

The Mayor of London's Disability and Culture Research
Melita Armitage and Michèle Taylor

November 2005



Clare Goodridge



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Foreword by Ken Livingstone, Mayor of London

I am proud to endorse this piece of research that investigates the extent of provision regarding disability access across the arts, sports and heritage sectors. London's cultural and creative sector is a major economic force, providing more than 500,000 jobs and second only to financial services in the wealth it creates: it is the UK's central focus for this most dynamic and rapidly growing sector of the economy. The city's cultural attractions are a primary driver of tourism, both from within the UK and from overseas. The majority of overseas tourists make London their first—or even only—port of call. But real problems with physical and sensory access to the arts, culture and sport remain for many disabled people who are residents, workers and visitors to this city.

London is changing rapidly and as part of this change, access to the arts, culture and sport for disabled people must be addressed. The city's growth in size and prosperity still sit side by side with social injustice. Far too many of London's citizens remain socially excluded and poorly represented. This research is a small contribution to overcoming this and pointing a way forward in which culture and creativity have a unique potential to address some of these difficult social issues.

The research has been supported by a focus group consisting of representatives with specialist knowledge from: Archives, Libraries, Museums – London, Arts Council England – London, Association of London Government, and Sport England –London, who all have contributed towards creating a workable research framework. Shape – London, a disability arts organisation and their associated consultants have worked with my office to manage the planning and implementation of the project, and I thank all those concerned for their contributions to this research.



Ken Livingstone
Mayor of London



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1 Background

1.1 Introduction

1.1.1 History

In December 2003, the Greater London Authority (GLA) put out to tender a piece of research to investigate the extent to which disabled people are catered for within 60 major mainstream cultural institutions in London. The specified number of 60 cultural institutions, 15 each from arts, sport, heritage and libraries was chosen by GLA to represent a manageable sample of agencies to research in detail. The objectives of the research were to establish a benchmark and to identify good practice and gaps in provision of resources and services for disabled people across the cultural sector.

A consortium of consultants, led by Shape, was commissioned in February 2004 to undertake the research. The consultancy team comprised Shape, Dr Melita Armitage, Michèle Taylor and Claire Goodridge.

Shape is London's leading arts and disability organisation. All three consultants have a history of working with Shape and a track record in working in the cultural sectors. In addition, each individual consultant was invited to be a part of the team because of their specific skills and experience, namely, research, disability expertise (including the Disability Discrimination Act) and access auditing.

This report gives the main findings of the research carried out by three consultants for Shape following Shape's successful proposal to undertake the work.

1.1.2 The reference group

A group called the reference group was set up to offer advice, contacts and to support the research process. The group was made up of representatives of the GLA, the Association for London Government, Archives, Libraries and Museums London and the London offices of Sport England and Arts Council England (ACE), as well as Shape and the consultants.

The group met four times at key points in the research process.

1.1.3 Methodology / process

Data was collected in the following ways:

- a review of existing reports and policy documentation
- in-depth questionnaires (electronic and paper)
- six access audits undertaken to corroborate the factual basis of self-reporting
- a focus group meeting.

Note that comments by focus group members and specific findings from the audits are not reproduced verbatim or even attributed to specific organisations, in order to protect the confidentiality of participants.

The consultants undertook a short review of key policy, guidance and recent research reports across the sports, heritage and arts sectors in preparation for the wider research project.

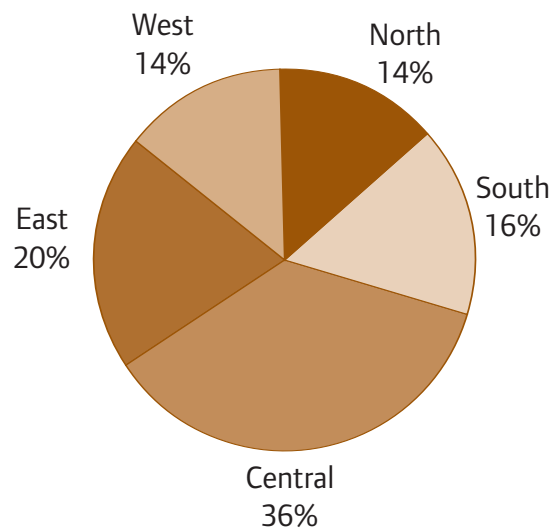
Meanwhile the reference group was asked to nominate 80 organisations for inclusion in the research in order to maximise the likelihood of achieving the target of 60 responses. It was asked to use the following six criteria to inform their nominations:

- building-based and space-specific organisations
- institutions that are **important** to the different sectors and that might provide **models of good practice** in terms of access for disabled people
- institutions with **high visitor or audience numbers**. The threshold varies considerably between the sectors: for arts and sport 50,000 seems a reasonable threshold, but for archives the threshold will be much lower
- organisations of **different sizes**, including those that employ less than 20 people and those that employ more than 30
- a good **geographic spread** of institutions across London's sub-regions (according to The Mayor of London's *London Plan*).
- represent a **wide mix of organisations** from within each sector; to include outdoor spaces, festivals, local authority contracted commercial institutions.

In fact 81 organisations were nominated and each was sent a letter by the nominating member of the reference group introducing the research and inviting them to participate. These organisations were then sent a detailed questionnaire [see Appendix 1] to complete and return. Table 1 and Figure 1 show the geographic distribution of organisations invited to participate in the research.

table 1 Geographic spread of sample invited to participate in the research

	Sports	Heritage	Arts	Total
North	6	3	2	11
South	6	5	2	13
Central	7	8	15	30
East	3	5	8	16
West	4	5	2	11
Total	26	26	29	

figure 1 Geographic spread of sample invited to participate in the research

The questionnaire was devised with a view to maintaining a balance between length (it could easily become unwieldy) and collecting relevant and full data. It contained a variety of types of questions (closed, open and Lickert Scales, for example) and was aimed at capturing qualitative and quantitative data. It was tested on a small number of organisations who were not based in London and therefore not part of, or close to other organisations which were part of, the sample. The reference group provided advice on appropriate language for different sectors prior to testing.

Hard copies of questionnaires were sent out at the end of July and organisations were asked to complete and return it (either on paper or online) by 3 September 2004. A decision was taken by GLA, following a recommendation by the consultants, to extend the deadline by four weeks.

In the meantime, six organisations were selected for the on-site surveys. These were to add colour and detail to the picture presented by the research, to illustrate the range of circumstances and challenges faced by service providers in each sector. These organisations were selected with a view to having a mix of:

- inner and outer London-based organisations
- old and new-build premises
- national and local resources
- large and small operations.

While it was not possible to sample every combination, a fair selection was chosen.

A *pro forma* checklist was drawn up which built on the groundwork established by the questionnaire and which drew upon Arts and Sports Councils' guidelines as well as current design guidance (primarily the Approved Document M, 2004 and BS8300:2001). This checklist enquired into each provider's policies, practices and procedures as they impact upon the ability to deliver inclusive services, involve disabled people as artists and to provide employment opportunities for everyone.

Following data-collection and first-stage analysis, a focus group meeting was held to discuss the issues of training and partnerships in more depth. This was designed to mine the data still further and to collect real examples of organisations addressing access issues.

All of the research represented in this report has been carried out with the social model of disability as its basis. This is, essentially, the concept that the discrimination and disadvantage that disabled people face comes about because of the barriers which are located within society and created by it and not because of the fact of impairment itself.

1.1.4 Data protection

Data was collected in line with the Data Protection Act 1998.

1.2 Context

All the organisations contacted to provide data for this research have duties under the Disability Discrimination Act 1995 (DDA) which requires them to make 'reasonable adjustment' to policy and practice to ensure that they don't discriminate against disabled people in the areas of providing goods, facilities and services and in employment.

The data collection took place prior to the highly publicised implementation of the final part of the DDA on 1 October 2004.

1.3 Report structure

Part 1 of the report has provided contextual information about the research. Part 2 contains the findings of the research and is organised into twelve sub-sections covering the main areas of investigation for the research. The third part of the report provides a summary of the factors for success for delivering cultural services for disabled people, a discussion of benchmarking and areas where the cultural sectors represented in the research can work together in the future.

2 Findings

2.1 Introduction

This research is based on a *sample* of organisations. It is not a comprehensive *survey* of cultural organisations. As such, it suggests trends and can provide a snapshot picture of the situation within sports, heritage and arts organisations in the capital.

These findings do not take into account organisations' action plans or access guides but are based on the self-completed questionnaires. This data has then been supplemented with information from access audits and a focus group.

2.2 Response rate

A total of 45 questionnaires were received, after 80 were sent out. This is a response rate of 56.25 per cent.

Of the 45, eight were from sports organisations, 17 from heritage and 20 from arts organisations.

table 2 Research sample by sector

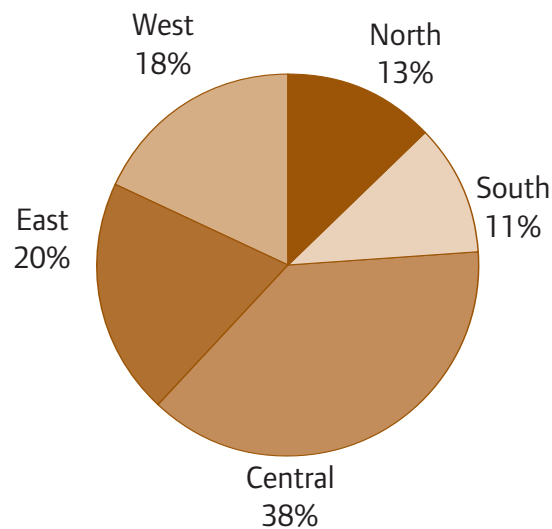
	Number of organisations responding	Percentage of organisations responding
Sports	8	30.8%
Heritage	17	65.4%
Arts	20	71.4%
Total	45	56.3%

Clearly, the response rate for arts and heritage organisations is significantly higher than for sports organisations and this means that it is difficult to make generalisations about sports organisations.

The organisations who responded were geographically spread as shown in Table 3:

table 3 Research sample by London sub-region

	Sports	Heritage	Arts	Total
North	2	2	2	6
South	0	4	1	5
Central	2	5	10	17
East	1	2	6	9
West	3	4	1	8
Total	8	17	20	

figure 2 Research sample by London sub-region

At the deadline, a total of 30 questionnaires had been returned. Following two weeks of chasing (led by Shape), the consultants recommended extending the deadline further and enlisting the help of the reference group to bolster returns. This was felt to be particularly important for the sports sector whose return rate was only four on 3 September 2004. The result was that by early October (just over four weeks after the original deadline) a further 15 questionnaires were received, giving a total of 45 questionnaires - a 50 per cent increase.

Reasons for non-responses that were given to Shape verbally included: lack of time, changes in staffing and uncertainty (by some larger sports organisations) as to where responsibility lay for completing the research questionnaire. It is important not to infer a low level of access within sports organisations more generally from their low response rate; non responses could be for many reasons and not all of them were sought or captured by the research. However, because of the low response rate from the sports sector, we cannot draw sector-specific conclusions, although we have done for the arts and heritage sectors.

Although specific organisations were targeted, the return rate was lower than hoped. However, similar exercises within the sector demonstrate similar low return rates. For example, *Holding up the Mirror* by Helen Denniston Associates shows a 30 per cent response rate. Conversely, a piece of research conducted for Arts Council England, London, in 2002, shows a very high response rate (over 88 per cent) but this research was linked to regular funding submissions by the directly funded organisations that were required to participate in the research.

2.3 Access scores

Access scores have been calculated by totalling the number of positive responses to the questions relating to policy, public physical access, public sensory access, public intellectual access, access to events and employment. They do not include trustee and workforces monitoring data (which are dealt with later in the report). The access scores were calculated from factual questions asked in the questionnaire. In other words, the scores relate to those questions requiring a yes or no answer (do you have level access?), rather than questions relating to views or opinions (how good do you *think* your access is?).

The phrase 'intellectual access' refers to the removal of barriers to people who are learning disabled. These barriers include, for example, complex language within leaflets and other literature and signs which use only text and no graphics. The following list provides just a few examples of how these barriers are being overcome:

- the use of plain English in signs and literature
- the use of easily recognisable graphics and symbols in signs and literature
- presenting information in a variety of ways and formats – for example, many theatres use a clockface to inform audiences of when a performance will finish; this information could also be given in figures and a verbal announcement.

For each access heading the total number of questions asked was:

Policy	– 8
Public physical	– 9
Public sensory	– 7
Public intellectual	– 4
Events	– 18
Employment	– 4

The average scores can be summarised as shown below, in terms of their percentage of total possible score.

table 4 Average access scores presented as percentages

	public physical	public sensory	public intellectual	policy	events	employ- ment
Sports	57.5%	76.7%	50%	50%	36.7%	37.5%
Arts	67.5%	65.5%	65.7%	45%	51.7%	62.5%
Heritage	67.5%	68.9%	52.8%	47.5%	48.9%	45%
All	66.2%	68.9%	58.6%	47.5%	47.8%	52.5%

Intellectual access was the lowest scoring area for all the organisations combined, closely followed by access to events. It is significant that physical access scored highest and bears out our finding that in both the questionnaire and focus group there was an emphasis on physical access. Although the arts score higher than heritage in percentage terms, the average number of questions answered positively was never more than one question more than heritage.

2.4 Emerging access issues

2.4.1 An emphasis on physical access

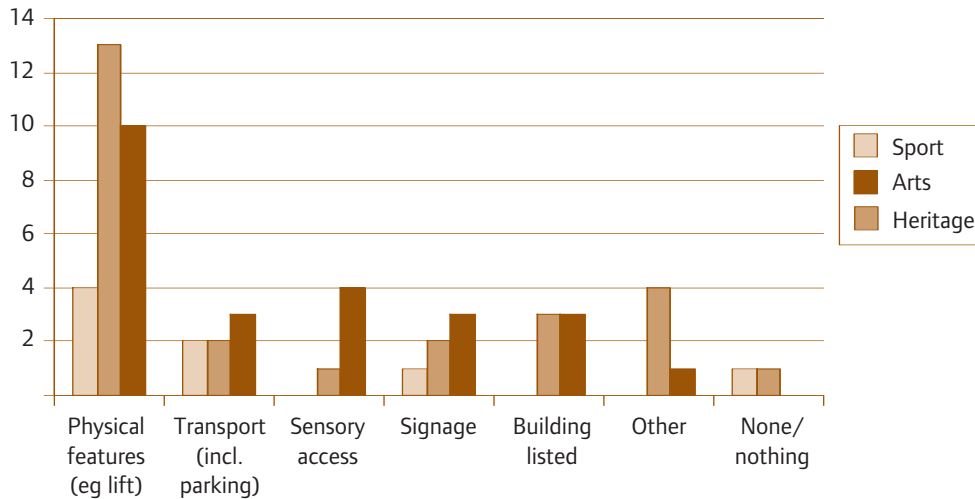
In a 2004 survey of London's museums by Archives, Libraries and Museums London, the issue of listed buildings came up as a barrier to improving access.

'Of the 106 respondents to the survey, 74 (70 per cent) indicated that their buildings were listed. As well as restricting space available for storage and development, listed status may also impact on efforts necessary to improve access for disabled visitors or to comply with disability legislation.'¹

This concern with physical features of buildings was also present in the findings of this research. Asked to name their most significant access challenges, most organisations mentioned physical features first, giving examples such as the absence of a lift and with a definite emphasis on access for wheelchair users and others with mobility impairment.

The table below shows how organisations characterised their most significant access challenges.

table 5 Significant access challenges



It is also worth noting that a third of organisations rented or leased a building or part of a building. Only half of these organisations felt that their landlords supported adjustments to improve access, and the rest felt that their landlords only partly supported adjustments.

The willingness, or otherwise, of planners and conservation officers to work with service providers on the development of premises to improve access without compromising the historic value of the premises can play a significant role in decision-making and affect the access environment of an organisation.

Illustration

One organisation is sited in a historic building and local conservation officers and English Heritage have thus far resisted any attempts to improve access for a wider audience, on the grounds that the material improvements would compromise the building's integrity. Following a full access audit, management-based solutions have begun to be implemented and negotiations have begun with English Heritage to find solutions which remove barriers to access but which also fit in with English Heritage's Planning Policy Guidance that dignified, easy access should be provided to the historic environment.²

Without wishing to minimise the importance of good physical access for people with mobility impairments, it is significant that recent estimates put the number of wheelchair users at between 4 per cent and 10 per cent of all disabled people³ (4 per cent to 10 per cent, that is, of the population who are disabled people, not 4 per cent to 10 per cent of the population as a whole). In other words, there are a great many barriers to

access which can be removed which do not relate to wheelchair users or people with mobility impairments. These do not generally figure highly in the data we collected, suggesting that organisations have not considered access as a broad issue but are rather still characterising it as being about 'ramps and toilets'.

2.4.2 Language

Although the exact incidence has not been quantified, it is nonetheless the case that a number of organisations responded to questions using language which is considered inappropriate. This is surprising given the ready availability of guidance on terminology and language and suggests the need for more - or better - training in Disability Equality to bring organisations up to speed with language.

Illustration

A small number of organisations are still using the word 'handicapped' when talking about disabled people. Several organisations explicitly talked about their confusion and nervousness around the language issue.

2.4.3 Pricing

A focus group of visually impaired artists and audiences (part of the Arts Council's seminar on access to the performing arts for visually impaired artists and audiences in November 2002) reported that

'[M]any providers and venues are short of money and are unwilling to, or believe that they are unable to, provide access in terms of concessionary tickets'.⁴

There is no doubt that the issues of concessionary pricing and of personal assistants attending events free of charge are controversial. Many, though not all, disabled people face economic barriers to attending cultural events and venues because of their benefits situation. Some organisations respond to this by offering blanket concessions to any disabled person who wishes to claim them. Others respond by linking the concessions to other factors which may or may not be related to disability, such as proof of being on benefits or postcode.

The majority of organisations - 70 per cent of those that responded - offered concessionary rates for disabled people. A similar percentage offered free tickets to disabled people's personal assistants or support workers. Five heritage organisations have free entry and so this question did not apply to them. A small number of organisations gave a description of the type of proof they required from a disabled person in order to

receive a concessionary rate. Two asked for evidence that the person was 'registered disabled' or claiming benefits.

Illustration

One organisation required very detailed information in order for a disabled person to prove their eligibility to claim the concessionary rates that are linked to membership of the organisation.

This inconsistency and, in some instances, uncertainty across the cultural sectors and across cultural organisations suggests the need for guidance and possibly a cross-sector, pan-London approach to concessions.

2.4.4 Transport

Sport England's 2001 research report on Young Disabled People and Sport stated:

'Transport was a problem for 32 per cent of young people.'⁵

Our research shows that 12 per cent of organisations who responded to a question about their greatest access challenge, cited parking or travel to their venue (see Table 6 below).

Three-quarters of organisations had parking near their building and of these organisations, 91 per cent offered designated parking for disabled people. Only four of the 10 organisations that did not offer parking had a drop-off point for disabled people, leaving six with no straightforward car access to their buildings.

This is an area where partnership, or at least dialogue, with local authorities is of major importance since local authorities hold a great deal of decision-making power in terms of transport and parking provision. The availability of on-street parking for blue badge holders, the provision of dropped kerbs and the proper maintenance of the pedestrian environment are all key to the accessibility of a service but these issues are beyond the realm of its direct management.

If this is a general problem for cultural organisations and their patrons, it will be even more of a barrier for disabled people, as the Disabled Persons' Transport Advisory Committee comments:

'An important further means of transport for people from low-income households is lifts from friends or relatives, which account for 13 per cent of trips by people without a car in the lowest income quintile. This is also the most common means of transport for disabled people.'⁶

Policy 3C.22 in the *Mayor's London Plan* certainly makes reference to the onus on the London boroughs to provide parking for disabled people in new developments⁷. Given the dependence of some disabled people on cars as a mode of transport, more research is needed to discover how widespread the dearth of parking or drop-off points is for the capital's existing cultural venues. Availability of blue badge parking in central London is consistently an issue for disabled people, particularly in the West End, and a major barrier for many people to cultural venues in London.

2.5 Non-public access

In general, access to non-public areas seems to be far less developed than access to public areas. Of the organisations that responded, 63.6 per cent said that their non-public areas are not physically accessible or are only partially physically accessible; 72.1 per cent said their non-public areas do not or only partially offer sensory access (a further 9 per cent did not know), and 58.1 per cent said their organisations do not or only partially offer good access to staff and others with learning difficulties (a further 18.6 per cent did not know).

Arts and heritage organisations differed in their answer to sensory access, with 26.3 per cent of arts respondents answering that their non-public areas were accessible compared to 11.7 per cent of heritage respondents. There was less difference in their responses to physical access and access for people with learning difficulties.

Only 18 organisations (60 per cent of those with a non-public entrance and who responded) were able to say that they have a non-public entrance which is level or ramped. Only 10 organisations (24 per cent of those with non-public staircases and who responded) were able to say that their non-public staircases have handrails both sides. Meanwhile, 19 (57 per cent of those with non-public toilets and who responded) have wheelchair accessible non-public toilets.

Only 16 of the 43 organisations who have a level or ramped main public entrance also have a level or ramped non-public entrance (or do not have a non-public entrance).

Only five organisations have hearing enhancement systems in their non-public areas and 20 organisations said that the signage in their non-public areas does not offer graphics as well as text.

Some organisations gave the impression that there are sections of their employment and programming practice that simply remain off-bounds to disabled people as a result of deeply ingrained presumptions.

Illustration

One organisation, when asked about opening up traineeships to disabled people, stated that this was not relevant since the traineeship is in the area of sculpture. This shows a fundamental assumption that sculpture is not something which disabled people do.

In 16 of the 20 organisations that offered traineeships, the organisation had not taken any positive action or targeted their traineeships at disabled people. Seven organisations plan to offer traineeships that specifically target disabled people in the future.

Given the rates of employment of disabled people in this research (see section 2.10), and, indeed, more broadly in the cultural sector, it is perhaps unsurprising that non-public access is considerably less advanced than areas to which the public have access. The fact that few organisations responding to our research targeted traineeships at disabled people requires more consideration about why this was the case. Several factors may be at work including accessibility of buildings; knowledge about the benefits of positive action traineeships, Access to Work and recruitment best practice; and conflicts with other inclusion agendas, such as cultural diversity and gender.

2.6 Policy and funding

A significant issue which emerged is whether responsibility for disability issues should reach across a whole organisation rather than being located with one individual. Where this does not happen, the steer may not be perceived to come as a strategic initiative from trustees or management. Rather it may exist as an add-on to an individual's portfolio, or there may be a post specifically dedicated to disability issues and others in the organisation may regard access as an internal compliance issue with the individual member of staff in the role of enforcer.

One sports organisation documents responsibility for and the implementation of meeting access requirements within their venue, such as preparing a tennis court or ensuring corridors and thoroughfares are clear.

There are a number of models or ways of dealing with responsibility for disability issues. Responsibility may be located with one specific post, spread across the whole organisation with no single individual taking a lead, or spread across the organisation but with one post-holder having

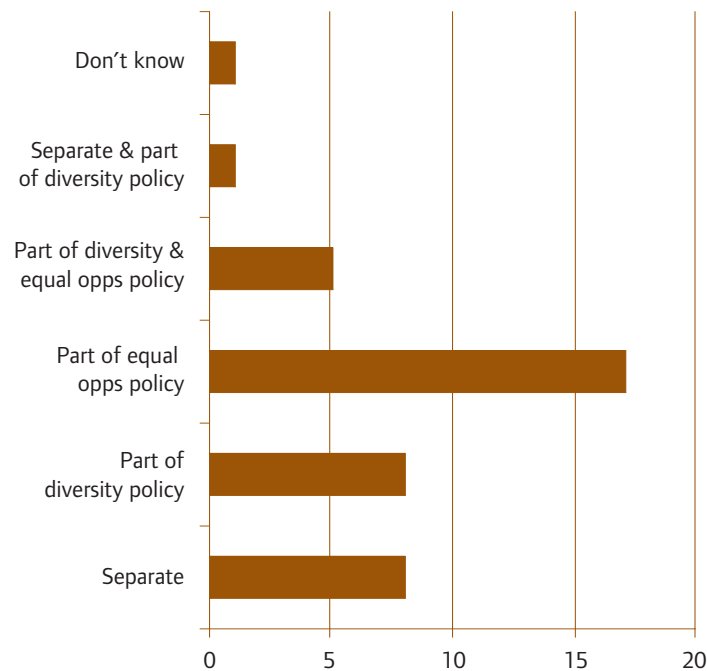
an overview and ensuring that disability is taken seriously throughout the organisation’s culture.

Further research may help to clarify which models of responsibility for disability issues work best in which contexts. Ownership is clearly important if change is to be implemented and standards of good practice are to be maintained.

2.6.1 Policy documents

Forty organisations, or 91 per cent of those who responded, had a disability policy. One arts and three heritage organisations did not. Of the 40 that had a policy, 17 were part of a wider equal opportunities policy.

figure 3 Location of Disability Policy



There are two interesting issues of specialism versus generalisation here. One relates to the writing of a disability-specific policy as opposed to an equal opportunities or broad diversity policy, and the other relates to other issues of equality such as race, age and gender.

There is a tendency, driven by national policy, to treat disability issues as separate from these other issues, thus potentially alienating, for example, black disabled people even further than white disabled people. These identity-based issues are not mutually exclusive and that they are greater than the sum of their parts. In other words, the oppression of a black

disabled person is based on specific prejudices and assumptions rather than it being like the oppression of a disabled person plus that of a black person. Some organisations have resisted this drive to produce separate policies and plans as the following illustration shows:

Illustration

Two very different organisations, one large national one and one local one with a specific remit for development work among traditionally excluded groups, share an approach. They both have a policy framework and a practice ethic which does not compartmentalise individual groups but recognises individuals as complex. Any challenges the organisation faces in ensuring that individuals can access the organisation are dealt with holistically.

At a national level, the sports sector has also addressed the issue of compartmentalising equality with the publication at the end of 2004 of *The Equality Standard – A Framework for Sport*⁸. The standard was produced following research which revealed low participation levels for particular groups of people: women and girls, ethnic minority groups, disabled people and, in some cases, young people. The document sets out two areas of activity – organisation development and service development – and sets out four levels of achievement that sports and community organisations can sign up to and how to verify their achievements. The argument for the standard includes ensuring democracy, sound governance, increasing participation, meeting legal duties (reducing risk of litigation), improving access to funding and sponsorship.

Interestingly, the Heritage Lottery Fund is careful to talk about access under headings which refer to need rather than to groups. This is actually much more in keeping with the social model of disability and offers a further example of how equality may be considered in the future.

Major cultural funding agencies are offering different ways for cultural organisations to measure and intellectualise their accessibility for staff and the public. The benefits of these approaches have yet to be realised as public bodies tackle and anticipate their duties under recent and forthcoming equalities legislation. For cultural organisations, questions remain about the benefits of otherwise of a discrete disability policy or a more developed equality policy. There is an opportunity for cultural funding agencies to examine the benefits of both approaches in greater detail and to develop advice for their funded organisations.

2.6.2 Disability action plans

Although 40 organisations had policies, only 28 had an action plan (two in sport, 13 in arts and 13 in heritage). This represents 64 per cent of organisations who responded. This is despite 37, or 84 per cent of organisations who responded saying that disability is integral to their planning process.

Of the 28 organisations that had produced a plan just over half (15) had sourced funding for the parts of the plan that had costs attached. Most organisations had implemented some of their plan. One commented '[i]t is now complete' following rebuilding work that took place in 2000. This suggests a view that disability access provision is a one-off task, rather than an ongoing commitment. This, in turn, has serious implications for resource allocation.

It is interesting to look at access scores by whether organisations have disability action plans or not. Scores were calculated for organisations without disability action plans and then those with disability action plans. The scores relate to the number of positive responses given to questions in each area; the total number of possible positive responses is given in the bottom line of the table.

table 6 Access scores according to whether organisations have disability action plans

	policy physical	public sensory	public intellectual	public	events	employ- ment
All	5.23	6.22	4.09	1.87	8.61	2.07
With DAP	5.86	6.07	4.11	1.86	8.75	2.18
Variation	+0.63	-0.15	+0.02	-0.01	+0.14	+0.11
Possible total	8	9	7	4	18	4

It seems that there is not a significant difference in access scores in organisations with a disability action plan. This could, though, be for a number of reasons, including, possibly, disability action plans being in their early stages, or organisations recognising the need for disability action plans *because* of their poor access. Note, too, that there may be a confusion, in some organisations, between a disability policy and a disability action plan, or the two documents may be conflated.

The reasons for drawing up a policy document are varied. Nine, or 26 per cent of organisations who responded, cited attendance at a DDA seminar or knowledge of the DDA as a prompt. Seven, or 20 per cent of

organisations who responded, said it was prompted by a new building, renovation, planning or funding submission.

table 7 Reasons why disability action plan was written

	Sport	Arts	Heritage	All
DDA/attendance DDA seminar	0	5	4	9
Wider access aims of organisation	1	4	4	9
Planning, refurbishment and associated funding bids	1	2	4	7
Arts Council England, London	0	3	0	3
Improvement of service delivery	0	1	2	3
Part of equal opportunities policy / business planning	0	2	0	2
Following access audit	0	1	0	1
Staff development	0	0	1	1

Base: 28 (NB some organisations gave more than one reason)

Three arts organisations reported that they had developed their action plans as a direct result of Arts Council England, London initiatives. It is significant, too, though, that Arts Council, London have made it known that having a disability action plan will become a funding criterion in 2005/06.

2.6.3 Access audits⁹

Thirty-six organisations, or 82 per cent of those who responded, have had an access audit carried out. Five organisations did not know when it had been carried out. Of the remaining 31, 12 of the audits were done before or during 2000 which means that they are not up to date. Only 19 organisations could be considered to have an up-to-date audit in place. Five organisations said that they have not implemented any of the audit's recommendations.

It is significant to note that the Disability Rights Commission (DRC) have indicated that, were an organisation to be taken to court under the DDA, their having an up-to-date disability action plan and an up-to-date audit would be taken as evidence that they are taking seriously their duties under the DDA.

2.6.4 Funding agreements

It seems clear that, where access considerations are built into funding agreements, the incentives for organisations to work on their inclusion are considerable.

Illustration

Arts Council England, London, has informed regularly-funded clients that devising and implementing a disability action plan will soon become a condition of core funding. This seems to have had significant impact on the awareness of the disability action planning, and on implementing these documents which support development of access provision.

2.7 Marketing, audience development and programming

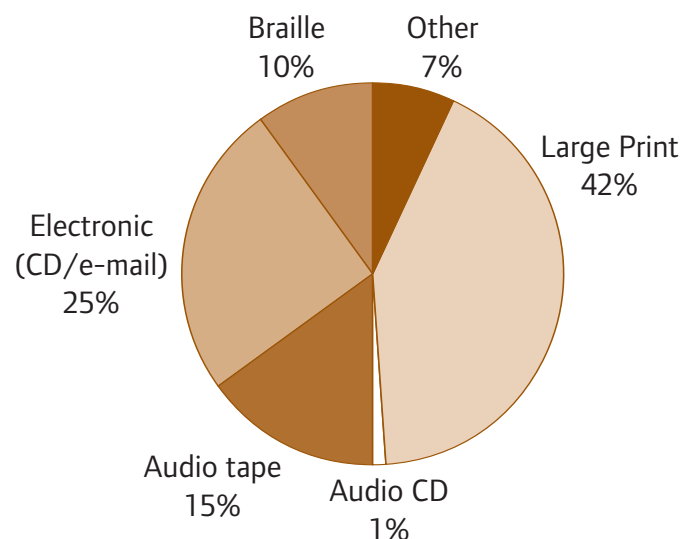
2.7.1 Marketing

In 2003, the Talking Images research in museums, galleries and heritage sites found:

'72 per cent of [visually impaired non-users] indicated that they would consider making a visit [to a heritage venue] if they were made aware that a venue had facilities such as audio guides, specialist talks or touch objects.'¹⁰

Almost half of the respondents to the questionnaire produced material in a range of formats, a third only in certain circumstances. Five organisations did not provide a range of formats. Most respondents state that a range of formats could be provided either immediately or in 24 hours. Twelve organisations required more time. These findings do not give turnaround times for every format produced by organisations and it should be noted that some organisations only provided large print (the most popular and easily produced format).

figure 4 Formats provided



Only one organisation didn't have a website. Heritage organisations were most likely to mention web accessibility standards such as Bobby, WC3, Betsie, WAI or the RNIB's See it Right campaign. During 2004, a large number of heritage professionals attended the launch of a research report – Talking Images – during which a presentation was given by the RNIB on accessible website design. The information was subsequently circulated by ALM London. This might possibly account for the higher sophistication exhibited by the heritage sector than the other two sectors in their awareness of access needs and electronic information .

As marketing tools, websites and communications which are available in a range of formats are crucial to the success of campaigns to attract more disabled people to venues. None of the organisations that gave a response to this question mentioned producing 'Easy-to-read' literature¹¹, again suggesting that further work is needed to promote intellectual access to venues.

In a recent study of audiences for a disability arts festival - Xposure, the researchers found that 'motivation for attending events centred on the reputation of a company or a performer... Personal recommendation was, as is common, the most important source of information with print mechanisms... the next most popular source. Deaf respondents, however, favoured an email forwarded by a friend over any other source of information (33 per cent as compared with 9 per cent of other respondents).'¹²

Thirty-three organisations, or 77 per cent of those who responded, programmed events specifically for disabled people. These included sporting events, festivals, performances, workshops, handling sessions and tours. Reasons why targeted events are not offered ranged from not being asked to put them on to a concern that already low attendance might be reduced further by targeting a particular group. Another organisation said that they programme projects that bring disabled and non-disabled people together.

One of the reasons quoted by venues as to why they do not programme disabled companies/artists is that they have a limited appeal. While the shows may be targeted to disabled people, they should also be sold widely to other potential audiences. Research from the 2003 Xposure festival, a Londonwide disability arts showcase, highlighted that 80 per cent of the audiences did not consider themselves to be disabled¹³.

Twenty-five organisations, or 60 per cent of those that responded, programmed work by disabled people. Ten per cent of organisations were

not sure if their organisation did or did not. The range comprised disability equality tutors, artists, workshop leaders, commissioned work, performances and external organisations.

Representation of disabled people is vital in ensuring that activities are relevant and reflect the cultural mix of the audiences and participants these organisations want to attract. Recent research in the arts has demonstrated that audiences for disability arts are attractive to wide audiences of disabled and non-disabled people.

2.8 Governance

Thirty-six organisations reported their board membership, detailing over 500 board members. Of these members only 1.4 per cent are disabled people.

table 8 Board membership

	Sport	Arts	Heritage	All
Total	72	203	228	503
Disabled	1	5	1	7
per cent	1.38	2.46	0.44	1.39

This figure is interesting not only because it is low, but also because only 19 organisations reported that they monitor their board in terms of disability.

In a 2002 unpublished report, GLA found that across 20 major cultural institutions' boards, only three people self-defined as disabled (equivalent to one per cent of the total board membership across these agencies)¹⁴. Our research and GLA's unpublished report have a similar sample criterion – inclusion of major cultural institutions. Nine organisations are consistent across both research exercises. In two years there appears to be very little improvement in terms of board membership.

Furthermore, both research exercises included organisations that the Department for Culture, Media and Sport (DCMS) classifies (and directly funds) as 'Executive Non Departmental Public Bodies (NDPBs)¹⁵ – 10 organisations in the 2002 research and seven in our research. These Executive NDPBs fall under the public bodies that DCMS has tasked with improving their public appointments of women, ethnic minorities and disabled people.

DCMS is responsible for nearly 600 public appointments made to its 60 public bodies¹⁶. The Secretary of State for Culture, Media and Sport and

the Prime Minister make some appointments and the rest are made either by other organisations or the bodies themselves according to the Code of Practice set out by the Commissioner for Public Appointments.

Of the 154 new appointments and reappointments made in 2002/03, 39 per cent were women, 12 per cent were from minority ethnic backgrounds and 4 per cent were disabled. This is a slight improvement on the new appointments and reappointments made in 2001/02 – 32 per cent, 6.8 per cent and 3.5 per cent respectively.

However the overall statistics for each year (taken on 31 March), show that there has been very little change over the last three years and that the number of disabled people is diminishing.

table 9 DCMS Public Appointments Diversity Analysis

	2001	'01(%)	2002	'02(%)	2003	'03(%)
Total number of appointments	554		529		514	
Women	194	35%	182	34.4%	181	35.2%
Minority ethnic people	46	8.3%	38	7.1%	43	8.4%
Disabled people	17	3.1%	15	2.8%	13	2.5%

The 2003 figure for disabled people for the DCMS is actually lower than the total across all government departments 3.1 per cent of disabled appointees¹⁷.

As a consequence of the 'lack of progress' across the equalities groups, DCMS has deferred setting a target for 2004 to allow time to 'translate outreach work into actual appointments'.

Future targets are given in the following table:

table 10 Targets from DCMS for Public Appointments

	2005	2006
Women	50%	50%
Minority ethnic people	10%	10
Disabled people	6%	6%

DCMS have instituted annual meetings with their Executive NDPBs to discuss the balance of forthcoming appointments. They are also embarking on further strategic outreach work to enhance recruitment.

Of the seven organisations in our study which are DCMS executive bodies, five said that they do not monitor in terms of disability and two did not respond. This implies that, even where central government is involved in the recruitment of disabled people to boards, there is still much headway to be made in the processes that enable the measurement of progress.

2.9 Monitoring

Only 28 organisations formally monitor their workforce in terms of disability (four did not know and three did not reply), 19 monitored their boards (as described above) and nine their volunteer body. Arts organisations were most likely to monitor their workforce and board.

Monitoring guidance varies across the different sectors and there is not a consistent approach across the cultural sector. Furthermore there seems to be a lack of guidance on whether it is appropriate or necessary to understand disability in more detail so as to avoid grouping disabled staff, volunteers or board members in a single experience.

In its guidance to governing bodies, Sport England provides a supplementary question on their sample monitoring form: 'If yes, what is the nature of your disability? (You may wish to use one of the following categories: visually impaired; hearing impaired; physical disability; learning disability; multiple disability.¹⁸ But only recommends such subdivisions 'if these categories are specifically identified within the overall governing body development plan, that is, if the governing body runs impairment-specific squads and events.'¹⁹ While this guidance has been superseded by The Equality Standard (described above), the categorisation of impairment remains a valid issue which needs further consideration.

The DRC gives an example of a monitoring form in the business section on its website that is separate from other equalities monitoring and includes health; this is to encourage staff who would be reluctant to identify themselves as disabled to indicate any adjustments they require for the workplace. However, unlike the Commission for Racial Equality, the DRC does not suggest standard language or categories for monitoring. This may be picked up when the equalities commissions merge to form the Commission for Equality and Human Rights in 2007.

There is no doubt that there are significant ethical issues surrounding the collection of data relating to disability. Not all impairments are visible and not all people with impairments identify as disabled people. Also, people may have a number of impairments. Further investigation is needed to understand why organisations are not monitoring their workforces, to

identify what information they require to help them to put monitoring in place and whether these issues extend to monitoring audiences or users. The issue of monitoring and disabled people and collecting information on impairment is a very live issue, particularly in relation to the identification of barriers to participate rather than focusing purely on impairment.

2.10 Employment

2.10.1 Employment of disabled people

'In London, 28 per cent of disabled people want to work but do not have a job, compared with 11 per cent of non-disabled people.'²⁰

table 11 Levels of employment of disabled people, by sector

	Sport	Arts	Heritage	All
Total	254	2784	16722	19760
Disabled	12	54	387	453
per cent who are disabled	4.72%	1.94%	2.31%	2.29%

The overall percentage of disabled people employed in these cultural organisations is extremely low when compared to a recent Labour Force Survey which estimated that there were around 835,000 disabled people of working age (16 and over) in London, equivalent to 17 per cent of the working age population²¹.

2.10.2 Positions which disabled people hold

'Disabled workers living in London are much more likely to be doing routine and elementary jobs. Only 38 per cent of disabled workers were employed in managerial, professional and technical occupations compared with 53 per cent of non-disabled workers.'²²

Of the disabled people working in these organisations, nine are in management posts, five are in administrative posts and four are working in IT. Only one disabled person holds a post which is specifically concerned with disability. This could be seen as positive, since disabled people are not ghettoised into disability or access posts, or it could be seen as alarming, since it means that 31 organisations (out of the 32 that have a post responsible for disability issues) have a non-disabled person taking a lead on disability issues.

It is important to note, though, that only 28 organisations or 66.7 per cent of those who responded were able to say that they formally monitored their workforce in terms of disability, and only 12 (27.9 per cent of those who responded) took proactive measures to recruit disabled people. Another key fact is that 28 organisations or 70 per cent of organisations knew about the Access to Work Scheme (a government scheme which subsidises the costs incurred in providing access for disabled employees). Seventy per cent is a high percentage of awareness of access to work.

Further research is required to investigate what is happening with regard to employment of disabled people in cultural organisations.

2.11 Training and professional development

The research shows that about a third of organisations provided all their staff with disability equality training. Others provided additional comments to the questionnaire identifying groups of staff that had received training. A much higher number of organisations (31, or 72 per cent of those who responded) reported that disability issues were part of staff induction processes and 33 organisations that had a staff handbook reported that disability issues were mentioned.

By contrast the GLA equalities research found that only four organisations surveyed referred to staff training in disability awareness, Deaf awareness and basic British Sign Language (BSL)²³. It is not clear how the question was posed in this piece of research – for example, did it refer to all-staff training or any training received by any group. Our findings suggest a greater prevalence of disability training in the major cultural institutions. The amount of training also seems to be reaching a crescendo as a number of organisations in our research reported that training had taken place in 2004. Perhaps this is unsurprising given that the final deadline for the DDA was reached at the end of 2004. When asked if the training was a one-off event or a rolling programme, 22 organisations reported that it was part of a rolling programme and six stated that it had been a one off exercise. (Some respondents were unclear about training within their organisations which is why the base for this question is lower than the overall sample).

table 12 Frequency of training

	Sport	Arts	Heritage	All
One-off	1	3	2	6
Rolling Programme	2	11	9	22
Don't know	2	1	0	3
Total	5	15	11	31

It appears from the evidence that there is both a capacity and quality control issue around training. Larger cultural organisations face the task of buying in trainers who can deliver huge contracts in order to deliver to the whole staff team and they are looking for trainers who can train at a policy and strategy level as well as in customer care issues. Other organisations simply do not know where to find trainers and how to assess the quality of the training they are receiving.

This is interesting given that ALM produce a document entitled: *Disability Access Auditors, Consultants and Trainers London and the South East*, ALM London, June 2004 and staff at Arts Council, London have personal knowledge of skilled disabled trainers. The information does exist therefore, but is not being actively sought out.

Some organisations combine training with consultation and use members of disability or access groups to train staff. Others use people whose primary role is to offer assistance to disabled people using their facilities. While the drive for cost-effectiveness is understandable, it is worrying that staff at some of our high profile cultural organisations may be receiving their only disability-related training from people who do not necessarily have the skills, information or expertise to work at the highest levels required.

Illustration

One organisation said that they use disabled people to deliver customer care training, thereby 'killing two birds with one stone'. While this achieves a positive slant on customer care and integrates disability issues within the wider picture, there will remain huge gaps in the staff's knowledge and experience if this is the only disability-related training they receive.

In many cultural organisations, there is a significant issue around training in relation to high staff turn-over. This means that it can become difficult, particularly for smaller organisations, to ensure that all their staff are up to speed on disability issues. Organisations felt positive about the possibility of regular training sessions which they can buy into, or forming consortia to buy in training.

Our research also suggests that there seems to be some variance generally in what can count as disability equality training. For example, some people described seminars introducing the DDA and introducing disability issues and had assumed this was full disability equality training. Organisations reacted positively to the notion of an accreditation system which they could understand and use to inform their choice of trainer and training programme.

The research revealed various models of disability-related training and some confusion about where to find quality training, what constitutes disability equality training and how to resolve the problem of high staff turnover. Some solutions to this confusion may be as straightforward as highlighting existing information. Other solutions may require some facilitation to enable shared approaches to ongoing training needs within multiple organisations. The introduction of accrediting trainers could improve confidence in the quality of training programmes currently on offer.

When asked about their most significant access asset, 22 or 37 per cent of organisations mentioned their staff (often in addition to other physical or programme assets). This was an open question so mentions of staff ranged from 'staff' to 'trained staff' to 'friendly, welcoming staff'. This is encouraging given evidence that disabled people generally consider trained, aware and committed staff to be the single most important access provision an organisation can offer.

'Many people with a learning disability have told us that a big barrier for them is not feeling welcomed²⁴.

Eighty-two per cent of organisations reported that their front-line staff had received customer care training and a further 13 per cent reported that some of these staff had had disability training. There certainly does seem to be investment at this level, although this is tempered by the difficulties organisations face in finding good quality trainers (see above).

Research undertaken for Sport England states that:

'Twenty-one per cent of respondents cited the fact that staff are not welcoming or that the sports clubs are not welcoming as preventing them from undertaking sport.'²⁵

In a DRC-funded piece of research in 2003, disabled people said of services (including leisure) that:

- Factors that would influence them most in continuing to use a service include:
 - positive attitude of staff towards disabled people, cited by 41 per cent
 - quality of service, 18 per cent
 - value for money, 16 per cent.²⁶

Organisations seemed to want disabled people who could train and act as consultants in order that a long-term relationship could be delivered. We collected evidence of this working very effectively.

2.12 Working together

2.12.1 Partnerships

For access provision to work effectively, partnerships are vital. This is because access does not begin once someone is inside the building, or even at the threshold, but also involves (as intimated above) transport and parking issues, as well as implicating landlords and local authorities, for example, in ensuring buildings are as accessible as possible.

Partnerships are important, too, in that the culture, programming, policy and practice of 'mainstream' organisations can be significantly enhanced by working in partnership with disability organisations. It is vital that these partnerships are with organisations *of* rather than *for* disabled people since only then will practice be informed by the authentic voice of disabled people.

Twenty-four organisations, 55.8 per cent of those who responded, said that they work in partnership with other organisations to achieve access. Organisations cited a number of organisations with whom they had partnerships, including local authorities, transport, highways and parks departments, as well as a nearby car park and an employers' group.

Thirty-four organisations, 79 per cent of those who responded, said they had worked in partnership with groups or organisations of disabled people and a large number of organisations were mentioned including special schools, deaf and disabled sports squads, Shape, three disability arts organisations - GRAEAE, CandoCo and the ArtHouse, RNIB (Royal National Institute of the Blind), and 'housebound learners'. It is worthy of note that not all organisations cited are, in fact, organisations of disabled people.

Thirty-four organisations or 80 per cent of those who responded said that they actively network around disability issues and existing networks which they plug into and which were mentioned include MAGDA (Museums and Galleries Disability Association), Shape, LDAF (London Disability Arts

Forum), Local Authorities, MAGIC (Museums and Galleries in the Capital), local groups and SPIT (Signed Performances in Theatre).

Local authorities play a key role in the organisations providing access for disabled people and cultural providers, such as theatres, leisure centres and museums, are reliant on a number of departments in their local authority to ensure that their buildings and events are accessible. It is therefore critical for them to foster and maintain positive relationships with local authorities. Our research uncovered some instances where relationships with local authorities were not as constructive as others when it came to parking or drop-off points for disabled people by cultural facilities. There is a role here for cultural and leisure officers within local authorities and the regional cultural agencies to champion access and support cultural providers in their attempts to improve access.

2.12.2 Consultation

A focus group of visually impaired artists and audiences recommended that arts organisations and venues should be:

'... encouraged to set up user groups of visually impaired people to advise them. Such groups should be recruited from local areas and... seek out visually impaired people who have some kind of connection with, or enthusiasm for, some aspects of the performing arts. [Organisers] should ensure that they are properly supported in terms of providing them with information in accessible formats, providing minute-takers and readers for meetings and ensuring that the transport requirements of group members are properly addressed. Anything less than this level of support would result in poor consultation and mere tokenism.'²⁷

The group also felt that payment should be provided for participants. This kind of approach to consultation is encouraged, too, within the heritage sector, where the organisation re:source (now MLA, the Museums, Libraries and Archives Council) produced the *Disability Portfolio* in 2003.

All of the organisations in our research said that disabled people used their facilities and buildings. Forty organisations actively sought feedback from disabled people and 37 reported that they used one or more of the following methods:

table 13 Methods of consultation

	Sport	Arts	Heritage	All
Questionnaires	4	10	10	24
Informal contact	1	11	11	23
One-to-one interviews	1	5	5	11
Focus groups	0	7	7	14
Other	1	5	6	12

In the 'other' category, four organisations relied on a 'comments book' (heritage and sports organisations). Other examples included email, a wider survey group, outreach work and a newsletter. Most organisations collected feedback on an ongoing basis (15 of those that responded), eight collected feedback annually and six collected it following each project or event.

Illustration

One organisation commissioned professional access consultants to deliver an access audit of the premises and services. The relationship is ongoing and has enabled the consultants to work with staff and the steering group responsible for access, to produce a workable rolling programme of remedial works that is integral to the organisation's core development plans and budget.

The involvement of access consultants and consultation groups has a significant impact on the success of a service provider's response to the DDA and good practice requirements. Where the relationship is ongoing and integral to the organisation's core development the benefits are clear, recommendations are achievable and implementation is effective.

Illustration

One organisation engaged a consultation group at the beginning of the refurbishment of their premises. The process has been documented and a publication is available to other providers. As a result of the consultation process, access is fundamental to the design and management of the facility. The organisation also resulted in a facilities manual documenting the thinking behind particular design decisions. This is available to present and future managers to ensure that the usability of features remains.

2.12.3 Networking

Intra-sector networks were mentioned as being an extremely valuable resource. Organisations such as MAGDA (The Museums and Galleries Disability Association) were cited as having a positive impact upon inclusive practice not only for the resources they provide but also for the

opportunities they offer for organisations to talk to each other and learn from the experience of others.

It may be that this could be extended to inter-sector networks where, for example, the heritage sector can share its strengths in use and design of web-based materials, the sports sector can share its strengths in employment practice and the arts sector can share its strength in the area of policy development.

3 Conclusions

3.1 Factors of success

From our research, we have been able to identify a number of factors of success in achieving a good level of access provision for disabled people across cultural organisations. These are summarised here.

3.1.1 Partnerships and networking

- partnerships with groups of (not for) disabled people
- involvement in networks of similar organisations sharing experience
- dialogue with other significant bodies (such as local authorities or management companies)
- ongoing consultation with disabled people and an ongoing relationship with professional consultants.

3.1.2 Information

- information on legal requirements and good practice
- guidance on approaching access and welcoming disabled people
- showcasing of cultural activity by disabled people
- information on collection and display policies which include the narrative of disability in an appropriate manner
- establishing a paper trail to make sure services for disabled people (and other users/audiences) are delivered and managed efficiently
- inclusive and representative marketing, publicity, communication, policy and practice.

3.1.3 Training

- rolling programmes of good quality training delivered by disabled people with a knowledge of the sectors

3.1.4 Funding agreements

- which detail requirements in relation to access issues

3.1.5 Good transport links

- ensuring car access and public transport access to venues and facilities

3.1.6 Policy and governance

- existence of cultures within organisations where access provision is considered in an 'inclusive design' way (i.e. across the organisation)
- initiatives such as training/conferences/seminars leading to an impetus for organisation policy-making and improvements to services

3.2 Towards a disability benchmark for culture in London

The organisations that participated in this research were selected as a snapshot of major cultural providers in the capital. In the final sample, the arts and heritage sectors came closest to our criteria for inclusion in the

research in terms of their numbers. The dearth of sports respondents means that conclusions that relate to this sector may only be tentatively drawn. The benchmark that we are proposing, therefore, can relate only to organisations of a similar scale and scope and only to the arts and heritage sectors.

In section 2.3 of this report, we provided average access scores for each sector under the headings: policy, public physical, public sensory, public intellectual, events and employment. Table 5 gives the average access scores as percentages. In addition, we included quite extensive discussions of governance and employment. Tables 9 and 12 give data for individual sectors and wider cultural sector, for governance and employment respectively. These percentages can be used as a benchmark for cultural service provision for disabled people against which targets can be set to track progress in the future.

3.3 Opportunities for cross-sectoral working

There are several areas where cultural sector agencies can come together to work strategically on disability provision in the capital. These are summarised below.

3.3.1 Monitoring

- providing consistent guidance on workforce monitoring in partnership with the Equalities Commissions and their successor body the Commission for Equality and Human Rights
- encourage and support cultural organisations that receive government and lottery funding to monitor their trustees, workforce and volunteers.

3.3.2 Workforce development

- investigate the impact of inaccessible non-public areas on potential disabled employees
- produce or signpost guidance on recruiting disabled people.

3.3.3 Information and guidance

- reinforce key messages about disability in relation to policy, employment, training and governance
- provide guidance on the benefits and acceptability to funders of integrated access policies which are organised around need as opposed to marginalised group
- build on knowledge in sector of physical access and facilitate the development of knowledge about other areas of access (for example, sensory, intellectual)
- produce a refereed list of access and disability consultants indicating cultural specialisms.

3.3.4 Concessions and ticketing

- devise guidance on concessionary rates for disabled people and their PAs/support workers in consultation with disabled people and representative cultural sector bodies.

3.3.5 Transport

- further investigation on car access and public transport access to cultural facilities in the capital.

3.3.6 Training

- provide details of refereed expert disability trainers and training organisations that can deliver a range of disability equality training (aimed at different tiers responsibility within the workforce, such as front of house and policy development), indicating cultural specialisms.

3.3.7 Networking

- provide further opportunities for cultural organisations to share good practice on providing accessible goods and services for disabled people.

4 Appendices

Appendix I: Research questionnaire

The questionnaire was divided into ten parts, and organisations were asked about the following:

- I **The organisation**
including contact details and structure of the organisation and training issues
- II **Public access to buildings**
including physical, sensory and intellectual access and access audits. Organisations were asked to provide their own views of the level of access as well as to answer factual questions concerning certain aspects of access
- III **Access to buildings and sites other than their own**
included so as to establish whether standards were set and adhered to when other buildings and sites were selected for use
- IV **Access to events**
including BSL interpretation, audio description, marketing and publicity and programming policies
- V **Non-public access to buildings**
including physical, sensory and intellectual access to parts of the building used only by staff. Organisations were asked to provide their own views of the level of access as well as to answer factual questions concerning certain aspects of access
- VI **Employment**
including overall number of employees, numbers of disabled employees, training and policy-related questions
- VII **Board and volunteers**
including overall numbers, numbers of disabled volunteers and board members, and training issues
- VIII **Partnerships**
including experience of working with disabled-led organisations
- IX **The organisation's legal duties**
including what the organisations understand of the DDA
- X **The organisation's needs**
including the support they require to be confident that they are being fully inclusive

A copy of the full questionnaire is available on request

Appendix II: Focus group summary

The focus group was attended by eight people and involved semi-structured questioning. This means that trigger questions were asked and then the group was encouraged to discuss freely and spontaneously their responses to the questions.

The group was facilitated by one researcher, with another taking notes. It was decided prior to the group that neither researcher would intervene to provide information or to correct misapprehensions or incorrect information voiced by group participants, should this arise.

The discussion was to be focused on two areas: partnerships and training. In reality, the main emphasis was on training as this seemed to be the area which participants wanted to discuss.

Trigger questions asked about what training organisations had in place, who delivered it, and how quality control did or did not happen. The discussion moved on into areas of capacity-building and appropriate ways of ensuring that all staff received training, while remaining realistic about budget and time constraints.

Questions about partnerships asked about relationships with landlords, as well as experience of working with disability groups and disabled people as consultants.

Appendix III: On-site survey summary

The on-site surveys were conducted and reported according to a checklist designed to cover all aspects of access to the buildings, namely:

- Response to legislation
- Employment
- Health and Safety
- The Physical Environment:
 - Arrival
 - Approach
 - Ramps
 - Entrances
 - Reception/Box Office
 - Cafes/Restaurants/Bars
 - Circulation
 - Lifts
 - Stairs
 - Way finding and signage
 - Toilets
 - Changing rooms and showers
 - Classrooms and offices
 - Exhibitions and resource centres
 - Spectator seating/auditoria
 - Stage/performance area
 - Sports facilities
 - Fire escape

Appendix IV: List of organisations that contributed to the research

Sports

- Ahoy Centre
- Aspire National Training Centre
- Douglas Bader Centre
- Islington Tennis Centre
- London Playing Fields Society
- London Regatta Centre
- Space
- Westway Sports Centre

Heritage

- British Library
- Bruce Castle Museum
- Croydon Clocktower
- Dulwich Picture Gallery
- Forty Hall Museum
- Geffrye Museum
- Hammersmith & Fulham Archives
- Horniman Museum
- Jewish Museum
- London's Transport Museum
- Metropolitan Archives
- Museum of London
- National Archives
- National Maritime Museum
- National Portrait Gallery
- Petrie Museum
- Royal Geographical Society
- V&A Museum

Arts

- ACME Studios
- Camden Arts Centre
- Circus Space
- Donmar Warehouse
- Drill Hall
- English National Opera
- Greenwich Dance Agency
- Half Moon Theatre
- Jackson's Lane
- London Symphony Orchestra at St. Luke's

- National Theatre
- Place
- Polka Theatre
- Riverside Studios
- Royal Opera House
- Sadler's Wells Theatre
- Serpentine Gallery
- Soho Theatre Company
- South Bank Centre
- Whitechapel Gallery

Appendix V: Glossary

ACE	Arts Council England
ALG	Association for London Government
ALM	London Archives, Libraries and Museums London
DCMS	Department for Culture, Media and Sport
DDA	Disability Discrimination Act
DRC	Disability Rights Commission
GLA	Greater London Authority
MLA	Museums, Libraries and Archives Council
NDPB	Non Departmental Public Body

Appendix VI: Select bibliography

Select bibliography of sources cited in this report. All but one are available to download from the respective websites.

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- 9 An Access Audit should cover the total environment and culture of an organisation.
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