[Alt text: Photo showing group of people sat around a desk in discussion]

Place/s at the Table:
A review of disability and governance in the Cultural Sector

By Tim Wheeler
For Clore Leadership

Marques:

This report is supported by the work and principles of the Cultural Governance Alliance.

[Alt text: Tim Wheeler logo with Tim written in signature style font with Wheeler added in capital letters below. Next to it, Clore Leadership's master logo in magenta with white letters and on the right the Cultural Governance Alliance logo with teal text.

Foreword: Andrew Miller, MBE

In 2021, Arts Council England National Portfolio Organisations reported that whilst 47% of their board members are now female and 15% non-white, only 7% of trustees are LGBTQ+ or declare a disability. With 21% of our national population reporting a disability or long-term health condition, disabled people are therefore massively under-represented on arts boards - more than any other protected characteristic.

There are many complex and nuanced reasons for this lack of representation, as Tim Wheeler's new report explains. From my perspective, earning a living and managing a severe disability is a delicate balancing act. Adding voluntary service as a trustee on top is, therefore, a big ask.

Boards are time-consuming, require serious commitment, and not all disabled people can afford to put in the time or the effort. Yet it is widely accepted that diverse boards bring new perspectives to organisations, offering innovative means of challenging the status quo. Therefore, the opportunity must be made inclusive for everyone.

As a 'serial-trustee', I've found bringing lived experience of disability into the boardroom has a significant impact. My presence in the room assists other trustees understand the full implications of their decision making. And this is an essential aspect as most non-disabled people have no conception of the ableism and barriers our society puts in place that prevent disabled people from succeeding in life.

Fundamentally, however, I regard my non-executive commitments as missionary work to drive change - I'm an outlier of the greater inclusivity that I seek to sow in the organisations I get involved with. Whether that is expressed in more accessible spaces and work opportunities or strategies that prioritise organisational and sectoral culture change, I want to see the next generation of disabled creatives face fewer barriers than I experienced in my career. And boards can make that change happen.

My relationship with governance goes back to when I was a student at the University of Stirling in the 1980s. The University held two key attractions for me: the accessibility of its campus for a wheelchair and the presence of the Macrobert Arts Centre. Becoming involved with the drama society, I was invited to join the board of the arts centre as the student representative. So, I got the board bug early and quickly understood that it was worthwhile putting in time at the boardroom as that was where key policy and strategic decisions were taken.

Thirty-five years on, I sit on the boards of three cultural organisations with national remits: Arts Council England, the Royal Shakespeare Company and the British Academy of Film and Television Arts. As my time is valuable, I choose my directorships with care. I'm drawn to sector-leading organisations that can demonstrate a commitment to disability which I can enhance, and where lies an interesting challenge for me.

Whilst my disability is not all that I bring to a board, I never duck the responsibility of representation. Ensuring a credible organisational narrative on disability inevitably involves contributing to specialist advisory committees. In my case, it also allows a sharing of good practice between the organisations I work with.

Whilst this equality agenda was growing rapidly pre-2020, there is added urgency now as we enter the closing stages of the pandemic. Covid has deeply impacted disabled people, redefining how we engage with culture and wider society.

Consequently, access needs to be reinvented for many and cultural organisations and venues are struggling to keep up with the swift pace of change. Disabled trustees have a pivotal role to play in this transition; ensuring organisations understand the Seven Inclusive Principles **(Appendix G)** and are actively combating ableism.

There has perhaps never been a more important moment for disabled people's voices to be heard around the boardrooms of our cultural institutions. And the sector must make every effort and necessary adjustment to ensure our voices are heard. I trust Tim's report will prove a valuable tool to ensure this ambition is achieved.

Andrew Miller, MBE. Cultural Consultant, Broadcaster and Co-founder, #WeShallNotBeRemoved

Contents

"It can be tough to occupy any change-making position in a cultural organisation when you constantly live with access barriers and institutional ableism."
Interviewee

Section one: Introduction

In late 2021, Clore Leadership commissioned Tim Wheeler Arts to undertake research exploring the benefits and barriers to the involvement of D/deaf, disabled and neurodivergent people as board members within the arts and cultural sector. A copy of the brief can be found in (**Appendix A)**. This research stems from conversations Clore Leadership have undertaken over recent years with several leading disabled stakeholders in the cultural sector, notably: Andrew Miller (Cultural Consultant, Broadcaster & Disability Champion), Sarah Pickthall (coach, consultant and digital inclusion specialist), Michèle Taylor (Director for Change, Ramps on the Moon) and Jo Verrent (Senior Producer, Unlimited). It builds on the call to action delivered by Andrew in his address to the Governance Now conference in 2020 and republished here with kind permission.

Clore Leadership continues to advocate for sector development, championing an industry-wide response to the challenges of board leadership and governance and promoting opportunities for board development and the upskilling of disabled board members. This report aims to consult disabled people and non-disabled allies already on boards and those seeking first opportunities but daunted by the prospect. It seeks to answer the questions: **What can we learn? What change is needed to improve as a sector? What are our priorities and our resource needs? What is required to create effective and sustainable support for disability and governance in the cultural sector?**

Context

Disabled people make up a significant proportion of the UK population; according to Scope (2019), there are **14.1million people in the UK, 19% of working-age adults and 46% of pension age adults.** The Department for Work and Pensions (DWP) (2021) estimates there were **4.4m disabled people in employment** in mid-2021.

According to Disability and Business sector organisation Purple, the spending power of disabled people and their households in the UK is **£274bn per year.** Disabled people make up one in five working adults. It makes good business sense to cater for disabled customers. However, Purple estimates that only **10% of businesses have a targeted strategy.**

In *Leading from the front: disability and the role of the board,* business leaders KPMG and Purple identify a 'real lack of visibility and representation on both disability and mental health at board level.' Building disability-inclusive organisations is good for business, with 'customers more likely to buy from companies that reflect their values'. KPMG identify knowledge and 'research gap' with a lack of reliable quantitative data across the business in the UK.

Disabled people have struggled for a place at the cultural governance table. Data published by Arts Council England (ACE) in 2020 shows **'Disabled people make up 11% of Chief Executives, 8% of Artistic Directors and only 6% of Chairs.'** If we are not at the table, then questions of access and the D/deaf, disability and neurodiverse experience are on the menu when resources are allocated or cuts are made. And, as consultees confirmed, one seat is not enough. Disabled people need multiple seats at many tables.

Board membership can be an isolating experience if you are the only disabled person there. And no one disabled person has the skills, knowledge and experience to represent disability as a whole. What's needed is a board-level conversation between D/deaf, disability and neurodiverse people, their allies and those not yet engaged.

Recent years have seen increased recognition of the value of the disability experience, though there has been a significant decline in the life chances of disabled people. Austerity, the erosion of state benefits, and lack of opportunity create substantial inequity. According to the Office for National Statistics (ONS) (2021), The COVID-19 pandemic has disproportionately affected disabled people, who account for **60% of all coronavirus fatalities.** Disability News Service (2022) reported that the high court deemed the UK government's disability strategy unlawful as it had not adequately consulted disabled people. These are challenging times.

In his first speech for Arts Council England (May 2015), newly appointed Arts Council England's CEO Darren Henley outlined his vision for the future of the arts and culture. When asked about the relationship with the government, he said he would work tirelessly to champion arts and culture, saying, 'if you're not at the table, you're likely to be on the menu!'

The London 2012 Cultural Olympiad marked a fundamental shift in the UK's support and regard for disability-led arts and inclusive practice. With the help of the national arts development agencies Arts Council England, Creative Scotland, Arts Council Wales and Arts Council Northern Ireland, there has been a significant increase in the quality and quantity of work produced by D/deaf, disabled and neurodivergent artists, disabled-led and inclusive arts organisations. We 'do' disability-related work well in the UK, developing a skill set from which the world wants to learn. At the same time, more mainstream arts organisations have sought to work with disabled practitioners. Most recently, the RSC has cast disabled actor Arthur Hughes to play the role of Richard III; deaf actor Rose Ayling-Ellis won Strictly Come Dancing and learning disabled actor and dancer George Webster gained a role guest presenting CBeebies. Disabled people are in the mainstream.

So how do we ensure more disabled people are part of decision-making? What are the benefits of inclusion, and what are the barriers? How can we equip a new generation of disabled colleagues with the skills, knowledge and experience needed to build on past success and challenge continuing discrimination?

This report outlines the cultural sector's issues, priorities, development, and possible resource needs to help it develop disability governance. It is split into five sections:

- **Section one** introduces the report.
- **Section two: Executive summary** provides a distillation of key findings and recommendations.
- **Section three: Approach** provides details of the methodology and language used in the report.
- **Section four: Agenda for change** explores the anatomy of board activity, using the structure of a meeting agenda to examine current practice and possible areas of change, combining statistical data with a distillation of views and the voices of interviewees and survey respondents.
- **Section five: Recommendations** examines the key questions leading from this review, proposing a series of actions for funders; specialist D/deaf, disabled and

neurodivergent led organisations; the wider cultural sector; the HE sector; and individuals.

Who is the report for?

Through commissioning this report, Clore Leadership aims to help the arts & cultural sector identify the issues, priorities, development, and resource needed to help provide better support for disability and governance in cultural organisations.

It may be helpful for

- Arts development agencies, trusts and foundations when considering policy, programme development and funding criteria.
- Investment Principles Sector Organisations (IPSOs) seeking to support the sector-wide inclusive leadership and governance
- Organisations and individuals in the cultural sector seeking to develop more inclusive practices relevant to their audiences, attendees, participants, staff and board members.
- Disabled-led and inclusive arts organisations seeking to extend good practice into the wider cultural sector.

Some of the responses should come from individual organisations, some from sector support. Working together would contribute significantly to the *Let's Create* roadmap for change.

This report needs to return to another kind of table, a workbench, where its findings can be examined, challenged, honed, and new material presented and fashioned by those with a stake.

To this end, Clore Leadership is hosting a 'think-in' on **30th March 2022** to dig deeper into the subject of disability and governance and seek to answer the questions raised. A final version of this report will include ideas and suggestions proposed during the Think-In and will be published in April 2022.

Acknowledgements: I would like to thank Hilary Carty, Freya Gosling, Jonathan Mayes and Rebecca Usher and from Clore Leadership, Andrew Miller, Sarah Pickthall, Michèle Taylor and Jo Verrent for their invaluable feedback on the initial piloting and draft stage, and Abid Hussain and Hannah Bentley from Arts Council England. Thanks to those who gave significant and incisive input through the in-depth interviews and those who completed the online survey. A list of interviewees can be found in **(Appendix B)**. I would also like to thank my research colleague Maria Thelwell for her thorough and diligent attention to detail. Any lingering errors are mine.

Tim Wheeler, March 2022

Section two: Executive Summary

Key Findings

The research undertaken between October 2021 - February 2022 has given a clear insight into the benefits and barriers to the inclusion of D/deaf, disabled and neurodivergent people in the governance within the UK arts and cultural sector.

Feedback from seventy-two surveys and twenty-four interviews told us that lack of resources, prejudice, legal complications, ableist systems and lack of confidence all stood in the way of effective inclusion of disabled people in governance processes. Responses described a sector that responds inconsistently to the engagement of disabled people in decision-making processes. Whilst there are some strong examples of best practice (as highlighted through this report), all too often, disabled voices are excluded from Board–level conversations. This indicates a need to address poor governance practice more generally. However, there is room for optimism with respondents strongly advocating for the many benefits of including those with disability around the Board table, benefiting from those with lived experience who can usefully inform decision-making, shape organisational values and improve connectivity with stakeholders and the wider community.

Benefits

> *"If you don't have representation on a board, it is much harder to get the word through to the rest of your organisation, which means that you are not appealing to your whole community. That's not just a shame; that's unforgivable."*
> **Interviewee**

A distillation of responses to the survey and interviews shows a range of benefits to including disabled people, both to organisations and individuals:

Organisations can

- show their vision, mission and values in action
- make better decisions which impact at all levels
- better reflect the communities they serve
- benefit from the skills, knowledge and lived experience of disabled people
- improve communication with stakeholders, staff, audiences, and participants
- increase income

> *"Being on the board of an arts organisation gives you all sorts of opportunities. It gives you a new set of contacts. You learn about governance, about the running of a company."*
> **Interviewee**

Disabled people can

- become active decision-makers, and influencers
- network intelligently with others who share an appetite for change
- support their continuing professional development
- future-proof inclusion by supporting the next generation of disabled creative leaders.

"It ranges from board members realising they're disabled people. For the first time, they ask for access requirements to be met in board meetings where they previously managed."
Interviewee

Barriers

As D/deaf, disabled and neurodivergent people, we are well practised at identifying the barriers we face in everyday life. We know that physical, sensory, procedural, intellectual and informational barriers result from deep-seated attitudes that disavow the disability experience. Attitudes really are everything. And attitudes can take decades to change. That change can be incremental or sudden. Witness the burgeoning of disability-related arts after London 2012 or the instant inclusion of many more disabled people in online conversations as organisations pivoted to negotiate the pandemic. And it is in leadership and governance where attitudes need to shift most if we are to build on gains in creating a more equitable cultural sector.

In the 1990s, I was at a National Council for Voluntary Organisation (NCVO) conference and sat next to the CEO of a charity that supported learning disabled people. Leadership and governance were on the agenda. I asked him if there were learning-disabled people on its governing board. "No. You have to remember we are like an animal charity," he said. Sensing my discomfort, he added, "What I mean to say is that we are like a children's charity.

There is an urgent need to acknowledge and dismantle the barriers and obstacles that hamper progress. Any roadmap that advocates for future action to address disability and governance will need to address the following significant barriers directly:

- the cost of providing access and inclusion
- current Charity law, which perpetuates paternalism
- lack of specific resources, financial, educational, training and development
- ableist systems and structures which benefit non-disabled people
- disablist stigma and misperceptions attached to impairment
- lack of self-confidence manifested as imposter syndrome
- conflicting access requirements

"When I'm invited, I bring the disability thing to that board. I am like a stuck record. It becomes a budget line and shows that they adhere to the broadest landscape of the social model of disability. I start by thinking I'm just the disability token person, and sometimes that's how it starts. When I feel more confident, I comment on the art."
Interviewee

Recommendations

As is inevitable in any piece of research, conversations and responses to surveys give rise to further questions. It is important to acknowledge that, whilst these 'extension questions' are vitally important to the ongoing dialogue needed for the sector, the recommendations made in this report can only partially address them. Consequently, the primary

recommendation of this report is a call to action for every part of the creative and cultural sector to engage with the issue of bringing disabled people more effectively into governance processes. Action will be required from funders, sector support organisations, the wider cultural sector, and disabled people to address the barriers and embrace the benefits identified through this research.

In furthering the debate around how best to engage D/deaf, disabled and neurodivergent people in governance, we will be able to engage with some of these 'extension questions':

? What structures would allow Access to Work for disabled board members?
? How do we increase the number of known disability champions?
? How can we unlock the learning held in the disability-specific sector and use it to benefit the broader art and cultural sector?
? How do our organisation benefit from the Purple pound?
? How can we support individual disabled people to take up leadership roles, and
? How do they maintain autonomy when joining a board?

This report calls for a high-level campaign to galvanise a sector-wide response to the inclusion and relevance agenda regarding disability leadership and governance. This is an essential part of a more comprehensive road map for change articulated by Arts Council England's *Let's Create* strategy.

A coordinated approach is needed between the UK Arts Councils, trusts and foundations, specialist companies, the wider cultural and HE sectors. More detail is provided in **Section 5: Recommendations** and in the Gaps Analysis **(Appendix C).**

"If the Arts Council is serious about this, I think it isn't enough just to say people have to find the money within their budgets. There needs to be a tough conversation about access costs."
Interviewee

UK Arts Councils and IPSOs should

- develop a shared Theory of Change to bring about sectoral change in leadership and governance
- work with the Charity Commission to overcome systemic barriers.
- commission specialist arts sector to develop training and development opportunities to unlock skills, knowledge, and experience. For instance, the Access All Areas, *Ten steps to inclusive leadership.* (Appendix D)
- collect data based on access provided through the proposed Arts Access Scheme.
- kick start the process with a two-year board bank /matching service

Specialist D/deaf, disabled and neurodivergent led organisations should

- develop seminars, webinars and case studies exploring cultural governance from a disability perspective
- create a set of access resources for the wider cultural sector
- encourage and support disabled people to take board positions in the broader cultural sector as part of career progression.

“We're responsible for bringing younger disabled people genuinely onto boards, which we should be doing. Don't pacify them. Governance is pretty straightforward, but how it becomes worded in board meetings becomes heavy, terrifying, and unpronounceable.”

Interviewee

The wider cultural sector should

- develop a buddying scheme to support organisations to increase engagement – training, development and resources.
- reformat and rewire board meetings to provide clear, concise and coherent procedures and information
- commission series of case studies to show what can be done.

Individual D/deaf disabled and neurodivergent people should

- Access support, including coaching, mentoring, buddying, and ‘intelligent networking’ using DYCP project funds to develop board-influencing skills.

HE sector and partners should

- research ableism within the arts and cultural sector
- measure impact of change programme through longitudinal research

"The questions you asked in the survey inspired me to start thinking about whether one has a checklist that you use when recruiting to remember some of these barriers."
Interviewee

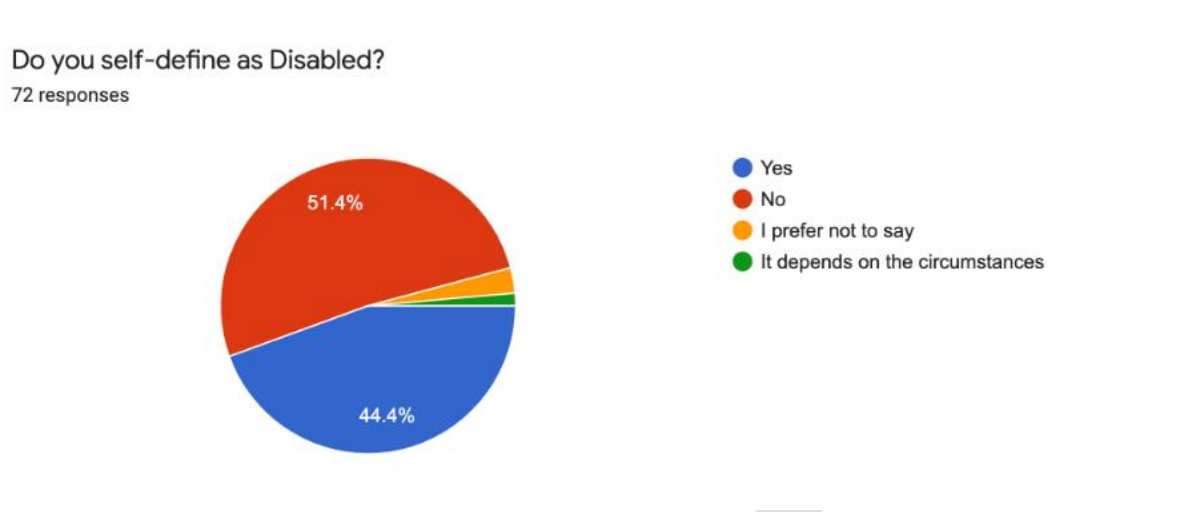
Section three: Approach

Methodology: We employed a mixture of surveys and interviews alongside a literature and resource review to undertake this research. A draft survey and interview questions were piloted with the group convened by Clore Leadership.

Literature Review: We conducted a brief literature review that initially focused on searching for disability and governance in the arts and cultural sector. This yielded one article. In 2013 Catherine Grant sought to canvas opinion of the cultural sector in Australia to examine benefits. This study only records benefits to disabled people, 'in terms of self-esteem, participation in society and well-being' and not the benefits disabled people contribute to the board on which they serve. It is an area ripe for robust academic enquiry.

Interviews and Survey: The research was announced on 18th November 2021 at the Governance Now conference organised by Clore Leadership on behalf of the Cultural Governance Alliance. It was promoted through What Next? UK at its weekly briefing and through the Time to Act (2021) event organised by the British Council on behalf of Europe Beyond Access. We built a database of interest from these events and then drew up a long list of contacts to cover the four UK nations and nine Arts Council regions. We sought to interview people engaged across art forms. It is important to note that this is not a statistically representative sample of the arts and cultural organisations operating within the UK. Such sampling was beyond the scope of this enquiry. The research provides a snapshot. Interview questions can be found in **Appendix E**.

Survey: The survey was distributed via social media, using Twitter, LinkedIn and Facebook by Tim Wheeler Arts, Clore Leadership and Arts Council England. The survey and interviews took place between 4th and 28th January 2022. We received 72 responses and interviewed 24 people. We use percentages to present some of the data to give an idea of the proportion of respondents who answered in a particular manner rather than as a means to extrapolate further. Of those polled, 44% self-identified as disabled. The survey was devised to maximise participation. We kept the completion time under 10 minutes. We used closed questions with yes/no/don't know or multiple-choice answers. There were opportunities to add short narrative responses for many questions.



[Alt. Text: Do you self-define as disabled? Of the 72 responses, 32 self-defined as disabled, 37 said they were non-disabled, two people preferred not to say, and one person said 'it depends on the circumstances]

Terminology: The language surrounding disability is complex and disputed. There has been a long history of naming and categorising disability and disabled people. At times, the emphasis has been placed on disability as solely a medical issue. The **Medical Model** of disability identifies disability as a personal lack or impairment. Disability is a 'personal tragedy', and disabled people are pitied or feared.

A **Charity Model** reinforces stigma by making disabled people the subjects of the goodwill of non-disabled people. This began to be challenged in the late 1980s. Disabled academic Mike Oliver (1988) identified 'Disabled people […] are now empowering themselves. This process is far more effective without the dead hand of a hundred years of charity weighing them down (1988, p.10). Alan Sutherland adds, 'we are the logical people to be running the organisations that supposedly represent our interests, we are deprived of that employment, which is instead given to able-bodied people… What is that, if not exploitation?' (1981, p.121).

What emerged was **Social Model** of disability. This model focuses on the disabling effects of the social environment. Attention switches from the individual disabled person being the problem to the disabling impact of physical, sensory, intellectual, procedural and attitudinal barriers. This simple switch can have a revolutionary effect. Arts Council England, and this report, recognises and promotes the social model of disability.

We acknowledge the stigma and discrimination faced by many millions of disabled people today. We use the 'D/deaf, disabled and neurodivergent people' at the head of the report, shortened to 'disabled people' within the body of the report unless reporting on a point specific to one impairment group. Like all models, there are times when strict adherence can itself be disabling. The disability experience is diverse. Impairment groupings matter when considering different access provisions. Intersections matter with other lived experiences of race, gender, sexuality, age, socioeconomic status, education, to name a few. All this adds maturity, depth and nuance to the debate.

The charity Scope defines two words that have become a part of the current conversation about disability discrimination. They are sometimes used interchangeably, though it is helpful to accurately identify and reflect on disabling experiences.

Ableism is discrimination in favour of non-disabled people.
Disablism is discrimination or prejudice against disabled people.

There has been much debate about direct and indirect discrimination. Disablism is a helpful term when considering direct or overt discrimination. In recent years many sectors have been discussing the nature of unconscious bias; this is perhaps more associated with indirect forms of discrimination. Recent shifts in training and development in America have seen anti-ableist training in addition to Disability Equality Training (DET) and Unconscious Bias training, which directly addresses non-disabled people. Some providers still offer Disability Awareness Training (DAT).

> *"I was on an advisory board. It was awful. I went to about four face-to-face meetings. I have never been so intimidated in all my life. They are academic. The officers read from documents at the speed of light. The board were just waiting for the rubber stamp. Not necessarily to engage in a conversation. I wrote to the Chair and said, I will have to come off. I can't cope with it. He emailed back, saying did I know any other disabled people who might come on the board?"*
> **Interviewee**

A list of resources can be found in **Appendix D**.

The following section summarises the survey and in-depth interviews.

Section four: Agenda for Change

Findings from the survey and interviews are presented here as a set of board minutes. There is much that mystifies the business of boards. They include how board members are recruited, meetings are conducted, and information shared. There are also practicalities like the time and duration of meetings, where meetings occur, including online and hybrid working, and provision of paid-for access. These can create barriers to participation, not only for disabled people but also for all unfamiliar with boards' cultural and procedural aspects. Board members are made, not born. There is a need to invest in the training and development of recruits. While the role is voluntary, it still needs to be adequately resourced. Board members have a fiduciary duty to act to benefit the constituency they serve. That constituency will inevitably include disabled people.

1. Participation
2. Minutes
3. Access and inclusion
4. Recruitment and retention
5. Training & Development
6. Standing items
7. AOB

1. **Participation:**

Q. How do we make access and inclusion part of all conversations, not just an item on the agenda?

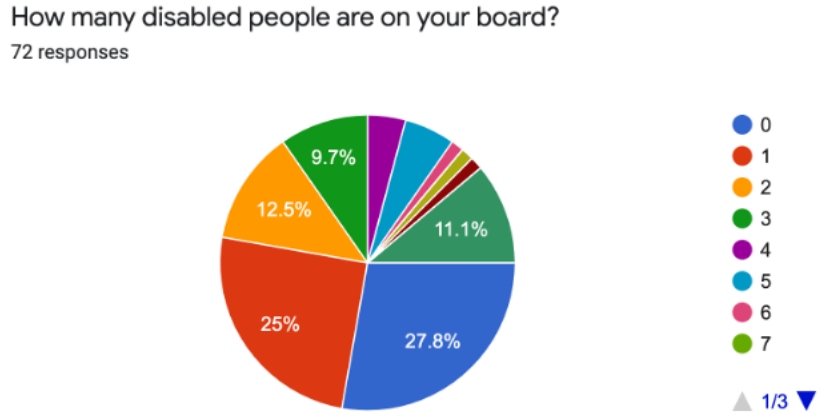
"The boards I've encountered don't have an appetite to bring disabled people into their organisation. They are aware that funders are interested in this. Still, when it comes down to it, you often have people on boards from very different cultures that might be traditionally minded and fundamentally not interested. They're interested in the business not failing. They're interested in doing something quickly because they're volunteering themselves, and they're in a hurry."
Interviewee

Numbers: Respondents stressed that disabled people should not be alone on boards. No disabled person can fully represent the disability experience. There is a perception that there are very few active disabled professionals who can take up board positions. One interviewee said they thought as few as ten 'go to' disabled board members. Some interviewees said they get regular requests to become board members.

"I get asked to be on a board once a month, and I will always refer along. Have you thought about someone emerging? Have you looked here?"
Interviewee

Question: How do we ensure contrasting disability perspectives are considered by boards?

Question: How do we raise the profile of existing disabled board members?



[Alt. Text: How many disabled people are on your board? Of those surveyed, 28% of organisations had no disabled board members. 12.5% had two disabled board members, 30% had three or more, 25% had only one disabled board member. One board had 13 disabled board members, and one had over 15 disabled board members. 11% of respondents did not know if there were any disabled members on their board.]

"It can be pretty disruptive if you're recruiting to a board and want different thinking. That disruption can be either very negative or very positive. It can be very positive if somebody is in love with an organisation's vision, wants to shake up the thinking and look at things differently."
Interviewee

Time: Time commitment is a key issue for disabled board members. The duration of meetings, time reading board papers, travel time and additional time on sub-committees and working groups can add substantially to the level of commitment needed. Several interviewees talked about the benefit of pre-meetings with a smaller number of board members to go through the agenda, read and understand board papers and think about framing questions. Interviewees talked about de-brief meetings, or 'board only' time where board members could reflect on how the board meeting had been conducted.

"If a board meeting is in the evening, I'm usually out of energy, mainly at that point of the day. Having to get on a train and go somewhere or travel and go to some weird environment with odd smells in it and things like that can be pretty overwhelming"
Interviewee

"We open the board meeting - the Zoom room - half an hour before, so anybody can come with any queries or anything they haven't understood."
Interviewee

"Ironically, meetings are more efficient with pre-meetings and proper access. Everyone understands what's going on. I think it's allowed us to speak much more coherently."
Interviewee

Breaks: Most board meetings last between two and three hours. Just over half of the respondents said comfort breaks were not planned in. This can be an issue for many

people who may have to schedule medication, eating, or toilet breaks related to their impairment.

"An autistic person might need a day of doing nothing after a board meeting, which is very costly."
Interviewee

Q. How do we ensure time is managed to benefit all board members?

Online/hybrid working: The ongoing effects of the pandemic has made many organisations re-examine where meetings take place. Many had shifted discussions online, with almost a half running hybrid meetings. A few organisations alternated between online and in-person meetings. Some wanted to move back to in-person meetings.

"I was already rehearsing this way of living. Some things have changed. My neighbourhood feels much more neighbourly, but that could be because I'm there in the daytime. I prefer Zoom board meetings."
Interviewee

"I think looking at a screen requires a different level of visual processing, which is exhausting on its own."
Interviewee

"Making provision for the hybrid will be important for people, especially anybody who still has residual health concerns."
Interviewee

Some missed the ability to 'read the room' that in-person meetings facilitated. Others saw the benefits of reduced travel time and efficient planning time. Some found Zoom calls exhausting or exposing. Others liked working with the camera and mic switched off. Almost all interviewees said it was easier to plan for personal access needs in hybrid or online meetings.

"Before Covid, Zoom was part of the room; now it has become the room."
Survey participant

Q. How do we ensure the benefits of online and hybrid working are not lost in return to in-person working?

2. **Minutes**

There is a need to plan for inclusion. Several survey respondents commented that access would be provided should the need arise. Many highlighted how online meetings (Zoom, Teams etc.) had improved access. Many D/deaf people prefer Zoom to 'pin' interpreters more easily.

Meeting minutes and board papers provided in Easy read or which utilised graphics were beneficial. Some non-disabled interviewees commented on how all board members' understanding was facilitated by making information more accessible. Clarity, concision and coherence were improved using an Easy read, plain English, infographics and charts.

Q. How do we ensure board minutes, papers, and documents are accessible to all board members?

3. **Access and Inclusion**

The cost of access is a fundamental barrier to the involvement of many disabled people. Accessible meeting rooms, interpreter costs, captioning, access equipment, information in accessible formats add substantially to the cost of engagement. Disabled colleagues who have Access to Work funds cannot use these resources as board roles are voluntary. It is a significant issue that needs change at a systems level.

Access: The survey recorded a high proportion of disabled respondents (44%) - the following needs to be read with this in mind.

Physical access: 65% of respondents said their organisation provided physical access. This included wheelchair access (65%), specific room configuration (33%), accessible furniture (e.g. adjustable height desks, adjustable chairs), access to a quiet space (22%), accessible car parking (36%) and car parking (26%). 5.6% of respondents said no specific physical access was provided.

Sensory access: 11% of respondents said their organisation provided sign language interpretation. 15% offered live captions, and 11% provided automated captions. 6% provided induction loop. Over half (52%) didn't provide any sensory access adjustments.

Accessible formats: 23% said summary information was provided, 10% said written material was delivered in an Easy Read format, 8% provided information in large print and 6% on coloured paper. This area can be acted on with minimal costs.

Procedural access: a third of respondents (33%) said they varied the duration of board meetings. 39% offered pre-meetings. 44% provided one-to-one briefings, 62% provided camera-off meetings. This is perhaps where the most significant changes can occur with minimal cost.

Financial Access: 65% of respondents provided reimbursement of travel costs. 11% provided childcare costs. 13% provided meals or meal vouchers, and 13% provided in-kind support for board members.

"People give their time, and they also have to provide their access requirements. So it ends up being very expensive."
Interviewee

Travel costs can be significant for disabled people, particularly those who don't drive or cannot use public transport. Some need assistance with travel.

Access riders: Some organisations create access riders as part of their access auditing of the board and staff needs. An access rider details access needs in a range of settings

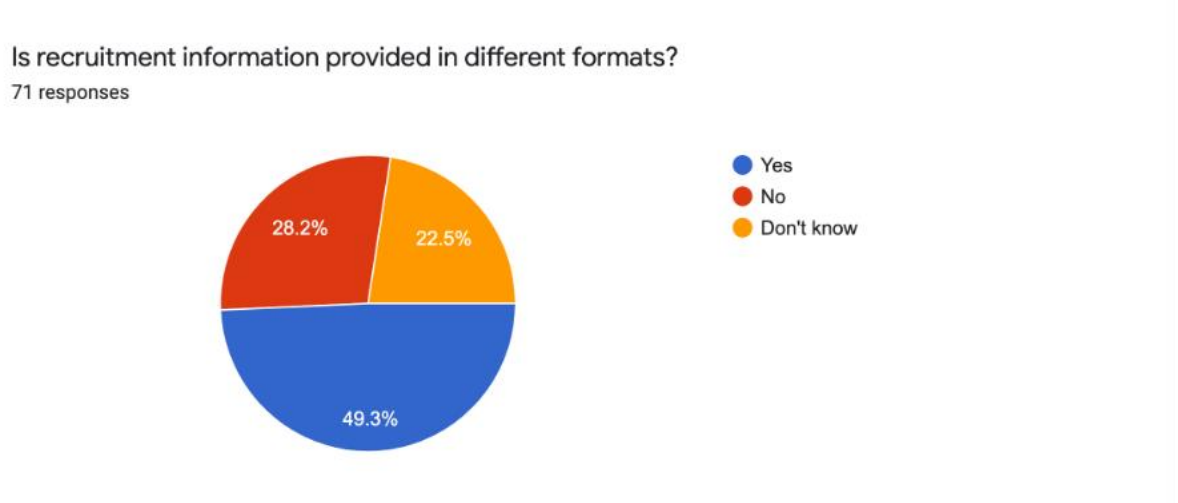
and can be helpful when board and staff members attend board meetings and events on behalf of the organisation. A guide to creating Access Riders can be found in the resources section of the Unlimited website.

Q. How can access costs be met? Who should meet these costs?

4. **Recruitment and retention**

Recruitment: Recruitment of board members is conducted mainly by word of mouth. 81% of respondents use word of mouth when recruiting for new board members, 76% used introductions by existing board members, 47% used introduction by the CEO or other stakeholders. 76% used free advertisements, and 40% used paid advertisements. 13% used a board bank, and one organisation used a headhunter.

While boards can benefit from people already in a network, solely relying on 'who you know' creates a significant barrier to access.



[Alt. Text: Is recruitment information provided in different formats? From 71 responses, 35 people said their organisation in different formats, 20 said they didn't provide different formats and 16 didn't know if they provided different formats.]

*"The key people to influence with training and learning would be the people making the decisions. It would involve the CEO, the Chair, and anyone involved in the nominations committee. My experience of going to these things with the whole board has often been negative. You have grumpy older men sitting around, p****d off that they have to waste three hours listening to this person talking to them about disability and inclusion. It almost feels punitive."*

Interviewee

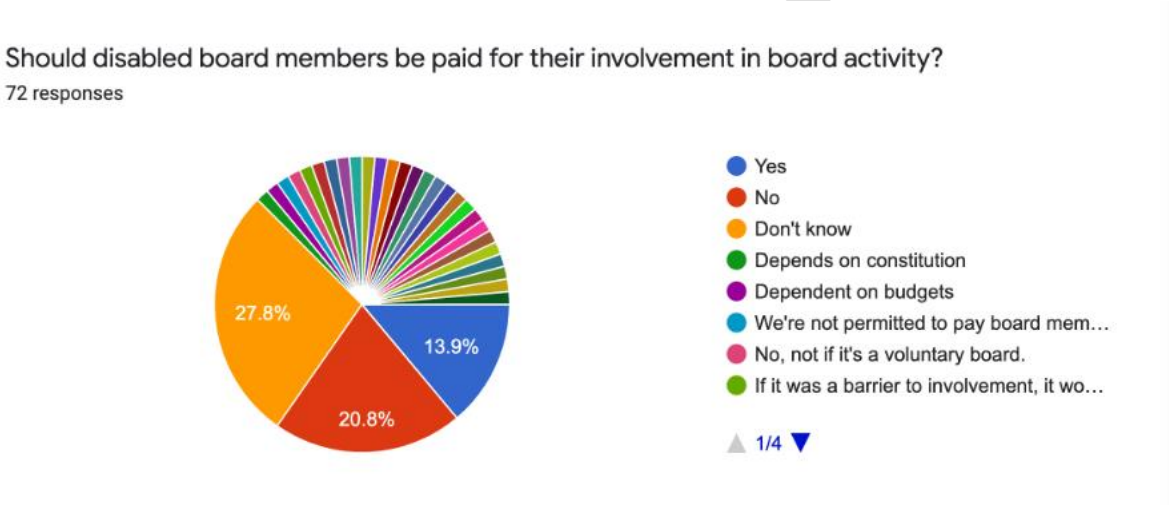
Recruitment formats: most respondents used printed (70%) and digital formats (58%), 25% provided audio, 23% video and 25% in an Easy Read format. Others provided BSL video and face-to-face meetings.

Board access: 83% of respondents said new board members were asked about their access requirements, 6% were not, and 11% didn't know.

Payment: The payment of board members - in addition to the provision of access costs - is a hotly contested area.

"There is the whole argument that if it were paid, perhaps more professional people would take it a lot more seriously."
Interviewee

"If people were paid, it would make it more accessible for people who can't afford to do it for free. Many people can't. It would appeal to a more diverse range of board members if it were paid."
Interviewee



[Alt. text: Should disabled board members be paid for their involvement in board activity? from 72 respondents, 20 said they didn't know, 15 said no, 10 said yes they should. 25 people wrote individual responses to the question, highlighting the complexity of the subject and range of views.]

The Charity Commission (2013) outlines the rules governing the payment of trustees. Out-of-pocket expenses such as travel, accommodation, postage, telephone and broadband, childcare and care of other dependents can be considered with permission from the Charity Commission. Generally, trustees can't be paid.

"I'm a freelancer, and I've only got so many hours in the day. I've only got so much energy, and I've only got so much money that I can spend on travelling to board meetings because I haven't got an organisation that's paying me to do that."
Interviewee

As the role is voluntary, a disabled board member receiving Access to Work cannot use this resource to cover access costs. These costs have to be met by the individual or the organisation. This can be the most significant barrier to involvement.

"I think when you pay someone to do something, it becomes a job that they have to. I also think if you're not paying people, there's less for them to lose. They're there for the right reasons rather than just for financial gain."
Interviewee

Some felt payment would fundamentally alter their relationship with an organisation. In addition to meeting access costs, some felt there was a strong case for the payment of freelance artists or to attract younger board members. Some felt there were times when they felt exploited by boards that expected free access consultancy. Some suggested there should be a central fund administered by ACE to which organisations could apply to help cover the cost of access. Others felt access should be built into core budgets.

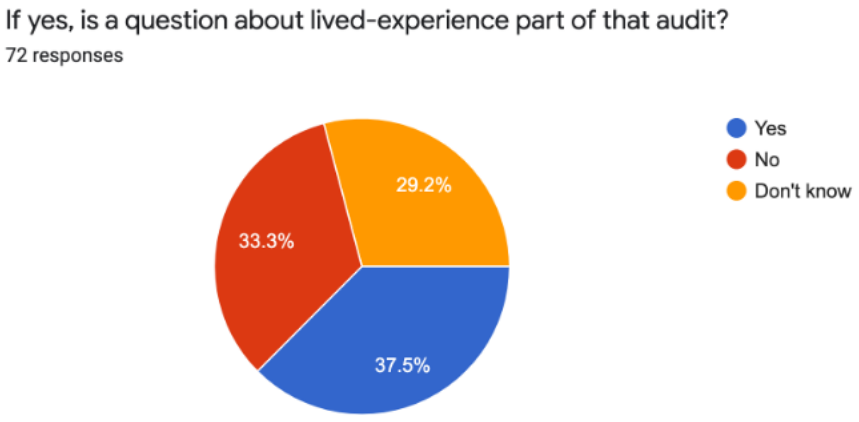
> *"This is just about knowing who you want in your organisation, on your board, in your production and going, well, how can we make that work then? How can we make that work for you? What would you change so that you can do this? That's all it is. It's not complicated. For some people, that's going to be what 'I need to be paid because I'm a freelancer, for some people, it's going to be, 'I need not be paid', for some people it's going to be, 'I need a sign language interpreter'."*
>
> **Interviewee**

Training and Development

Training: Just over 40% of respondents said their organisations offer training to their boards. This ranged from Disability Equality Training (DET), Disability Awareness Training, Unconscious Bias Training and Equal Opportunities Training.

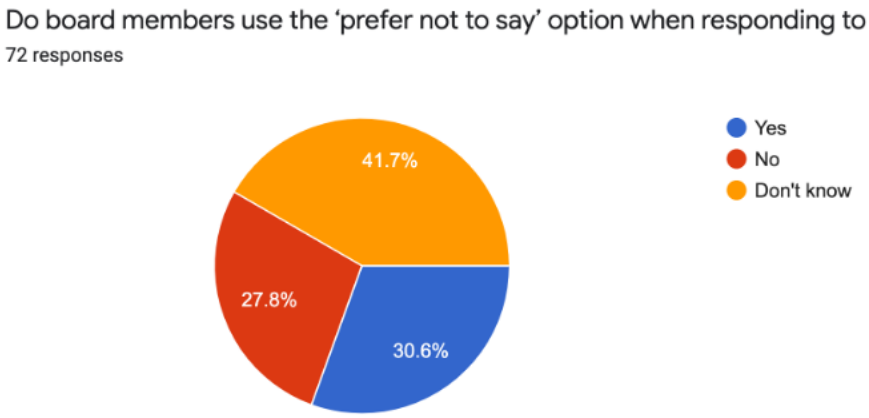
Anti-ableist training: Recent developments in the US focus on developing an anti-ableist approach. Similar to anti-racist training, this is an extension of training and development, which focuses on disability equality and unconscious bias.

Skills auditing: 81% of respondents said they conducted skill auditing. But only 36% said a question about the lived experience of board members was included in that audit. 30% of respondents said board members in their organisations used the 'prefer not to say' option when responding to ACE data collection.



[Alt. text: Is there a question about lived experience as part of a board audit? From 72 responses, 27 said yes, 24 said no, and 21 didn't know]

I prefer not to: The option not to disclose lived experience is a right. Some people don't think it should matter, some are concerned about stigma, and some think it's box-ticking. As with the eponymous character created in Heman Melville's short story *Bartelby, the Scrivener* saying 'I prefer not to' exercises some control over the world. The consequences are a little less tragic when completing an Arts Council survey.



[Alt text: Do board members use the 'prefer not to say' option when responding to data collection? Of 72 responses, 30 didn't know, 22 said they did, and 20 said they didn't.]

Q. How do we foster an environment of trust, which allows more disabled people to take up governance positions?

6. **Standing items**

Equality, Diversity and Inclusion (EDI): Several interviewees said disability should be on the agenda alongside other EDI items to ensure the board could discuss where access and inclusion intersected with other social justice issues.

Creative Case: Many interviewees said they wanted to engage with the creative purpose of an organisation rather than just focusing on what were perceived as disability issues. Some found articulating the creative case for diversity tricky. Others felt it led to more interesting and nuanced discussion.

7. **Any other business**

"If you don't have representation on a board, it is much harder to get the word through to the rest of your organisation, which means that you are not appealing to your whole community. That's not just a shame; that's unforgivable."
Interviewee

Q's: It's inevitable research like this uncovers more questions than it answers. Here are just some.

UK Arts Councils

- How does this become part of ACEs call for a sector-wide roadmap, aligning with Let's Create?
- What structures would allow Access to Work for disabled board members?
- How do we increase the number of known disability champions?
- How can we develop buddying support for new board members?

- How do we support academic research from disabled academics?

IPSOs

- How can we unlock the learning held in the disability-specific sector and use it to benefit the broader art and cultural sector?
- How can we support organisations to provide technical information for non-technical board members in a meaningful way
- How can we support individual disabled people to take up leadership roles

Cultural Organisations

- How do we live inclusive vision, mission and values?
- How does our organisation benefit from a diversity of lived experience?
- How do we ensure an inclusive aesthetic?
- How does our organisation benefit from the Purple pound?
- How do we introduce new disabled people to board membership?

Disabled People

- How do we find out about board opportunities?
- Where can we develop my influencing skills?
- How do we maintain autonomy when joining a board?

"Rewire the board. It's time for everyone to rethink how this entire process works."
Interviewee

Section five: Recommendations

The recommendations presented here are based on a Gap Analysis of the data gathered and distillation of salient points. There is much that individual organisations and disabled people can do to make small incremental changes. However, there are systemic issues that call for collective action.

UK Funders

Led by: The UK Arts Councils

- A Theory of Change developed with partners designed to bring about sectoral change.
- Work with Charity Commission and not-for-profit support (e.g. NCVO) to overcome systemic barriers regarding the use of Access to Work funds for governance roles.
- Work with the creative and cultural sector to improve board and arts leadership opportunities for aspiring disabled trustees.

Specialist D/deaf, disabled and neurodivergent led organisations

Led by: Access All Areas, Clore Leadership, Disability Arts Cymru, Graeae, Shape London, and University of the Atypical and Unlimited

- Commission seminars and webinars exploring cultural governance from a disability perspective.
- Commission detailed case studies of best practices highlighting individual and sector benefits
- Encourage disabled people to take up board positions in the broader cultural sector as part of career progression.

The Wider Cultural Sector

Led by: The Cultural Governance Alliance, Clore Leadership, UK Arts Councils, and disability consultants.

A Campaign to increase sector engagement in disability representation on boards:

- a buddying scheme to support organisations wanting to increase engagement – training, development and resources.
- annual board audit of skills knowledge and 'lived experience.'

Guide to best practice:

- re-formatting board papers to improve access
- reformatting of board meetings adds flexibility while meeting funder requirements and UK business law.
- checklists, recruitment and retention
- commissioned series of case studies in partnership with Arts Professional

Individual D/deaf disabled and neurodivergent people

Led by: Clore Leadership, the Creative Governance Alliance and the UK Arts Councils.

- Individual support, including coaching, mentoring, buddying and 'intelligent networking' opportunities, by those already engaged in governance.
- Developing Your Governance Practice (GYGP) resources like ACE DYCP allow disabled people to develop their influencing skills.
- Clarity for disabled people where board opportunities are advertised - 'Trustee Tuesday.'
- Campaign to get Access to Work to recognise benefits of board involvement and support access costs

HE sector and partners

Led by: HE sector in partnership with specialist and broader cultural sector.

- Impact case studies showing increased engagement of disabled people at all levels of the arts and cultural sector.

What could this look like?

- 'how to diversify your board' programme which includes training, mentoring and coaching
- board bank /matching service to kick-start the change process.
- 'break into governance' programme

Appendices

A. Brief
B. Acknowledgements
C. Gaps analysis
D. Resources
E. Interview Questions
F. References
G. #WeShallNotBeRemoved: Seven Inclusive Principles

A. Brief

Summary
Clore Leadership wishes to commission a review of the issues, priorities, development, and resource needs to create effective and sustainable support for disability and governance in the cultural sector in England, with reference as appropriate, to the wider UK and international perspectives.

Context
Effective governance is recognised as being critical in enabling cultural organisations to survive, grow and develop, and increased awareness of the processes and procedures for good governance is now better acknowledged and more embedded across the sector as a whole.

The contemporary landscape, shaped by the Covid-19 pandemic, has seen particular challenges for the inclusion of d/Deaf and disabled people in cultural life. Being pro-active in engaging disabled people in the governance of our cultural organisations is critical in helping to underpin a more equitable recovery and, as the sector continues to develop to respond to these and other complexities around societal and civic engagement, organisations and trustees seek confidence in developing the mind-set, influence and skills required to create inclusive and resilient organisations.

Clore Leadership's ambition is to support cultural governance to reflect the diversity of our society, exploring a range of avenues for strengthening diversity in governance. We have identified a particular need to enhance awareness, knowledge and capacities in disability and governance, which is the focus of this review.

Scope of the review

- the scope of the review should include:
- a summary of current developments in the area of disability and governance, highlighting strengths and weaknesses. This should include issues of policy, provision and practice.
- an analysis of areas of good practice, drawing out the key distinguishing factors and amplifying these through case studies.
- an audit of existing resources, including documentation, training and other guidance tools/opportunities.
- an analysis of current gaps in provision for effective disability governance development as well as existing barriers to involvement for disabled people, as identified by organisations, funding partners and other stakeholders.
- recommendations for priority actions to create effective and sustainable good practice outcomes.

The Review should focus on England, but include any models of good practice in other parts of the UK (and elsewhere) which might be transferable.

The results of this review will inform the development of a programme of activities and resources, which will support boards to develop their work with disabled people and the recruitment of disabled trustees. Our aspiration is to underpin good practices as a means of effecting positive change, to raise standards across the sector, and to help build organisations strong enough to face the challenges of the years ahead

B. Acknowledgements

Pilot Group

Hannah Bentley	Relationship Manager	Arts Council England
Abid Hussain	Director, Diversity	Arts Council England
Jonathan Mayes	Head of Strategic Partnerships and Impact	Clore Leadership
Andrew Miller MBE	Cultural Champion	
Sarah Pickthall	Board Member	Access All Areas
Mìchéle Taylor MBE	Director of Change	Ramps on The Moon
Jo Verrent MBE	Director	Unlimited

Interviewees

Helen Bryer		Access All Areas, London
Michaela Butter	Director	Attenborough Arts
Lynne Carter	Co-Chair	Mind the Gap, Bradford
Amy Conachan	Board member	Birds of Paradise
Jackie Elliman	Freelance Consultant	ITC
Tarik Elmoutakawil	Board member	Unlimited & Artist Director Marlborough Productions
Robert Gale	Artistic Director	Birds of Paradise, Glasgow
Emma Gee	Co-Chair	Mind the Gap, Bradford
Miles Harrison	Chair	Birds of Paradise
Peter Heslip	Director, Visual Arts	Arts Council England
	Member	Autistic Leadership Network
Sue Jones	Director	Cement Fields
	Member	Autistic Leadership Network
Nick Llewellyn	Artistic Director	Access All Areas, London
Lorna O'Brien	Creative Manager	Creative People & Places. West Suffolk Fenland
		Autistic Leadership Network
Tom Ryalls	Board	Unlimited &
	Executive Director	King Head Theatre
	Chief Executive Officer	Hijinx, Cardiff
Jenny Sealey	Artistic Director	Graeae, London

We would also like to thank the 72 people who completed the survey.

C. Gaps analysis

Who	Where are we now?	Where do we want to be?	Actions/recommendations	By who?
D/deaf disabled and neurodivergent people	A small group of active disabled professionals are engaged and visible at the board/sector level. Many disabled professionals on boards are not visible/vocal but appear in ACE data. *'I prefer not to.'* The talent pool doesn't reflect the % of the working-age population of disabled people. Access costs prohibit engagement. Access to Work (ATW) doesn't cover voluntary activity. Therefore, individuals or organisations have to cover expenses. Imposter syndrome negatively affects the desire of some disabled people to engage. Poor welcome from the wider cultural sector. Continued stigma and disablism. The insidious effect of ableism. Lack of resources from the wider cultural sector.	A larger pool of confident talent understands the nuanced discussion about lived experience and professional skills knowledge of disability-related issues. Conversion of interest into active engagement with boards. Improved statistics recorded by ACE showing a proportional representation. In discussion with the Charity Commission, paid roles for disabled people. Some do this via advisory group activity. Ability to use Access to Work funds to support	Individual support, including coaching, mentoring, buddying and 'intelligent networking' opportunities, by those already engaged in governance. Developing Your Governance Practice (GYGP) resources similar to ACE DYCP to allow disabled people to develop their influencing skills. Clarity for disabled people where board opportunities are advertised - 'Trustee Tuesday.' Campaign to get Access to Work to recognise benefits of board involvement and support access costs.	Clore Leadership UK Arts Councils Clore Leadership and Arts Professional UK Arts Councils, Charity Commission, Government Wider social justice campaign

Specialist D/deaf, disabled and neurodivergent led organisations	A small group of disabled-led and inclusive companies 51% controlled by disabled people. Specific companies developing best practice governance models (Unlimited, Access All Areas) that challenge sector held beliefs. This is locked-in at present. Leadership and control amongst the inclusive arts sector (learning disability and mental health) does not reflect constituency. Leading to paternalistic approach	Sharing of disability sectors skills, knowledge and experience. Improvements in learning disability governance. For example, the work of Access All Areas. Potential of improving access across the whole sector.	Commission seminars and webinars exploring governance from a disability perspective. Commission detailed case studies of best practice highlighting individual and sector benefits. Encourage disabled people to take up board positions in the wider cultural sector as part of career progression.	Clore Leadership Clore Leadership Clore Leadership in partnership with Specialist Companies
Wider Cultural Sector	Some examples of good practice Some general 'funder-led' interest in improving EDI, with specific reference to race and to a lesser extent disability. Resource implications regarding accessing a key barrier to access. Board culture 'this is the way it's done here' attitudes and behaviours which create or reinforce barriers to engagement.	Organisations see the value of 'lived experience' in business and arts/cultural terms. Cultural organisations can flex and pivot to meet changing needs and requirements. Able to better represent the intended Beneficiaries of the organisation.	A Campaign to increase sector engagement in disability representation on boards. A buddying scheme to support organisations wanting to increase engagement – training, development and resources. Annual board audit of skills knowledge and 'lived experience' Guide to best practice Re-formatting board papers to improve access. Reformatting of board meetings to add flexibility while meeting funder requirements and UK business law.	Clore Leadership UK Arts Councils in partnership with Disability consultants UK Arts Councils Cultural Governance Alliance

	Arts funders are increasingly interested in diversity of board members. Funder's relationship with board is often mediated through the CEO.		Checklists, recruitment and retention Commissioned series of case studies in partnership with Arts Professional.	
Funders	Recognition that disability representation at a board level is patchy and inconsistent. Recognition the sector relies on a few acknowledged experts and the need to increase the talent pool. ACE recognises access costs are additional to project/programme costs.	Links to ACE inclusion and relevance agenda, which aim to create change at a board level with earmarked resources. Funds to support disability governance access where Access to Work is unavailable.	A Theory of Change developed to bring about sectoral change. Work with Charity Commission to overcome systemic barriers. Work with creative and cultural education sector to improve board and arts leadership opportunities for aspiring disabled arts professionals. A scheme similar to existing provision of access costs in addition to project costs. NPOs Baseline study to track percentage increase in disabled people. A two-year board bank /matching service to kick-start the process. Data sets collected by funders show proportional representation.	The UK Arts Councils HE, FE and CCSkills UK Arts Councils Cultural Governance Alliance
Research and development	Limited research data captured to present an evidenced view of disability and governance: limited quantitative and qualitative data.	A clearer picture of the sector leads to more targeted actions to bring systemic change.	Impact case studies showing increased engagement of disabled people at all levels arts and cultural sector.	HE sector in partnership with specialist and broader cultural sector

D. Resources

Few resources are available that address disability and governance in the cultural sector.

Access All Areas
A leadership development programme for emerging learning disabled leaders supported by ACE Transforming Leadership scheme. A report on the programme included *ten steps to inclusive leadership,* a guide to creating more inclusive leadership.
https://accessallareastheatre.org/digital/

Attitude is Everything
Resource for live music events, including the DIY Access Guide, which the British Council partnered and helped translate into a range of different languages.
www.attitudeiseverything.org.uk/resources

Birds of Paradise Theatre Company
A collection of documents that includes advice on creating accessible events and working inclusively.
www.boptheatre.co.uk/what-we-do/resources

Charity Governance Code
A comprehensive resource to support charities and trustees. Section five of the Code examines Equality Diversity and Inclusion (EDI).
https://www.charitygovernancecode.org/en/front-page

Creative Equity Toolkit
A toolkit focusing on cultural diversity, with several resources with an intersectional approach addressing disability. There's a section on governance. Co-created by British Council Australia and Diversity Arts Australia.
https://www.creativeequitytoolkit.org

Culture change toolkit
Offer a series of practical ways to grow diverse leaders. It focuses on a proportionate approach to support organisations.
https://www.artscouncil.org.uk/guidance-and-resources/culture-change-toolkit#section-5

Culturehive
Includes tips, research, videos and blogs on disability issues in cultural practice.
www.culturehive.co.uk

Disability Arts Cymru
The Crip Talks are a video series of discussions with disabled and deaf artists in Wales.
www.disabilityarts.cymru/criptalks

Disability Arts International
This website includes an artist directory, country profiles
and a toolkit section. It's part of Europe Beyond Access, coordinated by the British Council in partnership with Disability Arts Online.
www.disabilityartsinternational.org

Europe Beyond Access
Through surveys and interviews, the Time to Act report reveals the immense barriers faced by disabled people seeking to engage with arts in Europe.
https://www.disabilityartsinternational.org/resources/time-to-act-final-results/

Graeae theatre company's Digital Library includes case studies, toolkits, guides, videos and the Disability And… Podcast.
https://www.graeae.org/beyond-online

Ramps of the Moon
A collaborative network of six NPO organisations led by New Wolsey Theatre, including Birmingham Repertory Theatre, Theatre Royal Stratford East, Nottingham Playhouse, Leeds Playhouse, Sheffield Theatres and strategic partner Graeae Theatre.
https://www.rampsonthemoon.co.uk/

Shape Arts
A wide range of resources on accessible marketing, working with learning disabled people and making your organisation more inclusive.
www.shapearts.org.uk/pages/news/category/resources
https://www.shapearts.org.uk/news/organising-meetings-and-interviews

Sync Leadership
A disabled-led programme exploring Deaf and disabled leadership was founded by Sarah Pickthall and Jo Verrent. It has run leadership programmes in Australia, Canada, and South Korea. Its website includes blog posts, articles, interviews, manifestos and explorations from Sync Leadership participants and alumni/ae.
https://syncleadership.com/

Unlimited
Resources on subjects including marketing, access riders and online connections, and a helpful video explaining the social model of disability.
https://www.weareunlimited.org.uk/resources

Universal Design,
The 7 Principles of Universal Design, were developed in 1977 by a working group of architects, product designers, engineers and environmental design researchers, led by Ronald Mace at North Carolina State University.
https://universaldesign.ie/what-is-universal-design/

We Shall Not Be Removed
The Seven Principles offer practical guidance for arts and cultural organisations to support disabled artists, audiences, visitors, participants and employees.
https://www.weshallnotberemoved.com

E. Questions for in-depth interviews

1. **Introduction**
   - Can you introduce yourself?
   - What boards are you on
   - Can you describe your organisation?

Thinking about your experience as a board member

2. **What are the <u>benefits</u> of including disabled people in leadership and governance?**
   - *for the business*
   - *for audience development*
   - *for staff relations*
   - *for the artistic product or processes,*
   - *Can you give examples of good practice?*
   - *Is there flex in how the boards respond to the needs of disabled members?*
   - *What are the costs of inclusion? How should they be met?*

   Probe: What might the concerns be? that prevent inclusion
   Anything else, what else, anything else?

3. **What are the <u>barriers</u> to the inclusion of disabled people in governance?**
   - *What do you look for when considering board membership?*
   - *Have you found flexibility in board governance or 'this is the way it is?*
   - *Has it gone wrong for you as a board member?*
   - *Has it gone wrong with any board members? What has changed as a result?*
   - *What are your interests on the board? Are you the token disabled person, or are you there for your arts, cultural or specialist business knowledge (legal, financial)*
   - *Should board members be paid? If so, how?*
   - *Are there other forms of benefit for board involvement?*
   - *Have you ever not stayed on a board? Why did you leave?*
   - *Examples of inappropriate practice*
   - *Are board member absences recorded?*

   Probe: What are ways you've found to overcome barriers?
   Anything else, what else, anything else?

4. **Legal/financial/fiduciary**
   - *Are the legal responsibilities of the board fully understood?*
   - *Are the financial responsibilities/liabilities understood?*
   - *Do you know what the organisation's EDI policy is? Is it updated regularly?*
   - *Does disability impact other policies, Health & Safety, Finance? Any others?*
   - *Is Creative Case, 'inclusion & relevance' a standing item at board meetings? Is CC understood?*

5. **Monitoring**
   - *What does your board monitor?*
   - *How do you use that monitoring?*
   - *Does your organisation support sectoral change? In what ways?*
   - *How is the satisfaction of board members gauged?*
   - *What are Board and staff relationships like?*

6. **Development**

- What is the organisation doing to increase the inclusion of disabled people in the sector?
- Would board members be interested in training and board development opportunities?

7. **Covid**
    - How have you/board members found digital /hybrid/in-person working?
    - Would you keep any of these processes?

8. **Are there any questions you thought we'd ask and didn't?**
    - What would your answer have been?

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[Alt text: We Shall Not Be Removed Logo]

G. #WeShallNotBeRemoved: Seven Inclusive Principles

1. All organisational activities must comply with the requirements of The Equality Act (2010) and make reasonable adjustments to operating practice that ensure disabled people are not unlawfully discriminated against

2. All actions relating to disabled people should be undertaken in accordance with the Social Model of Disability and aim to combat and eliminate ableism

3. Co-production with disabled people: disabled people should be consulted when organisations develop bespoke operating or re-opening plans, and undertake Equality Impact Assessments before making decisions

4. Organisations need to provide clear, accurate and comprehensive information about Covid-19 measures to enable disabled artists, practitioners, employees, visitors, audiences and participants to assess their own levels of risk, and be prepared to adapt to specific enquiries or requests

5. The customer journey for disabled audiences and visitors should be thoroughly mapped, ensuring it is equality impact assessed, clearly communicated in multiple formats to the public, and prioritises free companion tickets to maintain essential access

6. Disabled artists are an important cultural asset in the UK and their engagement in all new creative projects should be prioritised

7. Organisations should ensure they celebrate diversity, embed anti-ableist principles to support and protect disabled people, and should demonstrate due care for the disabled workforce when making decisions about redundancy, restructuring and new ways of working.

Tim Wheeler

Tim Wheeler
[Alt text: photograph of a white man with glasses and stubble]

Tim is an independent arts consultant and award-winning performance maker. He is a senior lecturer at the University of Worcester. His primary research interests are developing international dialogue through the arts, D/deaf disability and neurodivergent arts and cross-sectoral inclusive practice. He has an interest in creating work through personal experiences of trauma. Tim is co-founder of and, between 1988 and 2014, was Artistic Director and joint CEO of Mind the Gap (UK), a theatre company that works with learning disabled and non-disabled artists. His version of John Steinbeck's *Of Mice and Men* won the Stage/TMA award for Outstanding Achievement in Regional Theatre in 2002. In the 1990s, he collaborated with Augusto Boal to make Theatre of the Oppressed accessible to learning disabled artists in the UK. He developed Mind the Gap Studios, a £2.2m creation centre for disabled and non-disabled artists, which won a CABE Award in 2009. He has sat on several boards, including Creative Case North (2015 to 2021), What Next? West Yorkshire (2012 to 2017), Bradford Capital of Culture (2002 to 2003), Bradford Cultural Consortium (2003 to 2014) and the advisory board for the Family Arts Campaign (2012 to 2014). He served two terms as a community governor at Harden Primary School, West Yorkshire (2003 to 2011). He is currently working with Jana Sanskriti, Kolkata and Graeae on a British Council funded UK-India Together performance project inspired by TS Eliot's *The Waste Land, which* premiered on 3rd December 2022. Recent publication: *Reflecting on Change: Exploring an international disability arts programme* (2021) for the British Council.

Andrew Miller MBE

Andrew Miller
[Alt text: Headshot photograph of a white man in a navy suit with green foliage behind him[

Transforming perceptions and raising the profile of disability throughout his 30-year career, Andrew's mission has been to democratise our creative industries by championing inclusion and representation. He is recognised as one of the most influential disability advocates in the UK with extensive experience of the arts, film and broadcast sectors. Starting out in broadcasting in the 1980s, Andrew belongs to the first generation of disabled presenters of British television and he went on to produce and direct TV arts documentaries. Subsequently moving into arts administration, he became the first wheelchair user to run a major UK arts venue at the Royal Welsh College of Music & Drama in Cardiff. As a cultural consultant, his clients have included the University of Oxford Schwarzman Centre for the Humanities, the British Council, Graeae Theatre Company and Coventry City of Culture Trust.

Andrew is a National Council member of Arts Council England, a Governor of the Royal Shakespeare Company, a trustee of BAFTA and his previous non-executive roles include The Arts Council of Wales, Welsh National Opera and UK Digital arts agency The Space. He is Chair of the BFI Disability Screen Advisory Group and in 2020, he co-founded the UK Disability Arts Alliance, #WeShallNotBeRemoved and co-authored the Seven Principles for an inclusive cultural recovery. Between 2018-21, Andrew was also the UK Government's first Disability Champion for Arts & Culture, establishing the role as a powerful campaigning platform for greater inclusion across the arts, museums and film. His pioneering career has been recognised by the National Diversity Awards, The Shaw Trust's Disability Power 100 list, The Stage 100 and the 2021 New Year Honours.