Foreword
I am very pleased that the Dance and Drama Awards continue to prepare individuals for careers in the Performing Arts. Evaluation shows that they are meeting our objective of creating access to professional training dependent for talented individuals and not just those with the ability to pay. Our evaluators, CEDAR at the University of Warwick have, however, identified a continuing need to ensure that both disabled students and those from black and minority ethnic groups also have greater opportunities to take part in the Awards. To address this, we have agreed an action plan which includes: better marketing and communication; bespoke training opportunities for students; and training and guidance for school staff. This Guide will help to address staff training and guidance.

This Guide has been created for providers of the Dance and Drama Awards. It was developed by Jo Verrent of ADA inc following wide ranging consultation and research. Her extensive experience and contacts have resulted in a first class document for use by staff delivering the Awards. It explains the current legislation and gives valuable information and advice about how to communicate with disabled students and how to help them to access training. It includes other sources of support, resources and contacts that will help in widening access. Some of the guidance will be useful to others who provide training in the Performing Arts.

I am very grateful to all those who have helped to develop the Guide. The advice and the commitment by the schools will make a real difference to individuals wanting to train for careers in the Performing Arts.

KIM HOWELLS
Minister of State for Lifelong Learning
Further and Higher Education
Introduction

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CandoCo.
Photo by Anthony Crickmay
Case Study - Katie Marsh

"Since the age of sixteen I followed a fairly formal path - GCSE and A level Performing Arts and a degree in related arts. I felt however that making a career as a performer was not really an option, until I embarked upon my Arts Council Traineeship with CandoCo. Before this, I believed that I would have to work in administration rather than as a performer.

I chose these routes at first through a real love of the performing arts and no other strong inclination at school. I think during my training I chose less "practical/vocational" options because I believed there were few or no options for me as a disabled performer.

I found my one year practical training with CandoCo more useful than pure ‘academic training’. I think in formal training one can be restricted by pre-conceptions and the formality of a set syllabus. I wouldn’t say that I experienced barriers to training, the nature of my disability is such that I can blend in most situations, but I think a barrier was a lack of open communication between myself and tutors. A practical example of this is how to adapt certain exercises in a technique class. Now I fully expect to make these adaptations myself, but at training level, it would have been great to have advice from teachers.

I think generally I could have had a better overview of the opportunities for disabled artists, and greater links with other disabled people on a dance course, more role models and so on. Although I have a degree I feel definitely that there is more training that I could undertake. Knowing what I know now about my own body, having performed professionally, I would love to return to full time training.

I think to get work as a disabled dancer is very specific, there are only a small number of companies working in an integrated way or other companies doing specific projects, so the opportunities are limited."
Why this guide?

The recent research into disability and the Dance and Drama Awards (D&DA) showed that only 1.5% of students at schools involved regarded themselves as disabled people. All were dyslexic.

The DfES wishes to increase both the percentage of disabled people studying within the schools and the breadth of impairments represented. This will not be easy or quick to achieve as research identified a number of both internal and external barriers.

The research also showed that, in order to move forward, participating schools need easy access to a range of information, contacts and advice. This publication therefore aims to give D&DA providers such information. It has been specifically created for the providers of D&DA awards and is not intended as a general guide to access for disabled students to dance and drama, although there will be some information which is useful to other providers of performing arts training.

It forms part of a range of initiatives designed to deliver access to the D&DA, ultimately aiming to increase the diversity of the performers and stage managers leaving D&DA schools.

For further information on other initiatives, please contact Beverley Annables, Young People Learner Support, Dance and Drama Team, Department for Education and Skills, Room W3D, Moorfoot, Sheffield S1 4PQ. Tel: 0114 259 3764. Email: Beverley.Annables@dfes.gsi.gov.uk

What is in the guide?

Within this publication you will find the following sections:

Introduction
Explain why this guide has been created, giving some of the background to the rise of the inclusion agenda and explores the different ways of looking at disability – the medical and the social model. It shows D&DA providers some of the different routes that can be used to make and control change in this area including Disability Equality Training, Access audits and action plans.

The basics
Gives information on the Disability Discrimination Act, statistics and definitions around disability. It ends with suggestions for disability etiquette and language.
Access to your training
Looks at creating access to selection and audition procedures and teaching, including information on how to work with facilitators and managing health and safety concerns. It also includes suggestions about how best to support disabled students towards a career and how to make your own performances accessible for students, staff and other audience members.

Reaching disabled people
Provides guidance on how to reach out to disabled people to ensure that they know about your school, and on how to make standard print materials and websites more accessible. It also includes information on producing materials in alternative formats.

Physical access
Looks at physical access provisions and access audits. It lists contacts and resources that might be useful for D&DA providers looking to undertake physical renovation.

Employment
Provides guidance on how to ensure that employment practices comply with the requirements of the Disability Discrimination Act legislation.

Support, resources and contacts
Comprehensive listings of books, videos and courses that might be of use to people working in dance, drama and stage management/technical theatre which address issues of access, inclusion and disability. There are also contact details for companies who employ disabled performers, Disability Arts organisations, other training providers who work specifically with disabled people and disability organisations.

Appendices
One: a glossary of frequently used terms.
Two: a checklist to help D&DA providers develop their own Disability Action Plan.
Three: specific information and guidance on working with people with visual impairments, hearing impairments and mental health needs.
Introduction

How to use this guide

The guide has not been designed to be read from cover to cover. If you are new to this work, start by reading ‘the basics’ to gain a better understanding of why this work is happening. After that, the guide acts as a resource, to be dipped into, as and when required. In particular, the impairment specific resources in the appendices are meant for those preparing to work with new students with that specific impairment.

Each section includes a mix of information, guidance, checklists and opinions.

Throughout this document examples and adapted examples from the Code of Practice for providers of Post 16 education and related services have been used to illustrate specific points. These can be readily identified as the text is in a different colour.

Where more detailed information can be found on a subject within this guide, the page reference for that information is provided. There is a glossary of frequently used terms at the back of the resource.

Keeping up to date

The publication is available in print and via the web. The web version will be regularly updated with new information and contact details. Should you wish to be made aware of any updates then please email Beverley.Annables@dfes.gsi.gov.uk who will inform you when changes are made. You can then go to the site and download any new information.

The web version can be found at: www.dfes.gov.uk/financialhelp/dancedrama

NB. On 1st April 2005 Administrative Support for the Dance and Drama Awards is transferring to the Learning and Skills Council.

Why include disabled people?

Disabled people have historically been excluded from all areas of life, in particular employment, accommodation, leisure activities, education and training.

Before 1996, in the UK, any cafe, cinema, shop or bar could refuse to serve a disabled person simply because they were disabled.

In the UK over the last 20 years, there has been a growing commitment to challenging this situation and forcing a change in the way disabled people are perceived and valued. This is happening at all levels, in all areas, in many ways. Within the arts, there are changes occurring for disabled audience members, performers, artists and arts workers.

There is now legal protection for disabled people wanting to access goods and services, wanting to gain employment and wanting access to education and training – the Disability Discrimination Act.
Disabled people are not just one group of people. They are not all the same. They do not all want access to the arts in the same way. Some disabled people want to:

- access mainstream arts training
- access training specifically designed for disabled people
- explore the arts in relation to their own disability and sense of self
- see performances and productions about and by other disabled people, to see their own experience represented
- just see work, dance, theatre, in the same way non-disabled people can
- have the chance to be on boards of management, access groups and consultative groups, so they can focus attention, resources, drive and commitment to their particular area of interest

Disabled performers, artists and stage managers also have varying needs and desires. Some want to:

- produce disability art that speaks of their experiences
- produce work linked to other themes, work that is not linked to their experiences of being a disabled person
- find employment in mainstream arts
- work in the arts with other disabled people

The unifying factor is that, whether they are a performer, artist or audience member, they all want access to that which many non-disabled people already have access to. They want a choice.

**Different ways of looking at disability**

There are many ways of looking at disability. Historically, it has been defined medically by what is ‘wrong’ with people, by the medical conditions they have, or by the physical attributes they lack. Looking at disabled people this way is called the medical or individual model of disability.

Disabled people themselves, through the Disability Movement, have come up with a different way of looking at disability. Called the social or the structural model of disability, it looks at the situation in which people with impairments find themselves and how they are treated. It places the responsibility for disability on society and the environment it creates, rather than on the disabled person themselves. A disability, according to this model, is not a person’s medical condition. It is the lack of provision for their needs, the stigma, oppression and stereotyping a disabled person experiences as other people encounter them and make assumptions about them.
Guidance on Disability Access

Introduction

The medical model

- can't hear
- can't see
- can't think
- housebound
- needs doctors
- can't use hands
- can't walk
- can't get up steps
- needs help
- is sick

The problem? ‘a defective person’

The social model

- inaccessible transport
- no lifts
- poverty/low incomes
- few sign language interpreters
- badly designed buildings
- lack of accessible communication systems
- segregated education
- prejudiced attitudes
- isolation
- poor job prospects

The problem? ‘a disabling world’

The social model states that it is the responsibility of society to remove barriers to disabled people. These can include stairs as the only entrance into buildings, buses which cannot be used by someone in a wheelchair, employment practices which discriminate against people with mental health histories, or hotels which charge disabled people twice the price of an ordinary room because only the executive suite is accessible to them.

Using the social model means you do not need to know someone's medical history in order to give them support, you just need to know what they need and what you are able to provide. The Disability Discrimination Act places a duty on all providers of services to ensure that they make provisions to enable disabled people to access those services.
Ten reasons to include disabled people in the Dance and Drama Awards

1. **Why not?**
   Disabled people have as much right to work in the arts industry as anyone else.

2. **Disabled people bring a new creative dimension to performance.**
   Over the last ten years, the growth in disability arts and the emergence of new disability aesthetics has led to the recognition of new ways of performing and of adding to performance. This can include creative uses of sign language on stage, utilising different performance registers within one piece, using non-conventional movement – not in a voyeuristic way – but in a compelling and dramatic way.

3. **The public want to see disabled people.**
   In the Disability Rights Commission public attitudes survey in 2001, the public response was clear – they want to see more disabled people in films, television programmes, advertisements and written media. Disabled people are part of the population and need to be more visible.

4. **Employers want to use disabled performers**
   Members of the Broadcasters’ Disability Network (BBC, BSkyB, Carlton Television, Channel 4, Channel 5, Discovery, Film Council, Granada plc, PACT and Turner) have committed to increase the presence of disabled people both on air and on screen; a number of mainstream theatre companies, such as David Glass Mime Ensemble and Trestle Theatre Company regularly use disabled performers. There is also evidence of a demand for disabled dancers, although on a smaller scale. Companies such as DV8, and international choreographers such as Teshigawara, are using disabled dancers.

5. **The D&DA scheme was established to increase access**
   The D&DA scholarships, funded by the Department for Education and Skills, offer greatly reduced tuition fees and help with living and learning costs at some of the leading dance and drama training providers in England. They were designed to increase access to high quality training for those who were under represented – disabled people, people from culturally diverse backgrounds and those on low incomes. They are being measured on how they are meeting these targets.

6. **There will always be disabled people**
   Disabled people make up between one in seven and one in four of the population (depending on the definitions used) and should therefore be represented in all areas of life, including the performing arts.
7. There have always been disabled performers.
History, both recent and modern, often overlooks the achievements of disabled people but there have always been disabled performers although most have had to ‘hide’ their impairments. Think about performers such as John Thaw, Peter Falk and Michael J Fox.

8. If we don’t train disabled performers we perpetuate a negative spiral
Audiences see disabled performers as ‘not as good as’ non-disabled performers often because they haven’t been trained to the same standard. To break the cycle we need to ensure that trained disabled performers are placed in the public eye, working as equals.

9. It is now illegal to discriminate against disabled people
The Disability Discrimination Act was amended in 2001 to include access to education – legally providers of education are not allowed to discriminate against disabled people (for more information, see page 18).

10. There is no reason not to.
Including disabled people in high-level training is possible and, within the UK, a number of providers and companies are already working inclusively. There is support, guidance, training and advice available to make it happen. This publication is part of that support.

The more disabled people we train, the better we get at inclusion and the better they are. The better they are, the more work they get and the more producers, directors, choreographers, casting agents see them. If talented disabled people get seen, the more they can act as role models and inspire a whole new generation of disabled people to consider the performing arts as a valid career choice for themselves. It can become a virtuous circle, but it starts with access to training.

How to make change happen

You’ve got the information, you understand the need to include disabled people – what do you do next? Where do you start? How can you make change happen?

There are a number of different things you can do:

- training
- auditing
- planning
- action
Training

Disability Equality Training
Disability Equality Training (DET) is usually the first step towards addressing issues of disability and access. It allows organisations and individuals to identify barriers in the environment and recognise unhelpful attitudes and barriers within policies and systems. At its most useful, all members of a school – principles, governors, senior management, full and part time staff, freelance staff and volunteers - should take part in this training. DET can enable schools to:

• include more disabled people in all aspects of their curriculum
• put their Equal Opportunities policy into practice with regard to disabled people
• be better informed about contemporary disability and arts issues relating to disabled artists
• ensure they meet their responsibilities under the Disability Discrimination Act

It is preferable to ‘disability awareness training’ in that it places disability in the social and not the medical context.

Specific impairment awareness training
Specific impairment awareness training is useful if a school is about to enter a new field of work with a disabled student who has a particular impairment, or has recently employed someone with a specific impairment. This form of training can allow those about to come into contact with disabled people an opportunity to explore their feelings and concerns in an informal and safe environment. Examples include:

• mental health awareness training
• deaf awareness training
• learning disability awareness training
• visual impairment awareness training

Other training
There are a number of other ways training can be accessed: training days or training courses, 1-1 training/mentoring, through attendance at conferences and events, through using books, articles, videos, cd-roms and other information.

Auditing

Physical access audits
Access audits are most commonly used to understand how physically accessible a building is or might be, if working from plans. They cover not only public spaces, but all areas of buildings including technical areas (boiler rooms and plant, lighting rigs and control desks). They involve considerations such as lighting, floor finishes, signage, parking and emergency evacuation as well as the more obvious elements such as width of doors, alternatives to steps, heights of surfaces and switches. Physical access audits should also cover access to equipment. The accessibility of a room cannot be determined without considering the function of the space.
Organisational access audits
You can also have ‘organisational access audits’ which use a different set of indicators to assess access. These are concerned with:

- **Ethos** – how disability and access are included in the very building blocks used to set up and run organisations, looking at access to such areas as governance, consultation, policy and planning, measuring the impact of equal opportunities policies and targets
- **Organisation** – how disability and access are included within all the day-to-day aspects of organisations, like employment, organisational practices and procedures, health and safety provision and equipment
- **Marketing and publicity** – how disability and access are included in relation to marketing strategies, all aspects of publicity and in monitoring and assessing its impact

Further information on access audits, including where to find access consultants can be found in the section beginning on page 82.

Planning

**Action planning is the next step on from auditing what you have. It is about establishing your current position, identifying what you want to achieve and creating a plan to make it happen.**

It is often useful to think about your plans as occurring in the short, medium or long term. You may work to different time scales but usually short term relates to the next six months, medium term the next twelve months and long term within the next three years. Your plan can therefore contain actions for each timeframe.

Action plans are supposed to be active tools, not static documents. They can vary in complexity, depending on the size and needs of the organisation. At their simplest, they are a list of what you will do, when. A more complex version might include details of:

- what the action will be and what it aims to address
- how you will know when it has been actioned
- when the action will begin, and when it will be completed
- how many worker hours it will take to complete
- who will deliver it (internal staff or external person)
- how it will be monitored
- who will check that it has been done (board or named staff member?)
- how much it will cost
- how it will be implemented and/or sustained
Your action plan will need to be implemented. You will need to find ways to disseminate the plan among your staff and others who need to see it. They need to be clear about the elements they will be responsible for and how they should feed back information about their progress into the plan itself. The plan will need monitoring, perhaps through a series of review meetings where staff could come together. You may want to set targets, based on the plan or set against specific outcomes that you expect once elements have occurred.

The impact of your plan needs to be measured. If you take the steps you have determined, what effect should they have? How are you going to monitor that? The formation of an action plan is the beginning of the story and not the end.

A checklist for developing an action plan is included at the back of this guide beginning on page 146.

**Action**
You can have training, be audited and construct and implement an action plan. You can also get going and begin to develop disability-specific initiatives yourself. You can use your access funds to set up access projects – perhaps reaching out to young disabled people, or offering programmes to bring talented disabled people who may have missed out on pre-vocational training up to audition standard.

In a smaller way, you can also bring in disabled performers to talk about their experiences to staff and students, go and visit disability-specific companies and go and see work by disabled performers to stretch the boundaries of what you know.

**Features that aid success**
There are likely to be some common features amongst institutions that will find it the easiest to move forward. These include:

- an ethos that embraces equal opportunities and continually looks to widen opportunities
- senior managers who have an active interest in how access is progressing
- senior managers who understand the implications, budgetary and other, of their commitment
- consideration of the needs of disabled students in all decisions and activities
- the ability to welcome positively the input of a disability co-ordinators, consultants, trainers and supporters