

A man with a beard, wearing a bright yellow, green, and red jacket and tie-dye pants, is captured in mid-air, jumping over a wooden barrier. He is looking upwards with a determined expression. The background shows a cloudy sky and a rocky hillside.

GALWAD

CASE STUDY:

ACCESS

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Access & Inclusion Manager

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INTRODUCTION

GALWAD was committed from the start to radical inclusion – that is to change the how projects of this scale are made and by whom. As a collective of organisations and individuals, we recognised the importance to co-create a set of working principles to create a safe environment in which to test new ways of working, to make mistakes and to learn and support each other through change.

Our principles of working were:

- Inclusion will always be our first thought.
- We are all responsible for inclusion.
- Lived experience will drive decision-making.
- We are anti-racist and anti-ableist.
- We are accountable.
- We will create conditions for creativity to thrive.
- Change is a journey and we recognise we will make mistakes.

As the project developed and our project and creative team and partners expanded, we continued to strive for radical inclusion in particular to ensure that the story of GALWAD was representative of contemporary Wales and that the characters, dialogue, plot and languages of the story challenged stereotypes and was enriched through the advice and consultation of a number of organisations and individuals including Deaf Talent Collective, Ethnic Minorities Youth Support Team, Centre for Alternative Technology, Climate Outreach and members of our creative and writing teams.

Given the short period in which the GALWAD production was developed from script to production, we are particularly grateful to the production, creative team and communities for their commitment to learning throughout the process.

CLAIRE DOHERTY, CREATIVE DIRECTOR

We knew there was an important conversation to be had around trust, disabled communities are so often let down or forgotten about by society that if we were to actually offer genuine inclusion we needed to make sure it was informed by lived experience and that disabled stakeholders could put their faith in us to provide safe supportive spaces where they can thrive.

This case study aims to give an insight into how we worked, challenges we faced and how we tried to overcome them with a focussed lens on access.

We reflect on our time working with Deaf collaborators and communities and although we are allies of the Deaf community, it's important to recognise that this case study is written from a hearing perspective. Whilst it is not our place to comment on Deaf culture we wanted to reflect on good practice for arts organisations and provide an insight into the practical elements of access and holistic working – particularly how we worked with interpreters, so that other hearing-led organisations can develop their own practice.

We always advise that you always seek advice and consultation from people and communities with lived experience and pay them accordingly. Please see our resources section which links to some brilliant people and organisations with lived experience.

NUMBERS AT A GLANCE

- 12 Deaf collaborators / consultants
- Ringfenced over £250k of budget on Access, Inclusion and Translation plus £730k towards Learning and Participation
- 42 freelancers booked onto Collective Cymru funded training delivered by CULT
- 8 hearing team members with either Deaf awareness training or currently learning/completed accredited training in BSL
- 31 staff, creatives and production team trained in Deaf awareness and an Introduction to BSL
- 1 hearing actor with accredited knowledge and confidence in BSL
- 1 staff member completed Continuing Professional Development to complete accredited training in BSL
- 2 staff members completed an Access to Work course
- Ran skills sessions in the Aesthetics of Access
- 160+ hours of Deaf Consultancy

21%

END OF PROJECT WORKFORCE IDENTIFIED
AS EITHER DEAF, DISABLED OR A PERSON
LIVING WITH A LONG TERM MEDICAL
CONDITION/S.

RADICAL INCLUSION WAS A BOLD STATEMENT THAT HELD US TO ACCOUNT

WHAT DID WE DO?

- Radical Inclusion was a key principle, equally as important to us as delivering excellent quality content or keeping to budget.
- Our Project Committee was made up of a diverse group of leaders bringing their own lived experience to filter across the project. We raised up the voices of the Young Company and Cast who fed into the whole creation process.
- Time was the essential part of inclusive realities. Changing organisational culture by embedding extra time into processes and adapting to different ways of working.
- We recognised that an inclusive creation process is just as important as the final product.
- Hired skilled staff and creatives with knowledge and experience of delivering access and multilingualism at a large scale.
- Access teams supported the whole organisation and suppliers to be accountable and deliver inclusive practices, training up teams or bringing in consultants.
- Offered every person engaging in the project an opportunity to complete an access rider outlining specific needs they might have to enable them to do their job
- Offered 1-1 follow up meetings with anyone who identified as Deaf, Disabled or Neurodiverse with the Access & Inclusion Manager to create personalised access plans that would be embedded into our working processes.

WHAT DID WE DO?

- Information, social media and content available bilingually beyond the mandated requirement for a Welsh publicly funded organisation.
- Hearing-led sessions had a responsibility to ensure they were communicating in an appropriate way to ensure that no dialogue is missed by Deaf collaborators and everyone had an opportunity to fully engage in sessions.
- Accessible meetings with provisions for live captioning or interpreters and regular breaks.
- Meetings and/or or public facing events with self-descriptions as standard.
- The Aesthetics of Access was at the heart of content design and not an add on. Providing skills sessions for staff and creatives on the methodology to embed it into our processes.
- No strobe or damaging flashing images in any of our designs and content put through the Harding Test.
- We invested in in-house access equipment, meaning we didn't need to rely on suppliers.
- Conducted rigorous site and space assessments, working with the Production team to determine site possibilities and limitations, and their suitability for our team and audience needs, including meeting, rehearsal, workshop and performance spaces.
- We were vocal that we considered mental health conditions a disability.
- Only booking fully (and actually) accessible venues.
- We were respectful of language and the responsibility we had to create authentic tri-lingual work.
- Led by lived experience to envisage what an inclusive future could look like.
- Encouraged flexible working.

INCLUSIVE CASTING, RECRUITMENT AND ONBOARDING

By aligning ourselves with the Seven Inclusive Principles we applied a person-centred approach to access at a large scale.

Our Access team worked project wide from the moment of recruitment or casting to work with hundreds of individuals turning access into reality.

Challenging historical barriers, particularly within the film industry.

This includes staff, freelancers, artists, cast, technicians, finance teams, crew, drivers, behind the scenes, volunteers, community engagement, workshop attendees, plus many others.

Importantly, we didn't forget *"the people who look after the people"* i.e., coordinators, crew and production managers. These roles are often taken advantage of within the industry with added pressure, difficult working hours and conditions.

Not everyone completed the access rider, but by offering this opportunity with thought and intention we immediately create more inclusive spaces – particularly to freelancers who are often not protected by a formal HR or managerial system.

**EVERY SINGLE PERSON
WAS OFFERED AN
INFORMED
OPPORTUNITY TO
COMPLETE AN ACCESS
RIDER**

We identify ourselves as an organisation who will listen and act on the information shared with us.

There is a long history of disabled people sharing access riders with people or organisations but them not being read, not acted upon or not having the in-house knowledge to know what to do with the information. Disabled people are handing vital information to organisations and often it just goes unread.

INCLUSIVE CASTING, RECRUITMENT AND ONBOARDING

HOW TO

- Who is/are responsible for ensuring that any needs are met?
- Who pays for any additional resources and how is this managed?
- How will this set of access requirements impact the project? i.e. scheduling, work load, venue booking, extra resources, internal training etc
- How will changing needs be identified and met?
- What permanent or temporary measures do you need to put in place?
- Do you need to complete a risk assessment?
- What is the worst-case scenario if these needs are not met and what do you need to do to avoid that from happening?
- How do you continually ensure that access needs are being met throughout the lifetime of the work and in challenging situations?
- Prepare for intersectionality – i.e. What does it mean if someone has both epilepsy and a mental health condition? Or both Deaf and neurodiverse?
- Who do they go to for support? Who do they go to if that person isn't meeting their needs?
- Are there any access requirements that could impact someone else's requirements and how can this be managed?
- *i.e. someone who is partially sighted may benefit from good overhead lighting, whereas some neurodiverse collaborators may find working in strong lighting difficult*

INCLUSIVE CASTING, RECRUITMENT AND ONBOARDING

HOW TO

Note that if someone already has an existing access rider, wherever possible avoid asking them to complete another form for you.

The likelihood is that it's more in depth than the questions you plan to ask and wastes the time of the person having to complete more unnecessary paperwork. However, if you find there is a specific answer you need that is missing from their personal access rider can always follow it up with them to make sure you are working on the correct information.

It's vital to liaise with the person about how best to support them and how they like to work, be prepared to be fluid in your access plans. People's needs can change depending on many different factors so don't think all work is done once an initial form has been filled out.

HOW TO

1 TRUST

Why should people trust you?

2 TIME

How will your timeline adapt?

3 BUDGET

Access isn't a bolt on, what will you reduce to make sure access is always included?

4 SKILLS

How does access impact every individual role? Who are you going to ask when you don't know what to do?

5 ACCOUNTABILITY

How are you being consistent and reliably accountable?

6 EVALUATION

How do you know you are getting it right?

AUDIENCES

GALWAD OFFERED
AUDIENCES CHOICE
IN HOW THEY WANT
TO ENGAGE IN THE
CONTENT IN A WAY
THAT WORKS BEST
FOR THEM ON A
SCALE NOT SEEN
BEFORE

Tomo's blog was a dedicated site where you could select your preferred settings and it would present you with bespoke content and remember your preferences each time you visited the site. This meant that users only had to choose settings once and not have to continually search for accessible content.

The screenshot displays the GALWAD website interface. At the top, there is a navigation bar with a language selector (Eng, Cym), an 'Access options' dropdown, and an 'EXPLORE GALWAD' button. Below this is a profile section for 'TOMOS W. JONES - BLOG' with a 'Read my profile' link. A central navigation bar lists the days of the week: MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, and SUNDAY. A modal window is open over the days, showing accessibility settings: 'English Closed Captions' (checked), 'British Sign Language' (checked), and 'Audio Description' (unchecked). The main content area features a video player for 'EFA, LOST IN TIME' with a description: 'This just in, live from my source - looks like some effects of the electrical storm reported from Swansea Bay'. To the right, there are two social media-style posts. The first is from 'GALWAD @GALWAD22' with a tweet about a garbled message and a video player. The second is from 'Tomo's Blog' with a video player. Below the social media posts, there is a section for 'Monday - 2022' with another tweet from 'GALWAD @GALWAD22' about an anomaly at Llyn Ffridd y Bwlch Lake.

AUDIENCES

GALWAD DIGITAL CONTENT OFFERED

- English Open Captions for all BSL and Welsh Language dialogue
- English Closed Captions for all languages
- Audio Description in Welsh
- Audio Description in English
- Harding Test Approved (Suitable for audiences with photo sensitive epilepsy)
- All content available in one place meaning audiences can engage in a time frame that works for them.
- Alt Text descriptions on still images
- Website and socials available in both Welsh and English
- Available on multiple platforms i.e., Website, YouTube, Sky Arts, Now TV.
- Considerate copy for screen readers i.e. language and use of emoji's

AUDIENCES

GALWAD'S LIVE PERFORMANCE OFFERED

- Trilingual content
- BSL interpretation
- Audio Description in Welsh
- Audio Description in English
- Accessible Viewing Areas
- Tactile Map
- In show creative access journeys
- Quiet / Relaxed Space
- Trained access and support staff on hand
- Seating available for anyone who needed it
- Free ear defenders available
- Bilingual signage
- Accessible routes
- Blankets available
- BSL Interpreters as part of the Front of House team
- Welsh Speakers as part of the Front of House team
- Trained support staff as part of the Front of House
- Extensive range Hearing Loop
- Multiple Accessible Toilets
- Accessible shuttle buses to help people travel to the performance



CASE STUDIES

MAKING MULTILINGUAL WORK

In our initial devising period we realised we didn't have a single person in the studio who was completely fluent in all 3 languages we wanted to create in.

Most performers had moderate to good levels of Welsh Language but we found that with so much effort integrating and learning BSL, it meant that Welsh language was lost from the room even though most of our creative direction team were Welsh speakers as a first language.

In part this was because there are only a handful of BSL interpreters who also speak Welsh across the country and most of whom were not available to work with us.

Meaning that studio time was English led in the early days, so that the interpreters could sign for Deaf collaborators. On reflection we should have formed relationships with Welsh speaking interpreters earlier on in the process and ideally have contracted them to be on a retainer.

We tried a few different options including Welsh translation via headsets but this felt clunky and added extra layers of complication.

Instead, what worked for us was creating bilingual scripts with Welsh language translated into English on the physical page.

From there everyone in the studio could understand or at least check what was being communicated with ease.

From there this meant that the script editing processes required a robust system not just for audience content but also to have the resources we needed for rehearsal and line learning processes.



Organically Welsh culture and its governance lends itself to a sense of inclusive freedom where communities can engage in the language of their choice through micro or macro actions. This makes Wales the ideal setting to make or trial multilingual work. The country is already hardwired to work bilingually, providing 2 copies of a document is the norm, translators are readily available and easy to work with. So, by default there is already a process and respect for multilingualism built into the Welsh arts sector.

CASE STUDIES

GALWAD SCRIPT EDITING PROCESS

- End of rehearsal notes went to the lead writer who would follow up and continue on the next draft highlighting the language that specific bits of text should be in.
- That draft would be sent to a Welsh co-writer to include, add or check for accuracy in Welsh Language

- The Assistant Producer was responsible for creating rehearsal scripts that included translations of any Welsh language and using a coded referencing system to create a BSL video resource reference.

- Our BSL consultant received the draft script and worked from their own rehearsal notes and time spent working with the creative team and Deaf performers to generate physical BSL translations in video format and provide any additional notes on language, context and particular references or impact on Deaf culture within the scene and then on the wider script as a whole.

BSL references					
Scene	Page	Reference	Character	Link	notes
1B	6	AA	Efa	https://vimeo.com/742577018/5c92d74e6	
1B	6	AB	Rhodri		
1B	6	AAA	Efa	https://vimeo.com/742577018/5c92d74e6#t=27s	
1B	7	AC	Rhodri		
1B	7	ACC	Max	https://vimeo.com/742577018/5c92d74e6#t=47s	
1B	8	AD	Efa	https://vimeo.com/742577018/5c92d74e6#t=1m08s	
1B	8	AE	Rhodri		
1B	8	AF	Efa	https://vimeo.com/742577018/5c92d74e6#t=1m27s	
1B	8	AG	Rhodri		
2B	18	AH	MAX	TO BE SCRIPTED	
2B	18	AI	Alisha	https://vimeo.com/742565482/397d41b9af	
2B	19	AJ	Rhodri		
2B	20	AK	Rhodri		
2B	20	AL	Max	https://vimeo.com/750000053/45cb16d39	<--- 16/09 new video
2B	21	AM	Rhodri		
2B	21	AN	Max	https://vimeo.com/742565482/397d41b9af#t=1m05s	
2B	26	AO	Rhodri		
2B	26	AP	Rhodri		
2B	27	AQ	Rhodri		
2B	27	AR	Efa	https://vimeo.com/742569761/9a7fa340f2#t=9s	
2B	28	AS	Rhodri		



Scene 1b AA, AAA, AD, AF V2 (Copy)

CASE STUDIES

GALWAD SCRIPT EDITING PROCESS

The written draft and the video scripts would be sent to the creative direction team for final sign off to ensure it all worked together in context with the story and carry forward any new notes or feedback to consider in the next rehearsal.

WELSH LINES

ENGLISH TRANSLATION

Efa pulls him close. He leans in to hear.

EFA
Be sy'n... sai fod yma. Dylwn
ni ddim fod yma.

EFA
What's... shouldn't be here.
I shouldn't be here...

RORY
Beth? Daf, what's she saying?

RORY
What? Daf, what's she saying?

EFA
I shouldn't be here. None of this
should be here.

She holds him closer, looks hard into his face. Dafydd joins them.

EFA
This is before.

She looks around, breathing fast.

EFA
It's all from before. Ma hwn
cyn... cyn i...

EFA
It's all from before. This is
before... before I...

DAF
Cyn be Efa?

DAF
Before what Cyn be Efa?

RORY
Efa, what you on?
(MORE)

These documents were stored and managed by the Assistant Producer and shared with the team, archiving old scripts and videos as we progressed along. Links to this file were included on the call sheet for each day. Any changes, big or small, had to be signed off by multiple departments.

CASE STUDIES

WHAT IS THE DIFFERENCE BETWEEN BSL INTERPRETERS AND BSL TRANSLATORS?

Although delivering similar communications, the primary difference is that interpreters work between spoken language and sign language, whereas translators work from written text and sign language.



We worked with Deaf Translators on all of our pre-recorded digital content, we would send them the script in advance to prepare translating the written text into sign language, the translator would come into our studio and record the BSL queued by closed captions.



We worked with interpreters during live rehearsals, meetings, workshops, on set etc. Supporting Deaf and hearing collaborators to engage and communicate with one another. We also used BSL interpreters for live performances or streaming.

CASE STUDIES

WORKING WITH DEAF COLLABORATORS AND CONTENT

WHAT KIND OF THINGS DID WE DO?

- Be Deaf led and person centred, different personalities and experience levels will want to work in different ways. We asked how individuals liked to work and aimed to adapt our project coordination to match these styles
- Hired Deaf consultants, translators, creative team and performers
- Minimum of x2 fully qualified interpreters on site but allow/budget for more if working onsite with multiple Deaf collaborators.
- Created a studio agreement which aims to keep rehearsal rooms calm and visually distraction free i.e., conversations happening on the side-lines, people coming in and out of the room or completing other work in the corner
- Communication with the Director of Photography to ensure that the camera was considerate of visual language i.e., did not pay off signing mid-signing
- Written scripts went through a BSL translation process with a Deaf consultant and support from our Deaf collaborators
- Work with Deaf Translators for all pre-recorded content

WHAT WE WANTED FROM A BSL INTERPRETER FOR A PROJECT OF THIS SIZE.

- Fully Qualified
- Experience of theatre, dance or arts settings
- Good availability to work consistently across the project
- The ability to travel around the country with the company.
- Willingness and ability to work in site specific and challenging rural/outside locations.
- Be led by Deaf collaborators but willing to support hearing BSL learners with their signing.
- Be flexible with scheduling in a demanding project.
- Happy to work long days.
- Own suitable clothing and shoes for tricky terrain and weather conditions
- Ideally speak Welsh alongside English.

CASE STUDIES

PRACTICAL CHALLENGES BIG AND SMALL

- Mostly only brand hotels have suitable visual or haptic alarm systems for Deaf guests and very often they only have 1 or 2 available. Knowing we were touring with so many Deaf collaborators often in rural locations where hotel options are limited we purchased portable haptic alarm systems that travelled with the company as they moved around Wales.
- BSL was integrated into the choreography but working in a single shot frame meant that not every sign was captured on screen or was difficult to see in certain shots.
- The majority of BSL interpreters are female, and often the primary caregiver at home. We worked closely with a huge team of interpreters across Wales to ensure that our scheduling was suitable for them and their home life whilst also balancing a demanding schedule for our Deaf collaborators.
- We held a core team of interpreters throughout the creation and rehearsal processes and always had at least one of them at every session, this meant that we had interpreters who were knowledgeable of the complex nature of the project, they learnt how our Deaf collaborators liked to work and could get new interpreters up to speed easily.
- On our first day of devising, we were working in a studio with lots of pillars, causing extra challenges to see everyone's faces and identify who was talking. After that we ensured that any future studios would not have pillars, and would also aim to have spaces with natural light to help avoid headaches from hard concentration on interpreters.
- If we had more capacity, we would have liked to have looked further into the technicalities of creating more opportunities for Deaf translators within our live streams. During our testing and research, we found that our broadcast infrastructure couldn't rely on queuing translators from closed captions without causing a significant delay to audiences. Although Red Bee Media have been making some great technical advances on this area.

CASE STUDIES

PRACTICAL CHALLENGES BIG AND SMALL

- Typically, a BSL interpreter would never have to consider whether they were physically fit enough to take on a job, but we asked a lot of our interpreters who at times were required to walk miles each day in rough terrain. At points we staggered interpreters along the journey to break up the amount of walking they had to do.
- We hired portable hand-held lights to ensure that interpreters could be seen when working on location at night, extra planning was needed to figure out who is the person holding the light during a busy set with a stretched team. Depending on the terrain it could be placed on the floor but very often we were mobile whilst talking.
- It was a fast-moving project, at times with hundreds of people working on set. The hearing members of the team learned to make sure that they had to wait for interpreters. At times it would be easy to get carried away but the hearing team were also approachable enough that we could say 'wait - let everyone catch up and then go'. We gave the stage management team agency to pause the sessions as needed.
- For large bits of communications or instructions we would often remind teams that there could be up to a 30 second delay from when a Deaf collaborator has fully processed what's being verbally communicated to the group in comparison to hearing collaborators.
- There were also challenges with large teams spread across rural locations in quick succession which often did not allow for questions or feedback. Often one interpreter would stand near the director or stage manager and another near a Deaf collaborator to make sure nothing is lost in translation and everyone has the opportunity to communicate.

CASE STUDIES

'ACTUALLY' ACCESSIBLE

Access is not a tick box exercise, it has real and sometimes devastating consequences if not completed correctly or in a suitable time frame. Logistics staff will always want a perfect checklist to make sure that a venue or hotel is fully accessible to everyone using it. However, checklists are not always a reliable way to ensure good access because they do not always allow for intersectionality.

EXAMPLES

1. We asked a venue if they were accessible to wheelchair users, to which they said yes. While the building was accessible, what they meant is that they had a larger toilet in comparison to their other toilets. There was no room for a turning circle meaning that anyone using a wheelchair would need to step from their wheelchair onto the toilet rather than lift themselves from the chair onto the toilet. It also had no grab rails or emergency pull cord. The venue didn't lie to us, as far as they were aware they thought it was accessible. So, it's only through asking the right questions or doing a site visit that we could drill into the reality of their access provisions.
2. We worked with a collaborator to create a personalised access rider to use in role outside of GALWAD. This person gave their access rider to their new employer and checked repeatedly if they had read it.

Three months into the new role this person had a health emergency at work and no one knew what to do or how to best support them, it was only until after they became ill that the employer read the access rider putting this person's health and wellbeing at risk.

- For our work to be intersectional we encouraged a change in behaviour where we pushed staff for more in depth conversations on a venue/event/hotel's understanding and respect for accessibility.
- Where the people responsible for making arrangements are given agency to go into detective mode and take responsibility for ensuring spaces were **actually** accessible.
- You can see our venue and hotel audit list [here](#).

GALWAD ACCESS TOOLS

ACCESS RIDER TEMPLATE

It's important that if someone identifies as having access requirements that this is followed up with a 1-1 session with a team member who has skills and experience of embedding accessibility into your organisations or projects processes.

EVENT ACCESS AUDIT TEMPLATE

With a demanding and fast moving project we used event access audits to ensure that key people leading sessions or events were fully aware of all access requirements in the room. We gained informed consent from all attendees on how we could use and share their information.

VENUE & HOTEL ACCESS AUDIT QUESTIONS

We wanted to avoid a one answer checklist and encourage our teams to start conversations and drill into detail with venues and hotels to really find out the reality of access.

ACCESS HOUSEKEEPING FOR ONLINE EVENTS

We ran many online events that delivered many layers of access, this guide shows the detail of how to get it right.

GUIDE FOR SETTING UP ACCESSIBLE MEETINGS

How we managed accessible online meetings

FEEDBACK

"Thank you for your support so far, and I'd just like to say it is so refreshing to see such a thought-out casting brief including so much inclusivity and options for actors - let's hope the rest of the industry follows suit!"

CASTING AGENT

"It has deeply touched me, and I just think it is brilliant. I have a 3-year-old niece that has Down's Syndrome and seeing posts like this honestly makes me feel so positive about the future and the possibilities that she has. The content is beautiful and I love this monologue. I absolutely love how inclusive GALWAD is!"

AUDIENCE MEMBER

"I thought I was already quite clued up around Access and Inclusion, having attended training and worked on inclusive arts projects before, but I have still learnt lots from the project. Working so closely with a wheelchair user gave me a better understanding of the daily challenges they face, particularly in regard to site specific work."

"Reflecting on the project as a whole and working with the Access Manager has emphasised the importance of budgeting for access costs and embedding inclusivity from the outset. The conversation around creative aesthetics and output has been thought provoking and is something I will take forward when thinking about presenting my own work."

"I think I have also felt an optimism around access and inclusion as despite the many challenges, it was amazing to see what was possible with the inclusion of BSL within Live and the TV Drama, which felt like a real step forward for mainstream art and culture."

STAFF MEMBER

RESOURCES

USEFUL ORGANISATIONS, PEOPLE, READING AND VIDEOS

The 7 inclusive principles by We Shall Not Be Removed

<https://www.weshallnotberemoved.com/the-seven-principles/>

Unlimited has a brilliant set of helpful resources for both artists and organisations

<https://weareunlimited.org.uk/resources/>

Working as a Deaf Freelancer by Oliver Jamin

<https://www.artsprofessional.co.uk/magazine/freelancing/feature/speaking-same-language-working-deaf-freelancer>

Making Wellbeing Radical by Graham MacLeod Johnson

<https://www.youtube.com/watch?v=ggmwMEvxQNE>

Zoom and BSL interpreters by Liam Odell via Limping Chicken

<https://limpingchicken.com/2022/10/27/zoom-launches-sign-language-interpretation-setting-but-it-wont-be-included-in-recordings/>

Access to Work by RNIB

<https://www.rnib.org.uk/living-with-sight-loss/equality-and-employment/information-for-jobseekers/access-to-work/>

Access to Work by Disability Arts Online

<https://disabilityarts.online/atw/>

Trusting others with my safety in a non-disabled world is terrifying by Samantha Rouke

<https://metro.co.uk/2022/09/27/trusting-others-with-my-safety-in-a-non-disabled-world-is-terrifying-17455832/>

<https://medium.com/wherefrom/the-accessibility-of-sustainability-9221fd3d7843>

<https://medium.com/behind-the-curtain/mis-understanding-the-benefits-of-bilingual-theatre-61247d5f0ccc>

RESOURCES

USEFUL ORGANISATIONS, PEOPLE, READING AND VIDEOS

Bird of Paradise – Make it Accessible Series

<https://www.boptheatre.co.uk/make-it-accessible/>

Social Model of Disability by Unlimited

<https://weareunlimited.org.uk/resource/social-model-disability-animation/>

<https://www.artsprofessional.co.uk/magazine/article/ending-ableism-arts?>

<https://www.scope.org.uk/advice-and-support/checking-event-venue-accessibility/>

<https://wheelmap.org/search>

<https://www.bbc.co.uk/ouch/messageboards/>

<https://hiddendisabilitiesstore.com/>

<https://www.safelincs.co.uk/fire-alarms-for-the-hard-of-hearing/>

<https://www.thepurpleguide.co.uk/>

<https://weareunlimited.org.uk/resource/cards-for-inclusion/>

Consultants and interpreters

<https://www.deaftalentcollective.com/>

<https://www.saronatraining.co.uk/>

<https://www.nrcpd.org.uk/>

<https://www.interpretersofcolour.net/>

<https://southwalesinterpreters.co.uk/>

THANK YOU

GALWAD and this resulting report could not have been achieved without huge number of brilliant people and organisations who we owe so much to.

Our partners at Disability Arts Cymru (DAC) and Ethnic Youth Support Team (EYST) who played a huge part in steering us in the right direction and keeping us accountable.

Kaite O'Reilly who's expert knowledge in the Aesthetics of Access informed us to make work that was authentic and without tokenism.

Louise Stern who is such a brilliant Deaf advocate that kept us in line and pushed us when we needed it.

We would like to offer particular thanks to our core BSL consultant Sarah Smith from Sarona, who worked tirelessly even when we needed to drag her up and down mountains.

To our BSL interpreters; we are so grateful for your dedication on such an ambitious project.

To all Deaf, Disabled and Neurodiverse stakeholders, artists, collaborators, participants and audiences – Thank you for allowing us to try something ambitious at this scale.

Our funders without whom, we wouldn't have been able to push boundaries and challenge the sector as we did.

All our access and support staff who aligned themselves with our principles so tightly.

And finally to our World Builders of Wales who's stories inspired us look to the future.

#TheFutureIsHere

GALWAD was part of UNBOXED: Creativity in the UK, co-commissioned with Creative Wales with funding from Welsh Government and UK Government

GALWAD was produced by Collective Cymru, a pan-Wales partnership led by National Theatre Wales including Frân Wen, Centre of Alternative Technology, Clwstwr, Disability Arts Cymru, Ffilm Cymru and Sugar Creative.

Our world-building community partners included CellB, Citizens Cymru, Disability Arts Cymru, Ethnic Minorities Youth Support Team (EYST) and Merthyr Tydfil Leisure Trust.

The People's Newsroom project was led by The Bureau of Investigative Journalism and Solutions Journalism Network.

National Theatre Wales
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www.galwad.cymru

FRONT PAGE IMAGE: Justin Melliush performing at the GALWAD finale in Blaenau Ffestiniog.
Photo by Kirsten McTernan



CREATIVITY IN THE UK



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