

PUBLIC PARKS KEEP OUT

A unique two-day conference focusing on accessibility and inclusiveness issues within the UK's parks and green spaces

Conference Report



Supported by: **Manchester City Council**

Public Parks: Keep Out

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Foreword

GreenSpace and Sensory Trust

Being free at the point of entry is the very essence of public parks, with green space there to provide an environment that everyone can benefit from and enjoy. Easy access to parks and green space is something many take for granted, but for some there are barriers in accessing these vital spaces.

The Disability Discrimination Act (DDA) underlines the importance of providing rights of access to everyday services. DDA (Part III) requires green space managers to make reasonable adjustments to the way they provide facilities and services. Due to come into force in October 2004,



Valerie Fletcher from Adaptive Environments speaking at the conference

what do green space professionals need to do to meet these important standards? What impact will it have on the future of green space design, management and provision?

With an ever increasing number of users, each with their own interests and needs, how do you make certain that these important cultural and social places meet the needs of the whole community, regardless of socio-economic status, ethnic background, gender or age?

Major funding programmes, such as the HLF's Public Parks Initiative, specify the need for increased social inclusion and accessibility. What can be done to make sure that these elements are included in a successful application?

Looking at the issues facing the UK's parks and green spaces, 'Public Parks Keep Out' focuses on the importance of truly accessible, attractive and welcoming open spaces.

Sharing a wide range of good practice, 'Public Parks Keep Out' features an exciting line up of speakers and explores related topics including: DDA; Inclusive Design; Community Involvement; Policy and Evaluation.

This report will be of interest to all park managers, designers, landscape architects, community artists, policy makers, access advisors, practitioners and all other public and private sector professionals who are working with parks and green spaces.

Welcome Address

Richard Leese - Manchester City Council

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The city council is proud to be hosting this event in partnership with GreenSpace and the Sensory Trust. This conference deals with the issue of accessibility. That is one of the priorities, certainly for Manchester, over the next few years. Last year we agreed a park's best value review, which had many recommendations for improvement, but I want to refer to just five of the key elements that we decided we should do within that:

- 1) Establish appropriate methods of measuring usage of parks to establish a baseline figure, in consultation with Manchester University.
- 2) Increase and improve visitor centres in parks.
- 3) Introduce regular customer satisfaction surveys.
- 4) Introduce improved methods of consultation with disabled and young people
- 5) Address the issues of the Disability Discrimination Act as it affects parks, particularly buildings.

Two of our parks, Wythenshawe and Hulme will be used for the practical workshops. Wythenshawe is one of our older parks and Hulme is our newest park outside the city centre. Although we are proud of the improvements that we have made to our parks, we are still very happy to be open for inspection and we would welcome constructive criticism.

Of course the conference is about parks, but I also believe that you will see some great building architecture as well as landscape architecture during the course of this conference. We are of course already in one example of great architecture – the Grade 1 listed building Manchester Town Hall, which comes from an era in the 19th Century when Manchester as an industrial city, was a world-class city. Later today you will see one of our finest examples of modern architecture in the Urbis Building, a building that within a couple of years has already come to represent the face of modern, dynamic Manchester.

Keynote Address

Dr Tony Kendle - The Eden Project

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The Eden Project is an unusual place but we are aware that we owe a tremendous amount to the tradition of parks. Ideas with their roots in winter gardens, city farms, community gardens are all woven in as strands within our project.

I want to outline some of the issues that we've looked at; some of the approaches we've taken and hopefully ideas and possibilities that you can extract. One of the things we hope Eden Project will do for people in the future is to test some things, provide models, ideas and give value back to the wider community.

Roughly half of the capital funding of Eden Project came from Millennium Commission funds. We also have money from regional regeneration funds that require us to provide an economic stimulus to Cornwall. Our third funding stream is a commercial loan. So we had a whole series of funders who we had to convince in order to get the project off the ground. Tim Smit's book of Eden, explains the nightmare roller-coaster story of how difficult that funding exercise was.

We always say that there were three impossibilities when we were building Eden Project. Firstly we had to convince the Millennium Commission and other agencies that we could create a project that was going to attract millions of visitors to the St Austell area.

The second impossibility was when we got the funders down and they asked where we were going to put it – we showed them a big, muddy hole in the ground. Siting Eden within a mine was a very important thing symbolically. Cornwall is a county that was described by one of our County Councillors as having had a nervous breakdown. Its traditional industries have largely collapsed. It scores high on just about every sort of negative indicator - rural poverty, unemployment and health issues.

The third impossibility was when we told people that the project was going to focus on plants such as wheat and yet would be interesting. Imagine the look on a banker's face at that particular moment. Probably the biggest impossibility of all was finding funders who would see that vision.

Of all of the Millennium Projects, I think ours has the strongest links with landscape and horticulture. The fact that we have proven we can make plants spectacularly interesting is an important achievement and something I hope the parks movement will have the chance to capitalise on in the future.

As with parks, the draw is about the architecture as well as the living

things. We even have a couple of world records for the amount of scaffolding! We have inherited a business plan that was based on about 750,000 visitors a year. We opened the site as a preliminary viewing for people to come and see the construction work and we had, in that first summer alone, 500,000 visitors. We had, in our first year of opening, 1.8 million visitors. So we're running at twice the capacity that the place was designed for. That is how successful the project has been.

In terms of the economic impact, Eden has had a phenomenal



The Eden Project during its construction

influence on the county. We do a very simple thing. We survey our visitors and find out how many are in Cornwall because of visiting Eden and where and how long they stay. From that we can calculate how much they spent and the impact that has had on the county. It has been independently calculated and verified by the Regional Development Agency that we put £150 million a year into the regional economy. That is from an £86 million initial capital build. So every single year, we nearly pay for ourselves twice.

It is a remarkable story; it is certainly one which hasn't gone unnoticed by government and the funders. It has gone a long way to show the way open space, green space, parks, environment landscapes, can really be economic drivers. Luckily Eden did document and measure these things but I think on the whole, as a group of professionals, we have tended to undersell how important parks and gardens are for the functioning and life of cities and towns and the whole of society. The one thing we need to do is to start getting on top of the whole business of documenting value and making it absolutely clear to the politicians that you can't do without these resources.

Our mission is to encourage people to think about their connections

with the natural world, how much they depend on the environment, how much the world sustains them and from that to start thinking about their duty to sustain the world they're in. Our ambition is to try to find a voice for everybody and our intent from the start was to connect with absolutely any audience that we could, at any level we could.

I had a visit from an environmental organisation interested in developing programmes that reach out to the widest possible audience. They had calculated this to be four million people, i.e. that there are four million people in the UK regarded as "potentially" environmentally literate, which means potentially able and interested to get engaged. We were left scratching our heads and thinking, isn't that weird? What on earth is going on with the other fifty million and how can it be that there are fifty million people that you could not engage with?

We tend to like people who declare no interest in plants, because the challenge is to say okay, we know we've got you here partly because the whole site is a spectacle – that's part of the strategy. You think you're not interested in plants and you're wrong. You're wrong because it is about you – your life, your food and your clothes – and you don't understand anything about your own life if you are disconnected from the world that you are in. The problem we see increasingly is that people are totally disconnected from the basics of the world that keeps them alive. They have fascinatingly little understanding about things that you would think they must be vaguely interested in. Somebody who slugs back a cup of coffee six times a day ... don't they ever stop to think what it is? Where did it come from? How did it get to them? And people actually don't. They are amazingly uninterested – so our challenge is to prove that we can make it interesting.

So from the start we have been interested in barriers, particularly barriers to engagement. Our site has a lot of physical challenges because we are in a pit and you can imagine what the topography is like. A lot of visitors find it quite hard going. We thought we had a disproportionately huge number of people who seem to have temporary or permanent disabilities of some kind, until Jane Stoneham of the Sensory Trust pointed out that actually we are just getting a more typical reflection of society than many parks and gardens. But we are giving them a pretty tough place to get around so we have a lot of visitors who find the site tiring.

We tackled some of these physical challenges through a partnership with the Sensory Trust. They helped us address a whole range of physical problems and constraints on the site and worked with us on the issue of intellectual engagement with people. Access to our project isn't just about the physical constraints, it is about access to the ideas and the spirit and the potential enjoyment.

We also work with Sensory Trust to look at the issue of our own organisational engagement with access. We have had a big organisational journey in the last couple of years, where people have fundamentally changed their attitudes to issues of access inclusion and inclusive design. The DDA is sometimes useful as a last resort, but really, the key to proper solutions to these issues is that you have to engage people in a much more positive spirit to humanise the debate. This isn't about a "socially excluded group", this is about your aunty, and once that is appreciated the issues become very real.

Another key element is making it fun. I am quite convinced that one of the barriers in people's minds that stops them wanting to think too much about environmental stuff is that they think the minute they do, all the fun is going to suck out of their lives and they are going to have to grow a big beard and go around in sandals and moan all the time. It is really important that you put a counter point to that sort of image.

There are also, I think, a lot of people who have no belief in the future. One of the things that we are trying to do on the site is give a sense of the incredible possibility that comes when you've got humans working in partnership with nature. And the sense that, although we've got some very tricky times ahead, people have done some amazing things in the past and we can solve a lot of the problems ahead. The worst thing we can do is just not be engaged or have huge sectors of the population who are not engaged. So for us I think, access goes beyond just an issue of enjoyment, it becomes almost a duty, it is the only way we're going to have enough consensus to take on some of the issues that are in front of us in the next century.

Barbara Ward, who was the first director of the International Institute of the Environment and Development said a very powerful thing - "*we have a duty to hope*" - and what she meant was that if you don't approach issues like development and environmental degradation with a spirit that they can be solved, then you have lost.

We regard ourselves as an education project but we know that many visitors are not there to be "educated" in the classic sense. We are interested in seeing what ideas we can start visitors thinking about. For a lot of our visitors, a house in the rainforest is a big, new idea that they didn't have before because they know everything they know about rainforests from David Attenborough. The Attenborough programs are incredibly beautiful but there are no people in them. Our rainforest needs to show that people live there, that sometimes they seem to live there and not completely trash it, and that sometimes they grow things for you. So when you walk into a supermarket and you pick up a bar of chocolate, you are touching their lives. If we can get people thinking about that sort of stuff, we've done an amazing thing.

Our guides say to people that come around, “by lunchtime you have used the rainforest twelve times – you have had it for breakfast, you’re wearing it, you’re driving around in it ...” connecting it to you. We don’t have many rare plants at Eden Project. The only rare plants we have are there to tell the story of rare plants. Every plant we have is there to tell a story and we tell stories through the things that people depend on everyday.

Once visitors are there, we actually want them to stop and look and we work with local artists to bring the displays to life. Their challenge is to stop people and engage them - Eden is not a sculpture park. In our cork area there are some of the animals that live in the cork forest, made from cork. We have a planting of hemp... the Home Office only allow us to grow hemp if we grow it behind a fence. It hasn’t got the drug in it – we calculated you’d have to smoke a joint a mile and a half long before you even felt dizzy - nevertheless we have to have it behind a fence so what we did was we made the fence from hemp. We are always trying to find these ways of reconnecting people with what it is that they are looking at.

Signage is important though we are careful not to bury the site in it. We did a project with Sensory Trust using the Widgit Symbol Language for people with learning difficulties. It is symbolic that we are going to



Accessible interpretation developed in partnership with Sensory Trust

continue to add layers of interpretation and depth that reach out to as many different audiences as we can. We don’t have any touch-screen, multimedia interpretation. We have people on site for on average, four hours and the one thing that we really don’t want them to do when they’re there, is watch TV. So we try to do as much as we can by interaction with real people. We have a team of guides, a team of performers and

a programme of workshops. Often artists and gardeners work in the public eye as part of the displays they are creating.

With almost everything we do, we try to look for opportunities to make connections. For example, we sell cut flowers in the shop which are tied to a community project in South Africa and is all about finding ways to pay back and sustain the resource that we live off.

We have a Spice Boat exhibit and this is a thing that constantly amazes me. Every day people sit in their kitchen with plants from all around the world on the shelf behind them and they go unnoticed. At Eden we have crowds of people looking with new eyes at things like turmeric and paprika and sage. That is an encapsulation of what we're trying to do at Eden – taking the elements of landscape and plants and the world around us and getting people just to look and appreciate the wonder of it.

What lessons do I think we can offer back to the parks community? We have a lot of land in towns and cities, but we tend to be blasé about it. We need to take a step back and think about what an incredibly rare, precious resource that is. Land in cities is the interface between people and nature, the place where we should be able to play out all of the possibilities of that relationship. We need to go beyond the technicalities of maximising access and think more about the spirit of what access means. Our ambition should be to maximise the chance for everybody to have the greatest value and richest experiences from those pieces of land.

I think that is going to be our big challenge in the coming decade. It is not about just ramps and steps and such like. It is about making land truly meaningful for people and making land meaningful for people is about things like celebration and excitement and art and beauty.

Developing Accessible Play Space

Pippa Murray

I am one of a small team from Inclusion Childhood and Education (ICE) that has been working to produce a good practice guide for the development of accessible play space. This was a piece of work commissioned by the Office of the Deputy Prime Minister as part of its commitment to increasing the accessibility of public open spaces.

In 2002 the ODPM produced the report “*Living Places – Cleaner, Safer, Greener*” which presented the government’s vision for public spaces, whilst also highlighting certain groups – disabled people, minority ethnic groups, the young and elderly, who do not benefit from, or have difficulty getting involved in improving green spaces. This report proposed the development of a Good Practice series to address these issues. The ODPM cemented this report in 2003 with its Sustainable Communities Plan, recognising that communities are best placed to decide what they need and want, with the support of government. The ODPM announced the availability of £201 million to improve the local environment, including parks and open spaces.

In keeping with wider aspects of building sustainable communities, the ODPM recognises that enabling disabled children to access play spaces, helps them and their families build relationships and neighbourhood networks and promotes social inclusion. So it was with this background that the ODPM commissioned ICE, to produce a Good Practice Guide about the development of accessible play space, specifically for disabled children and their families. Based on consultation, primarily with disabled children, young people and their families, but also with campaign groups, playground amenities offices, equipment manufacturers, health & safety organisations, planners, play providers and policymakers, the Guide aims to help all those with an interest in developing accessible play space.

We started this project in February of this year and today the Good Practice Guide is on the shelves. There were three key factors identified in the Good Practice Guide as supporting the development of accessible play space: consultation with disabled children, young people and their families; seeking out and removing barriers; and the development of a framework.

Consultation

Consultation is key to the development of accessible play spaces that disabled children and their families use and enjoy. Crucial to the success of consultation is an understanding of what is known as the social model

of disability and that is because it makes a distinction between impairment and disablement. Impairment is something in our body that doesn't work, while disablement is the result of socially constructed barriers that are all around us (for example not being able to get into a building or a park because of steps).

The social model of disability makes the process of developing accessible play space easier as it allows us to focus explicitly on dismantling barriers, rather than worrying about impairments. Children are the key users of play spaces and disabled children and their families are best placed to tell us what the barriers to play spaces are. They are the ones that live with impairment, they know what they can and cannot do due to impairments and disabling barriers. It is sometimes difficult for people without impairments to be able to distinguish between the two because we are so used to the two being enmeshed. We need disabled children and adults to tell us what the difference is and what the barriers are.

Listening to disabled children teaches us that every child is different and that not all children will want or be able to access all pieces of



Consultation is the key to developing accessible play spaces

equipment, but they all have the right to go out to play. It also tells us that disabled children want to be able to access the social experience of play. This might seem an obvious point until you talk to disabled young people and realise how rare it is that they can just turn up to play spaces and be included without any fuss.

I know this from my own experience. I had a son who was disabled and, when he was young, it was rare that we could go to a play space and he could enjoy himself with his older, non-disabled sister. She had an ease of access that he most definitely did not have and for me as a

parent , as for many other parents, the most painful part of that is being excluded from the social experience of play. Having an impairment does not mean that you don't want to be with other children or that you do not want to have fun.

Taking risks is an integral part of play. It is part of every child's learning and risks cannot be eliminated from play space. Parents of disabled children frequently say they would rather their children encounter acceptable risk in play, than be excluded. We all know that making mistakes, falling over, having accidents, is part of learning and children's development. It is no different for disabled children.

The consultation process we underwent as part of the process of producing the Good Practice Guide told us very firmly that disabled children and their families want to be included in their local play spaces. They want to be able to go to the park and know that they will have a good time, and this leads to the second recommendation, the design of the play space.

Design of play space

When we put inclusion to the social experience of play to the forefront, envisaging play spaces as places where all children can have the chance to interact and play with each other becomes the starting point in planning accessible play spaces. A creative approach to the design of a play space can lead to opportunities for all children to play together. Inclusion by design involves finding ways to get around the disabling barriers and making it possible for children with a range of impairments to do and enjoy things in a play space. We are used to thinking about play spaces as being equipment based, but equipment does not wholly define a play space and developing accessible play spaces is not just about getting the right fixed equipment.

How the design of the space enables people to use it in different ways is important. It is not possible to make every piece of equipment accessible to every single child. When we start thinking about design and making a play space socially welcoming, we can take a different perspective on this. The use of natural resources can greatly enhance the quality of the play experience for disabled children. Equipment plays an important role in play spaces but children also want to do other things. Where I live there is some open green space nearby and in the summer there is nothing there but all the kids in the neighbourhood are just hanging out. Sometimes they play football, sometimes they are sitting chatting, but they are there. So equipment is not always necessary.

Funding is an important issue and often uppermost in people's minds when thinking about developing play spaces. Making play spaces

accessible does not have to cost the earth. For example, costs can be reduced by moving away from expensive specialised equipment and focusing on the social aspects of play. The Good Practice Guide shows examples of how groups have developed accessible play spaces on relatively low budgets.

However, funding is essential to consider. It is easier to obtain, and most effectively used, when good connections are made between different groups, and that highlights the importance of the third recommendation which is developing a framework.

Developing a framework

Making connections: When considering developing a framework to support the development of accessible play spaces, it is important to make connections. There is a lot of good practice out there as well as goodwill and enthusiasm for developing accessible play space. It is important to find out what is happening locally and nationally and to network, share ideas and experiences.

Setting a policy context: Policy will differ from one locality to another but we have a national policy that we can feed into and take advantage of. Present policy and legislation can support the development of accessible play space and we can use the Disability Discrimination Act to support our efforts to move forward. We can be asking questions locally about cultural policies – does it include play? Are disabled children included in the play policy? If they are, is there an understanding of the social model of disability? These and many other questions can support the development of accessible play space.

Establishing responsibility for play: We have found that areas with a clear line of responsibility for play were much more likely to be further ahead. If there is no clear path of responsibility it is all too easy for things to slip through the net.

Partnership working: The development of accessible play space requires many different skills. As highlighted earlier, it requires a wide range of people such as disabled children and their families, designers, artists, manufacturers, policymakers and playground amenities officers. Bringing these people together dramatically increases the chances of improving the quality of the play space and actually making things happen.

Involving the community: This is essential and brings us full circle because involving the community in accessible play space development inevitably means involving disabled children, their families and friends.

Public Parks: Improving Access

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HLF's strategic plan for 2002/2007 called "*Broadening the Horizons of Heritage*" sets out our priorities for heritage. To qualify for a grant, a project must encourage more people to be involved in and make decisions about their heritage and/or it must conserve and enhance the UK's diverse heritage and also ensure that everyone can learn about, have access to and enjoy their heritage.

Starting with conservation

HLF recognises the historic importance of our public parks, many of which were built at a time of industrialisation and the migration of thousands of people to the towns and cities. As a result of this, there were poor living conditions and poor health and the provision of our urban parks brought health and leisure benefits for the people of these crowded urban areas. Many public parks are associated with the



Newark Castle Gardens

industrialists who provided the employment in their factories and certainly the more enlightened and philanthropic ones anyway. People like Rowntree and Lever and Courtauld. Many are associated with the great landscape designers.

However, it is not just this historic significance which needs to be addressed through conservation. Public parks still have an important role to fulfil as social meeting places, for sports, play and other exercise, and as gardens and open green spaces. Yet by the late 20th Century, public parks had declined. They were under-used, there was a lot of vandalism and overgrowth – quite unwelcoming places. So the

regeneration of public parks is one of HLF's targeted initiatives in the strategic plan and this will help to promote heritage conservation as part of urban and rural regeneration. It will also help to open up heritage resources and sites to the widest possible audience. Under our earlier Urban Parks program, over £320 million of funding has been committed and over two hundred parks have been regenerated.

HLF is therefore helping to conserve park heritage and unlock the regeneration potential of public parks. It is all being done for the benefit of the whole community. People of all ages, from all cultures, non-disabled people and disabled people. HLF recognises the vital importance of improving access to parks, of ensuring that everyone can learn about, have access to and enjoy their public parks.

Barriers to access

We recognise that there are barriers to access and we expect grant applicants to address these barriers in their project proposals: increasing access to remove the barriers that prevent people from gaining the maximum benefit from their involvement in the heritage site or collection. Barriers include the following:

- Organisational barriers: For example opening times and seasons the range of facilities in the park, and staff attitudes.
- Physical barriers are probably the ones that we're most familiar with, especially with the Disability Discrimination Act. For example, steps, steep slopes, types of surfaces and if there are gates or other physical barriers.
- Sensory barriers: visual impairments are particularly important to address because parks are very visual places.
- Intellectual barriers: Helping people to find their way around and to learn about what is actually in the park, and this is particularly targeted at children, people with learning disabilities, and people recovering from mental health problems.
- Social and cultural barriers: Language, people from some cultures don't see the relevance of our Victorian public parks and there may be financial barriers. Usually parks are free but there may be travel or facility costs involved.

HLF has a large number of grant programmes. The most relevant is the Public Parks Initiative allocating grants of over £50,000, but there are others worth mentioning. 'Your Heritage' grants are grants of between £5,000 and £50,000 and may be of interest for small activity-based projects. 'Young Roots' is a grant programme of between £5,000 and £25,000 particularly targeted at young people between the ages of

thirteen and twenty and again is an activity-based programme.

Project-planning grants provide up to £50,000 and are available to applicants who need to undertake certain types of expert preliminary work. This can range from access plans, audience development plans, to conservation management plans.

There are some key messages about what HLF funding can and cannot do. HLF will not give grants to organisations that are just simply seeking to fulfil their obligations under the Disability Discrimination Act in respect of physical access (i.e. for standalone physical access improvements). However, HLF will fund physical access improvements if they are part of a wider project to encourage more people to be involved in the heritage or are specifically targeted at certain under-represented groups. In other words it has to be part of a wider conservation plan and must meet the criteria of the particular grant programme. The applicant must also show that it has fulfilled its Disability Discrimination Act obligations elsewhere. In other words, if your project is just for part of the park you should have made the physical access improvements that you need to in other parts of the park or in a particular building that is in the park to show that you are taking on your legal responsibilities.

Preparing applications

As mentioned earlier, it is fine to apply for a grant if physical access improvements are part of a wider project. Broader projects could include conservation of the landscape, flora and fauna; structures in the park such as fountains, statues or buildings. Obviously there can be an issue of how you conserve what is important while also providing access to it, and sometimes there can be a tension between conservation and access.

You may want to provide new accessible facilities for wider community use to encourage more people to come into the park. You may want to target particular new audiences or visitors to the park, providing new activities, events, tours, talks and trails. Interpretation can also be very important for the project and this can include printed material, audio guides and interpretation boards providing information about the park.

The training of volunteers, school visits, and holiday activities, can all be part of a broader project and physical access improvements can therefore be within the proposals in order to get rid of the barriers.

Facilities within the park should all be accessible, including toilets, cafés and picnic areas with wheelchair picnic benches. Please do not do what I did see at one place, where they had a nice picnic area with picnic benches that a wheelchair user could access – but in order to get there the wheelchair had to leave a nice hard surface, over an edge and

then across some bark chippings.

Provision of parking and dropping-off points for disabled people is vital. If you have a large park with a lot of space and long distances to cover, you might want to think about providing electric wheelchairs or buggies for loan. Consultation and involvement is important and the whole, wider community should be involved. In particular, all the people who would benefit from and be likely to use and care for the park, if it was more available to them. In particular local disability groups and it is always a good idea to get the local access group on board, to give advice about accessibility.

A lot of open parks have big houses around them that are now residential care homes and nursing homes and I have seen good examples of where local parks have joined in a partnership with these homes, for the people from the residential care homes to enjoy their local park.

Information is also vital. Pre-visit information is crucial for people to know what is at the park. There is often a temptation to say there are certain parts of a park that are not accessible and therefore to recommend that a wheelchair user should not come here. I am a great believer in not being prescriptive but to describe your park, describe what the slopes are like, how many steps there are if you go on a particular route, what the surfaces are like, so that disabled people can make an informed choice about whether they visit and what parts they visit. Information is also signage on the site, interpretation boards and guides, all of which should be available in alternative formats.

Finally, it is important to address sensory and intellectual access and to overcome those barriers as well. If you are thinking about sensory gardens, I would encourage you to give that a great deal of thought. I have seen such gardens tucked away over to one side in one corner. A colleague of mine described one that he saw as a lay-by, well off the main route. This can give disabled people a segregated experience and a smaller experience. Parks and gardens can be a total sensory experience in terms of the whole place. Running water can be in a number of places, the herb gardens, the rose gardens and so forth. So don't segregate disabled people in a sensory garden, tucked away in a corner, but consider full integration of disabled people into the whole experience.

Inclusive Design and Management of Urban Greenspace

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It is timely for us to be addressing the whole subject area of inclusive design, not least because the Disability Discrimination Act will be fully introduced in October 2004 and will have major implications for all public service providers. However, inclusive design is not simply a response to legislation; it is now a worldwide movement that recognises that society is made up of different people and that good design accommodates this diversity rather than segregating people through the invention of discrete groups.

In this paper I want to give a brief overview of different aspects of inclusive design, and give a feel for how widespread and holistic an approach we have to take to open up outdoor environments to the widest audience.

The Sensory Trust is a national organisation. We are multi-disciplinary because we see the issues as spanning different professional areas. We encompass landscape design and landscape management but also the arts, education, communication and the whole issue of networking with people.

We often work in partnership and as a catalyst, working with other agencies, organisations and projects to bring about change. The focus is on exploring the possibilities and not getting too hung up on what all the barriers are but looking at what we can do to bring about positive change. The issue for us is not just enabling more people to visit parks, but about what happens then – what experience can people have? What is on offer at those spaces? What can people do there? Do they feel part of it? Do they feel that the place is actually part of their lives and will they come back? So the issue encompasses education through to consultation, involvement and volunteering – all these things have a big part to play.

Inclusive design is now part of a bigger movement and we have realities of demographic change across the world that we need to address. One of the most significant is an ageing population. In our society we're going to have fewer younger people and most significantly of all, we are going to have many more frail elderly people because people are living longer. That has major implications for the way the environment is designed.



Barriers to access

Before we look at ideas and solutions, we need to explore the barriers that prevent people from visiting greenspace.

As part of our “*Making Connections*” project we ran surveys to identify access barriers.

Physical barriers are generally more familiar and better understood, but we found that although these came top in terms of number of people highlighting them, information was a close second. The surveys emphasised the point that barriers relate to a wide range of issues, not just physical ones.

When we talk about people who face most barriers in terms of either getting to green space or hooking into these issues, we have to say that it is a continuum throughout the whole population; it goes across all ages and all backgrounds. It can be a permanent disability or a temporary one but also, designing to be more accessible brings benefits to a lot of other people at the same time. Children are very affected because things can be designed primarily for an adult audience. Older people face very real barriers in the way they can use the place around them.

People with illiteracy or limited literacy skills are faced with a world that uses text and words primarily as a means to communicate and they face barriers to actually engage in those places.

Motivating use

We are interested in what motivates people to visit green space, what inspires people to actually get involved in those places, how they feel when they're there and the whole comfort side of public spaces. We have a particular interest in sensory design but see this as beneficial for everyone, not just people with sensory impairments. Whenever we experience anywhere that we go to, anything that we do, we're doing it in a multi-sensory way. One aspect that interests us very much is the whole story of environmental education and people's disconnection now from the environment; one argument is that we are increasingly bombarded by visual media and this is reducing our connection through our other senses.

We see the whole issue of sensory design as fundamental and part and parcel of the aspiration to get people more connected with their environment. We are interested in how different sensory qualities can be developed, how this can help enhance the experiences of people with sensory impairments and enrich the overall engagement of people with greenspace.

So how do we find solutions to all of this? How do we find things that become sustained solutions? There are many one-off projects that

happen under the banner of accessibility, but how do we actually make sure that these things become much more an investment for the future? These approaches have to be bedded into the organisation if we are to develop a more sustained approach to accessibility.

Finding solutions

Motivating use

There are projects and organisations that have given early consideration to more of these issues. Eden Project is interesting because it brought people into the story very early - way before most projects would be opening their doors, people could come and see the project under development. Also, Eden consulted and involved people in feedback about how they would like to see their spaces used. There is increasing emphasis on consultation but we are finding that it is often quite difficult to bring the people in who tend to be excluded. It can go without saying that the people who tend to be most actively consulted are the people who are already involved – we are trying to find the people who have less of a voice. So partly what we are exploring is techniques that can open up aspects like consultation much more widely.

Public transport

A decision to visit greenspace usually happens at home, and lack of accessible transport to get to a place can be a significant barrier. Are bus services accessible? What are the possibilities of working with the local providers? At least having a dialogue to explore the possibilities is a real start. The Barne Elms wildlife park in London made links with the local bus company to provide a service that connects with the local station. They have a bus stop within the site so that people can come by public transport and can be dropped off near the entrance.

Physical barriers

Physical barriers are very real and they are absolutely fundamental. Although there is much greater awareness of these issues we are still seeing basic mistakes in some of the physical infrastructure in our environments. For example, step designs without their nosings highlighted, sustained grades without resting platforms or loose surfaces that prove impossible for wheelchair users or people with pushchairs.

Good planning

Early consideration of these aspects is essential. For example, a national wildlife attraction decided to develop its Visitor Centre. The building was

surrounded by a completely flat site and the architects decided it would be nice to put the entrance on the upper floor rather than the ground floor. The result was an enormous ramp leading up to the entrance – an unwelcome feature for anyone with mobility issues or limited stamina. Consequently, the site has changed from one of the most accessible to a place that presents physical challenge to its visitors, many of whom are older people. These things are set in place during the early development decisions and sometimes – very often actually – access issues do not get included as early as they should.

Retaining quality of place

It can be difficult balancing access with the whole aesthetic and context of the environment, but the question has to be raised that if we do work that ends up actually destroying the experience of the place, then what are we actually trying to achieve?

Designing for ergonomics

Inclusive design relies on greater awareness of the range of people being designed for. Why aren't we designing more for the ergonomic range of people who are out there in society? For example, where there are public facilities with a row of washbasins, why can't we lower at least one of them so children can reach? It is not a radical concept, but it is incredibly difficult at times to get these things to happen. This relates to so many things. Seats designed to accommodate the fact that people come in all shapes and sizes. Post boxes, doors, counters, tables and other furnishings – they can all help to destroy the experience of visiting a public space if they are not designed to be accessible.

Social and cultural connections

This is a big issue in its own right and something that needs more focus in the way that we plan public spaces. Many parks suffer the effects of people that are responsible for vandalising or just simply turning their backs on spaces because they don't feel safe there. How do we get those connections working?

I can think of an example from New York, where the portable toilets are decorated by graffiti artists very deliberately to create a piece of design that has taken on a particular local culture. And it raises certain questions, such as how do we balance these things with our need to retain heritage ambitions? But at least let us bring them to the table and explore how local people want to be using their spaces.

We have recently been involved in some work in Sheffield, at a park called Weston Park, where we met with local stakeholders. One of the heritage features due for restoration in the park is the bandstand and

a local person said that, to her, the most significant thing about the bandstand was that her parents had met there and she knew of all sorts of relatives and friends and stories that all related to the fact that people had met in the park at the bandstand. Her idea was that these stories could somehow be woven in to give the park something that was directly relevant to those people.

Communication

This is a hugely important area and we feel one of the top issues in terms of creating barriers to places. Improving accessibility of information can involve very simply changes. For example, if you have green spaces and they are accessible – do people know that? Do they know what is there? It comes back to a marketing issue and sometimes there are different people responsible, but without information, people find it hard to make decisions. It also spans other means of public communication like signage: is it simple, is it easy for people who perhaps have limited literacy or different languages - can they actually understand the system that is in place?

There is an example from a site in the Nord area of France with an extensive area of board walk providing level access across the wetlands. They have invested in a range of panels that provide information in tactile pictures and Braille. It is a new technique that is being tried out through user-testing. We would like to see more of that sort of thing going on in spaces where people are prepared to try out some different ideas.

Similarly the “Earth from the Air” exhibition that was held in London recently where the artist involved decided to interpret the pictures using a tactile format on panels surrounding the display.

Involvement

Finally, moving on to connecting people with the restoration of areas and how they can get involved. This goes back partly to the Eden story, but more widely in Cornwall, of making good areas that have been spoilt and just how powerful it is to bring people in to something where they feel they can help bring about positive change.

A lot of these issues come down to common sense, but there are a lot of challenges too. Inclusive design is one of the key social criteria within the triple bottom line - balancing environmental, economic and social criteria – and that places it at the centre of contemporary design aspirations.

Disability Discrimination Act - Manchester City Council's Response

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I work for Manchester Leisure, which is the leisure services arm of the city council. I am a park manager who, with colleagues, has been responsible for dealing with access issues across the city's parks during its regeneration process over the past few years. I am currently involved in phase two of the historic restoration of Heaton Park.

The council is totally committed to fulfilling all of its legislative responsibilities set out in the Disability Discrimination Act of 1995 and meeting other guidance and regulations, such as BS8300 and Part M of the Building Regulations. This corporate commitment from the council is supported at high-level member and officer involvement and this is underlined by the fact that Councillor Martin Pagel, who is our lead member for disability issues, is in fact the deputy leader of the Council. The commitment from the council has ensured that there is a framework of corporate policy, information and support for officers tasked with implementing the remainder of Part 3 of DDA by October 2004.

Manchester has been preparing its response to the Act for some years and initiatives have been developed to assist officers in making the reasonable adjustments necessary to ensure that disabled people have equal access to our services:

- In 1996 we began auditing our services to ensure that we were treating disabled people equally to non-disabled people. In 1999 we produced and launched a corporate guide card for all staff to understand their responsibilities under the Act and how to make reasonable adjustments within their departments.
- In 2000 we launched our Access 2000 strategy, which aims to make Manchester the most accessible city in Europe, and we launched our "Design for Access Manual".
- In 2001 we set up a disability officer group to develop departmental disability action plans. These are embedded in our management action plans and will help us track progress towards removing barriers to disabled people. These plans are constantly updated and are available on the council's web site for comment. We developed an access review forum, made up of 10 local disabled people's organisations to act as a scrutiny panel for the departmental disability action plans. We commissioned the Manchester Disabled People's Access Group to audit the range of leisure, accommodation and



shopping venues in the city for access to disabled people. This is also available on our web site.

- In 2002, the year of the Commonwealth Games, we completed the “Key Routes” project for the first ever inclusive Commonwealth Games held in Manchester. This ensured the provision of accessible routes from all major gateways of the city to all the Commonwealth venues, leisure, shopping and nightlife, in the city.
- In 2003 we commissioned a project management consultancy to manage our response to ensuring physical access to council facilities. We developed a DDA board, project and access manager posts and the board has developed templates to ensure that facility audits are consistent and meet our design for access standards. We are developing a test-bed facility at one of our city’s maintenance depots to showcase physical access standards we have set. This enables scrutiny from disabled people’s organisations and allows officers to understand the range of adaptations that are available. Currently we are working to develop a forum of disabled people’s organisations to work with our local strategic partnerships, to ensure that the work we are doing to remove barriers to disabled people within the council is extended to the work we do with our partners in the city.

How does that corporate approach and political commitment help us at the sharp end? We have made a good start in improving access for disabled people in our parks and green spaces. However, we realise that there is a long way to go to obtain independence for disabled residents, workers and visitors to our parks and green spaces.

The renaissance of our parks began around seven years ago when Manchester Leisure took sole responsibility for all areas of management, grounds maintenance, budget and visitor services. Before these elements of the service delivery were split between Leisure and the city’s Operational Services department and other departments within the council. What we then lacked was a clear management strategy to address access issues within the city.

The first thing we did was to reprioritise our grounds maintenance budget and create a development regeneration fund. Dedicated teams of gardeners were assigned to parks and the process was supported by external sources of funding, such as Heritage Lottery Fund, National and European Regeneration budgets and elected members. Significant amounts of mainstream capital budget were assigned to parks development projects.

The Design for Access manual underpins most of the work that we have tried to achieve in the regeneration of our parks and how we have

addressed accessibility. It provides an essential reference document for managers as it pulls together all the essential elements of legislation and regulations, providing a step-by-step guidance which should ensure that accessibility in DDA implementation issues are addressed. The manual was launched in January 2000 and was a joint project of Manchester City Council and the Manchester Disabled People's Access Group. It provides a practical approach to inclusive design that focuses on key issues, particularly for public use of facilities, including the environment.

We adopt the standards in the manual at the earliest possible stage in the design process, incorporating them into all design, development and project briefs. The Standards can be used as part of an access audit before any refurbishment or development and can also be used in consultation with architects, designers, engineers and developers when a green plan is in proposal. Design for Access has been used extensively by a wide range of organisations in the city to promote Best Practice. It is currently being updated, and in some areas improved due to revised government guidance and regulations.

As park managers, we have adopted DFA standards in much of the regeneration work that has taken place in Manchester's parks and green spaces and we have many examples of good practice. We try to adopt good principals on car parking, routes and pathways throughout our parks and green spaces, toilet provision, play equipment, ramped access to buildings and so on.

These infrastructure items really can be done "by the book" and we have done that. However, there are some unique challenges that we face when attempting to design for accessibility, or carrying out our adaptation works in parks and green spaces, which cannot be covered by a manual such as Design for Access. We have tried to meet this challenge through early consultation by designers and project managers and park managers, through the Manchester Disabled People's Access Group and individual user groups, which help us to come up with reasonable solutions.

Examples of good practice include adapted fishing pegs which provide plenty of turning space for wheelchair users and also provide a non-slip decking surface. There are safety boards at the end of the peg and accessible pathways leading to and from.

At Wythenshawe Park, we have shown that a sensory garden can be built into the park's setting without having to create an isolated facility, or a "garden within a garden" scenario. This is encouraged for use by all visitors, both disabled and non-disabled and promotes an inclusive approach to services.

Manchester has developed its Sailing Centre at Debdale Park in the

east of the city. This is an inclusive facility and by use of specially designed craft, such as a Bi-Planche (a unique catamaran) provides a safe, stable platform for students and instructors alike. We have also adapted the slipway at the centre to make that totally accessible.

Access to some of our woodlands and nature reserves has been improved by the construction of boardwalks and viewing points. The height of the wooden rails is set so as not to obscure the views for visitors in wheelchairs. An observation post in the hide accommodates adults, children and disabled people.

Heritage restoration projects can often throw up issues where the historical design and accessibility have to be finely balanced. A pragmatic approach involving consultation between designers, managers, the heritage monitors and disabled user groups, can deliver acceptable solutions.

The causeway from Heaton Park's Home Farm out to the Pasture Fields was originally surfaced with cobbled stones, which would not conform to current legislation. We have reached a compromise solution by using a resin-bonded gravel, bordered by the original cobbles to serve as drainage tunnels on either side of the pathway. We are completely restoring the Farm Centre at Heaton and this will become the hub of visitor services. Again, it is crucial that all public facilities are now totally accessible and we are working closely with the HLF to achieve that aim.

We cannot finish with Heaton Park without mentioning the Commonwealth Games. It was the venue for the games lawn bowls competition and the facility remains within the park as a lasting legacy of the Games. It provides a fully accessible pavilion but it has also got ramps and specially adapted wheelchairs and other equipment for disabled bowlers.

We have a long way to go before all our barriers to disabled people have been removed from our parks and green spaces. We are open to constructive criticism – it is the only way forward. We need to listen to people. The council is currently investing in supporting and developing a disabled officer group within the council. There are currently five departmental self-managed disabled officer groups whose work was instrumental in removing barriers in both employment and service provision. These groups were supported by the highest level in management.

We are ensuring that we take our responsibilities as employers above and beyond the requirements of current legislation. We are aware of the proposed Bill before parliament – Disabled People, Duties of Public Authorities Bill - recommending that local authorities take a positive duty to promote equal opportunities for disabled people and to pre-empt requirements for disabled staff in the same way as we do for disabled

service users. We are currently auditing our premises for employees as well as service users.

We are investing heavily in disability awareness training for all staff. We have distinctive programmes for managers and frontline staff across departments that relate directly to service provision of that department. We are also investing in a disability awareness E-Learning Programme, written by disabled people and aimed corporately at frontline staff, to ensure consistent understanding of the social model approach that this council takes.

Engaging Communities Through Public Art

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Being a research fellow at the University means that I sit on lots of different committees. One of the important things here is the “inter-disciplinarity” that my practice as an ecological artist and a research fellow tries to bring together.

What is an ecological artist? I take a strict dictionary definition of the word “ecology” to look at the study of organisms in relation to one another and to their surroundings – it is how we live, it is where we dwell. The word “art” according to Robert Pirsig’s book “LILA” found meanings that went back before the Greeks to the Rg Veda in India and there’s a word called “*Rt*” that means the dynamic process by which the whole cosmos continues to be created virtuously.

I wish to look at some strategies that enable people from disparate communities and abilities to contribute to and take responsibility for their environment. With examples from different places, I would like to question the importance of parks and green spaces in cultural diversity, considering urban renewal, climate change and the promotion of bio-diversity.

If public parks are to be healthy living places then access is not so much about provision as involvement in the design. While visitor amenities and attractions are desirable, public parks development should no longer be seen as just the preserve of the authorities and the experts. We need to engage local people. The people who use them and local people, all local people, need the tools and facilities to be able to determine their needs and development of these vital places. So the health benefits are not only derived from passive consumption of fresh air, greenery, play and exercise facilities. Well-being and the quality of life may be gained from active, creative engagement in living, social space.

One of the issues I have come across in my career is that people have very different perceptions of green spaces, and not least access to green spaces. This is highlighted in a project I set up called “The Barrow Environmental Action Unit” . In terms of funding, I couldn’t use the word art, so I had to use the word action, which suited equally well. The team comprised of twelve, long-term unemployed people, each of whom had emotional, mental health, drink and drug, or mobility problems.

The aims were to integrate the training skills course for unemployed people, a programme of environmental improvements and the participation of local residents. This begged the question of how could we set about

this and I had no specific pre-conceived ideas. It was for this team of people to work out. We had twelve weeks in which to do it. It seemed from our joint meetings that the creative process was something that people felt that they wanted to use and they made their own definitions of what a creative process might be. So we identified local experts that we might need with different kinds of surveying skills and these included landscape architects, an environmental lawyer, a local historian, the council Health & Safety officer, a potter and a graphic designer. The team then looked at redundant gap sites and neglected places in residential areas around the town. These were the places that they had hung out in as children. They managed to develop their own skills and bring out their own knowledge of the place. One of them is actually a wildlife expert in his spare time and he brought this to the mix. They selected a couple of sites and the team designed and distributed questionnaires to local residents to gain more knowledge and awareness about what people might actually want at the end of their roads.

In the same town there is an interesting playground, next to the sheds that were built to produce the Trident submarines and part of the new Dock Museum. It is well used by a lot of children. The BEAU team visited many play spaces that were designed for, or appropriated by local residents to use and not many were particularly green.

However, one gap site that we came across was actually called 'Manchester Street' and local families were doing their own thing in turning this gap site into some sort of park - their own park, their own green space. The team started to talk to the families and the parents and got them out of their seats and stopped them from just talking to each other and to actually work with their children, to start to take this site on. In fact one of the first things we did, was go around with garden canes that had little tags on them and these were placed at every piece of dog dirt throughout the site. The initial idea was simply to bring attention to the fact that this wasn't a particularly good site for children to be playing on. Once all that had been cleared away – in just under an hour – a lot of the parents realised that the problems they were facing with this particular site were not insurmountable.

We also got some free materials including tubes from Scotts, the paper people, and we started to work with the children to build something. The little hide they built gave them great amusement for a week – we then dismantled it and took it away, because we didn't know what was going to happen when it rained. But it just brought attention to the fact that people could get involved in making something for themselves.

The team then started to make designs with scrap materials costing virtually nothing. These were little models and drawings of ideas that they thought might be appropriate for this particular site. We invited the

parents and the children from that street back again to talk to them about what they might like to do. We then handed the whole thing over to them and said, look, we don't have the remit here to actually put this in place but we do know some addresses and contact numbers of people to talk to, who might be able to help with the funding, who might be able to help you organise yourselves as a tenants association. And in fact, that is what they have done. A small football pitch has been marked out, and there are planting areas that have actually survived five years.

Two years ago a joint project involved the MA Artist's Environment Course from Manchester Metropolitan University, in association with the Public Art Observatory and the University of Barcelona. This was to look at the river Besos, which flows out into the Mediterranean, to the north of Barcelona. The community were trying to set up a "Littoral Environmental Park". However, with the current 2004 plans that are going ahead for redevelopment, the council wants to make a new marina that goes three kilometres up-river from the Mediterranean. The fact that the river floods to seven metres high by half a mile wide, twice a year, might be a little problem!

Rome, the eternal city, and back to the Manchester Metropolitan MA Art Environment Course who were invited to Villa Lais to take part in a project called "Sol Sualo". The Villa Park was also the home to a day centre for people who had mental problems and were being helped back into the community. The entire design project was aimed at integrating the local community with the day centre so that it wasn't a case of people with mental health problems being kept out of the community. The project looked at the redesigning of the park along with the restoration of the villa itself.

What we found over a six-month period through redesigning the park, was that the mental health nurses, the doctors, the social workers, extended their jobs to become graphic and landscape designers, wrought iron and construction engineers, gardeners and artists. They became ecologists, musicians and fountain experts too. So the focus that they then had and the way in which they worked with the people that visited the day centre changed. The focus was no more about mental illness per se, but about how to develop their dwelling. And incorporated with that was a massive programme of working with education projects from every layer of education within Rome, through to local political groups – and I include the fascists and the communists, as well as the liberal democrats and all the other people that were surrounding the park. And we had tea parties and we had a massive celebratory event to reintroduce people back to their park.

A project that I am currently working on arose from an invitation by Shrewsbury Museum and Art Gallery to have a look at some of the

problems that they were facing following the “the great millennium floods” in 2000. I was invited to see how their collection within the museum (a lot of which reflects life with the river) could be brought to life again and how people within the town could start to look at their river again. It is a bit of a cliché now to say that the people of the town have turned their backs on the river. Well for the most part, I think that is very true in Shrewsbury, certainly in the main town centre.

We developed a series of art events and artworks, starting with a very popular level of distributing “wish you were here” postcards, which were taken up by the local press and BBC Radio Shropshire, who also put an interactive postcard on their web site. So people could bring anecdotes of the river and the parks along the river. They could also put in ideas about the future development of the river. One of the things I find when I visit Shrewsbury is that everyone I talk to has their own theory as to what could and should not be done about the flooding. Some of the outcomes already of this project, which will probably go on for another five years or so, is a group of ten artists. Five of the artists are professional practicing artists and they are mentoring five other artists, some of whom have some kind of disability. They have called themselves “Climate Change” and they want to bring about not only an understanding of how to work with climate change in the future and with the river, but also how climate change might bring different attitudes to artists with disabilities.

Keynote Address

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I would like to talk about a journey in the United States. No matter how you slice it, the goal of an inclusive society is a journey and not a destination. We will no doubt be working on this for the rest of our days and they include those of us that are much younger than I am.

I am emphasising the positive in this presentation. I am not going to belabour my frustrations, which are numerous and daily, with how little we have done and how far we have to go. There is no merit in squandering our attention on our frustrations; we need to fire each other up with enthusiasm and excitement for what is possible. So I hope that I can help to do that by sharing something of what we've been able to pull off modestly on the other side of the pond.

Adaptive Environments is an international non-profit, 25 years old this year and dedicated not only to accommodating the needs of people across this spectrum of ability and age, but also to enhancing human experience through design. Our tag line in our 25th year is "*Human Centred Design*." We are the first non-profit in the USA focused on design in relation to disability and ageing and we offer guidance on legal compliance, and also promotion of best practice. We see the law as the floor we stand on, invaluable, but not enough.

The spectrum of design spans from urban to graphical and digital media, everything from architecture and landscape to interior and industrial design. Our projects range from local (we use Boston as our laboratory) to national and international. We host 'Designing For The 21st Century' conferences and our next conference will be in Rio de Janeiro in December 2004. Our themes are going to be bridge building between the developed world and the majority world and the natural alliance between inclusive or universal design and sustainable design.

We have two convictions; that design is powerful and profoundly influences our daily lives and sense of confidence, comfort and control; and that variation in human ability is ordinary, not special and affects most of us for some part of our lives.

In much of the world the term "universal design" is the preferred term when we are talking about environments that work for everyone. In the UK, inclusive design or 'design for all' have been dominant. Japan used the term Life Span Design but now more uses Universal Design. All the terms mean the same thing. We are really talking about a framework for the design of places, things and information to be useable by the widest range of people, without special or separate design. It is terrible to have an animosity towards a word like "special", which is quite innocuous in

its own right but it has done damage over time.

Mostly we are about human-centred design with everyone in mind, something simple and descriptive enough for everyone to understand. The ADA [Americans with Disabilities Act] was passed in 1990. It was a ground breaking, expansive civil rights legislation that provided guidance for design through minimum standards for access by people with disabilities. It emphasises, however, very much like British law, issues of mobility and orthopaedic issues, particularly wheelchair users, because of the demands on the built environment for accommodating assistive technology of a chair, and sensory disabilities, but it is limited. One does not get good design that works for everyone by complying with minimum standards.

In view of the ADA in relation to universal design, we build from that base and anticipate human diversity, not only in age and ability, but in situation. I found out just how many stairs would get in my way yesterday on the Tube, with a suitcase that weighed almost 100 pounds. That is a situational problem, I don't have it everyday, but when I do I am excruciatingly disabled by an environment like the Tube.

I am going to address briefly the seven principles of universal design. These are so self-evident it is almost embarrassing to describe them as the seven principles; they are now in common use in many places around the world, including parts of the EU. They are also presently used in Asia, particularly in Korea and increasingly in Japan. And they are not immutable, they are a starting point.

Equitable use

The design is useable by people with diverse abilities, flexibility in use. Design accommodates a wide range wide of individual preferences and abilities.

Flexibility in use

The design accommodates a wide range of individual preferences and abilities.

Simple and intuitive use

Again, how practical? Design should be easy to understand regardless of the user's experience, knowledge, language skills, or current concentration level.

Perceptible information

The design communicates necessary information to the user regardless of ambient conditions or the user's sensory abilities.

Tolerance for error

Those of you too young to remember a day before the undo button on your computer you couldn't possibly understand how important that is to represent tolerance for error.

Low physical effort

Always inadequate if it is accommodated only as minimum compliance. Fatigue is becoming a more and more significant issue as our population ages and as we come to appreciate that chronic health conditions are often evidenced by fatigue. We need to be anticipating fatigue and more chairs everywhere is one of the facets of that.

Size and space for approach and use

This is regardless of the user's body size, posture or mobility.

As a quick overview of the relevant news on the ADA, I am going to give you the positive news. There are now recreation guidelines that have been added to the ADA accessibility guidelines as of June 2002. They are quite comprehensive, slow going, but very valuable in terms of the level of detail. These detailed summaries are also available on the Web: amusement rides, golf courses, boating facilities, sporting facilities, fishing piers and platforms, swimming pools and spas and miniature golf courses. It is a big story in the States and very seldom have these pastimes been useable. They will be, but these guidelines are very detailed, specific to these things. This is beyond the requirements that are stipulated in the general recreation guidelines. All of them are available from the United States Access Board at: www.access-board.gov.

The new recreation guideline supplements the ADA's original requirements for accessibility in public and open space. One of the things that happened after our ADA was passed in relation to open space was that the government was wise enough to give one of the responsibilities related to recreation to an NGO (non government organisation) in Indiana, called the National Centre for Accessibility. They work in partnership with the National Park Service and are designated for education research and training on public space. They are lodged within the School of Health, Physical Education and Recreation at Indiana University. They have now been doing this for a dozen years, so their expertise is quite refined. Their work is education, research and technical assistance and they are available online at: <http://www.ncaonline.org>.

The National Park Service fulfils the role that you would expect. They manage all of our National Parks as well as national historic sites. It is everything from Yellowstone Park to the Boston Common.

NCA trains not only park and recreation professionals, but also

landscape architects, engineers, interpreters, exhibit designers, accessibility co-ordinators, facility managers and programme co-ordinators; they have learned to speak all those languages. They have extensive use of the web in online learning, so it is actually possible to go into substantial depth by taking advantage of their online courses www.ncaonline.org

They have been a primary body in doing the research to inform the guideline writing body, the United States Access Board. Their research is diverse: beaches, visitor expectations, visiting national parks, a national survey on recreation in the environment and accessible playgrounds. We have detailed guidance also in the States on accessible playgrounds. Unfortunately many people have exercised that by doing quite nice, but very predictable playgrounds for children. You can just imagine if you give the industry some guidance, many of them will just seize it as a market opportunity and stop thinking creatively and appropriate to local context. Not something that we want to promote!

Campground accessibility, picnic areas, performance venue ticketing policies: Many of those are in our public spaces, trail surfaces, inclusion of golfers with disabilities. There was a hot case in the USA a couple of years ago on the latter and relative to the use of adaptive golf cars.

Researching preferences of people with disabilities accessing swimming pools: swimming pools have been another 'hot button' issue in the States. There is some excellent guidance available now and some wonderful models.

Beach access: one of my favourite early examples of beach access was not from the States at all, but from Barcelona, something that they did in conjunction with the Olympics. In the US, there's been extensive research on the use of chairs that ride on sand. They are actually quite sophisticated and often available for free borrowing in beach areas.

In the States we have pockets of real expertise. In my area the State Government funds a group called the Universal Access Group out of our Department of Environmental Management. It is headed by a landscape architect with a disability and the team has made extraordinary strides over time, fortunate to be supported with public dollars to do that work.

Winter sports are a big story in Massachusetts. For example, a warming house at the top of the hill has a walkway with appropriately designed transit points to enter the snow or the ice. So we have the ability to Ice skate and to do Cross Country Skiing.

Horseback riding has grown dramatically in popularity, particularly for people with disabilities. The biggest problem is finding enough time for all of the demand for the limited amount of free stables.

Lastly, some examples of private design firms that design inclusive open space beautifully. I cannot stress highly enough the importance of building relationships with the landscape firms in particular who can become your allies. Design is about problem solving, we need many perspectives and lots of different kinds of experience to do it well.

The first is one of the leading firms in the USA doing playground environments extraordinarily well - you won't find them doing a cookie cutter approach to children's play space. Moore, Iacofano and Goltsman of Berkeley, California have been in practice for many years. One of the founders, Robin Moore, is originally from the UK and has done extraordinary work since the 1970's on integrating inclusive design and green design into play spaces. These people always pay attention to the fact that children do not have fun if it isn't a little risky. You can get wet, you can get into trouble, there are all kinds of things you can do and it will work for children across a broad spectrum of ability. There are many inventive surfaces that are interesting and tactile, but not harmful to kids.

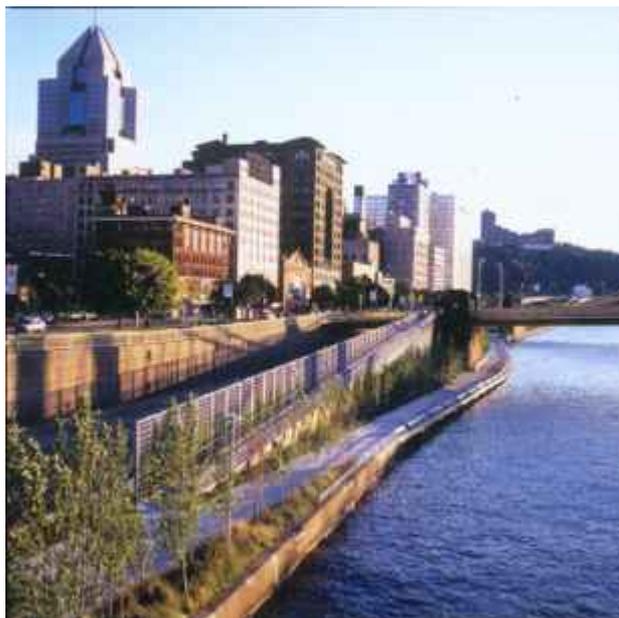
The second example is in Piers Park, East Boston. It is very large for a new urban park (6 acres) and it juts out into the harbour. This harbour was once famous for being the dirtiest in America but is now one of the cleanest because of a in harbour cleanup was to create public access to that harbour. It has many appealing features including a fully accessible sailing facility, which is available to the public for no charge. We actually have three of these facilities in Boston.

It also has an intensive exercise area designed for people with cardiac issues, for people who use chairs who would transfer onto the equipment and for just the average user. It has children's playgrounds that use soft surfaces, usable by children with and without disabilities. It also has a water area that will allow every child to get soaking wet and then play on the recreation equipment, probably one small design flaw. It also offers choice, one of the things that we found to be very important. Americans are notorious for their sun worshipping, but that seldom applies as you get older so the park offers an option of covered shelter for sitting outdoors. Covered shelter also works for our commonly rainy climate, but also allows seniors a place to sit comfortably and enjoy what is probably the best view of our small city from across the harbour.

Another example of good children's areas is in the heart of New York City. It was a playground attached to a rehabilitation hospital for children, where a part of the hospital is designated for children. It could have been a park that reeked of disability specific features but they chose not to

do that. One of the hospital's conditions was an outdoor space that was sufficiently challenging so that children would unconsciously do rehabilitation, because they would be pushing themselves to do things that they would not comfortably do otherwise. It was a park that turned a very nasty playground that had been available to the community at large - the classic swing set with no swings, plenty of broken glass, lots of trash - into a place that became a Mecca for the neighbourhood children. The high rises nearby are a combination of market and low-income housing and the park is flooded with children everyday, some from inside the Rusk Rehabilitation Centre and some from the neighbourhood and they play together. Plenty of risk and plenty of choices for children. Children grow plants and maintain them over the course of the season, and they play in all kinds of ways. The design created complexity where there was none. This was a level space and in order to make it as dynamic as it is, the whole thing was re-graded so it is full of berms and slopes and makes a much more interesting place out of a tiny space.

Also, in the middle of Manhattan is a much tinier space with the New School for Social Research. There is a courtyard renovation that used a small courtyard space to facilitate access between buildings. This had been a completely inaccessible building with very little room to work with, but it was beautifully resolved by the Michael Van Valkenburgh firm based in New York and Cambridge, Massachusetts. This is a project that also integrated landscape design and art.



Allegheny River Front Park in Pittsburgh

In Allegheny River Front Park in Pittsburgh there is another Van Valkenburgh project, a beautiful integration of a very difficult place - this is a 35ft wide Park at its widest point but it goes on for a mile and half and is next to a highway. So it is very long and skinny and integrates features that were adaptive reuse of old industrial parts. It takes

certain natural themes and the sloped concrete walkway has a pattern of reeds and cattails that enhances the stability of the surfaces while reflecting the local natural environment.

This revitalised a neighbourhood in the city, because it draws people for running and walking and playing along the riverfront. Riverfronts in

the USA have tended to die from lack of access and are transformed by simply getting people to them.

Finally when we get it right, places quietly communicate a simple message of welcome. There is a park close to our workplace that has no signs to tell you that you can walk on the grass but it communicates it very clearly that you are welcome to push the stroller, roll a chair, walk, sit, picnic or have lunch in this lovely in-town park. It is fortunate that it is maintained by 9 storeys of parking space below it from which the revenues help to create a very generous maintenance scheme for this park. So it is *unusually* well cared for, but none the less a beautiful realisation of a green place that once upon a time was an above-ground parking garage.

Health Environments

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I am going to focus on lessons that we've drawn in our practice at the Sensory Trust. Part of our work is in a particular area of inclusive design, that of the health sector. We have learnt lessons that are transferable beyond that sphere of design and are applicable to public open space. Firstly I would like to outline some of the principles of working practice and method that we use and then look at how those work out in a few case studies.

It is crucial that it involves people. People are at the heart of our process and it is important to make this trans-disciplinary. We support the vision of people seeing the world with perhaps narrower perspectives and coming together to create a synergy and a vision which is greater and more exciting than any one of those views could achieve on their own.

Although there is nothing entirely new under the sun is there? Think of the historical basis for this vision, the people who founded many of the wonderful parks in Manchester and the focus on moral improvement and spiritual rectitude and, hopefully, physical health as well. Also the American City Beautiful Movement – let's not forget that Frederick Law Olmsted came across from America and took back the visions of Birkenhead park and that inspired him enormously in his work in Boston and the great Emerald Necklace parks there and in Central Park in New York.

What I think is new in a contemporary focus on this subject is the specificity with which we design to obtain results which are about inclusion and particular therapeutic effects. Also the democracy with which we work these ideas through, with professionals but also with stakeholder groups across society.

I would like to talk about two of the transferable principles of inclusion; inclusion in terms of the design process and stakeholder involvement, and the importance of quality in design. It doesn't often have everything to do with money, but it has a great deal to do with a clear vision of what one wants to achieve and an uncompromising drive to make it inclusive.

Now the health sector is virtually a society in microcosm. This is one of the reasons that we find it so interesting to work in. It is a complex intermeshing of the needs of small communities and what we have learned is that it is crucial to find a balance between those different perspectives, communities and needs.

We have also found that creative engagement with the different stakeholder groups within the health sector is very important both for

the attachment, the “buy-in”, that those groups then feel for the project. It is also important for the sense of uniqueness that the process shows and that the product - the place that we create - demonstrates.

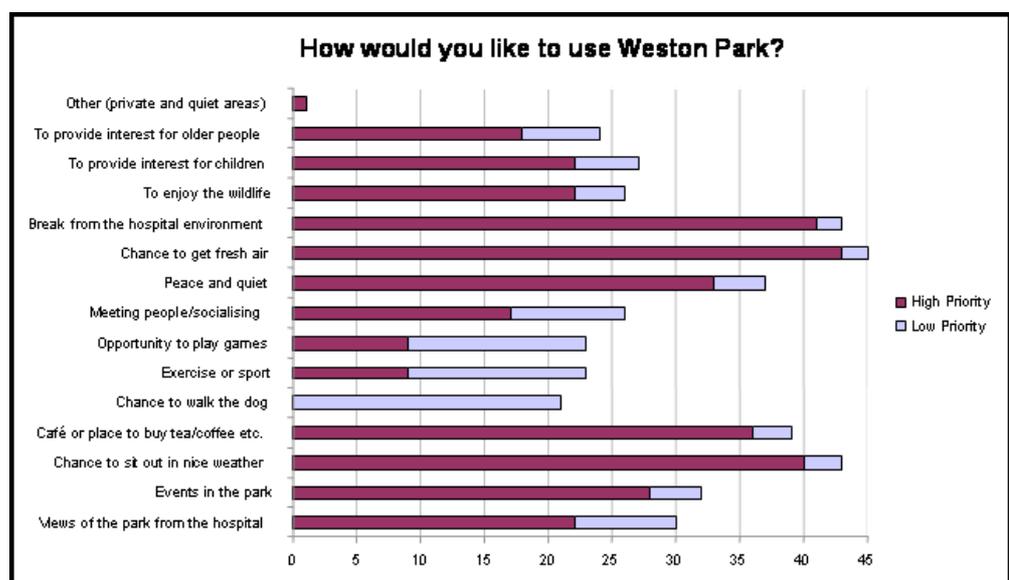
And the second message about quality. Quite simply: quality counts. The greater people’s positive experience of their space, the greater will be their attachment to it, love of it, care for it and empathetic benefit from it.

The health sector often has specific goals when we engage with them. We will be dealing with people with perhaps a narrow range of issues, whether it is recovery from stroke or a mental disability, but beyond that there is also incidental healing. It is benefit which goes beyond specific intentions of the clinical programme which we are addressing, and picks up those earlier ambitions that the Victorians and those who followed on from them had. The skill is in meeting that brief, but allowing room within the design through negotiation with those different perspectives for everyone to have their own vision, their own take on a place and therefore their own relationship with it and enjoyment of it. That only comes through inclusive practice and the arguing through of that process into an inclusive product.

The first case study I would like to mention is in Sheffield.

A key message of this scheme for us is of three communities coming together and being more effective than any one of them could have been on their own. Essentially we were looking at the relationship of a hospital - in this case a children’s hospital - to a park, Weston Park, which contained next to it a gallery and museum.

We ran a questionnaire survey to explore attitudes to the park, preferences for use and ideas for future development of the site. By



A sample of the questionnaire results (full page version in Appendix 1)

asking appropriate questions, and in the right format, to gain a response from the communities, we aimed to help the local authority to develop an exciting specification for an inclusive urban park.

The results have been gathered together in tabulated and anecdotal form, and have helped identify possibilities of what this park could be. Excitingly we talked about a reinterpretation of a beloved Victorian park, people have deep commitment to this place. What we have got through a process of engagement is the possibility for a re-visioning of this park in a contemporary context and we think this is a transferable message which makes links between the health sector and public open space and also with heritage. This has relevance for so many of our public open spaces that are looking for a reason to be, for a use or a relationship. A reinterpretation and re-visioning of themselves in a current context. The lesson to learn is that of essential dialogue and the embracing of where the whole thing starts with people, the users and non-users.

The lesson that we have taken from the second case study at the Bethlem Royal Hospital, in London, is of creative consultation. It is exploring how barriers can be broken down, not necessarily physical barriers, but psychological barriers, like fear. Fear of a lack of understanding, between the users and the staff of the hospital, which deals exclusively in the field of mental health, the community roundabout and even between the communities within the hospital itself. We are looking at how these barriers of fear can be overcome with knowledge and information. We are working specifically on wayfinding, safe routes and information. We are trying to build bridges of understanding between these communities, both within and beyond.

What this is giving rise to is both strategic possibilities for managing this site in a much more successful way for all concerned and also the possibility of personal connections. There was a lovely quote from one of the workshops about how one of the users loved to watch the swifts in the summer flying over the meadow. Now that is a kind of vision and a deeply beautiful thought which could power the creative of engagement of a creative professional in making something special for that place or simply talking about it. So those personal connections are critical and they have a place alongside the more strategic management design considerations.

Like Weston Park in Sheffield, Treliske, the Royal Cornwall hospital in Truro, tells of the synergies that can arise between communities; in this case a Wildlife Trust, a Hospital Trust and sheltered workshops. There is a very strong Arts for Health programme that has just been started up at this hospital and this is very exciting. We are looking both to the maintenance of the site in the long term through engagement of the sheltered workshops and volunteer activities in green gyms, and also the use of facilities as they develop themselves by schools in the community surrounding the project - in terms of nature trails - and by the therapeutic intention behind the design of many of the small spaces

of the hospital itself.

Through working with all the communities - the small communities of the wards and the greater communities of the hospital - around agendas to do with internet rooms, plants that resonate with the older user profile, a continuing on-going programme of creative and engaging workshops to enrich the space in the longer term, perhaps through reminiscence or other appropriate means, we are continually renewing and reinventing people's relationship to space and also their belief in their ability to change spaces or to adapt spaces to suit them.

That is in the pipeline. Three schemes that have been carried out already are with a more established health care arts organisation at Exeter. These are embedded within the hospital structure, the healthcare trust. The crucial thing is that whenever a new development goes on at this hospital, Exeter Healthcare Arts are there with a process to bolt in an inclusive consultation process between departments, the involvement of creative professionals who can draw out from the hospital community their feelings towards a space and enable the process of actually making something happen.

Retrofitting existing spaces is also a continuing catch up programme and one such space is Clyst and Creedy Ward. A therapeutic programme addresses both the direct therapeutic needs of occupational therapists that were fed up with working in white melamine rooms and wanted to use a space which was just a bare brick courtyard. It has been turned into an oasis for staff, to recreate in and to use in their clinical programme that visitors and patients can use. Hidden within it are particular therapeutic

activities: for example, things to do with texture and re-acquainting recovering stroke patients with their different senses, balance and coming to terms with the sensory world around them.

The Oncology unit, a new unit at the Royal Devon and Exeter Hospital, was about creating a conversation. The professionals that we talked to, the clinicians and the patient group representatives, talked about the need for landscape that provided a context for sometimes difficult and painful news; that perhaps one had cancer or one's condition was growing worse or even



improving. The clinicians talked about creating a connection between the beauty of the human body in microscopic structures that they dealt with and the beauty of plants in a garden. Working with a glass artist,

they created extraordinary pieces which deal with the microscopic beauty of plants and enable the clinicians there to use them as metaphors for a conversation about the structure of the human body. It also provides a richly sensory context for patients and staff to recreate in.

Lastly about “trans-disciplinary”, coming right back to where I started. It concerns not only the different visions of different professionals, and the different perspectives of users and clinicians and visitors, but it also talks about the future. I want to highlight the importance of engaging young professionals when they are training.

I would like to end on the subject of play and enjoyment. Ultimately I think it is the enjoyment of the environments and the connections that one can facilitate of love and fun and engagement between people that ultimately will dictate the success of any given landscape. That is the most important thing to hang on to.

Women and the Wide Blue Yonder

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This is a story of how local research and community consultation led to a particular solution to overcome a non-physical barrier to access or participation.

Milton Keynes is a new city, it has been developing over the last 35 years or so and there was always a plan for parks and open spaces. It was managed in the first instance by the Commission for New Towns and the Milton Keynes Development Corporation and they undertook regular visitor surveys throughout the development to monitor how the parks were being used.

Milton Keynes Parks Trust was set-up in 1992 and is fairly unique because it is an independently financed charitable trust. We manage about 4000 acres of parks and green spaces in the city and the landscape of the grid roads. The bits in-between are the large areas of parkland and these consist of all kinds of parks, including lakes, river valleys and woods. There are conservation areas, the city park and a brilliant network of surface paths which are mostly accessible. They are great for wheelchairs, cycling, pushchairs and walking and they are all within the city boundaries.

The visitor research that has been done over the years includes data on visitor profiles (age, sex, ethnic background and so on), patterns of use and the normal “how many times do you come to the park and how long you spend there?” It has included people’s preferences for different landscapes, how they rated facilities and different landscapes and their personal safety in all the parks.

I did the 1995 visitor survey for the Parks Trust. This included observations on group compositions. It was clear that women were less represented in parks than men. It is true for all the surveys that we have done, for age groups when analysed and of the observations done. I then compared the visitor profile statistics to the Census for the borough of Milton Keynes and in fact there are more women than men in Milton Keynes so it is even worse than the picture first suggests.

I asked the question: “why are women using parks less than men?” All people were asked why they came to the park. They go for walks, fresh air and exercise and the results were very similar between women and men. The only differences were that more women bring children, more women walk dogs and more men go fishing. Also, if you look at General Household Survey results and similar data, going for a walk is a very popular activity amongst the whole of the population of the UK, so it was wrong to conclude that women didn’t use the parks because

they didn't like walking or similar informal recreation.

When I compared peoples' perceptions of safety, it wasn't very different between men and women. The question was part of a list of things to rate, rather than on its own, to try to avoid giving it too much weight. In this way it was included with "How do you rate the landscape?" and "How do you rate the events?"

I compared the results from park to park as there are many different kinds in Milton Keynes. At Willen Lake the numbers of men and women were equal and the perception of safety was rated as good to excellent. This park has all sorts of facilities including a hotel, water sports complex, play area and miniature train and is very well used. In one of the ancient woodlands in the city, Linford Wood, there were far more men than women using it and the perception of safety was perhaps average to



good. You could argue that people are not going to say that they feel unsafe in a place, because they wouldn't be there if they didn't feel safe enough to use it.

I also looked at group compositions of people coming to the parks. In other words, what people do, not just what they say. 29% of people came alone, of those 67% were male. Of the women that came alone, 64% brought a dog, compared to only 28% of the men that came alone. Of the total women sampled only 7.4% came completely alone and of the observed, only 3.4% of women came alone.

However when you compare the different parks again, more people went alone to Linford Wood than to Willen, which shows that it is not just a perception of safety issue but also what the park has to offer. Willen is a much more sociable place to go but, even though people might feel safer there, they don't actually want to go alone. In contrast,

Linford Wood is a nice peaceful quiet place to be.

At the time (in 1995) there were various other studies done on people's perception of safety (J Burgess, Comedia Demos etc). The 'Park Life' study concluded that most people "fear being in woodland alone". In 1996 I decided to set up a focus group in Milton Keynes to look at the problem locally. Linford Wood isn't exactly urban fringe woodland as it is right in the middle of housing and has a college and office blocks around it. I organised a women's group to walk in the wood and we tried to give people an experience of being alone in the wood by leaving those that wanted to be left alone, whilst the rest of us cleared out the way. I know this is slightly artificial, but it was just to give them an idea and we had a group discussion afterwards about how they had felt about it.

Perhaps some of these things are obvious but what came out was that people really like the wood. It was springtime, there were bluebells and it was a nice place to be. The majority of the women questioned said that they wouldn't go back alone. I contacted the police to get statistics on the likelihood of being attacked in parks or open spaces over the whole of the Thames Valley region. Although they didn't have specific statistics on parks, it worked out that the odds of being attacked anywhere were around 2 million to 1. Unfortunately people's perceptions are not related to what is factual, they are related to the headline cases which is not something that we can change very easily. So when asked what could be done about it, they said more people on the site would help. It would be impossible to have more staff on these sites and we have four rangers for 4000 acres, so it is unlikely that visitors would see them.

The women all said they would like someone to go with and this is another barrier to access that has not really been touched on yet. For a lot of people, this is what stops them from using parks. It needs to be people that are available at the same time with the same interest and fitness level. Meeting people isn't easy as there is a lot of fragmentation and isolation in our society today. I included 'fear of being left behind' because somebody made the comment that they did not want to join the Ramblers Association because the walks were too fast and too long. I don't know if that is completely fair so I am not criticising the Ramblers Association!

Starting the network

Somebody suggested swapping telephone numbers and starting a network of women who like walking. It sounded like a good idea - I could act as coordinator to keep the mailing list and give out phone numbers and that is how it started. However, after a few months I discovered that

people were not contacting each other. It is terribly English that people don't like phoning somebody they don't know or introducing themselves to strangers! In response, I decided we needed a walks programme of some kind to get it kicked started. I planned short walks, two hours with a coffee at the end, so it didn't exclude people who didn't have much time or didn't feel they were terribly fit.

Luckily, because of the paths network, we can make the walks all over the city so everyone was close to somebody, somewhere at sometime. I always emphasised the need for people to meet others and to use the network to go for walks when they wanted to. The most proactive person was a partially sighted Asian lady who wasn't adverse to taking our telephone list and going up to people and saying "which one are you?" and introducing herself that way.

A weekday versus weekend is under constant review. Mid-week has so far always been the best time. We have tried evenings and weekends for women who work, but it has not worked out but that it doesn't mean it won't in the future.

It wouldn't work without the coordinator. It needs somebody to do the mailings, organise the programme and encourage and emphasise the purpose of the network. It is not just to have a walking club, but the idea is that they meet people who have similar fitness levels and arrange walks to go when they want to go, not just to keep to the programme.

I had to make sure I complied with the data protection act, because I was keeping people's details on file so I asked people to sign a consent form. I only give out people's names, the area they live in and telephone number, not their addresses. Some people opt just to stay on the mailing list and not have their telephone numbers given out.

This is how the Women's Walking Network has evolved over the years. The main objectives have always been to enable women to walk in parks whenever they want to and not to feel that they can't go because they have nobody to go with. Underlying objectives are to encourage park usage as having more people out there obviously helps with the perception of safety. It introduces new park areas to people, because it is taking people all over the city and promotes an attitude of responsibility and care for the parks. Another important objective for me was to encourage the ladies on the network to plan and lead walks for themselves. This has been very successful and will encourage them to plan and lead walks outside of the network so they do it for their friends and families too. I provide guidelines for all the volunteer leaders on a sheet of A4.

There are various important issues. Some women were afraid of dogs, so I told them to make sure that if somebody brings a dog, that everybody is comfortable with it running around and if not to ask the person to put it on a lead. It is important to have backmarkers, and it's

important for someone to let you know if they are leaving. We offer people a mobile phone and a first aid kit if they want them, but nobody is expected to provide first aid if they are not qualified to do so. We also give them emergency phone numbers.

Outcomes

The first year I started with 8 people from the first focus group and it grew quickly to 110. To stop it becoming unmanageable I update it by mailing people every two years. I tend to have, on average about 120 on the list.

It has offered women new opportunities to go walking, including people who have never done it before. People have made friends and said they had visited areas that were new to them, and it has encouraged them to go back again with their families. The people who have led walks have gained new skills in map reading and so on.

People have asked “how far do you go, how fast do you go?” and the policy is always to go as slow as the slowest person and if people want to go faster then I always give the response, “find people who walk as fast you do and go when it suits you”.

We often get over 40 on a walk and this is probably too many, but again I give the same response, go at another time when it suits you better, in a smaller group. They have become much more adventurous, people stopped just sticking with the parks in Milton Keynes and started to go out in to the wider countryside around Bedfordshire, Buckinghamshire, Hertfordshire. Roughly two thirds of the walks are probably out in the countryside now, but that is not to say that people do not use the parks more.

New groups come about when people leave Milton Keynes and start a group somewhere else. I know of three that have started. We have had a lot of people with visual impairments on the walks and all age groups, although mostly over 40's. We also have people from different ethnic backgrounds. Milton Keynes does not have a large proportion of people from different ethnic backgrounds, so it is hard to say how well they are being reached, but it is something that I would like to look into.

It has spread by word of mouth - people bring their neighbours and friends and the sharing of telephone numbers has led to shared transport to get to the starts of walks. Quite often I've had people who have received a telephone list and discovered that someone else on the list lives across the road from them! This is valuable and has obviously increased awareness of the Parks Trust.

Some have joined ramblers groups and gone on rambling holidays in the Alps and places like that. Many have said they have gained confidence whilst leading walks and it is wonderful for making friends

and finding places to take the kids. Several people started similar groups. One lady, when I asked her how she had been getting on and what she thought of it all, said to me, "it has changed my life!"

It is something that I feel that you have to keep reviewing. I have to keep checking that the length of the walk, times and places are right and constantly have to emphasise the purposes to network and meet others.

Another issue is whether this is sexist. I always say that we don't exclude men from any of the walks, they are very welcome to come. The only thing we exclude men from is the telephone network in that I don't give women's phone numbers out to men.

In terms of spin off networks, we have looked at a cycle user's network but it didn't get off the ground. We have been looking at the possibilities for wheelchair users to network as well and that is still in its infancy.

This is one solution to a particular problem experienced by a particular group. It is not ideal because obviously it would be nice if people felt safe to go anywhere they wanted to at any time, but this is one answer that evolved through talking to people and it has worked very well in Milton Keynes.

The DBA Challenge

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I work at the Helen Hamlyn Research Centre, a centre for inclusive design at the Royal College of Art. We are an independent centre and work with all the departments of the Royal College. We see ourselves very much as the Jesuits of the Royal College in that it is a small post graduate university and students come to us for two years but when they leave they have a disproportionate influence on the creative industries in this country and elsewhere. So we feel that if we can catch them when they are young and transmit the message and methodology of inclusive design; introduce them to the exciting creativity inherent in inclusive design, then we have them, in a sense, for life.

We work with three design communities; the student communities (students who are at the Royal College doing their postgraduate degrees); the new graduate community (we select around 12 a year to work with us on a year long inclusive design project); and the professional community through the medium of my programme.

Our research is based on the empathic research model where the user is central to the whole process and we tend to theorise after the event. A lot of ergonomic research is very theory based with the user seen as a kind of test subject who is observed and tested according to a set of fixed criteria. We don't regard users as test subjects, we regard them as research partners and while we draw on a range of different methodologies. We feel that you must allow latitude within the inclusive design process for things to happen in a very different way from the way you expected.

So who are these lead users? It could be, for example, the disabled people visiting our stand at the Mobility Roadshow where we hold an annual exhibition. It could be a woman who is a very low paid home worker in Gosport assembling electrical components, who also needs tools that are designed specifically for her situation. Or it could be older people waiting at a bus stop in Kyoto who need very specific tools. So when we say user centred we are not only talking about older or disabled people, we are talking about the widest range of users possible who are pertinent to the particular project.

We have four overarching research themes: ageing populations, mobility for all, changing patterns of work and communication, and innovation in care and disability. The third theme is particularly relevant because technology has had a huge impact on the lives of disabled

people, particularly people with sensory disabilities. It has opened up areas where they can communicate directly without the need for secondary or third party transcriptions through Braille and so on, but then equally it can also exclude older people who are unfamiliar with technology, those who are techno-phobic and so on. It involves taking into consideration the impact of these changing patterns of communication on and also of work of nomadic working styles on people.

I am in charge of the fourth theme, innovation in care and disability, and there are three projects I want to introduce:

1) A font that one of our students designed for dyslexics. She herself is dyslexic and she spent three years developing it and launched it last month. For those who are interested in fonts which are very accessible, it is called “read regular” and details are on our website.

2) A project by an Indian student who was looking at clothing as a means by which you could deliver ayurvedic remedies. She very cleverly found a means by which the garment could also be recharged through the washing process.

3) This is a project that I’m particularly fond of and this summer it won the Care category of the Design for Our Future Selves competition we organise for RCA students each year. It is a paediatric infusion needle and I think it exemplifies what we mean by inclusive design, because it works on so many levels. On one level it works aesthetically; it is a beautiful object. It works ergonomically, in other words, what Johannes Paul the designer did was to use exactly the same amount of plastic, but he transformed the nasty standard version into a butterfly wing. Ergonomically this works much better because the needle itself sits flat on the arm and therefore reduces the bruising (which is very common with infusion needles). Another version of the needle that he has designed has a lens inserted into the centre portion. This is for a vertical infusion needle and thereby benefits the carer. Paul has taken into consideration the position of the carer who is delivering the injection so that they can see through this lens and is more likely to give an accurate jab. The design takes into consideration the whole context in which this product will exist and this is what we mean by inclusive design.

When you talk to designers about inclusive design, their first reaction tends to be; “Sorry, but no thanks”. I carried out surveys of the design teams we worked with on the DBA Design Challenge and a common initial response was: “We don’t do special needs design,” to which you say, “well we don’t do special needs design either.” They felt also that

taking on board the issues of disabled or older people would inhibit their creativity to which we respond, “Not at all, it will stretch you creatively!” They say, “it is too small a market, there is just not the numbers of people to justify buying this product.”

They also say “We already do focus groups,” but we have found that the focus groups they engage in are very different from the user groups that we run in that they are commercially driven. They are selected by the P.R and marketing arm of the company and the designer is like a fly on the wall with no direct dialogue possible between the user and themselves. The user might be a young and able-bodied with perfect vision sight and hearing, in other words a small, non-representative segment of the population. So we tell them, “I’m sorry, but as a designer you believe that you think out of the box, but in fact you are thinking *inside* the box.”

So we give them three compelling reasons as to why they should engage in the inclusive design process. First and foremost we give them the business case. This is very important - if you are going to persuade designers and their clients that there is validity in pursuing this, you have got to be able to persuade them that there is also money there too. We say that we live in a time of ageing populations. People are living longer and they are working longer and they are working longer particularly in this country through necessity, because of the pensions crisis, marital breakdown and for all kinds of other reasons.

There is also the factor of what we call the ‘yoyo’ generation - a generation of people that is both young and old simultaneously. This is very different from the usual image that the ageing population which is that of the elderly frail population. YoYos are very different from their parents. They are product literate and use the same products and equipment as their children. They are technology literate and use mobile phones and computers. They have purchasing power - if you look at the statistics for who buys cars in this country, 46 is the time when people buy their first new car and 56 is the average age of buyers of sports cars so that gives you some idea.

We also stack up the numbers for the 8.7 million people in this country who come under the aegis of the DDA (Disability Discrimination Act.) If you stack up those and the ageing population statistics it is a majority of consumers. So that is the business reason we give backed by the second force of legislation –the ratification of the DDA in October 2004 will legislate for inclusivity in terms of the built environment and services.

Thirdly, we give the creative case. In my case I work with young users with quite severe disabilities, and what they do is they turn the equation upside down and force designers really to think out of the box when they design providing creative triggers for new ways of approaching old

problems. Such users exemplify a lateral way of achieving things and this is the kind of scenario that designers want to hear about and can draw inspiration from.

We have three mechanisms. A Design for our Future Selves Award: a competition, which is organised within the framework of the last year of students' master show. We mentor them, organise user groups, and offer prizes. One project from that, an urban farm park, was a Japanese student who envisaged an urban farm park that aimed to bring us back a sense of community. You will smile at her proposals, but they have a lot of validity I think. Older people grow and sell produce from the vegetable farm, where energy from the sprinkler systems come from the swings and roundabouts used by children, or maybe their parents. But the main thing is we've engaged her in thinking about a much wider group of people than she normally would have considered.

The Research Associates Programme is a year long programme. We find matching funding for the Research Associate who spends a year with us working on a project. One communications and product design project we did with the British Heart Foundation as research partner is probably familiar to you, because the posters are in many doctors' surgeries. The aim was to encourage people to walk more because obviously coronary heart disease is a major killer in this country. The communications aspect was to design - posters, maps and strategies that would encourage people to use their feet. This was accompanied the same year by the design of an inclusive pedometer, which is now in production. Ecco, the shoe people, bought the rights for it and they are using it as a corporate gift. Barry Menmuir the designer of the pedometer made it so that the facia was used to cover those buttons that did not need to be used. You could customise so it was extremely easy to use and transferable across brands.

I am currently organising the 4th DBA Design Challenge. This is an annual competition that takes place over three months, where I challenge the professional design teams who are member firms of the DBA (Design Business Association). It is the largest association of designers in this country and we pay them nothing. All we do is we challenge them and they spend three months working with us and with selected user groups of young people with severe disabilities on an inclusive project. This year we had 14 entries and we short-listed 6, which is very gratifying, because they have to work in their spare time with no monetary reward whatsoever to develop their prototype. So it is about challenging them on those two levels, the creative and business level. Further information on projects can be found on our website, or by contacting me directly at the Helen Hamlyn Research Centre.

Eleventh Hour for the DDA

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“Do you do marathons?” It is a question that you hear often if you are a wheelchair user. People are always coming up and saying it and it is a peculiar thing because I think it reflects the way we put people into little boxes, my little box is possibly someone who does marathons. I can never believe that people ask me that question, but they do and the only reason I mention it now is because it wastes a lot of time. So if you want to come and talk to me please just introduce yourself, don't come up and say, “do you do marathons” because inevitably what I will say is, “no, do you?” And you would probably say “no I don't” and unfortunately the conversation peters out a little bit then, because neither of us do marathons.

I think it is also perhaps synonymous with the way that we look at people with disabilities and we put them into little compartments, like all visually impaired love sensory gardens don't they?

Really what I'm talking about is social exclusion, and particularly the Disability Discrimination Act 1995 which is going back a little while and we are still talking about it, but perhaps that is encouraging. But the DDA defines disabled people as those with a physical or mental impairment, which has a central effect on their ability to carry out day-to-day duties and activities.

My own association with the DDA goes back to the early 1980's when an inspirational guy from Liverpool, Bob Waring MP, was trying to gain support for a private members' bill. At that stage it was very much a precursor to what is happening today and perhaps at that stage it was a bit of a lost cause. Having said that, it was the inspiration for the DDA, which is currently upon us and will be in full flight in 2004.

What the DDA says in essence is that people with disabilities should not receive a lesser service than those without disabilities. It doesn't however say we should receive a *good* service, it just says that we should receive the same service as everyone else. So you don't necessarily need to provide a good service to the public, you just need to make sure that disabled people don't get a worse service, an interesting concept really.

It also says that service providers should make reasonable adjustments to physical features to make them reasonably possible to be used by disabled people. Again that is fairly straightforward and an equitable way of doing things and the Act is anticipatory. I think a lot of people are now

concerned about the DDA coming into full force in 2004. Possibly what they don't realise is that it is actually with us now and that people should be treating this as a window of opportunity for getting it right. As service providers, as green space providers, what we should be doing is anticipating the needs of people with disabilities, working with them and moving forward. It is not something that is looming, it is actually something that is here.

It might be something as simple as providing thicker, larger cutlery at a park café or doing the menu in large print. It may be making some reasonable support for disabled people to have access to a café or visitor centre, or more importantly to the services and the programmes that you are running within green spaces. It is not rocket science by any means, it is just doing things in a way that is inclusive and meets everyone's needs.

Working with excluded groups, there is no homogenous group, because by very nature people are excluded for a whole range of reasons. The term, I think, was actually coined by the deputy prime minister's office a few years ago, when they began to look at our "joined up solutions to joined up problems", which concerns the issues that affect many, many of us. It could be something like low income, it could be ethnicity, and in my case it might be because I am a wheelchair user. However it is not disability per se that would lead to social exclusion.

In my case I don't feel that I am socially excluded, although I have a disability. Although I am a wheelchair user, I have a nice car, I can travel to places fairly easily, I have income and so all the things that impact on my life that could be major disadvantages actually pass me over.

One of the things that particularly affects disabled people is the glass ceiling. Obviously our DDA, the employment issues of the DDA, put certain regulations in terms of employment of people with disabilities, but how many disabled people do you see working at very, very senior level? That is the glass ceiling and those are things that I think progressively will change. People with disabilities themselves are a great driving force, so I know that they will change, but as I say when we are talking about socially excluded people we are not talking about one clear group. We are talking about people who are affected by a whole range of things and those obviously have deep implications in terms of promotion, or in terms of getting people to visit the green spaces.

I think that poor marketing is a major concern. Not talking to disabled people, not talking to excluded groups and finding out what their needs are. I think the words I hear often, apart from "do you do marathons" is "I'd never thought of that". It is just sometimes an opportunity to talk to disabled people and spend time with them and other excluded groups

is needed, and then to develop programmes from that.

So should we still be talking about the DDA? I think we have probably been talking about it for long enough now and we should be really planning for real. We should be working with excluded groups, finding out what their needs are and building in those programmes. I think it is a little bit like the railways at this time of year, we get the wrong sort of snow on the line. I think we should be talking, but I think we should be talking to our customers, our stakeholders, more than perhaps internally amongst ourselves.

Seeing as I'm advocating this talking to people out there, our customers and stakeholders, I would like to offer a sort of vicarious link for you. Quotes from people I have met in the last few years, who probably are socially excluded and some of the things that they have said:

“I would have been thrilled if I had known the bus was accessible”.

“I was really interested in the mapping. This is CROW [the countryside rights of way] act and the access forum, but no one could assist me to interpret maps and get my ideas across.”

The first person that was thrilled about the bus was a wheelchair user who works for Disability North and found that she could actually go and visit a heritage site with her mates. The bus hadn't been promoted. It was a fully accessible vehicle, great venue, lots of things happening. This woman was at the hub of disability issues. Her job was to work in information and networking and no one had told her the bus was accessible. If she had known that she could have gone with her mates and didn't have to drive separately she would have been absolutely thrilled.

The second one is a visually impaired lady that I met from the University of the Third Age, which essentially is working with retired people to look at positive activities - these may be things like archaeology, all sorts of things. She is particularly interested in walking groups. She walks with a sighted friend and was invited to join the access forum as part of the CROW Act. Unfortunately no one was able to interpret the maps for her. So we have someone who is really enthusiastic, loads of knowledge, could be a real positive asset and we can't interpret the maps for her and she goes away quite disappointed. That is a tragedy really, it is important that we talk to people on their own terms, we don't just say, “oh yeah, we are going to engage with them”, we talk to people on their own terms and if that means interpreting through special programmes then as green space managers it is essential we put those in place.

What some other people said

“I would like to go to the countryside if I knew where it was.”

“Parks and historic places are not of any interest, it is not part of our

culture.”

The first was a young woman with a learning disability, in Newcastle. It took place four or five years ago. We were in the visitor centre of a riverside park and for someone to not be able to understand the countryside on their own and know where they were and where it was in relation to what they were doing on the day when they are being brought in by minibus is again a sad event.

The second was a manager of an ethnic community centre again coincidentally in Newcastle. This was about visiting Hadrian’s Wall and some of the historic sites in that part of the world. I also found a similar thing when I was doing some research in Birmingham that people were not feeling that the green spaces were relevant to their lives. Again we must go to them and talk to them, and look at ways of involving them. It is not adequate for people to simply say; no it is not part of our culture! It is! We are all part of a wider culture.

And what about service providers?

Access to a world heritage site! The access guide says “The museum is accessible by ramps”. Visitor centre staff said, we have been waiting for the ramp to be built for three years! I had only travelled 120 miles, perhaps that is what the DDA means by anticipatory?

Some good news, one of the best little green space projects I know is the Kielder Challenge. It is an adventure project which starts in urban



parks in around May. It benefits from universal design, and social inclusion. It starts in urban parks, Heaton Park in Manchester for instance is one of the venues and then it finishes up in the Kielder Forest in Northumberland, which is a real adventure environment. About 100 schools take place each year. To enter a team, a school must have 8

participants, 4 with disabilities and 4 without and the teams are judged primarily on teamwork.

When the game and the activity is designed the wheelchair user is actually the most important person in that, if the wheelchair user cannot take part in the activity then the activity is scotched and it has developed and it is built again until they can. So it is about everybody having a role to play. We don't tell the kids how they have to solve the problems, we just tell them that they are being judged on all 8 people working together and communicating.

Finally, I would like to talk from a personal perspective. I have a disability and I was saying earlier that I don't feel excluded. I also don't feel handicapped. Today I was able to come here as a disabled person, my disability will still be with me when I go home and it will still be with me into the future. However, today I have not been handicapped at all. Great organisation enabled me to have accessible parking, I came up in the lift. I have had a very warm welcome from everyone that I have met and there is wheelchair access onto the stage, so although I am disabled all day, I am not handicapped. And what you as service providers can do is reduce handicapping situations. You can make those differences and I think the key to that is talking to people. You can make changes.

Realising Your Potential

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This presentation is about three things; positioning, offer diversification and access to funding sources. I am used to working with voluntary sector organisations, but I think that particularly the message in connection with Positioning and Offer Diversification are universal, whether you are from a voluntary sector organisation or a local authority.

Starting with positioning; the first message is that strategic and sustainable income generation is far more about communication than it ever is about application. The problem is that many organisations come to the issue of income generation when they actually need money. The issue about sustainable income generation is about being more organised and better coordinated.

Why? Well this is a letter that I actually got from somebody within what is now the Community Fund.

Dear Steve,

We have at the 16th Febuary received a total of 75 applications. The man who wanted us to fund his cunning invention for an Ouija board using a biro and a glass of water didn't make it up for assessment.

This was about 8 or 9 years ago at the beginning of the Community Fund. About 2 weeks ago I was in the House of Commons, talking with a couple of MPs and an American fundraising colleague of mine. The MPs asked him; "Over the time that you have been coming to the UK, what have you noticed that has been different about the ways in which income generation is created in this country?" What he said was one word, "professionalisation". It is professionalised in terms of the way people are giving the money. It is also professionalised by the way in which organisations are actually approaching the issue of income generation. So, if organisations are going to maximise their income generation opportunities, there is a need for them to be professional and to find ways in which they can get their specific message across to the market.

The word unique is irritating because I hear it all the time with clients that I work with, particularly from chief executives. "We are the unique organisation that does boom-boom-boom". No, you are not, you are really not. There are so many organisations out there doing so many

different and exciting things - the Eden project is unique, the Dome was unique, they were unique for different reasons. Unique sometimes isn't actually something that is particularly exciting so far as funders are concerned. Funders are very often much more interested in things that are more strategic, that reflect their kinds of objectives, but take heart because you are probably not unique.

It is important to know your competition. For voluntary sector organisations, there are over 200,000 other voluntary sector organisations within the United Kingdom. Do you know your market and do you know the kind of market that you are operating within? The sector income is worth about £12 billion. A lot of people, a lot of competition, but also a lot of money to go for.

For those from Wales, did you know that, for instance, in the last three years that have been recorded, there has been a 32% drop in terms of public giving to charities within Wales? Do you know that kind of statistic? Are you pitching your income generation programmes at the right part of the market?

To continue the message, we are looking at a process, not a single event. Sustainable income generation is a process of real genuine engagement, with the partnerships and the networks that you work within, but also with the funders that you are working with.

So many organisations that I work with, particularly charities, look upon fundraising as something they really don't want to do and why should they? NSPCC wasn't set-up for instance to fundraise, it was set-up for a whole bundle of other reasons.

To understand fundraising, sometimes it is useful to look at failure as much as success, and to understand why some organisations fail. Organisations rarely fail because they have no access to funding. They have problems because they cannot *get* the money. Perhaps their work is no longer relevant; they are not performing; the funding regime has changed and it either doesn't recognise them or they are unable to adapt. Problems often come from two key reasons; they haven't presented their case well, if at all, and they are unaware of funding regimes and opportunities. Three years ago I was called in by organisation – they were running out of funding in about three month's time, their situation was desperate and they were a national organisation. They had received funding for the previous 27 years from the same source and all of a sudden things had changed and moved on, and they weren't actually addressing the issues.

The key problem for them was that they hadn't spoken to the funders. They hadn't networked with them, or got the message across about how they were changing and how they were actually relating. The work they were doing was fine, they were a very exciting, very interesting

organisation, but the work wasn't wanted by the particular funding audiences that they were working with. They had taken their eye off the ball in connection with that and the outcome was that I was supposed to be giving a report at the end of the day to the board, which was saying, basically, a picture as to where they could go from there on. The only picture I could say to them was close, and close now, because the organisation is no longer sustainable.

$$S=P1+P2(e)+L$$

I created this formula as a joke when I was doing some training. In my position I get asked a lot, "what is the magic formula for fund raising success?", and for years I said it is about hard work and about a bit of this and in the end I cracked and wrote on the board, $S=P1+P2(e)+L$. Since then I've been asked to write an academic paper on it and I have recently been asked by a university in Australia to collaborate on a research project. Success (or sustainability or survival) is achieved in an organisation when P1 (performance) and P2 (positioning) are matched by the appropriate "e" (the energy the organisation dedicates to fund raising) - and then it has a little bit of luck. And we all need that!

Let us just unpack that because this is what I do when I am working with chief executives and directors of fund raising in particular. Many organisations can get away with not performing once or twice, but they won't get away with it three times. If the performance of the organisation is off key it is not going to raise money.

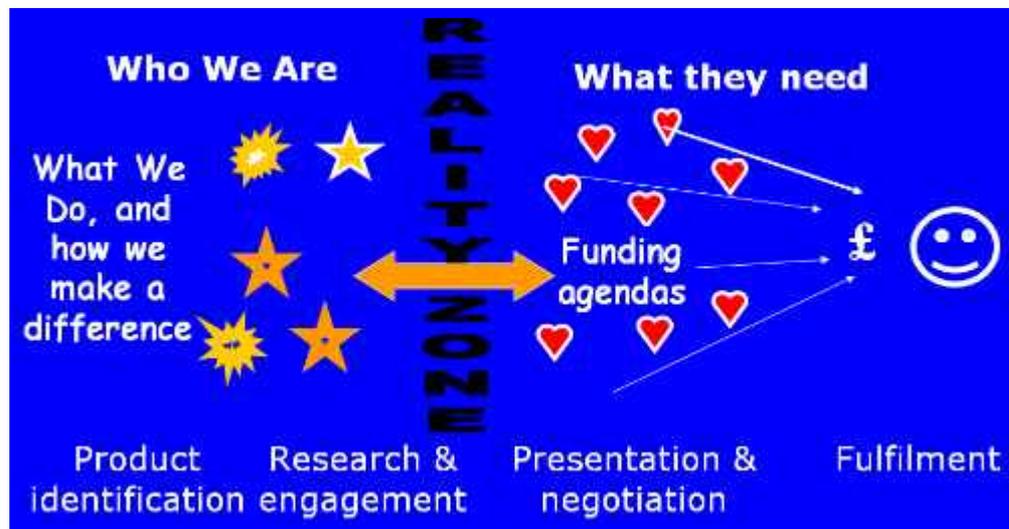
Many organisations will perform, but they do not position themselves well enough to get money and that is a key issue and a problem. I am working with an organisation at the moment that is a national organisation. They decided to re-trench to the poorest area of the United Kingdom and decided to do community fund raising from it, their energies were completely wrong, they were guaranteeing that they were going to fail.

Another message is that funders are real people. They work to priorities, to objectives, under pressure, with limitations, but they are also your advocates and that is something that many organisations forget. Getting alongside what it is that they want do is very important in terms of dealing with them, creating a relationship with them and dealing with them as real people.

So think 18 months ahead, not in the here and now. Create relationships and think in the future. Funders and donors should never be surprised by your application, they should be expecting it. Create your agenda with a good PR, maintain the agenda with excellent communications, nurture the relationship with involvement and maintain it with basic good manners and common sense. 25% of funders are

never thanked for the money that they give to organisations - staggering!
- you can actually improve your performance simply by using good manners.

Offer diversification. In terms of fund raising, chief executives and directors of organisations tend to be very focused on what it is they want to achieve and why shouldn't they be, because it is the prime objective that they have in their mind in terms of what it is what they want to achieve. I remember when I was in the Royal Society for Protection of Birds, Barbara Young used to always say to us, "well what does it do for birds?" and she was right to ask that. But the issue in terms of fundraising is that we need to think much more widely than that and most agencies have multi-agenda and cross-section applicability.



If the question is "we need a new green spaces interpretation centre, no we really do honest," that isn't a funding case. Begin to unpack the kinds of reasons why you really need it: you need it because you are in an area of social exclusion, because you are working with excluded groups, because you own a building of heritage value, because you want to do something innovative in the field. I managed to get the Community Fund to fund a field on the basis that it was a community hall, because it actually created all of the functions within the field that a community hall would undertake. You are going for funding because what you want to do has tourism and a more economic value, because it has conservation outcomes, you have conservation objectives and then finally you are going to them because you can do it and other people in the locale can't, that is the unique bit and that is where it comes in. It is important to unpack these things and work out where you are relevant, because just looking purely within the narrow focus of what it is that you do may not be enough to download the kinds of funds that you are looking for.

Think about the language that you use and what it says about you. If you talk projects, you will be treated like a project: temporary, short

term, expendable. Set the agenda early in your negotiations and discussions with funders. Talk strategic, talk agendas, but make sure you know what you are talking about.

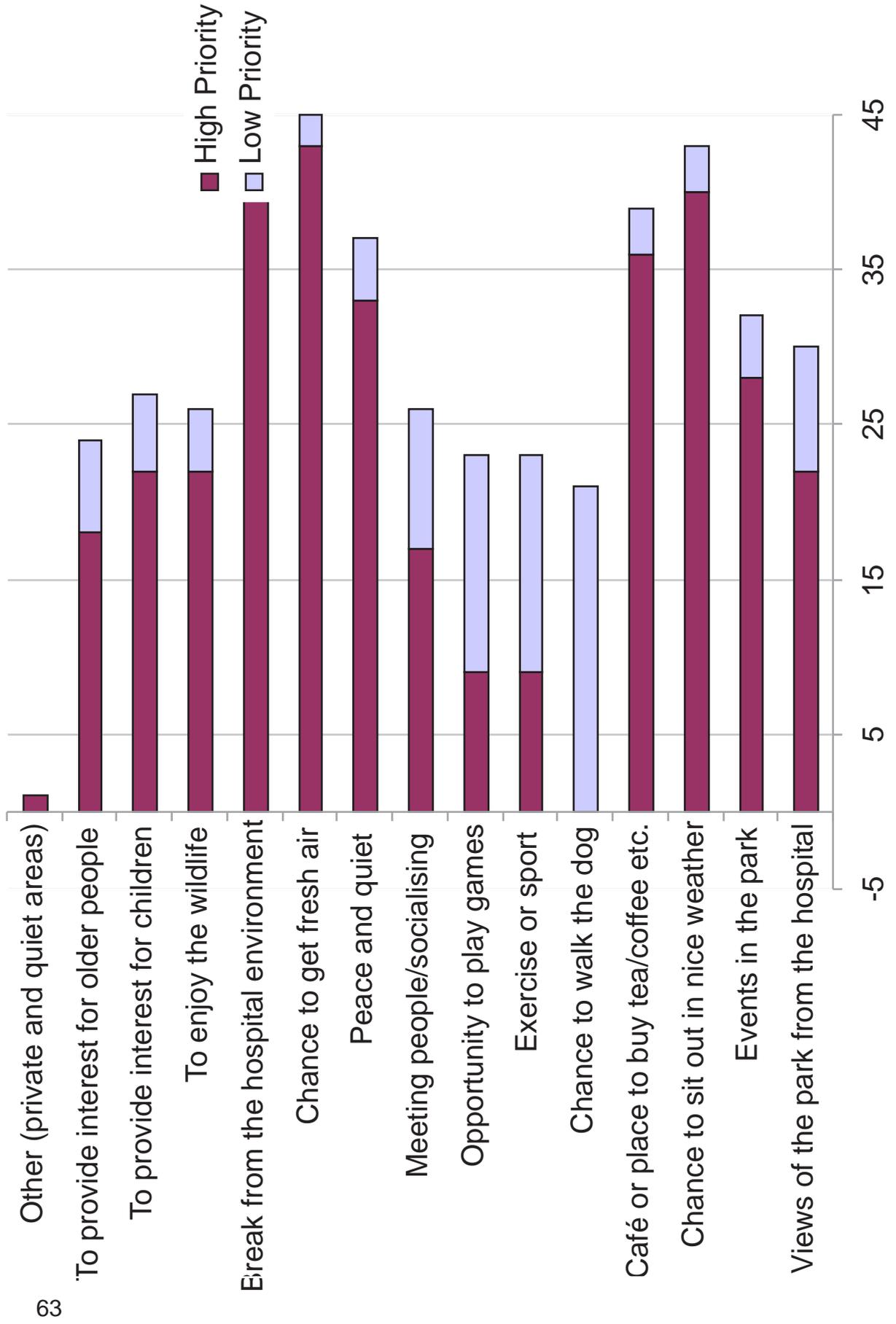
Greenspace's external funding sheet is exceptional and if you want funding for the kinds of causes that you are looking at, read that. I can add value perhaps a little bit by talking about diversification and giving you some references that you can go to. The green spaces leaflet talks about Funder Finder. The DSC (Directory of Social Change) also has similar kind of approach to this through CAF (Charities Aid Foundation), which in my view is exceptional in terms of the needs of charities – www.trustfunding.org.uk. Also try <http://www.fundinginformation.org>.

And then if all else fails, cheat. Look at the annual reports of the competition, look at who is funding them and why, try asking them. It is astonishing how often a competitor organisation will actually tell you where they are getting their money from! Read the papers, who is funding who and why in the particular area you are working in and copy the recognition panels.

I want to finish with a short story about how not to impress funding officers. An organisation I was working with some time ago decided they wanted an access programme for the buildings that they were working within. So they made an application to a funder. They were really pleased when the funder said, "yep, fine, really interested we are going to come and talk to you about your needs." They set the meeting on the fourth floor of the organisation's building, the building had no lifts, and the person who was coming to do the assessment used a wheelchair. By the time the person had been hauled up four flights of stairs they certainly weren't going to get any money.

Appendix 1

How would you like to use Weston Park?





About GreenSpace

GreenSpace is a not-for-profit organisation set up to help those committed to the planning, design, management and use of public parks and open spaces. GreenSpace is generally recognised as the voice of the UK's parks and green spaces.

www.green-space.org.uk



About The Sensory Trust

The Sensory Trust promotes and implements inclusive environmental design and management to ensure that opportunities for environmental education, access and participation are available to everyone, regardless of disability, age, or background

www.sensorytrust.org.uk

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