

Access Toolkit

Welcome to the Independent Street Arts Network Access Toolkit.

There are many ideas, and examples of measures you can take to improve access for Deaf and disabled people at your festivals and events. Many of these measures don't cost much money or time, some need a bigger commitment of these resources, others still suggest looking at the creative process itself.

This toolkit has been prepared using the experience and expertise of Attitude is Everything, and information from audits of three very different festivals during 2008. The process was a journey of discovery for everyone involved, and we are all delighted with the toolkit that has resulted. We hope you find it useful, engaging and challenging, and that you will share your experience of putting it into practise.

Feedback is key to testing and improving the toolkit, and we encourage everyone who uses it to get in touch. What worked, what didn't, and why? What new discoveries were made?

YOUR FEEDBACK IS VITAL! PLEASE CONTACT US AT:

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It is by sharing information that we can develop and strengthen the toolkit. This draft version will be revised in autumn 2009, incorporating feedback from users. We aim to publish it as a handbook for the sector shortly afterwards.

We look forward to hearing from you!

ISAN ACCESS TOOLKIT Contents

Introduction	Page 1
Scope of this guide	Page 2
Marketing and Building Deaf and Disabled Audiences	Page 2
Promotional Material	Page 3
Websites	Page 4
Accessible Formats	Page 5
Ticketed Events	Page 6
Limited Resources and Using Volunteers	Page 6
Stewards	Page 7
Simple Guidelines in providing access on site	Page 8
• Information Points	Page 8
• Signage	Page 9
• Announcements	Page 10
• Access Routes	Page 11
• Accessible Toilets	Page 12
• Other access facilities	Page 14
The Creative process	Page 15
• Audio Description	Page 15
• Live Integrated Description	Page 16
• Sign Language Interpretation	Page 17
Working with Deaf and Disabled Performers	Page 17
Conclusion	Page 20
Appendix 1: Research and Development	Pages 21 - 22
Appendix 2: Case Studies with simple recommendations on improving access, taken from Paradise Gardens and Winchester Hat Fair	Pages 23 - 26
Appendix 3: Case Studies with creative and artistic recommendations on improving access, taken from paradise Gardens and SIRF	Pages 27 - 38

ISAN Access Toolkit
ISAN ACCESS TOOLKIT
Contents continued

Appendix 4:

- Disability Discrimination Act Pages 39 - 42
- Guidelines on providing clear signage Page 42
- Guidelines on building viewing platforms Page 43
- Reference materials Page 44

Appendix 5: Useful Contacts Pages 45 - 50

**Introduction:
The Access Toolkit for Street Arts events**



NoFit State Circus, Paradise Gardens

The Access Toolkit highlights simple measures that event organisers can take that will improve the access for Deaf and disabled people to Street Arts events.

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 and groups, and Deaf Arts and disability arts specialists in their event planning.

Additionally, the toolkit will begin to address issues regarding programming Deaf and disabled artists.

About Attitude is Everything:

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

After being a project within another organisation, Artsline, for 8 years, Attitude is Everything became its own registered charity. This change process was generously funded by the Arts Council England.

ISAN chose us to produce the Access Toolkit because of our extensive work on large greenfield festival sites and for Liberty (held on Trafalgar Square), a festival which celebrates the culture of Deaf and disabled people in London.

Writers:

Suzanne Bull and Alan Kerr at Attitude is Everything.
With P.A. Support from Amy Houston.

Photography:

From the Attitude is Everything archives.

Other key contributors:

Jenny Sealey, Artistic Director, Graeae Theatre Company; Judy Dixey (Executive Director) and Roz Chalmers (Artistic Consultant), Vocaleyes, Maria O'Shodi (Director), Extant Theatre Company, and Julian Rudd, Christine Hathway and the ISAN Committee.

We could not have produced this without the 3 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, and Frank Wilson, Jan Doherty and the team at SIRF.

Scope of this guide:

The Access Toolkit forms part of a 2 year Advocacy Programme to actively encourage Deaf and disabled artists and audiences to engage in the Street Arts sector.

Over Summer 2008, ISAN worked in partnership with Attitude is Everything to deliver 3 festival access audits, and parts of these audits appear as Case Studies in Appendix 2 of this toolkit.

These particular festivals cover all types 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 city centre large scale city street arts festival and large scale finale shows in parks and on a river (Stockton International Riverside Festival (SIRF)).

The toolkit must be read in conjunction with the Disability Discrimination Act and other reference materials that are listed in Appendix 4.

Marketing and Building Deaf and Disabled Audiences:

There are many networks and forums across the UK of Deaf and disabled people where marketing can be targeted. It is always worthwhile for the festival management to make personal contact with local groups and organisations of Deaf and disabled people. Marketing becomes easier once you begin to create partnerships with Deaf and disabled practitioners who will bring their own audiences to boost your own.

- You need continuation in your contact, so that the audiences get to know the place, audiences need to have consistency in the service and

they need to know that it is a show that they will enjoy – i.e. there is something in it for them. Marketing is also about attracting audiences through programming content relevant to your market – i.e. programming Deaf and disabled companies.

- Audiences need to be kept informed and in touch.

Some ideas for marketing specifically to a visually impaired audience include:

- London Visually Impaired Forum
- There are also radio programmes, In Touch, visually impaired internet radio stations, support groups, regional networks and the RNIB Global Noticeboard.

It should also be stressed that festivals are not just about when you get into the site, but getting *to* the site and finding ways that it can be accessed so:

- Mark public transport up clearly on websites in visually impaired terms so that people know how they can be independent and get there with just a little bit of information that is geared towards their needs.
- Have a steward/team at the local station(s) directing people.

For Deaf people and people who are hard of hearing, marketing is all about:

- Emphasising the spectacle and visual content for example, it is a beautiful accessible play without words.
- If it is signed (interpreted) then Deaf audiences need to know if the interpreter has a costume and if he / she is imbedded within the action.
- Promote if you have Deaf performers.
- Promote using clips of performances on websites or within e-flyers.

“In Stockton we had a deaf audience who were thrilled as they had been coming to festival for 20 years and the Alexandras were the first signed and Deaf thing ever!!! We were a hot ticket!” Jenny Sealey, Graeae Theatre Company.

Promotional material:

- Must be available in alternative formats (more specific details later in this guide). Then you need to publicise that you have the accessible formats.

- It should include some indication of distances between the Festival site and the nearest parking and public transport station. This is vital for people who live with mobility impairments who can then make an informed choice about their mode of transport.
- It needs to include the location of a “drop off” point (and make sure this is kept to in order to avoid confusion on the day between stewards, management and the public).
- It should include maps, which are extremely useful, but if they are in small print and have a lack of detail, then they cause confusion for anyone with a visual impairment. The map should include the location of the public accessible toilets in the town centre / on-site.
- It should refer to Tourism Centres if they have a service dedicated to assisting Deaf and disabled people.
- It should publicise Shopmobility Schemes in Town Centres or if services are available on Festival sites to hire scooters / electric wheelchairs, because this makes getting around the site easier.
- It should include information about the terrain and some indication of what is likely to happen in inclement weather.

Remember to advertise and produce many copies in alternative formats, and be proactive about publicising / handing out copies, not just waiting for someone to request a different format.

Websites:

These are really useful when it comes to making promotional material and access information available in a range of formats, and you have limited time and limited resources. However, websites need to be designed to W3C standards and include:

- Information specifically relating to access for Deaf and disabled people with an option for further contact by telephone, email and fax (for access enquiries for those people who do not have access to the internet and are unable to communicate vocally).
- The programme available to download in text only.
- “Access Options” for example, a pull down menu to change site to high contrast, zoom text or to turn style off and just have a rich text format for easy navigation and use by screen readers.

Having a link to Tourist or Council Information Pages for Deaf and disabled visitors is an excellent idea, as they could offer maps that include the location of all the accessible public toilets and other important information, for example, RADAR keys are required to open all Council run accessible toilets.

Other essential information that these pages could detail include:

- Accessible accommodation
- Wheelchair accessible routes around town centres
- Parking availability and restrictions for Blue Badge holders
- Accessible travel information – accessible trains, buses and taxis
- Links to Journey Planners

Accessible formats:

Deaf and disabled people may need promotional material produced in other formats.

More detailed information for visually impaired people can be found on the RNIB's website and in guidelines called "See It Right".

www.rnib.org.uk

A great website to look at in terms of making information accessible for people with learning disabilities is the company Heart n Soul.

www.heartnsoul.org.uk

This is a list of accessible formats:

- CD rom (for visually impaired people)
- E-bulletins (in order for people who have software on their computers to customise the text how they want to)
- Large print (guidelines – use: 20 point minimum, a clear typeface such as Helvetica or Arial, have black text on white or yellow, avoid text over images and use matt not glossy paper) for visually impaired people and those with some types of learning disabilities.
- Braille (note: used by 3% of visually impaired people)
- Using Photographs / pictorial information instead of words (note: helpful to people with learning disabilities)
- Using Plain English without abbreviations and jargon (again, helpful to people with learning disabilities)
- Tape / audio CD (for people with visually impairments)
- SMS texting (useful for Deaf people)

Ticketed Events:



Sensazione – A ticketed event at Paradise Gardens

There are some events that will be ticketed and the public will have to pre-book and pre-pay.

- Deaf and disabled people need to know the telephone, fax and email details for Box Offices as this increases the communication options for people.
- It is important to publicise / give out the correct booking procedure for individual shows over the telephone.
- You need to make sure that all staff / volunteers – at the ticket agency, box office and information point - are clear on policies and procedures as confusion causes many unnecessary problems.
- You should consider offering a free / half price ticket for personal assistants / support workers, family and friends who accompany the Deaf or disabled person.

Limited resources and using volunteers:

Ideally, programmers will 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 Street Arts sector are working with limited budgets and

resources, this section is designed to use existing resources that companies may already have.

Recruiting volunteers could be a very effective way to address access, even if it just helps the event run smoothly. At the same time, Festival Management have to be absolutely clear that the volunteers must still be equipped with all the festival information to enable them to work effectively.

At the No Fit State Circus show at Paradise Gardens, the stewards, who were dressed as performers, were actually responsible for moving the crowd. In effect, they are Crowd Management performers and a few of the team could have a specific role for assisting Deaf and disabled people.

In terms of providing artistic access, if a company cannot have the interpreters as characters in the performances, then they could have them in at least one rehearsal, so they can understand the vision of the performance.

Please see Appendix 1: Research and Development for more details on where volunteers could come from, further training and in-house development and training for companies.

Stewards:



Two of Attitude is Everything's stewards at Liberty 2007

Investing in all stewards, be they paid staff or volunteers, is really important for team building and team cohesion.

A longer training session should be given to the stewards, which would include the opportunity for them to ask questions and to work through some “Case Studies” to alleviate any concerns that they may have about assisting Deaf and disabled people.

If all stewards cannot be briefed, then the festival management must have a way of passing on the information given i.e. shorter briefs given as part of the general training for stewards, short pieces of key information given in steward handbooks or pinned up in stewards’ areas.

At the very least, stewards need to be:

- Able to offer advice on the best places to watch performances.
- Able and willing to escort disabled and elderly people and those with buggies through the crowds where necessary.
- Knowledgeable of the area, locations and times of performances.
- Knowledgeable about the access provided on site.
- Be easily identifiable to Deaf and disabled visitors, including approaching visually impaired people who would find it harder to identify stewards.

All stewards working at each festival included in this toolkit were given a basic, very short, Disability Awareness Briefing prior to the start of each festival. At every session, the large majority of the stewards embraced the training, took all the issues on board and were proactive in making sure that disabled and Deaf people could enjoy the events.

Simple guidelines in providing access on-site:

Information Points:

- Locate the Information Tent in a good position, near the centre of the site, or over several sites, where it is easily reached and if possible, unaffected by noise pollution from the surrounding activities.
- The ideal situation is to use several 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. Therefore the counters are high, making it hard to reach up to get information and also to shout up to the staff inside. Events could make an adjustment by having staff outside the cabin, and staff who walk around in the streets, asking visitors if they have programmes etc.
- Provide daily update sheets to report any changes to the public overnight (this happens at Reading, Leeds and Latitude Festivals).

ISAN Access Toolkit

- All access equipment, and staff and volunteers providing access support could be positioned and co-ordinated from Information point(s).

For example, at Liberty there are two Information and Access Areas (tents) that contain –

- BSL Interpreter for members of the public
- Induction Looped Area
- Assistance Dog Area
- Wheelchair Loan Service
- Electrical Power Point for Power Chair Recharge

Signage:



Temporary Signage

Event planners need to consider that poor signage will have a greater impact upon most Deaf and disabled people because of the distances involved in getting from one part of a festival to another. The following basic guidelines

will assist, and in addition, the basic principles of accessible design in signage appear in Appendix 4.

- The lack of directional signage to and at the various locations will cause problems for anyone who was not familiar with the area, even with a map included in the programme.
- A lack of signs might result in some people missing performances that they would have wanted to see, or arriving late and finding large crowds in front of them (especially if they are small people, wheelchair users or people needing to sit during the act for example).
- Signs should be secured against or on permanent fixtures such as trees, fencing, shop-front windows, for example, to prevent them from being torn down by the public or blown away by the wind.
- 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.
- Tactile plans are a great idea for people who have visual impairments.
- Signage that uses symbols or pictures is not only accessible for people with learning disabilities, but also for the diverse community.
- 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. 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.
- 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.

Announcements:

- An important consideration for Health and Safety is providing visual ways for making announcements, especially in an emergency, for Deaf people and people who are hard of hearing.
- Another important consideration is giving out strobe lighting warnings, both audible and visual, in advance with promotional material and before an individual performance starts, giving enough time for people to leave, when necessary.

Access Routes:

The simplest way of making routes accessible is to make use of the existing amenities, for example, there may be tarmac paths that can be used as

accessible routes leading to main facilities or areas of tarmac that can be used for car parking for disabled people. The following would also help:

- Laying temporary tracks (matting or tracks) for wheelchair users and other people with limited mobility to stop them sinking into the mud. However, you need to make sure that there is enough space for cars and wheelchair users to pass each other.
- Providing separate, dedicated routes for disabled people e.g. being able to use backstage short cuts, especially in an emergency situation.
- Providing adequate lighting, especially at night.
- Ensuring that cables running from attractions to generators are buried and having the top soil compacted. However, you cannot bury cables into concrete for any town centre events but there are protectors for cables that are wheelchair accessible and made in contrast colours of royal blue and yellow to alert visually impaired people.



Accessible cable ramps from Liberty 2007

- Avoiding guy ropes that run very close to the entrances as they are potential trip hazards to everyone, especially those with visual impairments.

- Being aware of other trips hazards for example, advertising boards, any changes in level on the ground, and parts of site, and specific art installations. Try to make sure that you give warnings to people or give assistance in navigating around them (especially to visually impaired people), where necessary.
- Adding strips of hazard tape or tie contrasting strips of coloured ribbon to the guy ropes 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 be seen easier.

Accessible toilets:

When bringing in accessible temporary toilets, ensure that they are strategically located across the festival site – disabled people should not have to go more than 40m to reach an accessible toilet (from the Accessible Stadia Guide). It is advisable to book accessible toilets early – with the increase in festivals across the UK, the demand often outstrips the supply. Also:

- The installation of the toilets should be supervised and “signed off” when checked for their cleanliness and that the soap dispensers are full.
- The accessible toilets need to be checked to ensure that the doors open easily and that toilet tissue is provided.
- Any designated “sterile” toilet should be positioned where it can be monitored easily to prevent misuse. There should also be hand washing facilities supplied so that people can clean their hands before getting “dressed”.
- All accessible toilets should be clearly seen and ideally not hidden away. However, if they have to be, then directional signage is needed, and advance notification of locations must be put in promotional material and access information sheets.
- Make use of existing, permanent, accessible toilets in Town Centres. Make sure to publicise if Radar keys are needed to open them, or where the key is available from (an alternative place would be at Festival Information Points).



What disabled people often find at festivals – dirty toilets



A poorly positioned accessible toilet – the entrance is blocked by another toilet

Other access facilities:

In large open areas, a likely and easy solution will be a viewing platform for disabled people to see over large crowds. Guidelines on building viewing platforms can be found in Appendix 4.

In areas where there are tables and chairs, 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.

Please see Appendix 2 for Case Studies from the festivals that we access audited and provided simple recommendations for.

The Creative Process:

Attitude is Everything acknowledges that more research and development needs to take place when considering how to provide access for people who have sensory impairments. We met with Vocaleyes, Extant, and Graeae Theatre Company to discuss the issues of Audio Description, Integrated Description and Sign Language Interpretation. All companies agreed that the Street Arts sector must start budgeting access facilities into the overall festival budget. All companies also agreed that with the 3 key services above, access becomes a creative and artistic process, and even an aesthetic of its own. More information about how these services can be developed can be found in Appendix 1: Research and Development.

Audio Description:

Key points:

- Audio Describers must have contact with the artists to enrich the information for the audience.
- The right Audio Describers must be recruited (they need to understand Street Arts and have the right “voice”), and they must have prepared in advance, and at the event, they must describe at the right time and be in the right place in order to convey the right atmosphere.
- An Audio Descriptor builds the description and does not just narrate it – i.e. this just happened – “you missed it, but this just happened!”
- Audio Description is about building up the atmosphere to a climax.
- Research and preparation time is essential – 3 weeks is usually what Vocaleyes aim for.
- In a Street Arts context, it would be essential to research about the venue and area to convey the site specific context.
- The Audio Descriptor gets across the whole atmosphere of the event.
- Audio Description created from a series of notes and not a fixed script, in order to keep the description free flowing.
- At the event itself, the Audio Describers have to be in position to have a great view of everything, this means being placed all along the procession too.

In advance of the event:

The most helpful thing that the Festival Management can do is make specific contact with the Head Descriptor so there is, in effect, a Project Manager from the Audio Description company and the Festival Management. The technician must do a “dry run” to test the equipment.

On the day:

The most helpful thing that a Stage Manager can do is to keep in touch with the Audio Description company as the event goes on. If things go wrong, it can affect the Audio Describers as well as the audiences. The Audio Describers need to have radio / mobile contact with each other, as well the Head Descriptor having contact with the Stage Manager.

The team:

- The Audio Describers.
- A “go-fer” / runner who can co-ordinate the Audio Describers and deploy them; this staff member goes ahead to find out the information before it happens.
- A technician who moves around the event.

Technology:

- The audio feed is offset i.e. not in the production itself.
- It uses one-way infrared transmission technology – the transmitter must have a direct transmission path to the audience member and the headset.
- The technician must know which areas have good signals and whilst the event is on, the technician needs to constantly test and check the signal.
- Signals between the Audio Describers equipment and the headsets’ transmission can get lost in a crowd, so the audience using the headsets need to be directed to an area with a good signal.
- The Audio Describers need noise cancelling mikes and the team needs to consider in advance what noise bleeds there could be.
- The festival need to consider if a small monetary deposit needs to be left when audience members are hiring out headsets.

Live Integrated Description:

This could be an alternative way of providing a live description for visually impaired audiences because:

- It is part of the production.
- The visual elements are conveyed through dialogue.
- It uses no technology.
- It could involve a creative element where sounds are used as equivalent to visual representations i.e. information is not conveyed in verbal terms.

- 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. (See Appendix 1).
- At the moment the visually impaired person is passive in the experience, so Integrated Description could provide an ongoing interaction between the audience member and the Describer, which would open up the experience for everyone.
- 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.
- If it is a devised piece, the company and the Describer should work together from the start. If not, then once production has an idea of how the show will run, then the Describer should get involved – but it is important to note that, from the start, there should be an understanding that the description is an integral and creative part of the show.

Sign Language Interpretation:

Key points:

- Companies should work for at least week with an interpreter so they are immersed within the piece and have a costume.
- They need to reflect the style and ambition of the work.
- The interpreter should join in after the 1st week of rehearsal - they need to be there enough so they can get used to the show and can be directed within it.
- A Stage Manager can best support those interpreters working across the festival to give artistic access by making sure the interpreters' performance platform is the right height etc to ensure they are visible to Deaf audiences.
- Lighting is crucial at a night time show.

Working with Deaf and disabled performers:

The toolkit begins to address issues regarding programming Deaf and disabled artists.

In terms of visually impaired performers, using Extant as an example, they need:

What is the most important thing a festival can do in advance of an Extant production arriving?:

- Ensure clear, open and constant communication.

ISAN Access Toolkit

- Arrange a walk-through or around the space well beforehand.
- Have a very competent events/production manager in place, who will make restrictions and requirements clear so as to give you enough lead-in time.

What is the most helpful thing the Stage Manager in your performance area can do on the day?:

- Arriving at the event is very important; when you arrive and a different volume of people are there, it makes a difference to a visually impaired person's orientation.
- A designated person needs to meet and guide you to your breakout space or green room.
- The person needs to talk or walk you through the performance space.
- Allow as much get-in time as possible.

How do you deal with last-minute changes?:

- These are usually about time so the Stage Manager should keep you updated about these.
- Stage Managers often rearrange running times of acts or change the side of the space you can access it from at the last minute.
- The Stage Manager should always try to talk to the same contact in your company for continuity and clarity.



The Alexandras performing Priscilla, Queen of the Deaf World at Liberty 2007

On discussing the issues of programming Deaf and disabled performers, we consulted with Jenny Sealey, Artistic Director of Graeae Theatre Company. She has presented work in the Street Arts sector as part of the Without Walls initiative and for Liberty Festival. She directed The Alexandras' "Priscilla, Queen of the Deaf World", and says that the reception that this performance got at SIRF 2007 was "amazing".

Key points:

The most helpful thing that the Festival Management can do in advance for Deaf performers is:

- supporting the company on being really clear about rehearsal time on site, performance times etc.
- being clear about travel, accommodation etc who is responsible for what (and also for paying what).
- Being clear about how money is reimbursed.
- Give as much information as possible on the site's access.
- Being clear on how the information get passed on between company and Stage Manager

The most helpful thing that the Stage Manager can do on the day is:

- Be aware of the importance of 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 each song.
- Be aware that poor programming can lead to sound clashes / sound pollution, which will affect Deaf performers.
- Be clear on who passes on / how information about last minute changes on the day, is passed on.
- Remember that if Deaf performers seem inflexible about changing anything for the Stage Manager, they are in fact protecting the access requirements of the team.
- Take note of where the speakers need to be placed, which is an important requirement for Deaf performers.

Conclusion:

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

Appendix 1: Research and Development

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 discussion 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 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, they could become sighted guides to visually impaired audiences members; making the experience free flowing, individualised and interactive.

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

Other volunteers:

It could be possible to get trainee Audio or Integrated Describers (see later in the guide for a full description of this service) on courses to practice at events on a voluntary basis, or as part of their course.

In terms of finding Sign Language Interpreters for communication purposes and basic information-giving at events, many festivals get offers from volunteers who are learning sign language or who have some basic signing skills. Jenny Sealey from Graeae suggests identifying Level 4 students at City Lit and other colleges, as volunteering at festivals could form part of their training in "Communications in Diverse Situations".

These offer alternatives for festivals who have limited human and financial resources.

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 / processional shows.

The technology used in Audio Description needs to be revisited and other methods researched, as currently, signals between the Audio Describers equipment and the headsets can get lost in a crowd. Every time somebody walks in front of you the signal is lost for a moment, so the audience needs a certain amount of space for the headsets to work.

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 big 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:

The Describer could see the visually impaired audience member they were describing to, but it became difficult when the person 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:

Most performances in Street Arts are mime and visual, but there are occasions when spoken word / 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.

Appendix 2: Case Studies with simple recommendations on improving access.



Jiving in the Tea Dance Tent

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 got 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 the aerial performances from Fevorosa in the other.
- 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 the 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 rear of the Wicked Faerie Grotto showing the poorly highlighted guy rope.

- 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 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 be seen easier.

**Appendix 3:
Case Studies with creative and artistic recommendations on improving access.**

Case Study 1: No Fit State Circus at Paradise Gardens



- Although this show takes place inside a circus tent, it is processional, with the “stage” moving around the marquee with some performances on the ground whilst others were 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 impairment 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 and only seen 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 Description. Or should the stewards become Crowd Management Performers that have a role as a sighted guide, which would make the experience individualised and free flowing? A form of tactile navigation could be created for this show.
- Sign language interpreters need to work with the company from the devising stage to create the artistic access for Deaf audience members.
- The role of the stewards who are dressed as performers in the No Fit Circus team are actually responsible for moving the crowd, so in effect, they are Crowd Management Performers and a few of the team should have a specific role for assisting Deaf and disabled people.
- To work with Attitude is Everything at the devising stage to work out 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 second 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.

Case Study 2: High Street (North of the Town Hall) at SIRE

This was a small paved square either side of the Town Hall. It was set up for several Street Performances (a mixture of processional and static shows) throughout the weekend, day and late into the evening. The shows did not always have the same set up 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 were sat down on 3 or 4 rows of tarpaulin that was taped down. 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. Then 3 or 4 rows of folding chairs were put behind these rows. 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.



Example of temporary signage

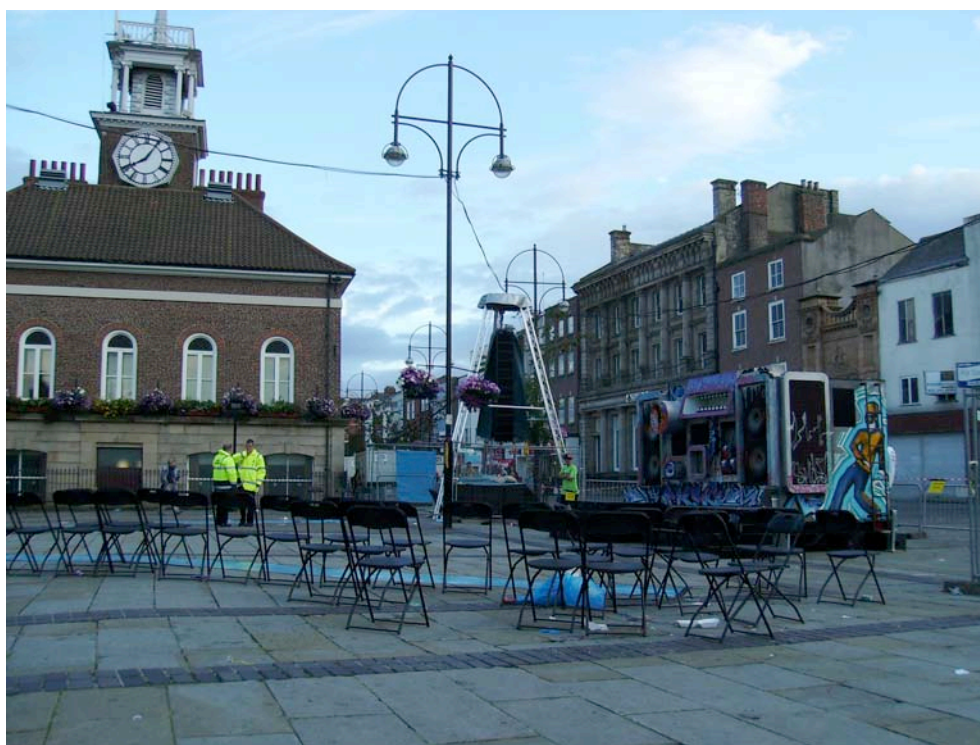


Crowd blocking the “wheelchair entrance”



- Then the stage set up “turned” 90 degrees to face the next performance – Gulliver’s 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 signage on the fence then became pointless, as it directed wheelchair users to the back of the crowd.
- This performance was excellent with loads of interactive pieces, great music, loud bangs, fireworks, glitter “bombs” and lots for people to see.



Area set up for Gulliver’s Boom Box = empty



Wheelchair user's view of Gulliver's Boom Box = full

- The next show, Trampoline Mission 3, had started halfway through Gulliver's Boom Box. Therefore the crowd were already in place in a large circle around the trampoline when the Boom Box had finished.
- The rest of the crowd was meant to turn around to watch the rest of Trampoline Mission 3, except that now all the tarpaulin rows and the folding chairs were now at the back of the standing crowd, so hardly anyone had a chance to see unless they stood up!
- This was impossible for the stewards to manage.
- 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.

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 Description to enhance the experience for visually

impaired people, as these particular Street Arts performances were all visual. Even though the shows were static, the performance spaces moved, stewards need to assist visually impaired people to find seats.

- Where the performances are all visual and mime, generally, no BSL interpretation is needed. However, if there is spoken word, songs with lyrics (Beautiful People, Gulliver's Boom Box and Stilt Break)) or a voiceover at the beginning to set the scene, then BSL interpretation is needed for Deaf and hard of hearing audiences. Sign language interpreters need to work with the company from the devising stage to create the artistic access for Deaf audience members.
- 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 at the start of the performance.
- 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 sites 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 or without arms etc.
- 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.
- To think about the audience set up for each show and chose the best spaces for Deaf people to see the interpreter, and disabled people to see where they can stay still 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 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 / nearer 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 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 bit 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 there and this was the position for Beautiful People and Gulliver's Boom Box; 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.



A wheelchair user's view of Remember The Future from stage right, in front of the band.

- 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 – just like the way in which a crowd moves fluidly.
- The procession took us through the High Street and down to the Docks (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 tried to give warnings.

Final part of the show:

- The show became static again when everyone reached the riverside.
- When the crowd gathered at the dock, 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:

- In discussing how Vocaleyes might provide Audio Description for a show like Remember the Future, the consultant suggested that the Audio Describers start off for 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.
- Put signage up on the fencing by the SIRF information point to direct disabled people to the front for this show.
- Hold back the waiting crowd until disabled people have got into position.
- Correctly brief stewards about viewing positions, looking out for disabled people and being proactive in assisting them through the crowds.
- Giving additional details like 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 because of the sheer amount of numbers in the crowd, 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 barriers so she could see the fireworks. It was a long wait – at least an hour for her - in the cold. Meanwhile the crowd was piling up behind the people at the front of the barrier.
- The show was spectacular.

Recommendations:

- To get a great ariel 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.
 1. The Town Hall has lift access, and it is also safe and warm!
 2. 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.
 3. You would not have to wait out in the cold; waiting for the crowd to disperse and be the last to go home.
 4. You would not be trapped at the front of the barriers, just to get any sort of decent view.
 - Attitude is Everything would recommend Crowd Management performers 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. Interpreters and Deaf performers could be up high on stilts, like in Graeae and Strange Fruit’s The Medal Ceremony, 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 4:
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) will 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 affect (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 limited mobility
- 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 other 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 (this document will make no reference to this).

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 it 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
- V I P 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**.

Guidelines on providing clear signage:

- To ensure that the signs are highly visible they must be designed with the following basic principals of clarity in mind:
 1. Materials with a non-gloss surface must be used to ensure no glare is produced.
 2. The background colour must be chosen with care for example, a dark colour red such as maroon would be acceptable but a lighter shade of red may not.
 3. White or yellow on black (and vice versa) will give the best contrast but yellow or white on other dark background may also be satisfactory. (See the Appendices for a colour guide)
 4. Text must be colour contrasted against its background and uncomplicated through the use of a Sans Serif font such as Arial or Helvetica.
 5. Use both upper and lower case lettering with capitals being at the Beginning of Words Only. Research using Fire Exit Signs

has shown that USING ALL CAPITAL LETTERS is more difficult to read.

6. Orientation signs should be no lower than 2100mm from the ground.
7. 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 (33mm per metre viewing distance). Seventy per cent 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.
8. When symbols are used then they must be of a standard design where one is available. If not currently available then the design should be very simple and 100mm high.

Guidelines on building viewing platforms:

1. Viewing platforms should be accessible and used independently by disabled people with the minimum of assistance.
2. Access should be available to different areas of the viewing platform for disabled people who have other mobility or sensory impairments.
3. Wheelchair users must be able to manoeuvre easily to a space that allows them a clear view of the stage. The viewing platform must have sufficient depth to allow wheelchair users to come and go, without affecting the other platform users, when passing behind them.
4. BS8300 (S.11.3.1) states that wheelchair users must be provided with a choice of sitting next to a disabled or non-disabled companion.
5. Some seats should be positioned to allow an assistance/guide dog to accompany their owner and rest in front of or under the seat as required in Part M Approved Document (S. 4.12).
6. 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.
7. Many disabled people who are not wheelchair users but have other mobility impairments may also use the ramp to access the viewing platform therefore it is important that the ramp surface is slip resistant, especially when wet. We recommend a covering of non-slip gloss paint and sharp sand as this will provide a sufficiently abrasive surface to prevent slippage. The ramp must also have white lines running along its edges to act as colour contrast to ensure that they are seen.
8. The ramps to the viewing platforms must have handrails running alongside both sides of their length for people with mobility difficulties 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 resistance surface.
9. The ends of all scaffold poles and up stands used must not be exposed; they must be covered to ensure that anyone falling on them will not impale or injure themselves. If they are left exposed then it will be a breach of Health and Safety Regulations. Further information can be found in the Construction (Design and Management) Regulations 1994.
 10. The ramps to the viewing platforms should be clearly signposted to ensure that they can be seen from a distance.
 11. Ideally the platform will be covered to offer some protection from the elements such as hot sun and heavy rain.

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
- Disability Discrimination Act 1995.
- “2004 – What it means to you. A Guide for service providers”.
- British Standard BS8300
- The Building Regulations 1991 – Approved Document
- The Building Regulations 1998 – Amendments
- Available from your local Department of the Environment
- The Building Regulations Part M 2004 – Approved Document
- Available from your local Department of the Environment
- Guide to Safety at Sports Grounds - HMSO 1997
- Accessible Stadia – The Football Foundation

Appendix 5: Useful Contacts

Attitude is Everything – improving Deaf and disabled people’s access to live music.

ISAN Access Toolkit

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

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

P.O. Box 136
Cranbrook
Kent
TN17 9AD

Telephone/Fax: 01580714642

www.dada-south.org.uk

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 artist and explore new creative territories.

info@extant.org.uk

www.extant.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.

LVS Resource Centre
356 Holloway Road
London
N7 6PA

Telephone: 020 7700 2455
Minicom: 020 7700 8184
Fax: 020 7609 7324

info@graeae.org

www.graeae.org

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

Heart n Soul
The Albany
Douglas Way
London SE8 4AG

Telephone: 020 8694 1632
Fax: 020 8694 1532

info@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

ISAN 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.

ISAN – Independent Street Arts Network

54 Chalton Street
London NW1 1HS

Telephone: 202 7388 9767

mandy@streetartsnetwork.org.uk

www.streetartsnetwork.org.uk

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

Bradninch Place
Gandy Street
Exeter EX4 3LS

Tel: 01392 219440
Fax: 01392 219441

info@kaleidoarts.org

www.kaleidoarts.org

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

North West Disability Arts Forum - NWDAF is a leading Disability and Deaf Arts Development Agency, based in Liverpool and working throughout the northwest region of England, increasingly nationally and internationally.

The Bluecoat
School Lane
Liverpool L1 3BX

Telephone: +44 (0) 151 707 1733
Minicom: +44 (0) 151 706 0365
Fax: +44 (0) 151 708 9355

nwdaf@nwdaf.co.uk

www.nwdaf.co.uk

Paradise Gardens Festival – in Victoria Park East London
C/o Remarkable Productions
54 Chalton Street
London NW1 1HS

Telephone: 020 7387 1203

Fax: 0871 661 6760

Julian Rudd [Director]

julian@remarkableproductions.org

www.remarkableproductions.org

Shape – disabled and Deaf people, and the arts
Shape is the country's leading disability arts organisation, we aim to improve access to the arts for deaf and disabled people whilst supporting deaf and disabled artists to challenge perceptions and promote Deaf and Disability Culture.

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

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

50 Commercial Street
London E1 6LT

Telephone: 020 7375 1043

enquiries@vocaleyes.co.uk

www.vocaleyes.co.uk

Winchester Hat Fair

5a Jewry St
Winchester SO23 8RZ

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