

Disability Arts: The Business

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The National Disability Arts Forum was established in 1990 to create a democratic mechanism for the selection of the UK representative of EUCREA (the European Committee for Creativity by Disabled People). At the launch of the Forum it was agreed by Disabled people, working in or concerned with the arts from all corners of the UK, that the Forum would be an organisation of Disabled people, and that its management committee would be made up of representatives of the regional Disability Arts Forums.

Since its launch, NDAF has gradually been able to appoint a number of part time staff and establish aims, objectives and strategy which define how the Forum operates.

The Forum's main aims are to promote and support the development of Disability Arts locally, regionally, nationally and internationally.

However, since Disabled people have traditionally had few opportunities to participate fully in mainstream arts, in terms of access to training and employment and as practitioners, NDAF also aims to promote awareness of disability issues among all sectors of the arts world, including funding bodies, those who manage arts venues and organisations and educational establishments.

Towards achieving these aims, the Forum has amongst other work, staged international Cabaret events at the '93 Edinburgh Fringe Festival and in

Newcastle, built up an extensive database of virtually every organisation or individual a Disability Arts practitioner could wish to contact, here and in Europe, played a major role in establishing the Northern Disability Arts Forum, addressed countless conferences and seminars, presented a visual art exhibition in Brussels, steered EUCREA funding into a number of UK projects, published this guide and advised so many organisations on the principles of Disability Arts.

Our immediate future plans include the publication of a European Directory of Disability Arts practitioners and organisations, a billboard project (funding permitting), publishing a monthly information journal and developing Disability Arts projects and organisations in the regions.

Liz Crow has been active in the Disability Arts and Disabled people's movements for the past decade. Since 1987 she has worked as a Disability equality consultant, writing, training, organising events and coordinating projects, mainly in the arts, education and health sectors.

Preface

This guide has been produced by the National Disability Arts Forum (NDAF) to complement and support the increasing level of disability arts activity taking place throughout the UK, in the belief that it will contribute to disabled people having more control over their lives, by offering an informed and comprehensive overview of the British arts infrastructure.

Understanding what this infrastructure is and how it functions is essential for any organisation concerned with disability issues wishing to progress the aims of Disability Arts.

While at the first glance this guide might look full of horrible bureaucratic stuff, that will lead you to endless balmy sun filled days filling in questionnaires, sitting in meetings or writing reports, don't be put off. It is divided into 22 self explanatory sections, all of which will probably come in useful at some point. However, it is very unlikely that you will need to refer to every section to clarify a point or deal with an issue, so take your time with it. It is a good idea to become familiar with the content and structure of the guide, but be selective when it is detailed information you are looking for and, on a serious note, when it comes to legal issues never underestimate the advice given.

It might not be the advice you were looking or hoping for, but the moment you enter into an agreement or a contract, even verbally, your responsibilities start to mount up, you should be able to identify, at least, the gist of those responsibilities (and where to find out more) rapidly in these pages. If not the National Disability Arts Forum is only a phone call away. If we can't help then we can usually refer you to someone who can.

As well as this guide, the National Disability Arts Forum may be able to help you in a number of ways. Our information service can provide you with a wide range of contacts, covering virtually every sphere of your activities and our developments office is available to help, support and advise all disability arts organisations on a strategic basis.

If your ambitions are local or global, if you're just beginning, or well established, and are concerned with the business end of producing disability arts we hope you will find this guide a useful tool in the development of your work.

Introduction - by Sian Vasey

What is a Disability Arts Forum? What is Disability Arts?

The first Disability Arts Forum was formed in 1986 in London. Since then several others have emerged, in the North West, the Midlands, the North, Avon etc and are flourishing while others for example in Buckinghamshire and the Eastern Region have not managed to stay the course. This book gives advice and information which may help future Disability Arts Forums to survive and be effective. Over the years quite a lot has been written about the Disability Arts movement, but there is still a huge demand for definitions of exactly what a Disability Arts Forum is, exactly what Disability Arts is and what the relationship is between them.

You can't get far down the road of defining a DAF without also defining "Disability Arts", but essentially a Disability Arts Forum is an organisation controlled by its disabled member who have an interest in the arts and culture in relation to disability. It offers an opportunity for disabled people to get together, to create a cultural agenda and to find ways of convincing the arts establishment that it should take our priorities seriously. Beyond this a Disability Arts Forum leads the way in persuading disabled people that taking a progressive stance on cultural issues will have a significant effect on the future position of disabled people in society. Disability Arts Forums can facilitate the exploration of culture from a disability perspective, looking at the effect of mainstream culture on disabled people while simultaneously promoting and encouraging a radical alternative. Disability Arts Forum members may be artists, but equally they may well be civil servants, bus drivers or unemployed as culture is within the province of everyone. The important point is that a Disability Arts Forum has members. This means that all disabled people can influence the direction the organisation takes. Through its membership a Disability Arts Forum can give a representative view, even if it is only the view of five people - it is much stronger to speak as a group. The business of finding new members is an ongoing integral part of a Disability Arts Forum's work. The Disability Arts movement has modelled itself very much on the wider disability movement, which has always taken democracy and consultation as watchwords primarily as a reaction to the way disabled people

are marginalized by many organisations purporting to represent their interests.

The issue of finding and keeping members is one that all disability organisations have to grapple with. The way an organisation conducts itself has an effect on whether people want to join and stay with it. A Disability Arts organisation should have plenty of things going on that will attract new people. It is important to have a system of encouraging people to join when they come into contact with the organisation. So, for example if a Disability Arts Forum is holding a conference, a cabaret, hosting a visiting theatre company or whatever, then it should find a way of reminding the people who attend the event that, if they support the aims of the organisation, they can and should join it.

So far Disability Arts Forums have not been overly experimental in how they are structured. LDAF, for example, has a democratic structure that operates in a traditional way with a committee elected at an Annual General Meeting, a Chair and a Treasurer and so on. However, not everybody is happy or able to make a contribution to meetings in a formal way, so a Disability Arts Forum, as an arts organisation, should also be able to provide other opportunities for people to participate and make their views known, in more imaginative ways. Perhaps a Disability Arts Forum will emerge soon that flouts all the norms in how it is structured and how it involves people.

Why should disabled people have an interest in the arts and culture specifically in relation to disability? Why not just go to exhibitions, plays, concerts and the general cultural output like everyone else? Aside from issues of access and transport, there is not reason at all why disabled people should not partake fully and freely of mainstream arts, but mainstream art does raise questions about disability. It could be positioned as a major agent of disability, in that it consistently marginalizes and excludes people with physical, sensory and intellectual impairments, a Disability Arts Forum provides a space to consider these issues of representation and absence with other disabled people.

The issue of the absence of disabled people and disability issues in the mainstream leads to the question of the definition of "Disability Arts". Disabled people have coined this term to identify the arts produced by disabled people that fill the yawning void - the arts that are informed by the experience of disability and which validate that experience. There is really nothing particularly remarkable here, nothing odd about the idea of the arts conveying a meaning that relates to people's real concerns and having a dimension other than the purely aesthetic. It happens in the mainstream all the time. Go to any number of plays at the National Theatre and they will be fraught with political content - one example from a mountain of examples - a recent play at the Cottesloe, 'Angels in America' dealt brilliantly with another area that is packaged up in single issue politics: gay issues of repression, denial and the trauma of AIDs. Clearly there is no reason why a play of similar magnitude dealing with disability issues shouldn't be lurking in a word processor somewhere waiting to get on to paper and for

Richard Eyre to give it an unveiling. The point being there is no structures on the quality or arguably status to which Disability Arts can aspire.

Even Shakespeare it is now suggested was used in his day to prop up that sometimes ailing Tudor establishment. It is also suggested that the fact of his plays being mandatory on the curriculum today is evidence of a less than radical tendency in education. This may or may not be true, but the fact that academics are debating the issue of whether any art is immune from the politics of its context and discussing its use as a conveyance of messages from any point in the political spectrum, is good news for the debate around the legitimacy of Disability Arts.

One thing that we do know about Shakespeare is that he played politics with disability when it came to Richard III, investing him with an impairment to signify an evil soul, thus having quite a profound effect on the socialisation of disabled people for the next four hundred years. We need a few new icons to counteract the effect of characters like Richard. And we need more analysis of what exists, for example the recent Disability Arts TV comedy-drama "Descent on mine own Deformity" did much to re-interpret the bard and unpack the potential positive meaning around disability that may be there. Whichever we choose to do depends on where our interests lie, but its going to have to be disabled people that do it. It really is unlikely that able-bodied people are going to be interested in doing this analysis or able to do it. They are certainly unlikely to create acceptable disabled characters, as judging by the treatment of disability in literature across the board, most writers are not different from the general population in their level of fear, doubt and misunderstanding of disabled people.

So a Disability Arts Forum's role is to be a focal point for and an entrepreneur in the area of disability arts, to beaver away at creating opportunities for disabled artists whose prime concern is not a longing for assimilation into the unwelcoming mainstream, but who want to explore their own experience and find an audience that is receptive and able to appreciate what they are doing. That audience is undoubtedly there as more and more disabled people want to support disabled artists and want to see cultural output relevant to disability. Disability arts is inextricably linked with the wider movement of disabled people and as such can be broadly identified as art that is ultimately for change - change of the untenable way disabled people are treated by society. This may take the upfront form of providing the musical accompaniment at a demonstration, it may be a play that challenges what happens to blind people at the Guide Dogs Training Centre - as often as not it will simply be a statement of how it is. Any artist in art form can, if they choose, if it's the art that happens to come out of them, articulate something about the condition of a disability. Depending on what subject they want to address and the context in which the art is received it may have affects ranging from enlightening the Minister for Health as to why Care in the Community is a disaster, to giving a disabled person living on the Isle of Mull the first hint that they are not the only person who thinks that transport could be

better organised for wheelchair users, to simply providing some insight into the disability experience or the experience of impairment that helps sustain a disabled activist who happens to be finding it all a bit of a strain. She will go on to fight another day if she knows she is not alone.

Having said that Disability Arts are fundamentally about change. It is important not to fall into the trap of thinking it's about changing the attitudes of able-bodied people in a "Let's show them how clever/able/beautiful/like them we are" sort of way. Of course there will never be a total agreement about which art is doing exactly what at any point, but lets just say beware the performance that has an able-bodied audience sobbing in raptures by the end. Chances are it's missed the mark.

Disability Arts Forums are for people who have an interest in the interface between disability issues and the arts. There are plenty of other arts organisations that disabled people can join if they feel this is not for them. There are certainly a lot of pressures on people to dislike the idea of anything that specifically relates to disability. Disabled people are taught to make light of disability and to struggle on pretending it doesn't exist. Some make it, but most don't. It is also very fashionable to dismiss minority arts as passé and propagandist - the term "social engineering", has recently been used to describe the function of issue-based arts and to justify cutting back in the areas of cultural diversity. This seems to be taking a lop-sided view and missing the point that all arts have the effect of social engineering in one way or another, or perhaps "social maintenance" would be a better term.

It is often asked what do members get when they join a Disability Arts Forum - what temptations and inducements are on offer? If you are thinking of joining a Disability Arts Forum for a discount ticket you might just be in for a disappointment - joining is about contributing something to the organisation and to the notion of Disability culture and of course you get the social benefits of involvement. It can involve a lot of work, but like joining Greenpeace, you don't do it for the perks.

Part A: The Business of Disability Arts

1. Starting Out

How should you use this handbook?

This handbook is a practical guide which takes you through the key stages in setting up and developing your own Disability Arts Project, Organisation or Forum.

It has been organised as follows:

To the centre of each page is the main information of the business of Disability Arts.

To the side of each page is supplementary information, marked with symbols and cross reference numbers/letters in case you want to know more about a particular item. Part A is divided into 16 sections, part B into 7 sections so you can extract particular items as you need them.

Supplementary information includes:

[Note: This additional information is not included in this reproduced edition, as so much of the information is no longer current. Section A is printed in full.]

References - full details of these books, articles and leaflets are in part B

Contacts - full details are in part B

Legislation - full details are in part B

Legal Implications - this indicates that the text carries legal implications for your Disability Arts Forum

Other Sections - check these sections of part A if you want more details on this aspect of the text

Example Documents - these are contained in part B

What are the key stages in setting up a Disability Arts Forum?

There are a number of stages involved in setting up and developing a Disability Arts Forum and they are covered in this section of the handbook.

These stages are about building foundations for your Disability Arts Forum so that:

- You are free to get on with your 'real work'
- You can involve all your members in the Disability Arts Forum
- You can apply for the money and other resources you need
- You are legally protected should anything go wrong

The stages of setting up a Disability Arts Forum are:

1. You will need to decide why you are setting up the Disability Arts Forum, what you plan to do and how to go about it.
2. You will need a founding Committee of people who share those interests and priorities and are committed to making them happen.
3. You will need to decide on an appropriate legal structure for your Disability Arts Forum.
4. You will need to write a governing document to set out the purpose of your Disability Arts Forum and how it functions.
5. You may need to register your Disability Arts Forum legal structure.
6. You will need to open a bank account.
7. You will need to raise funds and other resources.
8. Then you will be ready to start on the 'real work' of your Disability Arts Forum.

As your Disability Arts Forum and its activities develop you might also need to consider:

- Involving more disabled people in your Disability Arts Forum
- Recruiting and managing volunteers
- Recruiting and employing paid workers
- Implementing equal opportunities
- Checking your Disability Arts Forum is fully accessible
- Dealing with post, telephone calls and documents
- Finding office and activity space
- Insuring your buildings, belongings and the people who use them
- Learning new skills and information
- Telling people about Disability Arts and your Disability Arts Forum

2. Planning

Why is planning important?

The success of your Disability Arts Forum will depend on how well you think through its work in advance. Planning will help you to:

- Identify and agree priorities
- Work towards them
- Check how well they are being worked towards
- Develop your work

Planning affects all aspects of Disability Arts Forums including:

- How convincing funding applications are
- Whether publicity communicates its message
- Whether legal requirements are met
- The success of events
- How well staff are employed and supported
- Whether equal opportunities are achieved

What are the different stages of planning?

The process of planning takes place at six different stages:

1. Defining your aim

This is the 'grand plan' for your work. What is your overall direction or goal? What is the purpose of your work?

For example, your aim might be 'to promote Disability Arts'.

2. Deciding your objectives.

These form a checklist of targets. Each objective is a stage towards your overall aim. What will you do to get closer to your aim? Who will this involve? Where will it take place and when?

For example, if your aim is 'to promote Disability Arts' your first objective might be 'to set up a Disability Arts event in June which introduces disabled and non-disabled participants to Disability Arts through an evening's cabaret showcase of disabled performers'.

3. Working out your strategies.

These form the day-by-day plan for your work. You will need to think what you need to do to reach your objectives, who will do it, what resources you need and how to obtain them, what timescale you are working to, whether you need any contingency plans (e.g. in case of rising costs or staff absence) and how you will

make sure the work is done.

For example, your strategies might include planning for funding, performers, who your audience will be and how to reach them, venue, transport, personal assistance and facilitation, press coverage etc.

4. Doing the work.

5. Monitoring, reviewing and evaluation of your work.

This is a way of measuring how successful your work has been and should take place continuously. Your objectives will give you a checklist and review dates to measure your progress against.

You need to ask questions and collect information about your work. This could be through statistics, factual information, workplans, observation, interviews and/or questionnaires.

You then need to compare this with your objectives to assess and judge how well they have been met, what else was achieved, what problems arose and whether any new needs have been identified.

6. Adapt and develop

Evaluation may have shown you that:

- Your objectives were successfully met and you are ready to set new objectives towards your overall aim
- Your original objectives and strategies were not appropriate or realistic and so you need to revise or renew them

How do you make the planning process successful?

Good planning depends on:

- Ideas to choose from
- Communication
- Flexibility
- Support of those involved in the work

A range of techniques exists for use by individuals and groups at any stage of the planning process. These include:

- Brainstorming

This helps the group produce huge numbers of creative ideas about a particular topic. Everyone is invited to call out ideas. A facilitator writes these down on a flipchart, without any interpretation, comment or discussion amongst the group. At the end of the brainstorm individuals can explain and clarify their ideas and then the ideas can be discussed and evaluated.

Problem-solving groups - small groups are given a large sheet of paper with five stages written on it:

- Define the problem
- List the causes
- List possible solutions
- Select the best solution
- Decide on action plans

The group has 30-45 minutes to work on its problem, with a facilitator noting down key ideas on large sheets of paper. Small groups then present their analysis and action plans to the larger group. This is followed by open discussion.

- Consultation

People who will be affected by the plans are asked for their ideas or opinions and these are taken into account when reaching decisions. Consultation might be used to generate ideas or seek people's responses to them. It can take place through discussions, interviews, questionnaires, open days, conferences, etc. Consultation plays an important part in making an organisation accountable to its members.

- Small group and large group discussions

Discussion groups can be used to generate ideas or to discuss and evaluate ideas produced by other methods. The group facilitator's role is to 'chair' the discussion and ensure that everyone is able to participate.

What aspects of your Disability Arts Forum does the planning process apply to?

The planning process applies to every level, from your Disability Arts Forum's original governing document to its day-to-day work. It can be used to develop:

- A mission statement
- A constitution
- Policies
- Projects, activities and events.

What is a mission statement?

A mission statement is a declaration which encapsulates and affirms an organisation's purpose, values and commitments. It acts as:

1. A public statement about where the organisation is heading
2. A statement to inspire and guide people in their work within the organization
3. A statement against which the organisation can judge its overall progress.

What is a governing document?

A governing document (usually known as a constitution, a trust deed or articles of association) is the document which governs an organisation's purpose and the way it functions. For limited companies, industrial and provident societies and registered charities it is a legal requirement and is legally binding. It acts as a useful document for all organisations because it:

- Defines the organisation's objectives and makes them clear to members
- Creates procedures for making decisions and resolving conflicts
- Creates procedures for formally appointing a management committee and making the organisation accountable
- Clarifies liabilities and responsibilities
- Enables affiliation to the local Council for Voluntary Service and similar advisory agencies
- Gives credibility in financial negotiations

A constitution needs to set out the official name of the organisation, its aims and objectives, the powers it needs to achieve its aims and objectives (e.g. to employ staff, own property etc) and arrangements for membership, management and other committees, elections, meetings, voting, payment and expenses, accounts, altering the rules, and dissolving the organisation. The precise content and name of the document, will depend on the legal structure which is chosen for your organisation.

Note that if your Disability Arts Forum wants to become a member of the British Council of Organisations of Disabled People (BCODP) the membership section of your constitution needs to specify that at least 51% of voting members must be disabled people.

You could use the constitutions of similar organisations as a template for your Disability Arts Forum's constitutions, but make sure you adjust it to fit what you want your Disability Arts Forum to be and do. Your constitution should be flexible enough to allow for your Disability Arts Forum's long-term development. The constitution is a legal document which will define and limit your Disability Arts Forum's activities and responsibilities. It is a good idea to seek advice from a solicitor or CVS when preparing it.

What is a policy?

A policy is a document which gives clear and detailed guidelines for putting a constitution into practice. These guidelines enable:

- Delegation of tasks
- Greater consistency and accountability in the way an organisation works
- Work to become more straightforward, so that the organisation has more time for its priorities.

Policies need to be sufficiently flexible to respond to individual situations and changes in an organisation and they should be regularly reviewed.

The range of policies an organisation has will depend on its work, scale and formality. Examples include:

- Equal opportunities
- Membership
- Training and development
- Staffing
- Premises
- Finance.

3. Structures for Disability Arts Forums

What are the different structures your Disability Arts Forum could opt for?

There are a number of different structures for organisations. The ones you might consider for your Disability Arts Forum are:

- Unincorporated association
- Company limited by guarantee
- Charitable trust
- Industrial and provident society.

These are outlined below. You might also decide to register your Disability Arts Forum as a charity and this is outlined in the next section.

Do you need a formal structure for your Disability Arts Forum?

No. The simplest structure is the unincorporated association which is a collection of individuals working together for a common purpose. This structure has no special regulations beyond the general law.

However, this structure does have drawbacks. Unincorporated associations are answerable to minimal external controls and so their ways of working tend to be less clearly defined than organisations with other structures.

Its major disadvantage is that members of the governing body (trustees and/or management committee) will be held personally liable for any debts or legal disputes (e.g. insufficient funds to pay hire fees, accident at an uninsured event). Legal arrangements can be entered into in the name of the organisation, but individual trustees will be held responsible if those arrangements go wrong. The risk of personal liability is likely to be higher for inexperienced management committees or for organisations whose funding and activities are growing. Before becoming an unincorporated association you should think carefully whether this structure gives your management committee enough protection. Most Disability Arts Forums opt for a more formal structure to give their members more protection.

What is the main option if you decide to have a formal structure?

Most Disability Arts Forums choose to become a company limited by guarantee. A limited company is legally recognised as a separate body rather than a collection of individuals. This structure can be set up quickly and means that:

1. Unless the management committee is found negligent, all members have only a limited legal liability (usually up to £5) if the organisation gets into debt or be sued.

2. The organisation can enter into legal contracts in its own name. (However often a lessor will ask for individual company trustees/directors to be personally liable for the conditions of any building lease or licence, always seek legal advice.)

A limited company is a democratic structure, with its governing body (called a board of directors and/or management committee) elected by and accountable to the membership. The main drawback of this structure is the greater levels of bureaucracy and control. Organisations must submit a (brief) annual report, audited accounts and an annual fee to the Registrar of Companies. Organisations must state that they are limited companies in their name unless they are also a registered charity.

What other options might there be for Disability Arts Forums?

A Disability Arts Forum whose main purpose is to distribute funds to other individuals, projects or organisations (e.g. offering bursaries to disabled artists) might choose to register as a charitable trust. This is generally simple and cheap to set up and run. However, members of the governing body (trustees and/or management committee) of a charitable trust will be held personally liable for any debts or legal disputes incurred by the organisation. The governing body's members are also fixed from the outset and so may not be representative of the membership.

A Disability Arts Forum which is a co-operative or carries on a business or trade for community benefit might decide to become an Industrial and Provident Society (co-operative). An Industrial and Provident Society is recognised as a legal body and so members have only limited liability and can enter into legal contracts. Registration is relatively simple and inexpensive. However, it can take up to a year and organisations must submit a (brief) annual report and make financial and membership records available for public inspection.

4. Charitable Status

What is charitable status?

Charitable status is a legal recognition that an organisation has been established exclusively for charitable purposes. Those charitable purposes are closely defined but applicable to most Disability Arts Forums. Organisations with explicitly charitable purposes which have deposited more than £1,000 in a bank in a financial year or which have regular use of a building or part of a building, should apply for charitable status.

Who can register and how?

Unincorporated associations and limited companies can register. Charitable trusts must register. Industrial and Provident Societies which work for community benefit can register though generally with difficulty.

Organisations need to submit a Charity Commission application form and draft constitution. Registration can take up to a year and may involve amendments to the constitution. Once accepted, an organisation is given a charity number and becomes eligible for the advantages and liable for the disadvantages of registration.

What are the advantages?

The advantages are mainly financial:

1. Registered charities are eligible for tax and rate relief
2. Fundraising options are widely increased as many funding bodies require charity registration before accepting applications.

Charities can also obtain free advice on charity law from the Charity Commission.

What are the disadvantages?

A registered charity must not have directly political aims (e.g. making party political statements) and so campaigning work may be restricted. This is unlikely to be a problem for Disability Arts Forums whose political and related aims are generally practiced throughout art rather than direct campaigning. Lobbying on issues which directly affect the organisation's membership (i.e. disabled artists and Disability Arts), (e.g. against cuts in arts funding) should be acceptable provided it is not party political. If in doubt, organisations should seek advice. All official paperwork must state that the organisation is a registered charity so registration is public.

Registration also entails the submission of a (brief) annual report and audited

accounts to the Charity Commission.

How do you maximise the advantages and minimise the disadvantages?

A Disability Arts Forum which is not registered might be:

1. Able to receive funding via a registered charity (e.g. local CVS). This is likely to be more difficult for Disability Arts Forums needing large sums of money
2. Eligible for partial rate relief at a local authority's discretion.

A registered charity could set up a legally separate non-charitable organisation to carry out its political activities.

Should a disabled people's organisation become a charity?

There is strong resistance within many disabled people's organisations to charitable registration. This is particularly so amongst organisations concerned with disabled people's rights to basic statutory provision (e.g. transport, education, income). The 'charity ethic' has been and continues to be a major factor in discrimination and segregation and many people feel that registration by disabled people's organisations implies support or acceptance of charity. Others feel that access to funding for disabled people's organisations is currently so limited that charitable registration is a necessary evil, a means to achieve objects. Many of those who do register are selective in who they accept funding from and do not apply to funding bodies with particularly poor or reactionary records on Disability (or other) issues. However, many people feel that the exploitation by charities of disabled people, as workers and charity recipients, justifies disabled people's 'reclaiming' of money and resources.

The questions each Disability Arts Forum needs to ask itself is which carries more severe implications for its work:

- Charity registration with the message it carries and possible restrictions on campaigning activities?
- Not registering as a charity with possible limits of funding options and any restrictions this may place on activities?

5. Raising Funds and Resources

What funding and other resources do you need?

Think through all the aspects of your Disability Arts Forum and list all the items you may need. This might include:

- Office and administration:
 - Rent and/or room hire
 - Rates
 - Water rates
 - Electricity
 - Gas
 - Insurances
 - Furniture
 - Computer(s)
 - Printer(s)
 - Safe
 - Telephone
 - Minicom
 - Postage
 - Stationery
 - Photocopying
 - Printing
 - Bank fees

- Staffing:
 - Recruitment costs, including moving costs
 - Salaries, including employer contributions, annual increments, London weighting
 - Contingency for maternity and parenthood and redundancy payments
 - Contingency for temporary workers in staff absence
 - Freelance fees (workshop leaders, performers, photographers etc)
 - Personal assistant fees and expenses
 - Interpreter fees and expenses
 - Volunteer expenses (travel, food, sitting costs)
 - Bookkeeper/auditor fees
 - Legal fees

- Meetings and events:
 - Expenses (see volunteer costs)
 - Equipment hire (PA system, induction loop, decorations etc)

- Training and development:
 - Courses, consultancy, etc project monitoring and evaluation

- **Miscellaneous:**
 Depreciation of capital items (e.g. a percentage each year to allow for wear and tear and eventual replacement of an item)
 Inflation (to allow for any delays between budgeting and beginning the project; also to cover for any price increases over the course of the project)
 Contingency (generally around 5% of total to allow for unforeseen costs).

It may help to divide these items up into general or core costs for the organisation and specific projects. Many funders prefer this as it gives them something specific and tangible to contribute to. Items should be split into capital (one-off items of expenditure that have an ongoing value, e.g. computers) and revenue (consumables, e.g. telephone, insurance).

How much money do you need?

Research costs for the various items by asking other organisations for advice and looking at their budgets, or by obtaining accurate quotations from suppliers. You should obtain three quotations for major items and keep these on file for when your accounts are audited. Make sure your budget is comprehensive and based on real costs. It must include all items needed to take a project through to completion. Projects done 'on the cheap' can cost more in the long term because they use extra staff time or less reliable resources. Funders are more likely to base decisions on a projects principles than its costs.

Where will you find the funds and other resources you need?

There are many sources of funds and other resources, many of which will provide part rather than total funding for a project. These include:

Local Authority

This is a major source of funding for voluntary organisations. Funds are usually awarded through committees (e.g. leisure services, social services, education, equal opportunities) or a central grants unit. Councillors vote on applications, so make sure you lobby for their support if your local authority permits this. Some local authorities supply office space at 'peppercorn' rent or assist with access adaptations, especially toilets, if the organisation agrees to make them available for public use.

Trusts

These generally grant only to registered charities whose purposes match the trusts criteria. Criteria are often based on specific activities, groups of people or localities.

Specific Agencies

The Arts Council of England and the Arts Council of Northern Ireland are the main outlets for government finance for the arts. ACGF funds feasibility studies

for arts buildings in England through its Building for the Arts Scheme. All Arts Councils have art form departments (e.g. craft, dance, drama, film, video and broadcasting, literature, music and visual arts; ask your Arts Council for details of their departments), some of which include specific arts and disability budgets. Grants and bursaries are available for organisations and individuals. Information and advice are also available. From April 1994 the Scottish and Welsh Arts Councils will become autonomous and ACGB is expected to become the Arts Council for England).

Regional Arts Boards (in England) and Regional Arts Associations (in Wales) aim to support high quality work and maximise access to the arts. Through funding, information and guidance.

The Foundation for Sports and the Arts is a major supporter of Disability Arts projects and makes capital and revenue grants with priority given to first time applicants.

The Adapt Trust grants up to 50% of access provision in premises and facilities, starting from £1,000 grants. Funds are currently very limited but applications are still being accepted. The trust can also advise on access provision. Disabled People's Employment and Training Fund (DETAF) awards small grants for short projects promoting employment and training for disabled people.

Business

Major and smaller businesses sometimes give cash donations, sponsoring specific events or reducing their fees. More often they donate 'in kind', making non-cash resources available to voluntary organisations (e.g. donating their own goods or out-dated stock, equipment they no longer need, meeting rooms, honorary legal or financial advice). Occasionally they will second staff to work in a voluntary organisation. They may sponsor your Disability Arts Forum because they support your aims or because the theme of a particular project matches their aims or services. Low cost second-hand office furniture may also be available through local recycling schemes.

Central Government

Voluntary sector grants may be available from the Departments of Education and Science, Environment, Health, Home Office and Trade and Industry (Inner City Task Force). Funds from the National Lottery should be available from 1995 and should be a major source of arts and voluntary sector funding. National Lottery arts funding is likely to be mainly for capital costs.

Europe

These grants may be very large but the application process is bureaucratic and slow. There are several categories of grant which are under regular review, so check this information before developing your application. All grants are for projects which involve more than one European country and in general they fund

projects which are innovative, can be replicated, and involve information or activity exchanges and cooperation between countries.

HELIOS II, until the end of 1996, funds projects which meets its annual theme and promote equal opportunities and the social and economic integration of disabled people.

Horizon funding is to improve work and vocational opportunities for 'disadvantaged' groups, including disabled people, through training, employment, information networks, guidance and counselling etc.

Euro form grants are designed to promote new skills and qualification for unemployed and employed people.

The European Social Fund (ESF) funds training and employment initiatives for long term unemployed adults and young people, with disabled people as a priority.

Kaleidoscope funds innovative cultural projects in a range of art forms which create or develop training and careers opportunities, research, directories and exchanges.

EUCREA, the European body on disabled peoples' arts, funds projects which meet its annual theme and involve people from at least four European countries. Applications should be submitted by early September. Funding is also available for training exchange visits between European disabled peoples' arts groups.

Your Disability Arts Forum's products and services

Your Disability Arts Forum might be able to raise funds through membership subscriptions, advice services, advertising space, publications and ticket sales. Projected revenue needs to take into account the costs of setting up and administering these products and services.

Who should I apply to?

You need to research funding bodies carefully before making applications. Only apply if you fit in their criteria as they may be making selections from hundreds of applications. You can contact funders for more information or to discuss your application. Or contact National Disability Arts Forum and use its database of funders.

In deciding where to apply you should also check whether you are satisfied with:
1. Any conditions imposed by funders (e.g. displaying their logo, reporting your project in their brochures, representation on your management committee, grant to be spent within a specified time)

The ethics of particular funders (e.g. investing in South Africa, involvement in tobacco manufacture, record of bad or good employment practices etc).

How should you apply?

Many funders take a long time, sometimes months, to reach a decision and issue money, so you should begin applying for funding well in advance of projects.

Many funders issue a standard application form. Otherwise you should submit a funding proposal, to include:

- A summary of your Disability Arts Forum's aims and objectives, management, structure and achievements
- An explanation of the projects aims and objectives, why it is needed, how it will happen and how it will be evaluated
- Your budget
- A contact person, who knows the project well and is easily reachable by funders.

The purpose of any application is to 'sell' your Disability Arts Forum and project and to show that you:

- Meet their criteria
- Have the necessary expertise to use the resources effectively.

Do not send fundraising circulars to funders as they are almost certain to be rejected.

Many funders look for evidence of an organisation's track record. If your Disability Arts Forum is still new you could refer to the track record of management committee members.

Check whether there are any deadlines for submitting applications and send it to a named person where possible.

How should you follow up your applications?

Analyse your applications to identify why they were successful or unsuccessful. You could contact funding bodies to discuss reasons for their decision and use this to direct future funding applications. It may be worth re-applying to a funding body whose criteria you closely meet. If your application is successful make sure you thank your funder and keep them informed of your projects process.

6. Spending and Accounting for Funds

How should you spend funds?

You must spend funds in line with grant agreements. Any changes must be negotiated with funders first. You should monitor spending closely throughout a project to avoid changes wherever possible and to predict any difficulties well in advance. Evidence that you use resources well and accurately will benefit your reputation with funders and might therefore affect future applications. When difficulties do arise consider how future projects might be planned more accurately.

How should you bank funds?

To open a bank account in your Disability Arts Forum's name your management committee will have to make a formal decision, or resolution, at one of its meetings and record this in its minutes. The precise wording of the resolution is on a form, called the form of mandate, which will be supplied to the bank. This needs to be completed by officers of the organisation.

The form will ask for the signatures of those members of the organisation authorised by the management committee to sign cheques. These signatories are usually the chair, treasurer, and a senior member of staff. For security you should state on the form that at least two signatories should sign each cheque.

If you build up large funds you should consider opening a deposit account which will have a better rate of interest. If your Disability Arts Forum is a registered charity you should tell your bank as you should be exempt from tax on interest earned in a deposit account.

Your Disability Arts Forum could also open one or more project accounts to keep different aspects of your finances administratively separate (e.g. funds for office, staffing and events). This can help you monitor your spending in the different parts of your work and the Charity Commission and some funders may make this a condition of registration or funding.

How should you account for your funds?

You should keep accounts of funding received and spent. Your accounts should include:

- Bookkeeping of amounts and sources of funding and spending, including documentary evidence.
- Monthly accounts, based on bookkeeping, showing the balance

- Regular financial reports, including financial projections and any financial difficulties, to the management committee at least quarterly, to members at annual general meeting, and to funders as required.

At the moment registered charities, limited companies and industrial and provident societies must have their accounts audited by a professional auditor (who will have the initials CA, ACA, FCA or FCCA after their name) who is independent of the organisation. The audit is required to confirm that the accounts are accurate and spending has been in line with the organisation's constitution and funding requirements. By mid 1994 it is likely that the law will change and that organisations with a turnover of less than £90,000 will not need to compile audited accounts, but will need to prepare an Annual Compilation Report, in which an independent accountant confirms that the organisation's accounts are in accordance with its financial records. Limited companies with a turnover in excess of £90,000 will need to prepare audited accounts. Some organisations also keep records of their non-cash status by estimating the cash equivalent for volunteer time and gifts in kind. This needs to be accounted for separately from cash income and expenditure, but may be useful supplementary information to demonstrate your Disability Arts Forum's security, solvency and good use of resources to potential funders, banks and other organisations.

Who is responsible for accounts?

The management committee is legally responsible for an organisation's finances, including any mistakes. Management committees generally delegate the financial tasks, with clear terms of reference, to a treasurer. The treasurer's tasks might include:

- General financial checks that finances are spent in line with the constitution, management committee decisions and funding requirements
- Financial planning and budgeting
- Fundraising
- Providing management committee and staff with the information needed to take financial decisions and action
- Banking, bookkeeping and record keeping
- Registering with the Inland Revenue if employing staff or claiming tax relief as a registered charity
- Reporting to the management committee at least quarterly, and members at the annual general meeting
- Security and confidentiality
- Arranging and updating all necessary insurance.

The treasurer's tasks can be time consuming and hard work, especially in organisations employing staff. The management committee may decide to set up and delegate parts or all of the work. Delegation could be to a finance working group, paid bookkeeper or administrative employee who should report to the

treasurer.

7. Equal Opportunities

What are equal opportunities?

Equal opportunities means that individuals have equal access to employment, participation, representation and resources and that unrelated factors are not used to exclude them. Discrimination often diminishes the opportunities of individuals and groups and various measures have been introduced to address this. Equal opportunities can be worked towards at three different levels:

1. Legal measures to eliminate discrimination. These mainly, though not solely, cover employment
2. Good practice consisting of voluntary measures which extend beyond basic legal requirements
3. Positive action in which an organisation targets its work or aspects of its work towards specific groups and individuals experiencing discrimination, in an attempt to remedy the effects of the past discrimination. These measures must take place within the law.

How does the law affect equal opportunities?

It is illegal to discriminate against or in favour of someone on the grounds of sex, marital status or race in the supply of goods and services or employment. There are a small number of exceptions to this, where those particular attributes are genuinely relevant (e.g. employing a female personal assistant to work in a disabled women's group).

There is a legal requirement (although almost never enforced) for employers of twenty or more staff to employ at least 3% disabled people in its workforce.

There is currently no anti-discrimination legislation relating to impairment and disability or sexuality. This means that discrimination against disabled people, lesbians and gay men remains legal. However, there is also no legislation to prevent discrimination *in favour* of people in these groups.

It is also illegal to discriminate on grounds of criminal conviction, unless your organisation or specific posts fall outside the provisions of the legislation. This would include recruiting paid or voluntary staff to work with children and 'vulnerable people', so it would be legal, for example, to refuse to employ someone convicted of sexual offences as a personal assistant.

Trade union activity must not be used as grounds for discrimination in employment.

How do you develop good practice and positive action?

Many organisations now have equal opportunities policies which formalise their commitment to equal opportunities through good practice and/or positive action and set out ways of challenging inequality. Policies need to include four phases:

1. A declaration of intent
2. The objectives it will work towards
3. The measures it will use to meet the objectives
4. A monitoring and evaluation process.

What is a declaration of intent?

A declaration of intent recognises the existence of discrimination and states the organisation's aim to challenge it. This declaration might include:

- Stating that the policy applies to everyone in the organization
- Stating explicitly the types of discrimination the policy works against: sex, race, impairment and disability, sexuality, age, class, unrelated criminal conviction, trade union membership and activity
- Recognising that equal opportunities does not necessarily mean providing the same service to everyone; different people from different groups may have different needs so equal treatment can involve different treatment
- Recognising that many people experience more than one form of discrimination (e.g. black disabled people) and that the particular implications of multiple discrimination need to be addressed
- Stating with areas of the organisation are governed by the policy (e.g. recruitment, employment, membership, management, meetings, activities and events, publicity and information, training and development).

What objectives might an organisation set to implement its policy?

Objectives might include:

- To ensure the composition of the organisation, through its membership, management and staffing, reflects that of the local population
- To establish projects which promote specific disability arts cultures (e.g. Black Disability Arts or Deaf Arts)
- To produce publicity and information which represents a wide range of disabled people
- To ensure all meetings, events and activities are held in accessible venues
- To raise awareness within the organisation of the needs of particular groups so that work and activities are relevant to everyone involved.

How might an organisation work towards its objectives?

An organisation should consider the following measures:

- Monitoring its work, structures and procedures to identify what discrimination exists and where it takes place
- Making clear statements on publicity and information that the involvement of people in under-represented groups is particularly welcomed
- Providing training for people to understand their rights and responsibilities under the policy
- Providing training and development targeted towards under-represented groups to give access to information and skills previously denied
- Making non-discriminatory behaviour a condition of participation in the organization
- Introducing a complaints procedure for people who feel the policy has been transgressed
- Allocating necessary resources.

What does an equal opportunities monitoring and evaluation process need to include?

A continuous process is needed to check the effectiveness of the policy and whether any modifications are needed, including:

- How the process will take place
- Who is responsible for monitoring and evaluation
- How frequently the organisations equal opportunities will be formally reviewed
- How results will be acted upon.

Some organisations manage this by including equal opportunities as a set item on their management committee meetings agenda so that their progress is automatically raised for discussion. Others set up an equal opportunities working group to monitor and develop policy and practice, reporting back to management committee meetings on a regular basis.

How you do you develop an equal opportunities policy?

You need to develop a policy which addresses your particular Disability Arts Forum. Other organisations' policies will give ideas on how to compile your own, but you should also consult closely with your members, staff and other key organisations to ensure the policy is relevant and comprehensive.

Once your policy has been adopted by the management committee you should consider a training and development programme to introduce all members and staff to their rights and responsibilities under the policy. Specific people may need more detailed training about particular aspects of the policy (e.g. individuals on staff selection panels will need training in equal opportunities recruitment before taking part).

You will need to review the policy on a regular basis to ensure it is relevant to

your organisation and incorporates all aspects of your work. This is particularly so as your Disability Arts Forum develops and expands.

8. Access

What is access?

Access is about creating the facilities and structures that allow participation throughout an organisation's work, activities and services. It is a key part of equal opportunities and its absence is discriminatory. Access has two components:

1. Environmental, creating the facilities for people to join and participate
2. Social, creating the structures which give people control over their lives and activities.

How do you plan for access?

Current legislation which affects access consists of minimal guidelines which apply mainly to mobility access in new public buildings. Most access measures therefore depend upon voluntary good practice. The main areas of your Disability Arts Forum that you need to consider in creating full access are:

- Buildings
- Information and publicity
- Meetings, interviews and events
- Working conditions.

A checklist for buildings

Think through all the aspects of any buildings you plan to use to decide their suitability and whether any changes are needed, including:

- Location, including proximity to public transport, and whether they will enable you to reach current and potential participants
- Parking, drop-off points
- Mobility access in and out of buildings, via wide doors, level access, ramps and/or lifts, and avoiding long distances
- Evacuating buildings in emergencies
- Clear and comprehensive signposting
- Non-fluorescent lighting at adequate levels
- Acoustics
- Induction loop(s) in working order
- Floor surfaces
- Toilets
- Seating
- Water and dog loos for guide dogs
- Heating and ventilation
- Any performance or staging areas and facilities

During the very early stages of your Disability Arts Forum it might be possible to meet in someone's home. Day centres are often relatively accessible, although many disabled people are very reluctant to use them. You could also check the accessibility of other voluntary organisations, community centres, council buildings, libraries, schools and colleges. Many of these organisations let rooms for meetings and events and some will arrange long term lets for office space. Using a variety of venues and locations and extending local publicity helps encourage new people to become involved. If the building you rent or own needs major access adaptations, especially if these will change the building's appearance, you should seek planning permission first.

A checklist for publicity and information

When compiling publicity and information you might need to think through:

- Production in a range of formats and languages (standard and large print, tape, Braille, disk, video, Teletext, community languages)
- Designing any forms to include identifying specific access requirements
- Accepting any responses in a range of formats (e.g. completing a form on separate sheets of paper, tape etc)
- Making text clear and simple and using pictures, diagrams or symbols
- Including access details, start and finish times and a clear map on information
- A contact for more information (name, address, telephone for voice and minicom)
- Using positive images of a wide range of people
- Distribution through mainstream, disability, lesbian and gay, black, women's and voluntary sector networks
- Also reaching disabled people through accessible transport schemes, accessible taxis, local authority disability working groups, social services,
- Disablement Services Authority, residential homes and hospitals
- Contacting disabled people directly wherever possible rather than relying on staff to pass on information.

A checklist for meetings, interviews, activities and events

Meetings are generally the key point at which people influence the course of the organisation. You might need to think through alternatives might exist for people who cannot attend but wish to be involved?

For all business and social gatherings you might need to think through:

- Timing, to allow for personal assistance arrangements, childcare responsibilities, etc; link to public transport schedules if possible
- Duration, including scheduling breaks
- Transport provision and/or reimbursement of expenses

- Entrance charges, perhaps on a sliding scale according to individuals' income and expenses
- No entrance charges for personal assistants
- Personal assistance and other facilitation
- British Sign Language (BSL), lip speakers and other interpreters
- Speech facilitators
- Note takers
- Recording key information and decisions on flipcharts and reading them out
- Providing refreshments, including dietary needs and accessible crockery and cutlery
- Crèche and/or reimbursement of sitting expenses
- Rest area
- No smoking environment and separate smoking area
- Representing a wide range of people's interests in your programme content
- Appointing key people whose task is to ensure that access arrangements work, both generally and for individuals, and who know how to operate any access equipment, indication loop).

You could ask participants in advance whether they require facilitation, interpretation or crèche facilities so that you can book as needed.

A checklist for working conditions

When planning working conditions (e.g. for paid staff, volunteers, management committee members) you might need to think through:

- Strategies to identify and meet individual access arrangements for recruitment, election and work practice, including developing an environment where individuals can easily express access and other needs
- Keeping any individual arrangements for access to interviews or work separate from recruitment decisions
- Ensuring all participants have full access to work and social areas of premises and facilities
- Using statutory sources of advice, funding and equipment to meet access needs of paid staff, including adaptations to premises, equipment loan, fares to work, personal reader service to blind people, and interpreters for deaf people attending a job interview
- Flexibility in the distribution of hours, including flexitime and job-sharing
- Flexibility in the location of work, including office, distance and home-working
- Income rates high enough for employees to come off benefits
- Reimbursement of expenses, ensuring first that individuals will not lose entitlement to benefits
- If your Disability Arts Forum joins a pension scheme, ensuring its eligibility criteria do not discriminate against disabled people
- Regular reviews of access arrangements.

9. Management

What is management?

Management is about responsibility for an organisation through:

1. Policies and procedures
2. Long-term planning
3. Day-to-day work and use of resources.

How does management work?

Management of an organisation takes place through a management committee which is the organisation's governing body. (A management committee might also be called a steering committee, council of management or executive committee.) The management committee's overall responsibility is to ensure the organisation knows what it is supposed to be doing, has the resources to do it and does it well.

The management committee is made up of people elected by and from the organisation's members, and they are accountable to the members for any decisions and actions. Elections are generally held at an annual general meeting although additional members might be co-opted during the year to fill vacancies or provide particular expertise. People on the management committee are legally responsible for the organisation (e.g. how it spends its grants, whether it meets employment laws) and for ensuring it works in line with its constitution and its members priorities. A management committee also gives an organisation credibility when dealing with funding bodies and banks.

(Note that registered charities and limited companies have a higher governing body: the charity trustees and company directors, respectively. In practice these tiers are often merged into a single management committee.)

What should management do?

The responsibilities of a management committee are to:

1. Have a long-term view of the organisation and its work, and monitor its progress
2. Ensure the organisation works within its constitution
3. Ensure the organisation works within the law
4. Consult relevant individuals and organisations in reaching decisions
5. Take any legal action for the organization
6. Manage staffing, if applicable
7. Represent the organisation and its members to external individuals and bodies.

How does management happen?

The process of management is continuous. It is at meetings that key management decisions are made and so the clarity and effectiveness of these meetings affects the whole management process.

How are meetings organised?

Effective meetings need to be accountable to an organisation's members and they rely upon careful planning. Planning a meeting means being clear about its:

1. Purpose. A meeting might be intended to inform, consult, decide, fulfil legal requirements (e.g. an annual general meeting for an organisation's members is required by law for limited companies and recommended for all organisations), discuss, support or socialise.
2. Content.
3. Participants. Who can and cannot attend, join in discussions and/or vote? For example, paid staff of registered charities must not participate in management committee decisions.
4. Process. The recognised process for meetings is an established routine to ensure that decisions and actions are accountable to the organisation's members. Meetings need:

- Scheduling

For maximum attendance regular meetings should be scheduled well in advance (e.g. management committee meetings to be held every second Tuesday in the month). Participants of occasional meetings should be notified of dates as early as possible

- An agenda

This advises members of the meeting's content and schedule, informs them how to add business, and, if sent out in advance, enables them to prepare. The more information it contains (e.g. about topics, any decisions to be reached, who will introduce items), the more it contributes to the effectiveness of the meeting.

- Meeting room and facilities

These might need to be booked, ensuring that they are accessible to all participants. Any necessary equipment and documents need to be set out in advance.

- Chairing

The chair's task is to get the group through the meeting's business efficiently and effectively, in a way that facilitates participation, accountability to members and adherence to the organisation's policies. The chair needs to know the organisation's policies and activities well and may need training in chairing skills. The chair of a meeting can be a different person from the chair of the Disability Arts Forum and some organisations rotate the role of meetings chair to spread the skills and workload amongst their members.

- Minutes

These are an impartial record of the meeting, meant for people present at and absent from the meeting, and as a permanent legal record. They should include decisions, action required, who is responsible for action, time limits, and whether a report will be made back to the committee. They provide a starting point for compiling the next meeting's agenda. They should be agreed and signed by the next meeting as a true record of the previous meeting, correcting any inaccuracies.

- Quorum

This is the number or proportion of committee members (or members of the organisation at an annual general meeting) that must be present for decisions to be valid. The quorum should be set out in the organisation's constitution.

9. Management

What happens when the workload gets too much?

It is important to make plans before the workload overwhelms the management committee. As organisations become more complex they usually delegate tasks. They might delegate to:

- Elected or co-opted officers (e.g. chair, deputy chair, secretary, treasurer)
- Working groups (e.g. staffing, finance, equal opportunities, training and development, events)
- Staff
- A paid manager/coordinator, with explicit responsibility for day-to-day management.

Effective delegation helps to:

- Distribute the organisation's workload
- Develop areas of expertise
- Highlight gaps in knowledge
- Use individuals' skills without requiring their full participation in the management committee.

However, the management committee remains legally responsible for any decisions or actions taken. This means that clear terms of reference are needed to define an individual's or group's delegated powers:

- Can they make a final decision?
- Are they making recommendations to the management committee?
- Or are they simply providing information so the management committee can reach a decision?
- How will the management committee keep informed of decisions and actions?

Staff, in particular, may find the need to make decisions on behalf of the organisation between meetings, so boundaries and consultation need to be planned carefully and reviewed regularly.

What are the titles and tasks of key management committee officers?

The titles and tasks delegated to a management committee officers vary between organisations but often include:

- Chair

The chair's key tasks are to:

- Ensure the organisation sets and keeps to its constitution, policies and priorities
- Act as spokesperson for the organisation

- Make essential or emergency decisions between meetings
- Help staff and management deal with difficult situations

The chair also plans and runs meetings, ensuring that business is covered and decisions made democratically. However, the role of chair at meetings can be held by someone other than the chair of the organisation and it is often rotated so that several people can learn the relevant skills.

- Deputy Chair

The deputy chair stands in for the chair and assists with decision-making between meetings. In some organisations, the deputy chair deals with the meeting side of chairing, whilst the other tasks remain with the chair. The two officers need to liaise regularly and the deputy chair should ensure they know enough to be able to deputise at short notice.

- Secretary

The secretary's key tasks are to:

- Assist the chair to plan meetings
- Ensure meetings are held in line with the constitution
- Prepare and send out agendas
- Take and distribute minutes
- Deal with correspondence
- Send out publicity and information

If your Disability Arts Forum is a limited company or an industrial and provident society the precise tasks of your secretary are defined by law.

- Treasurer

The treasurer's key tasks are to ensure that the organisation is properly informed about its financial position, has sufficient funds, spends its money correctly, pays its bills and does not get into financial difficulty.

How can new people become involved in management?

The processes that help to make management accountable to the organisation's membership sometimes do the reverse by intimidating members and undermining their involvement. Training and development is important for both current and potential management committee members to break down these barriers.

Management-related training and development might include:

- Introducing people to management through participation in smaller groups

- Basic induction training well in advance of management committee elections
- More detailed induction training and information packs for newly elected members
- Always presenting information clearly and encouraging questions
- Creating opportunities for members to socialize
- Building partnerships between paid staff and management
- Finding out individuals' specific skills and experience and using them well
- Rotating meeting roles (e.g. chair, secretary) every few meetings and giving constructive feedback on effectiveness
- Crediting people for their contributions.

How can management committees retain knowledge and skills?

Annual elections mean many management committees have a high turnover of skills and find they are well into their management year before they are able to manage effectively. Two-year appointments with only a proportion of the management committee retiring at each election enables a management committee to retain some experience at all times and to introduce its new members to the process and responsibilities. It might also help to link established members with newly-elected management committee members as part of an induction programme.

10. Staffing

Do you need staff?

Almost certainly. As an organisation becomes more complex its increased workload means the management committee will need to delegate its day-to-day running to staff. Staff might include paid and voluntary workers, although paid employees are important to ensure the organisation's stability. The management of staff, particularly of paid employees, involves a lot of work and legal requirements, including managing:

- Changes in the structures and workings of the organization
- Work space and facilities
- Effective delegation
- Legal duties as employers
- The integration of staff into the organization.

Although in the longer term staffing will probably benefit the organisation immensely, initially it will probably involve much upheaval.

What do you need staff to do?

Think through the areas of work your Disability Arts Forum needs to do:

- What tasks can only the management committee do?
- What tasks could be delegated to staff? (e.g. bookkeeping, administration, organising events)
- Would these be to paid staff or volunteers?
- How would the management committee delegate tasks and keep itself informed of all decisions and action?

Use this information to compile a job description outlining the task and responsibilities a staff member would be expected to carry out. The job description needs to be clear as this will form part of a contract of employment for paid staff. It should also include the job title, the person to whom the worker would be responsible, hours of work and a summary of the main conditions of employment.

Compile a person specification by identifying skills, experience and qualifications and qualities which are essential and desirable to carrying out the tasks effectively. Make sure these criteria are genuine requirements (e.g. is a driving licence essential or does the person need to be able to travel?).

How do you recruit paid staff?

Once you have a clear job description and person specification prepare the rest

of your recruitment information, as concisely as possible, including:

- Application form
- Copy of your equal opportunities policy
- Equal opportunities monitoring form
- Main conditions of employment
- Interview date(s).

Next, write a job advertisement to include the job title, a brief description of the job, hours of work, salary, closing date, an equal opportunities statement, who to contact for more information, and what formats the information is available in. The purpose is to attract good applicants and deter unsuitable people. Distribute your advert carefully within your budget and to make sure it reaches a wide range of people, particularly those under-represented in your organisation.

Allow plenty of time for the recruitment process: it is likely to take at least ten weeks from the time advertisements are placed to when the new staff member begins work.

A selection panel needs to be appointed from management members and people likely to work most closely with the new staff member. This needs to include at least two people, but no more than four or five, and they should be involved throughout the selection process. The selection panel needs to know the Disability Arts Forum's work, the job description, person specification and any other relevant information.

The first stage in selection involves compiling a shortlist of applicants to invite for interview. This should begin immediately after the closing date for applications. The selection panel should devise a checklist for judging applicants based closely on the job description and person specification. Members of the selection panel should shortlist individually, recording their views on the checklist, before reaching a final decision in discussion with the rest of the panel. The final list of short listed applicants should be invited for interview. Applicants who have not been short listed for interview should be notified.

The second stage in selection is the interview. A list of questions to be asked at the interviews should be agreed in advance. They should relate closely to the job description and person specification and should not include questions which may be discriminatory (e.g. asking women about childcare arrangements). Any discussion of access requirements for the interview or the job should be kept separate from the recruitment process. Keep the interview as informal as possible.

Selection panel members should agree criteria for judging candidates in advance of the interview. The criteria should be based solely on the job description and person specification. Panel members should make brief notes during or after

each interview and discuss their opinions only after all candidates have been interviewed. Their final decision might be based on a candidates ability to do the job or, given appropriate support, their potential to do the job.

The successful applicants should be contacted as soon as a decision is reached, by telephone if possible, and this should be followed by a formal offer in writing. This letter of appointment forms part of a legal contract. Unsuccessful candidates should be informed as soon as possible.

How do you contract paid staff?

A written contract of employment must be issued to employees stating the employer's and employee's responsibilities and rights. A contract should define clearly for the new worker, other staff and the management committee what is expected of the worker and the organisation. It should include:

- Name of employer
- Name of employee
- Job title
- State date of employment
- Dates and arrangements for probationary period, if applicable
- Rate of pay and payment arrangements
- Hours of work
- Holiday entitlement
- Sick pay arrangements
- Pension rights
- Amount of notice the employee and employer must give
- Disciplinary and grievance procedures
- Any other agreed conditions of employment (outlined below)
- Requirement that employees accept the organisation's equal opportunities policy
- Any additional requirements which might be a condition of the organisation's funding.

What are an employer's statutory duties?

There is a legal minimum of provision in employment which employers must comply with. This includes:

- Equal pay
- No discrimination on grounds of:
 - Sex, marital status or race except where this is a genuine qualification for the job
 - Criminal conviction, except for specific posts which fall outside the provisions of the legislation
 - Trade Union activity

- Working in a safe and healthy environment, including the management of health and safety, provision and use of work equipment, and health, safety and welfare in the work environment
- Paid time off for antenatal care
- Statutory sick pay if weekly earnings exceed a certain amount
- Compensation for illness or injury during course of employment.

Other statutory rights depend upon the employee's length of service. These include rights to maternity pay, time off for trade union duties, and redundancy notice and pay.

Can you provide more than your statutory duties?

As an employer you must not provide less than the statutory rights to your employees. However you can choose to provide more. Good conditions of employment are especially relevant in the voluntary sector which can rarely compete in salaries and benefits with other sectors. However, before introducing specific conditions you might need to balance them against your organisation's budget. Good conditions of employment might address:

- Hours of employment including flexitime and job-sharing
- Holiday entitlement and pay
- Arrangements for maternity and parenthood, sickness, compassionate leave, extended leave for staff with relatives abroad, retirement and pensions
- Provision for religious observances
- Provision for support and supervision
- Disciplinary and grievance procedures
- Procedures for dealing with harassment
- Reimbursement of expenses
- Time off for trade union duties.

How do you pay staff?

Full-time employees are entitled to a pay slip showing a breakdown of pay, tax, national insurance (NI), and any other deductions. All employees are entitled to an annual certificate of earnings and tax deducted. It is the employer's responsibility to deduct tax and NI through Pay As You Earn (PAYE) from full and part-time employee's wages and to pay this monthly to the Inland Revenue. The employer must register new workers and, once a year, must send a list of all employees to the Inland Revenue.

The employer has a legal duty to keep records of tax, NI and statutory sick pay.

The employer must inform the Inland Revenue of temporary and casual staff, completing a tax and NI deduction sheet. The Inland Revenue does not need to be told of freelance workers, but it is a good idea to ask freelancers to sign a

disclaimer that they will take responsibility for their own tax and NI payments.

How do you employ paid staff?

Before a new member of staff begins work think through how you will introduce them to the organisation, people and job through:

1. Preparing a work space and facilities
2. Induction programme
3. Initial work programme of priority tasks.

Once in post there should be a planned review process with a named person to review progress, plan work programmes and identify any training and development or support needs. This should take place halfway through and at the end of the probationary period and then at regular intervals throughout employment.

Is there a way of easing the process?

A number of Disability Arts Forums in their early stages have contracted freelance workers in preference to employees. This reduces the financial bureaucracy and employer statutory duties, although the planning of job descriptions and the recruitment process is still essential. To qualify as freelance, the person must be largely autonomous or the organisation (e.g. not required to comply with the organisation's work patterns) and have clear boundaries to their tasks (e.g. to coordinate a project through to completion or provide consultancy to the organisation in its early stages). The contracting of freelancers is usually only accepted as a short-term measure by the Inland Revenue, generally up to about a year, but may be a way for a Disability Arts Forum to ease itself into the responsibilities of employment. If you have any doubts about whether a particular piece of work qualifies as freelance you should confirm this with the Inland Revenue before going ahead.

Other workers your Disability Arts Forum might contract on a freelance basis include workshop leaders, trainers and consultants, personal assistants and interpreters.

Clear terms of reference should be agreed with freelancers before they begin work. These terms should form part of a contract, including specifying invoicing and payment arrangements for fees and expenses (e.g. advance payments, instalments).

How do you involve volunteers?

Volunteers might approach your Disability Arts Forum offering help or you could contact your local volunteer agency or advertise in the local free press when

specific tasks need doing. You should be sure that you are not recruiting volunteers in jobs that would usually be done by paid staff.

Use a modified version of the recruitment procedure you use for paid staff. It is still important, for the volunteer and the organisation, to have a clear job description and to agree responsibilities and commitments in advance. You will need to think through whether your Disability Arts Forum can reimburse expenses and provide induction, training and development, and support and reviews of work.

If potential volunteers receive state benefits, particularly invalidity benefit, you should advise them to seek written confirmation that their entitlement will not be affected by volunteering.

Could you use a secondee?

A secondee is an employee from a business or industry who is on temporary loan to a voluntary organisation from short periods up to a year. Secondment is designed to be of mutual benefit and can give voluntary organisations access to management, financial, marketing and other skills.

As with other types of staffing, clarity in responsibilities, commitment and tasks is essential and an induction programme is recommended.

11. Membership, Subscriptions and Joint Ventures

What might your Disability Arts Forum get out of having members?

Disability Arts Forums are democratic membership organisations and members are central to Disability Arts Forums' representation of disabled people.

Advantages of membership include:

- More people to get involved
- A larger pool of skills and experience
- Part of your mailing list ready-made
- Additional income from subscriptions
- Increased credibility in funding applications.

What might members get out of joining?

Your Disability Arts Forum might offer members:

- Opportunities to influence the Disability Arts Forum
- Opportunities to add their support
- Information on the Disability Arts Forum and its activities (e.g. through newsletters, meetings, events etc)
- Participation in the Disability Arts Forum and its activities
- Representation to mainstream arts organizations.

How should you set up membership?

You will need to think through:

- Who can or cannot join your Disability Arts Forum:
 - Disabled people?
 - Disabled artists?
 - Non-disabled allies/supporters?
 - Groups?
- Whether you will have categories of membership:
 - Full members, with the right to vote and stand for election to management?
 - Associate members, with no voting rights?
 - Adult and younger members?

At least 51% of your voting members must be disabled people for your Disability Arts Forum to be an organisation of disabled people.

- Publicising your Disability Arts Forum to potential members
- What information will be collected on the membership form (skills and interests, what involvement they would like, equal opportunities monitoring, date of joining and renewal, how they found out about the Disability Arts Forum etc)
- Whether you will charge a subscription and whether this will be on a sliding scale according to the individual's income and expenses

- Whether you will charge additional fees to mainstream organisations in return for advice on Disability Arts and related issues
- How you will welcome new members, introduce them to your Disability Arts Forum and encourage their involvement
- How you will keep membership records up-to-date and confidential
- Who will be responsible for membership.

How will you reach potential members?

Most Disability Arts Forums reach potential members through two channels:

1. Directly, through membership promotions (e.g. leaflets, adverts, meetings, personal contact) which explain what the Disability Arts Forum is, what it does, who can join and how
2. Indirectly, through the Disability Arts Forum's activities (e.g. cabaret, workshop, newsletter, telephone enquiry) which 'sell' the organisation to participants.

The first will mainly reach people already familiar with Disability Arts or the disabled people's movement, whereas the second is likely to be more effective at reaching new people.

You need to adopt equal opportunities and access guidelines in publicising and opening your Disability Arts Forum and its activities to potential members.

Are there any organisations your Disability Arts Forum should join?

Membership of the following organisations may be particularly useful for your Disability Arts Forum:

- National Disability Arts Forum (NDAF)
NDAF is the representative body of Disability Arts in the UK and liases between Disability Arts Forums at regional and local levels. NDAF member organisations have voting rights and so can influence the development of NDAF and its services. Member services include support, information and advice for Disability Arts Forums, workers and artists on all aspects of Disability Arts and Disability Arts Forums, through meetings, collaborative events, training, visiting speakers, guides and directories. NDAF works to influence the policies of major arts funders and organisations and mounts innovative projects to raise the public profile of Disability Arts. NDAF also administrates the EUCREA UK grant awards.
- British Council of Organisations of Disabled People (BCODP)
BCODP is the national representative body of organisations controlled by disabled people, currently representing over 100,000 people through over 60 member organisations. Member organisations can influence BCODP through voting rights. BCODP represents the interests of disabled people at a national

level and provides practical help and support to its members at local and regional levels.

- National Campaign for the Arts

The campaign works to promote and increase access to the arts and to raise its profile on the political agenda. It aims to represent a wide range of arts forms, majority and minority interests and geographical spread. Individuals and organisations can become members and receive a quarterly magazine and copies of briefing papers and have access to a large network of advice and contacts. Organisations can also join the advisory committee which influences the work of the campaign.

- Local Council for Voluntary Service (CVS)

CVS's are part of a national network working to support, promote and develop local voluntary action through a range of services including cheap photocopying, training courses, newsletters, directories of local groups, advice sessions, reference libraries, computer databases and links with local authorities and other relevant bodies.

- National Council for Voluntary Organisations (NCVO)

NCVO is the representative organisation for the voluntary sector, forming close links with thousands of voluntary groups, government departments, local authorities, the European Community and other bodies. Member organisations are kept up to date on legislation and policy affecting their work and receive details of training, publications and other relevant sources.

Your Disability Arts Forum's management committee might also elect or co-opt members to represent it on the other organisation's committees (e.g. regional arts boards, local arts centre, local authority grants committee, local media forum).

Are there any journals your Disability Arts Forum should subscribe to?

There are some journals it might be useful for your Disability Arts Forum to subscribe to. These include:

- Disability Arts Magazine (DAM)

DAM is a quarterly disabled people's magazine about disabled people and the arts and includes essays, fiction, poetry, reviews, artwork and an NDAF news section.

- Disability Arts in London (DAIL)

DAIL is a monthly disabled people's magazine of news and views from the Disability Arts world plus accessible listings. Although London-based, it is of wider interest.

- Coalition News

Coalition News is the quarterly magazine of Greater Manchester Coalition of Disabled People and is a forum for debate, analysis and opinion on all issues relating to disabled people.

- Disability Now (DN)

DN is a monthly current affairs newspaper and includes parliamentary updates, reports, profiles, reviews and advertisements.

- Artists Newsletter (AN)

AN is a monthly magazine for artists and arts organisations and includes a notice board and details of exhibitions, awards, funding etc

- Mailout

Mailout is a national magazine for arts work with people, published every two months and includes articles, funding information, reviews and details of courses.

- Regional Arts Association/Board and Arts Council Newsletters

These newsletters include policy updates, funding information and details of events, campaigns and publications.

- Croner's Management of Voluntary Organisations

Croner's is the key reference guide on statute law and good working practices in the voluntary sector. The guide includes an amendment service which sends out regular updates. If your Disability Arts Forum cannot afford a copy you should be able to find reference copies locally.

Should your Disability Arts Forum get involved in joint ventures?

Working jointly with other organisations whose aims are similar can be a great advantage, especially for voluntary organisations. Joint ventures can allow:

- Shared resources (ideas, skills, contacts, buildings, computers, vehicles, staff)
- Fundraising to be collaborative or different. Funders are more likely to fund similar projects which show they are cooperating and/or not duplicating work
- United voice and combined membership adding weight to campaigns, lobbying and projects.

Before embarking on joint projects all organisations involved need to be very clear about their terms of reference.

12. Training and Development

What is training and development?

Training and development is:

1. Planned learning to extend organisations' and individuals' skills, knowledge and awareness.
2. Planned facilitation to assist organisations and groups in dealing with major change or conflict.

The purpose of training and development might be to:

- Explain the organisation's history and philosophy
- Develop, implement and review policy
- Inform about or advice on relevant legislation
- Plan major changes and strategy
- Learn specific tasks, improve performance or take on new responsibilities
- Practice organisational and management skills
- Learn about interpersonal and group skills to improve the way individuals work together
- Develop personal skills such as assertiveness
- Explore ways to improve structures, systems or procedures.

What kind of training and development exists?

There is a wide range of training and development styles including:

- Traditional courses and workshops
- Presentations and teaching
- Self-paced learning using reading, videos, audio tapes, research, distance learning
- Consultancy from a facilitator called in to help with a specific problem or to develop work
- Self-help groups, where one person presents a problem and the others offer suggestions
- Working groups for specific projects, where 'skills-sharing' means individuals develop skills outside their usual work area
- Apprenticeships, on-the-job training and induction, where an established member introduces a new person to the organisation or task
- Supervision and appraisal through regular meetings between staff and line manager to provide support, oversee the work and look at staff development
- Mentoring in which an established person advises and supports a less experienced person
- Visits, shadowing and job swaps which allow observation or practice of another person's job on a temporary basis, with support and planning

- Follow-up training or consultancy to transfer learning into the work environment and routine.

Some training and development, such as work reviews, will be part of the day-to-day running of a well managed organisation. Some training and development, such as a seminar on fundraising, may be a specific training and development programme.

How do you plan training and development?

You will need to identify:

- Which areas of work need training and development
- What participants are expected to be able to do or understand as a result
- Who should take part
- How much time and money is available
- Whether there are any preferred learning styles amongst participants.

Once you have identified your training and development needs, you need to break them down into clear objectives which will allow you to evaluate the effectiveness of the training and development.

How do you set up training and development?

Is there someone in your Disability Arts Forum who has:

- The required expertise?
 - Good communication and/or training and development skills?
- Time?

If not, are these skills and resources available in another similar organisation (disabled people's, arts or voluntary organisation)? Could you link them for shared training and development?

If not (or if you need an impartial facilitator) you may need to use an external trainer or consultant. A wide range of training and consultancy is now available specifically to the voluntary sector. Check first whether the skills you need are available free or at low cost from a volunteer or advice agency.

You could set up training and development by:

- Booking places on external courses
- Buying in training and development planned for your specific requirements, either one-off or repeated
- Buying in a trainer/consultant to co-work with one of your staff to pass on necessary skills so that your staff can repeat the course.

If you buy in make sure you agree clear written terms with the trainer/consultant, including content and objectives, learning styles, materials, facilities, equal opportunities considerations, and fees and expenses. You should prepare a job description for consultants to include schedules, time limits, boundaries of task, ways of working and final product.

Training and development programmed should be evaluated for their effectiveness in meeting objectives.

Do you need a training and development policy?

A policy provides a useful checklist when planning training and development, including:

- The eligibility of areas of your Disability Arts Forum for training and development (the organisation as a whole? Individuals? Any particular priorities in aspects of work?)
- The eligibility of individuals and groups (members? Management? Paid staff? Volunteers? Specific individuals?)
- How individuals and groups should request training
- Available budget
- Scheduling of training and development
- Integration of training and development into your Disability Arts Forum
- Ensuring equal access
- Promotion of equal opportunities through your Disability Arts Forum
- Selection of trainers and consultants
- Monitoring, review and evaluation of training and development
- Means of spreading training and development through the organisation so that skills are not lost when individuals leave.

13. Administration

What is administration?

Administration is the day-to-day running of your Disability Arts Forum and its projects. Administration is about putting into practice the policies and procedures set up by the management committee. It might include dealing with:

- Finance (budgeting, budgetary control, fundraising and accounting)
- Premises (rent, maintenance, etc)
- Office equipment (maintenance, tuition, etc)
- Membership
- Staffing (processing recruitment, wages, tax, national insurance)
- Management (circulating minutes, booking meeting rooms, etc)
- Legal requirements (insurance, health and safety provision, etc)
- Training and development (booking rooms, paying fees, confirming arrangements etc).

Administration is about setting up systems to deal with these items efficiently and effectively.

How well your administration system works will have a major impact on your Disability Arts Forum's activities and effectiveness.

Administrative systems are about:

- Keeping an organisation up-to-date
- Keeping people informed, which is part of being accountable to members
- Keeping records secure and confidential, where required
- Meeting legal requirements
- Getting through necessary administration quickly and efficiently so that an organisation can concentrate on its priorities.

What does an administrative system do?

It is a routine for dealing with:

- Telephone calls
- Post
- Other documents.

The system needs to deal with these at all relevant stages, which might include:

- Arrival
- Response/action
- Storage and filing or disposal or handing on

- Retrieval
- Return to storage
- Up-dating or clearing out.

What systems should you set up?

This will depend on the scale of your Disability Arts Forum, its levels of staffing and the type of work you do. You might need different systems to deal separately with the ongoing work of your organisation and shorter-term projects. You might find that as your Disability Arts Forum develops you need to change your administrative routines, so it is a good idea to review them annually.

Administration can be extremely time-consuming and sufficient time needs to be built into the work schedules of staff and others dealing with administrative tasks.

Below are some suggestions for dealing with the different stages of administration:

- Pigeon holes or trays for individuals or working groups
- Message book to note down messages, including who message is from, telephone number/address, date and time and name of message taker
- Jobs checklist for each working day and longer term jobs lists
- Diaries for staff members
- Communal diary or wall plan for staff and others to inform colleagues of their tasks, appointments and where they can be contacted
- Enter updating tasks and who is responsible for them into communal diary (eg reviewing procedures, renewing insurance policies, testing fire-fighting equipment)
- Deal with letters immediately; reading, replying if necessary, entering tasks on jobs checklist, and filling letter with copy or reply or binning it
- Throw rubbish away but keep a copy of all important information, especially if it might be contractual (eg confirming booking arrangements)
- Skim documents (minutes, journals etc) and highlight important details
- Attach a list of names to information or circulation to several people, so each person can cross their name off on receipt and pass to next on list
- When planning a filing system, think through why it is needed, what it will include, who will use it and how, when and where, how you will make it accessible, confidential and secure; choose systems which make storage, retrieval and updating straightforward
- Information can be filed by alphabet, category, number, colour, past and current
- Filing can be on paper or computer disk; keep back-up copies of all important papers or disk files; for very important documents you should keep a copy in a safe or separate premises
- When choosing a computer and software think carefully how your Disability Arts Forum and the individuals in it plan to use them now and in the future (eg for

database filing, accounts, mailing lists, word processing documents, desk top publishing for publicity and information) and what facilities are needed to achieve this

- When buying a computer and software, shop around for prices and check your dealer provides adequate advice, warranty and repair services; computer magazines available from newsagents are a useful guide to current prices which fluctuate greatly
- Registered charities and unregistered voluntary organisations with similar objectives often qualify for substantial educational discounts on computers and software from major computer companies
- Some voluntary organisations obtain computer equipment through sponsorship
- If your Disability Arts Forum holds computer information on any identifiable living individual (eg database of members) you must register with the Data Protection Registrar; you should ask individuals whether they object to being included on a computer database
- All new computer equipment and old equipment by 1996 must meet health and safety regulations governing equipment design, patterns of use and working environment
- Induction programmes need to introduce people to administrative systems, including computers, and stress their importance.

14. Premises

What do you need premises for?

You might need premises for a range of purposes:

- The Disability Arts Forum office
- Workshops
- Performance or event
- Social area
- Meeting space
- An arts centre.

How do you organise premises?

You might need premises:

- For a one-off event (eg a cabaret)
- Regularly at intervals (eg monthly meetings)
- Part or full time, long term or permanently (eg office space).

If you only need to use premises occasionally you could borrow or hire premises or individual rooms in public buildings, community venues, schools, etc. Check hire agreements carefully before signing.

If you need premises on a longer term basis you could rent. There are two types of agreement:

1. A lease or tenancy is the more secure type of agreement, giving exclusive right to occupy a property, with obligations on both the tenant and the landlord. Before signing a lease you should check its duration, rent review conditions, responsibility for repairs, insurance requirements and whether there are any restrictions on use (eg subletting, alterations)
2. A licence is a personal permission to occupy the premises. It could carry relatively fewer responsibilities but also offers little security to the occupier.

Premises can often be rented from local authorities, other voluntary groups, commercial landlords, through estate agents and occasionally from private individuals. You might be able to negotiate a rent-free period or a reduction in rent, and local authorities sometimes agree a minimal 'peppercorn' rent for voluntary organisations might be able to negotiate a reduction or exemption from their local authority.

How do you select premises?

When selecting premises you might need to think through:

- Location, including public transport routes
- Parking
- Layout and space, avoiding wasted space; how many rooms do you need? What functions? What facilities?

- Storage facilities
- Health and safety regulations (ie for sanitation, cleanliness, fire escape, fire fighting equipment, first aid, heating and ventilation)
- Security during events and meetings
- Access provision.

If you are organising longer term or permanent premises you might also need to think through:

- Running costs, resources and personnel required to maintain it
- Whether planning permission is needed and available to change the use of existing buildings (eg from a house to an office)
- Whether planning permission is needed and available for any necessary building works
- Possibilities of sharing with other similar group(s)
- Who is responsible for decorating and furnishing
- What insurance cover is needed for the building, contents and the people who will use them and whether this the responsibility of your organisation or the landlord
- Security, including whether the building has an alarm system and whether it has cost implications for the tenant; many insurance companies have preferential rates for organisations with alarm systems, particularly those with a direct telephone link to a security firm or police station, and some companies require this
- How your Disability Arts Forum's requirements might change long term
- When taking out an agreement in relation to the premises, individual trustees/directors/committee members may be required to be personally liable for the lease, tenancy or licence of the building, always seek legal advice.

15. Insurance

What insurance do you need?

In theory it is possible to insure against anything, given the right price. The insurance you need will depend on the activities, resources and personnel of your Disability Arts Forum. Some insurance can be compulsory, as follows:

- Employers liability insures for claims made by paid workers who are injured or become ill in the workplace; a certificate of insurance must be displayed in the workplace
- Public liability insures for claims made by management, members, trainees, volunteers and other members of the public for injury, loss or damage caused by the organisation's negligence on its premises
- Road traffic insurance, if you use vehicles, to insure drivers against injury or death caused to other road users; additional optional insurance is available for theft or damage caused to a vehicle; if you hire a vehicle check whether the insurance is your responsibility or that of the owner
- Buildings insurance, usually for the full costs of rebuilding, unless this is the landlord's responsibility, in which case you should check the scope of the policy.

Other insurance which needs to be considered includes:

- Contents insurance to cover the theft of or non-accidental damage to building contents
- All risks insurance extends contents insurance to outside the building (eg moving a PA system between cabaret venues)
- Professional indemnity, if your Disability Arts Forum advises the public or other organisations, to cover claims resulting from incorrect advice, including free advice
- Accident and medical insurance to cover the costs of paying sick pay during staff absence.

How do you organise insurance?

Insurance can be bought directly from an insurance company, or through an insurance broker who should be able to offer competitive rates and advise you on all aspects of your application and any claims.

Disability Arts Forums which are limited companies or industrial and provident societies can take out insurance in the name of the organisation. Disability Arts Forums which are unincorporated associations or trusts should take it out in the name of one person who is clearly states as acting on behalf of the management committee and members.

When you apply for insurance you will need to complete a proposal form on

which you should disclose all material facts (eg how your premises will be used and by whom). During the period of insurance and on renewal you should also disclose any changes which might affect your policy (eg if you alter the use of premises or have building work carried out). If you withhold any relevant information there is a risk that the insurance company will refuse to settle any claims. It is important not to under-insure as this too could invalidate any claims. Keep a copy of all information supplied.

If you need to claim on your insurance do so as soon as possible, giving full details and quoting your policy number. Do not admit responsibility as the insurance could refuse to settle the claim.

16. Publicity and Information

What do you want to publicise or inform about?

Effective publicity and information requires you to be very clever about what you are trying to tell people. For example you might be wanting to tell people about:

- The launch of your Disability Arts Forum
- A cabaret or exhibition
- Proposed legislation that will affect your members
- Funding cuts and their implications for your work
- The results of a conference.

You also need to identify what message you want to put across. You might be wanting to:

- Invite people to an event
- Tell people how they can join
- Challenge people's ideas
- Recruit volunteers
- Encourage people to support a lobby.

It is likely that your publicity and information will need to make clear to non-disabled people what Disability Arts is, its relevance and importance. However, Disability Arts will also be new to many disabled people and some disabled people's organisations will need to be convinced that it is central to the disabled people's movement and not detracting from the 'real issues'.

Who do you want to tell?

You need to decide who you want your message to reach, such as:

- Disabled people or artists, already participating in your Disability Arts Forum
- Disabled people or artists who are potential participants
- Non-disabled people
- Funders or potential funders
- Mainstream arts organisations.

Where are they?

You need to decide where your audience is, such as:

- Within specific sectors (disability, arts, voluntary, employments etc)
- Locally, regionally, and/or nationally
- Within specific cultural or ethnic communities (deaf, black communities etc).

How can you reach them?

You may decide to reach your audience via:

1. The press, through newspapers and magazines (print and talking), radio and television, in:
 - News and features articles
 - Letters to the editor
 - Phone-ins
 - Photographs
 - Public service announcements on local television or radio
 - Listings magazines and programmes, including Teletext
 - Advertisements.
2. Your Disability Arts Forum's own publicity and information which might include:
 - Events and activities
 - Open meetings
 - Leaflets and information sheets
 - Newsletters
 - Minutes
 - Personal letters, invitations and telephone calls
 - Your own posters
 - Graffiti-ing charity and other posters (illegal)
 - T-shirts, postcards, badges, beer mats, book marks, other gimmicks
 - Direct action tactics.

What is the best route for your publicity and information?

In general the most persuasive routes are those which contact people directly and personally. However the less persuasive routes reach much larger numbers of people. The most effective publicity and information may therefore require a combination of methods.

Talking to people	most work - most effective
Personal letters	
Directly distributed leaflets	
Press articles and features	
Advertisements	
Posters	least work - least effective

In practice the route/s you choose will depend upon:

- The resources you have available
- The numbers of people you need to reach
- Which routes your audience is likely to respond to best

- Whether you have any established routes for reaching people.

The more direct and personal routes are particularly effective as you draw nearer an event.

Monitoring the effectiveness of your publicity and information can help to guide future publicity and information. You could use questionnaires, interviews, feedback forms, etc to ask people how they found out about an event or campaign (ie through a newspaper article, leaflet, etc) and what made them decide to become involved.

It is a good idea to compile a mailing list, both for press and non-press contacts, which will allow you to send publicity and information through the route/s you choose. Your mailing list should include names contacts and titles (producer, editor, coordinator, etc), address, telephone and fax numbers. You should make a note of any previous contact or cooperation you have received and keep lists up-to-date.

You might compile separate mailing lists for:

- Press
- Organisations
- Individuals.

When should you arrange your publicity and information?

Timing is important and will vary according to the medium you use. First you should decide whether your publicity and information will be:

- A one-off, before, during or after an event
- Multiple at particular stages of an event.

If you are contacting the press you will need to time publicity and information releases to fit their publication and transmission dates. Individual publications or programmes will be able to tell you how much notice they need. You can include an embargo on your release stating the earliest date and time at which your information may be used.

How can you get your message across?

Whatever routes you select for your publicity and information you should aim for:

- A focus on social rather than individual problems and solutions (ie the social model of Disability) whether in text or image
- Clear and concise statements
- Accuracy - double-check dates, times and spelling

- Clear, simple and uncluttered layout and designs
- A 'house-style', selecting a letterhead, logo, colour, typeface, etc that will make publicity and information recognisable as yours.

How should you use the press?

The usual way to contact the print or broadcast press is through a press release, although urgent news information could be telephoned through. A press release should grab the attention of the press so that they want to find out more and to report on your event or campaign. You should include:

- A clear statement about your event or campaign, beginning with the most important facts first and answering 'who, what, where, why and when'
- Something to entice the press and convey the 'flavour' of your event or campaign: a photo opportunity, something controversial or dramatic to report, a famous person attending (as long as this won't distract them from your message) etc
- A small number of good quotes from people involved
- A contact person and telephone number, available during office hours.

Your press release should be a maximum of two pages long, double-space with wide margins and printed on one side only. Journalists often use text straight from the press release so try to write in a style that transfers easily. If you know a journalist you could ask them to comment on your draft.

You should follow up all press releases with a telephone call to check:

- The press release has reached the appropriate person
- Whether they plan to report
- Whether they need any more information.

For some events and campaigns a press pack is useful to distribute to interested journalists. A press pack might contain:

- Contact telephone numbers and addresses
- A list of events, exhibits, performers etc
- Background information on your Disability Arts Forum, Disability Arts etc
- Guidelines for accessible and constructive reporting.

At your event or campaign make sure you have someone to welcome journalists and answer their questions. Line up in advance a few people prepared to be interviewed and brief them on the key points they need to put across. For television interviews you should think through how to put across those points clearly and concisely, the location of interviews (eg with activities in background, quiet meeting room, slogan in view) and your clothing (ie plain colours). Live broadcast rather than pre-recorded or print reporting generally improves the

chances of getting your key points across. Local or national radio phone-ins can be an affective way of achieving this.

If you have any good quality photographs, preferably black and white, available for press use, either leading up to the event or of the event itself, mention this on your press release and in the press pack or, where possible, enclose a photograph with your name, address, telephone number and details of the photograph, and enclose a stamped addressed envelope for it to be returned. For major events you could contract a good photographer to document it in a mixture of colour and black and white, for immediate and future use.

You could also notify listings magazines and programmes about your event, giving them key details of who, what, where, when and why. Advertisements in newspapers and magazines often attract more attention than simple listings but can be costly. You should check costs and arrangements for artwork and deadlines before committing yourself to this.

How should you organise your own publicity and information?

For printed publicity and information you need to consider cost, quality and delivery. Photocopying is cost-effective for print runs of up to around 500, after which printing is generally cheaper. Printing prices are very competitive, so if you decide to use a printer obtain several written quotations and negotiate prices if necessary. Discuss with each printer the arrangements for:

- Design, including layout, typeface, artwork, colours
- Printing
- Collating.

Any information you print for public distribution must include the name of your Disability Arts Forum somewhere on the copy. You will also need to include details of funding bodies if this is a condition of their funding. You could distribute posters and leaflets through:

- Your events and activities
- Mailing direct to individuals and organizations
- Other voluntary organisations' mailings and events
- Using a local distribution service which delivers batches of (usually print) information to strategic sites (eg arts venues, schools)
 - House-to-house through letterboxes
 - Street handouts
 - Fly posting (illegal)
- Inserts in free local newspapers, although this might cost
- Local authority distribution routes (eg education department to schools and colleges, central library to branch libraries)

- Notice boards and leaflet tables in community and public buildings and facilities, shops, pubs, health centres etc.

You might use publicity and information to tell people about activities, open meetings and campaigns and encourage their involvement, but the events themselves can also be an important means of publicity and information. Make sure your events put across the desired image of your Disability Arts Forum through good planning and ideas.

What should you do after your event or campaign?

If you have received any press coverage - good or bad - keep copies. Thank journalists for any good articles or broadcasts and add their names to your mailing list for future reference.

There might be a media forum in your area through which your Disability Arts Forum can influence local reporting and make useful contacts.

Make a note of which publicity and information routes worked best for your Disability Arts Forum, the type of event and locality, and refer to these for future campaigns.

If publicity and information is a major part of your Disability Arts Forum's work you might decide to fundraise to employ a worker to take on this. Their job would be to raise the public profile of your Disability Arts Forum and its projects by maintaining and developing press coverage and other methods of publicity and information.

How can you avoid censorship of your publicity and information?

There is no clear route to avoiding censorship. There are still many people who resist publicity and information relating to disability. However, many disabled people's organisations find that the following can help:

- Get to know journalists personally who report disabled people's and related issues constructively
- Thank journalists for constructive coverage
- Offer constructive criticism on reporting: point out the specifics of what you liked, or didn't like about coverage, and suggest how future reporting can expand on the good points
- Distance your publicity and information from stereotyped disability coverage by using:
 - Clear text and graphics
 - High quality printing or productions
 - Language, tone and images which portray disabled people constructively

- recognised publicity and information processes (eg meeting copy dates, using press release formats)
- Faxing press releases to press offices increases the chances of their being read.