed bookings.
10. **Invest in disabled-led infrastructure.** Resource organisations, rosters, networks and artist-development pathways led by disabled people, with transparent outcomes and paid expertise.

Professionals

Who responded to the State of Access survey?

A separate Professionals survey was included for the first time in this years' State of Access report. The respondents who took part in our survey were largely active contributors to the live music sector with respondents spanning access, operational and creative roles.

53%	describe their roles as typically paid
29%	work in mixed paid/unpaid conditions
18%	are voluntary
59%	report some unpaid event work
65%	incur additional disability-related costs to work
6%	are fully reimbursed, whilst 59% receive no reimbursement

"It's not a sustainable industry! None of us are being paid fairly."

Professionals also perform unscoped access labour:

59%

have been asked to troubleshoot access onsite

5.2

additional unpaid hours per engagement are undertaken to address access requirements

Of the professionals who responded to our survey who don't work in access related roles, **79%** told us they had been asked to contribute to access improvements.

We asked: How many events do you work annually?

32%
(1-5 events)

29%
(6-15 events)

18%
(16-30 events)

21%
(31+ events)

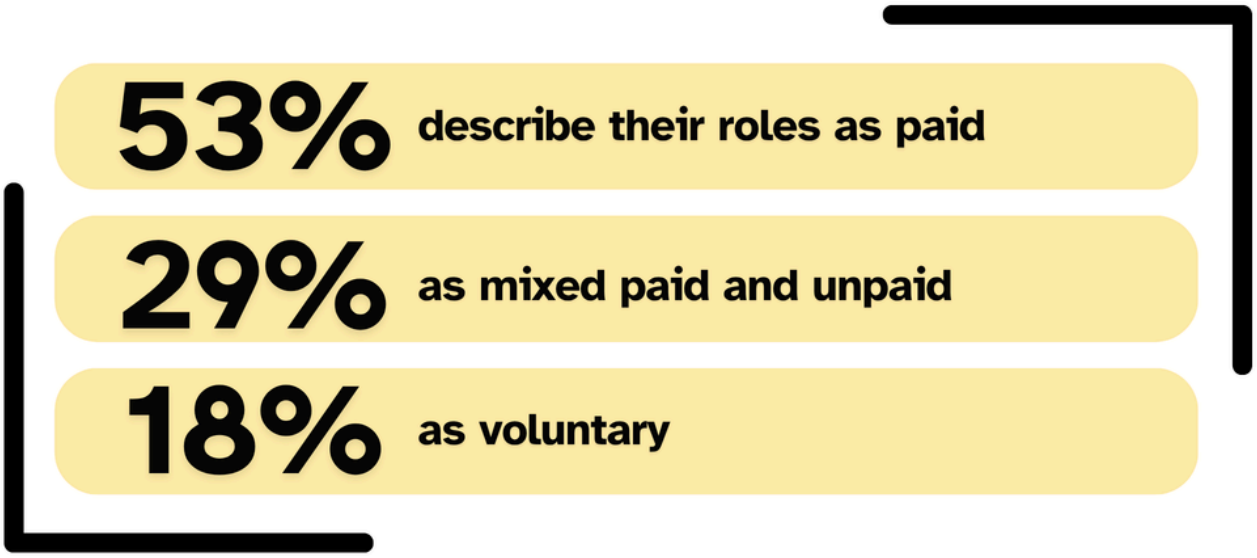
£184

Professionals reported additional access costs averaged £184 per work engagement.

Our survey asked disabled professionals a series of questions about their experiences throughout their careers. The additional costs incurred by professionals was reported to be £184 per event engagement, with over five added hours required to address preparation and/or recovery needs.

> “(It is often overlooked) how much it costs - financially, emotionally and practically - for disabled people just to be able earn the same as non-disabled people.”

We discovered that disabled workers operate in a mixed paid/unpaid economy:



We asked: Do you incur additional work-enabling access costs?

65%

incur additional costs because of disability in order to work

12%

are unsure

The leading additional costs reported by disabled professionals are:

Medical or energy costs	41%
Personal-assistant or support worker costs	38%
Accessible transport	32%
Accessible accommodation	32%
Specialist equipment or instruments	32%
Extra preparation time	27%
Insurance or administration	21%

We asked professionals if their access costs are reimbursed:

6% of respondents reported that they receive full reimbursement

35% said they only received partial reimbursement

59% said they receive none at all

We asked professionals if access costs have prevented them accepting work:

35%

say costs have prevented them accepting work

32%

separately report declining or withdrawing because of access barriers

"Not having the ability to access potential funds due to needs is significant."

This figure excludes unpaid labour, recovery time and opportunities that disabled professionals were never able to accept and the actual cost could be much higher, where actual needs naturally vary by person, role and the type of event.

We asked our professionals about their experience of Access to Work and found the following:

15%	receive payments
59%	do not receive payments
12%	applied but were turned down
9%	are awaiting an outcome
6%	said Access to Work was not applicable

"There is also I think a lot of infrastructure and policy barriers which would prevent some disabled events professionals from being in the room in the first place."

> “Disabled workers have an entirely fresh perspective on what it means to deliver a music project. They make sure a wider range of people can feel safe to engage in music.”

Our survey revealed how disabled professionals frequently perform their contracted role and an informal access role simultaneously.



There is also a hidden cost in the form of time: survey responses indicated that an average 5.2 additional unpaid hours were required per work engagement. The survey also revealed how professionals experience access barriers that restrict both career progression and sector capacity.

5.2 HOURS

additional unpaid work undertaken by disabled professionals per engagement

Of those who experienced access barriers in the workplace:

65%
reported reduced scale of their work

50%
said it affected creative choices

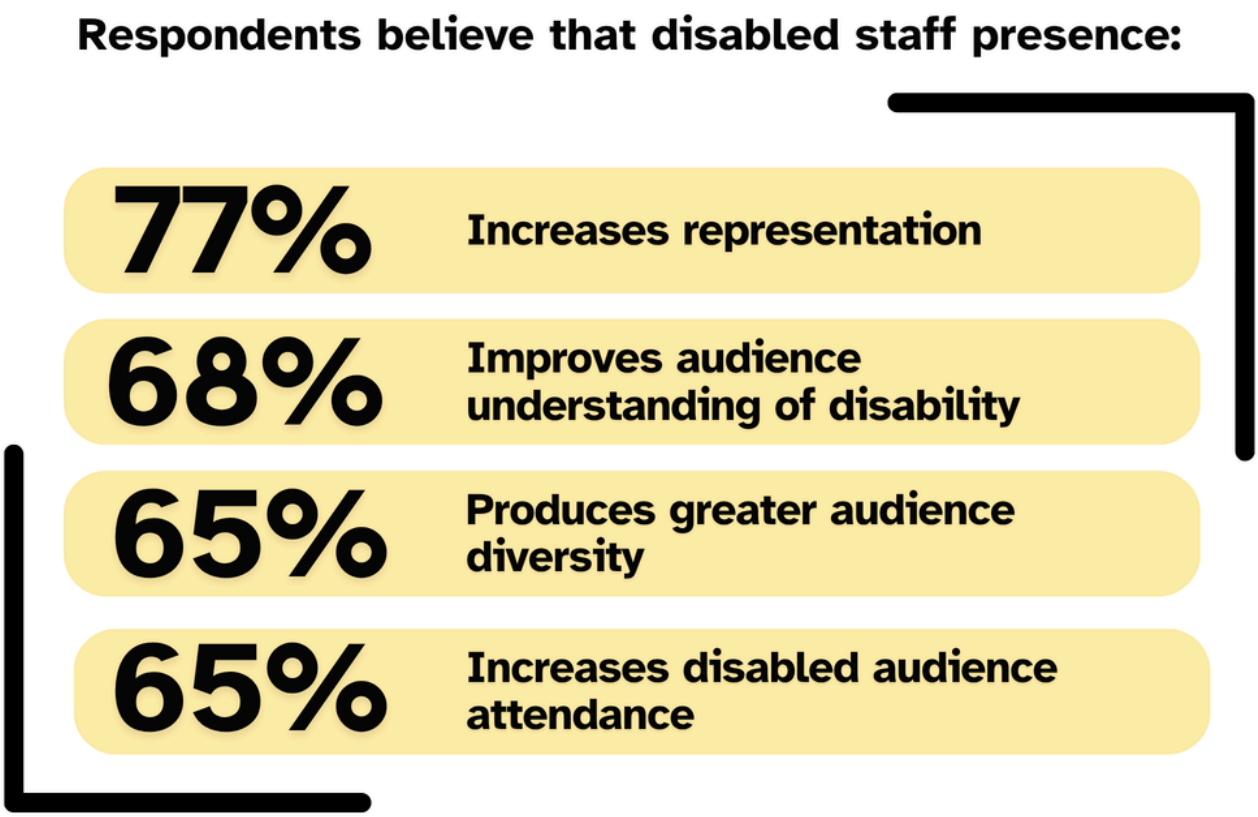
47%
said they ended work with a promoter or venue

47%
stated it limited touring opportunities

Consequences of poor access are not confined to the event itself: access determines which roles, locations, organisations and career pathways remain viable to disabled people.

Our survey revealed further insights into how disabled workers create access and audience value that is not always captured. 79% of respondents in non-access specific jobs said they have contributed to access improvements through their role, with a small number also describing attempts that met pushback whilst doing this work. Their contribution is valuable knowledge that is often requested in informal contexts whilst identifying failures, testing solutions and supporting peers.

> “The amount of times that I have diffused a situation when a customer has been angry by being relatable to their struggles has quite likely avoided a lawsuit.”



Further research needs to be undertaken around these perceived impacts to ensure there are independently measured audience outcomes, but the survey responses show how disabled professionals understand the value of representation at events.

Respondents to our survey said that funded, standardised solutions are needed to support sustainable careers in the live music industry. The responses from our survey suggests that planned infrastructure is favoured over case-by-case goodwill when it comes to access provisions in the workplace.

> “We need more visibility.”

Survey respondents favoured the following potential solutions:

Guaranteed access budgets	79%
Standardised practice	65%
Access riders	65%
Fairer pay / Travel support	44%
Stronger regulation or enforcement	44%

Sources

External data used for calculations within this section were obtained from the following sources:

- UK Music – This is Music 2025
- House of Lords Library – Cultural and economic contribution of live music in the UK
- DWP – The employment of disabled people 2024
- House of Commons Library – Disabled people in employment
- Economics Observatory – Live music in the UK
- House of Commons Library – Access to Work

Case Study: Greenwich Fair Hosts

Interviewee: Evie Ayres Townshend, Access Producer at Festival.org

Tell us about Greenwich Fair Hosts

Previously at GDIF we've worked with paid connectors and hosts that we've trialled across different kind of community groups, so I wanted to grow this idea of a supported route for a hosting role specifically for learning disabled hosts at our Greenwich Fair event, which is a smaller festival within a festival. It's family friendly, but it's also very camp, very fun and the project was birthed from a want to develop our learning disabled and neurodivergent audiences at the festival.



Photo credit: Si Knox ©

Case Study: Greenwich Fair Hosts

How did it work?
We did call out to our creative groups and partners and created accessible job packs to encourage expressions of interest so people could share why they'd want to be part of the festival. The role was described as a trainee host producer where you would help plan, promote and host a supported route around multiple shows at GDIF. The plan was to do four pre-festival workshops that all paid London living wage and then one day at the festival hosting audiences, with a feedback session afterwards

We selected our successful candidates based on a breadth of different groups with a learning disability focus to make sure that the audience development essence of the project remained at its core, but also selected people based on their diversity of experience. For everyone who wasn't successful, they received direct written feedback and signposting opportunities to different things that they could be part of, whether that's volunteering with the festival to gain more skills or other organisations like Bridge Creative.

Two of our paid host roles went to volunteers who had been working with us over a decade. From the pre-festival workshop forward, it was really wonderful to be able to pay that for their skills and expertise and have them as part of the access team. Working together they came up with some really wonderful new ways of framing our access provision on site, the information we give people and what we want to say about us as a festival. It was really lovely to understand and work collaboratively, led by the group in terms of what this project meant and what success looks like.

We had 32 people across the day on the supported route, with 23 of those people were brand new learning-disabled audiences who'd never been to the festival before, which felt like a real achievement for the festival. The presence of these learning-disabled neurodivergent hosts on site showed how they led the event so strongly and so visibly. For us I think it really was a new way to look at representation within the production element of the festival, which felt new and exciting and I think really impactful.

Why do you think paid participation for disabled people is essential in these kinds of projects?
My answer to that would be why the hell wouldn't we pay people?! Let me take these two individuals from the group who are so committed to the festival as an example – they just hold so much knowledge, insight, creativity. Just because I'm the Access Producer and a neurodivergent person there are barriers that I face that do not speak to the complete diversity of access considerations that we need to have on site. We try to make access happen in the best ways possible and in the most interesting ways possible, and people need to be valued.

How has being a Platinum member of the AIE Live Events Access Charter helped GDIF on their access journey?
Being a Platinum member of the charter has given Festival.org the motivation, responsibility and support to reimagine what accessibility can mean in an outdoor arts festival setting. It has encouraged us to think creatively, work more collaboratively with our local community and be ambitious with what GDIF can look like.

Find out more about the Live Events Access Charter

Find out more about GDIF

Recommendations

Attitude is Everything suggest the following recommendations are prioritised by anyone working with - or wanting to work with - disabled professionals:

1. **Guarantee access budgets.** Ring-fence funding outside wages and fees for support workers, transport, accommodation, equipment, recovery and administration.
2. **Protect pay from additional access costs.** State wages or fees, ordinary expenses and access costs separately; workers should not be expected to subsidise adjustments from their earnings.
3. **Pay for access labour.** Scope and remunerate troubleshooting, consultancy, peer support, training and additional access administration.
4. **Advance workforce access early.** Integrate access into contracting, travel, scheduling, accreditation, site routes, backstage facilities, equipment, communication and emergencies.
5. **Standardise access requests.** Let workers explain needs once, control disclosure and carry agreed provision across promoters, suppliers and venues.
6. **Build casual work support.** Develop access funding and decision routes that function across short engagements, multiple employers, self-employment and seasonal work.
7. **Strengthen accountability.** Name budget holders and decision owners, record failed adjustments and provide rapid escalation without penalising the worker.
8. **Invest in accessible workplaces.** Audit production compounds, stages, offices, welfare spaces, transport, accommodation, toilets, catering and emergency procedures.
9. **Resource disabled leadership.** Create paid progression routes into production, technical, programming and management work beyond access roles.
10. **Measure work outcomes.** Track additional costs, unpaid hours, withdrawn work, turnover, progression and representation by contract and role type.

Ticketing

> “Ticket buying has got stricter and more difficult, often requiring more evidence and phone calls.”

Ticketing remains a significant barrier for disabled live music audiences. In the 2026 State of Access survey, 56.1% of audience respondents identified booking or ticketing systems as an access barrier, making it the third most commonly selected issue. Ticketing was also a central focus of the 2018 State of Access report, in which 80% of respondents reported experiencing problems booking access. While the two studies point to continuing challenges, differences in survey questions, recruitment and respondent characteristics mean that the figures should not be interpreted as a directly comparable measure of improvement over time and required further scrutiny.

Our survey found:

- Audience responses describe an unequal booking pathway: accessible places may be released later, restricted to small allocations, available only by phone, or tied to repeated evidence checks and restrictive companion ticket rules.
- Scarcity is sometimes artificial rather than event-wide: respondents reported accessible tickets selling out while standard tickets remained available. This prevents disabled customers from purchasing even when the event itself is not sold out.
- Ticketing also connects to the wider disability cost burden. One quarter of audience respondents reported higher ticket prices as an additional cost.

“Some venues have a very limited allocation of accessible tickets, e.g. six or fewer. That's less than 1% of the venue capacity.”

What are the ticketing challenges faced by disabled audiences?

1. **Restricted supply**
   Accessible tickets and seating may be capped at very small numbers, regardless of venue capacity.
2. **Delayed or unequal release**
   Respondents describe accessible tickets becoming available after standard tickets go on sale, creating a risk that the event sells out first.
3. **Administrative burden**
   Phone calls, repeated evidence requests and separate processes turn an ordinary purchase into extended access labour.
4. **Companion ticket restrictions**
   Tighter policies can undermine the adjustment needed for a disabled person to attend safely.
5. **Fragmented responsibility**
   Information and accountability can often be split across venue, promoter, ticketing platform and booking agent.

“The minute number of accessible seats or tickets mean I literally can’t spend my money to attend if those tickets are sold out, despite general access tickets being available in abundance.”

Common system failures

1. **Before sale**
   Access information may be missing, inaccurate or split between different organisations and/or platforms.
2. **On sale**
   Accessible tickets may be scarce, released separately or obtainable only through slower channels
3. **During booking**
   Disabled customers may be asked for repeated evidence or required to negotiate companion access
4. **After booking**
   The ticket may not guarantee suitable seating, sightlines, proximity to a companion or confidence that adjustments will be honoured
5. **At the event**
   Staff can receive incomplete information, and disabled people are required to explain, negotiate and troubleshoot access repeatedly

> "It is so exhausting firstly trying to get the limited access seating tickets. Plus they are not always in a great position."

In 2018, our State of Access Report focussed on the barriers disabled people faced booking tickets and access for events. Then, 80% respondents shared that they had experienced problems booking access.

Now, we're identifying more nuance and teasing out those problems that audiences find most challenging. The ticketing journey, accessible tickets released later, availability through slower channels, or restrictions in availability or companion ticket policies all result in unnecessary barriers.

In addition to the cost of the ticket, it's striking to read that respondents report an average additional access cost of £99 per gig alongside the cost of admission itself.

“This latest State of Access Report from Attitude is Everything is an important reminder that, for too many disabled people, buying a ticket is still more complicated, time-consuming and uncertain than it should be. Accessible ticketing should be part of the mainstream customer journey, not a separate process which places additional burdens on the person trying to attend.

While there has been an increase in good practice across the sector in recent years, it is not yet consistent. Issues around ticket availability, evidencing access requirements, companion tickets, suitable seating and the division of responsibility between venues, promoters and ticket agents can all create unnecessary barriers. These barriers are surmountable, but doing so requires a clearer and more coherent approach across the sector.

Accessible ticketing is an important priority for STAR. In 2025, we co-opted a representative of Attitude is Everything to the STAR Council, our board, to help ensure that accessibility is properly reflected in our work and decision-making. We are also very pleased to be working with Attitude is Everything on new Accessible Ticketing Guidance for organisations selling tickets. By bringing together lived experience and practical industry expertise, we hope to give the sector clear, workable guidance that helps make buying and using tickets simpler, fairer and more inclusive.”

- Jonathan Brown, CEO, STAR

Tickets are the gateway to events, and the process for purchasing one should be straightforward, leading to inclusive experiences. Improving ticketing processes requires action across the entire customer journey, from clear and consistent access information before sale, to equitable booking processes, proportionate evidence requirements, effective companion ticket policies and greater accountability between venues, promoters and ticketing platforms.

In the next few months, Attitude is Everything are proud to be producing an updated Accessible Ticketing Guide with the Society of Ticket Agents and Retailers (STAR), funded by DCMS and Nimbus. This will provide further guidance and support to create fairer, more consistent and more accessible ticketing systems that reduce barriers for disabled audiences while supporting attendance, customer confidence and long-term engagement. There will be action-focussed recommendations to support event organisers to have the confidence and tools to make consistent improvements across our industry.

Find out more about STAR

#NoClimateActionWithoutUs

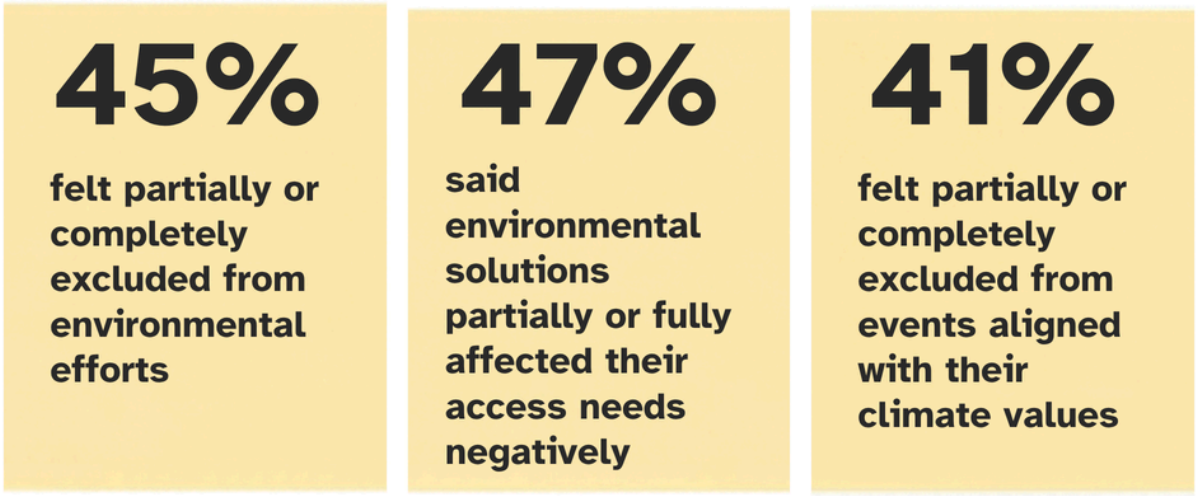
In 2024 the No Climate Action Without Us toolkit was launched as a collaboration between Attitude is Everything, Julie's Bicycle and A Greener Future - revealing the key barriers that disabled people face within initiatives that tackle sustainability.

The toolkit outlines practical ways in which venues, events and festivals can implement accessible solutions in climate change and was recently updated to include outcomes and new solutions that have been unveiled as the live events industry started to implement version one findings into event planning and production.

Our survey found that environmental responsibility remains insufficiently integrated with access, but we do not believe this should be interpreted as low environmental concern by disabled people. Responses suggest that an ongoing lack accessible information, influence and confidence about whether environmental measures will support or obstruct their participation remains a challenge, as does the mental capacity to consider these challenges when simultaneously advocating for their own access needs: nearly 1 in 5 responses considered the environmental questions 'not applicable'.

We believe that climate action must include disabled artists in design, testing and decision-making, and recognise that significant social and economic barriers continue to impede progress in this area.

Our survey found:



More effort is required by the live events industry to address the central finding: climate action and accessibility cannot be developed separately.

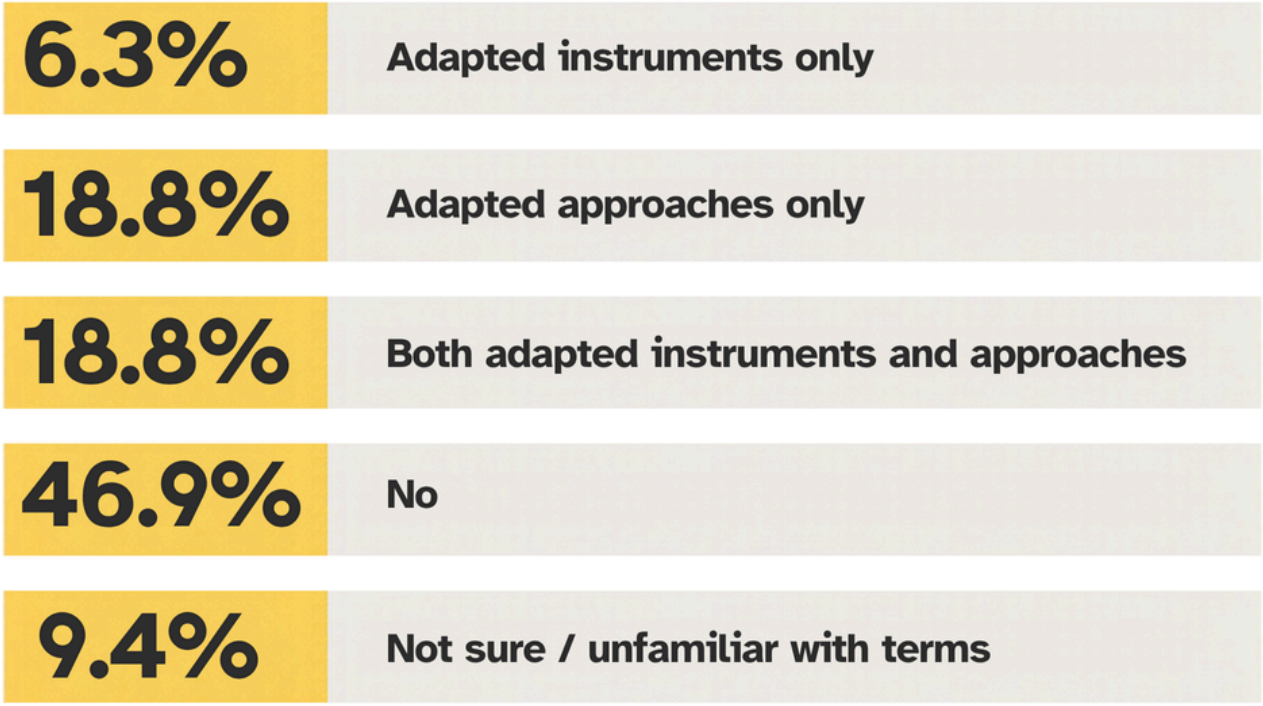
We believe that environmental progress that excludes disabled people, reduces their choices or creates new access barriers is neither equitable nor fully sustainable, and we will continue to work towards progress in this area with our partners.

No Climate Action Without Us Toolkit

Adapted Instruments & Performance Approaches

Of the 32 artist survey responses we received 44% indicated they use adapted instruments, adapted approaches or both, and were asked additional questions about their practice. Using adapted approaches were more prevalent than instruments, showing that adaptation includes posture, pacing, workflow, sensory technology and collaboration.

We asked:
"Do you use any adapted instruments or adapted approaches as part of your music-making or performance?"



"I can only perform with a setup that I have created myself to meet my needs."

There was a near equal split between artists who did use adapted instruments and approaches, and those who did not. Qualitative responses went on to share a huge array of learned and developed strategies that disabled artists have incorporated into their performances as a result of adapting to the performance environments in which they have found themselves. The responses describe adaptations operating across all aspects of performance: instruments and microphones, seating and body position, rehearsal and soundcheck time, digital composition and planning tools, sensory feedback, environmental control and other musicians' roles.

These descriptions went on to refer to self-provided, modified or personally configured equipment. This suggests that artists commonly carry the design, ownership, transport and reliability burden themselves. The broad picture details how adaptations can change the art and its delivery: respondents described performing on the floor, looking away from audiences, alternating sitting and standing and choosing venues that provide greater control of sound as part of their adaptive preparations.

> "Mostly it's to do with my approach, making sure I have space to sit down as well as stand during performances so I can measure my health expenditure."

Recommended actions

1. **Broaden access terminology:** Define adapted approaches with practical examples covering technique, posture, pacing, workflow, sensory feedback, software and collaboration.

2. **Add an adaptation section to technical advances:** Capture equipment, physical position, sound, lighting, temperature, timing, software and people requirements in one joined-up process
3. **Consider the performance environment:** plan for non-standard chairs, cushions, floor performance, sitting/standing transitions, altered sightlines, extra time and additional clear space.
4. **Support digital workflows:** Confirm reliable power, charging, connectivity, device mounting, playback and software compatibility where these form part of the performance method.
5. **Ask once and carry information forward**: Use a reusable access rider or profile so artists are not repeatedly required to narrate complex adaptations.

Find out more about Future Leaders



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Conclusions & Campaigns

The State of Access survey has helped to set a new course for how the events sector can approach accessibility to live music. Our work will continue to support and advocate for disabled people to have equitable access to live music environments whether they are watching, working or onstage performing. Our initial response to findings as an organisation will be to focus on three priority areas:

Audiences: We will help the live music industry to deliver more consistent access that reduces risk, with a renewed focus on digital and social structured barriers.

Artists: We will collaborate with our industry partners to help increase opportunities for disabled artists and musicians, supporting them to overcome creative suppression through our programmes.

Professionals: We will work across all sectors to understand and improve protections around disabled professionals, addressing knowledge extraction and supporting sustainable careers.

Our findings show that accessibility is not just a question of infrastructure or customer service. It determines whether people feel safe attending events, whether artists can develop sustainable careers, and whether disabled professionals can contribute their skills without facing disproportionate costs and additional unpaid responsibilities.

Disabled people are already major cultural and economic contributors to the sector. Yet their participation continues to be restricted by barriers that could be anticipated, reduced or removed through more consistent planning, investment and accountability. The next stage of progress must therefore move beyond isolated examples of good practice towards access that disabled people can depend upon.

For audiences, this means reducing risk and ensuring that every stage of attending an event is accessible. For artists, it means protecting creative opportunity through funded access and equitable working arrangements. For professionals, it means recognising expertise, removing barriers to employment and supporting sustainable career development.

Attitude is Everything will continue working with the industry, government and disabled communities to translate these findings into practical improvements, shared standards and greater accountability.

Access is improving. Our collective responsibility now is to make it consistent.

Credits

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Sponsors & Thanks

Nimbus
Purple Guide Grants
Arts Council England

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Supported using public funding by ARTS COUNCIL ENGLAND

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