



Current good practice

Examples of Good Practice provided by attendees of Barriers, either before or during the event. These points have been arranged to fit under the five key strategies outlined in the Barriers report.

1 Activity that is only for young disabled and D/deaf people

- Provide funding and support specifically for disabled people
- Provide funded training positions with mentoring if needed. This can include: financial support for travel, accommodation, support workers, interpreters
- Specifically target groups of interest with opportunities
- Partnership projects between 'able-bodied' and 'disability-specific' young people arts groups

2 Information about arts activities in one easy to find place

- Make equality policies public (online / printed guide)
- Provide varied accessible formats to engage with content
- Positive use of imagery in marketing
- Information given in advance at the main point of contact (ie: not hard to find but there on the application/home page etc) (rather say what you can't do than leaving me wondering)

3 Front Door to Stage Door Access provision

- Travel contributions where possible
- Free participation in classes
- Waiting area and refreshments provided for support workers
- Chill out spaces provided
- Ensure events are planned with access in mind
- Make spaces/events Relaxed
- Removing or reducing any reading/writing required
- Providing the option to engage remotely/online - eg creative writing groups sharing work via social media
- Venues with architecture and design - such as plaques as signage, wall ridges to follow
- Friendly, welcoming atmosphere
- Looking at moving away from traditional - BSL interpreter at side of stage - being more inclusive
- Pastoral support: one-to-ones & check-ins - understanding of changing needs



Current good practice

4 Find out about disabled and D/deaf communities across Scotland so that upi can talk to them and find out what they need.

- Make more work specifically for young disabled audiences
- Consultation with families/support teams to provide best possible support for individuals
- Work in partnership with local groups/charities to consolidate your knowledge and resources
- Expanding schools work to include youth work/third sector organisations
- Consider the role of carers in groups, do they participate?

5 Educate and raise awareness in the people that provide arts activities

- Lobby sector leaders
- Set up a specific access committee
- Ensure staff have suitable training
- Allow existing creative groups to be inclusive to all
- Form working groups within organisation to discuss wider sector issues
- Actively promote the inclusion of disabled artists in professional employment opportunities
- Learn from other organisations, either through specific consultation or through observing best practice
- CPD training for staff free to upskill freelancers working across sector
- Multi-agency approach
- Organisational attitude - nothing is unusual/inconvenient/too much
- Keep revising physical barriers - toilets gender neutral
- Outreach with targeted partners
- Accepting organisations limitations (ambitions vs first steps towards progress)
- Responding to demand - sector leaders sticking your head above the parapet
- Arts practitioners experienced/trained in working with disabled people
- Consult with specialist to adapt productions/events
- Seek new opportunities
- High quality training outwith traditional education (development as an artist)
- Individually tailored training
- Trust having a reliable structure and agreement. Knowing you'll have a good experience