# not for the likes of you

**a resource for practitioners**

## Background

In October 2001, the Cultural Access Group (led by the Arts Council of England in partnership with Resource, English Heritage and the Heritage Lottery Fund), commissioned RCMG (the Research Centre for Museums and Galleries) to undertake a review of guidance to the cultural sector on broadening access. The overall aims of this project were two fold:

- To conduct a literature review in the area of barriers to access for audiences across the cultural sector.

- To identify key gaps in knowledge, understanding and practice and to provide a focus for future phases of this initiative.

The project would have two main outcomes; a report to the Cultural Access Group on the key **gaps in knowledge and guidance** (summarised below) and a **resource for practitioners** which identified key resources that provide guidance on access (which comprises the main part of this document).

The title – **not for the likes of you** – refers to the multi-layered messages which cultural organisations of all kinds can convey in all aspects of their practice – messages which taken together can tell some audiences that what they offer is most certainly not for them.

## Gaps in knowledge and guidance

Our approach to identifying and categorising resources available to the sector on barriers to access reveals a number of gaps which have been discussed with the Cultural Access Group and which may prove useful in shaping subsequent phases of research. As this project encompasses both wide ranging cultural organisations and diverse audiences, the identified gaps in knowledge and guidance are relatively broad and thematic in nature. 7 key areas have been identified:

### 1. Consultation and empowerment

What approaches to empowering audiences to participate in cultural decision making are most successful? What principles should underlie attempts to involve diverse communities in decision making and what processes can be most effectively utilised?

Though there is widespread recognition of the importance of consulting with communities and involving them in decision-making within cultural organisations there remains little specific guidance about developing, positioning and managing 'advisory groups'.

## 2. Marketing and promotion

- When cultural organisations are attempting to communicate and engage with new audiences, what channels are most appropriate to reach them? Furthermore, what kinds of messages are embodied within promotional print and other communication tools and methods?

- Many communities operate networks through which accessible cultural activities may be endorsed and recommended. What approaches can organisations take to harness the power of word of mouth and personal endorsement? What forms of network marketing can be developed?

## 3. Relevance and Representation

- There is little in the way of specific guidance for cultural organisations on how to ensure they are relevant to specific cultural groups. Relevance here might include not just programming/ collections/ interpretation but all aspects of service delivery.
- There is a substantial body of (particularly academic) research and literature which explores issues of representation of, for example, women or ethnic minorities within the cultural sector. However, there has been no comprehensive research into issues of disability representation (for example in programming, collections, displays etc) and their impact on both disabled and non-disabled audiences.

## 4. Pricing policy

There is a dearth of empirical evidence and associated guidance for cultural organisations on the impact of pricing policies on participation. This issue is relevant to a range of groups including people on low incomes and has been a particularly controversial issue in relation to disability.

## 5. Organisational change, the embedding of inclusive practice and securing of senior management commitment

Whilst there is increasing recognition of the importance of embedding inclusive practice throughout organisations (and securing the commitment of senior management) this remains a thorny issue for many organisations where good practice is often confined to departments working in isolation. How can an organisation-wide commitment to inclusive practice be engendered? How can

initiatives be sustained and mainstreamed to avoid a bolt-on, project based approach?

## 6. A holistic approach to the dismantling of barriers (audience perspective)

Little research exists which documents, in a holistic way, the multiple barriers to participation experienced by specific groups.

## 7. Benchmarking and standards

Though some work is currently taking place in relation to standards and benchmarking there is currently little guidance for the sector at large.

# A resource for practitioners

This document presents a resource for use by cultural practitioners in identifying sources of guidance and information that can assist them in their work to meet the needs of underrepresented audiences. It is hoped that the production of this resource will not only save busy practitioners time in identifying solutions to their access dilemmas but will also enhance best practice enabling one cultural organisation to learn from and build upon the experience of another.

**Practitioner-focused perspective**

It soon became apparent that there has been a huge growth in the type and amount of resources and literature on access related issues both within and outside of the cultural sector – literally thousands of publications, websites and networks that feature advice and guidance that might be of use to cultural organisations.

In a project of this scale it could never be possible to identify and review every resource on this subject and so the research team adopted a practitioner-focused perspective.  Using a variety of networks, appeals were made to practitioners across the cultural sector to nominate and recommend the resources they themselves found useful. Individual responses proved enormously helpful in selecting the resources featured here. It has also made use, wherever possible, of reviews of resources by members of excluded communities themselves and the agencies and organisations which represent their interests.

**A social model of access**

The following format is proposed as way of structuring the wealth of material that is available to the cultural sector. To enable practitioners to make sense of, and

navigate through, the resources available, these have been divided into 10 main sections. Many of the resources give advice on dismantling specific barriers but a holistic view which acknowledges the interrelated nature of exclusion is recommended. In view of this, some duplication of resources occurs across the sections.

| 1 | General guidance on access |
| --- | --- |
| 2 | Cultural/representation barriers |
| 3 | Emotional barriers |
| 4 | Barriers to participation in decision-making |
| 5 | Barriers to access to information |
| 6 | Physical access barriers |
| 7 | Sensory access barriers |
| 8 | Intellectual access barriers |
| 9 | Financial access barriers |
| 10 | Technological access barriers |

Following the project brief, the focus is not on individual art forms or specific audiences (though issues around disability and cultural diversity have been given special attention) but rather on the *multiple* barriers that exist to hinder access to all underrepresented communities.

This structure is based on a social model of access, one which places the responsibility for developing inclusive practice and dismantling barriers on cultural organisations (rather than audiences/communities). This approach also emphasises the interrelated nature of barriers to access and the importance of a holistic and all embracing approach to inclusive cultural practice.

**Guidance on using this resource**

It was originally envisaged that this resource for practitioners would provide a concise list of perhaps a handful of publications or websites under each category or subheading that would provide a definitive 'short cut' for busy professionals looking for advice on specific aspects of access provision. However, given the diverse needs of different organisations within the cultural sector and the mass of material around different kinds of access and different kinds of audience rarely has it been possible to highlight just one or two comprehensive and all embracing resources. In most instances, it has been necessary to identify a greater number of resources although these have been variously subdivided wherever possible. At the start of each of the 10 main sections (listed above) a brief introduction explains to the reader the overarching content of that section and lists the ways in which resources have been categorised. Although the large numbers of resources in some sections may seem off-putting at first, only very rarely are more than 20 resources listed in each sub category. Furthermore, a very brief description of the resource has been given where possible which will enable

practitioners to scan the lists and identify those which are likely to be most useful to them.

Whilst many of the resources recommended have been produced within and specifically for the cultural sector, many others from the community, voluntary, and statutory sectors have also been included. Moreover, in many cases publications targeted at one particular kind of organisation, in fact provide information that is relevant and useful across the cultural sector. The resources themselves - a mixture of publications, websites, useful organisations and networks - are all intended to be of *practical* use to cultural organisations.

It is hoped that the key resources represented here will provide both a valuable overview as well as a springboard for gathering further guidance and information.

## An evolving resource

Not only is the literature on issues around access and inclusion vast but it is also fast changing. Whilst many resources remain relevant, there is a danger that others will go out of date very quickly, for example as new legal requirements come into force. In recognition of this, the resources are by no means confined to printed publications but reference is also made to journals, websites, newsletters, networks and specialist organisations as means by which practitioners can stay informed and up to date. The Cultural Access Group also hope to make this resource available on the web (rather than as print) and to consider ways in which cultural organisations can continue to contribute to and update the recommended resources.

**RCMG – July 2002.**

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# 1. General guidance on access

This section identifies a number of key generic resources that provide both information and practical guidance that will assist practitioners in identifying and dismantling the barriers faced by audiences who are excluded from our cultural life. It includes resources that provide a grounding in the principles that must underpin any efforts to broaden audiences, namely concepts of rights, equity and justice, a respect for difference and a valuing of diversity.

It is divided into 6 sections:
1. legal framework
2. wider policy context
3. universal/inclusive design
4. statistics
5. disability and race equality issues
6. generic cultural sector resources.

Many of the resources in this section include advice on dismantling the specific barriers identified in the categories that follow, but detailed cross-referencing is neither practical nor possible. Moreover, in many cases publications targeted at one particular kind of cultural organisation, in fact provide relevant information for a much broader range of organisations.

## 1. Legal framework

This section includes resources that offer advice on recent legislative changes that affect the cultural sector's responsibilities to challenge discrimination. The cultural sector has a clear duty to work within the law and deliver their legal responsibilities, but anti-discrimination law is complex, due to the way it has been developed. It is thus recommended that cultural organisations pursue best practice guidance, develop effective and appropriate consultation mechanisms and partnerships, and work to the 'spirit' rather than the 'letter' of the law. This approach brings much greater benefits to all.

**www.justask.org.uk**  A new website of the Community Legal Service that provides legal help online and in 7 languages. All sources of advice are approved.

***Voluntary but not Amateur: A guide to the law for voluntary organisations and community groups****. Jacki Reason, Ruth Hays & Duncan Forbes. 2001 (6th edition - will be updated again shortly) A very useful, accessible and comprehensive guide. Available from London Voluntary Service Council, 356 Holloway Road, London N17 6PA

***Towards Equality and Diversity: Implementing the Employment and Race Directives****. (see* www.dti.gov.uk/er/equality/ ). This consultation document contains the Government's proposals for implementing the EC Race and Employment Directives. The Race Directive may require some changes in the Race Relations Amendment Act, and the Employment Directive will require further changes in the DDA. (Keep watch on the CRE and Disability websites for updates)

***Developing Diversity: A Work Pack for Employers***, (CHNTO) Cultural Heritage National Training Organisation, 2001, Available from www.chnto.co.uk/equalopps or Tel: 01274 391087. A guide to assist managers in planning for and developing a more diverse workforce. Includes checklists, and good practice guidance.

***Disability Discrimination Act 1995 -* see http://www.disability.gov.uk** (see section on PHYSICAL BARRIERS for guidance on the new duties to dismantle physical barriers from October 2004)

***Disability Directory for Museums and Galleries,* Resource, 2001**. Chapter 3 offers useful guidance and includes frequently asked questions with answers. Used widely by museum and gallery staff though with much material of relevance to the wider cultural sector. The approach taken is that of working to the spirit rather than the letter of the law, which will result in much more creative thinking and benefits for all. Available from www.resource.gov.uk

***The Disability Discrimination Act 1995 and the Arts***, The Arts Council of England, 1999. Provides a useful and short guide for arts organisations – see www.artscouncil.org.uk

***Disability.*** This publication by Ruth Bailey is one of the Independent Theatre Council's Equal Opportunities policy into practice series 2001 (others are *Race, Gender, and Sexuality,* £5 per booklet). This comes highly recommended by Disability Arts in London (DAIL - January 2002, p. 3-4, a *"highly readable and enlightening explanation of the Disability Discrimination Act".* Ruth Bailey not only provides a very useful introduction to the history of the disabled people's movement, but an overview of the situation today. She indicates how barriers can be removed and how everyone benefits from the inclusion of disabled people. Available from ITC, 12 The Leathermarket, Weston St, London SE1 3ER Tel: 020 7403 1727 Email s.barrow@itc-arts.org

See **www.drc-gb.org**. The Disability Rights Commission will shortly produce a new code of practice on the responsibilities of service providers towards disabled customers/service users, to include the new October 2004 duties, in February 2002.

***Disability Rights Commission and the Arts: Disability Discrimination Act briefing paper 1****,* Mary Holland, The Arts Council of England (ACE) 2001. A very useful, brief guide to the role and function of the DRC. www.artscouncil.org.uk

***Making access to goods and services easier for disabled customers. A practical guide for small businesses and other service providers****,* Andrew Lacy, CAE, DRC and the Equality Commission for Northern Ireland 2002. www.equalityni.org

***Arts Organisations and Rights of Access to Goods, Facilities and Services, Part 111 of the Disability Discrimination Act 1995***, Mary Holland, ACE 1999. Free and downloadable from www.artscouncil.org.uk . A very useful briefing sheet.

**You and your disabled customers,** Employers Forum on Disability, 2001. This gives a concise overview of:the goods and services provision of the Disability Discrimination Act; the business benefits of serving disabled customers; plus a good practice summary as outlined in the Forum's Agenda on Customers**.** (The Employers Forum on Disability is an excellent source of support, advice, training and networking for the cultural sector on the DDA and best practice. The Forum has 350 plus members (including The Arts Council of England, The Film Council, and a number of local authorities, major theatres and museums and galleries) who employ almost 20% of the UK workforce and is highly regarded and influential at Government level. It is "the UK's national employers organisation focused on disability and dedicated to making it easier to recruit and retain disabled employees and to serve disabled customers", and offers a 'one-stop-shop' for advice and information on employment and service provision issues. The website hosts a web-consultancy service for members, and a variety of Fact sheets and policy documents are available. Employers Forum on Disability, Nutmeg House, 60 Gainsford Street, London SE1 2NY. Tel/minicom: 020 7403 3020, Fax: 020 7403 0404, e-mail: efd@employers-forum.co.uk. Website: http://www.employers-forum.co.uk)

I*n Good Company.* Available from the Scope website www.scope.org.uk or telephone 020 7619 7100. This publication examines the provision of quality services for all disabled customers in light of the Disability Discrimination Act 1995.

**The Human Rights Act 1998.** (See www.humanrights.gov.uk )

***The Impact of the Human Rights Act on Disabled People***, Rowena Daw. Disability Rights Commission and The Royal National Institute for Deaf People, 2000. FREE Tel: 08457 622633 Website www.drc-gb.org.uk This useful publication contains a summary of the Act, which organisations it applies to and how it affects UK legislation and the courts.

*Acting on rights - a guide to the Human Rights Act 1998*, LGA, 1999.
Supplier: IDeA Publication Sales, Layden House, 76-86 Turnmill St., London
EC1M 5LG Tel: 020 7296 6600 Email: info@lga.gov.uk

**The Race Relations (Amendment) Act 2000 (See
www.homeoffice.gov.uk/raceact/overview.htm  for an overview of this
act, and
www.society.guardian.co.uk/raceequality/story/0,8150,441570,00.html
for the key points.)**

**The general duty to promote racial equality: Guidance for public authorities
on their obligations under the Race Relations (Amendment) Act 2000**.
(2001) CRE, Free. This new act confers a proactive responsibility on
organisations to promote race equality. From May 2002, the CRE will be granted
new powers to bring a legal challenge against any public authority it deems to be
failing to fulfil the new duties. www.cre.gov.uk

*The duty to promote race equality: consultation pack*, .CRE Draft statutory
code of practice to help authorities meet their duty and four draft good practice
guides to define and guide satisfactory performance. (2001) FREE. The pack is
available in alternative formats. To order on CD-ROM (suitable for Site Reader),
or in Braille, contact Emma Head on 020 7932 5284, email ehead@cre.gov.uk.

**The Commission for Racial Equality** (CRE) has published some very useful
advice. Most is available to download from their website www.cre.gov.uk . For
general enquiries, contact the Head office, CRE Elliot House 10-12 Allington
Street, London SW1E 5EH tel. 0207 828 7022 fax 0207 630 7605 email
info@cre.gov.uk . The CRE is working with the NCVO (National Council for
Voluntary Organisations) and the Council for Ethnic Minority Volunteer
Organisations (CEMVO) to run free seminars to explain both the new legislation
and how organisations need to respond) See www.ncvo-
vol.org.uk/main/about/does/RacialEquality.html)

**The Equality Commission for Northern Ireland** (http://www.equalityni.org)
oversees the implementation and effectiveness of the statutory duty on public
authorities, in respect of their functions in Northern Ireland, to have due regard to
the need to promote equality of opportunity. The Commission can also give
advice on equality issues.

**Special Educational Needs and Disability Act (SENDA) 2001**
 **www.disability.gov.uk** (The Government's disability website) has a useful
overview of this act which includes the extension of the Disability Discrimination
Act 1995 to the education sector.

**www.dfes.gov.uk/sen/** The Special Educational Needs centre of the
Department for Education and Skills website has more detailed information and

advice for all professionals working with pupils with special educational needs. It also provides a section on useful links. The SEN provisions of this act were implemented in January 2001, and the disability provisions come into force from September 2002. The Disability Rights Commission is preparing Codes of Practice to explain and illustrate the duties; one for the schools sector and one for the post-16 sector. The major impact of this act in the cultural sector will be the requirement on schools and colleges to ensure that no child or student is discriminated against in activities on offer.


## 2. Policy context

The policy context in which the cultural sector operates today is complex and fast-changing. Although the promotion of social inclusion and access is an overarching and wide-ranging policy objective, there is no definitive 'blueprint' for action and no single key resource for the cultural sector. Indeed, relevant policy documents have been issued by, not only the Department for Culture, Media and Sport but a wide range of departments. The many resources that follow seek to address the complexity of the agendas, alongside the diversity of remit and interests within the cultural sector itself.  There are 3 main sub-sections: central government; local government and other agencies.

### Central Government

Useful websites include: **www.ukonline.gov.uk** (the website that "*offers the easy way to government information and services online*") and the Diversity website **www.diversity-whatworks.gov.uk**  which has been set up as a central point of information on all aspects of the diversity agenda.

**The Home Office**

***Compact, Getting it right together: Black and Minority Ethnic Voluntary and Community Organisations: a Code of Good Practice***, July 2001. This guide contains action points, best practice examples on tackling racism and building inclusive local partnerships and sections on funding, consultation and volunteering. For a copy, call the Home Office Active Community Unit (ACU) on 020 7217 8400 or download from www.homeoffice.gov.uk/acu/bmecompindex.htm

**The Cabinet Office**

**www.cabinet-office.gov.uk/seu/** This website contains summaries of all Social Exclusion Unit (SEU) reports (alternatively tel: 020 7276 2055). Key reports include, **Preventing Social Exclusion,** March 2001, **A New Commitment to Neighbourhood Renewal - National Strategy Action Plan**, January 2001, **Minority Ethnic Issues in Social Exclusion and Neighbourhood Renewal - A**

***Guide to the work of the SEU and PATs so far***, June 2000, ***Bringing Britain Together: A National Strategy for Neighbourhood Renewal,*** 1998. (See also Neighbourhood Renewal Unit (NRU) at www.neighbourhood.gov.uk)

**Department of Trade and Industry**

***Towards Equality and Diversity: Implementing the Employment and Race Directives****,* 2002. Consultation containing the Government's proposals for implementing the EC Employment and Race Directives, and changes in the Disability Discrimination and race Relations Acts. This can be downloaded from www.dti.gov.uk

**Department For Education And Skills**

See **www.dfes.gov.uk**.  There are a multitude of learning initiatives for all ages that are relevant to partnership work with the cultural sector in delivering the Government's aims for a Learning Society.

**www.lifelonglearning.co.uk**  - this website provides a good portal to the various Government learning initiatives and is supported by the DfES. Useful links to the websites of other central government supported learning initiatives.

**www.lsc.gov.uk** This is the website for the Learning and Skills Councils that are now responsible for the funding and planning of education and training for over 16s.

**www.dfes.gov.uk/sen** This website to the centre for special educational needs provides a wide range of advice and materials.

***All Our Futures,***  DfEE, June 2001. This downloadable document is the Government's statement of progress made following the original recommendations of the National Advisory Committee on Creative and Cultural Education (NACCCE) Report, *All Our Futures: Creativity, Culture and Education,* DCMS and DfEE which was published in 1999, and the Government response of January 2000. Downloadable from: *http://www.dfee.gov.uk/naccce/index.htm*

**http://inclusion.ngfl.gov.uk**  An area on the National Grid for Learning website that offers useful free resources (publications, guidance, discussion groups and links) for teaching professional, learners, parents and carers - there are sections highlighting resources for different user groups.

**Department Of Health (www.doh.gov.uk)**

***A Practical Guide for Disabled People: Where to find information, services and equipment****.* DoH, 2000. Available free from www.doh.gov.uk/disabledguide Email: doh@prolog.uk.com, Fax: 01623 724524. This is a resource book for

disabled people but it includes a great deal of useful information including an extensive list of contacts and organisations for anyone working with disabled people.

**Valuing People: A New Strategy for Learning Disability for the 21st Century**, DoH,  March 2001.This White Paper is the first on learning disability for thirty years and sets out a new vision for those people acknowledged to be amongst some of the most excluded in our society. The proposals are based on four key principles: civil rights, independence, choice and inclusion. Its proposals are intended to result in improvements in education, social services, health, employment, housing and support for people with learning disabilities and their families and carers. There are many opportunities for the cultural sector to participate in this strategy.  See also, ***Learning Difficulties and Ethnicity,*** Ahmad Waqar, University of Leeds 2001, - an accompanying report commissioned from the Centre for Research in Primary Care, University of Leeds. Both can be downloaded from www.doh.gov.uk/learningdisabilities/index.htm

**Culture departments:**
> **For Wales: www.wales.gov.uk/**
> **For Scotland:**
>> **www.scotland.gov.uk/nationalculturalstrategy/docs/cult-00.asp**
> **For Northern Ireland: www.dcalni.gov.uk**
> **For England: www.culture.gov.uk**


**Department For Culture, Media And Sport (see  www.culture.gov.uk)**

***Social Inclusion in Action,*** Forthcoming, 2002, QUEST 2002. The report, when published, will include Standards for Social Inclusion work for the cultural sector. It has useful appendices that include: a brief summary of central Government and the social inclusion agendas; a map of Government responsibilities, case studies, a wide range of performance indicators in use in government and voluntary organisations, a summary of selected strategic or cross-sectoral social inclusion research (this report does not cover that taking place in universities), a select bibliography and website list, and the DCMS Action Plan.

***A Force for Our Future****,* DCMS, December 2001. A response to *Power of Place* (listed below under English Heritage). The document sets out 54 action points and is available from the DCMS website. These include the role of the Historic Environment in education and audience development.

***Libraries, Museums, Galleries and Archives for All: co-operating across the sector to tackle social exclusion,*** January 2001. This important report summarises the outcomes of the DCMS's 1999/2000 policy review of the contributions that libraries, museums, galleries and archives can make to tackling

social exclusion, the revised policy objectives and the DCMS's cross-sectoral Action Plan. The report highlights the need for organisational change, co-operation across the sectors, outreach work to consult with excluded communities and the importance of developing partnerships with other relevant organisations. It also includes information on possible sources of funding for social inclusion initiatives.

***Building on PAT 10: Progress Report on Social Inclusion***, February 2001. This report provides an update on the work carried out by the DCMS since PAT 10 reported. It includes sectoral strategies across the cultural sector, and in Chapter 10 includes Action Plans for five new areas including disabled people and people from ethnic minority communities. It concludes with a summary of the work that is now in progress. Recommended for its case studies.

***Museums for the Many: Standards for Museums and Galleries to use when developing access policies****,* DCMS, (1999).

## Local Government

**http://www.cabinet-office.gov.uk/regions/index.htm**  This handy page on the Cabinet Office site lists the regional Government Offices with subsequent links to each of the 9 English regional cultural consortia and strategies.

**http://www.info4local.gov.uk/** Info4local is a new portal site that provides topical information relevant to local authorities from central government. It has many useful facilities, for example, detailed 'Social Inclusion' and 'Employment' sections. It also has an email alerting service for new reports etc. This has been recommended by some practitioners but requires a user to 'sift' carefully for relevant information.

**www.lga.gov.uk** This website of the Local Government Association *(LGA)* is a useful source of guidance for organisations in the cultural sector.  In particular, see ***Tackling poverty and social inclusion through cultural services. A Toolkit for Local Authorities.*** The Cultural Services Executive Task Group for the Local Government Association, Nov 2001 ISBN 184049 275 9. An excellent concise resource relevant to all agencies. This publication covers who is excluded and why; how to reach excluded people and groups; how to fund work around inclusion; and examples of good practice. It also has a section on where to get help and advice. (This toolkit was informed by an earlier LGA research report 20 *All together Now?.* 2001. This report offers case studies around developing Local Strategic Partnerships*)* Website  www.lga.gov.uk Email: info@lga.gov.uk  Supplier: Idea Publication Sales, Layden House, 76-86 Turnmill St. London EC1M 5LG £10 members, £20 non-members.

***Realising the Potential of Cultural Services: making a difference to the quality of life****,* Fred Coalter, 2001, Local Government Association. This

advocacy document has been recommended by some museum professionals, but its limitations are acknowledged by others (see below). It was written with a wide variety of partners and identifies how cultural services can contribute to the wider social, economic and environmental objectives of national and local government. It also advocates the future policy direction for the cultural sector, in working with colleagues in the health, education, community safety and regeneration sectors to promote and research the impact of cultural services on these common central and local agendas. See http://www.lga.gov.uk/Briefing.asp?lsection=0&ccat=-1&id=SX12B9-A7805E82. There are also 2 detailed documents on museums & libraries (with archives mentioned) but note that this report has also been criticised for missing opportunities, using out-of-date case studies and not keeping pace with the " vast and fast-changing literature on tackling social exclusion".

*Best Value and the Arts*, ACE, 1999. A resource pack that includes information and guidance, appropriate checklists with case studies, to be adapted to an organisation's own needs. It clearly explains Best Value and provides a checklist of 10 ways for organisations to tackle it. It provides background information, and guidance on the best value performance management framework, including the strategic demands and Action Plans. The complexity of and difficulty in measuring outcomes is discussed, but a performance information template is included. The case studies used include Arts in Partnership, and Bolton's Arts and Cultural Strategy for 2007. Available from www.artscouncil.org.uk

*Best value and community strategies: a pocket guide*, IdeA Publications (Ref: CT 0019) May 2001 (£15 for 1-19 copies) Available from www.idea.gov.uk. Highly recommended in the Social and Racial Exclusion Handbook (see below). This guide, targeted at local authorities, unpacks, digests and repackages into an accessible format and structure the basic requirements for 'joining-up' best value with community planning, local strategic partnerships, the power to promote well-being and neighbourhood renewal.

*To Mutual Advantage: getting the best out of best value*, NCVO (£10) Available from the NVCO www.ncvo-vol.org.uk email ncvo@ncvo-vol.org.uk Tel: 01536 399016. Targeted at voluntary organisations and produced in parallel with IDeA's publication above:

*Prove It!: Measuring impacts of renewal* (a booklet that provides a measurement framework)*, and *Prove It:! Measuring the effect of neighbourhood renewal on local people* (A Handbook)*. Free; available from Groundwork UK, 85-87 Cornwall Street, Birmingham, B3 3BY, Tel: 0121 236 8565; email info@groundwork.org.uk, www.groundwork.org.uk . The publications do not deal specifically with the cultural sector but have been recommended by practitioners for having lots of useful examples of performance indicators that are relevant to the cultural sector.

***Creative Regeneration - Lessons from Ten Community Arts Projects.*** Tim Dwelly, Joseph Rowntree Foundation 2001. See [www.jrf.org.uk](http://www.jrf.org.uk) . Recommended as a practical guide from projects in Wales that highlights good practice as well as useful 'dos and don'ts' for other similar projects.

***Arts and regeneration***. Ramani Chellah. LGIU 1999. ISBN 189795 784 X. Useful examples of regeneration work where the arts were used to promote community development and the inclusion of excluded groups. Also provides contact details for those projects.

## Other agencies

**Heritage Lottery Fund** - see www.hlf.org.uk

***Developing New Audiences for the Heritage: Research Study for the Heritage Lottery Fund,*** PLB Consulting Ltd, April 2001. This report provides a useful overview of the context in which the heritage sector operates today and why audience development has to become central to the philosophy and function of all organisations across all areas of the heritage sector. It also makes suggestions for how this can be achieved. It promotes and illustrates, in its extensive case studies and examples of initiatives (Appendices 7,8), the implementation of best practice processes for consultation, collaboration, evaluation and so on with socially excluded groups. The initiatives (some of which are also case studies) are chosen as examples of particularly innovative approaches, often with very limited resources, and are intended as an inspiration to others. Highly recommended by practitioners. Available from www.hlf.org.uk (look up News & Information; then click Research & Consultation.)

**English Heritage** - see www.english-heritage.org.uk

***Power of Place; The future of the historic environment****, .* December 2000. A wide-ranging review of all policies relating to the historic environment, that provides a vision of an inclusive approach to the interpretation of England's heritage. (See *Force for Our Future* above under DCMS). Recommended by practitioners.

***Heritage for All: access to the cultural heritage by culturally diverse minorities in Yorkshire,*** Hayton Associates for English Heritage, HLF, Yorkshire Museums Council, Kirklees Community History Service, December 2000. A small-scale regional study with an Asian focus, but offers a potential template for action on other areas with culturally diverse minorities. It draws attention to important issues such as the barriers of cultural access, emotional psychological barriers and barriers to access appropriate information. In Section 3 the report offers useful guidance on dismantling these barriers and developing Action Plans. Organisational culture change is a major factor.

# 3. Universal/Inclusive Design

Universal or inclusive design is an approach to the design of products and environments that is gaining increasing recognition and implementation within the cultural sector, as elsewhere. This approach acknowledges the diversity that exists in our world and the rapidly growing and ageing population. From the earliest stage it considers as many different interests as possible, and attempts to break down unnecessary barriers and exclusion.

***Barrier-free Design: A Manual for building designers and managers,*** James Holmes-Siedle, Butterworth, 1996. This publication, also highlighted under the PHYSICAL barriers section, is written from a universal design perspective.

***Inclusive Design.*** This is Free and downloadable from the Disability Rights Commission website www.drc-gb.org.uk. It provides an introduction to the design of products and environments that sets out to include as many people as possible throughout their life.

***Disability Directory for Museums and Galleries,*** Resource 2001. Sections 1.1 and 8 explain and outline the principles of Universal/Inclusive Design. Available from www.resource.gov.uk

***Principles of Universal  Design,*** John Salmen. Downloadable from the Museums and Galleries Disability Association website www.magda.org.uk

**'Disabled visitors in La Cite des Sciences et de  l'Industrie, Paris'**, Marie-Laure Las Vergnas, *Barrier Free* Issue 9, Summer 2001. An article outlining how universal design principles are being applied to access services at this science centre. See www.magda.org.uk

Useful web sites for practitioners interested in exploring issues of universal design further include:

**http://www.adaptenv.org** – Adaptive Environments – "working to make the world fit for all people"
**http://www.UniversalDesign.com** - Universal Design Newsletter
**http://www.design.ncsu.edu/cud** - North Carolina State University - Centre for Universal Design
**http://www.cast.org** - Centre for Applied Special Technology (Universal design and learning).
**http://www.eidd.org** - (European Institute for Design and Disability)

# 4. Statistics

Many cultural organisations find statistical, demographic data on the composition of their potential communities a helpful starting point in thinking about which audiences are underrepresented in their user profiles. Whilst much of this data is available locally, the following resources provide a useful starting point and overview.

Quantitative data for the cultural sector is published by the Policy Studies Institute in *Cultural Trends.* (see **www.psi.org.uk**) See in particular, ***The UK cultural sector: profile and policy issues*, edited by Sara Selwood, Policy Studies Institute, 2001.**

The DfEE Disability Briefing February 2000, based on the Labour Force Survey Autumn 1999 can be found at **www.disability.gov.uk/dissum99.html** and provides useful background statistics in relation to disability.

The Observer's 'Race in Britain 2001', (*Observer,* 25.11.01 p 6-7) provides useful statistics and is available from the web archive at **www.observer.co.uk**. Local statistics are available from many local Race Equality Councils whilst the London population is analysed using census statistics in ***Without Prejudice? Exploring ethnic differences in London*, R. Leeser, M. Storkey, E. Howes, D. Kenny, Report for the Greater London Authority, 2000.**

***Ethnic Minorities and the Labour Market: Interim analytical report.* Info4local. 21.2.02. http://www.info4local.gov.uk/**

# 5. Disability and race equality issues

There have been major changes in the awareness of, and responses to, disability and race equality in recent years but deeply embedded cultural misconceptions remain widespread in our society. To effectively dismantle barriers to inclusion, the approach must celebrate and value diversity in the context of equal opportunities and rights, including the right of self-representation. The following resources will assist with an understanding of the issues involved.

***Disability Rights,* 2001*,* ISBN 1 86168 177 1, and *The Racism Issue*, 2000, ISBN 1 86168 165 8**

These are both available from Independence Educational Publishers. (Tel: 01223 566130, Email issues@independence.org.uk ) From the ISSUES series (formerly Issues for the 90s), they are photocopiable resource books, updated every two years, and compiled from a variety of sources such as newspaper reports, journal and book extracts, pressure group literature.

<u>Disability specific resources:</u>

***An Inclusive Future? Disability, Social Change and Opportunities for Greater Inclusion by 2010***. Ian Christie with Gavin Menash-Coker, 1999, Demos £11.95 Recommended in *Disability,* by Ruth Bailey for the ITC (Independent Theatre Council) as a useful publication aimed at policy makers that identifies the opportunities that exist in the 'modernising' agendas of Government to focus on genuine inclusion. It provides good examples of how the mutual interests of disabled and non-disabled people can be brought together when planning services, for the benefit of everyone.

To obtain the views and perspectives of disabled people useful sources include:

***Update**,* monthly journal of BCODP (British Council of Disabled People), Litchurch Plaza, Litchurch Lane, Derby DE24 8AA, Tel: 01332 295551, E-mail: general@bcodp.org.uk Website http://www.bcodp.org.uk . They will also provide advice on regional and local organisations of, (rather than for), disabled people.

***News**,* Disability Wales (newsletter), Disability Wales, Llys lfor, Crescent Rd, Caerphilly CF83 1XL, Tel: 01222 887325, Fax: 01222 888702, Minicom: 01222 887325, e-mail: info@dwac.demon.uk

***Disability News: A Positive Force in Scotland***, Disability Scotland (newsletter), Disability Scotland; Princes House, 5 Shandwick Place, Edinburgh EH1 2BE, Tel: 01312 298632, e-mail: enquiries@disabilityscotland.org.uk

**Disability Action for Northern Ireland**, 2 Annadale Avenue, Belfast BT7 3JH. Tel: 01232 491011

<u>Race specific resources:</u>

***Black Environment Network (BEN).*** The Black Environment Network promotes equality of opportunity with respect to ethnic communities in the preservation, protection and development of the environment and works to integrate social, cultural and environmental concerns. Recent papers include '**Multicultural Interpretation and Access to Heritage**' and '**Visualising Heritage Participation by Ethnic Groups**' both by Judy Ling Wong. Available from BEN UK Office, 1st floor, 60 High Street, Llanberis, Wales, LL55 4EU. Tel and fax: 01286 870715, http://www.ben-network.org.uk/.

***Homebeats: Struggles for Racial Justice**,* Institute of Race Relations (IRR), 2001 www.irr.org.uk Suitable for schools, colleges and youth groups, this CD Rom charts a journey through time from Africa, the Caribbean and Asia to the making of modern Britain. Single user licence £25, with study pack £35. Tel:020-7833 2010  Fax: 020-7837 0041 E-Mail:info@irr.org.uk. 2-6 Leeke Street, King's

Cross Road, London WC1X 9HS, The IRR has a number of relevant online resources

**Three faces of British Racism,** a new report that exposes the racism in current Government policy, institutions and popular culture. See www.irr.org.uk

**Connections** The Commission for Racial Equality's (CRE) full-colour, quarterly magazine, with up-to-date news, comment and analysis of racial equality issues. 20pp ISSN 1465 5233. FREE. Available on the website www.cre.gov.uk

**True Colours - public attitudes towards multiculturalism and the role of Government**) Yasmin Alibhai-Brown 1999 for the Institute of Public Policy Research (IPPR) www.ippr.org.uk . This report identifies a national identity crisis in Britain and calls for a coherent strategy from Government. It sets out the evidence of social exclusion in minority communities, but also the growing evidence of success. There is a useful chapter on the historical legacy that frames attitudes and responses, and Chapter 4 offers a strategy for the future. The publication clearly articulates the need to transform the public debate on race and immigration to one that notes the contribution that minorities have to make to our society - cultural life is specifically mentioned.

**Ethnic Minorities in Britain - Diversity and Disadvantage,** Madood et al, 1997 Policy Studies Institute. Email: pubs@psi.org.uk

**A History of Racism**, The Association of Curriculum Development, 1996 (PO BOX 563 London N16 8SD) .

To obtain the views and perspectives of people from minority ethnic backgrounds: the Commission for Racial Equality will provide contact details of local Race Equality Councils, or use local authority listings to make contact with relevant local agencies and voluntary organisations.


# 6. Cultural Sector Resources

This section includes some key generic resources produced within the cultural sector. Firstly, a range of journals are provided as a means by which up-to-date information will be disseminated. There then follows a list of key, generic resources followed by sub-categories that relate to specific art forms or types of cultural institution.

## Journals and newsletters

**Asian Arts Access Newsletter** - *Asian Arts Access*
http://www.asianartsaccess.org/ An arts development agency with a cross-artform focus.

***Black Arts Alliance*** www.baas.demon.co.uk *A* network of Black Artists whose objective is to challenge exclusion and marginalisation.

***Cultural Diversity Network*** supported by Resource www.resource.gov.uk aimed at museums, galleries, libraries and archives.

**The Diversity Council** (Libraries) Email: Philip Pothen philip@kcl.ac.uk

***The Network Newsletter*** of the Social Exclusion Action Planning Network. Regular up-to-date information on policy and key issues for libraries, archives museums and galleries. Email: John Vincent john@nadder.freeserve.co.uk

***EtCetera***, is a free weekly e-mail newsletter from the National Disability Arts Forum (NDAF) and increasingly used by everyone to keep up-to-date with what is going on and funding opportunities in the vibrant disability arts sector. (NDAF can provide contact details of regional forums), Mea House, Ellison Place, Newcastle upon Tyne NE1 8XS. Tel/Minicom +44 (0)191 2611628, Fax +44 (0)191 2220573. E-mail ndaf@ndaf.org Website: http://www. ndaf.org

***BarrierFree***, the journal of the Museums and Galleries Disability Association (MAGDA) www.magda.org.uk Tel/Fax: 01799 510 333 Email: museum@uttlesford.gov.uk

***GEM News*** quarterly magazine and ***JEM*** Annual Journal of the Group for Education in Museums (GEM) www.gem.org.uk Tel/Fax: 01634 312409, Email: gemso@blueyonder.co.uk The Group for Education in Museums promotes the importance of learning through museums and galleries. Also Email discussion list for members

***Engage -*** a quarterly newsletter from ENGAGE,  an international membership body for educators, artists, curators, teachers promoting understanding and enjoyment of the visual arts by gallery education and mediation programmes. Email: info@engage.org  Tel:  020 7278 8382, Fax: 020 7278 7092 for Scotland or Wales programmes contact scotland@engage.org or wales@engage.org

***Museums Journal***, monthly magazine free to members of the Museums Association - good way to keep up to date with developments in the sector. Used by practitioners. See www.museumsassociation.org.uk

***Museum Practice*** quarterly publication from the Museums Association - very useful publication that includes practical advice, guidance and case studies. Has regularly featured social inclusion initiatives. E.g. *Museum Practice Issue 17* (Volume 6, Number 2) 2001 'Update: Responding to Cultural Diversity' pp 50 -78. Includes a useful Action Checklist, Case studies, summaries of a range of HLF supported projects, a useful bibliography and contacts list.

**Concord**: the Library Co-operation website at  www.bl.uk/concord  For example, recent reports of interest include: *Black and Asian Londoners 1536 -1840* www.bl.uk/concord/2000project09int1.html

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## Key generic resources

This section includes a wide range of resources to encompass the diversity of activities and needs in the cultural sector.

***Making a Difference: The Role and Value of the Arts***. England Regional Arts Boards. A document that introduces the range of work supported and the impact that the arts are having on the economic and social life of the country. Website : http://www.arts.org.uk E-mail: info@erab.org.uk Tel: 01962 851063

***Accessible Tourism***. www.accessibletourism.org.uk A new website created by the English Tourism Council to provide a central link to up-to-date information on accessibility. Usefully divided into sections such as National and Regional/local policy and legislative guidance, the DDA, case studies and a checklist for all venues on low-cost ways of improving access. Also has a section on potential sources of funding.

***Libraries and lifelong learning: a strategy 2002-4***. The Library Association, 2001 (ISBN: 0-9537404-4-7). Copies are available from Information Services at The Library Association, 7 Ridgmount Street, London WC1E 7AE (tel: 020 7255 0500; e-mail: info@la-hq.org.uk) or can be downloaded from their Website: www.la-hq.org.uk.

***Learning and Access Framework*** and ***Learning Impact Toolkit***. Resource 2002. Currently a pilot for museums, archives and libraries. See www.resource.gov.uk (Resource has also recently commissioned a critical literature review on users' learning needs. See Learning and Access Wednesday 6 February 2002)

***Campaign for Learning through Museums and Galleries*** (cmlg). Aims to persuade people inside and outside the museum and gallery sector that learning in and through museums can make a difference. www.cmlg.org.uk

***Working with excluded groups: guidelines on good practice for providers and policy makers in working with groups underrepresented in adult learning.*** Veronica McGivney, NIACE 2000. The guidelines set out are based on the work of the Oxfordshire Strategic partnership and offer transferable 'principles

of engagement' in working with excluded groups in partnership with a variety of services.. £6.00 NIACE website www.niace.org.uk

***Short and Sweet: Community Action for Widening Participation.*** Fiona Aldridge, NIACE 19991. Demonstrates some of the pitfalls and key lessons in working to a short timescale with one-off development funding for work with excluded communities including ethnic minority and disabled groups. £5.00  see above for website.

***The Arts and Social Exclusion: a review prepared for the Arts Council of England***. Helen Jermyn, 2001. Available from www.artscouncil.org.uk

This is a research paper that is academic in its approach but provides essential background information for all organisations. It does not deal specifically with issues around the exclusion of ethnic minority and disabled communities, but it provides advice and tools for policy makers and practitioners, in relating this work to current demands for evaluation, outcomes and measurement. There are useful tables that draw together the variety of claimed impacts of the arts from the major relevant sources, and it usefully identifies the challenges and the complexities involved in relating work with excluded groups in such a diverse cultural sector to current government agendas. It also presents the related shifting political and policy priorities. The report draws on Coalter's publication below, amongst others, and offers a useful overview of other current research and findings. It sets the scene for organisations as the wider context pressures increasingly pervade all areas of cultural activity, but does not pretend to provide all the answers. As Jermyn points out "*there is no single winning formula..*" as there is such diversity within the cultural sector, but she is able to extract important good practice principles and recurrent themes that all organisations should address. Publications drawn on include:

> ***Realising the Potential of Cultural Services: making a difference to the quality of life***, Fred Coalter, 2001, Local Government Association (see above)
>
> ***Museums and Social Inclusion. The GLLAM Report,*** Research Centre for Museums and Galleries, (RCMG), University of Leicester, 2000 for Resource www.resource.gov.uk . (Recommended by a number of practitioners.)
>
> DCMS Policy documents reports, 1999/2000: ***Arts and Sport, PAT 10: A Report to the Social Inclusion Unit; Libraries for All: Social Inclusion in Public Libraries; Centres for Social Change: Museums, Galleries and Archives for All; Building on PAT 10 : Progress Report on Social Inclusion*** www.culture.gov.uk
>
> The Arts Council of England documents 1999, 2000: ***Addressing Social Exclusion: A Framework for Action; Social Exclusion: A response to PAT 10***. www.artscouncil.org.uk
>
> ***Use or Ornament? The Social Impact of Participation in the Arts***, 1999, F Matarasso for Comedia)

***New Audiences***, Arts Council of England. New web-site (in development). Once completed with its variety of search methods - by organisation, keyword or category, and its access to relevant publications and research reports, this will be invaluable to practitioners needs. Many have stated that a variety of recent case studies from across the sector, with honest evaluations and contact details to network and consult with colleagues, are essential resources to share both successes and failures. Resource also maintains an on-line database of Learning and Access projects in the UK in museums and galleries and will soon extend the scope to include archive and library case-studies.
[www.resource.gov.uk/action/learnacc/00access.asp](www.resource.gov.uk/action/learnacc/00access.asp)

***Tearing Down Barriers***, Report of the Arts Marketing Association Conference, July 2000. Available from ACE [www.artscouncil.org.uk](www.artscouncil.org.uk) Another useful introduction for all organisations that explores a wide range of social, cultural, political and organisational factors that create barriers to participation for disabled people and those from ethnic minority communities. It is easy to read and digest. What it lacks is consistent referencing and sign-posting to other relevant resources. However, the papers offer a good introduction to the range of issues involved if the cultural sector is to succeed in dismantling the barriers that result in exclusion of disabled people and those from ethnic minority communities. The conference clearly identified the crucial need for organisational culture change, the importance of evaluation, and it offered good-practice case studies. The Keynote speech by Dianna Yach explains how institutional racism can create barriers for both staff and visitors, and identifies the different levels of change management as the key to the removal of barriers. (Board members, senior managers and directors need to take careful note of this given their new responsibilities under the Race Relations (Amendment) Act). Paddy Masefield identifies the contributions disabled people have to make to the arts and provides a very useful 10 steps approach to breaking down the barriers to their participation. The papers include the reviews/use of two publications with the same part-title *Prove It* (confusingly) that are quite different but equally useful (see below), while Philly Desai reports the findings from the qualitative research funded by ACE - *Arts – what's in a word? Ethnic minorities and the Arts,* Helen Jermyn & Philly Desai, ACE (Research Report No 20, 2000). The conference report also includes useful case studies. Note Keynote speeches by Sanjiv Lingayah and Heather Maitland that explain how measurement and evaluation relevant to the arts sector can be achieved through the essential participative process (i.e. the involvement of the target and excluded communities). Also Ann Millman's paper on 'Doing research' provides a succinct and useful framework for doing and using market research.

***Arts - what's in a word? Ethnic minorities and the Arts,*** Helen Jermyn & Philly Desai ACE (Research Report No 20, 2000. Available from [www.artscouncil.org.uk](www.artscouncil.org.uk). Cited by several practitioners as a very useful resource that summarises previous research. Executive summary is particularly useful with

clear recommendations for developing audiences for both mainstream arts and Black, Asian and Chinese Arts.

***The Bidding Culture and Local Government: Effects on the development of Public Libraries, Archives and Museums***. Sandra Parker, Ken Harop, Kathryn Ray, Graham Coulson. Resource 2001 (LIC Research report 103) Available from www.resource.gov.uk This report, with relevance across the cultural sector, demonstrates that even unsuccessful bidding leads to an important sharpening of strategic thinking and planning skills and a greater focus on the service on offer and its users. Section 4 identifies clearly some of the strengths and weaknesses, limitations, dangers and pitfalls of the social inclusion agenda, but it also highlights the need for senior management involvement in this agenda, the development of an appropriate organisational culture and cross-sectoral approaches. Section 6 has a useful list of recommendations and indicators of good practice. Partnerships are confirmed as a key factor in delivering an inclusive service, and in turn successful fundraising.

***Social and Racial Exclusion Handbook for libraries, archives, museums and galleries***. Shiraz Durrani for the Social Exclusion Planning Network, August 2001 (2nd edition) Available from Education, Leisure and Libraries Dept, Merton Civic Centre, London Rd, Morden Surrey SM4 5DX. A very useful, if rather dense document, with relevance across the cultural sector, although there is a focus on library services, and the London Borough of Merton where the author is Principal Librarian. It provides a comprehensive summary of the approaches required and issues involved in implementing the Government's Equality agenda and tackling the attitudinal and institutional barriers faced by ethnic minority communities and disabled people. This second edition produced within a year demonstrates the importance of delivering up-to-date advice. The Handbook provides a very useful summary of the issues around the concept and definition of social exclusion, and clearly positions social exclusion work within the wider environment, including the legal framework and central and local government policy context (Best Value, Neighbourhood Renewal, Local Strategic Partnerships and Lifelong Learning). It also summarises the position of the DCMS, Resource and the Arts Council. There are reviews of the most significant and recent reports and policy documents, good-practice case studies and a summary of relevant LIC reports and working papers including the 3 volume *Open to All? The public library and social exclusion*, LIC for Resource 2000. The case studies demonstrate the crucial importance of organisational culture change and senior management involvement. This Handbook clearly explains why change is needed, and provides useful guidance on how to do it. However, the issues around dismantling the barriers for disabled people are not dealt with as fully as those for people from ethnic minority communities. Publications drawn upon include:

> ***Open to All? The public library and social exclusion***, Library and Information Commission research Report 84, Resource 2000 www.resource.gov.uk . This is a three volume report conducted over 18 months from Oct. 1998 . It is summarised in the Handbook from p 18. It formed part of a larger research project based at Leeds

Metropolitan University in partnership with Merton and Sheffield City Libraries and John Vincent, an independent consultant. Volume 1 provides an overview and conclusions and summaries of the working papers produced in Vol. 3, Vol. 2 includes case studies and methods plus detailed empirical findings. Widely used in the library sector.

***Creative equality: making equal opportunities work in the arts.*** C Thornton, G Taylor. Eastern Arts Board, 1996. Written for boards, directors and managers, and now somewhat dated in terms of the wider legal and policy context. Nevertheless the approach presented remains valid as do the practical guidelines and clear action points. This report clearly identifies the benefits and contributions that a 'valuing diversity' approach brings, and back in 1996 identified what is still needed, namely an appropriate organisational culture framed with appropriate policies that are put into practice (including employment); review and evaluation, training, marketing, and relevant representation in all areas of an organisation's activities. Contact Regional Arts Boards [www.arts.org.uk](www.arts.org.uk)

***Cultural Diversity Action Plan for the Arts Council of England.*** Report and appendices published by the Arts Council of England March 1998 ISBN 0-7287-0761-6 [www.artscouncil.org.uk](www.artscouncil.org.uk) Again recommended by practitioners. The Appendix details policy and practice across regional Arts Boards and artform departments. It should be noted that many regional arts boards have developed this work much further today e.g. the recent *Cultural Diversity* and *Disability Action Plans* published for consultation by London Arts. November 2001. Available from [www.arts.org.uk/londonarts](www.arts.org.uk/londonarts) or email: [info@lonab.co.uk](info@lonab.co.uk)

***Whose Heritage? - the impact of cultural diversity on Britain's living heritage*** ACE 2000 [www.artscouncil.org.uk](www.artscouncil.org.uk) Summary of papers given at the Whose Heritage conference, November 1999, available from ACE. The conclusions support the findings and recommendations in many other publications and provide important 'Messages for Action' (p 42 -43).

***The Arts and Older People***, Fi Francis, Age Concern, 1999. A very useful publication for anyone concerned with developing and involving older people in arts and cultural activities. [www.ageconcern.org.uk](www.ageconcern.org.uk)

***Neighbourhood renewal and social inclusion: museums, archives and libraries.*** Final Draft Report, IMRISIS and MMSI for Resource 2001 [www.resource.gov.uk](www.resource.gov.uk)

***Progress in Archives, Libraries and Museums since 1999* (Cultural Diversity)** 2000 Report by Marika Sherwood for The Black and Asian Working Party. Contact [marikas@sas.ac.uk](marikas@sas.ac.uk)

## Archives specific

***Developing the 21st Century Archive: An Action Plan for United Kingdom Archives*** **2001** Resource Tel: 020 7273 1458 or www.resource.gov.uk

***Taking Part: an audit of social inclusion work in archives***. The National Council on Archives, 2001. A useful snapshot of current work that highlights the important and diverse role archives have to play in promoting inclusive practice and a respect for diverse cultures. This report includes a Best Practice Framework and includes recommendations for all bodies involved in developing policy and funding of this sector.

## Film specific

***Towards Visibility: A bfi Cultural Diversity Strategy***. The British Film Institute (BFI) 2001. A phased series of strategies to bring cultural diversity to the core of its activities and to include both ethnic minority and disability issues. This is the approach recommended by the disabled community, rather than separate attention.

## Libraries specific

Note the **Library Association website www.la-hq.org.uk** and the **Arts and Libraries Website: www.artsandlibraries.org.uk**  This site is focused on encouraging libraries and arts organisations to work more closely together. As the site develops it will provide the examples, support tools and policy information to stimulate the creation of partnerships. At the centre of the site is the Books Connect project, based in public library authorities in the East Midlands. The site also includes details of the work of the Libraries and Arts Working Party and its main contributors, The Library Association and The Arts Council of England.

**Social Inclusion and Libraries Website www.inclusionandlibraries.org.uk** This is a fairly new resource intended to provide an easy way in to recent publications, research and networked resources about social inclusion relevant to public libraries. There have been many relevant reports published by The Library and Information Commission (LIC) which should be available through Resource. www.resource.gov.uk

***Building on Success: An Action Plan for Public Libraries (Draft)*** Resource 2001. Tel: 020 7273 1458

***Low Achievers Lifelong Learners: An investigation into the impact of the public library in educational disadvantage,*** Richard Proctor, Craig Bartle, University of Sheffield, Resource 2001 ISBN 0 903522 373. This is a report designed for policy makers and practitioners to assist them in understanding the barriers faced by those who are educationally disadvantaged, and provides recommendations for dismantling them. It concludes that low-achieving young

adults are heavy users of the public library service, but that very often their particular learning requirements are not recognised. The Executive Summary contains a useful overview of the findings and a list of recommendations, with the Conclusion (Chapter 10) providing useful practical guidance. The report makes special mention on the value of IT initiatives in areas of disadvantage; but highlights the need for user skills training to be on offer alongside the development of effective partnerships with local education providers

*Public Libraries and Ethnic Diversity: A Baseline for Good practice.* Marlene Morrison, Patrick Roach, University of Warwick (British Library Research and Innovation Report 113) 1998. ISSN 1366-8218. www.bl.ac.uk This is a Tool Kit for staff developed from the first major study in 1998 of how public library services have responded to the growth of an ethnically diverse society: *Public Libraries, Ethnic Diversity and Citizenship*, Roach and Morrison, University of Warwick 1998. **However, this toolkit was developed pre the Race Relations (Amendment Act) and the introduction of Best Value regimes, and the later policy initiatives in local authorities.** It is, nevertheless a very useful toolkit for staff, clearly divided into 10 succinct sections (each is one sheet of double-sided A4 card) that outline the practical steps that are necessary to improve access to libraries in respect of ethnic diversity and racial equality. Sections 8,9,10 are examples of good practice identified in public libraries. Can be used with the *Social and Racial Exclusion Handbook,* Shiraz Durrani (see above).

*Library Services for Visually Impaired People: A Manual of Best Practice* (National Library for the Blind, 2001). Available on http://www.nlbuk.org/bpm/index.html or from www.resource.gov.uk. Plans to update this resource are in hand. This resource is invaluable for those working to enhance access to library and information services by visually impaired people but many of its chapters are equally relevant to other organisations e.g. the demography of visual impairment; causes of visual impairment; accessible design of buildings; accessible website design; marketing services etc..(see Sensory barriers)

## Museums and Galleries-specific

*Ethical Guidelines on Access*, Museums Association, Number 4 1999. Available from the Museums Association, www.museumsassociation.org.uk

*Increasing the accessibility of museum careers to people from ethnic minorities - Guidance notes on positive action training.* Museums Association, October 2001. Available from the Museums Association, www.museumsassociation.org.uk

*Museums and Social Justice: How museums and galleries can work for their whole communities,* 2001, Scottish Museums Council. Recommended by several practitioners. Clearly positions social inclusion side-by-side with social

justice, i.e. an individual's entitlement and rights of participation to the cultural heritage. Available from The Scottish Museums Council at www.scottishmuseums.org.uk .

***Including Museums: perspectives on museums, galleries and social inclusion.*** J. Dodd and R. Sandell, Research Centre for Museums and Galleries, (RCMG), University of Leicester, 2001. Recognises that definitions of social inclusion are evolving and complex and encourages debate. Presents a wide range of different perspectives and voices illustrated with useful case studies.

***Social Inclusion – Best Practice in Museums and Galleries in London,*** F. Talbot, London Museums Agency report, December 2000.

***Building Bridges: Guidance for museums and galleries on developing new audiences,*** J. Dodd, and R. Sandell (ed. Alison Coles) MGC publications, 1998. A well-used resource that demonstrates the benefits that can be obtained by reaching out to excluded groups. (Note also *Building Bridges Training Manual*, R. Sandell and J Dodd, 2000, MGC Publications. Includes advice on planning activities, photcopiable handouts, overhead transparencies, and the book above. The publication is available to all but the manual is for use by experienced trainers and available on disk from Resource www.resource.gov.uk). This publication has been of use to many practitioners in the museum and arts sector.

***Disability Directory for Museums and Galleries***, Resource 2001. This publication, written with the involvement of several disabled consultants, offers comprehensive advice for the museum and gallery sector that has been effectively used by many practitioners. Its 'Principles' section has relevance across the cultural sector for the approach and philosophy that should underline practice. Nevertheless it needs updating in terms of the changes in the wider context and the access to and use of new technologies. It is in a loose-leaf format in hard copy, and available to download from Resource's website www.resource.gov.uk . It is a dense publication that lacks an index, but has a detailed contents page and is divided into three sections (that appear to be useful to practitioners): the key principles that must underline good practice, how to deliver good practice, and sources of further advice and information. The one criticism from practitioners is that it does not adequately deal with the representational barriers present in the lack of disability culture in collection management policies, or the excluded and hidden histories of disabled people. This publication offers advice for museums from the Director to the front-line staff, and includes good practice checklists. It confirms the importance of real partnership working with disabled people themselves and the necessity of change in organisational culture led from the most senior levels of management.

***Small Museums and Social Inclusion: A Summary of Key Findings***
Research Centre for Museums and Galleries (RCMG) 2001. 16 small museums were interviewed between 2000 and 20001, and this report identifies both

enabling and inhibiting factors. Appendix 1 usefully deals with the rural context. Available from Resource www.resource.gov.uk

***Responding to Cultural Diversity: Guidance for Museums and Galleries,*** Fact Sheet by Naseem Khan for MGC 1998. Highly recommended by several practitioners. The principles outlined for practice remain valid, but the further reading needs updating, as does the legal context and statistical information. Available from www.resource.gov.uk

***Cultural Diversity: Attitudes of Ethnic Minority Populations towards Museums and Galleries***, BMRB International, MGC publications, 1998. Recommended by practitioners - informed the guidance above. Available from resource www.resource.gov.uk

***Cultural Diversity: Developing museum audiences in Britain.*** E Hooper Greenhill, Leicester University Press 1997. Introduces the issues for more inclusive museum philosophies and policies, and case studies (The case studies are now rather dated). Used and recommended by practitioners.

***A Common Wealth: Museums in the Learning Age***, DCMS (1999) Recommended as useful by practitioners. It provides advice and case studies, highlighting the importance and potential of museums and galleries as centres of learning for all.  (A Summary is available on the Resource website under backlist publications www.resource.gov.uk)

## Music Venues-specific

***Attitude is Everything: A Charter of Good Practice****.* Artsline 2000 (for review of project see DAIL magazine, Sept 2001, Issue 162). Guidelines for music venues to make their venues accessible to disabled people. For further information contact Suzanne Bull at Artsline. Tel: 020 7388 9009, email suzanne@artsline.dircon.co.uk Website: www.artsline.org.uk

## Performing arts-specific

***Equal Opportunities: Policy into Practice. Race, Gender, Sexuality and Disability****.* Four booklets published by the Independent Theatre Council 2001. The latest advice from the ITC for a wide range of performing arts organisations. The booklets set the scene, outline the legal obligations and offer practical advice (e.g. Guidelines, Action Plans) for both managers and other practitioners. £5 per booklet, £12 the set. Tel: 020 7403 1727 Email: admin@itc-arts.org. The Disability booklet has been highly recommended by a disabled reviewer for DAIL magazine.

***21st Century Dance: Present Position/Future Vision****.* ACE 2001 www.artscouncil.org.uk . Although not audience development based, it clearly

demonstrates the need for appropriate organisational core values if any development is to occur: quality, diversity, inclusivity, access and education.

***An Overview of Contemporary Dance Research 1997,*** *Arts Council Touring Department* Marketing the Arts in Oxfordshire (Maxx) useful to highlight the issues, but note now may be out-of-date. www.artscouncil.org.uk

# 2. Cultural / representation barriers

This section features resources which consider the significance of representation of diversity within the cultural sector. Representation is understood here in terms of two key areas:

- Representation within programming, interpretation, collections or holdings.
- Employment within cultural organisations

This area presents many problems for practitioners. To what extent should culturally specific programmes, collections and holdings be the basis for engaging and meeting the needs of the minority audiences they represent? There is, of course, no straightforward answer to this question but the importance of thinking about issues of representation is based on a philosophy which recognises that what we programme, collect and showcase has often represented the lives and interests of only a narrow elite.

Much has been achieved in the community and community arts sector in recent years in enabling cultural access and representation of minority interests, but these achievements are often not transferred to larger mainstream institutions or the cultural sector as a whole. It is important that all cultural venues make themselves aware of national, regional and local minority interest groups, and support and learn from their achievements. (For example: the work of the vibrant national and regional Disability Arts Forums and many Black and Asian arts organisations, that often operate at a community level, and the supplementary education sector in raising the self-esteem and pride in diverse cultural heritages. (See also INTELLECTUAL ACCESS section).

The resources listed below are divided into 2 main sections:

1. Programming/interpretation/collection
2. Employment


## 1. Programming / Interpretation / Collection

### General

***Creating Opportunities: Guidance for local authorities in England on local cultural strategies***. DCMS, 2000. Clearly defines the scope of cultural activity: needs to be inclusive and reflect local communities and overall ways of life

including their experiences, activities, choices, values and uniqueness. Available from www.culture.gov.uk

***The Arts and Inclusion: Evaluation of London Arts Board's 1998/99 Regional Challenge Programme****.* Evelyn Carpenter for London Arts Board, 1999. Interesting mixture of projects with the aim of including a variety of previously excluded audiences e.g. young adults with learning disabilities, the Eritrean community, diverse cultural backgrounds to celebrate their musical traditions. Highlights the need for flexibility, the time it takes to develop, and the importance of good quality and democratic relationships with the audiences (true partnerships); also the ambition, quality and creativity of the products. Available from www.arts.org.uk

***Including Museums: perspectives on museums, galleries and social inclusion****.* Dodd, J and Sandell, R, RCMG 2001. Although written for museums and galleries this publication presents powerful arguments for all cultural organisations to consider the impact of their activities (including programmes, collections, events and marketing) in relation to the discrimination and disadvantage experienced by a range of different minorities. Specific examples relate to sexual orientation, disability and ethnicity. In particular see the contributions by Lola Young **(Representing Black History)** and Hajra Shaikh **(Exploring Cultural Diversity).**

**Museums, Society, Inequality**, R. Sandell (ed.), 2002, Routledge. This book includes a number of chapters with material relevant to issues of representation. In particular see chapter 1 by Richard Sandell, chapter 6 by Annie Delin (see below) and chapter 7 by Angela Vanegas with Rachel Hasted and Jon Brown, 'Representing lesbians and gay men in British Social History museums'.

## Disability interests

**Buried in the Footnotes: the absence of disabled people in the collective imagery of our past**, Annie Delin, in Sandell, R. (ed.) Museums, Society, Inequality, Routledge, 2002. This chapter identifies the ways in which disabled people have been mis/under-represented in museum and gallery collections. Thought provoking ideas for the whole cultural sector to draw upon.

Contact **National Disability Arts Forum** for local or regional organisations **www.ndaf.org** Also see *EtCetera*, the weekly free email newsletter that provides up to date information on disability arts in all its forms, employment, training and funding opportunities, news and events.

*INNOVATE*: London Arts has announced a new fund to support 'new work by disabled artists which is informed by the experience of being disabled'. Email: info@lonab.co.uk Tel: 020 7608 6100

***DAIL Magazine: Disability Arts in London,*** DAIL Magazine, The Diorama Arts Centre, 34 Osnaburgh Street, London NW1 3ND, Tel: 020 7916 6351, Fax: 0207 916 5396, E-mail: editorial@dail.dircon.co.uk Website http://www.dail.dircon.co.uk

***Arts 365K* A new journal for Ireland**. Introart, Abbey House, 15-17 Upper Abbey Street, Dublin 1, Email: quigley@connect.ie

**The Disability Grapevine** is a free, online daily newspaper that publishes stories and articles about disability issues. A couple of months ago they launched a new website at <**http://www.disabilitygrapevine.com**/>, packed with world news, message boards, advice, poems, stories about famous disabled people.

***Update,*** monthly journal of BCODP (British Council of Disabled People), Litchurch Plaza, Litchurch Lane, Derby DE24 8AA, Tel: 01332 295551, E-mail: general@bcodp.org.uk Website http://www.bcodp.org.uk

***British Deaf News***, the monthly newsletter of the British Deaf Association (BDA) website to read newsletter http://www.BritishDeafNews.com

***Deaf Arts*** Quarterly magazine from Shape London Email: info@shape-uk.co.uk Tel: 0207 700 8139

***London Disability News,*** the monthly newsletter of GLAD (Greater London Action on Disability) 336, Brixton Road, London SW9 7AA, Tel: 020 7 346 5814, Fax: 020 7346 5811, E-mail: glad@btinternet.com

***Mencap arts strategy:*** Contact Gus Garside, National Arts Co-ordinator, Mencap, tel: 01444 459 460 (mobile 07879 666887, Email: gus.garside@mencap.org.uk

***Learning Disability Arts Network for London*** www.networklondon.org.uk Email: network@networklondon.org.uk

***Learningdisabilityhistory.com***. www.learningdisabilityhistory.com A new website launched April 2002, intended to help people with learning disabilities reclaim and keep their histories.

***Centre for Disability Studies*** University of Leeds Tel: 0*113 233 4414)*, Email: disability-studies@leeds.ac.uk Useful resource for academic papers on subjects relating to disability culture and history and links to publications

***Arts against Disablement: the performing arts of people with learning difficulties,*** Goodley, D. and Moore, M. (2001) Plymouth: British Institute of Learning Disabilities. www.bild.org.uk

*I am live report* and *i am DIRECTORY*: From 'mind the...gap' Tel: 01274 544683 Email gaparts@mind-the-gap.org.uk. The report is designed for anyone interested in the field of arts and mental health to be used in many ways: as a way to develop networking in the field, as an introduction to some of the issues emerging from work and as a way of contacting presenters and performers The Directory lists arts and mental health practitioners, artists and groups across the UK

*The National Arts and Disability Center*. *USA* .Their comprehensive website has useful information on all aspects of disability arts and links to other relevant sources http://nadc.ucla.edu .

*RNIB Research library*: includes various publications about visually impaired artists and their work Tel: 020 7391 2052 Available from www.rnib.org.uk

*Framed: Interrogating Disability in the Media*, (eds.) A Pointon, Chris Davies. BFI (Arts Council) 1997 ISBN 0-85170-600-2 Offers a lively introduction to disability portrayal in film and TV - raises the issues of whose voices are heard and examines the barriers in the industry. Available from www.artscouncil.org.uk

*Stop Press!* Scope. A survey of how the Press portrays disabled people. Includes writing by key disabled commentators, recommendations and good practice. By Caroline Cooke, Liz Daone and Gwilym Morris, 2000. See www.scope.org.uk

## Ethnic minority interests
(see also sources listed in GENERAL guidance on racism issues)

*Asian Arts Access at* **www.asianartsonline.com**  An arts development agency with a cross-artform focus. See, in particular, **Asian Arts Audience Research & Development -**  Asian Arts Access was commissioned by Southern Arts and several local authorities to carry out what is believed to be the first ever-qualitative survey of its kind. Its results have been disseminated through a report but further analysis of an extended survey will be made available through this Website as well.

*Black Arts Alliance* **www.baas.demon.co.uk** – a network of Black Artists whose objective is to challenge exclusion and marginalisation.

**'Out of the Ghetto',** *TES Friday 2.11.01.* An article about an American teacher who was appalled by the lack of representation of the Black communities in the school curriculum that he has ended up publishing an entire series of books. *Black Stars* series published by John Wiley. Indeed, there are many teaching resources (publications and web-based) from the education sector that are addressing excluded histories and achievements and that are relevant to practitioners in the cultural sector. E.g. *Black Profiles* Tamarind Books Email:

info@tamarindbooks.co.uk *, The Letterbox Black History catalogue* Email: info@letterboxlibrary.co.uk. Homebeats: struggles for racial justice, see www.homebeats.co.uk (see also extra resources for anti-racist books.) For general education sector info: www.teachernet.gov.uk , www.tes.co.uk (see also INTELLECTUAL access barriers section).

**Arab Artists Resources & Training** has developed a calendar to showcase Arab arts activities around the world.  See www.aart.ws

***The Black Image: representations of Africans in Europe throughout history***. Roddy Megally for The Association of Curriculum Development 1996 (PO BOX 563 London N16 8SD) . A video divided into 3 sections: Ancient civilisations, The Age of Slavery and Colonialism and the modern age. (Note also *A History of Racism from the same source)*

***Cultural Diversity Project*** Artsline www.artsline.org.uk . This project was launched in 1994 founded on the philosophy that cultural diversity is to be valued and celebrated (note *London' Multicultural Access Guide* 1997 Artsline). Has three main strands: outreach, working with refugees and asylum seekers and the creation of an on-line European database. Contact David Haralambidis Artsline. Email: david@artsline.org.uk

***Representation*: *Cultural Representations and Signifying Practices***, (Ed) S. Hall, 1997, Sage Publications with the Open University, ISBN 0 7619 5432

***Contemporary Cultures of Display***, (Ed) Emma Barker 1999 Yale University Press with the Open University

***Views of Difference: Different Views of Art*** (ed.) Catherine King. 1999 Yale University press with the Open University

***Black Information Link***. The arts and culture section of BLINK - a site devoted to ethnic minority issues. www.blink.org.uk

***Black History Month (*** October each year in the UK) www.blackbritain.co.uk

***BritKid*** Website has useful links e.g. *ARA Artists against Racism.* www.britkid.org/docs/serious/issues/links.html

**Interpretation**  A special edition of this Journal of Heritage and Environmental Interpretation. May 1995, Vol. 1  No. 1. Although now quite dated the introduction offers a good summary of the issues, and the case studies are wide-ranging. Available from www.heritageinterpretation.org.uk

***'Alien Species: to improve the portrayal of the heritage of black people is to invest in Britain's multicultural future',*** Agyeman, J, 1993, *Museums Journal,* Vol. 93, No 12:22 –23) Available from www.museumsassociation.org

## Museums and Galleries specific:

***Cultural Diversity: Attitudes of Ethnic Minority Populations towards Museums and Galleries,*** MGC report, January 1998. Recommendations (for greater ethnic minority participation) include the need to "…highlight the contribution of ethnic minority communities within permanent collections, …work with local communities on historical and cultural projects, …develop longer term relationships with communities by focused outreach work with local communities,….consult with local communities on interpretative issues…" p.5 Available from www.resource.gov.uk

***Disability Directory for Museums and Galleries***. 2001, Resource. (Chapter 1 Approaches and Attitudes) . Although there is little explicit advice on representing the excluded history and cultures of the diverse disabled communities, the guidance does insist that disabled people should be included in all aspects of museum activity, and that their interests should be represented in the collections and programmes.. Download from www.resource.gov.uk

***Museum Practice*** *17* Vol. 6 No 2 2001. Case studies of the involvement and representation of people with learning difficulties. Includes guidance and contact details. Available from www.museumsassociation.org

***Museum Practice*** *17* Vol. 6 No 2 2001.Update on responding to ethnically-based cultural diversity in museums and galleries . Includes case studies, guidance and contacts. (As above)

***Colonialism and the Object: Empire, Material Culture and the Museum*** (ed.) Tim Barringer and Tom Flynn 1998 Routledge. This publication  looks at the impact the power relations of colonialism have on cultural production and asks how colonial objects should be displayed in a post-colonial world.

***Cultural Diversity: Developing Museum Audiences in Britain*** (ed.) Eilean Hooper-Greenhill, 1997 Leicester University Press. Examines the issues that have to be addresses in order to re-orientate museum philosophies and practice for successful audience development amongst excluded minority groups.

***Developing Museum Exhibitions for Lifelong Learning*** (ed.) Gail Durbin, MGC and Gem 1996, The Stationery Office. An anthology of writings that includes issues around the representation of disabled people and ethnic minority communities in the life and work of museums and galleries

**'The Sacred and the Profane': the need for sensitivity in using ethnographic materials in education',** *Journal of Museum Ethnography* No 10 1998.

***Making Representations: Museums in the Post-colonial Era,*** Moira Simpson Routledge, 1996. Paper back now in press.

***Museums and Repatriation: An account of contested items in museum collections in the UK, with comparative material from other countries,*** Moira Simpson, Museums Association, 1997 Contact www.museumsassociation.org

**'To Have and To Hold'**, Moira Simpson  *Museums Journal,* 97(10), October 1997: 29-30. (as above)

## Theatre-specific

***Off The Page: Defining accessible theatre-making*** Conference Report 2001. The conference marked the work undertaken over the past three years by the Half Moon Young People's Theatre, developing collaborative ways of making theatre accessible with young people with physical disabilities and sensory impairments. The conference was an opportunity to open the debate and highlight ways forward for making theatre accessible. The day explored the making of theatre and performance, training and employment opportunities. For copies Tel: 020 7265 8138

## Dance-specific

***Black Dance in the UK,***  Deborah Baddoo,  2000,  National Resource Centre for Dance. Practitioner rather than audience focussed. Available from www.artscouncil.org.uk

***Time for Change: a framework for the development of African people's dance forms***. Hermin McIntosh, Lorraine Yates, Claudette McDonald. 2000 ACE Recommends concrete action points across local regional and national levels. Available from www.artscouncil.org.uk

***Review of South Asian Dance in England,*** Delia Jarrett-Macauley, 1997, ACE. Presents ideas and suggestions for future development and improvement. Available from www.artscouncil.org.uk

***Dancing Differently,***  Conference report on dance and disabled people. Conference held February 2002 - report to be published by the Foundation of Community Dance. For further information contact the Foundation for Community Dance Tel:  0116 251 0516 or e-mail <info@communitydance.org.uk>

***Advancing Black Dancing,*** David Bryan, 1993, ACE. Rather old but may have some useful and relevant advice (not seen). Available from www.artscouncil.org.uk

***"+VE -VE" : Writings on integrated dance*** (ed.) Lynn Buchanan, 2001, Accessible Arts Australia . This publication examines the current state of integrated dance in Australia and New Zealand.  www.aarts.net.au


# 2. Employment

The resources in this section offer insights and guidance into issues of minority representation within the staff of cultural organisations. (GENERAL guidance section includes resources that advise on duties under the relevant legislation and for central Government advice and employment schemes. For example: The Employers Forum on Disability www.employers-forum.co.uk ;and the Government's Welfare to Work, Access to Work and Workstep (modernised Supported Employment) programmes see www.employmentservice.gov.uk )

***Handbook of Good practice: employing disabled people***. Annie Delin, 2000, ACE.  This is an essential resource for the cultural sector and draws on Annie Delin's wide ranging experience and expertise as a disabled person and consultant in the arts sector, as well as the experience and knowledge gained through the Arts Council Apprenticeship Scheme. Includes extremely useful and practical advice that takes employers, advisors and employees through all aspects of good practice, recruitment and retention, plus a directory of contact details for a wide range of arts, disability, employment and training organisations.

***Equal Opportunities: Policy into Practice,*** Independent Theatre Council, 2001 (both Disability and Race booklets). Useful advice on recruitment and employment and the advantages and benefits for organisations that pursue inclusive employment practice. (See General Guidance and www.itc-arts.org  or Email s.barrow@itc-arts.org.)

***Developing Diversity: A Work Pack for Employers***, Cultural Heritage NTO, 2001, Available from www.chnto.co.uk/equalopps or Tel: 01274 391087. A guide to assist managers plan for and develop a more diverse workforce. Includes checklists, and good practice guidance.

***Managing diversity,*** Institute of Personnel and Development Download from www.ipd.co.uk

**The strategic significance of workforce diversity**, R. Sandell, International Journal of Heritage Studies, 2000, vol. 6, No. 3, pp: 213-230. This paper, argues for the use of positive action within the cultural sector and presents the 'business case' for diversity alongside moral and ethical viewpoints.

***Disability Directory for Museums and Galleries***, Resource, 2001 (see Principles, Chapter 3 for responsibilities under the DDA) Download from www.resource.gov.uk

***Increasing the accessibility of museum careers to people from ethnic minorities - Guidance notes on positive action training****,* October 2001Available from Museums association www.museumsassociation.org

***Agenda on Employment, Forum Briefing Papers*** (guidance on employment adjustments for people with different impairments) e-mail: efd@employers-forum.co.uk  Website: **www.employers-forum.co.uk** The Employers Forum advice and guidance has been much valued by many in the cultural sector. Clearly demonstrates the benefits to organisations by employing disabled people.

***Taking Care of Business: Mencap advice on employing people with learning disabilities****.  Tel. 020 7454 0454.* www.mencap.org.uk

***Employment fact sheets*** , RNIB Download from www.rnib.org.uk . Include: Career support , Registration, The Access to Work scheme; The Access to Work scheme (Northern Ireland); Job search contacts; Guidelines on the recruitment of blind and partially sighted people; Job seeking resources

***Deafness, employment and discrimination****,* *RNID* Publications **www.rnid.org.uk**

***The Mind Employers' Resource Guide,*** Alison Cobb 2000 Mind Publications Tel: 0208 519 2122 or from www.mind.org.uk An excellent guide to the application of the DDA 1995 to people who experience mental health problems.

***Code of Practice for Age Diversity in Employment****,* DfEE publications www.dfes.gov.uk

**www.employtourism.com.** Assists tourism sector organisations to maximise employment opportunities for disabled people. Project co-ordinated by Coventry University in collaboration with the Tourism For All Consortium, Access Tourism Project (Surrey Oaklands NHS Trust), the Coventry and Warwickshire Employers' Network on Disability and the National Trust.

***Black Training & Enterprise Group*** *(BTEG)* A National campaign and policy organisation whose mission is to ensure fair access and outcomes for Black communities in employment, training and enterprise; and to act as a catalyst for enabling Black groups and individuals to play an active role in the economic regeneration of local communities through partnership with others. Tel 020 7713 6161 Email bteg@btinternet.com

***Missing ConneXions: The career dynamics and welfare needs of black and minority ethnic young people at the margins***, Liz Britton, Balbir Chatrik, Bob Coles, Gary Craig, Carl Hylton and Saira Mumtaz with Paul Bivand, Roger Burrows and Paul Convery. The Policy Press and available from Marston Book Services, PO Box 269, Abingdon, Oxon, OX14 4YN (01235 465500) price £13.95 plus £2.50 p&p. This book shows how voluntary and community organisations were often the only agencies in contact with the young people. Their help was accepted and appreciated, especially by those from minority ethnic groups - a message for the cultural sector?

***Employment training: Good Practice Toolkit,*** Joanna Wootten 2000 for Greater London Employment Network on Disability (GLENDA) Includes 3 section: Attracting disabled trainees, training disabled trainees, and launching disabled trainees. Available from www.glad.org.uk

***Inclusivity*** section on the Institute of Leisure and Amenity Management's (ILAM) website **www.ilam.co.uk** .

***Get Back,*** RNIB pack on retention of employees who become disabled, available from RNIB Customer Services. Available from www.rnib.org.uk

***Correcting the Picture: New perspectives on cultural diversity in arts management***. Conference report, 1998, ACE. A useful report that examines the issues for arts organisations in making equal opportunities work to attract Black and Asian managers into the arts sector. Makes clear recommendations including working within and across programmes and policies from other sectors e.g. Best Value, Welfare to Work, Lifelong Learning and the necessity of embedding such work in a broad programme of change. Available from www.artscouncil.org.uk

## Volunteers

***Into Volunteering: Positive Experiences of Disabled People***. SKILL (National Bureau for Students with Disabilities) 2001. Tel: 0207 450 0620 Email: info@skill.org.uk. Primarily a guide for disabled people wanting to volunteer, but useful for organisations in terms of exploring the experiences of disabled people already doing voluntary work. (see also ***Disability equality in volunteering***, SKILL 1998 ; ***Disabled people and volunteering: creating opportunities in volunteering***, SKILL 1998).

**'Toolkit'** on the **Diversity Challenge** website **www.diversitychallenge.org** . This website is an initiative of the National Centre for Volunteering (see below and at www.volunteering.org.uk ) and targeted at the voluntary sector. However, much of its guidance is relevant to other sectors and there are useful publications lists and links
1998

***Museums Journal*** April 1999, p 35 for checklist for supporting volunteers in museum sector. Contact www.museumsassociation.org

***The Handbook for Heritage Volunteer Managers and Administrators,*** British Association of Friends of Museums[BAfM], 1999 ISBN 0 9528787 1 2, Tel: 01458 850520, Email: a.heeleybafm@btinternet.com. Includes reference to disabled volunteers.

***Opening Up Volunteering Opportunities for Young People: an organisational toolkit,*** Elaine Willis, National Youth Agency, ISBN 0-86155-211-3

***National Centre for Volunteering,*** Aims to promote volunteering and to encourage good practice in the support and development of volunteering. Formerly The Volunteer Centre UK.  Tel 020 7520 8900,  Email centrevol@aol.com

## Work experience

***Pathway scheme for people with learning difficulties*** *run by Mencap (Tel. 020 7454 0454),* ***The Fast-Track programme*** *run by Scope (Tel. 0207 619 7299),* ***Workable****, run by Leonard Cheshire (Tel 0207 608 3161, website: http://members.aol.com/workableuk).*  ***Artsable****, a scheme that enables disabled students and graduates to find work placements in the arts sector. (Tel 0207 251 0901)*

**'Garden of Light'**  *Guardian Society* 30.5.01 pp. 95/96. A Flintshire Heritage park that successfully offers work experience opportunities to people experiencing mental health problems. Te: 01352 718002

# 3. Emotional barriers

Emotional barriers are often some of the most difficult to identify but, equally, the most important to dismantle to effectively engage new audiences. Cultural preconceptions about difference and diversity are deeply embedded and can lead to widespread stereotypical assumptions and much unintentional and 'hidden' discrimination on the part of cultural organisations.

This section is divided into three main headings:

1. developing an inclusive organisational culture
2. staff training
3. customer care

## 1. Developing an inclusive organisational culture

(see also GENERAL, DECISION MAKING and CULTURAL /REPRESENTATION sections).

Resource's Fact Sheets on *Developing an Access Policy, Social Inclusion* etc are in the process of being updated by the Learning and Access Team and will be available soon from www.resource.gov.uk

*"Racial Equality Means Quality"* The CRE Standard for Local Government covers both employment and service delivery. It provides a common, measurable standard against which local authorities can assess their performance through the mainstreaming of equality issues into all areas of local government services. Whilst the original focus was on race, the Standard can be applied to all areas of potential discrimination, e.g. gender, age, sexual orientation, disability. Available from www.cre.gov.uk

*Persuading your Chief Executive to back your drive for diversity* See 'Toolkit' on the Diversity Challenge website **www.diversitychallenge.org** . This website is an initiative of the National Centre for Volunteering (www.volunteering.org.uk ) and targeted at the voluntary sector. However, much of its guidance is relevant to other sectors and there are useful publications lists and links. For example: *Successful Diversity Management Initiatives* Arredondo, P (1996), Sage publications, and *Managing Best Practice no 78, Valuing Diversity* Industrial Society, (2001)

*Promoting change,* Employers Forum on Disability 2001, The key to changing the way people think about disability is knowledge of the basics and beyond. A new publication from the Forum offers a step-by-step guide for anyone responsible for culture and policy change programmes within their organisation. www.employers-forum.co.uk

***Developing Diversity: A Work Pack for Employers***, Cultural Heritage NTO, 2001, Available from www.chnto.co.uk/equalopps or Tel: 01274 391087. A guide to assist managers plan for and develop a more diverse workforce. Includes checklists, and good practice guidance.

***Managing diversity,*** Institute of Personnel and Development www.ipd.co.uk

***Library Services for Visually Impaired People: a Manual Of Best Practice,*** Resource 2000. Chapter 6 identifies issues for library service policy and management. Although targeted at visually impaired library service users the guidance is driven by three principles "inclusiveness, equity and independence" which are relevant for everyone. Download from www.resource.gov.uk

***Disability Directory for Museums and Galleries,*** Resource, 2001. Note Principles Chapter 1 for the approach to disability issues, and Practice Chapters 1 and 2 that clearly articulate how to develop an appropriate institutional framework and required policies and the benefits that then accrue to the organisation. Download from www.resource.gov.uk

***Equal Opportunities: Policy into Practice*** booklets from The Independent Theatre Council 2001. In particular **'Disability'** Section 3 and **'Race'** booklets clearly articulate how to develop an inclusive work place culture in the theatre sector. Available from www.itc-arts.org.uk

***Unlocking Potential - the new disability business case*** and ***Unlocking the evidence - the new disability business case,*** 2001. Employers Forum on Disability. Both publications clearly demonstrate the benefits to organisations of inclusive work place cultures. Available from www.employers-forum.co.uk

***Tourism for All*** **www.tourismforall.org.uk** A membership organisation that campaigns for change and the development of good practice in accessible tourism. Provides technical guidance and support and encourages an inclusive approach to accessibility with a Good Practice Guide and Website – **www.tourism.org** (work in progress).

***Removing Disabling Barriers.*** (ed.) Gerry Zarb, Policy Studies Institute 1995. Provides an overview of the different perspectives within the academic and disability movement around identifying and removing barriers to disabled people's participation in society. Recommended by practitioners and available from **www.psi.org.uk**.

## 2. Staff training

Appropriate staff training is crucial to any successful audience development, but particularly for disabled people and those from minority ethnic communities.

**'Good Practice for Delivering In-house Training - Hints and Tips'**, in *People First: A report of disability equality training to improve access in museums and galleries in the North West*, (ed.) Helen Thornton, Training Officer, North West Museums Service. A very useful checklist for all organisations. Contact Resource [www.resource.gov.uk](http://www.resource.gov.uk)

*Disability Directory for Museums and Galleries,* Resource, 2001. See Practice Chapter 4. Outlines the difference between disability awareness and disability equality training and offers practical guidance on choosing trainers. Download from [www.resource.gov.uk](http://www.resource.gov.uk)

B*eyond Disability: Towards an Enabling Society*, Sage Publications for the Open University, 1996. Note, in particular, Chapter 11 that is highly critical of the use of disability simulation in disability training; a cautionary note for all organisations on a practice that is widespread, but not acceptable to many disabled people.

*Library Services for Visually Impaired People: A Best Practice Manual*. Resource, 2000. See Chapter 6 for guidance for the library sector. Download from [www.resource.gov.uk](http://www.resource.gov.uk)

*Providing Service for All - The Training Guide,* English Tourism Council (ETC), 1997, (Price £5).

*Building Bridges Training Manual* (see General Guidance). This resource is only available to trainers but is based on the widely available publication, *Building Bridges: guidance for museums and galleries on developing new audiences.* From [www.resource.gov.uk](http://www.resource.gov.uk)

[www.artsline.org.uk](http://www.artsline.org.uk) There are many disability and diversity training providers today, but one of the oldest established in the cultural sector is **ARTSLINE** - the leading information service for disabled people worldwide who want to access arts and entertainment facilities in London and has built up considerable experience and expertise in more than 20 years of work in this field. It  now offers disability equality training and combined race/disability training package.

# 3. Customer care

*The Disability Communication Guide* and *Welcoming Disabled Customers*. Employers Forum on Disability. E-mail: efd@employers-forum.co.uk Website: http://www.employers-forum.co.uk

*Welcoming customers with learning disabilities: A training pack*, Mencap (1996). Available from Mencap National Centre, 123 Golden Lane, London EC1Y 0RT, tel: 0207-454 0454. Price: £20 plus £1.50 p+p. Available from www.mencap.org.uk

*Louder than words: Guide to customer care*. RNID (1996). (This pack and further information on the Louder than Words campaign are available from Janet Simmons, Louder than Words Co-ordinator, RNID South East, 39 Store Street, London WC1E 7DB, tel: 0171-916 4144.  Price: free.) Available from www.rnid.org.uk

*Welcoming Disabled Travellers,* 1999 (Free). Available from English Tourist Council, Fulfilment Centre, Thames Tower, Black's Road, Hammersmith, London W6 9EL.

*How to guide a blind person*,  RNIB (revised 1995). Available from RNIB Customer Services, PO Box 173, Peterborough PE2 6WS, Tel: 0345 45 64 57 or from www.rnib.org.uk

*What do you do when you see a blind person?* New training video from the American Federation of the Blind. Available from www.afb.org

*How to push a wheelchair*, Griffiths, D. and David Wynne (1994), the Disabled Motorists Club. Available from RADAR, 12 City Forum, 250 City Road, London EC1V 8AF. Contact www.radar.org.uk .

*Roofbreaker Guides.* This set of guides contain advice on welcoming people with a wide variety of impairments into churches. They cover mobility, visual or hearing impairments, mental health issues, dyslexia and epilepsy, also disabled children. Through The Roof, PO Box 178, Cobham KT11 1YN  £1.50

# 4. Barriers to participation in decision-making

Consulting with (i.e. listening and responding to) representatives of excluded audiences is critical to the success of many access initiatives. Similarly, there is increasing awareness of the importance of not only consulting with groups but also empowering them to make decisions within the organisation, a process which many practitioners find daunting. (see Emotional/Psychological/Attitudinal Barriers for advice on developing an inclusive workplace culture)

Furthermore, there is a growing pressure on excluded communities to participate from a whole range of organisations and it is too easy to assume that people are available, have the skills to deal with the process, want to be involved in it , and can do it voluntarily. Moreover, institutions need to be seen to value the input from external stakeholders.

This section features resources which consider issues around developing partnerships, consultation, involvement and empowerment.

Useful resources are divided into 2 main sections:
1. General (advice from outside the cultural sector)
2. Cultural sector resources

## 1. General

This sub-section features resources and advice that come from outside the cultural sector, but is, nevertheless, relevant and useful.

***Consultation Guidance: 101 Ways to develop a local Cultural Strategy****.* Vanessa Bone, Brian Mitchell (2000), ILAM www.ilam.co.uk. This publication although written for those leading or actively involved in the Steering Groups for Local Cultural Strategies, has very useful and generic advice.

***Involving Users: Improving the delivery of local public services****.* Service First, National Consumer Council et al. Available from Cabinet Office website www.cabinet-office.gov.uk or www.servicefirst.gov.uk/index/pub

***Article 31 Action Pack: Children's Rights and Children's Play*** (ed,) Harry Shier (Playtrain 1995). Highly recommended by a practitioner for its guidance on children's participation in decision-making and consultation techniques.  Playtrain Tel: 0121 766 8446 Email: team@playtrain.demon.co.uk .  Play Train, 31 Farm Road, Birmingham. B11 1LS. The website  www.playtrain.org.uk/ - also has a useful section on children's consultancy.

*A Journey of Discovery* (ed.) Judy Miller (Save the Children 1999). Again recommended. This focuses on consultation undertaken for the Children's Discovery Centre, east London and describes ways of empowering children to make their views known. Tel: 020 7703 5400 www.savethechildren.org.uk

*Regen.net* - **www.regen.net** This website is the information network for regeneration partnerships and provides useful information and advice.

*All together now,* An article on the NACVS website where Peter Fenton looks at the benefits to be had from joining forces and networking. <www.nacvs.org.uk> NACVS the national association of CVS (Councils for Voluntary Service). Over 280 CVS are currently members, with the network spanning both urban and rural areas of England. The NACVS helps to promote effective local voluntary and community action through their member CVS, by providing them with a range of support services. General Administration and Enquiries: nacvs@nacvs.org.uk

*Regenerating Black Communities through Networking,* Jeremy Crook. Black Training and Enterprise Group (BTEG), 1996 Tel: 020 7713 6161 Email: bteg@btinternet.com

*Learning from Experience*, Council of Disabled People, Warwickshire The report of a research project on different ways of involving Black disabled people in shaping services.

## 2. Cultural Sector

This section features resource specifically written for cultural sector organisations.

*Disability Directory for Museums and Galleries,* Resource, 2001. Gives clear guidance on the principles and practice of involving disabled people in effective consultation, and developing an appropriate organisational structure and culture. A review in the *Museums Journal,* July 2001, p 45 stated, *" ..consultation...means power sharing by museum staff at a very fundamental level.....Are we ready for this? If we are the 'how to' is spelled out here."* The advice and guidance given, although focused on museums and galleries, has a relevance for all mainstream cultural organisations. Available from www.resource.gov.uk

*Drawbridge: a model for consultation with disabled people. Evaluation report* March 2001, Annie Delin with Caroline Barnes for Resource. Available to download from www.resource.gov.uk/information/research/drawbridge . This is a highly recommended source of guidance as it offers a very honest and frank account of the process of the Drawbridge Group project 1995 - 2000, which at its inception in 1995 was a very early example of such consultation in the museum and gallery sector. The report highlights practical issues and problems and

discusses the context within which these occurred. It highlights achievements and offers useful lessons and advice for other organisations across the cultural sector.(Review of this report available in *Museum Practice 18*, Vol. 6 No 3 2001 Museums Association p.9)

***Free for All: Access for Disabled people to Sadlers Wells*** *.* Judy Monahan, Emma McMullan & Ian Jentle. 1997 Report commissioned by the London Borough Grants Committee. Another key resource providing a useful summary of the lessons learnt from the involvement of an advisory group from the beginning to the end of a major refurbishment project. Includes recommendations and a checklist for the development of similar groups.

**'Opening Minds to Access'**, *Museum Practice 17*, Vol. 6, No 2, 2001, pp 36 - 49. Published by the Museums Association [www.museumsassociation.org](http://www.museumsassociation.org).  This article considers ways of developing access in museums for people with learning difficulties, with guidance and case studies. The case studies include an account of the role and importance of a person with learning difficulties as a member of the Access Advisory Group at Croydon Clocktower. Contact details are supplied for networking.

***Library Services for Visually Impaired People: A Best practice Manual***
Chapters 6 and 7 provide comprehensive advice and guidance on the issues for libraries. Again much is relevant to other cultural venues. Available from [www.resource.gov.uk](http://www.resource.gov.uk)

***Public libraries and the Arts: Pathways to Partnerships,*** Report CPI, 2000 Available from [www.artsandlibraries.org.uk](http://www.artsandlibraries.org.uk)  An East Midland and local authority based website. (Note the Social Inclusion section of this website was last updated in August 2001)

***Cultural Diversity: Developing Museum Audiences in Britain*** (ed.) E. Hooper-Greenhill, Leicester University Press, 1997. Part 2 has a number of case studies of involving representatives of minority ethnic communities in the consultative process. These case studies are rather dated now but remain useful points of reference.

# 5. Barriers to access to information

Information and its dissemination are essential to both develop and sustain any new audience development. Too often access initiatives appear unpopular because groups may not even be aware of a venue or the services it is offering.

Similarly, though services may be developed in partnership with the target audience, promotional communication may often be generated separately and may fail to convey an inclusive message with an appropriate appeal.  The resources listed include guidance on inclusive language/s and visual communication/signs/symbols.

The resources in this section are divided into main sections:

1.  general guidance on information provision
2.  provision of information on access to venues
3.  marketing to new audiences

Finally, a supplementary bibliography on marketing has been included. Although not dealing specifically with marketing to new and underrepresented audiences, the resources listed in this bibliography will be of use of to many practitioners.

## 1. General guidance on information provision

***Tell all: a guide to inclusive communications****.* 2000, Brasshouse Publications, 50 Sheepcote St., Birmingham B16 8AJ.  A practical guide on how to communicate in a away that does not exclude disabled people. Ranges from website design to use of telephones.

***The Informability Manual: Making information more accessible in the light of the Disability Discrimination Ac****t*, Wendy Gregory,1996, HMSO. An excellent source of advice and guidance, recommended by several practitioners. The Central Office of Information (COI) Communications' Informability Unit offers advice and guidance on communicating effectively with disabled people using plain language and accessible media like Braille publications, audio cassettes, accessible websites and British Sign Language. For more information on reaching people with disabilities, contact Wendy Gregory on 020 7261 8336 or e-mail Wendy.Gregory@coi.gsi.gov.uk. The Communications' Informability Unit also offers. This service includes using their research findings to communicate with hard-to-reach groups through a range of publications. These include Braille, large print and plain English publications, as well as White and Green Papers,

produced by a broad range of services, including Informability, specialist editorial services, translations, ethnic advisory service, sponsorship, PR and direct marketing.

**Plain English Campaign www.plainenglish.co.uk.** Their website has a number of useful free guides to download including ***Plain English Guide to design and layout.*** Their advice has been much valued by a number of practitioners. The campaign offers a wide variety of training course around the country. Tel: 01663 744409
Email: info@plainenglish.co.uk

***See it Right*** Booklets from the Royal National Institute for the Blind (RNIB) £20 for the pack (£17 for charities) - complete guide to designing, producing and planning accessible information for visually impaired people (which will also assist everyone else). Highly recommended by practitioners. The booklets cover production in a number of different formats: clear print, large print, Braille, Moon, audio cassette, e-text and over the Internet. The booklets include: Why should I make information accessible?; Communicating with blind and partially sighted people; Information Matters; Clear print ; Making information accessible to deafblind people ; Large print ; Tape ; E-text; Websites ; Handwriting ; Signs; Videos ;Braille; Information for all. Tel: 0845 702 3153 Email: cservices@rnib.org.uk  The RNIB Website www.rnib.org.uk  has a useful site index and a section to download summaries of the *See it Right* booklets:   (See also SENSORY barriers section).

***Standards for disability and advice provision in Scotland,*** Scottish Accessible Information Forum (SAIF) 1999. Highly recommended by a practitioner for all information providers, in particular for its detailed self-assessment checklist. It offers extremely practical guidance on developing good practice and delivering accessible information. www.connections.gcal.ac.uk/saif/
Tel: 0141 226 5261 Email: scc@scotconsumer.org.uk

***Making Reading Easier,*** Basic Skills Agency, 1999. A useful free leaflet. Basic Skills Agency, Commonwealth House, 1-19 New Oxford Street, London WC1A 1NU. Website: www.basic-skills.co.uk

***Making It Easy First: making information accessible for people with learning difficulties,*** People First, 1997. An information pack. People First, 299 Kentish Town Road, London NW5 2TJ. Tel: 020 7485 6660 Fax: 020 7485 6664, Email: general @peoplefirst.k-web.co.uk (Local groups have been set up - check in your area)

***STOP  before producing information for deaf and hard of hearing people***
RNID :Downloadable from www.rnid.org.uk

*Making Ourselves Clear* (minimum standards for accessible writing) and  *Am I making myself clear? Guidelines for accessible writing.* Free from Mencap download from  www.mencap.org.uk  Email lynn.grieveson@mencap.org.uk

*How to provide information well: A Good Practice Guide,* 1996 ISBN *09517669 2 9 (* National Information Forum, Post Point 228, BT Proctor House, 100-110 High Holborn, London WC1V 6LD, Tel: 0207 404 3846, See www.nif.org.uk

**Confederation of Tape Industry producers** (COTIS) produces a Checklist for audio information . (see Sensory Barriers)

*Audio Information and visitors with learning disabilities*, Rayner A, INTACT in *BarrierFree*, Issue 3, Winter 99, p.12. (*BarrierFree* is the journal of the Museums and Galleries Disability Association, MAGDA*.* See General section for contact details.)

*Hotbraille* **www.hotbraille.com** a website which offers a free Braille service for letters no longer than 4 pages of Braille.

**Community languages** : Make contact with your local authority translation services for languages appropriate to your excluded audiences. Also note the British Educational Communications and Technology Agency (BECTA) has both ESOL (English for speakers of other languages) and Community Languages web pages. These pages include links to case studies, software, resources and links. **www.becta.org.uk/inclusion/inclusion_lang/esol/index.html** and **www.becta.org.uk/inclusion/inclusion_lang/community/**


## 2. Provision of information on access to venues

*Disability Directory for Museums and Galleries.* Resource, 2001 There is much relevant guidance and advice in this publication for all cultural venues. In particular note *Artsline's Principles for basic Access Information* and accompanying checklist*:* Also Rebecca McGinnis's guidance on producing separate access leaflets, Universal Design, and Helen Coxall's advice on Museum Exhibitions. Much of this advice is applicable across the cultural sector.

**ARTSLINE www.artsline.org.uk** (Tel: 020 7388 2227) is the leading information service for disabled people worldwide who want to access arts and entertainment facilities in London and has built up considerable experience and expertise in more than 20 years of work in this field. It constantly expands its database of disabled access information and has produced thirty access guides to a range of venues. ARTSLINE provide advice and information on all forms of access to all aspects of the arts, and offer disability equality training (now developing Diversity training - race/disability training), an access audit service (note Physical Barriers)

alongside work on a number of projects. Projects include: Cultural diversity that extends Artsline's work to disabled people from minority ethnic and refugee communities in London, Attitude is Everything that aims to improve access to music venues across the country, and Youth that aims to empower and increase the self-confidence of young disabled people in London through engagement with the arts and entertainment. Artsline has developed a number of signs and symbols for use in its guides, and is involved in the coalition of organisations attempting to standardise symbols. (for more information on this project contact RADAR www.radar.org.uk  (and see PHYSICAL barriers section).

***Disability*** Ruth Bailey, 2001 for the Independent Theatre Council. Useful advice on publicity, programmes and marketing.

***Best Practice Manual: Library Services for visually impaired people***. Resource, 2000 (See also sections on GENERAL guidance and SENSORY barriers). Chapter 15 offers advice on alternative formats and more general marketing advice (see below).

***Developing Museum Exhibitions for Lifelong Learning:*** (ed.) Gail Durbin, GEM, 1996 available from HMSO.  See in particular, Section 3 - Audiences, and Section 7 – Texts.

***Freedom to Communicate***. BT's products and services - a guide for older or disabled people 2001/02. A useful overview of services and equipment. Available to download www.bt.com Email: disability@bt.com Tel: 0800 919591.  (See also Sensory Barriers)

**Useful advice on general information panels or signage**:

***Design a Label: Guidelines on labelling for museums,*** The Campaign for Museums, 1999 [available from the Museums Association www.museumsassociation.org. Advice can be transferred to other contexts.

***Designing Exhibitions to include People with Disabilities***, Gail Nolan, National Museum of Scotland, 1997. Advice can be transferred to other contexts.

## 3. Marketing to new audiences

***Guidelines for Marketing to Disabled Audiences,*** The Arts Council of Great Britain, 1995. Although now 7years old this publication includes very relevant and practical advice. Continues to be used by many practitioners. Available from www.artscouncil.org.uk

***Guide to Marketing to Disabled People,*** Birmingham Arts Marketing Tel: 0121 622 1234 Email: info@birminghamarts.org.uk. Comprehensive advice and practical guidance, with examples of good practice. Warns there are "no quick fix solutions" and emphasises the importance of audience research, and consultation built into strategic and development work.

***Best Practice Manual: Library Services for visually impaired people***. Resource, 2000. See in particular, chapter 15 and 6. The comprehensive advice and guidance provided here can be transferred across the cultural sector. It includes an explanation of marketing, the demography of visual impairment, and guidance on how to get your message across with a particularly useful list of mediums relevant to blind and visually impaired people. Makes the point strongly for 'inclusive thinking'. Download from www.resource.gov.uk

***Identity and Identification: Marketing international and culturally specific performance,*** Katie Price, 1999 for Visiting Arts and Battersea Arts Centre. This guide is London specific but has useful case studies and includes salutary lessons

***A Guide to Audience Development,*** Heather Maitland 1997 (Updated 2000), ACE. A step-by-step guide to developing and managing audience development projects including case studies from a wide range of arts organisations including the Drawbridge Group (see Access to Decision Making Barriers). Section 5 has useful checklists. Available from www.artscouncil.org.uk

***Selling Mendel,*** 2001. A video from Stalking Histories (£2) Tel: 01706 816211 Email: stalkinghistories@supanet.com. This video addresses the issues of how to promote disability theatre to a wider audience.

***How accessible is mainstream theatre?*** 1996, SPIT Research Phase 3. Deafworks research that examines the reasons for non-attendance. (somewhat dated now still useful - see SENSORY barriers section for contact details).

***Arts - what's in a word? Ethnic minorities and the Arts****, Helen Jermyn & Philly Desai, ACE (Research Report No 20, 2000. Cited by several practitioners as a very useful resource that summarises previous research. Executive summary is particularly useful with clear recommendations for marketing to new audiences for both mainstream arts and Black, Asian and Chinese Arts. Available from www.artscouncil.org.uk

***Audit of research into Audiences for Black and Asian Work,*** Mel Jennings, 1998, ACE. Recommends ways of supporting audience development for Black and Asian work (also identifies the gaps in existing research and future audience research needs)

***Cultural Diversity: Attitudes of Ethnic Minority populations Towards Museum and Galleries,*** Philly Desai and Andrew Thomas, 1998, MGC. Used by many practitioners and includes recommendations on marketing and communications, general marketing activities and targeted marketing. Available from www.resource.gov.uk

***Open Up! Guidelines for Cultural Diversity Visitor Studies,*** Hamish Robertson, Pino Migliorino, EMD Consultants, 1996. Australia Council and Powerhouse Museum (Available in ACE Library). A very practical publication that includes a promotional strategy flow chart with examples of each of the 8 recommended steps. Also includes a research and development checklist.

***Crossing the Line - Extending young people's access to cultural venues.*** John Harland and Kay Kinder (eds.) NFER Gulbenkian Foundation and ACE. Available from www.artscouncil.org.uk

***Funky on your flyer: a report on Crossing The Line seminars,*** Richard Ings, 2001 ACE. Emphasises the importance of consultation with your target audience and the development of partnerships. Available from www.artscouncil.org.uk

***Targeting the Now Generation: a case study on marketing the arts to 15-19 year olds.*** (ed.) Liz Hill, Max (Marketing the Arts in Oxfordshire)

***Young people and Museums*** website. Launched April 2002 and created to keep the sector up-to-date with a national project called Opening the Doors. This project aims to encourage young people outside of formal education to visit museums and galleries and use the resources on offer. www.youngpeopleandmuseums.org.uk

***Shaping the Future: The experiences of blind and partially sighted children and young people in the UK.*** RNIB 2000. Contact www.rnib.org.uk (Volume 6 is the Summary report) reviewed in *STV News* Winter 2000. Targeted at libraries, but relevant across all cultural services, David Owen (Executive Director, Share The Vision, National Library For The Blind, Tel: 0161-355-2079) states *" The findings make salutary reading for us all as fellow citizens because of the barriers society had erected".* The report clearly demonstrates the diversity within this group of young people and how their aspirations are as varied and also the same as all young people. It clearly recommends inclusive rather than just specialist services, and emphasises that the inclusion of these young people must be considered from the earliest stages of planning.

## Supplementary bibliography

Although not dealing specifically with marketing to new and underrepresented audiences, the following resources provide generic information and advice about marketing for the cultural sector which some practitioners will find useful.

***Prove it!  A practical guide to market research for museums, galleries and visitor attractions'***, commissioned by SEMS together with museums in Hertfordshire and Bedfordshire.*,* Anne Millman 2001. Not written with a particular audience focus, but recommended by practitioners. Includes model forms and checklists for surveys and interviews and sections on analysis and evaluation with a practical case study.

***Successful Marketing on a shoestring***. Gregory Jones.  Gregory Jones Marketing Communications, 1998. Useful booklet that gives an introduction to marketing.

***Marketing Planning*** Peter Verwey (revised 1998) ACE,  Free Downloadable from www.artscouncil.org.uk

***The Marketing and Public Relations handbook for Museums, Galleries and Visitor Attractions*** Sue Runyard and Ylva French. 1999 The Stationery Office www.tso-online.co.uk . Reviewed in *Museum Practice, "*This is a comprehensive guide to public relations and marketing as a means of developing and sustaining audiences, generating income and championing the role of custodians of the cultural heritage. Covers the principles, process and techniques involved in developing and implementing strategies for marketing and PR using a range of media, including the Internet. Illustrated by case studies."

***Audience Development - Collaborations between education and marketing***. Rick Rogers, ACE, 1998. Free and downloadable from www.artscouncil.org.uk (see also INTELLECTUAL ACCESS barriers section).

***The Marketing Manual,*** Heather Maitland (revised 2000) Arts Marketing Association with ACE. Available from www.artscouncil.org.uk

***Placing Art in New Contexts Research Report 19,***  (ed.) Helen Jermyn, BMRB 2000. Research to assess the type of audience attending arts events funded under the New Context strand of the New Audiences Programme. Summary can be downloaded from www.artscouncil.org.uk

***Towards 2010 - new times, new challenges for the arts***. Henley Centre, 2000. Demographic and other data of what Britain will be like in 2010 and what this will mean for the arts.

***Events from Start to Finish,*** Sue Stayte, David C Watt, ILAM. Available from www.ilam.co.uk General guidance but useful across the cultural sector.

***Arts in England: attendance, participation and attitudes***. Research Report 22 ACE  2001. Download summary from www.artscouncil.org.uk

***Box Office Marketing Guides*** Roger Tomlinson (ed.) Peter Verwey, 1998. ACE. A series of laminated A4 sheets that provide a step-by-step approach to capturing information from computerised Box office systems. Available from www.artscouncil.org.uk

**'Long Live the 21st Century Box Office',** Roger Tomlinson in *ArtsNow* Issue 19, 12.2.02. Looks at how Box Offices generally have not adapted to change and embracing the new technologies, but argues that the Box Office sales team will be at the heart of customer relationship management in the future. Download from www.artscouncil.org.uk

# 6. Physical access barriers

From October 2004 there will be a legal requirement for service providers to dismantle physical barriers faced by disabled people, under the Disability Discrimination Act 1995. However, important though physical barriers are, they should not be considered in isolation from the other barriers addressed in other sections of this report. An holistic perspective which recognises the often interrelated nature of barriers to access is most appropriate. For example, people need to know that a building is physically accessible, feel comfortable about visiting, be able to afford to get there and use the facilities as well as have an interest in what is on offer etc.

Whatever specialist expertise is employed (e.g. Access consultancies to deliver Access Audits), consultation with users and potential users should take place to monitor and evaluate proposed plans at all stages. The arts sector, as every other, is littered with examples of major capital projects intended to improve physical access, but that have resulted in the creation of further barriers through the lack of appropriate consultation and attention to intellectual, emotional access barriers and access to information.

Although Access Audits are now accepted as essential strategic planning tools, it remains too easy to focus purely on architectural features, and make stereotypical assumptions about the needs of audiences. Moreover, as the recent Resource Report from Solon (*Survey of provision for disabled users of museums, archives and libraries,* 2001, (downloadable from www.resource.gov.uk) confirms, too much attention continues to be paid to physical barriers alone, alongside a focus on wheelchair users, who only make up a very small proportion of disabled people. Also, physical barriers are experienced by many others, (e.g. families with young children, people with hidden impairments due to a variety of medical conditions, people with a variety of mobility impairments etc).

This section is into 6 main sub-sections:

- Legal context
- General advice
- Historic Properties
- Refurbishment programmes
- New buildings
- Useful organisations and websites.

Following these sections a brief 'additional bibliography' is provided for those practitioners who wish to pursue further information.

# 1. Legal context

(See also information on DDA 1995 in GENERAL guidance). From October 2004 there will be a legal requirement for service providers to dismantle physical barriers faced by disabled people, under Part 111 of the Disability Discrimination Act 1995.

**Part 111 Code of Practice** (revised) can be downloaded from the Disability Rights Commission (DRC) website www.drc-gb.org, alongside a variety of other advice (**Making access to goods and services easier for disabled customers: a practical guide for small businesses and other small service providers** is particularly useful, and includes a useful list of contacts - including those for Scotland and Northern Ireland), or from a link on Government's disability website www.disability.gov.uk .The DRC Helpline: Freepost, MID 02164, Stratford upon Avon, CV37 9BR.Telephone: 08457 622633, Textphone: 08457 622644, Fax: 08457 778878, Email: enquiry@drc-gb.org. For Northern Ireland contact the Equality Commission for Northern Ireland: 60 Great Victoria St, Belfast, BT2 7BB. Tel: 012890 500 600 Fax: 012890 329 227, Email: info.commission@equalityni.org, website www.equalityni.org

**The Building Regulations. Approved Document M: access and facilities for disabled people**. (1999 edition) The Department of the Environment, Transport and the Regions (DETR),  Stationery Office, ISBN 011 753 469 2. Part M identifies MINIMUM standards only, and does not necessarily provide guidance on best practice access for disabled people.

There is a new **British Standard: BS8300:** the design of buildings and their approaches to meet the needs of disabled people. The new code of practice is available from Customer Services, The British Standards Institution, 389 Chiswick High Road, London W4 4AL. T. 020 8996 9000, http://www.bsi.org.uk

# 2. General advice

**Barrier-free Design: A Manual for building designers and managers,** James Holmes-Siedle, Butterworth, 1996. An extremely accessible publication for non-specialist readers as well as architects, buildings managers and so on, and relevant to all organisations. This publication provides excellent advice about what is involved in creating good access to buildings, the legislation (including the DDA but not the latest guidance), and population statistics. It includes technical advice and case studies. It also approaches access issues in terms of providing solutions and the wider benefits these solutions achieve. (Used and recommended by many practitioners, including disabled consultants themselves).

**Left Out - disabled people's access to goods and services**, Scope 2000, available from www.scope.org.uk £3.00 to individuals, £20 to organisations. This

survey looks at the accessibility of Britain to disabled people and provides a useful overview of the many barriers faced. It also offers advice to campaigners and organisations on how to improve access to a wide range of goods, services and facilities. By Gwilym Morris and James Ford, 2000.

***Disability Directory for Museums,*** Chapter 5. (downloadable from www.resource.gov.uk ) For advice on obtaining Access Audits, and using access consultants. Though written for museums and galleries, this advice can be applied across the arts sector.

***Free for All: Access for Disabled people to Sadlers Wells****.* Judy Monahan, Emma McMullan & Ian Jentle, 1997. Report commissioned by the London Borough Grants Committee. Useful summary of the lessons learnt and offers recommendations and a checklist for similar groups.

**'Sadlers Wells - the redevelopment by Free for All***', Access by Design*, Issue 74. The Centre for Accessible Environments (CAE). (contact details below) A useful account of an advisory group of disabled people and their engagement in the whole building redevelopment process. Download from www.cae.org.uk

**'Database audits'**, *Access Journal*, Issue 1 2001, p. 28/29. This article looks at the pros and cons of using database audit packages. The Access Association and JMU Access Partnership (The ***Access Journal*** is free and published quarterly by the Joint Mobility Unit Access Partnership and the Access Association. It is a useful source for information exchange and advice on access to the built environment. Tel: 020 7391 2002, Fax: 020 7387 7109, email: editorial@accessjournal.org.uk. This first edition is available on the website www.accessjournal.org.uk

***Access Audits****,* a newly revised pack that includes checklists on car parking, wayfinding, lighting, acoustics and building management issues, that includes ***Designing for Accessibility*** (a pack highly recommended by a practitioner). CAE 2001 Available from www.cae.org.uk

***Designing for Accessibility: an essential guide for public buildings,*** Andrew Lacy 1999 , ISBN 0 903976 31 5, an updated version based on Part M of the Building Regulations, with a section on the DDA 1995, and a useful bibliography and list of organisations. CAE Available from www.cae.org.uk

> The **CAE** is a technical information training and consultancy resource for the construction industry, providers of goods and services, the care professions and disabled people. The Centre is also a forum for collaborative dialogue between providers and users on how the built environment can best be shaped to be accessible to all. The CAE offers an Access Consultancy, training, Information Services, an Architectural advisory service, a Library, publications and videos. Publications include

***Access By Design***, CAE's quarterly journal, with an index of back copies from 1994 onwards available on the CAE website - the National Register of Access Consultants information pack; a video and Design Sheets, e.g. [Ramps](#) (ABD issue 81) [Steps and stairs](#) (ABD issue 82).  CAE, Nutmeg House 60 Gainsford Street London SE1 2NY.UK Minicom / Tel:(+44) 020 - 7357 8182. Fax:(+44) 020 - 7357 8183 email:[info@cae.org.uk](mailto:info@cae.org.uk) website [www.cae.org.uk](http://www.cae.org.uk)

**'Finding my own way'**, *Access Journal*, Issue 1 2001, p 22-23. An article on accessible signage for people with learning disabilities - the message is: *"If we get it right for people with learning disabilities, we get it right for almost everyone."* Download from  [www.accessjournal.org.uk](http://www.accessjournal.org.uk)

***Library Services for Visually Impaired People: A Manual of Best Practice*,** STV/LIC, Resource, October 2000, Ch. 12. ISBN 1902394437 (available from [www.resource.gov.uk](http://www.resource.gov.uk) and [www.nlbuk.org/bpm/index.html](http://www.nlbuk.org/bpm/index.html). This chapter offers advice and guidance on the physical access issues in libraries for visually impaired people but has a much wider relevance to other public service buildings.

***Sign Design Guide - a guide to Inclusive Signage***, Peter Barker and June Fraser, JMU Access partnership and the Sign Design Society, 2001. ISBN 185878 412 3 Available from [www.jmuaccess.org.uk](http://www.jmuaccess.org.uk)

Note: the work of **The Coalition for standardised access signs and symbols**, a group comprising ARTSLINE, RADAR, CHANGE, the John Groome Association, Mencap, RNID, SHAPE (London) and Tourism for All. Currently working on a 'Building Badge' to indicate facilities on offer, and the design of a standardised symbol system. To join or for further information contact Sian Baldwin, RADAR, 12 City Forum, 250 City Road, LONDON EC1V 8AF or see website [www.radar.org.uk](http://www.radar.org.uk))

***A Good Practice Guide to Disabled people's Access in the Countryside*,** BT Countryside for All Downloadable from URL: **www.fieldfare.org.uk/fieldfare/bt/menu.html**. This resource was recommended by a practitioner and is published by the Fieldfare Trust. The Trust is a charity primarily concerned with promoting access to, and enjoyment of, the countryside for disabled people. The Fieldfare Trust, 67a The Wicker, Sheffield, S3 8HT, Tel: 0114 2701668, minicom 0114 275 5380, fax: 0114 276 7900, email: [fieldfare@btinternet.com](mailto:fieldfare@btinternet.com), [http://www.fieldfare.org.uk](http://www.fieldfare.org.uk) . The publication offers a best practice approach and includes guidelines for a range of techniques to improve access to the whole experience of visiting the countryside. The principles that underpin this guidance can be applied to most arts venues and highlight the importance of networking with disabled people, providing appropriate information, transport, interpretation and events management. The guidance includes a variety of downloadable Information Sheets on physical

features such as paths, gradients, surfaces, handrails, gates, picnic tables, signage and waymarking, toilets, accessible publicity and much more. BT Countryside for All also offers Training, Advisory and Consultancy Services

*Reading and Using Plans*, 1994, Stephen Thorpe. (CAE). (Useful guidance for those without architectural experience) Available from www.cae.org.uk

*RNIB Technical Bulletins: Buildings*, from RNIB Customer Services Tel: 0845 702 3153 or email: cservices@rnib.org.uk, has guidance with an emphasis on visual impairment.

**'Enabling Access'***, Interpretation* Feb 1996 Vol.2 No 2. (a special edition that looks at the issues of access audits and the built environment. See www.heritageinterpretation.org.uk

# 3. Historic properties

English Heritage's **Disability Access Policy** is available to download from www.english-heritage.org.uk (under 'policy')

**'Keeping up with the Past: making historic buildings accessible to everyone'.** A video (39 minutes) by English Heritage and the CAE. Available with or without subtitles from the CAE. This is a new video that shows how the interests of improving access for disabled people and conservation principles can be reconciled. The video features a selection of very different historic buildings and emphasises the importance of early consultation and good design in the management of change. Available from www.cae.org.uk

*Access to the Historic Environment: meeting the needs of disabled people*, Lisa Foster, Donhead 1997 ISBN 1873394187. It should be recognised that this book concentrates on the physical barriers, and should be used with an awareness that there are other barriers that must be considered.

*Easy Access to Historic Properties,* English Heritage, 1995. This short publication offers a strategic framework within which the requirements of individual properties can be assessed; it also suggests principles and processes for reconciling the needs of conservation and access. Available from www.english-heritage.org.uk (under 'free publications).

*Making historic sites accessible*, English Heritage, downloadable from www.english-heritage.org.uk (under 'Education and kids: Studying your locality'). This article details a variety of projects where school groups have worked on projects at a variety of historic sites to develop access for their visually impaired and mobility impaired peers. The case studies provide extremely useful guidance.

*Access to the Built Heritage - Technical Advice Note 7,* Historic Scotland. See www.historic-scotland.gov.uk

## 4. Refurbishment programmes

**'Redesigning the National Portrait Gallery'** from a recent *Access by Design* (available on **www.cae.org.uk**. A case study. The National Portrait Gallery (NPG) is a Grade I listed building located in the heart of London. In this building study, Director Charles Saumarez Smith, describes the background to the creation of the Ondaatje Wing of the Gallery; architect Edward Jones describes the design; and Adrian Cave, an architect and access consultant, reflects on people's experiences of the new spaces within the Gallery. "*The new wing of the National Portrait Gallery is one of many recent buildings which demonstrate the opportunities for a sophisticated approach to designing an accessible environment for people with disabilities and for everyone else."*

**Buildings for All to Use***,* Sylvester Bone, Construction Industry Research and Information Association (Good practice guidance for improving existing public buildings for people with disabilities)

## 5. New buildings

*"Open Sesame- The Magic of Access"* 1999. This CD Rom examines building standards in relation to the DDA in designing access for disabled people. The Adapt Trust (8 Hampton terrace, Edinburgh EHJ12 5JD, Tel: 0131 346 1999, Fax: 0131 346 1991, Email: adapt.trust@virgin.net, Website: http://www.adapttrust.co.uk).

*Building Sight.* P. Barker, J. Barrich, R. Wilson, 1998. The Stationery Office/RNIB. Demonstrates how the needs of visually impaired people can be met in the design of buildings and environments.

*Designing To Enable.* Gateshead Access Panel, 2001 (2nd revised edition) ISBN 0953080013.

## 6. Useful organisations and websites

Organisations

The contacts below may prove useful in developing strategies and taking reasonable steps to overcome barriers to access. However, the list is by no means exhaustive and cultural organisations may wish to pursue further contacts of local disability groups who work on access issues. Also, many local authorities have their own guidance today.

**English Heritage:** Customer Services, PO Box 569, Swindon SN2 2YP. Tel:0870 333 1181, Fax: 01793 414926, minicom 01793 414, email customers@english-heritage.org.uk, website www.english-heritage.gov.uk

**Historic Scotland**, Longmore House, Salisbury Place, Edinburgh EH9 1SH. Tel: 0131 668 8600 website www.historic-scotland.gov.uk

In Northern Ireland, guidance on listed buildings can be obtained by contacting:
**The Environment and Heritage Service**
5-33 Hill Street
Belfast BT21 2LA
Tel: 01232 543061)

**Construction Industry Research and Information Association**
6 Storey's Gate, Westminster, London SW1A 3AU
TEL: 020 7222 8891

## Websites

Artsline - disability access information service
www.artsline.org.uk

Centre for Accessible Environments
www.cae.org.uk

Centre for Education in the Built Environment
http://ctiweb.cf.ac.uk

National Federation of Access Centres
www.nfac.org.uk

National Federation of Shopmobility
www.justmobility.co.uk/shop

National Register of Access Consultants
www.nrac.org.uk

WebAble (disability-related Internet resources)
www.webable.com

# Additional bibliography.

The following resources have not been reviewed as part of this interested practitioners may find the references useful.

**Sense and Accessibility** (CAX26) May 2000, Countryside Agency . A guide for managers to making open country accessible to disabled people. Tel: 0870 120 6466, PO Box 125, Wetherby, W Yorkshire. www.countryside.gov.uk

**Universal Design**, Selwyn Goldsmith, Architectural Press, 2001 A manual for architects.

**Designing for the disabled: the new paradigm,** Selwyn Goldsmith, 1997, Butterworth-Heineman.

**Access Audits**, Rebecca McGinnis, *Museum Practice*, Issue 7, Vol.3, No 1, 1998, pp. 43-45. Available from the Museums Association www.museumsassociation.org

**Churches and the DDA,** FREE from Through the Roof, PO Box 178, Cobham KT11 1YN Download from http://www.throughtheroof.org  "Through the Roof aims to equip churches to be inclusive of disabled people in all their activities. In particular we advise churches on the implications for them of the Disability Discrimination Act and seek to provide resources to enable churches to meet the requirements of the Act. To this end we provide written resources and training".

**Widening the Eye of the Needle, Access to Church Buildings for People with Disabilities,** John Penton, Church House Publishing, 1999.

**Inclusive Design**. Spons press, 2001 ISBN 0 41925 620 2 (£29.95). Recommended in *STV News 39*, Winter 2001.

# 7. Sensory access barriers

Sensory barriers are clearly most acutely experienced by people with hearing and/or visual impairments, or those with multiple impairments. While it is essential that people with visual and hearing impairments are involved in identifying and dismantling the sensory barriers they face in cultural venues, it must be remembered that these barriers are also relevant to a much wider group of people. Moreover, people with visual and hearing impairments are individuals, and are very diverse in their needs. Valuing diversity and using universal/inclusive design principles are essential. For example: the use of Plain English and Large Print are of use to many people who would not consider themselves disabled as well as most people who are visually impaired, and Plain English is essential for any written synopsis for Deaf people whose first language is BSL. Their use removes the barriers presented by complex/specialist language and the small font size of so much printed material. The attention paid to ensure, for example, appropriate audio/verbal-description of objects in a gallery for visually impaired visitors, can benefit many others who have vision, but have not been trained to 'look'. Likewise the provision of sub-titles in Plain English for A-V presentations can assist a wide range of audiences as well as those who have hearing impairments.

Today we now accept that there are a wide variety of learning styles and needs and that multi-sensory learning opportunities are of value to all learners. Such opportunities are essential for people with visual impairments and a variety of learning difficulties/disabilities, as well as those who have multiple or complex impairments. However, when initiated from universal design principles, these opportunities can be planned to provide truly inclusive learning environments. The challenge to traditional assumptions and residual prejudice can lead to both creative thinking and enhanced learning opportunities for all.

Consultation with people who experience sensory barriers and appropriate staff training are essential (see sections on CULTURAL / REPRESENTATION barriers, DECISION MAKING and EMOTIONAL barriers), as is access to information on the venue and the services/products on offer (see ACCESS TO INFORMATION section). There is an increasing range of both low-tech and high-tech assistive technology available that can greatly enhance access for people with visual and/or hearing impairments. There are also an increasing range of interactive/participative strategies and multi-sensory learning opportunities being developed across the cultural sector.

This section is divided into two main sections. The first – Resources – lists key materials and publications offering useful insights and practical guidance. The second main section – Useful organisations – lists the key agencies that issue up-to-date advice on the sensory barriers faced by those whose interests they represent which the cultural sector can access.

# 1. Resources

***Survey of Provision for Disabled Users of Museums, Archives and Libraries,*** Solon for Resource, 2001. Although its findings are what many practitioners in mainstream venues who are involved with enabling the participation of disabled people are all too aware of (and the situation documented has existed for far too long), the messages of this report remain important, especially for managers. Too often provision relies on committed individuals, rather than being part of core activity and embedded in organisational culture and policies. This report also highlights that too much attention is often given to physical barriers, without considering the sensory barriers that are equally important. Available from [www.resource.gov.uk](www.resource.gov.uk)  (See PHYSICAL ACCESS barriers section).

***Disability Directory for Museum and Galleries***, Resource 2001. Contains sections on good practice principles and practice for working with people who have sensory impairments and much of the advice can be transferred to other types of cultural organisation. The Principles section includes Basic Good Practice principles for working with disabled people, and offers information and advice about different impairments. The Practice section offers guidance, advice, checklists and sources of further information for a range of visitor services, facilities and aids that can overcome sensory barriers. These include: marketing, information provision, wayfinding strategies, information in alternative formats, signage, tactile maps and diagrams, tactile pictures, line drawings, models, display and interpretation strategies, auxiliary aids (low tech to high tech) and use of new technologies.  Available to download from [www.resource.gov.uk](www.resource.gov.uk)

***Welcoming your visually impaired customers: arts and heritage,*** M Weisen, RNIB 2000. An extremely useful leaflet that provides a summary and overview of the issues for arts and heritage organisations looking to improve their services for visually impaired people. Available from [www.rnib.org.uk](www.rnib.org.uk)

***Talking Images Museums and Heritage Audit.*** RNIB (forthcoming summer 2002). Report and Good Practice Guidelines. Contact [www.rnib.org.uk](www.rnib.org.uk)

***Library Services for Visually Impaired People: A Manual of Best Practice***. Edited by Linda Hopkins for Resource, 2000 (in the process of update) Available from The National Library for the Blind [www.nlbuk.org](www.nlbuk.org). URL is [http://www.nlbuk.org/bpm/index.html](http://www.nlbuk.org/bpm/index.html) This is a key resource for the library sector, is widely used and highly recommended. There is a great deal of comprehensive advice in this document about welcoming and providing access for visually impaired people, including the use of assistive technologies, that is relevant to other types of cultural organisation.

***Disability***, Policy into Practice series, Ruth Bailey for the Independent Theatre Council. 2001. Provides a useful summary of services that would be expected in theatres to overcome sensory barriers and a useful contacts list. Available from ITC, 12 The Leathermarket, Weston St, London SE1 3ER Tel: 020 7403 1727 Email s.barrow@itc-arts.org

***Leisure and the DDA: your guide to understanding the Disability Discrimination Act,*** C. Casserly, M Weisen, E Ellison, RNIB, 2000. Gives a brief overview of the Act and outlines the implications clearly for all services. Useful contacts provided. Available from www.rnib.org.uk

***See It Right Pack,*** RNIB 2001. £17 for not-for-profit organisations. A 12 booklet series with practical advice on designing, producing and planning for accessible information. This guidance has been highly recommended by practitioners and can be applied to many cultural sector activities. Contain useful contacts for producing information in alternative formats, including Braille, Moon, Large Print, disk and so on. Brief overviews of the different booklets are available from www.rnib.org.uk/seeitright/ or order from www.rnib.org.uk

***Access Guide: Your Passport to Delivering Services for Deaf and Hard of Hearing People***. Available from the RNID www.rnid.org.uk

***The Disability Discrimination Act - A Guide for Providers of Goods, Facilities & Services to Deaf People,*** Available from the publications section of the RNID website www.rnid.org.uk or telephone 020 7296 8000.

***Within Reason (Access to Services for Blind and Partially Sighted People 1998 Report),*** Available from the publications section of the RNIB website www.rnib.org.uk or telephone 020 7388 1266.

***Out of Sight but not out of mind: visually impaired peoples perspective of library and information services***. J. Eric Davies, Stella Wisdom & Claire Creaser. (LIC Occasional paper No 29), Resource, November 2001. (see also GENERAL guidance section). This publication is useful as it has a true user focus, its scope determined by visually impaired people themselves, and in that it offers a template for working with other excluded groups. Its recommendations are echoed in a number of other publications, and apply to both other cultural organisations and the other interest groups who experience exclusion. These include: the need for organisations to pay closer attention to complaints and sustain communication and consultation with current users of a service (i.e. a client-centred organisational culture); outreach provision to both overcome barriers and initiate involvement; joint working with other, often specialised agencies (effective partnerships); marketing and promotion of the services on offer is essential, and a need for greater 'market penetration'.

***Access for deaf people to museums and galleries: a review of good practice,*** Deafworks, 2001. £5.00 from Deafworks Tel: 020 7689 0033, Textphone: 020 7689 1048 Email: general@deafworks.co.uk. Although this review focuses on London, and it acknowledges that there are different and specific issues for cultural venues elsewhere, the majority of the quality standards and recommendations are relevant to, and useful for, all cultural organisations. Deafworks has been involved in promoting access for deaf people for over 12 years, and has provided advice and training to a wide range of mainstream cultural venues in London.  Tel: 020 7689 0033 Email: general@deafworks.co.uk

***Actions Speak Louder than Words: A guide to improving your services for deaf people,*** Siobhan O'Neil, 2000, Gateshead Deaf People's Forum

***Now hear this! Deaf awareness, Deaf equality: A pack to help you communicate with deaf people.*** National Extension College and The Council for the Advancement of Communication with Deaf People (CACDP) Tel: 01223 316644

**'Inaudible but accessible',** Claire Callow. *Museum Practice Issue 13*, Vol. 5 No. 1 2000, pp 32 - 40. Guidance on the benefits and practicalities of making museums and galleries accessible to deaf people, illustrated by case studies. The basic guidance is relevant to all cultural venues. Contact Museums Association, www.museumsassociation.org

***Guidelines for the provision of subtitles with audio-visual presentations,*** National Museums of Scotland, 2001. Note: the RNID also publishes advice on this issue.

***Hearing is seeing.*** RNIB Fact Sheet. Audio description for visually impaired audiences in theatres and music venues (see also Vocaleyes under Useful organisations below)) Available from www.rnib.org.uk

***Opening the door to the arts and heritage: approaches for universal access.*** National Centre for Tactile Diagrams (NATD), 2001 (Selected diagrams, maps and pictures from the archives of NATD, UK).The centre provides tactile diagrams, maps and pictures for blind and partially sighted people of all ages. Website: www.nctd.org.uk Email: info@nctd.org.uk, Tel: 01707 286 348

***Your Way to Leisure*** RNIB 2001. A free publication that encourages blind and partially-sighted people to take up and participate in leisure activities. Useful to indicate the types of services that should be available under the DDA. RNIB Customer Services Tel: 0845 702 3153 Email: cservices@rnib.org.uk (RNIB has many useful publications listed under 'Arts and heritage' on its website www.rnib.org.uk )

***"Opening Up! ." .Access for deaf & hard of hearing people to the arts, cultural and tourism venues****.* Conference Report, 1999, Camden Arts & Tourism & Deafworks. Provides a good overview of the issues around dismantling barriers for deaf and hard of hearing people and includes a paper outlining how to provide appropriate built environments for deaf people. Tel: 020 7689 0033, Textphone: 020 7689 1048 Email: general@deafworks.co.uk.

***Deaf Arts Audit,*** Deafworks, ACE, 1997. The first and only research project that examined arts activities for deaf people cross-sectorally. Includes recommendations for improving access and practice.

***Deaf Arts UK*** Quarterly magazine published by SHAPE London Tel: 020 7700 0100 Text: 020 7700 8144

***Talk*** Quarterly magazine produced by the National Deaf Children's Society. Tel: 020 7250 0123

***Reaching Out: A Creative Access Guide for Designing Exhibits and Cultural Programs for Persons Who Are Blind or Visually Impaired,***.  E. Joffee and M. Siller 1998.  Available from American Association of Museums. www.aam-us.org

***Access in Mind: Towards the Inclusive Museum,*** Ann Rayner for INTACT, National Museums of Scotland, 1998. The first three chapters of this book provide excellent advice relevant to all visitors, not only people with learning difficulties. See also ***Did Anyone Notice? Evaluation of the Intact Project,*** Sue Mitchell and Ann Rayner (Summary available from A.Rayner@tesco.net)

**'Creating a Comfortable Learning Environment'** Celia Franklin *GEM News* No 84 Winter 2001( No direct mention of access for people who experience sensory or other impairments, but an example of how multi-sensory learning is becoming 'mainstreamed' in Denver Art Museum Colorado. Available from www.gem.org.uk

***Museum Practice*** Issue 13 (Vol. 5 No 1) 2000 has several relevant articles: **'Interpretation Strategies'**, Frazer Swift A guide to producing a strategy and checklist of key questions.', **'Museum Theatre'** Chris Ford Explains the principles and different approaches in practice. '**Audio Guides',** David Martin This article examines the process and practicalities of commissioning and installing audio guides with case studies. Available from www.museumsassociation.org

***Audio Information and visitors with learning disabilities***, Rayner A, INTACT in *BarrierFree*, Issue 3, Winter 99, p.12. (*BarrierFree* is the journal of the Museums and Galleries Disability Association, MAGDA. Available from www.magda.org.uk

**'Designed for different audiences and different learning styles. The new British Galleries at the V&A**. David Judd *GEM News* No 83 Autumn 2001. Available from www.gem.org.uk

***Playing to Learn? The Educational Role of Children's Museums,*** Report of the Hands On! Europe Conference November 2001, Published by Discover 2002. Available from www.childrensdiscoverycentre.com

**'Hands On or Hands Off? Creating interactive art exhibitions'**, Moira Simpson *Hands On! Europe Newsletter***,** Issue 2, 2000. (Making art galleries more accessible for children). Contact www.childrensdiscoverycentre.com Another longer article will appear shortly in the Journal of Education in Museums(JEM). Contact www.gem.org.uk


# 2. Organisations


## Major national organisations

There are a number of national voluntary organisations which represent the variety of interests within the very diverse communities of Deaf, hearing impaired, blind and visually impaired people that provide excellent advice and information for the cultural sector. They can also assist with providing contacts for local groups of people who experience sensory impairments and many publish journals, newsletters or magazines (note also those listed under General Guidance).

These include:

**RNIB www.rnib.org.uk** for lots of relevant information, including publications and downloadable Fact Sheets on how to dismantle the sensory barriers experienced by blind, visually impaired people, and those with multiple impairments. These include advice, on Braille, Moon, audio-description, wayfinding strategies, making museums accessible, alternative formats etc. Email: helpline@rnib.org.uk, Tel: 020 7388 1266  A Braille transcription service is available from the RNIB and the Inside Out Prison Trust (IOPT) (Tel: 01273 833050, Fax: 01273 833744, E-mail: oitrust@pavilion.co.uk.) The IOPT supports community targeted activities for prisoners. There may be local providers of this service - contact local talking newspapers or community groups of visually impaired people. Journals include: ***New Beacon, Visability, Focus, Eye Contact****.* The RNIB should be able to provide contact details of organisations that represent particular minority ethnic interests, e.g. OBAC An organisation for blind or partially sighted people of African or Caribbean heritage.  Tel: 020 7735 3400.

**National Federation of the Blind**. Tel: 01924 291313 Email nfuk@globalnet.co.uk. Publish *Viewpoint* a quarterly journal.

**SENSE www.sense.org.uk** (The National Deafblind and Rubella Association) www.sense.org.uk Tel: 020 7272 7774 Email: enquireis@sense.org.uk

**Deafblind UK www.deafblind.org.uk** Email: info@deafblind.org.uk Tel: 01733 358 100

**DeafClub.co.uk** A Deaf Internet Search Engine. Provides information and contact details for all the major deaf organisations and sources of advice and information.

**The RNID www.rnid.org.uk** For lots of relevant information, including publications and downloadable Fact Sheets on how to dismantle the sensory barriers experienced by Deaf and hearing impaired people. Provides information and help for people with all ranges of hearing impairment. Tel: 0208 808 0123 Email: Informationline@rnid.org.uk . Includes advice on use of technologies for communication (e.g. vibrating and visible alarms), sound enhancement systems, palantypists (speech-to-text reporting), and on different communication needs (e.g. lipreading, lip speaking, textphones, videophones etc). Journal: *One in Seven*

**British Deaf Association (BDA) www.britishdeafassociation.org.uk** Tel: 020 7588 3520 Textphone: 020 7588 3529 E-mail: info@britishdeafassociation.org.uk  The BDA represents the interests of profoundly Deaf people for whom British Sign Language (BSL) is their first language. The Association provides sign language services, training in BSL and awareness training for deaf and hearing people. It also runs the Deaf Dial service. Note that some profoundly deaf people use Signed Supported English (SSE) which is based on the English language and quite different to BSL. *British Deaf News*, is the monthly newsletter of the British Deaf Association (BDA): http://www.BritishDeafNews.com .

**The Federation of Deaf people**  www.fdp.org.uk

**United Kingdom Council on Deafness** (UKCOD), Waltham Forest Business Centre, 5 Blackhorse Lane, London El 7 6DS Tel.. 0208 527 6680  Comprising 36 member organisations. This is primarily a forum for discussion and campaigning on agreed objectives. Produces a quarterly *Newsletter*.

## Other organisations that provide useful services:

**Council for the Advancement of Communication with Deaf People** (CACDP) *Tel: 0191 383 1155 (voice & minicom)* CACDP hold a register of qualified Sign Language Interpreters. www.cacdp.demon.co.uk

**Association of Lipspeakers** http://www.lipspeaking.co.uk The Association of Lipspeakers (ALS) is the professional body that represents lipspeakers. Their aim is to promote lipspeaking and its good practice and encourage the further development of lipspeaking as a communication service.

**Association of Teachers of Lipreading to Adults (ATLA)** http://www.lipreading.force9.co.uk/ ATLA is the professional association for teachers of lipreading to adults who become deaf or hard of hearing. The site contains information about lipreading classes and training to become a lipreading teacher.

**The Audio Description Association** tel: 01962 846960 Email: adrienne.pye.@hants.gov.uk

**Confederation of Transcribed Information Services (COTIS)** have produced a Checklist for tape production See www.cotis.org.uk . Tel: 01829732115

**United Kingdom of Braille Producers (RNIB),** (PO Box 173), Peterborough PE2 6WS. Tel: 01733 370 777).Note contacts on www.rnib.org.uk

*Vocal Eyes.* Enables blind and partially sighted people to experience the arts through high quality audio-description. The service includes a pre-production tape containing information on access to the theatre and performance notes such as a description of the staging, its mood and tone, as well as the costumes and characters. It also offers Touch Tours prior to performances. The service that VOCALEYES provides is comprehensive and uniquely placed to meet the needs and expectations of the visually impaired theatregoer and to support theatres and companies in making their work accessible through audio-description Their work is expanding as they explore opportunities for improving access for the visually impaired to a wider range of arts and leisure activities. Tel: 020 7734 6053 Email: lucinda@vocaleyes.co.uk Website www.vocaleyes.co.uk

**Signed Performances in Theatre** (SPIT) Theatre based organisation that promotes access to theatre in all its forms for members of the Deaf community. Tel/Text/Fax 0208 202 1731. A long established organisation and much valued by Deaf people whose first language is BSL.

**StageSign:** similar to SPIT but Birmingham based and offers advertising and publicity packages, written synopses and deaf awareness training. Email: stageSign@aol.com

**Stage Text.** A fairly new charity that is rapidly expanding a service that provides captioning in theatres and other cultural venues, promoting text generation as a means of increasing accessibility for people with various degrees of hearing loss. www.stagetext.co.uk Tel: 020 7372 1246

**The Dog Rose Trust** work in the heritage sector, and with museums and galleries exploring the use of tactile models and plans for visually impaired people. (Contact: Julia Ionides, Administrator, 83 Greenacres, Ludlow, Shropshire SY8 1LZ Tel. 01584 874567, Fax. 01584 874045, E-mail: dogrose.trust@virgin.net).

**Plain English Campaign,** PO Box 3, New Mills, High Peak SK22 4QP Tel: 01663 744409 Email: info@plainenglish.co.uk  Website: www.plainenglish.co.uk

**Action for Blind People**
UK charity working for equal opportunities for visually impaired people in work, leisure, housing and support. 44 (0) 20-7635-4800 info@afbp.org
http://www.afbp.org/

**British Computer Association of the Blind (BCAB)**

BCAB is an organisation of visually impaired people who use Information and Communications Technology. 0845 660 6234 info@bcab.org.uk
http://www.bcab.org.uk/

**The Living Paintings Trust**

Bringing pictures to life for visually impaired children, young people and adults. 44 (0) 1635-299-771 lpt@livingpaintings.org http://www.livingpaintings.org/

**Guide Dogs for the Blind Association (GDBA)**

UK association offering guide dog related services, mobility and other rehabilitation services. 0870 600 2323 guidedogs@guidedogs.org.uk
http://www.gdba.org.uk/

**Art-sense,** Angela Faulk, Secretary, 45 Blenheim Road, Moseley, Birmingham B13 9TY, Tel 0121 4497705. An organisation that has developed gallery-guide training for visually impaired people with an appropriate arts background.

**National League of the Blind and Disabled,** 2 Tenterden Road, London N17 8BE. Tel: 0208 808 6030

**Partially Sighted Society,** Queens Road, Doncaster, S Yorks. DN1 2NX. Tel: 0130 232 3132

**Breakthrough Deaf/Hearing Integration** http://www.breakthrough-dhi.org.uk/
Breakthrough encourages integration between deaf and hearing people of all ages through training, social activities, contact groups and practical projects and programmes.

**British Association of Teachers of the Deaf (BATOD)**
http://www.batod.org.uk/ BATOD is an association representing the interests of teachers of hearing impaired children and young people in the UK. The site includes information on regional groups.

**Deaf@x** http://www.deafax.org/ Deaf@x aims to improve the quality of deaf, deafblind, speech-impaired and hearing children and adults' lives by developing their communication skills, literacy and employability using technology and other methods.

**Deafblind UK (Scottish Office)** http://www.deafblindscotland.org.uk/ Scottish branch of Deafblind UK.

**Hearing Concern** http://www.hearingconcern.com/ Information about hearing loss and the ways its impact can be lessened. Supports people who have lost their hearing or are hard of hearing and there are local groups in various parts of the country. Can give help and information. Also produces *Hearing Concern* magazine. Sympathetic Hearing Scheme based at its London premises.

**Subtitles @ your local cinema.** www.yourlocalcinema.com Information service for hearing impaired people. Subtitles @ your local cinema organise and publicise subtitled cinema screenings.

**Friends for Young Deaf People (FYD)** Head Office: East College Mansion, College Lane, East Grinstead, West Sussex Tel: 01342 3234441312639 (voice & minicom) Provides sports activities and other activities for deaf young people and works towards integration with hearing people.

**National Deaf Children's Society (NDCS)** Head Office: 15 Dufferin Street, London W2 5AH Tel/Minicom: 01 71 250 0123 Fax.. 01 71 251 5020 This has branches throughout the country, of parents of deaf children, who form self-support groups which meet and share information. Head Office provides information for parents of deaf children, and monitors issues with deaf education. Produces a newsletter – *Talk.*

**The National Arts and Disability Center**. USA .Their comprehensive website has useful information on assistive technologies http://nadc.ucla.edu .

# 8. Intellectual access barriers

This section offers resources and general advice to assist practitioners in developing inclusive approaches to diversity in the cultural sector and to differentiation of interests in learning and leisure opportunities. It brings together advice from the education, community and voluntary sectors as well as the cultural sector.

It is essential that intellectual access initiatives are not left as the sole responsibility of education or marketing staff. Cultural organisations need to develop an appropriate organisational culture and policy framework (see DECISION MAKING and EMOTIONAL sections) alongside relevant programming/products. Consultation, the development of equal partnerships and evaluation are basic requirements. Outreach is often effective as a means of engaging excluded communities and introducing new audiences to what is on offer, and this will often include a range of specialist provision targeted at particular interests. This section thus includes contacts and advice on Outreach, Mobile resources, and in developing specialist provision targeted at a range of different groups.

Accessible wayfinding/orientation strategies and appropriate staff training for venues are also valuable (see PHYSICAL and EMOTIONAL sections), as is creating relevance through representative programmes, collections and staffing (see CULTURAL /REPRESENTATION section). The various journals, magazines and newsletters, and the Arts Council of England's New Audiences programme listed in the General Guidance and resources listed in Cultural/Representation sections are all useful to keep up-to-date with developments and for networking contacts.

The resources in this section are divided into three main areas:

1. General (general advice for developing and offering inclusive and/or culturally specific/sensitive services)
2. Evaluation
3. Specialist provision.

The latter sub-section (Specialist provision) features resources under the following headings:

- Supplementary and mother-tongue schools
- People with Special Educational Needs
- People with visual or hearing impairments
- People with learning difficulties
- Lifelong learning
- Refugee communities

- Families
- Youth
- Mental health service users
- Older people

# 1. General

This section features publications and recommended web resources that assist in developing inclusive and/or culturally specific/sensitive services.

***Inclusion web site*** on the **National Grid for Learning http://inclusion.ngfl.gov.uk** An on-line catalogue of resources which support individual learning needs provides rapid, targeted access to a wide range of educational materials. There is A guide to the Inclusion web site and information includes; *Working with Different Communities* - a range of resources and practical guidance to support those who work with minority and potentially marginalised groups. These include Travellers, those for whom English is a second language, and hard-to-reach groups such as homeless young people. There are also links to Special Educational Needs (SEN) organisations**.** This list gives brief descriptions, contact details and web links where available for organisations which provide SEN information and advice for teachers.

***All Things being equal?: a practical guide to widening participation for adults with learning difficulties in continuing education,*** Jeannie Sutcliffe and Yola Jacobsen (Reprinted 2001) NIACE. A really useful publication with transferable advice and guidance for the cultural sector. It includes case studies. The publication offers ';blueprints' for new provision and each chapter has a checklist. There is also a self-assessment checklist for developing provision for marginalised groups as a 'Framework for Change'. However the publication predates the Government's new strategy ;'Valuing people' - see GENERAL guidance - but it reflects and supports its approach. NIACE is a very useful source of advice and guidance **www.niace.org.uk** Note *Family learning Toolkit: Walking Ten Feet Tall,* NIACE, 2002 (to be published)

***Developing a Policy for an Education Service; Developing an Access Policy; Developing an Interpretation Strategy; Responding to Cultural Diversity: Guidance for Museums and Galleries; The National Curriculum; The National Numeracy Strategy; Post-16 Learning; Social Inclusion; Evaluation*** Free Fact sheets available from Resource's website www.resource.gov.uk :

**'Getting to Know Your Visitors'**, Dr Paulette McManus, *Interpretation*, Journal of the Association for Heritage Interpretation. Available to download from www.heritageinterpretation.org.uk Although focussed on museums and galleries

the advice and guidance is relevant across the cultural sector. Examines the historical development of audience segmentation.

***Learning Through Culture, The DfES Museums and Galleries Education Programme: a guide to good practice.*** Amanda Clarke, Jocelyn Dodd, Eilean Hooper-Greenhill, Helen O'Riain, Llewela Selfridge, Frazer Swift, DfES, 2002. Available from the Research Centre for Museums and Galleries, University of Leicester. Email rcmg@le.ac.uk. A new publication that contains case studies on working with children with Special Educational needs, and children from minority ethnic backgrounds; also guidance on developing partnerships. NOTE: 'Developing effective projects, Section 9, offers an extremely useful and practical guide, applicable across the cultural sector, to project planning, delivering and evaluation.

***Short and Sweet: Community Action for Widening Participation.*** Fiona Aldridge, NIACE 1999. This short book examines DfEE funded projects (one-off grants for short-term activities). The publication includes a number of case studies and concludes with lessons drawn from the experience of these projects. These are extremely useful across the cultural sector. Problems identified included: the time-scale anticipated was too short, a lack of clarity about what the funding could and could not be used for, and the absence of guidelines for the final report. Available from www.niace.org.uk

***Audience Development: Collaborations between Education and Marketing.*** Rick Rogers, ACE, 1998. A useful publication (based on general audience development rather than the excluded groups under consideration in this project) that outlines the issues and process of this collaboration. Useful case studies and Appendix 1 has a Checklist of Action Points. Available from <artscouncil.org.uk>

***A Closer Look - Increasing Access Through Interpretation.*** Scottish Museums Council with Interpret Scotland Tel: 0131 229 7265 www.scottishmuseums.org.uk Practical guidelines to support the SMC's policy statement on museums and social justice (See General Guidance). Emphasises the importance of knowing your audiences.

***In Through the Front Door.  Disabled People and The Visual Arts.*** Jayne Earnscliffe.  1992. The Arts Council of England. Now a rather old publication but remains useful for the wide-ranging examples of good practice. Sadly in many organisations the same situation prevails as then - good practice in access for disabled people results from an interested individual's initiative rather than embedded in organisational culture. Available from www.artscouncil.org.uk

***Attitudes to learning' 98*** T. Greany, for MORI Available from www.mori.com

***Disability Directory for Museums and Galleries*** and ***Library Services for visually impaired people: A Best Practice Manual.*** Both have relevant advice

on creating intellectual access and that advice can be transferred to other areas in the cultural sector. www.resource.gov.uk

***Campaign for Learning*** www.campaign-for-learning.org.uk The only national organisation concerned with promoting all aspects of learning throughout society.

***Working in Partnership: The Workers Educational Association and Museums***, Workers Educational Association (WEA) 1998. Free to download from website. Note that there is much relevant guidance, also publications and journals for across the cultural sector available to download from the WEA website. **www.wea.org.uk**

***The Department of Education and Skills* www.dfes.gov.uk** This website has areas devoted to different age groups and interests, provides advice and guidance around different learning needs, contacts and links. The DfES have recently relaunched TeacherNet (www.teachers.net ), an online resource aimed at providing teachers with a one-stop gateway to all their professional needs. It has a variety of documents for download on the Government's learning agendas (e.g. *Learning for the Twenty-First Century, Further Education for the new Millennium, Learning to Succeed: A new framework for post-16 learning)* and a Resource Section which includes museum and galleries education materials at http://www.dfes.gov.uk/teachers/museums_and_galleries. There is an invitation to join for those not currently included but have education materials that are relevant. A contact form for suggested content is available at: http://www.dfes.gov.uk/teachers/Contact_Us

***The Qualifications and Curriculum Authority*** *(QCA)* has useful advice for anyone working with school-age learners. The website features recent publications including guidance on how to modify or adapt study programmes, and suggested activities for accessible and challenging learning experiences. Available from **www.qca.org.uk**

***Liverpool Anti-Racist Community Arts Association,*** 23 Clarence St, Liverpool, L3 5TN. Tel. 0151 709 0380 Fax. 0151 708 6818 (Many relevant resources including books, posters, postcards etc)

DfEE Research Report No 59 ***Making the Difference: Teaching and Learning Strategies in Successful Multi-Ethnic Schools****.* July 1998. The findings in this report include under Curriculum Enrichment**:** *'…effective schools were sensitive to the identities of students and made efforts to include in the curriculum, their histories, languages, religions and cultures….'.*Available from www.dfes.gov.uk

**The Commission for Racial Equality www.cre.gov.uk.** There are a variety of useful resources available on and from this site (see GENERAL guidance) . For example *From Cradle to School a practical guide to racial equality in early childhood education and care*, 1996, CRE, London states in ' Checklist for Action'

".. *Does your learning material and equipment reflect the cultures, faiths and languages of the diverse ethnic groups living in Britain today?*…

***Africa in the classroom*** , a Directory of Resources for Scottish Schools, produced as part of Scotland Africa '1997. Available from Scottish Development Education Centre, Old Playhouse Close, Moray House Institute of Education, Holyrood road, Edinburgh EH8 8AQ  Price £2.00 inc. p+p.(This book contains reviews of sources by teachers and those from the countries in Africa that are featured, and all resources had to meet ten development education criteria) Includes children's' story books, teachers reference, organisations and addresses, and classroom resources for primary and secondary classes

**BECTA** has a guide to differentiation on its 'Inclusion and SEN' section of its website. Although its focus is Implementing the whole school curriculum, it offers a succinct guide to the principles and practice of the process of differentiation that is transferable to other contexts. **www.becta.org.uk/inclusion/sen/resources/differentiation/summary.html** (Note also Becta's Community languages resources - see Access to Information Barriers)

***National Society for Education in Art and Design*** **(NSEAD)**  **www.nsead.org/** . This website is a useful portal to the UK's online network of art and design education websites: **www.arteducation.co.uk** provides resources and ideas for art and design teachers in primary and secondary schools and the ARIAD index that provides free online access to completed research projects. NSEAD supports art education in the UK, and acts as a professional subject association for members, and a trade union.

***Campaign for Learning through Museums and Galleries (CMLG)*** Useful website: www.clmg.org.uk Aims to raise the profile of museum education through advocacy, publicity and training, and good practice guidance

***The Learning Power of Museums - A Vision for Museum Education***, DCMS and DfEE, 2000. Clearly identifies the Government's learning agenda and how this can be combined with leisure in museums and galleries to the benefit of all. Offers examples of good practice. Available from www.dfes.gov.uk

***Alive with Learning: Study support in museums and galleries,*** Report by Education Extra, 1998/99, DfEE Available from www.dfes.gov.uk

***A Commonwealth: Museums in the Learning Age***, David Anderson for DCMS,1999. This is a key publication that sets out the agenda for museums and galleries for the 21st century. It examines all aspects of the learning potential for museums, and includes case studies and recommendations. Available from www.culture.gov.uk

***Access in Mind: Towards the Inclusive Museum,*** Ann Rayner for INTACT, National Museums of Scotland, 1998.

***Developing Museum Exhibitions for Lifelong Learning,*** Gail Durbin (ed.), The Stationery Office for GEM, 1996.

***Cabinets of Curiosity?: Art Gallery Education,*** Sara Selwood with Sue Clive & Diana Irving, 1995, available from NSEAD, The Gatehouse, Corsham Court, >Corsham, Wiltshire, SN13 0BZ; Tel: 01249 714825. Available from www.nsead.org.uk

***Making meaning in Art Museums 1: Visitors' Interpretative Strategies at Wolverhampton Art Gallery,*** Eilean Hooper-Greenhill, Theano Moussouri, Emma Hawthorne and Rowena Riley, 2001, Research Centre for Museums and Galleries (RCMG), Leicester. This research project examines the ways in which visitors relate to paintings in the gallery. Available to purchase from RCMG, Department of Museum Studies, 105 Princess Road East. Leicester. Email: rcmg@le.ac.uk  Web: www.le.ac.uk/museumstudies

***Action for Leisure: promoting play and leisure with and for disabled children and adults***: for information, advice and training http//www.actionforleisure.org.uk

***Evaluating Artifacts,*** A. James, G. Sfougaras, R. Wheeler, Centre for Multicultural Education, Leicester. This is now an old publication but remains useful in challenging stereotypical assumptions and guarding against prejudice and discrimination

**'Opening Minds to Access: Practical Guidance on how to make museums more accessible to people with learning difficulties'** *Museum Practice Issue 17* (Volume 6, Number 2) 2001  p36-49.

***Designing Exhibitions to include People with Disabilities***, Gail Nolan, National Museum of Scotland, 1997;

**'Interactives',** *Museum Practice 4*, Issue 4 Vol.2 No.1, 1997 by Frazer Swift, pp 22-24 for a useful evaluation and checklist. Available from www.museumsassociation.org

***Museum Practice 11* Vol. 4 No 2 1999**. An update on Outreach that provides useful advice, guidance and case studies that is transferable to other cultural sector contexts.

# 2. Evaluation

The Library Information Commission  (**www.lic.gov.uk**), Regional Arts Boards (**www.arts.org.uk**) and Area Museum Councils (**www.resource.gov.uk**)  are useful organisations for up-to-date publications on evaluation.

*'Seeing the museum through the visitors' eyes',* by Eilean Hooper-Greenhill and Jocelyn Dodd . This evaluation of the Education Challenge Fund can be downloaded from the Resource website at **http://www.resource.gov.uk/action/learnacc/ecf.pdf** or obtained from the Research Centre for Museums and Galleries, Department of Museum Studies, University of Leicester, 105 Princess Road East, Leicester LE1 7LG Tel: 0116 252 3995/3963, Fax: 0116 252 3960, Email: rcmg@le.ac.uk.

*The Arts and Inclusion: Evaluation of London Arts Board's 1998/99 Regional Challenge,* E. Carpenter, London: London Arts Board, 1999 Useful case studies and findings. Contact through www.arts.org.uk

*Prove It!: Measuring impacts of renewal* (a booklet that provides a measurement framework)*,* and *Prove It:! Measuring the effect of neighbourhood renewal on local people* (A Handbook)*.* Free; available from Groundwork UK, 85-87 Cornwall Street, Birmingham, B3 3BY, Tel: 0121 236 8565; email info@groundwork.org.uk, www.groundwork.org.uk . The publications do not deal specifically with the cultural sector but have been recommended by practitioners for having lots of useful examples of performance indicators that are relevant to the cultural sector.

*Partnerships for learning.* Felicity Woolf, 1999, RAB and ACE. A useful guide to evaluating arts education projects that has a general application across the cultural sector. Offers a flexible framework, comprehensive advice and practical guidance for the evaluation process - for both beginners and those with experience of evaluation. Useful appendices with a checklist for evaluation practice, examining the advantages and disadvantages of external evaluation and techniques for collecting evidence. Available from www.artscouncil.org.uk

*From policy to partnership: Developing the arts in schools,* 2000, QCA and ACE. Written for schools, but useful to practitioners in the cultural sector to understand the schools position. However, unfortunately the new 'Citizenship' element in the curriculum is not included - there is much potential there for challenging racism, discrimination against disabled people and celebrating and valuing diversity and difference. Available from www.artscouncil.org.uk

The **SWMC Museum Learning Initiative** website has a section on evaluation:**http://www.swmuseums.httpmedia.co.uk/development_program mes/MLI/muslin.htm**. The unit at **http://www.swmuseums.httpmedia.co.uk/development_programmes/MLI/ev**

**al.htm** has a tutorial approach to using questionnaires and observation techniques. There are other resources available from the same page. The SWMC Museum Learning Initiative website includes a list of publications and web resources at
**http://www.swmuseums.httpmedia.co.uk/development_programmes/MLI/access.htm**

*Improving museum learning.* E. Hooper Greenhill (ed.) 1996, East Midlands Museum Service. An older but still useful publication that gives an introduction and overview of models of evaluation. Email: rcmg@le.ac.uk

**Evaluation and Visitor Research Special Interest Group** [EVRSIG] of Museums Australia: A website with some useful resources and advice at http://www.amol.org.au/evrsig/

*Evaluating Creativity: The Evaluation of 10 Gallery Education Projects of Encompass, 2000*, RCMG, published by ENGAGE 2001 Available from www.engage.org.uk

*Did anyone notice?* An evaluation of the INTACT Project. 2000 Sue Mitchell and Ann Rayner (National Museums of Scotland) Contact Email: A.Rayner@tesco.net

*Unpacking Teacher's Packs* Clive S. & O. Geggie , ENGAGE, January 1998. An evaluation of the teachers' packs from ten London museums and galleries, teachers' expectation, requirements and wishes, guidelines on effective and stimulating schools packs. Available from www.engage.org.uk

# 3. Specialist provision

## Supplementary and mother-tongue schools
(Schools that take place out of mainstream school hours with the aim of raising the self-esteem and achievements of pupils from ethnic minority backgrounds, alongside a celebration of cultural identity and heritage).

There is relatively little material available on this but the *Supplementary Schools Support Service* (a pilot project working in Birmingham, Bristol, London and Manchester) has a website which has links to funders, publications and the Community Education Support Centre (largely for Asian children). See
**www.supplementaryschools.org.uk**

Interested practitioners may also contact local Race Equality Councils or the CRE. LEAs may also have contact details.

## People with Special Educational Needs

**http://www.dfes.gov.uk/sen/** This website of The Department for Education and Skills. has a specific area for Special Educational Needs

**http://inclusion.ngfl.gov.uk** The Inclusion area on the National Grid for Learning (NGfL) web site offers a free catalogue of resources for teaching professionals, learners, parents and carers.

**http://www.becta.org.uk/inclusion**. The BECTA website (British Educational Communication and Technology Agency has an Inclusion area that is useful.

**National Association of Special Educational Needs (NASEN)**
**http://www.nasen.org.uk** useful website providing information and advice.

The Council for Disabled Children, National Children's Bureau, 8 Wakley Street, London EC1 Tel: 020 7843 6061/6058 **http://www.ncb.org.uk/cdc.htm**

*The Beginners Guide to meeting Special Educational Needs: A Handbook* Elizabeth Cowne and Mike Murphy, NASEN 2001.  Recommended in the *TES* 11.01.02, for newly qualified teachers  as a useful resource providing a wide range of specialist information.

**People with visual and/or hearing impairments** - see also SENSORY barriers section.

*What Colour is the Wind: Insights into art and visual impairment*, Sue Blagden and John Everett, NSEAD, 1992 ISBN 0 904684 12 1

*Vision in Art Education*, Jane Pearson, Richard Attenborough Centre, Department of Adult Education, University of Leicester, 1995.

*Reaching Out: A Creative Access Guide for Designing Exhibits and Cultural Programs for Persons Who Are Blind or Visually Impaired.*  E. Joffee and M. Siller 1998.  Available from American Association of Museums.

*Teaching Literacy Skills to Deaf Adults*, The City Literary Institute, (Stukeley Street, London WC2B 5LJ, 1996.)

(NOTE: the RNIB has a Multiple Disability Services advisor with guidance available on leisure and learning.)

## People with learning difficulties

People with learning disabilities/difficulties are acknowledged by Government to be one of the most marginalised and excluded groups in our society. They also represent diverse cultural backgrounds. It is important that cultural organisations

work with people with learning disabilities/difficulties, or their advocates, rather than FOR them - as has happened historically. These two national organisations are organisations OF people with learning difficulties and can provide useful advice and guidance:

**People First,** 299 Kentish Town Road, London NW5 2TJ. Tel:020 7485 6660 Fax: 020 7485 6664 Email: general @peoplefirst.k-web.co.uk (Local groups have been set up - check in your area)

**CHANGE,** Unit D Hatcham Park Mews Business Centre, Hatcham Park Mews, London SE14 5QA. Tel: 020 7639 4312, Fax: 020 7639 4317 Minicom: 020 7639 4326 Email: contact@changeuk.demon.co.uk

Other useful organisations are:

**British Institute of Learning Disabilities** has a useful publications list and information and resource service accessible from their website: http://www.bild.org.uk . BILD, Wolverhampton road, Kidderminster, DY10 3PP, Tel: 01562 850251

**Mencap** has various useful fact sheets (making websites accessible, information provision - see below) and reports available plus useful bookshop catalogue on request. Mencap National Centre, 123 Golden Lane, London EC1Y 0RT; tel: 0207 474 0454.  Mencap also has regional offices. Website: www.mencap.org.uk


***Creative Arts and People with Profound And Multiple Learning Disabilities,*** Loretto Lamb and James Hogg, 2002, Pavilion Press. A new, very informative and useful resource. The book presents four main areas of activity: sensory experience, visual arts, and experiencing and making music and the performing arts.

***Building Expectations: Inquiry into Community Services and Opportunities for People with learning Disabilities***, CHANGE for the Mental Health Foundation. Useful advice and information.

***Changing days: Developing new opportunities with people who have learning difficulties,*** Wertheimer, A (Ed), Kings Fund Publishing 1996, ISBN 1 85717 106 3 useful guidance.

***Person to Person: Establishing contact and communication with people with profound learning disabilities and extra special needs***, P. Caldwell with P. Stevens, Pavilion Publishing, 1998, ISBN 1 900600 43

***Group work with learning Disabilities: Creative Drama,***  Winslow Press, 2000

www.learningdisabilityhistory.com This new website is also featured and recommended in the section on CULTURAL /REPRESENTATIONAL barriers

***Altogether Better (from 'Special Needs' to Equality in education),*** Micheline Mason and Richard Rieser, published by Comic Relief. ISBN 1 85324 919 X. Excellent Training Video and booklet that explains and promotes inclusive education.

***Children First: A Guide to the needs of Disabled Children in School****,* by Judith Male for RADAR 1997, ISBN 0 900270 09 8.

***Planning, teaching and assessing the curriculum for pupils with learning difficulties***, Qualifications and Curriculum Authority, March 2001 (http://www.qca.org.uk) Includes guidance on how to modify or adapt study programmes, and suggested activities for accessible and challenging learning experiences.

***Enabling Access: Effective Teaching and Learning for Pupils with Learning Difficulties*** (2nd Edition), B Carpenter, R Ashdown, K. Bovair (eds.) David Fulton Publishers, 2001

***Literacy Through Symbols: Improving access for children and adults,*** Detheridge et al*,* David Fulton Publishers,1997.

***Implementing the Whole Curriculum for Pupils with Learning Difficulties,*** Rose, Fergusson, Coles, Byers, Barnes (eds.), David Fulton Publishers, 1996


## Lifelong learning

The following websites all contain useful resources:

The Department for Education and Skills (DfES)  - **www.dfes.gov.uk**
Resource  - **www.resource.gov.uk**
Campaign for Learning  - **www.campaign-for-learning.org.uk**
National Institute for Adult and Continuing Education (NIACE) **www.niace.org.uk**

***Working with excluded groups: Guidelines for good practice for providers and policy-makers in working with groups underrepresented in adult learning,*** Veronica McGiveney, NIACE, 2000.

***Low Achievers Lifelong Learners: An investigation into the impact of the public library in educational disadvantage,*** Richard Proctor, Craig Bartle, University of Sheffield, Resource, 2001 ISBN 0 903522 373. This is a report designed for policy makers and practitioners to assist them in understanding the barriers faced by those who are educationally disadvantaged, and provides

recommendations for dismantling them. It concludes that low-achieving young adults are heavy users of the public library service, but that very often their particular learning requirements are not recognised. The Executive Summary contains a useful overview of the findings and a list of recommendations, with the Conclusion (Chapter 10) providing useful practical guidance. The report makes special mention on the value of IT initiatives in areas of disadvantage; but highlights the need for user skills training to be on offer alongside the development of  effective partnerships with local education providers


## Refugee Communities

**www.artsline.org.uk** – includes information on Artsline's Refugee project

*Arts and Refugees Directory,* Marietta Harrow and Yvonne Fields, London Arts, 2000. Available from www.arts.org.uk

*Reclaiming Voices through the Arts:* **A report on the second Refugee Artists Exchange Day,** 2000 for London Arts. Download from www.arts.org.uk/directory/regions/london/info_point/publications/access.htm

*Routes Across Diversity - Developing the arts of London's Refugee Communities. A report.* Yvonne Field and Marietta Harrow 2001 for London Arts. Download from www.arts.org.uk/directory/regions/london/info_point/publications/access.htm

## Youth

**The National Youth Agency** – a source of information on a wide range of issues concerning young people. NYA aims to advance youth work to promote young people's personal and social development, and their voice, influence and place in society. Funded primarily by the Local Government Association and government departments it works to: improve and extend youth services and youth work, enhance and demonstrate youth participation in society; and to promote effective youth policy and provision. http://www.nya.org.uk .

**www.artsline.org.uk** – contains information on Artsline's Youth project that aims to empower and increase the self-confidence of young people

See also, 'Access to Information Barriers' for other relevant resources.

## Families

*Walking Ten Feet Tall: a toolkit for family learning practitioners.*  This good practice guide is produced by NIACE (National Institute of Adult Continuing

Education). Available from NIACE, 21 De Montfort Street, Leicester, LE1 7GE, Tel: 0116 204 4261. http://www.niace.org.uk


**Family Interactions Project outline**; **Family Interactions Guidelines**; **Family Interactions Resources**. Guidelines for creating low-tech interactives for families in small museums. Download from: www.wm-museums.co.uk


*Centres for curiosity and imagination* (**http://www.centresforcuriosity.org.uk**) Development of hands-on discovery centres for children and their families. A source for publications including:

*Playing to Learn? The Educational Role of Children's Museums,* Report of the Hands On! Europe Conference November 2001, Published by Discover 2002. Available from www.childrensdiscoverycentre.com

*A Shared Experience: a qualitative evaluation of family activities on 3 Tate sites,* Alison Cox, Susan Lamb, Catherine Orbach, Gillian Wilson, 2000.  This study predates the opening of Tate Modern but usefully opens up the debate about what should be offered to visitors and how it is crucial to listen to families in the development of resources. Available from www.tate.org.uk

*National Children's' Bureau,* Inter-disciplinary association that undertakes research, policy and practice development. Information service  www.ncb.org.uk

## Mental health Service users

*Images of Possibility: Creating learning opportunities for adults with mental health difficulties,* A. Wertheimer, NIACE, 1997,

*"Letting through Light": A Training Pack on Black people and mental health,* Dutt R, Ferns P, Race Equalities Unit for Department of Health (DoH), 1998, Tel. 0207 278 2331 www.doh.gov.uk

*contact; a directory for mental health,* DoH 2001. Useful listing of a variety of organisations.(FREE) www.doh.gov.uk

*I am live* , a report on the arts and mental health, From mind the... gap arts. Tel. 01274 544683, E-mail: mind the... gap arts@mind-the-gap.org.uk

## Older people

**'Mersey Memories'** Deborah Mulhearn, *Museums Journal* Feb 2002 A reminiscence project that has made museums and galleries on Merseyside reassess their collections

*Sharing the Wisdom of Age: Museums and Older People*, MAGDA and Age Concern ISBN 0-86242-206-X, 1996

*The Arts and Older People: A practical Introduction,* Frances F, Age Concern England, 1999 ISBN 0 86242 222 1

**Age Exchange**, The Reminiscence Centre, 11 Blackheath Village, London SE3 9LA Tel: 0208318 9105, E-mail: age-exchange@lewisham.gov.uk

# 9. Financial access barriers

How important is concessionary or free provision for different groups when accessing cultural services? Can concessions be stigmatising and exclusive rather than inclusive? What guidance exists on developing appropriate and sensitive pricing policies that facilitate the widest possible access?

Currently, it would appear that there is very little empirical evidence or explicit guidance available regarding ticketing policies or pricing concessions aimed at widening access for people underrepresented in many cultural organisations' audience profiles (for example, people on low incomes, disabled people). However a number of research reports indicate that cost can be an issue in deterring use of cultural services (e.g. *Crossing the Line - extending young people's access to cultural venues, Arts - What's in a Word? Ethnic Minorities and the Arts.* Both are available from The Arts Councils of England's website www.artscouncil.org.uk)

It is clear that cultural venues need to include a ticketing/pricing policy in their policy framework. This should be informed by appropriate training and consultation regarding excluded groups. There are many issues that need to be taken into account. For example, in the past many venues assumed that disabled people were 'registered' and would thus have some 'proof' of identity. This was not true even then, but today registration for disabled people is no longer in place (since the implementation of the DDA 1995 in December 1996), notwithstanding the continuing and voluntary registration schemes for people who are blind or partially sighted. However, it is not acceptable to ask for 'proof' of impairments, and this has led to concerns being expressed across the sector as to the fair implementation of concessionary schemes.

## 1. General Advice

*Pricing Research Manual* AIM Decision Modelling Consultancy, 1995, Available from www.artscouncil.org.uk

*Where Now? Theatre Subscription Selling in the 90s*.Vanessa Rawlings-Jackson, 1995 This report examines the American experience in relation to that in the UK. It dispels and challenges a number of the assumptions in Britain around subscription schemes. These include: subscription schemes are necessarily exclusive, that subscription is not compatible with audience development and so on.  Available from www.artscouncil.org.uk

*To Charge or Not to Charge?* Glasgow Caledonian University for the MGC, 1998. A report based on comprehensive research carried out in 1997 and includes a public opinion survey on attitudes to museums and charging. However, this report is now somewhat dated as museums and galleries have

moved forward significantly in terms of their proactive engagement of excluded groups, and the provision on offer. This may well have had an affect on attitudes. Furthermore the removal of charges at National museums and galleries may also have a 'knock-on' effect. Available from www.resource.gov.uk

***Nothing By Chance,*** *Warwick Arts Centre, Qualitative Research into what makes people take risks,* Anne Roberts, 1997 (Arts Management Services Tel: 01223 578077) This report includes general pricing/membership recommendations.

***Members Matter,*** Crispin Raymond, 1992. ACE. Practical guidelines for setting up or revitalising membership schemes. Available from  www.artscouncil.org.uk


# 2. Guidance for disabled people

***Disability,*** Policy into Practice series. Ruth Bailey for the Independent Theatre Council, 2001. Provides a useful general guidance for wheelchair users at venues and draws attention to a case brought under the service-provider provisions of the DDA regarding the ticketing policy of a rugby ground. Email s.barrow@itc-arts.org

***Library Services for Visually Impaired People: A Best Practice Manual*** . Resource 2000 This publication offers advice on charging for library services for visually impaired adults and children. (See General Guidance section.) Available from www.resource.gov.uk

# 10. Technological access barriers

The use of technology/ies both within and beyond the cultural sector is an area of especially rapid change and development. New technologies can greatly empower and enable, but can equally exclude. Computer related aids and equipment for disabled people are usually termed assistive (sometimes adaptive or enabling) technology/ies today, but there are other 'enabling technology/ies' that can assist to break down many barriers for disabled people. (See, for example, section on SENSORY barriers and references to audio-information, stage captioning, sound enhancement systems, induction loops etc).

However change is very rapid in all areas of mainstream technology, and it is difficult for the cultural sector in general to stay up-to-date. Advice from potential users of any technology is essential; total reliance on a technology consultant or specialist advisor will nearly always result in barriers not being adequately identified. Consultation with relevant organisations (for example, local schools, colleges, other education providers and agencies representing the interests of the target group) will always be helpful. All cultural organisations need to remember that the increasing use of Information and Communication Technologies (ICT), while intended to improve access, can easily create further barriers.

Many of the resources listed are web-based, as this is the medium where advice can most easily be updated. It should be remembered also that it has been developments in special education over the last twenty years or so that have led to many of the hardware, peripheral and software developments that are now in mainstream use. Moreover, web access initiatives, initially targeted for disabled people, are now seen as essential to general commercial interests, providing better access for all.

The resources in this section are listed under 2 main headings:

1. Assistive/Adaptive/Enabling Technologies
2. Developing accessible websites: information and advice

## 1. Assistive/Adaptive/Enabling Technologies

Both the **Royal National Institute for the Blind (RNIB)  www.rnib.org.uk** and **Royal National Institute for the Deaf (RNID) www.rnid.org.uk** websites offer access to downloadable Fact Sheets and publications that deal with visually impaired and hearing impaired people's use of assistive technologies as both

visitors/audiences and in employment. Information on equipment and machine controls - also hardware, software and interfaces.  See, for example **www.tiresias.org/fonts** which features new fonts designed by the RNIB.

See also the **Deaf Broadcasting Council**, (who can be contacted through the RNID www.rnid.org.uk) for information about on-screen subtitling and signing..

***Library Services for Visually Impaired People: a Manual of Best Practice***. Resource 2001. See Chapter 12., 13 and 17 for sources of advice and information. These sections provide useful advice and guidance on a variety of low-tech and high-tech aids that can greatly assist visually impaired people's access to library services, print and media products and the Internet. Includes source of advice about providing for community language needs. Much of the advice can be transferred to other cultural services and contexts. Download from www.resource.gov.uk

***Disability Resource Directory for Museum and Galleries.*** Resource, 2001. Principles Chapter 3. Practice Sections 6, 8 and Section 3. The advice and guidance includes advice on assistive technology in employment (The Government's Access to Work scheme for disabled people can supply and fund these), a checklist for audio information (that can be delivered today by a variety of technological aids - see Access To Information Barriers), the use of ICT in museums and information on the use of technology in a variety of interpretative strategies. Download from www.resource.gov.uk

***Disability***. Ruth Bailey from the Independent Theatre Council's Equal Opportunities: Policy into Practice . Offers guidance and advice on technologies for both employees and audiences. (See GENERAL section or Email s.barrow@itc-arts.org)

***Disability Discrimination Act Access for all: a practical guide for professionals and business managers***. British Computer Society, 2000. Highly recommended by a practitioner for its wealth of easily-accessed advice and information. One particular chapter 'Harnessing information technology: requirements for usability of information and communications technologies for people with disabilities', by Helen Petrie and Kevin Carey is deemed particularly useful. It demonstrates the advantages, and promotes universal access and design for all with accessibility built in at the design stage rather than an afterthought or add-on. Available from www.bcs.org.uk

***Employers Forum on Disability*** -  An essential information and guidance source for those who can access its services  - its web site has a guest area for non-members www.employers-forum.co.uk and has guidance on adaptive technologies in the workplace.

***The British Educational Communications and Technology Agency*** (BECTA)
is an invaluable source of  wide-ranging advice and guidance **www.becta.org.uk**
Their website includes a range of downloadable Fact Sheets, links to other
relevant sources of advice and information, training information, news and
comment. The fact sheets provide advice on technologies, Using ICT in
education, general issues and Using ICT in special needs and inclusive
education. The latter provide clear guidance on how ICT can empower learning
for pupils with a range of impairments. For example, *Communications difficulties
and ICT*, in which Alternative, Augmentative Communication is explained and
illustrated with examples. The site also includes sections on Inclusion and SEN
(Special Educational Needs), teaching and Learning, Young People; Further
Education, Community and Lifelong learning: and Planning and Management.
Becta has recently completed a small scale study examining how aspects of
computer games can support teaching and learning. The project report and
background documents can be found in the Computer Games in Education
forum, which can be accessed via a link from:
**http://www.becta.org.uk/technology/software/curriculum/index.html**.  (Note
that BECTA have now launched a website for projects from all over the UK that
have used ICT or other technology to support the creative process in Music, Arts,
Dance and Drama **www.performingwithict.net/public/index2.html**)

***National Grid for Learning.*** The Inclusion area of this website has been
recommended by practitioners for guidance on how teachers use ICT in
education. Links to suppliers and other sources of information.  See
**http://inclusion.ngfl.gov.uk**

***AbilityNet.*** **www.abilitynet.co.uk** A charity that brings the benefits of computer
technology to disabled adults and children. Provides free information and advice
through a network of national and regional centres. Extensive range of
downloadable Fact sheets, include one to help organisations who offer ICT
services to the public.

**'Virtual Museums. How to make digital information child-friendly?**' in
*Museums and the Web: Selected papers.*  1997 (Kiddy Face Project )Slavoljub
Milekic Email: smCCS@hamp.hampshire.edu.. Milekic has pioneered the
development of a young child-friendly interface environment  that has been used
in from his work with severely disabled children. Download from
http://www.uarts.edu/faculty/kiddyface/

***Older people on-line: ensuring accessibility in the information age****.* Chris
D'Arcy Bull Information Systems 1999. Essentially a briefing paper that includes
an overview of various initiatives taking place in the UK Tel: 0208479 2751
Email: bull@co.uk Website www.bull.co.uk

***Freedom to Communicate***. BT's products and services - a guide for older or disabled people 2001/02. A useful overview of services and equipment. Available to download [www.bt.com](http://www.bt.com) Email: disability @bt.com Tel: 0800 919591

***Digitising Disability*** ACE 1999 Downloadable [www.artscouncil.org.uk](http://www.artscouncil.org.uk) - highlights issues for disabled artists and showcases their work.

***The Creative Bits: The Social Impact of the Arts using Digital Technology***. (A report for the Carnegie Trust) Owen Kelly & Eve Wojdat (ed) Naseem Khan, Comedia 1997. Useful study evaluating a variety of projects to date.

***National Arts and Disability Center*** *(USA)* Their website has useful links and information. [http://nadc.ucla.edu](http://nadc.ucla.edu)

***Issues for the Inclusive Classroom*** (Ed) C. Abbott, Routledge 2001 (recommende*d* in the *Museums Journal.*

***Enabling Technology for Inclusion,*** Mike Blamires (ed.), Paul Chapman Publishing Ltd, 1999 ISBN 1853963941. This book describes practical but leading-edge use of ICT to support students with disabilities and learning difficulties. There is an extensive glossary of terms, with specific examples of enabling technologies in use.

***Information and Communications Technology for All*** by Colin Hardy David Fulton Publishers, February 2000, ISBN 1853466735. This book offers practical guidance on using ICT to provide access to the curriculum for pupils with learning difficulties, plus coverage of topics such as in-service training, software selection, and using ICT for Individual Education Plans (IEPs), worksheets and record keeping.

***Unlocking potential: how ICT can support children with special needs*** by Sally McKeown, Questions Publishing Company, 2000, ISBN 1841900419. This book provides a range of information for the non-specialist teacher on making effective use of ICT for children with communication problems and other special needs. Includes reviews of hardware and software. Recommended by practitioners.

***Userfit - A practical handbook on user-centred design for Assistive Technology****,* Hussat Research Institute, (The Elms Grove, Loughborough, Leics. LE11 1RG)

***Tell all: a guide to inclusive communications***. 2000, Brasshouse Publications 50, Sheepcote St., Birmingham B16 8AJ. A practical guide on how to communicate in a way that does not exclude disabled people. Ranges from website design to use of telephones.

**'Evaluating Multimedia',** Maria Economou, *Museum Practice* Vol. 9. 1998.

## 2. Developing accessible websites: information and advice

**The Employers Forum with AbilityNet** have joined forces to offer a new service to organisations to assess their website's accessibility for disabled people. Tel: 0800 269545 for information.

*Websites that Work.* Recommended video from the RNIB. Accessibility advice for web-designers. View on-line www.rnib.org/digital/wtw.htm or Tel: 020 7388 1266  See www.rnib.org.uk  RNIB also produce a Fact Sheet on Accessible Web Design.

*Creating Accessible Websites.* Downloadable fact Sheet from Resource. www.resource.gov.uk

*Accessible Website Design - a practical and strategic guide,* 2001 and *A Legal update on the DDA and websites,* Employers Forum on Disability www.employers-forum.co.uk

*Accessing the Web.* Mencap www.mencap.org.uk  or Tel: 020 7696 5567 Useful downloadable report and information on access to the web for people with learning difficulties Also *'Making your website accessible for people with a learning disability'*: guidelines for web designer (this document is in Rich Text Format) ; *'Using the Internet'*: a guide on how to use the internet which is accessible to people with a learning disability (this is a PDF document)

*The BM Compass Website and Learners with Special Needs, SEN and the Internet:* MDA Info.5:3 July 200i www.mda.org.uk

Plain English tips for clear websites Plain English Campaign website **www.plainenglish.co.uk**

**Web Accessibility Initiative** (updated regularly). An initiative from the WWW Consortium **http://www.w3.org/WAI/**

**Bobby -** A free software tool from the Center for Applied Special Technology for checking the accessibility of web pages **http://www.cast.org/bobby/**

**'Resources for Everyone'**, *TES Online*,10.3.00,p22). Note the Internet and Special Schools at http://www.sed.kcl.ac.uk/special/

# Additional bibliography

Though these resources listed below have not been reviewed, they may be of interest to practitioners wishing to exploring issues around technological access further.

The Management Centre at King's College London runs a project called **'Communicating Science in Museums and Galleries'** that looks at interactions around computer interfaces. The details are at http://www.kcl.ac.uk/depsta/pse/mancen/witrg/wellcome.html

**Abledata**
**http://www.abledata.com/**
USA site, run by the National Institute on Disability and Rehabilitation Research, that contains information about a wide range of assistive technology.

**Abilitynet**
**http://www.abilitynet.co.uk/**
A charity that brings the benefits of computer technology to adults and children with disabilities at home and at work. Formed by an amalgamation of The Computability Centre and the Foundation for Communication for the Disabled. It offers a programme of courses and seminars, an assessment service, and consultancy.

**British Computer Association of the Blind (BCAB)**
**http://www.bcab.org.uk/**
BCAB is a self-help group of visually impaired computer professionals and users who can help visually impaired people to access and use information and communications technology

Dierking, L. D. and Falk, J. H. 1998. 'Audience and Accessibility', in A. Mintz and S. Thomas (eds.) **The Virtual and The Real: Uses of Multimedia in Museums**. Washington, DC: American Association of Museums, 57-70.

'Evaluation' in Jan van der Starre, Ben Davis, and Jennifer Trant (eds.) **Introduction to Multimedia in Museums**, Multimedia Working Group, Committee on Documentation (CIDOC), International Council of Museums (ICOM)
http://www.rkd.nl/pblctns/mmwg/10-eval.htm)

Economou, M. 1999. **'The evaluation of museum multimedia applications: lessons from research',** Journal of Museum Management & Curatorship 17(2), 173-187.