



ISAN

Independent Street Arts Network

Developing Street Arts



Access Toolkit:

Making outdoor arts events accessible to all

ISAN Access Toolkit:
Making outdoor arts events accessible to all

ISBN 978-0-9544892-6-7



Published in 2009 by the Independent Street Arts Network (ISAN)

54 Chalton Street
London NW1 1HS
Telephone: 44 (0) 20 7388 9767
Fax: 44 (0) 20 7388 9440
info@streetartsnetwork.org.uk
www.streetartsnetwork.org.uk

Copyright © 2009 Independent Street Arts Network

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

Main text written by Suzanne Bull, CEO Attitude is Everything



Edited and Co-written by Mark Waddell in consultation with David Bilton

Editorial support from Christine Hathway and Julian Rudd

Thanks also to the Deaf and disabled artists and disability arts organisations with whom the writer consulted, and to members of the ISAN Board and ISAN members who contributed to the revision process.

Design Lylaani Dixon, North West One Design
www.nw1design.com

Print Reeds, Penrith, Cumbria (01768 864 214)

Front cover image: Against the Tide, Graeae Theatre Company and Strange Fruit, GDIF.
Alison Baskerville

Back cover image: Tracking, StopGAP Dance Company, at Dancing City GDIF 2009.
Doug Southall, Pepper Pictures



Access Toolkit:

**Making outdoor arts events
accessible to all**

Forewords from funders of the ISAN Access Toolkit

If the arts are to be meaningful in today's society, they need to connect with everyone. Arts Council England believes that the arts have the power to change lives and communities and that outdoor arts of all types have a particular ability to engage, inform and entertain audiences that might not otherwise attend an arts event. This is why I am delighted that the Arts Council has supported the development and publication of the "ISAN Access Toolkit". We are committed to achieving disability equality within the arts and creative sector that we fund and support. This process, however, is not just about meeting legislative requirements and improving access for all audiences to outdoor arts events. It is also about creating opportunities for Deaf and disabled artists to transform our artistic landscape. As we all look forward to the 2012 Olympic and Paralympic Games, we hope very much that this timely resource will continue to support outdoor arts to represent, reflect and celebrate difference and to provide great art for everyone.

Moira Sinclair

Executive Director, Arts Council England,
London

Accentuate is inspired by the values and achievements of the Paralympic Games, founded in 1948 at Stoke Mandeville in the south east of England, and the London 2012 Games. It delivers exciting, transformational, cross-sector projects that both drive real and lasting change and promote excellence. Our work with the Independent Street Arts Network, Winchester Hat Fair and Attitude is Everything is part of our commitment to make the south east the most accessible region in the UK for Deaf and disabled residents and visitors and to promote the work of our Deaf and disabled artists to ensure that their talent and innovation is recognised worldwide. Funded by Legacy Trust UK, SEEDA and the regional cultural agencies Accentuate encourages new ways of working and thinking, finding innovative solutions to encourage accessible practice, as such we are very glad to support this excellent outdoor arts access toolkit.

Caterina Loriggio

Creative Programmer for London 2012,
South East

Contents

Welcome 6

Introduction	6
Background	7
Attitude is Everything.....	9
Acknowledgements	9

Why 10

The statutory framework.....	10
Who are 'Deaf and disabled people'?	11
Economic benefits.....	11
New networks	11
Being genuinely accessible	11

Before the event 12

Working with Deaf and disabled artists	13
Programming work by Deaf and disabled artists.....	13
Working with Deaf and disabled performers prior to the event	14
Marketing.....	15
Building Deaf and disabled audiences.....	15
Accessible formats	18
Websites	20
Ticketed events.....	21
Recruiting volunteers	22
Training.....	25

At the event 26

Working with volunteers	27
Stewards.....	27
Information points.....	28
Temporary signage and design guidelines	30
Announcements	32
Access routes.....	32

Accessible toilets	34
Chairs	36
Viewing platforms	37
Access issues at Carnivals	38
Making performances accessible to people with sensory impairments.	41
Making performances accessible to Deaf people	41
British Sign Language.	41
Captioning.	42
Making performances accessible to visually impaired people	44
Audio Description	44
Live Integrated Description	45
Stage management.	46
Reviewing the process	48
Conclusion	49
Appendices	50
Appendix 1: Case Studies with simple recommendations on improving access, taken from Paradise Gardens, Winchester Hat Fair and St Paul’s Carnival	50
Appendix 2: Case Studies with creative and artistic recommendations on improving access, taken from Paradise Gardens and Stockton International Riverside Festival	54
Appendix 3: Research and Development into providing artistic access for people with sensory impairments	62
Appendix 4: Shape’s Top Tips for commissioning Deaf and disabled artists	65
Appendix 5: Disability Discrimination Act & reference materials	67
Appendix 6: Useful contacts.	72

Foreword

Outdoor arts festivals are about the whole community coming together. Yet, for the UK's estimated 10 million Deaf and disabled people, outdoor events can seem out of bounds. This is challenging for producers in public spaces because these places are rightly seen as a uniquely democratic forum, which 'belongs' to everyone. To address this, the Independent Street Arts Network, (ISAN) commissioned respected disability-led arts organisation Attitude is Everything to develop this Access Toolkit; it gives outdoor arts event organisers clear guidance on how to improve access at their events - not just for Deaf and disabled audiences, but for artists too.

Four very different events agreed to be audited by Attitude is Everything. These audits form Case Studies which the advice in this Toolkit is based on. The result is practical guidance that highlights what organisers can do to overcome barriers encountered by Deaf and disabled visitors, and gives advice on how to attract them as audience members.

Improving access need not break the budget, and organisers at the audited events have found a number of inexpensive measures which they have introduced at their festivals. The key is to include access in the overall festival

budget and planning process from the start, rather than it being added on at a later stage.

Promoting the event's accessibility in marketing materials, and working with local disability groups, is important, but the best way to increase Deaf and disabled audiences is to programme Deaf and disabled artists. This attracts audiences who may come specifically to experience this work and once there, they have the opportunity to enjoy the rest of the festival too. It also makes Deaf and disabled artists visible to the wider community. There are increasing numbers of Deaf and disabled-led companies making excellent outdoor work.

Making our festivals more accessible for Deaf and disabled audiences and artists is far more complex than one might first imagine. It requires a change in a mind-set. Organisers who have started seriously considering access find they view their events quite differently. After all, we organise Festivals to bring the whole community together and none of us wishes to exclude people simply because their access requirements have not been considered.

Julian Rudd
ISAN Coordinator



Tracking, StopGAP Dance Company. Denise Woods

Welcome

Introduction

Welcome to the Access Toolkit. It highlights simple measures that event organisers can take to improve access for Deaf and disabled people to outdoor events.

By considering access issues and including a budget at the very start of your planning, it will over time become an easy and integral part of the way you do things.

Your outdoor event may be a solo performance or a large scale spectacle, a music festival or a dance show. It may be an installation or a trapeze performance, a carnival or a community fete. It may take place on a street, in a park, on a lake or on a mountain. Whatever you are planning, Deaf and disabled people have a right to be included.

The Access Toolkit also contains details about Deaf and disabled people's organisations across the UK to encourage event organisers to involve local Deaf and disability organisations as well as Deaf arts and disability arts specialists in their event planning.

Additionally, this toolkit begins to address issues regarding programming Deaf and disabled artists.

“At first I thought ‘What’s the problem? It’s in the street, everyone can see it!’, but it was a real eye opener working on the Access Audit with Attitude is Everything. We found straight away that there were a number of simple steps we could undertake without much cost. Now we have completed our second year of improving access I view the festival very differently, and there are noticeably more disabled attendees at the festival than before.”

Sian Thomas, Director Winchester Hat Fair

The Access Toolkit is available in the following formats:

- ◆ A free download.
- ◆ Text Only on CD-rom and downloadable word document.

- ◆ Audio on CD and downloadable MP3.
- ◆ Braille.
- ◆ British Sign Language on DVD.

For hard copies please email:
info@streetartsnetwork.org.uk

For downloads please visit
www.streetartsnetwork.org.uk

Background

The Toolkit is a key part of the Independent Street Arts Network (ISAN) advocacy programme for Deaf and disabled audiences and artists. During 2008 and 2009 ISAN worked in partnership with Attitude is Everything to deliver 4 festival Access Audits, and extracts of these audits appear as Case Studies in Appendices 1 and 2 of this Toolkit. Festival Management, key stewards and supervisors were given Disability Equality Training as part of the audit process.

These particular festivals covered a wide range of outdoor performance/street arts events.

- ◆ A park based festival: Paradise Gardens, Victoria Park, London.
- ◆ A city centre small scale festival: Winchester Hat Fair.
- ◆ A town centre large scale street arts festival, and large scale finale show in parks and on a river: Stockton International Riverside Festival (SIRF).
- ◆ A city centre Carnival: St Paul's Carnival, Bristol.



EXTANT

In 2009 these event organisers, and other ISAN members used a draft version of the Access Toolkit and gave constructive feedback on it to inform this revised edition.

Paradise Gardens, Winchester Hat Fair and Stockton International Riverside Festival were mystery shopped by Attitude is Everything's team of Deaf and disabled volunteers. The mystery shoppers also interviewed each Production Manager, asking them how they were able to implement the Access Toolkit.

Attitude is Everything

ISAN appointed Attitude is Everything to produce the Access Toolkit because of their extensive work on large Greenfield sites, and for the Liberty Festival where they have been on the Advisory Group, run all the Disability Equality Training sessions and Access Audited the site since the festival began.

Attitude is Everything improves Deaf and disabled people's access to live music by working in partnership with audiences, artists and the music industry to implement a Charter of Best Practice across the UK. It is a registered charity and company limited by guarantee.

Acknowledgements

Toolkit researched, compiled and co-written by Suzanne Bull & Alan Kerr at Attitude is Everything. P.A. Support from Amy Houston.

Toolkit edited & co-written by Mark Waddell. Co-ordinated by Christine Hathway for ISAN. Consultation by David Bilton of DGB Events.

Photographs of access issues at the audited festivals are from the Attitude is Everything archives.

We are grateful to the festivals, particularly Greenwich+Docklands International Festival (GDIF), Stockton International Riverside Festival (SIRF) and Liberty Festival, and to the disabled and Deaf led companies who have provided images of their work for use here.

Other key contributors

Jenny Sealey, Artistic Director, Graeae Theatre Company; **Judy Dixey**, Executive Director, **Roz Chalmers**, Artistic Consultant, and the team at VocalEyes, **Kate Larsen**, Acting Programme Director at Shape; **Maria Oshodi**, Director, Extant Theatre Company; **Gus Garside**, National Arts Development Manager, Mencap; **Dave Skull**, Creative Routes; **Kate Adams**, Director, Project Artworks and Julian Rudd, Christine Hathway, the ISAN Board, and ISAN members who gave us feedback during 2009.

This Guide could not have been produced without the four festivals who agreed to be Case Studies, so many thanks to Pip Thomas and the team at Remarkable Productions at Paradise Gardens, Sian Thomas and her team at Winchester Hat Fair, Frank Wilson, Jan Doherty and the team at Stockton International Riverside Festival, and Peninah Achieng and the team at St Paul's Carnival, Bristol.



Sputnik, Fittings Multi Media Arts, SIRF. Gilmar Ribeiro

Why

The statutory framework

This Toolkit should be read in conjunction with the Disability Discrimination Act (DDA) and other reference material listed in Appendix 5. If you are funded by a public body, the Public Sector Duty to Promote Disability Equality applies to you. As such you have to take all reasonable steps to ensure that disabled people can access your work on an equal basis to non-disabled people, even if this requires more favourable treatment. If you are not

receiving public funding, employers and service providers to the public still have to take reasonable measures to make sure they are not discriminating against disabled people.

Who are 'Deaf & disabled people?'

This toolkit and the DDA use the Social Model of Disability, which defines 'disability' as the effect upon the lives of people with impairments, through oppression, discrimination, inequality of opportunity and living in an inaccessible environment. If, for example, a wheelchair user cannot attend your outdoor event because there is no suitable access, then you have prevented that person from attending.

The people you have to consider are:

- ◆ Wheelchair users.
- ◆ People with mobility impairments.
- ◆ Visually impaired people.
- ◆ Hard of hearing people.
- ◆ Deaf people.
- ◆ People with hidden impairments.
- ◆ People with learning disabilities.
- ◆ People with mental health issues.

The term 'Deaf' is used separately because some of the Deaf community who use British Sign Language identify themselves as being part of a separate linguistic and cultural group.

Economic benefits

By providing access to Deaf and disabled people you will increase the numbers of people attending your event. There are an

estimated ten million disabled people in Britain. Nearly one in five people of working age is disabled. One in seven people in the UK are unable to read standard print. 5% of children under 16 years old are disabled. 41% of disabled young people feel isolated or 'left out' at school for disability related reasons. There are nearly 9 million Deaf and hard of hearing people in the UK...the statistics go on, proving that access provision and marketing to the Deaf and disabled community has the potential to bring a considerable new audience to your festival. The annual spending power of disabled adults in Britain covered by the DDA is estimated at £80 billion per year.

New networks

Engaging with local Deaf and disability organisations is a vital part of developing your access provision. As you make contact, new networks will open up. These can include local Deaf and disabled artists, Deaf clubs, day centres, support groups, mental health led organisations, Independent Advocacy agencies and Community Learning Disability Teams. Such an approach will facilitate dialogue and increase support for your event.

Being genuinely accessible

Outdoor arts events are often assumed to be socially and culturally inclusive. They are also seen as a uniquely democratic forum in which to work since public spaces 'belong' to everyone. However, being accessible is far more complex and multi-layered than one might at first imagine. This toolkit seeks to genuinely open up these public events so they truly 'belong' to and can be accessed by us all.



Nocturne, Marc Brew, SIRF. Gilmar Ribeiro

Before the event

Working with Deaf and disabled artists

Programming work by Deaf and disabled artists

Programming or commissioning work by Deaf and disabled artists is one of the best ways of building Deaf and disabled audiences. People generally appreciate seeing themselves mirrored in your event. Deaf and disabled companies attract audiences who come specifically to experience their work and once these audiences are on site they will have the opportunity to enjoy the rest of your festival too.

‘At the Stockton International Riverside Festival we had a Deaf audience who were thrilled as they had been coming to the festival for twenty years. The Alexandras were the first signed and Deaf thing ever! We were a hot ticket!’

Jenny Sealey, Graeae Theatre Company.

There are a number of Deaf and disabled-led companies making excellent outdoor work, (some of it featured in images in this book), offering festival organisers good programming opportunities. Contact details for Deaf and disabled-led companies can be found in appendix 6.

Commissioning work can also be considered. The ‘Without Walls’ consortium of outdoor arts festivals and the disability arts organisation ‘Shape’ have experience of commissioning successful work from Deaf and disabled artists.

Please see Appendix 4 for Shape’s Top Tips for commissioning Deaf and disabled artists.



The Alexandras, Graeae Theatre Company, Liberty Festival. Attitude is Everything Archive

websites

www.xtrax.org.uk

Online directory of artists.

www.withoutwalls.uk.com

Commissioning consortium of outdoor arts festivals.

www.shapearts.org.uk

Shape is a disability-led arts organisation working to improve access to culture for disabled people.

Working with Deaf and disabled performers prior to the event

Introduction

When you work with Deaf and disabled performers it is essential that you meet their access requirements.

Recommendations

Allow time: When working with Deaf and disabled performers, allow plenty of time as people's access requirements may mean things take longer than you are used to.

Site visit: It is important that the artists are given the opportunity to familiarise themselves with the performance site well before the actual event. This can be particularly important for people with a visual impairment.

Ask questions: Be respectful but don't be afraid to ask about things that you do not understand. Show a willingness to meet the artists' access requirements. It is appropriate to ask about access requirements but not about people's impairments.

Communication: Ensure you also ask how the company prefers to communicate with you. Keep communication open and regular.

Production Management: Have a very competent Production Manager in place, who will make arrangements clear to the company well in advance of the event.

Travel/accommodation: Be clear about parking provision, distances to dressing rooms and performance areas. Check accommodation is suitable.

Access planning: Be clear about what the company requires. This includes onsite access and other access requirements, for example Personal Assistant support, and appropriate accommodation and travel.

Give support where required: If you are working with artists new to the professional outdoor arts sector, be supportive. Remember that people may not use email or may be unfamiliar with contracts and invoicing. You might need to give advice about what the contract means and what to do with it, provide template invoices and be prepared to remind people to invoice. Be clear how money is paid and reimbursed.

Be adaptable: You need to be able to adapt your own practices to ensure you meet the artists' access requirements.

Checklist

- Allow time.
- Build in opportunities for a site visit by the artists.
- Ask questions if you are not clear.
- Ensure communication is in appropriate format, clear and regular.
- Employ a competent Production Manager.
- Be clear about travel, accommodation, money and onsite access.
- Be supportive and adaptable.



Malaya, Close Act, SRF. Gilmar Ribeiro.

Marketing

Building Deaf and disabled audiences

Introduction

Marketing is about communication. How do you communicate with a Deaf and disabled audience, and where are you going to find them?

Your communications will need to advertise what access you provide. Are there accessible toilets? British Sign Language interpreters? Friendly, informed stewards? Assistance for visually impaired people? If you are offering good access provision, and your audience know it, Deaf and disabled people are far more likely to attend.

Recommendations

Networking: There are many networks and forums across the UK of Deaf and disabled people where your marketing can be targeted. Some are listed in Appendix 6. Also contact your Local Authority Equalities Officer and/or Community Development Officer for contacts.

Be creative, spend some time on the internet looking for groups in your area.

Involve local organisations: Making early contact, in person if possible, with local organisations is a brilliant starting point. Ask their opinions. Invite them to become advisors, part of your event team or onto your management board. Target your marketing to these local organisations.

Marketing to Deaf people: For Deaf people and those who are hard of hearing, emphasise the spectacle and visual content. If it is British Sign Language interpreted, let people know. Using clips of performances on websites or within e-flyers is very useful. Get to know your local Deaf club, and use nationally based email/web groups such as Deaf UK or consider BBC TV programme 'See Hear' and its associated websites.

Marketing to visually impaired people: Use audio files on your website, investigate internet based radio stations, consider the RNIB Global Notice Board and the BBC radio show 'In Touch'.

Marketing to people with mental health issues: Demonstrate your festival is inclusive, respectful and a safe place. Marketing your event through creative, mental health led organisations like Creative Routes in London is a great way to reach people. You can also market through day centres and support services. Personal contact is especially important. Do let people know about the use of special effects such as strobe lights and pyrotechnics.

Marketing to people with perceptual and cognitive impairments: Try working with local speech therapy departments, Community Learning Disability Teams and Independent Advocacy agencies to make contact. Find out about people's interests and about what information and facilities they require. For people with profound and multiple impairments there is no single set of rules for access other than to learn what is required and to be adaptable.

Let people know what you have: Your publicity materials should be available in a



range of alternative formats. Produce plenty and be proactive in getting them out there!

It is essential to include details of what access provision you will be offering on site and to describe your site; is it a park or town centre, busy or quiet?

Make sure your contact details are clear and include telephone, email, website and where possible fax. Make one named individual on your team the contact point for access queries.

Getting to the site: It should be stressed that outdoor events and festivals are not just about when you get to the site, but



Both images: Liberty Festival, colour coded zones. Brian Oakaby

also getting there and finding ways it can be accessed. It is therefore important to mark clearly on your website and all pre-event information: public transport, any parking facilities, drop-off points for disabled people, distances to cover between these and the festival and the type of surfaces, (tarmac, gravel, grass), and terrain, (hilly, flat, uneven). Include links to journey planners for local public transport, which have information about accessible buses and trains. Having stewards at the local station directing people is also enormously helpful. By flagging this up on your publicity and website you will encourage Deaf and disabled people to attend.

Maps and important things to flag up: Many people will make a decision about whether to attend or not based on the transport and access information you give in your publicity.

Make sure you include all the information you have about getting to site (in the point above). Include maps with large print and plenty of detail for visually impaired people. Accessible toilets in the town centre and on site should be marked clearly. If you have a Tourism Centre with a service dedicated to assisting Deaf and disabled people, mark it up. The same applies to Shop Mobility Schemes, or if people can hire scooters or electric wheelchairs on site. Let people know your plans for what will happen in inclement weather. It is important for some people to be able to get away from dense busy crowds. Do you have quieter areas on site or nearby?

Consistency: Try to ensure that colour coding, numbering and pictorial references are constant across publicity materials, programmes, site maps, website and site signage.

Programming Deaf and disabled artists:

This is one of the best ways of attracting Deaf and disabled audiences. People generally appreciate seeing themselves mirrored in your event.

Checklist

- ☑ Target Deaf and disability organisations.
- ☑ Contact your Local Authority Equalities and/or Community Development Officer.
- ☑ Invite local organisations as advisors, members of your event team or board members.
- ☑ Target specific groups and use existing support networks.
- ☑ Think what aspects of your event would appeal to specific groups. Let them know about it.
- ☑ Be consistent with colour coding, numbering and pictorial references across your range of promotional materials and site signage.
- ☑ Publicise your accessible formats.
- ☑ Publicise the kinds of access your event will provide. Accessible toilets? British Sign Language interpreters? Informed stewards? Assistance for blind or visually impaired people? Good access routes? Wheelchair access? Guide dogs welcome? Audio description?
- ☑ Let people know how to get to your site and nearby public facilities.
- ☑ If possible, programme Deaf and disabled artists for your event.



Obscurity, Extant, GDIF, Terry Braun

Accessible formats

Introduction

It is very frustrating for a Deaf or disabled person to receive publicity that cannot be accessed. Unreadable type, words full of jargon, nothing on audio..... Therefore a variety of alternative formats can make all the difference to a person who would like to attend your event.

Recommendations

Alternative formats: It is vital that you offer information in alternative formats. These can include text only on CD rom, E-bulletins, large print on paper, Braille, tape/audio CD. Deaf people often find SMS texting useful.

Plain English: People with a learning disability also often appreciate the use of plain English whilst photographs and pictorial information instead of jargon-led words are especially helpful. Make information available in 'Easy Words and Pictures' if you can.

Contact details: Your publicity should always include contact details in the form of telephone, email, website and where possible fax, providing as many means as possible for people to get in touch with you.



Audience at GDIF. Alison Baskerville

Checklist

- CD rom. This is useful for visually impaired people, people with learning disabilities and people with dyslexia.
- Photographs and pictorial information are helpful to people with learning disabilities. Use 'Easy Words and Pictures' if you can.
- Print. Do not use print smaller than 12 point, and always use a Sans Serif typeface.
- Large print. Use 20 point minimum, a clear Sans Serif typeface such as Helvetica or Arial, have black text on white or yellow, avoid text over images and use matt rather than glossy paper as this is helpful to visually impaired people and those with some types of learning disabilities.
- Using plain English without abbreviations and jargon is helpful to people with learning disabilities, as is consistent language and design.
- Tape/audio CD, mp3 files and podcasts are extremely useful for people with visual impairments.
- Braille. (Please note this is used by 3% of visually impaired people).
- E-bulletins enable those who have software on their computers to customise the text or use a screen reader. Beware of too much formatting.
- SMS texting is very useful for Deaf people.

Websites

www.rnib.org.uk

Guidelines on producing accessible formats
'See It Right'.

www.mencap.org.uk/resources

accessibility@mencap.org.uk

MENCAP's publication 'Make it Clear'.

www.changepeople.co.uk

Publication 'How to Make Information Accessible'.

www.photosymbols.co.uk

Pictorial information and Easy Read.

www.deafclub.co.uk

Deaf internet resource.



Paper People, Kazzum.

Photos: www.shapearts.org.uk

Event Websites

Introduction

Technology now makes it so much easier to provide promotional material in a range of accessible formats. Websites are, by their visual nature, useful to Deaf people. They can also offer visually impaired people the opportunity, to customise the content or use a screen reader. It should also be possible for you to offer Plain English versions of your copy to people with learning disabilities. Clips of performances can also be British Sign Language interpreted. Podcasts, usually either digital audio or video, are also extremely useful to visually impaired or Deaf people.

Recommendations

Standards: Websites need to be designed to the minimum of W3C international standards for websites.

Website Access Options: Offer a pull down menu of 'Access Options' to change the site to high contrast, zoom text or to turn the style off and just have a rich text format.

Downloads/Streaming: Provide downloads of your publicity material in a variety of formats; Audio files, video content, festival programme and text only versions.

Your festival access provision: Ensure you promote what access you offer on your site. This might include accessible routes, accessible toilets, viewing platforms, British Sign Language interpreted performances, captioning or audio-description.

Transport and local information: Include information on accessible toilets and hotels, wheelchair accessible routes around town centres, public transport, parking availability and restrictions for Blue Badge holders.

Contact methods: Your website should include information relating to access for Deaf and disabled people with an option for further contact by telephone and email. Fax is also a good option for those who do not have access to the internet and are unable to communicate vocally.

Links: Providing links to Tourist or Council Information pages for Deaf and disabled visitors is an excellent idea, as they could offer other maps and important information on, for example, Shop Mobility schemes.

Checklist

- Website to minimum of W3C standard.
- Promote your access provision.
- Contact methods of telephone, email and fax.
- Text only downloads.
- Access options pull down menu to include changing site to high contrast, zoom text or turn style off.
- Valuable Access Information of accessible hotels, toilets, wheelchair accessible routes, parking availability, travel information.
- Links to Tourist or Council Information pages and Journey Planners.

Websites

www.graeae.org

A good example of an accessible website.

Accessible website guidelines:

www.w3.org/WAI/intro/accessibility

www.w3.org/WAI/guid-tech

www.rnib.org.uk/professionals/webaccessibility/

Ticketed events

Introduction

Some events will be ticketed whereby the public need to pre-book and pay.

Recommendations

Contact options: Deaf and disabled people need to know the telephone, fax, email and website details for Box Offices as this increases the communication options.

Briefing: Ensure that your staff are fully briefed regarding access provision.

Discounted tickets: Consider offering a free or heavily discounted ticket for personal assistants, support workers, a family member or friend who may accompany a Deaf or disabled person. This also applies to people with learning disabilities who may have a specific requirement for support workers.

Checklist

- Provide as many means as possible for people to get in touch.
- Brief all Box Office staff on access provision.
- Ensure all details are correct.
- Offer discounted tickets.

Recruiting volunteers

Introduction

Volunteers can make a huge difference to your event.

Recommendations

Recruiting disabled or non-disabled

volunteers: This can be a very effective way to address access, even if it just helps the event run smoothly. Volunteers can be given specific responsibilities for example guiding visually impaired people, crowd-control and supporting disabled artists. Volunteers must be equipped with all the festival information to enable them to work effectively and should undergo Disability Awareness Training.

Recruiting Deaf and disabled volunteers:

Link with local organisations to explore ways of working together and encourage members to participate.

Valuing your volunteers: Ensure as a minimum that all expenses are covered. Make the working environment safe and have policies and procedures in place so that roles and responsibilities are clear. Encourage people to participate and voice their opinions. Valuing your volunteers will generate a committed team that adds value to your event.

Working with Deaf and disabled volunteers:

When working with Deaf and disabled volunteers, work with the individual (and their support team if they have one) to assess particular interests and abilities. Establish how the person can work with your team, devise a way of doing it, then ensure adequate training and support are available for the person.

Using the skills of your Deaf and disabled

volunteers: Some Deaf and disabled volunteers will have specific skills that you are looking for. For example Deaf volunteers with British Sign Language skills could be based at an Information Point, able to freely converse with Deaf attendees, providing them with necessary information.

Providing British Sign Language

information on using student volunteers: In addition to Deaf volunteers, students of British Sign Language may be able to offer support with general communication and information-giving at events. Try making contact with local colleges running British Sign Language courses. You need volunteers who have a British Sign Language level 2 qualification as the minimum, (the entry level for communication support workers), Level 3 or 4 is preferable. Note that students are not a substitute for interpreters.

CRB checks: From Oct 2009 anyone working in a regulated activity with children or vulnerable adults will require an Enhanced Criminal Records Bureau check whether they are supervised or not. People who are self-employed cannot apply for checks on themselves but anyone who contracts them must. Please refer to websites below.

Checklist

- Recruit volunteers to support access provision.
- Equip volunteers with the necessary training and information.
- Involve Deaf or disabled volunteers and utilise their skills.



Stewards at Liberty Festival. Attitude is Everything Archive

- Provide clear roles and responsibilities.
- Cover expenses, as a minimum.
- Value your volunteers.
- Obtain necessary CRB checks.

Websites

www.mencap.org.uk
 MENCAP can supply employment support through local and national schemes and advice on volunteers with a learning disability.

For employment contact
simon.parkinson@mencap.org.uk

For volunteering contact
kate.salter@mencap.org.uk

www.crb.gov.uk

Provides guidelines on CRB checks for staff and volunteers working with people with learning disabilities as well as information about POVA (Protection of Vulnerable Adults).

www.volunteering.org.uk

Detailed advice about working with volunteers.

www.vocaleyeyes.co.uk

Vocaleyeyes are a National Audio Description company for blind and partially sighted people providing access to the best in the arts. They are willing to extend its volunteer training programme to the outdoor arts sector.



He...
the
BEAUTIFUL
OCTO...
CLUB



Training

Introduction

Disability Equality and Awareness Training is available throughout the UK from a variety of sources including disability groups, charities, local authorities and private companies. Training builds awareness and understanding of access issues and gives the participants the tools with which to develop and improve access at their events.

Recommendations

Disability Equality and Awareness Training specific to outdoor events: Attitude is Everything has developed short Disability Awareness courses for frontline teams such as security and stewards. A longer Disability Equality Training course for managers of outdoor events is also available which enables a festival team to develop an access action plan. See website below.

Online or E learning disability courses: Through the See a Voice project, Vocaleyes and STAGETEXT have developed online courses on Deaf and hard of hearing awareness as well as on blind and visually impaired awareness. Other courses in development are geared towards technical and backstage crew on setting up Audio Description or Captioning equipment. See websites below.

Checklist

- Training on disability awareness and equality.
- Disability Awareness Training specific to outdoor event public-facing staff.
- Disability Equality Training for managers of outdoor events.
- Online disability training specific to technical and backstage crew.

Websites

www.attitudeiseverything.org.uk

suzanne@attitudeiseverything.org.uk
Disability Awareness and Equality Training specific to outdoor events.

info@see-a-voice.org for more information on online training.

www.shapearts.org.uk
Shape runs subsidised disability equality and access training, and is happy to answer questions all year-round.

Heart n Soul's Beautiful Octopus Club at Paradise Gardens Festival. Caroline Purday



Against the Tide, Graeae Theatre Company and Strange Fruit, GDIF. Alison Baskerville

At the event

Event organisers should budget to include access as part of their total festival budget from the beginning, rather than just seeing access as a separate facility to be added at a later stage. However, in recognising that some organisations in the outdoor arts sector are working with limited budgets and resources, this section is designed as far as possible to use existing resources that companies may already have.

Working with volunteers

See also 'Recruiting Volunteers'. Volunteers can support your access provision by staffing information points, constantly checking the crowd to see if they may need assistance, being proactive and asking people if they need any guidance. Volunteers with specific skills such as British Sign Language or Audio Description can make a huge difference.

Stewards

Introduction

Stewards are the public face of your event. They act as your ambassadors and can greatly enhance Deaf and disabled people's experience.

Recommendations

Investing in Stewards' training: If possible arrange Disability Equality and Awareness training which gives the opportunity for stewards to ask questions and work through some case studies to alleviate any concerns they may have about assisting Deaf and disabled people.

Briefing for Stewards: If all stewards cannot be trained, a basic briefing on access facilities, working with Deaf and disabled audience members and what information is vital to pass on to them is essential. If possible include this information in steward handbooks or pin it up in steward areas.

Knowledge: Stewards of course also need to be knowledgeable about the area, locations and times of performances as well as about access provided on site.

Visibility: Stewards need to be easily identifiable to Deaf and disabled visitors.



Stewards at Winchester Hat Fair. Attitude is Everything Archive

Use hi-vis jackets or T shirts in easily visible colours.

Proactive approach: Stewards should be willing and confident in approaching visually impaired people who would find it harder to identify stewards.

Roles of stewards: At the very least, stewards need to be able to offer advice on locations of accessible toilets, accessible parking and access routes as well as the best places for disabled people to watch performances. They should also be able and willing to escort disabled and elderly people, and those with buggies, through the crowds where necessary. They also need to



Information Point, Paradise Gardens Festival. Attitude is Everything Archive

understand that some elderly and disabled people will not be able to stand in queues for very long and therefore stewards need to set up some sort of ‘fast track’ system where people can go in first or have a seat whilst queuing.

Checklist

- ☑ Invest in stewards through training.
- ☑ Develop methods of passing on vital access information.
- ☑ Ensure stewards are knowledgeable about all of your events as well as the access provision on site.
- ☑ Ensure stewards are able and willing to escort disabled and elderly people.
- ☑ Ensure they are easily identifiable.
- ☑ Ensure they are proactive and able to spot people who are in difficulty, offering solutions such as seats or fast-tracking to those who require it.



Information Point, Liberty Festival.

Information points

Introduction

Deaf and disabled people require easy access to Information Points which have the information they need in order fully enjoy your event.

Recommendations

Location: Information Points should be located in a good position, on good paths, near the centre of the site, or over several sites, which are easily reached and, if possible, unaffected by noise pollution from the surrounding activities.



Belinda Lawley

Types of structure: The ideal situation is to use different types of tent or cabin so that at least some of the points are wheelchair accessible. However many events have to use temporary cabins as Information Points. The counters are high, making it hard reach up to get information and causing wheelchair users to shout up to the staff inside. The same can be said of many food outlets which are often trailers.

Alternatives: If high counters are unavoidable, you can position staff outside the cabin and have them walk around asking visitors if they have programmes or

need assistance. Another alternative is to have portacabins ramped, making it easy for wheelchair users to reach the windows. Food retailers can also be ramped.

Co-ordination: It may be helpful to co-ordinate all access provision, staff and volunteers from Information Points. This will reduce the possibility of confusion. At the Liberty festival there are two Information and Access Areas which are tented and contain British Sign Language Interpreters, Induction Looped Area, Assistance Dog Area, Wheelchair Loan Service and Electrical Power Point for Power Chair Recharge.

Checklist

- Locate in central, easily accessible position.
- Preferably use tents which are accessible for wheelchair users or a combination of tents and cabins.
- If high cabins are unavoidable, have staff outside the cabins and walking around the site offering information and assistance. Alternatively ramp the cabins.
- Co-ordinate access provision, staff and volunteers from the Information Point.

Temporary signage and design guidelines

Temporary signage

Introduction

Event planners need to be aware that poor signage will have a greater impact upon most Deaf and disabled people. This is because of the distances involved in getting from one part of a festival to another. A lack of directional signage will cause problems for anyone who is not familiar with the area, even with a map included in the programme as crowds and unusual sites can be disorientating. This can lead to people missing performances, arriving late and finding large crowds in front of them. This especially applies to small people, wheelchair users or people needing to sit during events.

Consistency: One person should be responsible for planning the location, design and installation of signage as this ensures consistency. Try also to ensure that colour coding, numbering and pictorial references are constant across programmes, site maps, websites and site signage.

Securing: Signs should be secured against or on permanent fixtures such as trees, fencing or shop front windows to prevent them from being torn down or blown away by the wind.

Orientation: A large 'You Are Here' style site plan should be located at the entry points into the festival locations, where there are multiple pitches, tents or stages, for people to orientate themselves as they arrive.



Wheelchair users' view of festival signage. Attitude is Everything Archive



Temporary signage. Attitude is Everything Archive

Alternative formats: Tactile plans are a great idea for people with visual impairments. Signage that uses symbols or pictures is not only accessible for people with learning disabilities, but also for people for whom English is not a first language.

Quantity: Signs should be kept to a minimum to avoid confusion but sufficient to create a consistent chain of information easily understood by all visitors to the event.

Positioning: Signs must be positioned logically where they are most likely to be seen and where there is no background of low level sunlight making the sign difficult to read from either standing and seated positions. This applies to a wheelchair user who will need to be able to see the sign from a seated position as well as a visually impaired person who will appreciate the high visibility design of the sign.

Checklist

- ☑ Make one person responsible for signage.
- ☑ Be consistent with colour coding, numbering and pictorial references.
- ☑ Secure signs on permanent fixtures.
- ☑ Secure large 'You Are Here' signage at the multiple entry points.
- ☑ Consider alternative formats of tactile and pictorial signs.
- ☑ Avoid confusion with too many or too few signs.
- ☑ Position logically and clearly. Consider that some people may be seated as well standing.

Websites with symbols and pictorial language

www.widgit.com

www.makaton.org

Design Guidelines on providing clear signage

To ensure your signs are highly visible they should be designed with the following basic principles of clarity:

- ☑ Materials with a non-gloss surface should be used to ensure no glare is produced.
- ☑ The background colour should be chosen with care.
- ☑ White or yellow on black (and vice versa) will give the best contrast but yellow or white on another dark background may also be satisfactory.
- ☑ Text must be colour contrasted against its background and uncomplicated through the use of a Sans Serif font such as Arial or Helvetica.
- ☑ Use both upper and lower case lettering with capitals being at the Beginning of Words Only. Research using Fire Exit Signs has show that USING ALL CAPITAL LETTERS is more difficult to read.
- ☑ Orientation signs should be no lower than 2100mm from the ground.
- ☑ The RNIB recommend lettering should be a minimum of 100mm to a maximum of 170mm based on a viewing distance of 3000mm. Where the distance is greater, the height of the lettering should be on a pro rata basis of 33mm per metre viewing distance. 70% of visually impaired people will be able to read lettering of 50mm in height from a distance of 1500mm if good design practice is followed.
- ☑ When symbols are used they must be of a standard design where one is available. If not currently available, then the design should be very simple, 100mm high and used consistently.

Announcements

Introduction

Everybody at your event needs to understand your announcements.

Recommendations

In advance: An early announcement can make all the difference in enabling people to get to a performance on time.

Clarity: Announcements should be clear and precise.

Strobe light warnings: Strobe lights are known to induce epileptic fits in some people. It is essential to display written warnings at the event. Repeat with verbal announcements.

People with sensory impairments: You should seriously consider having a British Sign Language interpreter on site for announcements. Provide verbal warnings for visually impaired people and visual signs for those who cannot read.

SMS: Deaf people often find SMS texting useful. Consider providing a service whereby people sign up to be sent announcements on their phone.

Checklist

- Announcements should be clear, precise and given in plenty of time.
- Written and verbal strobe light warnings.
- British Sign Language, verbal and visual announcements.
- Deaf people find SMS texting useful.



Example of a guy rope that needs highlighting.

Access routes

Introduction

Things are never quite what they seem. Just because your site is outdoors and seemingly flat does not mean it is accessible. Therefore, avoid assumptions and investigate your access routes with an eye for detail.

Recommendations

Existing routes: The simplest way of making routes accessible is to make use of the existing amenities. There may be tarmac paths that can be used as access routes leading to main facilities or areas of tarmac that can be used for car parking for disabled people.



Attitude is Everything Archive

Temporary tracks: Lay temporary tracks or matting for wheelchair users and other people with mobility impairments to stop them sinking into the mud. You also need to make sure there is enough space for cars and wheelchair users to pass each other.

Wet conditions: Temporary surfaces can get wet so you need some means of clearing rainwater and managing surfaces to avoid them becoming slippery.

Dedicated routes: Providing separate, dedicated routes for disabled people is a great idea. Maybe they can use backstage short-cuts, especially in an emergency situation or if there is crowding or queuing at an entrance.



Highly visible, wheelchair accessible cable ramp. Attitude is Everything Archive

Lighting: Providing adequate lighting, especially at night is very important. Ensure the lights come on well before dark completely descends. Twilight can be a confusing time for people with visual impairments.

Cables: Ensure that all cables are buried, where possible, in the earth with the top soil compacted. However you cannot bury cables into concrete for town centre events but cable-protectors are available. These are wheelchair accessible and made in contrasting colours of royal blue and yellow to alert visually impaired people (see image above).

Guy ropes: Avoid guy ropes that run very close to the entrances. They are potential trip hazards to everyone, especially those with visual impairments. Adding strips of hazard tape or tying contrasting strips of coloured ribbon to guy ropes by entrances is useful. The same method can be applied to poles around a tent and to those holding up the structure in the middle of the tent. This ensures they stand out from their background.

Other trip-hazards: Be aware of other trip hazards such as advertising boards, any changes in level on the ground and parts of site as well as art installations. Try to ensure you give warnings or assistance in navigating around them especially to visually impaired people.

Enough space: Make sure there is enough space, for example between stalls, for an electric wheelchair user or scooter user to pass through or navigate around.

Checklist

- ☑ Where possible, make use of existing accessible routes.
- ☑ If not, use temporary tracks and consider ways of keep them dry.
- ☑ Where possible, consider dedicated routes for disabled people.
- ☑ Consider how to light your access routes.
- ☑ Bury/cover cables.
- ☑ Highlight guy ropes to avoid hazards.
- ☑ Be aware of other trip hazards and give warnings or assistance.
- ☑ Ensure there is enough space, for example between stalls for wheelchair users.

Accessible toilets

Introduction

Accessible toilets can make or break a disabled person's enjoyment of your event. They should be clean, properly equipped, easy to find and reach. A lack of accessible toilets can prevent disabled people from attending your event.

Recommendations

Booking: It is advisable to book accessible toilets early. With the increase in festivals across the UK, the demand often outstrips supply.

Location: When bringing in accessible temporary toilets, ensure they are strategically located across the festival site. According to the Accessible Stadia Guide, disabled people should not have to go more than 40m to reach an accessible toilet. Locating the toilets near a big sound system is not a good idea. This is because any disabled person requiring assistance might not be able to instruct their personal assistant due to the noise volume.

Positioning: Accessible toilets need to be positioned on level ground and not where crowds are likely to congregate and block the door. They should also be positioned where they can be monitored easily to prevent misuse.

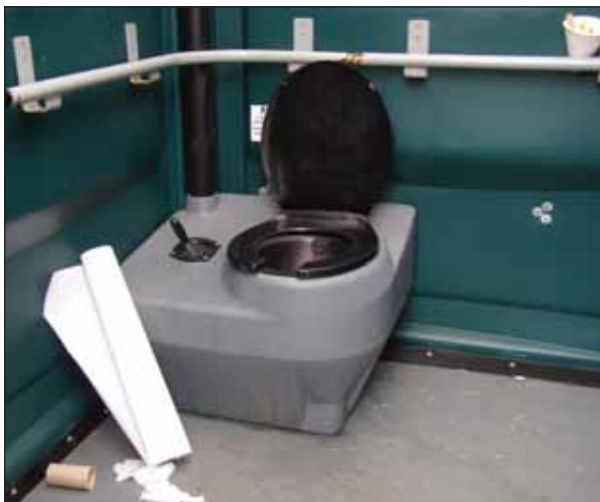
Supervision of Installation: The installation of accessible toilets should be supervised and 'signed off' when checked for their cleanliness. They should also be checked to ensure that the doors can open easily, that toilet tissue and a full soap dispenser is provided. Hand washing facilities are important so that people can clean their hands adequately.



Mobile “Changing Places” toilet. Liberty Festival. Attitude is Everything Archive



Accessible toilet sited by viewing platform. Attitude is Everything Archive



Toilet installation that was not signed off! Attitude is Everything Archive

Safety: Portable toilets do not have any emergency cords so creative ways should be devised to alert waiting persons or stewards if there is an emergency inside the toilet above the noise of the festival.

Cleanliness: As well as hand washing facilities and toilet paper, provide wet-wipes. Allocate one toilet on site as ‘sterile’. This needs to be kept scrupulously clean for use by people who are particularly vulnerable to infection. Ensure stewards know where it is and who it is for.

Visibility: All accessible toilets should be clearly seen and not hidden away. However, if they have to be positioned out of sight to prevent misuse, then directional signage is needed. Advance notification of locations should be included in promotional material and access information sheets.

Changing Places Toilets: These are designed to meet the requirements of people with profound and multiple impairments. They include, among other things, a height adjustable adult changing table, a hoist and peninsular toilet. A person with profound and multiple impairments is much less likely to attend your event without one of these toilets.

Existing toilets: Make use of existing, permanent, accessible toilets in Town Centres. Some also now have Changing Places toilets. Make sure to publicise if Radar keys are needed to open them and where the key is available from. Your Information Point staff need to be aware of this. If attendants with keys are based at these toilets, make sure they are working up to the closing time of your event.

Checklist

- ☑ Book early.
- ☑ Locate strategically across your site and within a distance of 40m of each other, avoiding high noise levels and congregating crowds.
- ☑ Position on flat ground and in a place where they can be monitored easily.
- ☑ Supervise the installation. Sign off only after you have checked they are working, clean, toilet paper is provided, soap dispensers are full and they can open and close easily.
- ☑ Devise a method for a person inside the toilet to notify stewards or people outside that there is an emergency.
- ☑ Ensure accessible toilets are easily visible. Employ directional signs and show the location of the toilets on promotional material and in access information sheets. Ensure your Information Point staff and stewards are aware of their location.
- ☑ Ensure toilets are clean. Allocate one toilet on site as 'sterile'.
- ☑ Seriously consider the use of Changing Places toilets.
- ☑ Make use of existing permanent Town Centre accessible toilets. Publicise how to access them and ensure they are open for the duration of your event.

Chairs

Introduction

It is often the most obvious things that are missed. Providing chairs is important.

Recommendations

Range of seating: In areas where they are located it is better to provide a range of seating, including chairs with armrests, and if possible, chairs that are higher than others to help people who find it painful to bend. More accessible seating should be provided around large sites, where possible.

Storing chairs: If it has to be protected, seating can be stored at Information Points. Stewards or volunteers can then carry the chairs to where the disabled person requires them. In general, rest points need to be provided across the site for disabled and elderly people.

Checklist

- ☑ Provide a range of chairs of different heights.
- ☑ Provide a mixture of chairs with armrests and without.
- ☑ If necessary, store chairs at the Information Points.
- ☑ Publicise the fact that you have additional chairs.

Please see Appendix 1 for Case Studies.



A tent offering a range of seating.
Attitude is Everything Archive



View from the viewing platform at Paradise Gardens festival. Attitude is Everything Archive

Viewing platforms

Introduction

In large, open areas, a likely and relatively easy solution to access will be a viewing platform for disabled people to see over large crowds.

Recommendations

Independence: Viewing platforms should be accessible and able to be used independently by disabled people with the minimum of assistance.

Flexibility: Access should be available to different areas of the platform for disabled people with differing impairments.

Wheelchair users: Wheelchair users should be able to manoeuvre easily to a space that allows them a clear view of the event. The platform should have enough depth to allow wheelchair users to come and go, without affecting the other platform users, when passing them. Wheelchair users must be provided with a choice of sitting next to a disabled or non-disabled companion.

Guide Dogs: Some seats should be positioned to allow an assistance/guide dog to accompany their owner and rest in front of or under the seat.

Ramp dimensions: The ramp leading up to the platforms must not exceed 1:12 although a maximum gradient of 1:15 is preferred. If the ramp exceeds 10m in length then there must be an intermediate landing which is at least 1800mm by 1800mm which will allow a wheelchair user to rest whilst another wheelchair user passes.

Ramp usage: People who are not wheelchair users but have other mobility impairments may also use the ramp to access the viewing platform.

Ramp safety: It is important that the ramp surface is slip resistant, especially when wet. A covering of non-slip gloss paint and sharp sand is recommended. The ramp must also have white lines running along its edges to act as a colour contrast to ensure they are seen.

Ramp handrails: The ramps to the platform must have handrails running alongside both sides of their length for people to hold onto for support. They will also prevent wheelchair users from accidentally going over the side. The handrails must be set at a height of between 900mm and 1000mm from the pitch of the ramp and should be 40-45mm in diameter and with a slip resistant surface.

Ramp signage: Ramps to the viewing platforms should be clearly signposted to ensure they can be located from a distance.

Scaffold poles: The ends of all scaffold poles and up-stands used must not be exposed. They must be covered to ensure that anyone falling will not impale or injure themselves. Leaving them exposed is a breach of Health and Safety regulations.

Viewing platform covering: Ideally the platform should be covered to offer some protection from the elements such as hot sun or heavy rain.

Checklist

- Platforms used independently, with minimum of assistance.
- Adequate space for platform users to manoeuvre around one another without disturbance.
- Room for guide dogs.
- Correct ramp dimensions, non-slip, with ramp handrails.
- Clearly signposted ramps.
- Covered scaffold poles.
- Platform covering.



St Paul's Carnival.

Access issues at carnivals

Introduction

Carnivals present a number of access issues to Deaf and disabled people, not least being the large number of people moving about in often quite narrow residential streets.

Recommendations

Arrival times and dropping off points: Many carnivals have processions followed by static sound systems. By arriving early it is often much easier to gain a good viewing



Attitude is Everything Archive

position. Where applicable, this should be advertised in the access section of promotional material. A designated accessible dropping-off point for people with visual and mobility impairments is vital.

Accessible viewing platforms: These are an essential access provision for Carnivals. Many carnivals have judging areas that could incorporate an access platform for disabled people. A portable induction loop could also be provided as well as a 'feed' for Audio Description. The accessible

dropping-off point should be located nearby. Ensure the view from the platform is not blocked by photographers.

Large Screens: If your carnival has a focus area with speeches and other activities, then a large screen could be used to provide information about performance times and a typed narrative of what is happening on the Judging Stage through Palantype, (see page 42).

Vendors: The large number of vendors causes groups of people to gather whilst taking refreshments or listening to sound systems. These groups cause an interruption to the movement of people seeking passage through. Consideration should be given to restricting the number of pitches available to vendors. In particular, having vendors on opposite sides of the road can cause bottlenecks as everyone comes to a standstill behind those stopping to look at stalls. It is good practice to ensure that wheelchair users can gain access between the different stalls and systems.

Thoroughfares: Disabled people with mobility or visual impairments struggle to get through under crowded conditions. Thoroughfares should therefore be kept as clear as possible by stewards that monitor the situation.

Stewards: Stewards should be clearly identifiable and have received Disability Awareness Training . They should be prepared to approach people with visual and mobility impairments and guide them to appropriate access routes. The Stewards should also be given the opportunity to familiarise themselves with the location of the Carnival facilities and



St Paul's Carnival. Attitude is Everything Archive

stages through a combination of being given a site map in advance and a walk around the carnival area prior to the event starting.

Directional Signage: These are essential in the crowded situation of carnivals. They should be situated high enough to see over the crowds.

Accessible toilets: These should be placed close to accessible viewing platforms and strategically throughout the carnival site. Advertise permanent accessible toilets in your promotional material.

Traffic: Non-carnival traffic should not be allowed in the streets once the event has officially started.

Checklist

- Advertise early arrival, accessible dropping-off points and access routes.
- Provide accessible viewing platforms, perhaps incorporating the judging platform.
- Use large screens to project information and a typed narrative.
- Consider restricting the number of stalls.
- Ensure there is enough space between stalls for wheelchair users to pass through.
- Sign-post dropped curbs and any specially provided ramps.
- Provide your highly visible Stewards with Disability Awareness Training and utilise them to act as access stewards.
- Prevent traffic from using your carnival route.



A big screen at Liberty Festival. Belinda Lawley

Making performances accessible to people with sensory impairments

Introduction

More research and development is needed to consider how to provide artistic access for people who have sensory impairments. However, a good start has been made. Outdoor events should start budgeting artistic access facilities into the overall festival budget. The services of British Sign Language Interpretation, Captioning, Audio Description and Live Integrated Description are becoming a creative and artistic process, with an aesthetic of its own. More information about how some of these services can be developed can be found in Appendix 3.

Making performances accessible to Deaf people

British Sign Language

Currently British Sign Language interpretation of, for example, theatre shows usually employs an interpreter who stands to the side of the stage. At large events the interpreter is often shown on screens. In the case of outdoor events it is particularly important to ensure the interpreter's performance platform is at the right height so they are visible to Deaf audiences. Companies such as Graeae, one of the UK's foremost disabled-led theatre companies, have British Sign Language performed by a character within the performance. In this way access is developing an aesthetic of its own and is an integral part of the production.



Rhinestone Rollers, Graeae Theatre Company, Liberty Festival. Andrew Jeffcoat



Boy with a Heart n Soul Balloon. Liberty Festival. Andrew Jeffcoat

Captioning

Captioning shows spoken word as text, which is displayed on a caption unit or screen that is seen by the audience. As the captions roll, audience members can follow what is said, when it is said and by whom. Sound effects and off-stage noises can also be included. The captions are delivered from a laptop computer by a trained captioner. STAGETEXT are a UK based company at the forefront of providing captioning for live events. The captioning they are currently able to provide is based on a static audience being able to see some captioning units. For outdoor events where the audience is not moving and where action is focused in one place, they use a weatherproof captioning display. However, for events

where the action or audience is roaming, they are developing a handheld caption unit where the captions are triggered wirelessly. Once this system is fully developed it could provide a huge boost for Deaf and hard of hearing audiences at outdoor events.

Palantype

A form of 'instant' captioning — useful where what is spoken is not from a set script. A typist uses a special keyboard to type every word that is spoken by a speaker. The equipment allows them to type words phonetically — how they sound rather than how they're spelt — which is quicker than QUERTY typing. The phonetic typing is then converted back into English and displayed on screen. By typing in this

way, the typist can keep up with the speed of spoken English. The resulting English is usually spelt at least 95% correctly and the remaining words are spelt roughly how they sound.

Other methods of captioning/sub and surtitling

If you are working with a set script in an environment where projected images can be easily seen, or a large screen is available, captions can be prepared on Powerpoint or Keynote and played in at the same time as speech. This applies to stage announcements, and emergency announcements as well as performance text and effects.

Induction loops, headsets. Infrared and FM systems.

Hearing aid users often have a switch on their aid which can make it pick up sound from an induction loop. In an interior set-up sound is picked up by a microphone, and fed through an amp to the powered induction loop. The loop is a copper wire that encircles a room, it 'inducts' the audio signal which is then picked up by a sensor in the hearing aid.

There are small self contained portable induction loops, clipboard or handbag sized, which can be useful at information points, and larger mobile systems which include the loop which needs to be placed around the audience space. Loop systems are easily affected by interference from other electrical equipment.

There are also portable assistive sound devices that are more suitable for outdoor performances and to an audience who may be moving around. These are similar to some of the equipment used for audio description. The performer uses a clip on mic and belt pack transmitter, (or several audio feeds can be sent through a sound desk to a transmitter), and the audience member(s) uses a belt pack receiver with a headset, (suitable for those who don't use hearing aids), or a neck worn induction loop.

Two types of technology are used, Infrared and FM. FM is the better in an outdoor environment, but still has some drawbacks. See appendix 3 "The technology used in Audio Description and assistive audio systems" for more detail.

Checklist

- British Sign Language.
- Captioning.
- Palantype.
- Other methods of captioning/sub and surtitling.
- Induction loops, headsets. Infrared and FM systems.

Websites

www.stagetext.org
for captioning.

www.accessaudio.co.uk
One of a number of companies providing audio systems for hire or sale.

Making performances accessible to visually impaired people

Audio Description

Introduction

Audio Description involves the relaying of live words to cordless headsets worn by members of the audience. Its purpose, outlined on the website of Vocaleyes, 'is a way of capturing the visual elements of a theatre piece, painting, cultural site or environment and making it accessible for blind and partially sighted people'.

A simple 1:1 approach is where Audio Describers are in close proximity to an audience member and describe verbally, with no technology, direct to the visually impaired person.

Recommendations

Recruitment: Audio describers need to be trained, experienced and recruited from Audio Description companies and must have contact with the artists in order to enrich the information for the audience.

Preparation time and location: They need to prepare in advance and describe at the right time and be in the right place in order to convey the atmosphere. Audio describers need to research the event and to convey the site-specific context thereby getting across the whole atmosphere of the spectacle.

Building up description: Audio describers build the description and do not just narrate it. Audio Description is created from a series of notes and not a fixed script. This keeps the description free-flowing.



In advance of the event: It is useful for event managers to make contact with the Head Descriptor to ensure there are, in effect, project managers focussing on the requirements of the event. It is also vital to have a 'dry run' of the equipment.

The team: The team should incorporate the Audio Describers, a co-ordinator who can liaise with the describers and deploy them, and a technician.

Technology: The audio feed is offset i.e. separate from sound in the actual production. It uses either one way infrared transmission technology or FM technology. FM is better suited to a non-static audience, see appendix 3 "The technology used in



Audio Description and assistive audio systems” for more detail.

Noise cancelling mics are used by the describers, and the team needs to consider in advance what noise bleeds there could be.

Deposits: It is worth considering if a small monetary deposit needs to be left when audience members are hiring out headsets.

Checklist

- Recruit Audio Describers.
- Audio Describers need to liaise with the company.



Both images: Against the Tide, Graeae Theatre Company and Strange Fruit, GDIF.
Alison Baskerville

- Ensure necessary preparation time available for the describers.
- Liaise with the Head Describer.
- Ensure ‘dry run’ of equipment.
- Allow time to check and test the equipment.

Websites

www.vocaleyeyes.co.uk

www.accessaudio.co.uk

One of a number of companies providing audio description systems for hire or sale.

Live Integrated Description

Introduction

Live Integrated Description takes Audio Description and places it centre stage. Scripts include descriptions of what is visually taking place in the performance. As such the descriptions become part of the production. For example a character in the production says: ‘Jane moves towards her husband and slaps him in the face...’ In this

way visually impaired audiences can access the action as well as the dialogue. This area has plenty of room for research and development in practical terms. See Appendix 3.

Recommendations

Technology: There is no technology required for Live Integrated Description.

Experimentation: Such an approach could involve a creative element where sounds are used as equivalent to visual representations. Information could be conveyed in non-verbal terms. More research is required into this approach.

Processional shows: Visually impaired people who are trying to access processional shows find it very difficult to hear the description and follow the crowd at the same time. Therefore customers need a description of the show and an indication of how to move with it.

Devised shows: For devised pieces of work, the company and the Describer should work together from the start. Description can be an integral and creative part of the show.

Checklist

- Live Integrated Description can be a vital part of the production itself.
- Describers and their descriptions can be written into the script and work with the company from the start.
- More work needs to be done on incorporating this approach into processional shows.

Stage management

Working with Deaf and disabled performers on the day

Introduction

Working with Deaf and disabled artists on the day means that the event production and stage management team need to be aware of the company's access requirements and have this access provision ready. All other agreed production requirements should be ready and available for testing.

Recommendations

Meeting and showing around: A designated person needs to meet and guide the artists to their performance area and dressing room space. This is particularly important for visually impaired people, even though they may have carried out a previous site visit, the different volume of people and structures makes a considerable difference they will require another orientation.

Sound checks: Important for all performers. Be particularly aware of the need for a full sound check for Deaf performers. There must be time for the Deaf performers to sound check properly because each one has a different level of hearing, so the sound has to be adjusted for them on, for example, each song.

Speakers: It is important to take note of where the speakers need to be placed, which is an important requirement for Deaf performers.

Sound clashes: Be aware that poor programming can lead to sound clashes/sound pollution. This will particularly affect Deaf performers.



Sputnik, Fittings Multi Media Arts.
Imran Ali

Changes: Remember that Deaf or disabled performers must ensure their access requirements are met in order to give their performance. This may make them seem inflexible, but do not mistake this for demanding behaviour when they are in fact protecting the access requirements of the team.

Be supportive: Be supportive and professional as you would with any artist but be aware when working for example with performers with mental health issues, that you may need to be supportive before people go on stage when performers may be particularly nervous. Be prepared to be adaptable.

Dealing with last minute changes: Be clear on how last minute changes will be communicated. Try, however, to minimise these. If unavoidable, be clear about what is happening and what is required of the performers. The Stage Manager should always try to talk to the same contact for continuity and clarity. Attempt to avoid changes that can disorientate, for example altering which side of the stage performers



The Alexandras, Graeae Theatre Company,
SIRF. Gilmar Ribeiro

can access it from, this is particularly problematic for visually impaired performers. For people with mental health issues, be sure to communicate in a manner which is not intimidating. Give people time and space to absorb information.

Checklist

- Meet the company and show around for orientation purposes.
- Keep continuity of communication by ensuring the same person is involved.
- Be aware of the importance of sound checks, speaker positioning and sound clashes.
- Be aware that if performers seem inflexible about last minute changes they are in fact protecting their access requirements.
- Minimise last minute changes. If unavoidable, be clear about what is happening and what is required of the artists.
- Be supportive.



Rhinestone Rollers, Graeae Theatre Company, Liberty Festival. Andrew Jeffcoat

Reviewing the process

If your outdoor event is going to happen again, you will have opportunity to review your access provision with a view to improving access the next time. In short, you need to know — how did it go? Therefore it is important that you give someone the responsibility for auditing your event. This could be someone from your own team, or maybe a local Deaf or disability organisation. This information will allow you to build on your achievements.

Conclusion

Attitude is Everything and ISAN recognise that the outdoor arts events sector is still very much evolving when it comes to improving access. Deaf and disabled audiences are expressing how they want to access events. Deaf and disabled artists are developing their potential and ways in which their work can be accessed. Therefore, improvements in access can only be realised by close collaboration between event managers, producers, Deaf and disabled arts practitioners and Deaf and disabled audiences. We hope that this Toolkit acts as a catalyst for new and exciting ventures.

Appendix 1:

Case Studies with simple recommendations on improving access, taken from Paradise Gardnes, Winchester Hat Fair and St Paul's Carnival.

Case Study 1:

Tea Dance Tent, Paradise Gardens

- ◆ The Tea Dance Marquee was a large space that attracted a different audience in the day to that in the evening. During the day there was music and dancing from the 1920's to 1940's, which was aimed at elderly people and anyone else interested in that period. In the evening it attracted a much younger audience with a DJ.
- ◆ Demonstrations of dancing styles were performed throughout both afternoons. There was plenty of room ensuring that everyone had a good view of the dance floor.
- ◆ There were a number of tables and chairs available for people to rest and take refreshments. None of the seats had armrests to aid easing down and raising up from a seated position.
- ◆ An accessible toilet was positioned outside at the rear of the Marquee but there was a loose cable across the exit, which was a trip hazard and there was a step to get into the toilet as the contractors had not put the ramp at the entrance.

- ◆ The tent pegs were highlighted with white banding which worked very well at dusk so that they could be seen, but the tent poles around the tent and holding up the tent in the middle were not.

Recommendations

- ⇒ Offer a range of seating that includes chairs with armrests and, if possible, some that are higher than others to help people who find it painful to bend.
- ⇒ Ensure that any loose cables are covered by matting or buried. In this case the cable should have been run along the top of the exit to the marquee.
- ⇒ Highlight tent poles in contrasting colours.
- ⇒ Ensure that the contractors finish their jobs correctly i.e. putting the ramp onto the accessible toilet before they leave the site.

Case Study 2:

Mirabel, Winchester Hat Fair

- ◆ This was a site that was split in two parts; music and dance with Beautiful People in one part and aerial performances from Fevorosa in the other.



The Tea Dance Tent at Paradise Gardens. Attitude is Everything Archive

- ◆ A steward directed people from the Fevorosa area to where Beautiful People were performing.
- ◆ There was no signage leading to this site behind the Cathedral.
- ◆ Unlike other pitches in the Hat Fair, vehicles were allowed in this area, which could be problematic during performances with large crowds.

Recommendations

- ⇒ Provide signs and performance times in line with the recommendations under the section Signage.
- ⇒ Close the area to vehicles.

Case Study 3:

Winchester Hat Fair's Cathedral Green

- ◆ The Cathedral Green was the major focal point with multiple pitches on both Friday and Saturday.
- ◆ The pitches varied from staged areas to just an open space.
- ◆ There were no signs in this area at all on the Friday and only a couple of handwritten directional signs on Saturday.
- ◆ On Saturday some sandwich boards appeared by the pitches with the running times of performances hand



The Faerie Grotto, Winchester Hat Fair. Attitude is Everything Archive



The Faerie Grotto guy ropes, Winchester Hat Fair. Attitude is Everything Archive

written. That was useful, but not very accessible to anyone with a visual impairment.

- ◆ The paths that crossed the green were fully utilised with attractions such as the Wicked Faerie Grotto, the Séance Tent and Camera Obscura positioned close to the paths for ease of access.
- ◆ The lawns were well tended so crossing the Green without using a path was relatively easy as there were no trip hazards caused by dips in the ground.
- ◆ There was potential for trip hazards with the guy ropes of some of the tents and marquees, in particular, the Wicked Faerie Grotto's ropes could not be seen from any distance as they were so thin. Some attempt had been made to highlight the guy ropes but it was insufficient at near ground level, where the trip was likely to occur; there was no warning.

Recommendations

- ⇒ Provide signs in line with those recommended under the Signage section.

- ⇒ Add strips of hazard tape or tie contrasting strips of coloured ribbon to the guy ropes (all along the rope to where it meets the ground) by the entrances, as well as the poles around the tent and holding up the structure in the middle of the tent, to ensure that they stand out from their background and can therefore be seen easier.

Case Study 4:

St. Paul's Carnival, Carnival Village:

- ◆ The Carnival Village based in Portland Square hosted a wide range of events; the start and end of the procession, the judging competition, a fun fair. A selection of organisations had stands in and around the square as well as a large number of food and drink outlets.
- ◆ BBC Bristol had a stand and provided a large screen so that people not close to the procession and judging area would be able to see what was going on. However, it did not benefit small people, wheelchair users or children (unless



Food stall at St Paul's Carnival.
Attitude is Everything Archive



Crowds at St Paul's Carnival.
Attitude is Everything Archive

they were held up by their parents) as those standing blocked their views.

- ◆ Circulation, after the procession had passed, was relatively easy with dropped kerb access into the square on all entry points.
- ◆ The path running around the perimeter of the green in the Square was blocked by a several stands which was disappointing as there was a ridge up onto the grass which could present a trip hazard.
- ◆ The small funfair was generally not accessible to anyone with mobility impairments but due to their design and (in some cases their age) there was nothing practical that could be done to make them more inclusive.

Recommendations

- ⇒ Providing a viewing platform as recommended under the section Access Issues at Carnivals would not take up too much space by the judging area, as the road is quite wide around the Square.

- ⇒ A portable induction loop could be introduced at the Judging Stage and a “feed” for the Audio Description could come from the BBC Bristol stand, which is right by the area.
- ⇒ Directional signs should be installed around the Square indicating the location of the other stages and performance areas.
- ⇒ The large screen should be used to provide information about performance times and a typed narrative of what is happening on the Judging Stage through Palantype as recommended in Making Performances Accessible.
- ⇒ Wherever practical the path within the Square should be left unobstructed to allow free and easy access around the perimeter.

Appendix 2:

Case Studies with creative and artistic recommendations on improving access, taken from Paradise Gardens and Stockton International Riverside Festival.

Case Study 1:

No Fit State Circus at Paradise Gardens

- ◆ Although this show takes place inside a circus tent, it is a promenade performance. The performance moves to different positions around the marquee, with some performances on the ground and others overhead. All the while rigging was being erected and dismantled as each scene was completed.
- ◆ We were advised upon entrance to the marquee that stewards would guide the crowd around. However we found that, in practice, it was difficult to ensure that anyone with a mobility or visual impairment could see and understand what was going on. One steward was attentive but this may have been down to his mother attending who happened to use a wheelchair.
- ◆ In addition the performance required that the atmosphere was dark and noisy making getting around challenging for anyone with mobility or visual impairments in the crowded environment.

- ◆ We noted that there was a person who used crutches who remained seated in the same spot throughout the show who could not have seen much of what was going on apart from the aerial performances.
- ◆ However, this was a fabulous show, which Deaf and disabled people would not have wanted to miss.

Recommendations

- ⇒ Work with specific Deaf and Disability Arts Organisations from the devising stage, through the rehearsal stage to the performance, to create artistic access for people with sensory impairments.
- ⇒ For example, creative partners need to explore the best method of artistic access for visually impaired people – should it be Integrated or Audio Described? Or should the stewards make the experience individualised and free-flowing by becoming Crowd Management Performers with roles as sighted guides? A form of tactile navigation could be created for this show.



NoFit State Circus, Paradise Gardens. Attitude is Everything Archive

- ⇒ British Sign Language interpreters need to work with the company from the devising stage to create the artistic access for Deaf audience members.
- ⇒ Stewards dressed as performers, and some performers themselves take responsibility for moving the crowd, and a few of the team should have a specific role for assisting Deaf and disabled people.
- ⇒ Work with an organisation such as Attitude is Everything at the devising stage in order to design a route for mobility impaired people to be at the front or near the action all the time.
- ⇒ Have a spare wheelchair available for anyone with a mobility impairment to use in order to ensure that they can keep up with the crowd movements.
- ⇒ Consider installing a tier of raised seating, perhaps in the area near to the band, where people could remain seated yet still see what is going on throughout the performance.
- ⇒ Alternatively consider the practicality of installing a ramped viewing platform that could be used by wheelchair users as well as anyone wishing to sit. It will also have the added benefit of allowing those who struggle in crowds to enjoy the performances in a safe immediate environment if they have learning difficulties or sensory impairments.



Wheelchair Entrance signage, SIRF.
Attitude is Everything Archive



Wheelchair user's viewing area, SIRF.
Attitude is Everything Archive

Case Study 2:

High Street (North of the Town Hall) at Stockton International Riverside Festival (SIRF)

This was a paved square north of the Town Hall. It was set up for several Street Performances (a mixture of processional and static shows) throughout the weekend; daytime and late into the evening. Some shows had different set ups and the crew had a limited time to set up the performance area and the audience area for the next show. On Saturday, there were twice as many people on the High Street because of the Carnival. The market also made crowd management difficult.

- ◆ In an attempt to create some sort of tiered seating, the children sat down in 3 or 4 rows on tarpaulin that was taped down to the pavement. The tarpaulin was blue and taped down in white or black gaffer so it gave good colour contrast. However, it would become slippery when wet. Three or four rows of folding chairs were put behind the tarpaulin. Along the

first row of chairs there were 3 wheelchair spaces on either side. Wheelchair users could go into these spaces or they could sit facing "side on" next to the aisle.

- ◆ Signage was also stuck to some fencing next to a dropped kerb which read "wheelchair entrance" so at least some disabled people knew which entrance to head for.
- ◆ By Sunday, there was a wide box marked out in gaffer tape on the paving of the square "wheelchairs only" here.
- ◆ For the next performance the audience "turned" 90 degrees to face the "Gullivers' Boom Box".
- ◆ Tarpaulin and folding chairs were placed to create the same tiered effect but this time in a horse shoe shape.
- ◆ By the time our Auditor arrived for the show (5 minutes beforehand) she realised that no wheelchair spaces had been created. The central aisle, which could have been created for wheelchair users and other disabled people, was filled up with standing crowds and buggies.

- ◆ The “Wheelchair Entrance’ signage on the fence by the drop kerb now directed wheelchair users to the back of the crowd in the set up for this performance.
 - ◆ The performance itself was excellent with interactive pieces, great music, loud bangs, fireworks, glitter “bombs” and lots for people to see.
 - ◆ The next show, Trampoline Mission 3, started shortly after Gulivers’ Boom Box, but a crowd had already gathered in a large circle around the trampoline when the Boom Box finished.
 - ◆ The Boom Box crowd then turned to join them, but this left the tarpaulin rows and the folding chairs at the back of the standing crowd, so hardly anyone had a chance to see unless they stood up!
 - ◆ For the final show, Stilt Break, there was a voiceover at the beginning setting the performance into context.
 - ◆ The crowd blocked the wheelchair access route, there was no way in.
 - ◆ No stewards were monitoring the crowd.
 - ◆ The show was visual.
- ⇒ Where the performances are all visual and mime, generally no British Sign Language interpretation is needed. However, if there is spoken word, songs with lyrics (Beautiful People, Gullivers’ Boom Box and Stilt Break) or a voiceover at the beginning to set the scene, then British Sign Language interpretation is needed for Deaf audiences, and other methods for hard of hearing audiences, for example written programme material, signage, captioning, (stage text, Palantype or ‘home made’) sound reinforcement, or FM or infrared headset and loop systems. see “Making Performances Accessible” (on page 42) and Appendix 3.
 - ⇒ To create ‘artistic access’ rather than ‘information access’ for Deaf people, Sign language interpreters need to work with a company from the early stages of show development to integrate British Sign Language into the work.
 - ⇒ Information needs to be provided about loud bangs, not to ruin the element of surprise, but just to reassure children, people with learning disabilities and people with mental health issues both in printed information and verbally at the start of the performance.

Recommendations

- ⇒ Creative partners need to explore the best method of artistic access for visually impaired people. Attitude is Everything recommend that it be Integrated or Audio Described to enhance the experience for visually impaired people, as these particular outdoor arts performances were all visual. Even though the shows were static, the performance spaces moved therefore stewards need to assist visually impaired people to find seats.
- ⇒ The same advanced warning needs to be giving out about the use of strobes, with enough time for people who could be affected to leave the area, if they wish.
- ⇒ Regular Steward briefings/handovers are needed with clear site plans with the accessible viewing areas marked out.
- ⇒ Clear signage with arrows is needed — for example “access route for disabled people” and the signage has to be

raised high above the crowds, for example, on flag poles.

- ⇒ A better surface than slippery tarpaulin is needed for people with mobility impairments.
- ⇒ A variety of seating – seats with and without arms and of different heights.
- ⇒ The stage manager suggested benches for the general crowd to encourage them not to claim seats as their own.
- ⇒ Disabled people should be able to use the production areas as easy access routes.
- ⇒ Consider in advance the audience set up for each show and choose the best spaces for Deaf people to see the interpreter, and disabled people to see where they can remain in one place for all the shows on the Square. Have stewards or Crowd Management volunteers placed at the edge of both performance sites, explaining how both performances are going on at the same time, describing how the audience seating is set up and assisting Deaf and disabled people to make informed choices about where they want to sit.
- ⇒ Alternatively, have one large viewing platform, that is raised up, in the middle of the Square, and disabled people can move around the viewing platform to get the best view. However, if disabled people want to be in the middle or nearer to the performance and move around with the rest of the crowd, then they should be enabled to do this too.

Case Study 3:

Remember The Future on Saturday night at Stockton International Riverside Festival (SIRF)

- ◆ This started as a static show but ended in a procession through the High Street and down to the riverside.
- ◆ Whilst the performance site was being built, the middle section of the square was fenced off. When the fences were pushed back, and the crowd started to move into position, one steward informed us that our Auditor had to go to the back because that was the location of the wheelchair spaces. However, there was no sightline from that position which had been set up for Beautiful People and Gullivers' Boom Box and was wholly inappropriate for this performance.
- ◆ Our Auditor found one of the Stage Managers and she said she was attempting to keep the space clear for wheelchair users but the crowd pushed through.
- ◆ The show lasted about an hour and then it was time for the procession.
- ◆ There was no dialogue or song lyrics in this part of the show – everything was mime.
- ◆ Strobe lighting was used in this show.
- ◆ The festival management followed our recommendations and overnight, staff made a sign advertising the wheelchair users' spaces at the front of the crowd.

The procession:

- ◆ The wheelchair users amongst us sometimes kept up at the front, and sometimes not – as the crowd moved fluidly.



Wheelchair user's view, Remember the Future, SIRF. Attitude is Everything Archive

- ◆ The procession took us through the High Street and down to the Quayside (all roads were closed off ahead of the procession beginning). It was on tarmac road and downhill.
- ◆ The performers and moving structures moved in between or ahead of us and the stewards protected the crowd from the moving structures and attempted to give warnings.

Final part of the show:

- ◆ The show became static again when everyone reached the riverside.
- ◆ When the crowd gathered at the Quayside, it was impossible to push to

the front without assistance. However, by staying near the gates, our Auditor could see part of the show.

- ◆ There was a speech and a song with lyrics at the end of the show.

Recommendations:

- ⇒ Vocaleyes (Audio Description service) suggested that Audio Description for Remember the Future might work thus: A group of Audio Describers begin at the static show and then another group of Audio Describers meets the group at the finale to Audio Describe when the boat gets lowered into the water. However, for the processional part that links the two,

Crowd Management performers act as sighted guides to provide individual and tailored assistance to keep the performance free flowing and act as navigators.

- ⇒ Sign language interpreters need to work with the company from the devising stage to create the artistic access for Deaf audience members during the procession and for the finale part of the show when there is speech and a song with lyrics that are integral to the understanding of the show. The beginning part should not need an interpreter as it is in mime.
- ⇒ Signage is required on the fencing by the SIRF information point to direct disabled people to the front for this show.
- ⇒ The waiting crowd can be held back until disabled people are in position.
- ⇒ Stewards must be correctly briefed about viewing positions, looking out for disabled people and being proactive in assisting them through the crowds.
- ⇒ Giving additional details such as that the procession goes down a flat road, but the incline is steep and dark towards the dock, would also help.

Case Study 4:

Final show and Fireworks along the High Street on Sunday night at SIRF

- ◆ This was a huge processional show with structures and fireworks.
- ◆ The crowd was also converging on the High Street from the Fringe Music Festival so the area was very crowded.
- ◆ Some of the performances were high up as the performers were on stilts and the structures were giant size, so you could see some of what was happening above the crowd. It was impossible for our Auditor to get into the heart of the crowd due to the large number of people, but she saw plenty of disabled people trying to.
- ◆ The main performance happened on the square opposite the Town Hall. All the side streets were closed to the general public, apart from one, so festival staff could bring the giant structures in and out of the procession.
- ◆ It was a brilliantly atmospheric show and it was exciting to be in the crowd.
- ◆ The fireworks were a static show and were launched from the top of the Castlegate Shopping Centre. There was a barriered area in the centre of the High Street to protect the crowd from firework debris.
- ◆ Our Auditor saw one wheelchair user go to the edge of the barrier. On further investigation, she was getting into the best position at the front of the barriers so she could see the fireworks. It was a long wait, at least an hour, in the cold. Meanwhile the crowd was piling up behind the people at the front of the barrier.
- ◆ The show was spectacular.



Fireworks, SRIF. Attitude is Everything Archive

Recommendations:

- ⇒ To get a great aerial view above the crowd, the top floor of the Town Hall should be opened up for disabled people who do not want to be in the crowd.
 - ⇒ The Town Hall has lift access, and it is also safe and warm!
 - ⇒ From one side, you would have a perfect view of the processional show; from the other side, you would have a perfect view of the fireworks.
 - ⇒ You would not have to wait out in the cold; wait for the crowd to disperse and be the last to go home.
- ⇒ You would not be trapped at the front of the barriers, just to get any sort of decent view.
 - ⇒ Crowd Management performers could be used as sighted guides for visually impaired people as the procession is just a mass of confusion and noise otherwise. Having individual assistance would mean that the visually impaired person could ask what they wanted to ask, and explore what they wanted to explore during this multi-performance show. More research and development needs to be given to the type of technology used for Audio or Integrated Description in processions.
 - ⇒ There were various “announcements” but they were in “character” so no one could understand them. Announcements need to be repeated in Plain English and in word format, perhaps even texted to people’s mobile phones, to ease communicating with Deaf people. British Sign Language Interpreters and Deaf performers could be up high on stilts, as in Graeae and Strange Fruit’s ‘Against the Tide’ (where they use swaypoles), in order to communicate with Deaf audiences and each other, as in the midst of a crowd, they just would not be seen at ground level.
 - ⇒ Provide noise warnings in festival publicity materials so that people could bring ear plugs, if needed.
 - ⇒ Provide easy access routes for disabled people to and from the High Street, particularly from the north end of the Town Hall.

Appendix 3:

Research and Development into providing artistic access for people with sensory impairments.

Further research and development is needed in providing artistic access for people with sensory impairments. These are some of the ideas that came from Attitude is Everything's discussions with Vocaleyes, Extant, and Graeae Theatre Company. All of us are firm supporters of the fact that access is an artistic and creative process and believe it will add an extra dimension to a company's work.

Developing the role of the Crowd Management performer

The idea comes from No Fit State Circus who use stewards dressed as performers to move the crowd around. The role could be extended to assisting Deaf and disabled people. For example, the stewards could become sighted guides to visually impaired audiences members thereby making the experience free flowing, individualised and interactive.

Vocaleyes is willing to extend its volunteer training programme to the Outdoor Arts sector. The training will enable people on the creative team or the company to audio describe so that everything becomes in-house.

Volunteer Audio Describers, Integrated Describers and Sign Language Interpreters

The following suggestions offer alternatives for outdoor events which have limited resources:

It could be possible to get trainee Audio or Integrated Describers (see Making Performances Accessible) to add to their experience by volunteering at events, or as part of their course.

British Sign Language for communication purposes and basic information giving at events; try and involve British Sign Language students (see detail in Recruiting Volunteers on page 22).

British Sign Language Interpreters are highly qualified professionals in constant demand, but it can still be worth asking if anyone in your area is interested in volunteering at your festival. Always give an interpreter as much information you can in advance.

Audio and Integrated Description for visually impaired audience members

This area needs careful research in practical terms, as there are whole modes of styles, technologies and types of production that can be tested out. The way in which Description Services are developed, produced, accessed and experienced needs to be re-thought for outdoor and processional shows.

The technology used until recently in Audio Description has been 'infrared' and is unreliable in a situation where the audience is moving around. FM radio technology sends the describer's voice via a radio signal which is more reliable but not without the potential problems of radio interference.

Maria O'Shodi from Extant believes that "2-way" technology used in an Integrated Description would give the visually impaired person the opportunity to ask questions, get things clarified or elaborated on. This way they could choose to have more information on what is interesting to them. Potentially 2-way radio technology (walkie-talkies) could be employed using transceiver technology, although this would require much more in-depth research and testing.

Maria supports the need for flexibility of any kind of description service at large events. At Extant, they have looked at 2 way Integrated Description, which allows communication between describer and recipient. This kind of innovation should be encouraged if the technology permits within Audio Description services too.

A recent Extant show Cast Party is an example of Live Integrated Description experimentation

When the Describer could see the visually impaired audience member they were describing to there was no problem. However the challenge arises when the audience member went out of the Describer's eye line.

A solution to this would be to have cameras on phones or video linkup. Although in rehearsal the system of mobile phones and one-to-one description worked well, once the venue was full of people and the music was underway, the noise of the event masked people's ability to hear.

Maria feels that Integrated Description needs to be part of the actual style of the production – a good example of this is the recent Punchdrunk production of Masque of the Red Death for which guide characters were created who were part of the performance.

Access for Deaf people and people who are hard of hearing

Many performances in outdoor arts events are visually-based, but there are occasions when spoken word and lyrics are used. Jenny Sealey from Graeae Theatre Company suggested that if there is a lot of spoken word then Power Point might lend itself better than the performance being signed.

Power Point is more controlled. You don't have to use words, you can use symbols. Letters can be made big to denote shouting.

In terms of large-scale outdoor work then a Sign Language Interpreter is best for outdoor work in order to contribute to the

different flavours of the show and to reach the widest possible audience.

You could also get the Deaf performer to be the interpreter, but this is a totally different creative process.

“This is all new so we need “playtime” with a group of artists looking at the different shows and looking at how creative access can be”, Jenny Sealey.

The technology used in Audio Description and assistive audio systems

Infrared technology has been used in indoor settings for Audio Description, and for sound enhancement for hearing aid users and other people who are hard of hearing. It is however unreliable in a situation where the audience moves around because the audio signal is sent out from an infrared ‘radiator’ to be picked up by the listener’s headset, and if anyone walks between the audience member and the radiator, this interrupts the audio signal. FM technology sends the describer’s voice, or performers voices, via a radio signal which is more reliable in a crowd; audience members can be several metres away from the transmitter and can move around freely without interruption to the audio signal. FM is however not infallible and may be subject to radio interference. Graeae Theatre Company have successfully used an “Aural Aid” FM system in outdoor settings.

A system which allows the audience to roam whilst listening to a performer may have a variety of applications, perhaps in tandem with the portable captioning technology being developed by STAGETEXT see ‘Captioning’ on page 42.

Access for people with cognitive and perceptual impairments

To begin with, work with a specialist on the festival or event team who understands this area of access and can help you maximise your accessibility on site, link with potential audience members and their support teams, and train your own team.

People with cognitive and perceptual impairments may use Augmentative and Alternative Communication (AAC) formats — these include: unaided systems such as signing and gesture, as well as aided techniques ranging from picture charts to the most sophisticated computer technology currently available.

Outdoor arts events may benefit from developing specialist AAC (Augmentative and Alternative Communication) symbols for the types of entertainment and facilities they provide. Festivals could consider pooling resources to do so.

www.communicationmatters.org.uk for information on AAC.

Appendix 4:

Shape's Top Tips for Commissioning Disabled Artists.



Shape's top tips for commissioning disabled artists – useful for creative producers and commissioners of outdoor work.

Shape is a disability-led arts organisation working to improve access to culture for disabled people. They develop opportunities for disabled artists, they train cultural institutions to be more open to disabled people, and they run participatory arts and development programmes.

1. **Why...** Think carefully about what you're doing...
 - ◆ All of your commissions, services and opportunities should be open to disabled and deaf people.
 - ◆ If you are targeting disabled people specifically, make sure you're clear on why you're doing it. Is it a celebration, a conscious decision to address inequality?
2. **How...** Think about how to make all your commissions and opportunities accessible to disabled and deaf people. You need to make sure you're saying things in the right way, and putting it in the right places.
 - ◆ In public sector organisations, the Disability Equality Duty requires

employers to proactively promote equal opportunity. You could do this by including a by-line on all of your information that says, for example: "Shape encourages applications from disabled and deaf people."

3. **Be careful...** Language really does matter. Inappropriate language can cause offence and undo all your good work.
 - ◆ If you're not sure, ask us first.
 - ◆ Make sure you and your team has been on disability equality training, and you know the basics of accessible marketing.
4. **What...** Don't assume that disabled artists will produce work about disability. Give them the freedom to interpret the brief how they wish.
5. **Access...** Make sure you write access costs in all your budgets.
 - ◆ It's your legal responsibility to make sure your opportunities are accessible to everyone. No-one should be turned down because meeting their access needs is too expensive.
 - ◆ You won't know in advance what people will need, so it's best to over-estimate. It could include: Sign

Language interpreters, support workers, palantypists, note takers or travel costs.

- ◆ Think about how you're going to provide access at all stages of the project: interviews, meeting venues and showcase venues.

6. **Ask appropriate questions...** The Social Model of Disability says that people are disabled by their environment, rather than their particular impairment or condition.

- ◆ Never ask or record information about people's impairments.
- ◆ All you need ask is whether they have any access requirements. This could be around physical access, communication support, or even the time of day the meeting takes place.
- ◆ Make sure that you make a note of access requirements so that you don't have to ask for them every time.

7. **Be understanding...** For someone with dyslexia, or a British Sign Language user for whom English is a second language, written applications may be less accessible.

- ◆ Where possible, give people the option to apply in their preferred format.
- ◆ Be understanding that what might be seen as poor grammar may actually be an access issue.

8. **Be flexible...**

- ◆ Depending on how you structure your commission, the successful artist may be able to apply to Access to

Work to cover the cost of any adjustments they may need. Shape has just produced a Rough Guide to Access to Work (available on our website).

- ◆ You may find that the successful artist receives one or more types of benefits from the Government. Receiving income over a certain amount can have an affect on Incapacity Benefits, Income Support and Housing Benefits. There are no clear rules, and it varies from council to council. But if you're keen to commission that artist, you may need to be flexible in the way you pay them.

9. **Be inspired...** Look at the work of other disabled artists — be inspired by what's out there.

- ◆ d-art (www.d-art.org.uk)
- ◆ Disability Arts Online (www.disabilityarts.com)
- ◆ Sign up for Shape's free e-newsletter (www.shapearts.org.uk/news/registerfornewsletter/)

10. **Don't panic...** Lots of people are so terrified of getting things wrong, that they do nothing at all.

- ◆ There are lots of small changes you can make easily (and for free) that can start making your commissions more accessible immediately.
- ◆ Ask for help. Shape runs subsidised disability equality and access training, and is happy to answer questions year-round.

www.shapearts.org.uk

Appendix 5:

Disability Discrimination Act (Known as the D.D.A.):

1995 – The Disability Discrimination Act was passed to end discrimination faced by disabled people.

Disabled people have new rights in employment, education, accessing goods, services and facilities, buying land and renting property, and public transport.

Employers and service providers to the public (includes venues) have to take reasonable measures to make sure that they are not discriminating against disabled people.

Who do you include when making access improvements?

The D.D.A. gives rights to people who have or have had a disability, which makes it difficult for them to carry out usual day-to-day activities.

Disability could be: physical, sensory, learning disability, mental health issue. It must be substantial and have a long term effect (under the law this means it must last, or be expected to last, for 12 months). Conditions which have a slight effect on day-to-day activities, but are expected to be substantial in the future, are covered. If you have cancer, HIV or multiple sclerosis, you will automatically be considered as

‘disabled’ under the DDA. Severe disfigurement is classed as a disability.

The people you have to consider are:

- ◆ Wheelchair users.
- ◆ People with mobility impairments.
- ◆ Visually impaired people.
- ◆ Hard of hearing people.
- ◆ Deaf people.
- ◆ People with hidden impairments.
- ◆ People with learning disabilities.
- ◆ People with mental health issues.

The Disability Discrimination Act 1995 (DDA 1995) is aimed at ending discrimination against disabled people.

- ◆ Since December 1996 it has been unlawful for service providers to treat disabled people any less favourably than another person for a reason related to their disability.
- ◆ Since October 1999 service providers have had to make reasonable adjustments for disabled people.
- ◆ Since October 2004, service providers have to make reasonable adjustments to the physical features of their premises.

- ◆ A disability can be described as physical, sensory or mental. The Act gives disabled people rights in the areas of:
 1. Employment
 2. Provision or acquisition of goods and services
 3. Buying or renting land or property

Employment

- ◆ It is against the law to treat a disabled person any less favourably because of their disability.
- ◆ In order to help a disabled person to do the job employers have to look if changes can be made to the workplace (i.e. a ramp) or by the way the job is done (i.e. using speech recognition software) and to make any reasonable changes.
- ◆ Employers are still able to recruit the best person for the job.
- ◆ Health and Safety regulations are the first priority and can override the DDA. Employers and service providers are not allowed to make changes that will break these regulations.

Goods, facilities and Services

- ◆ The Act applies to everyone who supplies goods, facilities or services to the public, whether free or paid for (Private clubs are not included).
- ◆ It is against the law to refuse to serve a person who is disabled because of their disability or reason relating to it.
- ◆ It is against the law to offer a lesser service to disabled people.
- ◆ It is against the law to provide a service to a disabled person with different terms to other people.

Exceptions

- ◆ It is not against the law to refuse a service if the service may be a danger, or contravenes Health & Safety Regulations.
- ◆ It is not against the law to refuse a service if a customer is not capable of understanding the terms of the contract.
- ◆ It is not against the law if providing a service would deny a service to other customers.

Changes to the way services and facilities are provided

- ◆ It is against the law for somebody to offer a service or facility in a way that is impossible or unreasonably difficult for a disabled person to use.
- ◆ However it is not against the law if the way a service is run is essential to the business i.e. dim lighting is often essential in a nightclub even though it can cause difficulties for a disabled person with vision impairment.
- ◆ Service providers do have to provide equipment and other useful items to make it easier for disabled people to use a service i.e. a loop system for hearing aid users.
- ◆ Service providers do have to remove physical barriers or provide other means of letting disabled people use the service i.e. widening an entrance doorway or provide a viewing platform.
- ◆ Service providers are not allowed to charge disabled clients more to meet the cost of making it easier for them to use the service.

The Disability Discrimination Act covers Deaf and disabled artists, Deaf and disabled audience members, and Deaf and disabled staff. This means that venues have to consider:

- ◆ Backstage
- ◆ Stage
- ◆ VIP areas
- ◆ Bar
- ◆ Dressing rooms
- ◆ Technical equipment
- ◆ Box office
- ◆ Auditorium
- ◆ Workshops areas
- ◆ Community education programmes

In addition, festivals and events have to consider temporary structures including:

- ◆ Viewing platform structures
- ◆ Sanitary facilities
- ◆ Car parking
- ◆ Backstage and stage access
- ◆ VIP facilities

From December 2006 – the Disability Discrimination Act 1995 was amended to place a duty on all public bodies to promote “disability equality”.

The Disability Equality Duty for the Public Sector:

From December 2006, the DDA 1995 was amended to place a duty on all public bodies to actively promote Disability Equality. This is similar to the duty to

promote race equality under the Race Relations (Amendment) Act. This is a positive duty, which builds in disability equality at the beginning of the process, rather than make adjustments at the end. It will bring about a shift from legal framework, which relies on individual disabled people complaining about discrimination to one in which the public sector becomes a proactive agent of change. The act sets out what is known as General Duty. This means that the public sector will have to eliminate unlawful discrimination and promote equal opportunities for disabled people. The regulations will give key public bodies a specific duty and framework to meet the General Duty. The main elements of this will be the requirement to produce a Disability Equality Scheme. Bodies who have to produce the Disability Equality Scheme include the Arts Council England, government departments, local authorities etc. Under the Disability Equality Scheme, key bodies must produce an action plan for the next 3 years.

An outline of the duty:

There is a general duty, which applies to all public authorities, plus additional specific duties to support the majority of public authorities in achieving the outcomes required by the general duty. The basic requirement for a public authority when carrying out their functions is to have due regard to do the following:

- ◆ Promote equality of opportunity between disabled people and other people
- ◆ Eliminate discrimination that is unlawful under the DDA
- ◆ Eliminate harassment of disabled people that is related to their disability

- ◆ Promote positive attitudes towards disabled people
- ◆ Encourage participation by disabled people in public life
- ◆ Take steps to meet disabled people's needs, even if this requires more favourable treatment

Key dates:

The general duty came into force on **5 December 2006**.

Reference Materials:

- ◆ "Liberty: The Next Stage: Best Festival Practice Seminar Programme Training Pack". Attitude is Everything
- ◆ "Liberty Stewards Training Pack". Attitude is Everything
- ◆ Miscellaneous Materials generated for Attitude is Everything's Disability Equality Training Programme

Contact Attitude is Everything to discuss any of the materials produced for the Liberty Festival or Disability Equality Training programmes:

Attitude is Everything Ltd
 54 Chalton Street,
 London,
 NW1 1HS
 Telephone: 020 7383 7979
suzanne@attitudeiseverything.org.uk
www.attitudeiseverything.org.uk

- ◆ "Welcoming People with a Learning Disability to Your Venue". MENCAP Publication

Available from:
www.mencap.org.uk/resources

MENCAP have a wealth of material in which people with a learning disability say the things they want from venues and arts organisations. Please make contact with them to learn more.

National policies that you may find it useful to be aware of, if you plan to work with people with a learning disability:

- ◆ Valuing People 2002 – White Paper
 - ◆ Valuing People Now 2007 – Green Paper
- Download from
www.valuingpeople.gov.uk
- ◆ Disability Discrimination Act 1995.
- Download from:
www.direct.gov.uk/en/DisabledPeople/RightsAndObligations/
- ◆ "2004 – What it means to you. A Guide for service providers"
- Download from the archived website of the old Disability Rights Commission:
http://83.137.212.42/sitearchive/drc/library/publications/services_and_transport/2004_what_it_means_to_you2.html

The Disability Rights Commission has now been replaced by the Equality and Human Rights Commission:

www.equalityhumanrights.com

- ◆ British Standard BS 8300:2009
Download from: www.standardsuk.com
- ◆ The Building Regulations 1991 – Approved Document
- ◆ The Building Regulations 1998 – Amendments
- ◆ The Building Regulations Part M 2004 – Approved Document
- ◆ Guide to Safety at Sports Grounds – HMSO 1997
Download from: www.opsi.gov.uk
Or see your local government website
- ◆ Accessible Stadia – The Football Foundation
Download from:
www.footballfoundation.org.uk

Research and statistics.

The statistics in the ‘Why’ section of this Toolkit come from some of these organisations. You may find them useful as inspiration, or as a tool if you need to make your case for access provision:

- ◆ Contact a Family, an advocacy organisation for families with disabled children. Their work includes research about the lives and experiences of disabled children and their families which you can read here:
www.cafamily.org.uk/professionals/research/statistics.html
- ◆ “The Education and Employment of disabled young people: Frustrated Ambition” – Joseph Rowntree Foundation publication (2005).
Download from:
www.jrf.org.uk/publications/education-and-employment-disabled-young-people
- ◆ Disability Statistics, MPH Group
www.mph-uk.com

Appendix 6:

Useful Contacts

Attitude is Everything — improving Deaf and disabled people's access to live music.

54 Chalton Street
London NW1 1HS
Telephone: 020 7383 7979
suzanne@attitudeiseverything.org.uk
www.attitudeiseverything.org.uk

Blue-Eyed Soul — This dance company is a pioneer in the development of inclusive dance in the UK.

The Lantern
Meadow Farm Drive
Shrewsbury SY1 4NG
Telephone: 01743 210830
Fax: 01743 466584
www.blueeyedsouldance.com

CandoCo — the contemporary dance company of disabled and non-disabled dancers.

2T Leroy House
436 Essex Road
London N1 3QP
Telephone: 020 7704 6845
Fax: 020 7704 1645
info@candoco.co.uk
www.candoco.co.uk

Carousel — facilitates people with a learning disability to reach their potential in the arts.

Community Base
113 Queens Road
Brighton BN1 3XG
Telephone: 01273 234734
enquiries@carousel.org.uk
www.carousel.org.uk

Communication Matters is a UK national charitable organisation of members concerned with the augmentative and alternative communication (AAC) needs of people with complex communication needs.

admin@communicationmatters.org.uk
www.communicationmatters.org.uk

Creative Routes — Creative Routes is an award-winning interdisciplinary arts charity, run by the mad for the mad. Creative Routes celebrates and promotes the unique creativity of mad people, promoting mental well-being, and creatively campaigning against discrimination and for the acceptance of individuality in society. They also run BonkersFest! a free annual one day summer arts and music festival, illuminating and celebrating madness, creativity, individuality and eccentricity;

combating stigma and promoting good mental health – A day of bonkers celebrations for everyone – bonkers or not on the Camberwell Green, South London.

Camberwell Pleasure (Leisure) Centre
Artichoke Place
London SE5 8TS
Telephone: 020 7358 3138
info@creativeroutes.org
www.createroutes.org

DaDa – Disability & Deaf Arts, is an innovative disability arts organisation based in the North West. Runs a biennial festival. (Used to be North West Disability Arts Forum).

The Bluecoat
School Lane
LIVERPOOL L1 3BX
news@dadahello.com
www.dadahello.com

Dada South – Development agency in the South East region for Deaf and disabled artists.

Office Suite G14
Springfield House
Maidstone
Kent ME14 2LP
Telephone/Fax: 01622 685 694
Text: 07841 476 954
info@dada-south.org.uk
www.dada-south.org.uk

DASH – Disability Arts in Shropshire – Working in partnership with arts organisations, galleries, community groups, day centres and many others. Core work is with individual artists through training, mentoring and development.

Unit 4
Hartley Business Centre
Monkmoor Road
Shrewsbury SY2 5ST
Telephone: 01743 272939 / 271676
Fax: 01743 272939
Textphone: 07807 615531
info@dasharts.org
www.dasharts.org

Disability Arts Online – dao website showcases disability and Deaf arts, profiles artists and offers informative critical evaluation, serving the development of disability arts in the UK and worldwide.

www.disabilityartsonline.org

Extant – Arts Culture Revolution
Extant is the opposite of extinct. Formed in 1997 Extant was the inspired name chosen by a group of professional visually impaired artists, given to the emergence of a new dynamic space, intended to redress our invisibility as artists and explore new creative territories.

Telephone: 0207 820 3737
extantad@btconnect.com
www.extant.org.uk

Fittings Multi-Media Arts – Fittings Multimedia Arts was formed as a Company Limited by Guarantee in 1995 by Felicity Shillingford and Garry Robson. Fittings make new performance and theatre art works addressing serious issues in the language of variety theatre

Telephone: 0151 708 8858.
info@fittings.org.uk
www.fittings.org.uk

Full Circle Arts — a North West based arts organisation that is led by disabled people.

Schoolhouse
Second Avenue
Trafford Park Village
Manchester M17 1DZ
Telephone: 0161 872 0326
Fax: 0161 848 0650
www.fullcirclearts.co.uk

GDF Diversivents — producers of Liberty Greenwich + Docklands Festivals

The Borough Hall, Royal Hill
London SE10 8RE
Telephone: 020 8305 1818
Fax: 020 8305 1188
admin@festival.org
www.festival.org

Graeae Theatre Company — Graeae is a disabled-led theatre company that profiles the skills of actors, writers and directors with physical and sensory impairments.

Bradbury Studios
138 Kingsland Road
London E2 8DY
Telephone: 020 7613 6900
Minicom: 020 7613 6918
Fax: 020 7613 6919
info@graeae.org
www.graeae.org

Heart n Soul — a leading arts organisation with learning disability culture at its heart.

The Albany
Douglas Way
London SE8 4AG
Telephone: 020 8694 1632
Fax: 020 8694 1532
info@heartnsoul.co.uk
www.heartnsoul.co.uk

Holton Lee — The artistic vision of Holton Lee is to strive to become the UK's leading contemporary arts organisation emphasising Disability Arts and innovative arts practice

East Holton
Holton Heath
Poole, Dorset BH16 6JN
Telephone: 01202 625562
Fax: 01202 632632
arts@holtonlee.co.uk
www.holtonlee.co.uk

Independent Street Arts Network is an independent group of presenters and promoters of street arts throughout the UK working to develop the art form through networking, information, collaboration, lobbying, training and advocacy.

54 Chalton Street
London NW1 1HS
Telephone: 020 7388 9767
info@streetartsnetwork.org.uk
www.streetartsnetwork.org.uk

Kaleido — the strategic development agency in the South West for all disabled and Deaf artists.

Bradinch Place
Gandy Street
Exeter EX4 3LS
Telephone: 01392 219440
Fax: 01392 219441
info@kaleidoarts.org
www.kaleidoarts.org

Kazzum — creates playful theatre and participative arts activities for young people, using art forms that reflect international influences. The work embraces the beliefs emotions and creativity of its audience

Studio 8
4th Floor
The Old Truman Brewery
91 Brick Lane
London E1 6QL
Telephone: 020 7539 3500
info@kazzum.org
www.kazzum.org

Liberty – Liberty is a festival celebrating the contribution of Deaf and disabled people to London’s culture, and provides a platform for the best of Deaf and disability arts.

www.london.gov.uk

MENCAP is the voice of learning disability. Contact Mencap for advice and resources. The Mencap ‘Artspider’ website is about arts activities and opportunities for people with a learning disability

www.mencap.org.uk
www.artspider.org.uk

National Autistic Society – We champion the rights and interests of all people with autism and aim to provide individuals with autism and their families with help, support and services that they can access, trust and rely upon and which can make a positive difference to their lives.

www.nas.org.uk

North West Disability Arts Forum – now DaDa – Disability & Deaf Arts – see above

New Work Network has commissioned and published a ‘No Budget Guide for Artists to Disability Access’ by Ju Gosling. The organisation supports the development of new performance, live and interdisciplinary arts practice by providing networking support to arts practitioners.

Toynbee Studios
Commercial Street
London E1 6AB
Telephone: 020 7539 9373
info@newworknetwork.org.uk
www.newworknetwork.org.uk

Paradise Gardens – in Victoria Park

C/o Remarkable Productions
54 Chalton Street
London NW1 1HS
Telephone: 44 (0)20 7387 1203
Fax: 44 (0)871 661 6760
info@remarkableproductions.org
www.paradisegardens.org.uk

Project Art Works has been developing ground-breaking visual arts projects for individuals with profound neurological impairments since 1997. It is an artist-led charitable company, based in Hastings, East Sussex

Arch 3
Braybrooke Terrace
TN34 1TD
Telephone: 01424 423 555
info@projectartworks.org
www.projectartworks.org

Shape – is a disability-led arts organisation working to improve access to culture for disabled people. They develop opportunities for disabled artists, they train cultural institutions to be more open to disabled people, and they run participatory arts and development programmes.

Deane House Studios
27 Greenwood Place
London NW5 1LB
Telephone: 0845 521 3457
Minicom: 020 7424 7368
Fax: 0845 521 3458
www.shapearts.org.uk

SIRF – Stockton International Riverside Festival

Arts Development Team
Stockton On Tees Borough Council
Municipal Buildings
Church Road
Stockton On Tees TS18 1XE
arts@stockton.gov.uk
www.sirf.co.uk

STAGETEXT is a charity and limited company which delivers captioned performances and promotes the use of captioning.

First Floor
54 Commercial Street
London E1 6LT
Telephone: 020 7377 0540
Fax: 020 7247 5622
Textphone: 020 7247 7801
SMS: 07781 489770
enquiries@stagetext.org
www.stagetext.org

StopGAP is the UK's top integrated professional contemporary dance company, working with dancers with and without disabilities, on small to middle scale work. The company and leads in this field internationally.

Farnham Maltings
Bridge Square
Farnham
Surrey. GU9 7QR
Telephone: 01252 745 443
www.stopgap.uk.com

Triangle, Brighton – Triangle is an independent organisation working directly with children and families, providing a number of services including intensive

support to children with very complex needs; children whose behaviour is causing serious concern and children with complex health care needs.

7 Hunns Mere Way
Brighton
East Sussex BN2 6AH
Telephone: 01273 305888
Fax: 01273 305887
info@triangle.org.uk
www.triangle.org.uk

VocalEyes – Nationwide Audio Description company for blind and partially sighted people providing access to the best in the arts.

54 Commercial Street
London E1 6LT
Telephone: 020 7375 1043
enquiries@vocaleyeyes.co.uk
www.vocaleyeyes.co.uk

Winchester Hat Fair

5a Jewry St
Winchester SO23 8RZ
Telephone: 01962 849841
www.hatfair.co.uk

Without Walls Arts Consortium

info@withoutwalls.uk.com
www.withoutwalls.uk.com

Xtrax

51 Old Birley Street
Manchester M15 5RF
Telephone 0161 227 8383
Fax 0161 342 0741
info@xtrax.org.uk
www.xtrax.org.uk

Other publications from the Independent Street Arts Network



Safety Guidance for Street Arts, Carnival and Large Scale Performances (£12.50)

David Bilton et. al.

First published 2004. Revised edition published 2009.

Compiled by experts in the field and fully revised in line with current licensing legislation, this book provides specific safety guidance for the Street Arts and Carnival sectors. Advice on planning, risk assessment, assembling an events team, consultation and liaison with the relevant authorities, stewarding, special effects and much more.



Setting the Streets Alive (£10)

Bill Gee, Edward Taylor and Anne Tucker

Published 2004.

This guide covers the basics of producing a successful Street Arts event, considering programming, production, artist liaison and promotion.

Read these two publications alongside the **ISAN Access Toolkit** for a thorough grounding in the crucial elements of event production.

Street Arts: A User's Guide (£8)

Anthony Dean (series editor) and Dorothy Max Prior (associate editor)

Published in 2003 by King Alfred's, Winchester in collaboration with ISAN and Total Theatre Network.

An essential guide to the last three decades of Street Arts in the UK. A unique look at the changing nature of a cultural practice mixing analysis, critique, context and anecdote.

UK Street Arts: The Next Step Forward. A snapshot of large-scale street arts in the UK (Free)

Published 2007.

This book looks at the development of UK produced larger scale Street Arts. A range of contributors examine subjects from the motivation for doing this work, its impact, practical areas, commissioning models and infrastructure development.

All titles are available from:

ISAN

54 Chalton Street

London NW1 1HS, UK

Telephone: 44 (0) 20 7388 9767

Fax: 44 (0) 20 7388 9440

info@streetartsnetwork.org.uk

www.streetartsnetwork.org.uk



Packed with examples of measures which events organisers can take to meet the requirements of Deaf and disabled audience members at outdoor arts festivals and events; including marketing, transport, site layout, the range of access services that can be offered and ideas about programming.

The ISAN Access Toolkit focuses on practical, achievable measures and highlights examples of good practice from case studies of 4 existing festivals. It also contains guidelines on practical issues, (signage, platforms etc.), useful contacts, and will help you to understand your obligations under the Disability Discrimination Act.

ISBN 978-0-9544892-6-7



Supported by
**ARTS COUNCIL
ENGLAND**