

# Together We Build Evaluation Report

# Together We Build

## Introduction

### Background

Together We Build (TWB) was initiated and managed by Buckinghamshire Culture with cultural partners from across the county, to celebrate the 10<sup>th</sup> anniversary of the London 2012 Paralympics. It took place from July 2022 to October 2023, delivered by 12 partners.

Buckinghamshire Council's Cultural Strategy identifies equality of access as one of the key themes and celebrating the 10<sup>th</sup> anniversary of the London 2012 Paralympics is within the accompanying Action Plan. There are important Paralympic Collections held in the county that are a resource, but there is limited space for National Paralympic Heritage Trust (NPHT) to display all objects.

There are a large number of small cultural organisations in Buckinghamshire, with limited resources and capacity, however many are keen to develop their accessibility.

Bringing these elements together led to the development of the Together We Build project, which would primarily aim to

- build greater awareness of the Paralympic story
- improve access in cultural organisations
- improve knowledge and skills of staff working within cultural organizations and people with disabilities and/or who are neurodiverse who are interested in working within heritage
- explore if and how attitudes to people with disabilities have changed since London 2012 Paralympics.

The project was developed with partners who formed the steering group:

- National Paralympic Heritage Trust
- Buckinghamshire Archives
- Discover Bucks Museum
- Waddesdon Manor

And with the following venue partners:

1. The Elgiva Theatre
2. Discover Bucks Museum
3. Bekonscot
4. Amersham Museum
5. Milton's Cottage
6. Waterside Theatre
7. Chiltern Open Air Museum
8. Marlow Library
9. Queens Park Art Centre
10. Waddesdon

The project was funded by National Heritage Lottery Fund and Buckinghamshire Council. It was managed by [Buckinghamshire Culture](#).

## Evaluation Methodology

A Logic Model was created at the planning stages of the project and an Evaluation Framework developed from this. This can be seen in full in Appendix 1.

From the logic model, objectives for the project were identified:

1. To create a multi-site exhibition of Paralympic collection and associated programme of accessible events and activities in 10 cultural venues.
2. To create an online gallery of the 10 objects to increase accessibility.
3. Through a community grants scheme to encourage a wider number of grass roots/community organizations to stage an activity that celebrates the Paralympic heritage.
4. To hold a schools day and create an accompanying resource to engage 300 children with the Paralympic heritage.
5. To appoint 10 Community Curators, who have disabilities or are neurodiverse to work with venue partners and experience working with cultural professionals to develop their skills and experience.
6. To provide training for partners about accessibility and inclusion including an Access Networking Day and Online Panel event.
7. To collect memories and reflections of the impact of the Paralympics 2012 and if there have been changes and developments in attitudes through 2 oral history collection days and at venues during events.
8. To co-create an Access Manifesto with the project partners, which they sign up to and deliver.

The following methods of collecting evidence for the evaluation were used:

- Regular meetings with steering group and partners
- Feedback cards at exhibitions and questionnaires at events
- Questionnaires and/informal interviews with Community Curators
- Questionnaires for partners part way through project and at end of project
- Informal discussions with volunteers who had attended events
- Records kept
- Archive of oral history
- Photographs of events
- Questionnaire to teachers about schools day
- Website analytics

Some were more successful than others, in particular the feedback cards in the venues were not successful, which is discussed below.

The project was coordinated by a freelance Project Coordinator and overseen by Buckinghamshire Culture's Director (Maternity Cover). The feedback, data and research was collated by the Project Coordinator, but the evaluation has been carried out by the Director (Maternity Cover). The original application, the development of the project and the delivery of the first three months of the project was by the Director before she went on maternity leave, and the Project Coordinator started two months into the project. Although the Director (Maternity Cover) was not external, it was agreed that she had a more objective view on the project than the Project Coordinator, so has completed this evaluation.

## **Objective 1: To create a multi-site exhibition of Paralympic collection and associated programme of accessible events and activities in 10 cultural venues.**

### **What did you want to happen?**

We wanted 10 venues to display an object from one of Paralympic collections that are held in the county, selected by Community Curators in Autumn 2022. We wanted to reach a mix of cultural venues in different parts of the county. Each venue would then organise an activity or an event that was planned with the community curator to assist with the accessibility of the event, and to attract new audiences. The objects would be displayed at the same time, and so the project would promote the other partners. Likewise, through working together they would promote each other's events particularly through social media.



*Photograph: Sebastian Lister*

### **What actually happened?**

The ten partner venues were bought on board at the planning stage of the project, and all displayed an object. A long list of items was selected by the steering group organisations - Buckinghamshire Archives, NPHT and Discover Bucks who hold collections relating to the Paralympics, and from these the Community Curators selected items for the venue that they had been partnered with. Bucks Archives and NPHT also displayed an object but did not host a Community Curator.

The level of involvement of the Community Curator working with the venues varied partly due to the personalities and interests of the Community Curators, and personal issues that arose during the project.

The objects were displayed from 9<sup>th</sup> September to 4<sup>th</sup> November 2022. Eight of the ten venues were able to organise an accompanying event alongside the display of the object, the other two venues had difficulties with the timing, so one event took place in March 2023 and the other venue held their event in October 2023.



*Photograph: Sebastian Lister*

### **What worked well and why?**

***Exhibition took place in 12 venues and target visitor numbers were exceeded***

The multi-site exhibition enabled objects that had not previously been displayed to the public previously, so there was a sense of this being something special.

The numbers of visitors across the 12 venues totalled 102,018 and there were 1027 attendances at events. Placing the objects in the venues ensured that a wide range of people saw items, including people who may not be aware of or have visited NPHT or the archives in particular. For example the partners included an arts

centre, a library and two theatres, in different parts of the county, and therefore would have had a greater reach in terms of

- People who would not usually visit a museum or archive
- Residents outside of Aylesbury/Stoke Mandeville where the Paralympic heritage is better known.
- Visitors to other exhibitions, activities and events within museums who may not have expected to see an item relating to the Paralympics.



Photograph: Sebastian Lister

In some cases the involvement of the Community Curator worked very well, for example at one venue where the Community Curator chose the piece, attended the planning meeting for the workshop and fed in his views and explained why he had chosen the object. He then attended the workshop and took part, as well as attending a larger craft fair event where he spoke about the object to visitors.

The objects being displayed across the county and the large number of visitors will have raised the awareness of the Paralympic heritage. Milton's Cottage commented

*"A high percentage of our visitors are not from Buckinghamshire, and the majority were not aware of Buckinghamshire's Paralympic heritage prior to their visit to Milton's Cottage. We were able to share promotional literature from the Paralympic Heritage Centre with them, and encourage them to visit."*



Photograph: Sebastian Lister

### **Voices of disabled people heard**

Some of the events and activities gave opportunities to people with disabilities or who are neurodivergent to lead, present or contribute to the event, and were the type of event that the organisation that was different to their usual programme. For example Waterside Theatre hosted Tahra Zafar, Head of Costume and Make-up for both the opening and closing ceremonies of the 2012 Games, and Sally Alford "in conversation" with one of the Community Curators, about her experiences of performing in the Opening Ceremony. At the Elgiva theatre, Paralympian Stephanie Millward MBE, spoke about her experiences of competing.

At Chiltern Open Air Museum, a volunteer reported how the Paralympian John Harris had spoken with a 4- or 5-year-old wheelchair



Photograph: Sebastian Lister

user and his family, and had let him try out the racing wheelchair. It was very emotional, with the disabled child clearly feeling included and talking to another wheelchair user and resulted in the young wheelchair user taking away details of how to get into Wheelchair Sports at Stoke Mandeville Stadium.

### ***Variety of events, appealing to broad audiences***

There was a good variety of events, from talks to art and design workshops, “Dine in the Dark” event and a coffee house storytelling event. Enabling venues and community curators to design and plan their individual events, as appropriate to the venue, the object and their target audience, ensure that the programme of events was varied and relevant.

A full list of the events can be seen in Appendix 2.



*Photograph: Sue Lacey*



*Photograph: Sebastian Lister*

### **What didn't work well and why?**

#### ***Timeframe***

The timeframe for organising the display and accompanying activity or event was very short, and most of the venues felt that they would have benefitted from a longer lead in time to be able to promote the event or activity in particular better. As they were keen to invite new audiences, this also would have benefitted from time to research and promote. One of the venue partners commented that if there had been more time, she would have liked to have worked more closely on the interpretation with the Community Curator.

It was impossible for two of the venues to hold an event alongside the exhibition due to the short timeframe, and these then got delayed. In both cases the project manager worked with the partners to reframe the event, so that it was not such a stand-alone event. In one case this gave the opportunity for one of the community grant holders the opportunity to reach a wider audience and it became a celebration event, where the Community Curators were acknowledged for their input into the project, which worked due to the timing.

The other event was delayed until the very end of the project and again the venue worked with the project manager to make the event an opportunity for the Access Manifesto to be shared and promoted to other cultural partners. The partners were also invited and was one of the few occasions when the partners have met in person during the project rather than online, findings from the evaluation and checklist were shared so it had a sense of closure and celebration.

#### ***Collecting feedback from Visitors and Participants***

It was difficult to gather feedback from the public at the exhibitions, one venue said that this was because it was in the foyer, so many people were passing and chatted about it but didn't want to stop to give feedback. If it had been a full touring exhibition, this may have attracted more visitors,

but it would have also limited where it could be toured too, and therefore not have reached as many new audiences.

**Which outcomes did this contribute to?**

- More people will be able to access objects usually held centrally - across the county
- Heritage will be better identified and explained
- Greater understanding and awareness of access and inclusion in orgs
- Voices of the disabled community will be valued and shared
- Audiences will have learned about heritage leading to change in ideas/actions
- People outside of SM and Aylesbury will learn about the Paralympic story
- Local pride will be impacted through greater understanding of the Paralympic story

## Objective 2: To create an online gallery of the 10 objects to increase accessibility.

### What did you want to happen?

To create a virtual gallery where the selected objects could be viewed. There would be an accompanying audio description.

### What actually happened?

The [virtual gallery](#) was created successfully with the 12 objects. It features text and audio about each of the objects, where the venue was displayed, information about the Community Curator and why they chose the object. It has been viewed 1230 times and can be viewed on the Buckinghamshire Culture and NPHT websites.

### What worked well and why?

The creation of the gallery has worked very well, with an audio described tour being created by one of the Community Curators, as well as volunteers from Bucks Vision. It gave an opportunity for the Community Curator to expand their experience and skills. Each item also details information about who chose the object and why, giving a wider audience for the work of the Community Curators.

It has given us a legacy of the project which can be accessed in the future. It works as a stand-alone gallery but could be added to.



### What didn't work well and why?

There weren't any aspects that didn't work, but there are possibilities to share it more widely and to potentially add to it in the future.

### Which outcomes did this contribute to?

- Disabled and neuro-diverse participants engaged with important heritage story
- Heritage will be better identified and explained
- Community Curators will have developed skills in interpretation/ heritage
- More people will be able to access objects usually held centrally - across the county

- Voices of the disabled community will be valued and shared
- Audiences will have learned about heritage leading to change in ideas/actions
- People outside of Stoke Mandeville and Aylesbury will learn about the Paralympic story
- Local pride will be impacted through greater understanding of the Paralympic story

## **Objective 3: Through a community grants scheme to encourage a wider number of grass roots/community organizations to stage an activity that celebrates the Paralympic heritage.**

### **What did you want to happen?**

To award grants to other cultural, community and voluntary organisations who would devise their own projects based on the themes of the Paralympics and the Paralympic heritage to increase awareness.

### **What actually happened?**

Grants were awarded to five groups, but one withdrew due to capacity within their staff team.

Grants were awarded to:

- Wycombe Museum – a programme to improve access through a review, external and internal training and accompanied visits. Creation of a community exhibition in collaboration with young people with disabilities.
- I Have A Voice Too – Performances at events by this choir for people with disabilities and people who are neurodivergent.
- Theatre Shed – for a one-off integrated drama workshop for young people focusing on the values of the Paralympics, which took place before the talk at The Elgiva theatre.
- Community Youth Ventures (CYV) – Using the values of the Paralympics as a starting point, young women (from SEND backgrounds,) connected their own stories with the stories of local people who share similar pathways or share a similar battle, challenge or opinion or 'voice'. Through a series of workshops, interactions, interviews and activities, the young people collected photos, videos, dialogue and creative outputs to showcase 'United Voices' which was displayed at Discover Bucks Museum, Aylesbury.



Photograph: Rebecca Nutley

### **What worked well and why?**

#### ***Raised awareness of the Paralympic heritage***

The projects that took place raised awareness of the Paralympic heritage, particularly with younger people, as three of the four projects were for this age group, some of whom would have been quite young when London 2012 took place, so as CYV project manager described it, “it was really bringing a new concept into their minds”. Both the projects at Wycombe Museum and CYV culminated with an exhibition of work, which would also have built further awareness of the heritage of the Paralympics to visitors, but also the stories and achievements of people with disabilities.

### ***Gave people with disabilities ownership of the overall project***

The grant enabled I Have A Voice Too to attend and perform at all events, some members of this group were Community Curators as well, so they gained a sense of ownership of the project as a whole. They have worked with NPHT previously so also spoke about that at events, acting as informal advocates.

### ***Increased self esteem***

CYV's project manager reported that the exhibition in particular had given the participants a sense of pride in the work that they had done throughout the project, and to receive feedback from those viewing the exhibition.

Wycombe Museum also reported how the group of students had "gained in confidence, learnt more about their local area, felt included and heard with our museum space".



*Photograph: Sebastian Lister*

### ***Increased awareness of accessibility***

At Wycombe Museum, part of the project was about reviewing their access and training staff and volunteers, which has then resulted in greater awareness, better accessibility and confidence in customer service.

### **What didn't work well and why?**

#### ***Limited number of applications***

There were only a limited number of applications, and one the organisation that withdrew their project after the grant had been given was then at a stage of the project where there was not time for another project to be developed and delivered. The limited interest in the scheme could be due to the fact that Buckinghamshire Culture is a relatively new organisation and the relationships more within the sector than with community organisations. Additionally, the feedback we receive generally is that there is limited capacity to deliver additional work to core services.

#### **Which outcomes did this contribute to?**

- Disabled and neuro-diverse participants engaged with important heritage story
- Greater understanding and awareness of access and inclusion in orgs
- Voices of the disabled community will be valued and shared



*Photograph: Rebecca Nutley*

- Audiences will have learned about heritage leading to change in ideas/actions
- People outside of SM and Aylesbury will learn about the Paralympic story
- Local pride will be impacted through greater understanding of the Paralympic story
- Community Grant programme recipients will gain greater understanding of collaboration and develop their understanding of access
- Discussion / reflection on attitudes and issues around disability shared



*Photograph: Sebastian Lister*

## **Objective 4: To hold a schools day and create an accompanying resource to engage 300 children with the Paralympic heritage.**

### **What did you want to happen?**

We wanted to run a day of activities at Waddesdon Manor where 300 children could learn about the Paralympics, children could take part in activities relating to the different aspects of the Paralympics and their values. We also wanted to create a resource pack for teachers, to extend the experience of the day.

### **What actually happened?**

The Schools Day at Waddesdon Manor was attended by 192 children from Buckingham Park School, Long Meadow School, The Redway School and Berton CE Combined School. There were approximately 30 adults – teachers and volunteers, who also attended.

There was a range of activities supported by the four project partners: National Paralympic Heritage Trust, Discover Bucks Museum, Bucks Archives and Waddesdon Manor. The activities linked to citizenship, PSHE and art and design.



*Photograph: Sebastian Lister*

The activities were themed around the four Paralympic values of Determination, Inspiration, Courage and Equality and the children collected stamps on their card to demonstrate the activities they had completed linked to each value. They met Paralympian Will Perry, visited the pop-up museum from the National Paralympic Heritage Trust, played Boccia and other activities.

### **What worked well and why?**

The event raised awareness of the Paralympics and the heritage within Buckinghamshire, particularly as most of the children hadn't been born when London 2012 took place.

Prior to the visit, most students did not know the significance of the Paralympic Movement to Buckinghamshire. Through the activities arranged, several teachers reported that it had changed theirs and their students view of disability:



*Photograph: Sebastian Lister*

*“The students left, knowing that disability shouldn't stop you from succeeding”*

One year 6 student from Buckingham Park School commented *"I have learnt that you can include everyone, even if they have a disability or difference"*.

The Partners that took part in the event all commented how successful it was, collaborating together in working with schools and each partner arranging a different complementary activity. There are opportunities to use this model of working in the future.

### **What didn't work well and why?**

We did not attract as many schools as we would like to have done, but the event took place towards the start of the Autumn term, so it did not give schools much time to plan such a visit into their timetables.

### **Which outcomes did this contribute to?**

- Disabled and neuro-diverse participants engaged with important heritage story
- Heritage will be better identified and explained
- More people will be able to access objects usually held centrally - across the county
- Audiences will have learned about heritage leading to change in ideas/actions
- People outside of SM and Aylesbury will learn about the Paralympic story
- Local pride will be impacted through greater understanding of the Paralympic story
- School children will gain a greater understanding of the Paralympic story



*Photograph: Sebastian Lister*

## Objective 5: To appoint 10 Community Curators, who have disabilities or are neurodiverse to work with venue partners and experience working with cultural professionals and develop their skills.

### What did you want to happen?

We wanted to attract a variety of people with disabilities and who were neurodivergent to apply for the role. Each Community Curator would then be partnered with a venue and would work with them to select an object, assist with the interpretation and shape the accompanying event/activity, which they would attend.



Photograph: Sebastian Lister

### What actually happened?

Fifteen applications were received, some of whom were known to organisations, but others who weren't. They chose the items for display and worked with venues, to differing levels, assisting with the interpretation and the organisation of the event/activity.

There were other opportunities for some of the Community Curators to be involved in other aspects of the project. One of the Community Curators, Simon, attended all events and collected reflections and memories about the London 2012 Paralympics, which were published on the [NPHT website](#).

Simon and another of the Community Curators were trained by a professional Oral Historian to interview and collect oral histories and interviewed 4 individuals who had been involved in different ways in the Paralympics. These have been archived in the Buckinghamshire Archives.

One of the curators who is a consultant for accessibility in natural environments was one of the speakers for the Panel Discussion and several of the Community Curators contributed to the development of the Inclusion and Access Manifesto.

The Community Curators were recognised for their part in the project with a certificate at one of the events which had been delayed. They were given to them by Paralympian Stephanie Millward MBE and Julius Weinberg, Co-Chair of Buckinghamshire Culture.

### What worked well and why?

#### ***Venues increased knowledge and confidence***

Community Curators and venues both benefitted from working with each other. Venue partners reported that they learnt from their curator and that it also gave them confidence to ask other individuals who attend their venues about their access requirements and how they could be improved. For one venue they commented that they realised that they needed to be more flexible when working with someone who was neurodivergent. Milton's Cottage described how the

involvement of the Community Curator gave them a good insight into how someone with visual impairment could experience the venue:

*“The clarity with which Andrew was able to express his needs, in terms of navigating and experiencing our building, garden and collection, was extremely enlightening. Whereas we had previously been concerned that we didn't have much to offer in terms of tactile engagement at Milton's Cottage (as so much of our collection is behind glass) Andrew showed us that there are still plenty of opportunities at our disposal. These will be incorporated into new touch tours, as part of our monthly free sighted guide sessions at Milton's Cottage.”*



Photograph: Sebastian Lister

At Discover Bucks, the way that the Community Curator and Artist chose to work together has changed the way sessions are delivered:

*“This working with the community curator was the inspiration or spark that encouraged me to work with several other artists on my NHLF project. We always now include a live element of development in most work I do with artists which came out of this project as the community curator and artist developed a piece of live art together. It was a great idea the community curator: Ben and the artist came up with. We have used it in many ways since.”*

Having an understanding of the Community Curator's specific needs gave Waterside Theatre the confidence to approach others:

*“Hearing about Christy's experience encouraged me to seek out others – our regular access bookers – to understand their experience of the venue and see what we can do to be more inclusive rather than what we think is best.”*

### **Community Curators' skills and knowledge development**

Feedback from the Community Curators identified different knowledge and skills they had gained through their experience in participating in the project, which could be categorised into:

- Professional Development  
Comments included having learnt about the workings of a theatre, event management, the role of a curator, interviewing people, speaking in front of people, meeting heritage professional working locally.
- Personal Development  
Comments included improving self-esteem, getting out of their comfort zone, “found a link to me again”.
- Paralympics and the heritage



Photograph: Sebastian Lister

Comments included learning about Dr Guttman, what happened behind the scenes for the Paralympics, peoples' experiences of the Paralympics.

This is demonstrated by the comments from Community Curators below:

*"This has helped myself physically and mentally. I have had to be more independent, adult and serious. But I know what I'm doing. I am a different person to the boy who didn't want to leave the house in 2021. I happy to go out and do what I need as I've been part of something means something to people".*

*"I found a link to me again, as I feel I am still trying to find out who I am".*

*"I think this was a victory for Autism too and I hope that people know that even if you have autism you can step out in front of a crowd and do things. You should never think you can't, you just haven't tried".*

Some of the Community Curators had never visited some of the venues before, and as part of this project they were not only invited to visit but to help with the organising of events. This has led to them feeling more confident to visit venues and to invite their friends and families.

This was a really important introduction to working in heritage settings for these Community Curators. Two of the Curators have gone on to gain positions as interns for NPHT project, a 3 year position which will give them invaluable skills and experience to develop their careers further.

In terms of the personal development, one of the Community Curators experienced severe anxiety during the project, and she had become almost estranged from her family. However for the celebration event in March, she was able to invite her family to the event, and has started volunteering regularly.

### **Support from Project Coordinator**

Having a dedicated Project Coordinator who communicated directly with each of the Community Curators was key to ensuring that they were involved in different aspects of the project. As she got to know some of them and had a greater understanding of their interests, abilities and needs, she was able to include them in other aspects of the project and ensure that support was in place to enable this.

### **What didn't work well and why?**

#### **Partnering with venues**

In a couple of cases the community curators were not able to work as closely with the venues as had been hoped. This was due to illness or difficulties with transport. Additionally, the delay of one of the events by a few months impacted on the curator's involvement.



*Photograph: Sebastian Lister*

## Which outcomes did this contribute to?

- Disabled and neuro-diverse participants engaged with important heritage story
- 10 x host venues learning from Community Curators
- Community Curators will have developed skills in interpretation/ heritage
- Greater understanding and awareness of access and inclusion in orgs
- Voices of the disabled community will be valued and shared
- Host venues will learn from experience of working with Community Curators and disabled practitioners when delivering programme
- Local pride will be impacted through greater understanding of the Paralympic story

## **Objective 6: To provide training for partners about accessibility and inclusion including an Access Networking day and Online Panel event.**

### **What did you want to happen?**

A programme of training to give partners involved in the project skills and knowledge to feel confident in accessibility and inclusion and to deliver the project. This also gave them an opportunity to start to build relationships as a network of partners.

Additionally, an opportunity to bring together disability organisations working in Buckinghamshire and Cultural partners to learn what resources are available.

The online panel discussion was a way for partners and the wider community to hear from people who were involved in the Paralympics but also those who are working in the area of accessibility now and to reflect on whether attitudes and behaviours have changed in relation to the disability.

### **What actually happened?**

There was a programme of 5 training sessions which took place from July to September 2022, led by experts in the field. The full programme can be seen in Appendix 3. Further through the project partners expressed a desire for Front of House staff and volunteers to be given the opportunity to attend training, which took place in May 2023.

There was a total of 81 attendances at the training sessions and 25 people attended the Access Awareness Day, at which 6 disability organisations presented their work.

The online panel featured four organisations who are working in accessibility, with a total of 17 people attending.

“Dine in the Dark”, the final accompanying event which was delayed until October 2023 was not a training session but was about building awareness of visual impairment. As such partners were invited to attend, along with other cultural organisations.

### **What worked well and why?**

#### ***Venues increased knowledge and confidence***

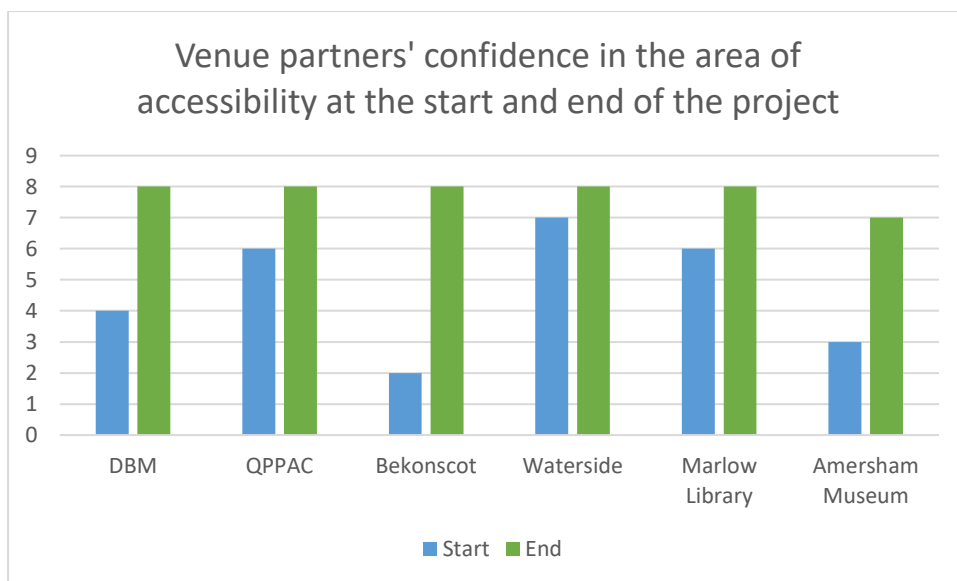
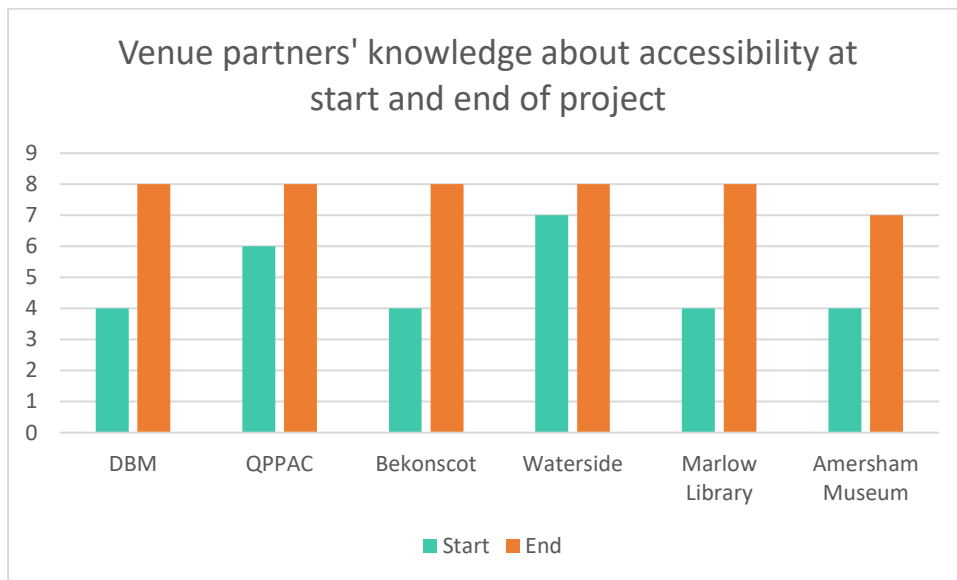
The feedback from the training was excellent, with good attendance at all training sessions and the Access Day. Participants commented on the following benefits in particular

- Update on terminology
- Time to reflect and learn
- Learning from peers
- Honesty and openness of trainers

Participants also found the Access Day helpful, and some of the venues have since worked with some of the presenting organisations such as contracting BuDs to undertake an access audit.

The additional session further through the project gave the partners the chance to reflect on their organisations' needs and to agree on a specific training session.

The following charts demonstrate the increase in partner's knowledge and confidence around accessibility and inclusion from the start to the end of the project:



**What didn't work well and why?**

***Timing of Training Programme***

Some of the partners commented that the timing of the training was difficult because a lot of it was during the summer holidays when it was a particularly busy time of the season or staff were on holiday.

### ***Limited promotion of Online Panel Recording***

The online panel had a limited audience. It was recorded and published on the dedicated project [website page](#), which as a page has been viewed 1.1K times, but it is not possible to see how many times the recording has been watched. It could have been shared more broadly to stimulate debate around changes in attitude. This is partly due to the limited capacity of the organisation and that Buckinghamshire Culture is a relatively new organisation, still establishing itself.

### **Which outcomes did this contribute to?**

- Greater understanding and awareness of access and inclusion in orgs
- Voices of the disabled community will be valued and shared
- Host venues will learn from experience of working with Community Curators and disabled practitioners when delivering programme
- Discussion / reflection on attitudes and issues around disability shared

## **Objective 7: To collect memories and reflections of the impact of the London 2012 Paralympics and if there have been changes and developments in attitudes through two oral history collection days and at venues during events.**

### **What did you want to happen?**

This was originally planned that there would be two specific days advertised for people to attend two of the partner organisations to record their stories, memories and reflections.

### **What actually happened?**

Instead of holding oral history event days, it was seen as more appropriate to collect the contacts of people at the events and then follow up with a more in-depth 121 interview. One of the Community Curators who attended the events collected some comments and memories. One venue found out that one of their patron's had been involved in the 2012 Opening Ceremony and collected an informal interview themselves as part of their own collection. AS part of the monitoring of the project, the steering group agreed that the oral history budget could be used to train a couple of the Community Curators, who were interested in this area of work to collect further in-depth interviews of people who had come forward with memories of



*Photograph: Sebastian Lister*

### **What worked well and why?**

The change in approach meant that the recordings were longer and more detailed, could be planned and recorded in a more controlled environment. This has given us a valuable resource which has been archived and will appear on the NPHT website.

This approach also gave two of the Community Curators the opportunity to develop their skills and be mentored by a professional Oral Historian in the collection of the interviewees' stories.

Information that was collected at a partner museum was shared with NPHT to add to their online collection of oral histories – [Memories of the Paralympic Opening Ceremony, London 2012](#)

### **What didn't work well and why?**

This different approach gave a limited number of people who were able to contribute to this, rather than advertising it as an event which was open to the public to come along and give their story or memory.

### **Which outcomes did this contribute to?**

- Disabled and neuro-diverse participants engaged with important heritage story
- Heritage will be better identified and explained
- Community Curators will have developed skills in interpretation/ heritage
- More people will be able to access objects usually held centrally - across the county
- Voices of the disabled community will be valued and shared
- Audiences will have learned about heritage leading to change in ideas/actions
- People outside of SM and Aylesbury will learn about the Paralympic story
- Local pride will be impacted through greater understanding of the Paralympic story
- Memories and reflections of Paralympics and disability will show change in attitudes

## **Objective 8: To co-create an Access Manifesto with the project partners, which they sign up to and deliver.**

### **What did you want to happen?**

The partners in the project would work together to create a document which stated an intent to improve accessibility and inclusion, that they would all commit to and deliver actions as part of the manifesto. This would be shared wider with other cultural organisations.

### **What actually happened?**

The Inclusion and Access Manifesto was co-created by the partners but also with over 30 individuals with lived experience of disability and/or neurodiversity or organisations working with people with lived experience. It was launched at Buckinghamshire Culture's Conference, backed by Jenny Sealey OBE.

Ten of the twelve partners in the project have committed to the manifesto, which can be seen in full in Appendix 4. It includes a vision and pledge, but also has specific actions for year 1, which included undertaking an assessment of each organisation's accessibility. Due to the school's day not costing as much as had been anticipated, funding was available to commission Goss Consulting to create a Checklist which would assist with individual partners assessing their provision but also giving us the opportunity to see shared areas that need development across all partners.

### **What worked well and why?**

The manifesto has given a legacy for the project and has ensured that partners are committed to continuing to improve access and inclusion. The co-production of the manifesto means that it includes the voices of people with disabilities but is also realistic for partners to commit to. The process of creating the document was important because it gave an opportunity to discuss what organisations could and should commit to.

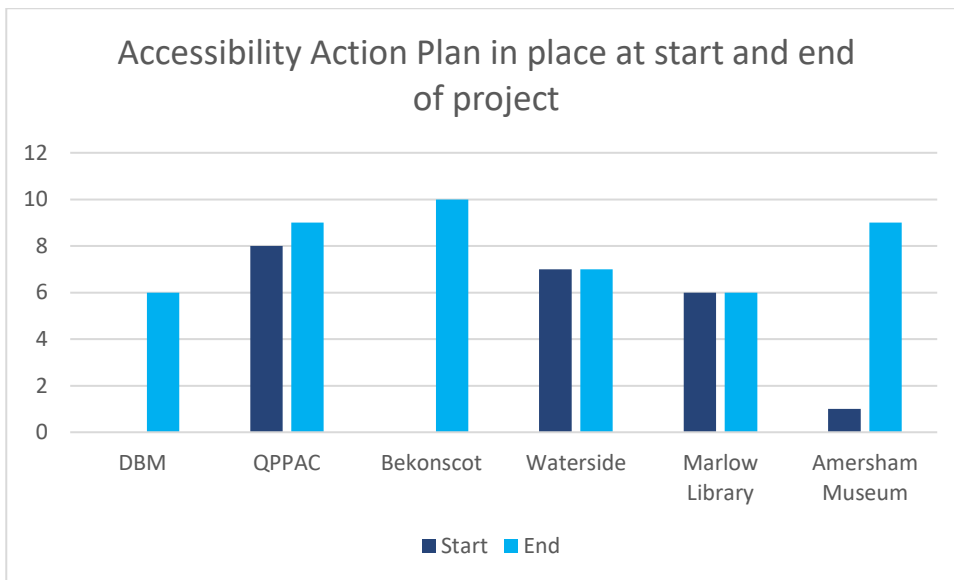
It is a clear statement that can be shared with partners in the cultural sector but also within the wider VCSE sector in Buckinghamshire. A "stamp" has been created which can be added to websites to give a clear visual to show on websites and publicity that organisations are committed to improving accessibility and inclusion.

Partners also commented that it gave them something to present and discuss with colleagues and boards, therefore raising the priority of accessibility within their organisation.

The checklist has been a useful exercise for organisations to be able to build an individual action plan to improve their accessibility. It has also given recommendations to go forward with this area of work, the summary and recommendations can be seen in Appendix 5. It was completed by all venue partners and by one of the community grant recipients, who has also signed up to manifesto.

The checklist is also available on the Buckinghamshire Culture website for organisations to download and use.

The chart below shows the existence of an action plan for accessibility and inclusion at the start and end of the project, (Discover Bucks Museum and Bekonscot both had put 0 at the start):



### What didn't work well and why?

The creation of the document was quite difficult to do as a “committee” but having the expertise of NPHT’s CEO meant that she was able to draft a document, and this was then discussed and edited. There were differing opinions about terminology, and it was difficult to know how broadly we should consult.

Two of the partners have not currently been able to sign up to the manifesto because of their individual circumstances and the structure of their governance, however in both cases it may be possible in the future.

### Which outcomes did this contribute to?

- Greater understanding and awareness of access and inclusion in orgs
- Voices of the disabled community will be valued and shared
- Learning and good practice embedded through Access Manifesto – shared beyond project
- Discussion / reflection on attitudes and issues around disability shared

## Conclusions

Together We Build was a complex project with various elements which involved a large number of partners. Partners have achieved a lot at a time when they are rebuilding audiences after the pandemic and dealing with issues raised by the cost-of-living crisis. There have been some significant developments and relationships built.

As demonstrated under each objective above, there have been ways in which the various parts of the project have contributed to fulfilling the original outcomes of the project.

### **To build greater awareness of the Paralympic story**

There were various means that were used to address this outcome, though the exhibition, events, involvement of the Community Curators, schools' day, the online panel discussion and online gallery.

Benchmarking showed that the partners all increased their knowledge of the Paralympic heritage and Community Curators commented on their increased knowledge.

Although there were not a large number of feedback cards and forms completed by visitors to the venues or participants from events, the indirect feedback from the partners was that a large number of people viewed the items and over 1000 participated in events and activities, as well as the children who took part in the schools' day, there was a lot of sharing and different ways of engaging people in the Paralympic heritage of Buckinghamshire. It is difficult to evidence this without the feedback from those who attended, but the limited feedback that was captured showed that 76% of respondents had increased their knowledge of the Paralympic history.

NPHT have also developed a relationship with Buckinghamshire Libraries to display items from their collection in libraries around the county.

### **To improve access in cultural organisations**

This has probably been the most significant part of the project, and for some of the organisations has acted as a catalyst for addressing this area of work. All partners fed back that they had made changes to various parts of their operations. The training gave them skills, knowledge and confidence to assess what they are currently doing and to take steps forward. One partner described the project as having given them a "push". This appears to have been the case for several organisations. The quotes from partners below demonstrate changes they have made or planning to make:

*"It has had a positive impact on the organisation. We have carried out an internal access audit which has highlighted areas that the Centre can enhance and improve, as well as highlighting areas where we are already doing well and providing a good service. "*

*"We've highlighted on our website that we are an autism friendly library and have arranged a "reflective hour" each week "*

*"Severe sensory needs work. More on visual impairment access. More from the voice of those living with disability"*

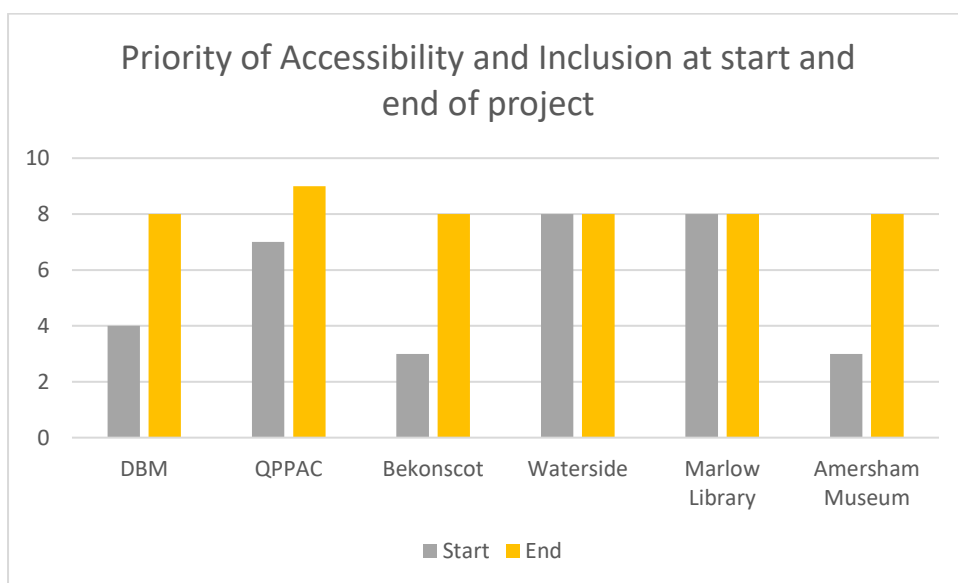
*“Yes, signed up to the Fair4All Scheme and shared that training with our volunteers, had a full access audit carried out by BuDS, added SEND audience development work into a large grant application to the Rothschild Foundation, developing action plan to implement BuDS (and other) recommendations, including grant application to SEMD planned in December”.*

*“We certainly feel more confident that we are (or plan to be) meeting their needs”*

*“We plan to offer monthly sighted guide sessions at Milton's Cottage in the future, which will include touch tours and other multi-sensory programming for visitors with vision impairment and their guests. These are being developed in partnership with Guide Dogs and will include free training for all of our staff, trustees and volunteers”.*

The creation of the Access Manifesto has been key in keeping partners “on board” and giving the project a legacy, so as to ensure that the journey that they have started with this project is continued. The checklist has helped, particularly the smaller organisations, to see that there are some basic changes they can make which will make a big difference. Additionally, the fact that 11 organisations have completed the checklist demonstrates that they are committed to taking this area of work forward.

When asked about the priority of accessibility and inclusion at the start and end of the project, the venue partners’ responses demonstrate that for several, this project has prioritised this work:



When asked at the end of the project if the venues thought that they had attracted more people who had access requirements, most were unable to say. The collection of this type of information is one of the recommendations that has come out of the checklist.

**To improve knowledge and skills of staff working within cultural organisations and people with disabilities and/or who are neurodiverse who are interested in working within heritage**

The project enabled us to invite excellent trainers to deliver a varied programme for the venue partners and the feedback was very positive, and the fact that many have put what they have learnt into practice, demonstrates that this was also relevant and appropriate. The feedback from partners below also suggests that the training has helped with other areas of work within the organisation.

*“The project was another strand of what we were working towards and helped support us with the training we were doing to move that programme forward.”*

*“The training received has really supported our team and myself in having an understanding on how to create a more accessible workplace. We focus a lot on our audiences but it’s good to have that focus on our workforce too.”*

As demonstrated above the Community Curators had opportunities to learn not only skills but also in terms of their own personal development, particularly in building confidence and self-esteem. Several of the Curators have continued a relationship with the organisations, one attending a regular class, another volunteering regularly. During the TWB project NPHT developed a project that involves internships for people who are neurodivergent, and two of the Community Curators have gone on to be part of this project.

## **To explore if and how attitudes to people with disabilities have changed since London 2012 Paralympics**

It is difficult to measure how successful this has been as an outcome. The panel discussion gave the opportunity for it to be discussed and Buckinghamshire Culture chose it as the subject for the keynote speaker at their county-wide conference, and it was the speech that caused the most reaction from attendees.

The project may have sparked conversations provoked thoughts about this, but this hasn’t been measured.

## **Unexpected outcomes**

Although the following elements weren’t unexpected, they were stronger than had been expected.

### **The power of voices of disabled people being heard**

There were several occasions during the project when the power of a disabled person being heard was very clear, and the impact it had on individuals, disabled and non-disabled was really striking.

A volunteer who witnessed a young wheelchair user meeting Paralympian John Harris, being able to try his racing wheelchair, and John advising him about how to get involved in wheelchair sports at Stoke Mandeville and even giving the young boy and parents his personal phone number, spoke of the emotion of the young boy being given this opportunity and seeing someone who had achieved so much, but in the same situation as him.

Stephanie Millward MBE spoke of her experiences as a non disabled swimmer who was then diagnosed with Multiple Sclerosis at the age of 17 and how she almost gave up but battled through. An older woman with Parkinson’s spoke to her afterwards and was moved to tears by the determination and perseverance Stephanie demonstrated, but also the courage to stand up and talk about it.

Community Curator Andy Shipley delivered the Dine in the Dark event at Waddesdon. Guests were blindfolded before they entered the room, so they were unaware that Andy is blind. One of the guests, another of the Community Curators spoke of how profound he found the experience at the end of the meal when Andy invited the guests to remove their blindfolds, and he realised that Andy was blind, and while they could then see again, Andy would not be able to.

## **Working together**

One of the pieces of feedback that came out of the project in terms of the partners was the benefits that they gained from working together. This is one of the fundamental outcomes for Buckinghamshire Culture's work and therefore is a significant achievement that was made possible through the project. Some of the comments from partners are detailed below:

*"We really enjoyed taking part in a wider partnership project. It's a pleasure to find out more about other organisations and celebrate the wider cultural offer in the County."*

*"To have that connection with other partners and learning about the Paralympics has been an incredible learning for us. It's very easy to just think of each other as competitors and not have that desire to work together, but it's been great partnering on things that are a little outside the norm but are a good focus so that we don't just think of each other as competitors."*

*"In terms of working closely with BuDS, and also it was my chance as a new director to get to know other organisations and individuals that I might not have encountered early on in my role eg Waterside Theatre, Queens Arts Centre."*

*"It has been great to work with other organisations and to share thoughts and ideas. The range of different organisations gave an insight into how accessibility is approached in different settings."*

## **Accessibility for Staff and Volunteers**

The project aimed to introduce better accessibility for staff and volunteers through the involvement of the Community Curators and it is an area where there has been interest to continue developing. When the Access and Inclusion Manifesto was at draft stage one of the Community Curators pointed out that the document was very much focused at visitors and audiences accessing venues, and not ensuring that procedures, facilities and processes were in place for people who are neurodivergent and/or have a disability to work, volunteer or research within an organisation.

During the project several of the venue partners have mentioned this element of the work, and that they are keen to develop it. As explained above NPHT are currently running a project involving internships for people who are neurodiverse. Chiltern Open Air Museum are seeking funding for trainees, prioritising people with disabilities and Waterside Theatre commented on this as an area that they hadn't focused on as much before.

## Recommendations

This project has been the start of a journey working together towards the Manifesto vision:

We believe that Buckinghamshire, as the birthplace of the Paralympics should hold the torch and light the way towards achieving seamless inclusivity for disabled people, being proud of our heritage and playing a leading and influential role in providing access to participation in culture.

Therefore, it is recommended that:

- Partners continue to work together to fulfil the agreed actions for year one and to meet regularly as part of Buckinghamshire Council's Accessibility and Inclusion Action Group to support each other, pool resources and expertise.
- As a group that the partners take the recommendations of the Checklist analysis and prioritise these, feeding into the actions for the manifesto for 2024.
- Each organisation uses the checklist to form the basis of their individual action plan, and that they review this on an annual basis.
- The manifesto is shared with other cultural organisations, including tourism, country parks and conservation organisations, encouraging them to sign up.
- Opportunities to increase awareness of the Paralympic heritage are actively sought out, such as Paris 24 Paralympics.
- Buckinghamshire Culture use this model as a way of working with a number of partners to address different themes of the Cultural Strategy.

# Appendix 1 Logic Model and Evaluation Framework

## Together We Build Evaluation Framework – Logic Model

Inputs	Activities	Outputs	Outcomes		
			Short Term (12 weeks)	Medium Term (6 months)	Long Term (12 months)
<p>NLHF and Buckinghamshire Council funds</p> <p>Buckinghamshire Culture staff time to Project Management</p> <p>NPHT staff time to Project and Collections Management</p> <p>Freelance Project Co-ordinator and Digital support</p> <p>Buckinghamshire Council support</p> <p>Designer</p> <p>Collections partners assessing objects available</p> <p>Host venues managing displays and events</p> <p>Volunteer Community Curators x 10</p>	<p>Long list of objects selected by collections partners</p> <p>Recruitment of Community Curators</p> <p>Pairing of Community Curators and venues – selection of objects</p> <p>Training and Access Awareness Event</p> <p>Workshops for interpretation development</p> <p>Schools resource developed and schools day delivered</p> <p>Creation and promotion of exhibition and associated programme</p> <p>Workshops to develop Access Manifesto</p>	<p>Multi-site exhibition of 10 objects selected/interpreted by Community Curators. Associated accessible events programme developed.</p> <p>Accessibility and disability awareness training /events for 10 host orgs &amp; others</p> <p>Co-created Access Manifesto – to be rolled out to sector</p> <p>Further range of grass-roots/diverse cultural organisations delivering heritage-inspired activities facilitated through Community Grants pot</p> <p>Collection of memories and reflections at exhibition venues and via 2 oral history collection days</p> <p>10 schools (300 children) engaging with 10 objects</p>	<p>Disabled and neuro-diverse participants engaged with important heritage story</p> <p>10 x host venues learning from Community Curators</p>	<p>Heritage will be better identified and explained</p> <p>Community Curators will have developed skills in interpretation/ heritage</p> <p>More people will be able to access objects usually held centrally - across the county</p> <p>Greater understanding and awareness of access and inclusion in orgs</p> <p>Voices of the disabled community will be valued and shared</p> <p>Host venues will learn from experience of</p>	<p>Audiences will have learned about heritage leading to change in ideas/actions</p> <p>People outside of SM and Aylesbury will learn about the Paralympic story</p> <p>Local pride will be impacted through greater understanding of the Paralympic story</p> <p>School children will gain a greater understanding of the Paralympic story</p> <p>Memories and reflections of Paralympics and disability will</p>

<p>Paralympic collection from various partners</p> <p>Host venues time and space</p>	<p>Promotion and support for Community Grants</p> <p>Oral History days, collection of memories</p> <p>Curate panel discussion</p>	<p>through schools resource and event at Waddesdon.</p> <p>Panel discussion to launch exhibition</p> <p>Online gallery</p>		<p>working with Community Curators and disabled practitioners when delivering programme</p>	<p>show change in attitudes</p> <p>Community Grant programme recipients will gain greater understanding of collaboration and develop their understanding of access</p> <p>Learning and good practice embedded through Access Manifesto – shared beyond project</p> <p>Discussion / reflection on attitudes and issues around disability shared</p>
<b>Process Evaluation</b>			<b>Outcome Evaluation</b>		

<p>Collation of number of events/attendance for interpretation, discussions with Community Curators etc</p> <p>Collation of number of training events / topics / attendance</p> <p>Schools programme elements recorded</p>	<p>Overview of exhibition and accessible events programme – number of objects/events etc</p> <p>Number / value of Community Grants awarded</p> <p>Number of schools / children engaged</p> <p>Access Manifesto completed and shared</p>	<p>Community Curator survey – before and after</p> <p>Host venue survey</p>	<p>Exhibition audience survey</p> <p>Community Curator survey – before and after</p> <p>Host venue survey</p>	<p>Audience survey / comments cards</p> <p>Schools survey – and at-event activity sharing response</p> <p>Community grant survey</p> <p>Panel audience survey</p>
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**Summary of Research Methods:**

- Monitoring of quantitative data relating to delivery: number of events for interpretation/attendance; number of training events/topics/attendance; schools programme elements recorded
- Monitoring of outputs: number of pieces of object interpretation created; number of accessible events developed; number and value of Community Grants awarded; number of school children engaged; Access Manifesto Sign Ups
- Range of surveys as outlined below. Anything else?
- Review and Lessons Learned meetings with Steering Group and partners.
- Evaluation toolkit to be prepared to enable project partners to collect and collate data and return it in a timely manner.

**Research Methods – What and How?**

Audience / Participant	What do we need to find out?	How should we find out?	How do we make it accessible?	Target sample size
Community Curators	<p>Their personal link or why they want to volunteer</p> <p>Their knowledge base</p> <p>What have they learnt</p> <p>Impact of project on them</p>	<p>Conversations</p> <p>Informal interviews</p>	<p>Informal discussions rather than requiring written/detailed feedback</p>	10 (all)

	Impact of engagement with project/cultural venues			
Host Venues	<p>Numbers of visitors</p> <p>Number of events attendees</p> <p>What did they learn/get out of this?</p> <p>What did they take away from the training that was built into the project? How are they putting it into practice?</p> <p>The impact on the host venues in terms of making positive change in their services and inclusion</p> <p>what they have learnt by working alongside the community curator.</p> <p>Lasting relationships with their community curators.</p>	End of project survey	N/A	12 (all)
Steering Group	Have we met targets/goals of the project and what it aims to achieve?	Steering group evaluation/review meeting	N/A	5 (all)
Exhibition Audiences	Has heritage been explained? What they enjoyed, how much they learnt from the exhibition.	<p>Venue survey</p> <p>Comments cards</p>	Paper based, short, easy to complete	10 per week per venue

	<p>How did they find out about the exhibition?</p> <p>How far did they travel to visit, what is their postcode?</p> <p>Were your accessibility needs met?</p> <p>Are you interested in receiving more information/being contacted further?</p>			
Events Attendees	<p>Number of disabled people participating.</p> <p>What participants might have learnt about disability – knowledge</p> <p>What they enjoyed, how much they learnt from the exhibition.</p> <p>How did they find out about the exhibition?</p> <p>How far did they travel to visit?</p> <p>Were your accessibility needs met?</p> <p>Are you interested in receiving more information/being contacted further?</p>	<p>Event survey</p> <p>Comments cards</p>	Paper based, short, easy to complete	15-20 surveys per event
Community Grant holders	<p>What did you learn as part of delivering the project?</p> <p>What did you learn about Paralympic heritage?</p>	<p>Emails/phonecalls</p> <p>Meeting of all</p> <p>Survey online – slightly different information captured</p>	N/A	All

	What did you learn about accessibility?			
Panel Audience	Was it interesting? What did you learn? Would you attend something similar in future? Has this been thought provoking/ would it make you consider or implement? elsewhere What takeaways do you have?	Online survey after the panel or during – embed into zoom	Communication open to deal with any issues Provide transcripts Allow subtitles Record the session so it can be slowed down and rewatched if needed	All

**Survey Questions:**

Community Curators – questions may need adapting depending on curator needs

- Why did you want to volunteer?
- What did you enjoy about the project?
- Did you visit other venues – did you find that interesting?
- What did you think about having your chosen object on display?
- Did you learn anything new?
- Would you do something like this again?
- Have you made a new relationship with another cultural venue?

Host Venues

- How has this project impacted on your inclusive practice?
- What changes have you made/do you plan to make in terms of access/inclusion?
- If you were able to work closely with your community curator, what have you learnt from working with them?
- Are you likely to build a lasting relationship with your community curator?
- Might you consider working with a Community Curator volunteer role again in the future?

Do you think this model could present further opportunities to share collections at a county-wide level?

Training element – what did you take away from the training that was built into this project? What have you put into practice? What was the most useful learning?

### Steering Group

Have the series of events supported our aims?

Have any targets not been hit?

Lessons learned and what would we do differently in the future?

Access improvements and learning?

### Exhibition Audiences (10-12)

Has this exhibition been insightful?

Who did you visit with?

Maybe demographic age/race?

Would you attend other exhibitions of a similar type in the future?

How did they find you about the exhibition? (social media/ organisations connected with)

How far did you travel to visit/ postcode?

Were your accessibility needs met?

Are you interested in receiving more information/being contacted further?

Are you associated with an organisation or company?

### Events Attendees (10-12)

Who did you visit with?

Have you learnt anything from this event and its content?

What changes would you suggest if we were to host a similar event in the future?

Which part of the event was most useful?

Do you consider yourself disabled or to have any access requirements?

How did you find out about the event?

How far did you travel to attend/postcode?

Were your accessibility needs met?

Are you interested in receiving more information/being contacted further?

Are you associated with an organisation or company?

#### Grant holders

What did you learn about accessibility?

What did you learn about Paralympic heritage?

What did you learn as part of delivering the project?

#### Panel Audience

Was it interesting?

What did you learn?

Would you attend something similar in future?

Has this been thought provoking/ would it make you consider or implement actions elsewhere within your work or personal life?

What takeaways do you have?

Any other feedback?





## Appendix 2 Objects and Accompanying Events

### Amersham Museum, Amersham, HP7 0DP

Amersham Museum hosted the Gravity Costume Corset from the London 2012 Paralympic Opening Ceremony. This object was chosen by Maggie.

For full visitor information and to learn more about Amersham Museum, please see their website: <https://amershammuseum.org/visit/>

For their event, Amersham Museum joint forces with Aylesbury Waterside for the Event – Together We Build: a night of nostalgia – Sat, October 29, 2022, 7:30pm – 9:30pm

### Aylesbury Waterside Theatre, Aylesbury, HP20 1UG

Aylesbury Waterside Theatre hosted the Swaypole Dress from the London 2012 Paralympic Opening Ceremony. This object was chosen by Christy Eastwood.

The Swaypole Dress was displayed in the Aylesbury Waterside Theatre Main Entrance. While the building was closed, this was still visible from the front. Find out more here: <https://www.atgtickets.com/venues/aylesbury-waterside-theatre/info/>

### Event – Together We Build: a night of nostalgia – Sat, October 29, 2022, 7:30pm – 9:30pm

Inspired by costumes worn at the 2012 Paralympic Games Opening Ceremony, this special evening shared memories of the ceremony with a talk by Tahra Zafar, Head of Costume and Make-up for both the opening and closing ceremonies of the 2012 Games, and Sally Alford “in conversation” about her experiences of performing in the Opening Ceremony. There was also a chance to see original Paralympic costumes and to share memories of 2012.

Participants were welcomed by Briony Hudson, Director, Amersham Museum. Tahra Zafar gave a talk about her role and experiences as Head of Costume and Make-Up for the 2012 Paralympic Games Opening and Closing Ceremonies. The event saw Sally Alford “in conversation” about her contribution as a performer at the 2012 Opening Ceremony. Additionally, there was a Q&A where audience members had a chance to share their 2012 memories. The Amersham Mobile Museum also attended, with a chance to see Paralympic costumes on show.

### Bekonscot Model Village, Beaconsfield, HP9 2PL

Bekonscot Model Village hosted mascots from the 1984 Paralympic Games in Stoke Mandeville and the 2020 Paralympic Games held in Tokyo. This object was chosen by Simon Stiel.

The display was situated in the Education Centre. For more information: [www.bekonscot.co.uk](http://www.bekonscot.co.uk)

### Event – Design Your Own Paralympic Mascot – Thu, October 27, 2022, 10am – 4pm

An opportunity to learn more about the history of Paralympic mascots and the inspiration behind them. Using this knowledge, children had a chance to use a variety of different craft resources to create their own mascot for the Bekonscot Paralympic games.

Our community curator chose the winning design, which was displayed at Bekonscot in the run up to Christmas. The idea was for the Bekonscot model makers to re-create the design using the techniques employed at the model village and present it to the winner. The varied nature allowed all ages and abilities to engage with the activity.

### **Buckinghamshire Archives, Aylesbury, HP20 1UU**

At Buckinghamshire Archives visitors could see the photograph by Marcus Lyon of the Opening Ceremony of the London 2012 Paralympic Games.

To view the photograph, they were asked to see the picture at the reception, during the opening times. For more information: <https://www.buckinghamshire.gov.uk/culture-and-tourism/archives/>

### **Chiltern Open Air Museum, Chalfont St Peter, HP8 4AB**

Chiltern Open Air Museum hosted Chris Hallam's Racing Wheelchair. This object was chosen by Sylvie Maher.

The wheelchair was displayed from 17th September and could be viewed when the Museum is open. For more information: <https://coam.org.uk/>

### **Event – Paralympic Celebration – Sat, October 22, 2022, 10am – 5pm**

COAM celebrated 10 years since the 2012 Paralympics on Saturday 22nd October 2022. Visitors were invited to come and have a look at Chris Hallam MBE's wheelchair and try a Paralympic wheelchair to see what they are like. They had the chance to explore a hand collection of items from The National Paralympic Trust. There was an opportunity to meet and talk to Paralympian, John Harris and take a peek at his medals. They could also listen to the I Have a Voice choir, take part in Paralympic themed crafts and help local artist, Anna Schofield, create a piece of artwork. The artwork was looking at different ways of using our bodies to create art such as using our non-dominant hands and feet or creating while blindfolded.

### **Discover Bucks Museum, Aylesbury, HP20 2QP**

Discover Bucks Museum hosted a sculpture of Romulus and Remus and the mother wolf alongside unfinished medals. These objects were chosen by Ben Laferlla.

The Together we Build object case was located opposite the Georgian Room before the main Discover Bucks Galleries. If you are visiting only to see the items on display for this project, please let one of our Front of House staff members know and they will escort you through without charge.

For more information: <https://www.discoverbucksmuseum.org/admission-tickets/>

### **Events – Unmask Workshop – Mon, October 24, 2022, 11:30am – 4:00pm**

Working with a local Bucks illustrator Paul Chappell and our community curator, Ben. The workshop was designed for ages 9 to 14 years old and could take 10 young people per session.

Workshop participants were invited to come and take part in a craft workshop with a digital difference. The workshop explored emotions and how we are each made up of so many different emotions. Participants were invited to design their own masks reflecting the participants' emotions, thoughts or designs on paper templates. The templates were scanned and overlaid onto a digital mask 3D mask together with the artist reflecting how we are made up of so many emotions. These masks will be placed in an online gallery.

### **Unmask Family Workshop – Wed, October 26, 2022, 10:00am – 10:45am**

This family workshop for a slightly younger age group (ages 4 – 9), also explored mask making. Participating families had a chance to use feathers and paint to create their own mask to take home. They could explore what emotions they used for their masks – happy or sad.

### **Overcoming Adversity – Wed, October 26, 2022, 11:30am – 4:30pm**

Community curator Ben and his appointed artist Paul Chappell created a large mural together illustrating stories shared by their own previous experiences. The Bucks Heroes Project will involve any visitors to the museum who were willing to contribute any of their own stories over a day spent in the Museum.

### **The Elgiva, Chesham, HP5 1HR**

The Elgiva hosted a photograph donated by Pamela Relph of the Mixed Cox Four LTA winning gold in the London 2012 Paralympics. This object was chosen by Karen, Paula and Michael.

The object was exhibited in the main foyer near the entrance opposite the box office. The Elgiva was open between 10.30am and 3.00pm Monday to Saturday and during events.

### **Event – An Afternoon Celebrating Buckinghamshire's Paralympic Legacy – Sat, 18 March 2023, 3pm – 6.30pm**

The Elgiva hosted and celebrated the excellent work of all the Together We Build project partners. The event began with a collaborative workshop with the Elgiva Youth Theatre and Theatre Shed members, followed by invited guest, Paralympian Stephanie Millward MBE, who told her inspiring story. We were then treated to a performance by choir I Have A Voice Too, and a screening of the film, Peanut Butter Falcon!

There was a display of different artefacts and work provided by the Community Curators for the project.

### **Marlow Library, Marlow, SL7 1BL**

Marlow Library hosted a London 2012 Paralympics Athlete's Sport Shirt designed by Stella McCartney. This object was chosen by Theresa.

The shirt was displayed on the ground floor of the Library. For more information see:  
<https://www.buckinghamshire.gov.uk/libraries/information-about-local-library/marlow-library/>

**Event – Design a Paralympian T-Shirt – Tue, October 25, 2022, 10am – 4pm**

After viewing the Stella McCartney Paralympian T-shirt we have on display in the Library participants were asked to sign up for a free session to design and make your own Paralympians t-shirt with us in the Library. Participants were given a t-shirt to plan out and then paint their individual design on which they can take home with them at the end of the event. This activity was open to all ages and abilities, although younger children needed parental assistance.

**Milton’s Cottage, Chalfont St Peter, HP8 4JH**

Milton’s Cottage hosted Tickets and Programmes for the Opening and Closing Ceremonies of the London 2012 Paralympic games. These objects were chosen by Diane Hands and Andrew.

They were on show at Milton’s Cottage during the opening times. For more information see:  
<https://www.miltonscottage.org/visit/>

**Event – Together We Build Coffee House – Wed, November 2, 2022, 11am – 1pm**

I Have a Voice Too! theatre group presented a multi-sensory coffee morning at Milton’s Cottage – combining the textures, tastes, scents, sounds and sights of coffee-house culture to enable visitors to experience Milton’s Cottage in new ways.

History is steeped in ideas sparked over a cup of coffee. From the Ottoman Empire to the launch of a certain Seattle-based chain, coffee houses have offered a place for people to discuss radical ideas, learn the latest news and catch up on gossip. They fuelled newspapers, insurance companies and revolutions – which may explain why Sultan Murad IV decreed death to coffee drinkers in 1633 and Hitler closed or aryanised the coffee houses of Vienna in 1938.

England’s first coffee house opened in 1652, when Milton played a prominent role in our only republican government, and this event combines the textures, tastes, scents, sounds and sights of coffee-house culture to enable visitors to experience Milton’s Cottage in new and multisensory ways.

Mixing coffee, conversation and storytelling, members of I Have a Voice Too! shared the extraordinary journeys of John Milton and Dr Guttmann – founder of the Paralympics – in this time-travelling meeting of minds. The event explored the connections between them and how their stories are intertwined in this exhibition.

**National Paralympic Heritage Trust, Stoke Mandeville, HP21 9PP**

The National Paralympic Heritage Trust displayed a Letter from Professor Sir Ludwig Guttmann (Stoke Mandeville Sports Stadium for the Paralysed and Other Disabled) to Dorothy de Rothschild, 20 Dec 1971.

The letter was viewable in the Guttmann Display at the National Paralympic Heritage Centre within the Stoke Mandeville Stadium, which is open daily. For more information see:  
<https://www.paralypicheritage.org.uk/event/heritage-centre>

**Event - Together We Build – All Things Costume – Tue, October 25, 2022, 10:30am – 3:30pm**

During this interactive session, visitors had the opportunity to explore all things costume from London 2012, try on costumes worn during the opening and closing ceremonies, and be inspired to design or colour their own costume. This session was designed for children aged 6-10.

You can also follow the link to their own project website [Together We Build project website](#)

**Queens Park Arts Centre, Aylesbury, HP21 7RT**

Queens Park Arts Centre hosted the Tokyo 2020 Relay Torch. This object was chosen by Daniel Pentony.

Queens Park Arts Centre will be open Monday-Thursday (10am-9.30pm), Fridays (10am-4pm) and Saturdays (10am-1pm), with a coffee bar on site alongside additional free-to-view exhibitions from local artists and makers. For more information: <https://queensparkarts.com/>

**Event – Together We Build Accessible Art Workshop – Sat 15 October, 2022, 1:30pm – 4:00pm –**

This accessible workshop will show you how to create text-based art to express your own message of what the Paralympic movement represents to you. Working with artist Guy Morris, students will think of positive messages based around the spirit of the Paralympics.

Guy Morris is a multi-media visual artist living and working in Aylesbury. Graduating with a fine art degree from Northumbria university, his work is a continued response to social, political, historical, racial, existential and gender themes. We invited students to bring a few ideas on what the Paralympic movement means or represents to them / wider society and the messages it promotes as a starting point to inspire ideas.

**Waddesdon Manor, Waddesdon, HP18 0JH**

Waddesdon Manor hosted the Tokyo 1964 Paralympic Games Flight Menus. This object was chosen by Andrew Shipley.

Waddesdon's display was in the Powerhouse, directly opposite the Manor Shop courtyard. The Powerhouse is fully accessible during opening hours, Wednesday to Sunday, 10am until 5pm. For more information: <https://waddesdon.org.uk/>

**Event – Dining in the Dark – Mon 9 October, 2023, 12pm – 2pm**

Invited guests used their senses to enjoy items from the Tokyo flight menu and socialise with strangers while blindfolded, discussing the experience of mindful dining and experiencing a couple of hours as someone with visual impairment.

## Appendix 3 Training Programme



### Training and Access Events

#### Disability Awareness Training

Two sessions: **21<sup>st</sup> July 2022**, 1pm-4pm and **29<sup>th</sup> July 2022**, 9am-12noon (content is the same for each session)

Online via Microsoft Teams

Delivered by BuDS.

#### About the Course

The session will cover:

- What is Disability?
- Models of Disability
- Explanation of Barriers that Disable people
- A Brief intro to the law & Language around Disability
- Offering inclusive service
- How to become more inclusive and accessible.

The course is run in a safe space where questions are welcomed, and exploration of the training allows it to embed with each delegate. Run by a professional disabled trainer and broadcaster, studying for his Master's in Education and Training, with over 10 years' experience in development and delivery of Equality and Inclusive Service training.

15 places per session.

Booking link: <https://www.eventbrite.co.uk/e/together-we-build-training-disability-awareness-tickets-383415515127>

#### Creating Inclusive Environments

Friday **12<sup>th</sup> August 2022**, 10am-1.30pm

In-person: Bekonscot Model Village, HP9 2PL

Sandwich lunch provided.

Delivered by Mariana Rodrigues from Tonic Theatre.

#### About the Course

Creating environments that are genuinely welcoming, enabling and are flexible to a variety of needs is vital to any organisation achieving greater equality, diversity and inclusion. Taking the concept of an

'inclusive mindset' as a central concept, the training encourages participants to consider how, by reframing their thinking about their working environments, they can be more attentive and responsive to the needs of others.

Looking across both organisational culture and the practical realities of how environments operate, the training uses specific examples from the performing arts, guiding participants through a structured process of thinking around the necessary steps needed to build truly inclusive environments.

What we'll cover:

- The core principles: what the terms 'equality', 'diversity', 'representation' and 'inclusion' mean; how they differ and how they interconnect
- Examples of what inclusion within the workplace could look like
- An inclusive mindset – what it means and how to cultivate one
- Space to consider the culture of your organisation and what it says to those working within it
- Space to consider through practical examples what cultivating an inclusive mindset could look like
- Safe space to ask questions

You'll come away with:

- An understanding of the core principles around equality, diversity and inclusion
- An understanding of what it means to cultivate an inclusive working environment
- Practical tools to make change happen in your organisation
- Further ideas on areas specific to your work in which these tools may be applied to drive a positive change.

30 places.

Booking link: <https://www.eventbrite.co.uk/e/together-we-build-training-creating-inclusive-environments-tickets-383418524127>

### **Access Awareness Event**

Tuesday **23<sup>rd</sup> August 2022**, 2pm-4.30pm

In person: Aylesbury Waterside Theatre, HP20 1UG

#### **About the Event**

This will be a chance for the Together We Build cultural partners to meet and mingle with a range of organisations and charities working with disabled communities in Bucks. The session will include speakers, demos and networking opportunities as well as a chance to ask questions.

Booking link: <https://www.eventbrite.co.uk/e/together-we-build-access-awareness-event-tickets-383425835997>

### **Disability Confidence in Customer Service Training**

Two sessions: **9<sup>th</sup> September 2022**, 10-1.30pm and **22<sup>nd</sup> September 2022**, 10-1.30pm (content is the same for each session)

In person: Elgiva Theatre, HP5 1HR (tbc)

Delivered by Nick Goss of Goss Consultancy Ltd.

#### **About the Course**

Intended to support Front of House and welcoming roles, as well as those planning activities, this session will cover:

- An understanding of what disability is and the business case for disability confidence in customer service.

- An overview of The Equality Act 2010 and the social model of disability and how they relate to customer service.
- An understanding of the concept of 'reasonable adjustments' and what this means in customer service.
- Greater confidence in serving disabled customers.

#### **Course structure**

- Welcome and introductions - hopes and fears
- Equality, Diversity and Inclusion - achieving a common understanding of key terms
- Disability - a look at common feelings around disability
- Key drivers - a look at the key drivers for disability confidence at Made With Many
- Disability Confidence Quiz
- A Model Approach - a focus on the medical and social models of disability
- Mind Your Manners - building confidence in what you can say and do
- The law - an overview of The Equality Act 2010
- Reasonable adjustments - considering what disability related adjustments are available?
- Theory into practice - case studies
- Next steps

15 places per session.

Booking link: <https://www.eventbrite.co.uk/e/together-we-build-training-disability-confidence-in-customer-service-tickets-383427761757>

# Buckinghamshire Cultural Inclusion and Access Manifesto

## Background

Buckinghamshire is the birthplace of the Paralympic Games, a rehabilitation programme that developed into an international movement and is considered the most inspirational international sporting and cultural event.

In 2022 Buckinghamshire Culture, Discover Bucks Museum, Waddesdon Manor and the National Paralympic Heritage Trust in partnership with Amersham Museum, Aylesbury Waterside Theatre, Bekonscot Model Village, Buckinghamshire Archives, Chiltern Open Air Museum, Elgiva Theatre, Marlow Library, Milton's Cottage, and Queens Park Arts Centre developed a project called **Together We Build** to celebrate 10 years since the London 2012 Paralympic Games, supported by a National Heritage Lottery Fund Grant and Buckinghamshire Council funding. A key outcome for this project was the development of and commitment to a disability access manifesto for, but not restricted to the partners of this project.

## Definition of disability

In this document, we use the definition of a 'disabled person' as set out in the Equality Act 2010. Someone who has a physical or mental impairment that has a 'substantial' and 'long-term' negative effect on your ability to do normal daily activities.

'substantial' is more than minor or trivial, eg it takes much longer than it usually would to complete a daily task like getting dressed

'long-term' means 12 months or more, eg a breathing condition that develops as a result of a lung infection

We follow the social model of disability, as defined by Scope:

*The model says that people are disabled by barriers in society, not by their impairment or difference. Barriers can be physical, like buildings not having accessible toilets. Or they can be caused by people's attitudes to difference, like assuming disabled people can't do certain things.*

*The social model helps us recognise barriers that make life harder for disabled people. Removing these barriers creates equality and offers disabled people more independence, choice and control.*

## Definition of Cultural Organisations

Throughout this document we are defining culture in its widest sense, embracing: our lives, identities and communities; heritage, museums, galleries, arts centres, cinemas, music, theatres, libraries, festivals, events, practice and industry, tourist attractions, libraries, parks and country parks. This encompasses public, voluntary and private organisations.

## Definition of Access & Inclusion

Throughout this document, we use the term 'access' in relation to the extent to which barriers prevent disabled people reaching, using and participating in cultural sites and activities. Where there are no barriers preventing disabled people from participating, that is good access. Access refers to all aspects of an organisation's operations: organisational (governance, policies, recruitment, evaluation, communications); physical/environmental, intellectual, sensory, cultural, attitudinal, financial and technological.

We use the term 'inclusion' in relation to the extent to which disabled people can use and participate in cultural sites and activities on an *equal value basis* with non-disabled people. An equal value basis means that disabled people's experience of a cultural site, artefact or activity is of equal value to that of non-disabled people, although the nature of that experience may be very different.

## Manifesto Vision

It is fundamental that inclusion and participation in culture are essential to human dignity and to the exercise and enjoyment of human rights. This refers to access and participation of disabled people as visitors, audiences, volunteers, employees researchers and contributors.

While inclusion will mean different things depending on the setting, the starting point and driving force should always be the requirements and needs of disabled people and their personal experience.

We believe that Buckinghamshire, as the birthplace of the Paralympics should hold the torch and light the way towards achieving seamless inclusivity for disabled people, being proud of our heritage and playing a leading and influential role in providing access to participation in culture.

As leaders in the cultural sector, we will establish strategic partnerships between disabled people, their organisations and cultural institutions to ensure continued focus on guaranteeing the availability of enriching cultural experiences for all.

People at all levels, including those responsible for future strategies and policies will continue to fulfil their commitment to inclusion and promote positive attitudes towards disabled people, the integration of disabled people in society and the importance of overcoming prejudice and misinformation.

## We affirm our commitment to:

### 1. Article 30 of the United Nations Convention:

*States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:*

- a) Enjoy access to cultural materials in accessible formats.*
- b) Enjoy access to cultural activities, in accessible formats.*
- c) Enjoy access to places for cultural performances or services.*

2. The spirit of the Salamanca Statement which posits that cultural institutions are also places of learning and key in building inclusive communities.

## We pledge to:

- Strive to make the cultural offer both inclusive and sustainable.
- Seek opportunities to develop and innovate new programmes to progress and support disabled people in different roles within cultural organisations.
- Establish a network of disabled people and their organisations to develop innovation and good practice.
- Meet regularly as a collective group of cultural institutions and disability representatives to drive forward the vision of the manifesto.
- Develop and signpost opportunities for people with disabilities to access a diverse range of inclusive cultural experiences.
- Identify how we can support each other to achieve our aims and maximise our impact by promoting our work through our respective networks.
- Share experiences and insights in order to enrich our individual programmes, develop new and innovative partnerships and ensure the resilience of our offers.
- As a collective, work strategically to create new opportunities and overcome barriers.

## In 2023, Year 1 we will:

1. Gain approval from our management boards to support this manifesto.
2. Complete a [Visit Britain Access Guide](#)
3. Sign up to BuDS [Fair4All Card Partner scheme](#), or similar schemes.
4. Carry out a uniform inclusion and access survey across the cultural venues, with an action plan for further targets, priorities and programmes.
5. Invite and encourage wider cultural organisations to sign up to this Manifesto.

6. Work towards establishing a pan-disability network of local disabled people and disabled people's organisations to guide and advise on the development and implementation of this manifest

## APPENDIX A

### Article 30 – Participation in cultural life, recreation, leisure and sport

*1. States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:*

*a) Enjoy access to cultural materials in accessible formats.*

*b) Enjoy access to cultural activities, in accessible formats.*

*c) Enjoy access to places for cultural performances or services.*

*2. States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic, and intellectual potential, not only for their own benefit, but also for the enrichment of society.*

*3. States Parties shall take all appropriate steps, in accordance with international law, to ensure that laws protecting intellectual property rights do not constitute an unreasonable or discriminatory barrier to access by persons with disabilities to cultural materials.*

*4. Persons with disabilities shall be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture.*

*5. With a view to enabling persons with disabilities to participate on an equal basis with others in recreational, leisure and sporting activities, States Parties shall take appropriate measures:*

*a) To encourage and promote the participation, to the fullest extent possible, of persons with disabilities in mainstream sporting activities at all levels;*

*b) To ensure that persons with disabilities have an opportunity to organize, develop and participate in disability-specific sporting and recreational activities and, to this end, encourage the provision, on an equal basis with others, of appropriate instruction, training and resources.*

*c) To ensure that persons with disabilities have access to cultural organisations; sporting, recreational and tourism venues.*

*d) To ensure that children with disabilities have equal access with other children to participation in play, recreation and leisure and sporting activities, including those activities in the school system;*

*(e) To ensure that persons with disabilities have access to services from those involved in the organization of recreational, tourism, leisure and sporting activities.*

## APPENDIX B

### Examples to illustrate the meanings of Access and Inclusion

**A blind person wanting to visit an art exhibition.** If the blind person can learn about, travel to, enter and tour the exhibition, perhaps with a guide dog or a sighted guide, the exhibition could be said to be accessible to the blind person. But if the blind person cannot experience the art except visually, then a barrier exists which means their experience was not of equal value to sighted people, so the exhibition could not be said to be inclusive. If the blind person can experience the art through other sensory experiences, such as sound and touch, then that barrier would be removed. The blind person's experience would have equal value to sighted people and so the exhibition could be said to be inclusive as well as accessible.

**A wheelchair-using young adult wanting to visit a music concert.** If the young person can learn about, travel to, enter and see the concert, it could be said to be accessible to them. But if they were required to arrive early, or to use a rear exit to gain access, or to watch without their friends, or to have a restricted view of the stage, then their experience could not be said to be of equal value and it therefore the concert would not be inclusive.

**An autistic person wanting to visit a museum.** If the autistic person can learn about, travel to and enter the museum, but they were unable to look at the exhibits because the venue was always too busy and noisy, it would not be accessible to them. Setting aside a period when entrance was restricted, and sensory stimuli reduced, would remove that barrier and make the museum as a whole accessible. But if the majority of exhibits in the museum required sensory input which most autistic people would find distressing, then the exhibit could not be inclusive. Alternative or adapted exhibits which autistic people could enjoy and which had equal value to those available to non-disabled people would make the museum inclusive.

### Buckinghamshire Culture: Access Checklist Analysis of Results

The tables below show the average results across the following twelve partners:

- Bekonscot
- Bucks Archive
- NPHT
- Marlow Library
- QPAC
- Discover Bucks
- Wycombe Museum
- Amersham Museum
- COAM
- Waterside
- Milton's Cottage
- The Elgiva Theatre

Some partners rated several grouped items with one score, and other partners rated each item independently.

#### Results

Publicity / Marketing	
Item	Average score (out of 5)
Has information about available access provision been provided in: Print, online, at the venue (on site) and in any materials sent to general media / marketing?	3.3
Has information been made easily available in different formats, for example: 1. Large print, audio, plain language, easy read (which may include pictures and icons to illustrate meaning) 2. A word version for e-mailing / downloading 3. Maps with symbols / textured maps	2.8
Have staff / public been informed about how they can order information in different formats, and has this been communicated in general marketing materials?	2.5
	<b>2.9</b>

<b>Staff / Resourcing</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Is there a designated point of contact for access-related questions regarding the event?	3.8
Have venue staff received disability equality / confidence training?	3.4
Are people being asked to provide feedback on the accessibility of the event?	2.5
Do you have feedback / evaluation forms available in different formats? (E.g., print, online, audio options?)	2.3
	<b>3.0</b>

<b>Journey / Travel</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Are accessible parking bays clearly signposted in several places and from different directions? Are they clearly indicated in marketing and known to staff?	3.6
Are the nearest public transport links indicated clearly and easily found in the venue information? (Including information on access at stations, bus services and road works causing disruptions)?	3.6
Have distances / gradients between key points been indicated? For example, toilets, parking, venue and surrounding facilities? Are drop-off / pick-up points easily identifiable?	2.9
	<b>3.4</b>

<b>Event Format</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Have event start times, interval times and approximate end times been provided? These should be provided in advance through information provision and on the day via information boards / screens.	4.2
Has trigger warnings been provided? These should be provided in advance through information provision and on the day via information boards / screens.	4.1
If asked, has event staff been provided with general information on when triggers occur during the event? (e.g., loud bangs, strobe lighting occur within the performance).	3.9
	<b>4.1</b>

<b>Signage and Orientation at Your Venue</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Are there event workers acting as a first point of contact for access at the venue / event? Can they be identified by visitors?	3.9
Is signage at a suitable height for wheelchair users?	3.8
Are there any reflective surfaces that may impact on visibility?	4.5
Has event signage got good colour contrast, uses clear font types and suitably large point size?	4.3
Is signage written in plain language and / or illustrated with symbols?	4.2
Are any displays / exhibition layouts accessible, for example: <ol style="list-style-type: none"> <li>1. Suitable hanging height of works, labels / interpretation panels, plinths, display cases (i.e., eye level at 1.10 metres for wheelchair access)</li> <li>2. Turning space for wheelchairs and mobility scooters (i.e., minimum 1.30 metres across)</li> <li>3. Adequate lighting</li> <li>4. Interpretation in a range of formats (e.g., audio description, Braille, large print, plain language)</li> </ol>	3.8
Are there signs in place to highlight all entrances / exits? Have footpaths and access routes been checked for obstructions?	4.4
Have any stairs, ramps etc been indicated using high contrast markings?	3.3
	<b>4.0</b>

<b>Accessibility Across All Areas</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Have additional access-related provisions been communicated, such as: <ol style="list-style-type: none"> <li>1. Step free provision</li> <li>2. Facilities for assistance animals (e.g., water bowl)</li> <li>3. Induction loop</li> <li>4. Visual announcements for intervals / alarm system</li> </ol>	3.6
Have seating options for wheelchair users in performance spaces been considered, ensuring they are not segregated from non-wheelchair users, and / or friends and family?	4.3
Have staff / audience members been informed of seating options available at the venue (e.g., gradient and type of seating, sufficient leg room, floor surfaces, numbered sections to locate seats easily)?	4.1
Is there provision for reserved seats for deaf audience members with a clear view of the interpreter (where provided)?	3.7

Have staff / audience members been informed about the location of the interpreter?	
Are accessible toilets well maintained (e.g., make sure the emergency pull cord is within reach from the floor and NOT tied up out of reach)? If toilets are kept locked, is signage clear on how to gain access? Where required, do all staff know where the key is kept and can be obtained at speed during the event?	4.3
	<b>4.2</b>

<b>Good Governance</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Is there a lead person in place for access & inclusion?	4.3
Is everyone aware of how to raise an enquiry re: access & inclusion?	4.2
Is there a process in place to measure / monitor checklist progress?	3.2
Is there a progress to update the checklist annually?	3.3
	<b>3.7</b>

<b>Temporary Exhibitions / Commissioning</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Are third parties made aware on the venue access standard and provided with this check list?	3.0
Is maximising access and inclusion a stated requirement in any procurement / commissioning process?	3.5
Are commissions / contractors etc. required to provide access statements detailing how they will maximise access for all?	2.9
	<b>3.1</b>

<b>Supporting Disabled Staff / Volunteers / Artists</b>	
<b>Item</b>	<b>Average score (out of 5)</b>
Is there an Equality, Diversity & Equality (EDI) policy in place which covers everyone working at the venue (e.g., employees, contractors, artists and volunteers)?	4.6
Does the policy make specific reference to the requirement to make reasonable adjustments / workplace adjustments?	4.3
Is the policy readily available and accessible?	4.3
Do all employee / volunteer roles at the venues have defined role profiles?	4.4

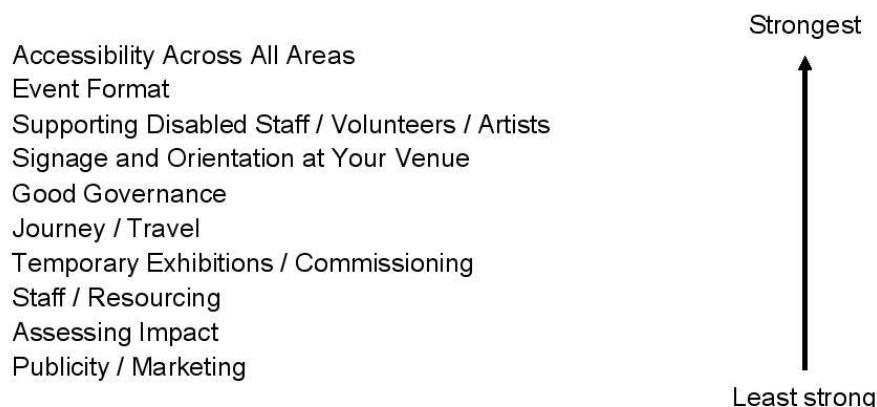
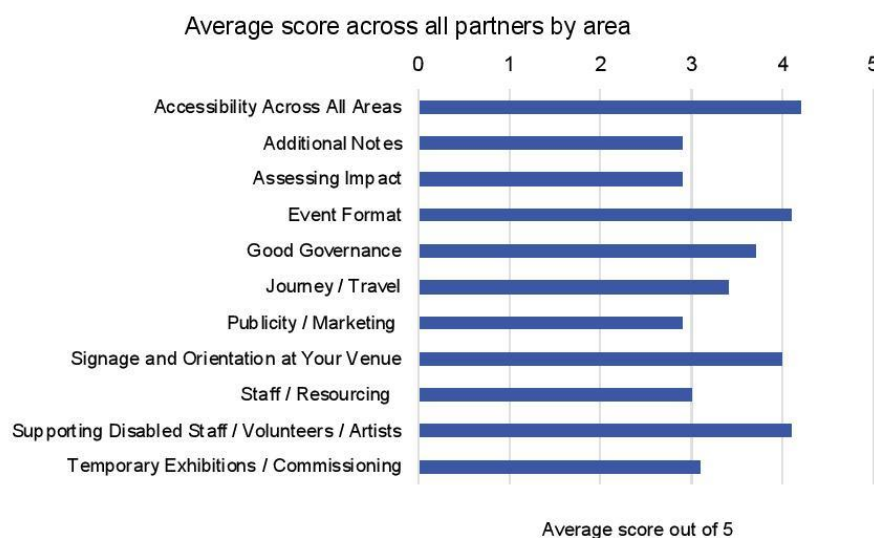
Is everyone who is engaging with the venue asked if they have any access requirements, firstly to access any recruitment / commissioning process, and then to carry out the role if offered?	4.2
Have locations for interviews etc. been access reviewed, and is the access information of these locations made available to all candidates?	4.2
Have the locations, timings and format of interviews and so on been communicated to all interviewees? Have interviewees been asked again if they have any access requirements?	4.3
Is there an appropriate point of contact (i.e., not a member of the interview panel) for interviewees to contact to discuss any access requirements?	3.5
Is there an internal reasonable adjustment / workplace adjustment process in place to capture, communicate, implement, and monitor reasonable adjustments?	3.5
Is there provision in place for disabled stakeholders to visit the venue for orientation prior to taking up a role?	4.1
Is there organisation awareness of the DWP's Access to Work Scheme?	3.9
Is everyone asked during appraisals / performance reviews if they have any access requirements and / or if their reasonable adjustments / workplace adjustments are being met?	4.0
	<b>4.1</b>

Assessing Impact	
Item	Average score (out of 5)
Is there a process in place to assess how the venue's provisions and actions impact on people in different ways, with specific reference to Protected Characteristics under the Equality Act 2010? These are age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, and sexual orientation.	2.6
Is there a way of recording impact?	2.7
Are action plans put in place to mitigate negative impacts?	3.2
Are owners allocated to these action plans?	3.1
	<b>2.9</b>

Additional Notes	
Item	Average score (out of 5)
What other facilities are provided at the venue / event that could enhance access & inclusion for all, e.g.: 1. A quiet space 2. Faith Room	2.9
	<b>2.9</b>

## Analysis of Results

The following two diagrams compare the different topics of focus:



Moreover, comments were made by the twelve partner organisations about their current progress and plans. The bullet points below summarise these statements:

### **Publicity / Marketing**

- Alternative formats such as large print are available at some partner organisations.
- Several organisations have existing plans to introduce different formats such as sensory maps, maps with symbols, and audio.
- The need to increase awareness of different formats using leaflets, social media, and marketing / advertising material was identified by multiple partners.
- Two partners highlighted the need for easy read / plain language materials.
- Using a QR code was suggested to increase the amount of information provided.

### **Staff / Resourcing**

- Most partners identified a designated point of contact for access-related questions regarding an event.
- Partners often have a training programme in place for disability equality / confidence training.
- Partner organisations often have areas of the business, or new staff / volunteers, who have not had training.
- There is an overall need for feedback / evaluation forms about event accessibility.

### **Journey / Travel**

- Accessible parking and signage to public transport links are often outside the control of the partner organisation.
- The information available about journey / travel matters is mixed.
- Many partner organisations have scope to improve their information about journey / travel matters, such as adding information about bus and train stations, and toilets.

### **Event Format**

- This was generally an area that partner organisations scored well in.
- Partners identified that the provision of trigger warnings could be improved.
- Most organisations provide start times but can improve their communication about interval times and end times.

### **Signage and Orientation at Your Venue**

- Several partner organisations state their commitment that all new signage will meet accessibility requirements.
- Three partners identified the limitations of the existing space, for example lacking turning space for wheelchairs and mobility scooter users.
- Partners identified the need for future review and site checks.

- Two organisations are working with Buckinghamshire Disability Service (BuDs) to improve site accessibility and inclusivity.

### **Accessibility Across All Areas**

- It was deemed necessary to improve the information available about accessibility provisions such as facilities for assistance animals and step-free access.
- One organisation identified plans to instal a ramp, and two organisations were planning a new induction loop.
- Cost limitations were identified by three organisations.
- One organisation did not have control over the management of the accessible toilet.

### **Good Governance**

- Partner organisations were generally confident about who to contact about access and inclusion matters, and how.
- More training for the designated accessibility lead was desired.
- Organisations intended to use the checklist, or create a new one, to monitor progress.

### **Temporary Exhibitions / Commissioning**

- The current requirements for third parties are variable across organisations.
- Discussions with third parties often occur on a case-by-case basis without a formal process.
- Several organisations identified the need to create or improve a checklist of access considerations for third parties.

### **Supporting Disabled Staff / Volunteers / Artists**

- This was one of the organisations' strongest areas overall and fewer comments were provided.
- Two organisations identified a significant need for improvement throughout the recruitment process, and for existing staff members.

### **Assessing Impact**

- Many organisations stated that there is scope to expand data collection about barriers to access, and the nine protected characteristics.
- A need to formalise the process of recording impact and action plans to mitigate negative impacts was recognised.

### **Additional Notes**

- There is currently a mixed provision of a quiet space and / or faith rooms across the partner organisations.

## Recommendations

- To ensure that existing plans are actualised, action plans for the creation or procurement of alternative formats should be put in place.
- Organisations should create a communication plan to inform staff and the public about the accessibility provisions available, such as alternative formats.
- Training programmes should cover all relevant members of staff and volunteers, with a regular schedule to ensure new team members receive training.
- Organisations should formalise their processes to receive and review feedback about accessibility from staff, stakeholders, and members of the public.
- Organisations should formally record the positive and negative impacts of their work on the nine protected characteristics, including mitigations where necessary. When appropriate, data should support these assessments.
- Partner organisations should systematically identify the current limitations they experience, e.g., financial constraints, governance, and constraints of the physical environment. This should allow organisations to identify what can and cannot be reasonably achieved.
- The checklist should be used and / or adapted to review access provisions, with a timeline established to monitor progress.
- When working with third parties, organisations should ensure that an accessibility standard / checklist is in place, to maintain a consistent accessibility offer.