Intellectual Output 8: Quality label proposal

Proposal Label methodology Accessibility to the Scenic Arts: framework and guides for further development

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Content

1 Outline by the IO8 outcome

The output of the IO8 work package of the ACT project was proposed to be a guide with strategies to implement it (rather than a clear proposal) so any region, country or government can use it for further development or implementation. It was proposed to contain:

- A list of items that should be included in the label.
- A draft, to be viewed as a precursor to a guide with information on the concept and baselines of 'Accessibility in the Scenic Arts', with examples of good practices.
- Proposal of a label methodology: definition, evaluation measure and critical guidance for further development and implementation.

Based on the outcome of the analysis of the situation of each partner, we formulated the definition of 'Accessibility to the Scenic Arts. The 4 standards in this definition were translated as 4 quality indicators (QI) integrated in the proposed label methodology.

> A cultural event in the scenic arts is considered accessible for all when four standards are met:
> - Communication is clear and accessible for all: accessibility information is available, front office staff is trained and a contact person is present.
> - The event takes place in an accessible environment: the accessibility chain is closed both at fixed and temporary locations.
> - All spectators can have a qualitative experience: the performance can be experienced by different senses (sight, hearing, taste, touch and smell).
> - The event is easy to participate in and to understand for all, including assistance and accessibility services.

Additionally, the ACT partners formulated the following point as important issues to be covered by a label to the Scenic Arts:
- It implements a holistic approach to accessibility and its end users (UD).
- It appreciates the quality of the offer or events that an organiser or supplier of scenic arts promotes.
- It is comprehensive and therefore usable both for fixed or temporary event locations.
- It gives objective information about the accessibility of an event or venue.
- It is possible to interpret the label in each country or region appropriately and it can connect to existing actions (national, regional or local). Therefore it is important that:
  - It can be assessed (or measured) based on national, regional or local accessibility policy, instruments and accessibility action plans.
  - It can be coordinated by local accessibility experts, governments or user associations.

Based on the definition, combined with the above elements, the information we collected about existing labels in culture (and brother) and good practices, we formulated:
- a proposal of a label methodology for Culture/ the Scenic Arts (point 2.1 and 2.1)
- a reflection about further development of this label proposal with points of attention for maintaining the principles of the ACT project (point 2.3)

2 Proposal for an EU quality label about the Accessibility to the Scenic Arts

2.1 General structure label (methodology)

Scope of the label:
Label for the cultural sector, not only for the scenic arts.
Assumptions:
- Culture for everyone or 'Participation for All' as one of the goals of the UNCPR, the UN Convention on the Rights of Persons with Disabilities[1].
- Design for All as methodology, that supports the social model of accessibility and is founded on the notion of the diversity of (dis)abilities of all people. It creates

(accessible) concepts and environments, buildings, objects and communication in an integrated and inclusive way.

For who?
Suppliers of cultural events.

General label management:
Central (EU) manager (neutral position) with local structural partnerships (for implementation).
Local partners operate as 'a certified quality auditors (inspector) and offer information and education for the label.

Measurement of quality:
5 general aspects that should be integrated (including the 4 QI's of the definition):
- Commitment
- Communication (QI[i] 1)
- Infrastructure (QI 2)
- Experience and services (QI 3)
- Management (QI 4)

The format of the label is based on process-driven engagement (commitment to structural implementation) that can lead to a reward in 3 gradations or levels of accessibility:
- Gradation 1: validation of basic elements for a single event
- Gradation 2: validation of basic elements for the company and its services
- Gradation 3: validation of excellence for the practice for the company and its services

Each of the 5 general aspects is defined in elements of measurement (ME) and criteria (C).

Schematic example: overview of the gradations and how the levels can be seen:

	Gradations or levels of accessibility		
	*	**	***
Commitment	engagement statement signed for events	engagement statement signed for structural implementation	engagement statement signed for structural implementation
		Action plan in development	Action plan is implemented
QI 1: Communication	x	xx	xxx
QI 2: Infrastructure	x	xx	xxx
QI 3: Experience	x	xx	xx
QI 4: Management		x	xx

None: not present
X: some EM and/ or C covered
Xx: most EM and/ or C covered

Xxx: all EM and C covered

Duration of award:
At least 3 years, maximum 5 years. This period is also integrated in the engagement statement.
After this period, the cultural supplier who wishes to extend the label or certification needs to do a new assessment.

Valorisation:
The label is validated by certified quality auditors familiar with accessibility.
The label is provided in the form of a visual logo or certificate (use in communication etc.)

Communication, information about goals and possibilities, visualisation of certified cultural suppliers (companies and institutions) is available at one central platform.

Quality management for the label is guaranteed over time by intermediate quality tests by a certified quality control institution/inspector and/or mystery visits by end-users.

2.2 Proposal of 4 quality indicators (QI) and 15 elements of measurement (EM)

Based on the ACT definition and the research of good practices we formulated a list of 15 elements of measurement (EM). These requirements can be extended for the entire cultural sector and the whole range of cultural events.

QI1: Communication is clear and accessible for all: accessibility information is available, front office staff is trained and a contact persons is present.

> EM 1: Presence of an accessibility contact person

> EM 2: Presence of accessibility information provided in an accessible way

> EM 3: Staff training for providing a client-friendly welcome

> EM 4: Promotion of accessible events

QI 2: The event takes place in an accessible environment: the accessibility chain is closed; both at fixed and temporary locations.

> EM 5: Getting to the event in an accessible way

> EM 6: Venue access chain is closed (Fixed venues & temporary event locations)

QI 3: All spectators can have a qualitative experience[2]: performance can be experienced by different senses (sight, hearing, taste, touch and smell).

> EM 7: Events are accessible for as broad an audience as possible (concept and program)

> EM 8: Accessibility services for auditory support

> EM 9: Accessibility services for visual support

> EM 10: Accessibility services for physical support

> EM 11: Accessibility services for cognitive support

QI 4: The event is easy to participate in and to understand for all, including assistance and accessibility services.

> EM 12: Strategic accessibility management

> EM 13: General staff training

> EM 14: Organisation of accessibility services and assistance to patrons

> EM 15: Community and user participation

Each element of measurement (EM) needs to be defined more in depth by one or more criteria (C):
- This offers possibilities to add for local nuances in terms of accessibility policy and use of instruments.
  - For example; making culture accessible is in certain countries much more anchored in policy than in other countries. It is therefore much more evident in some countries to get financial support for this.
- This ensures that details specifi to fixed or temporary events and locations can be added.
  - For example; in temporary locations, support will have to be provided in a much more creative way or in an alternative way. Consider, for example, providing audio description at a street theater festival.
- This ensures the possibility of adding necessary nuances for different types of arts in the cultural sector.
  - For example accessibility to the scenic arts is very different from making an exhibition accessible

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[2] To define the definition in accordance with the objectives of the UN Convention, Inter suggested to formulate this third objective as follows:' *All spectators can have <u>an equal and qualitative experience</u>: mainstream performance can be experienced by different senses (sight, hearing, taste, touch and smell)'.* Because of the concern that equality will be hard to reach or is not feasible in practice, most partners choose to leave this word out of point 3 of the definition.

The character of specific criteria to detail EM's can be different, based on the type of EM that is to be assessed. Criteria can therefore be metric elements (amounts), physical measurements (infrastructure) or indicators of a process (education, parts of a business plan, certified staff, etc).

Schematic example: how QI's, EM's and C's can be proposed in the gradations or levels of accessibility (only indicative):

	Graded reward		
	*	**	***
Commitment	engagement statement signed for events	engagement statement signed for structural implementation	engagement statement signed for structural implementation
		Action plan in development	Action plan is implemented
QI 1: Communication	x	xx	xxx
EM 1			
C 1		x	x
C 2			x
EM 2			
C 3	x	x	x
EM 3			
C 4		x	x
C 5			x
EM 4			
C 6	x	x	x
C 7			x

X: a more detailed criterium or list of cumulative criteria for one ME, related to one of the 5 general aspects

2.3 Reflection for further development and implementation

Basically, the question of the IO8 work package was 'Can we develop a label for the Scenic Arts'? The general conclusion is 'yes': we took an important step by providing a definition and formulating all the basic elements of a label. These can be used for further progress in the field, which is needed to develop (complete) and implement an structural EU label for the scenic arts (or cultural sector) in future. Based on the research in the IO8 work package, reflections in the E9 workshop and the outcomes of other IO's in the ACT project, we advise to keeping the following aspects in mind for further development:

1. In general, the scenic arts are part of a wider domain in the field of 'culture and heritage' (scenic arts, sports, leisure, museum, etc). It is only one aspect in the range

of activities that patrons undertake in cultural life. However culture, sport, leisure and cultural events are similar to each other. Therefore it is a good idea to overcome the boundaries of the scenic arts and formulate a label that can be used for all activities in the domain of culture and leisure (to be read in combination with point 4).

2. Today we can partly fill in some criteria, e.g. infrastructure and communication, but in terms of experience (QI 3) and management (QI 4) we need to take more steps to determine what a high standard or high quality means, and how we can qualify this:
   o Practically we would be able to define criteria such as basic elements of infrastructure. These can be found in EU standards such as ISO 21542: Building construction - Accessibility and usability of the built environment or EN 13200-1:2012: Spectators facility. Also an increasing number of local initiatives have certification systems or types of assessments for the accessibility of the environment.
   o For other elements like 'experience' we notice that there is a need for further research and development. This research is already being done to some extent in other projects and can therefore in the future lead to more qualitative interpretations and create the necessary set of assessment elements.

3. Attention and awareness to the accessibility theme in the arts and cultural environment is certainly increasing at the local and regional level. We notice that there is not yet a common base or 'language' when we cross boundaries:
   o This is strongly related to the way countries deal with the concept of Accessibility for all (UD), the development of EU goals and standards and different local policy implementation strategies.
   o Some ACT partners are already at the stage at which they could implement a first attempt towards a label:
       ▪ Spain has a strong governmental policy to take steps for more accessibility (see also example IO7). They have an environmental label in the arts (Distintiu de garantia de qualitat ambiental).
       ▪ In Flanders (Belgium) Inter is already implementing a label methodology for the accessibility of infrastructure. It has recently been used to take steps in the sector of meetings and congresses (MICE-infrastructure). And it has already had (for a long time) a label to appreciate the accessibility of events (https://inter.vlaanderen/evenementen/diensten/intereventslabel).
   o We were able to formulate common targets and goals. These were defined in the definition of an Accessible event in the scenic arts and are explained in the draft guide for publication that can be used for communication.

4. Things are moving in the sector of culture and tourism (strongly related sectors). Very recently, in the summer of 2018, some new initiatives were launched such as the ENAT label in tourism. Because of the timing of the ACT project and embargo of these projects and their outcomes, we were not able to add those developments to our ACT project. However:

- o We can see that they correspond very strongly with actions that are taken in the ACT project and can be useful for further implementation.
- o Those initiatives are based on implementation strategies that ensure structural changes like strong management, individual guidance and training. This is covered by a combination of a good label management, the commitment of local experts to local implementation and the addition of specific aspects in the set of label measurements (criteria such as continuous training of staff). This is also one of the actions to guarantee a focus on accessibility goals that is more in line with Universal Designed.
- o The initiatives aim to guarantee quality via a growth process with a continuous improvement and evaluation process, rather than just the single use of checklists.

5. Objectivity of the label is important and should be covered by neutral management. This requires a strong network of partners to translate a common label methodology into local implementations.

3 Conclusion: step by step future development

The proposed label methodology (see point 2.1 and 2.2) gives an answer to most of the aspects that were formulated by the ACT partners as important for a label (see point 1). Together with the reflection for further development (see point 2.3), the ACT project partners formulated a framework for further development in the future.

The draft for the guide on 'Accessibility to the Scenic Arts' gives more insight into the goals for an EU label and how to understand the proposed QI and EM's.

Based on the label methodology proposal and above reflection, the ACT project promotes the following five actions to drive the process that can result in a strong and meaningful EU label for the Scenic Arts or the Cultural sector:

	Action	ACT outputs that supports action
1	Raise awareness and communicate correct information about 'Accessibility in the scenic arts' (goals and elements).	Guide implementation from IO7 and draft for the guide about accessibility to the scenic arts IO8*.
2	Increase education and structural commitment to accessibility in the cultural sector.	Certification IO5 and MOOC IO4.
3	Research (and professionalisation) in the field of accessibility services for the arts (QI 3).	Existing projects such as ADLAB and ADLAB pro are already working on that field. They can give the necessary insight to formulate criteria for QI 3.
4	Research in the field of different recent label implementation methods that are used in other sectors or buildingaspects (sustainability, environmental,	Research outcome of IO7 and IO8 offers baselines for following up recent initiatives and local pilots: - INTER has a cooperation with Flanders culture (governmental body) to investigate

	tourism...) to detect more in depth which type is best to implement a label for the cultural sector.	the application of a label in the cultural sector. - GENCAT will make a key to the implementation of the label methodology in the existing 'Distintiu de garantia de qualitat ambiental'.
5	Strong network of partners in EU countries that can indicate or propose a central manager for further development and implementation on EU level.	Exploration of the opportunities of possible partners in the EU needs to be done more in depth. The information about the IO8 research on existing labels and the current developments in Europe in the tourism sector can be used as a guide to take steps for a strong network in the field of culture.