



disabled and deaf people
and the arts

Don't Assume

RESOURCE PACK

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This resource pack, compiled with the help of seminar contributors, combines information from a number of useful sources. We hope it offers a helpful complement to the seminar and a starting point for developing audiences; it is not, however, exhaustive nor does it constitute advice on legal requirements, and we recommend that you use the expert sources of information listed in the Contacts section.

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1. USEFUL TERMS AND DEFINITIONS

Access

Removal of discriminatory barriers to disabled people's participation in society. Provision of facilities that do not discriminate (e.g. level or ramped access, sign language interpretation and plain English documents).

Access Audit

establishes how well a particular building performs in terms of access and ease of use by a wide range of potential users, including people with mobility and sensory impairments and

people with learning disabilities. As the starting point of an ongoing access plan, it can be used to highlight areas for improvement.

Arts and Disability

Used more broadly than "Disability Arts" to include the extended process of introducing disabled people to the arts in general and supporting their participation, either as practitioners or as consumers.

Audio-Description

The description of the visual elements of a theatre production, film or exhibition etc, delivered live or recorded by means of a head or handset. Used as an access aid for people with visual impairment.

Bobby

Bobby is a comprehensive Windows-based tool that analyzes web pages for their accessibility to disabled people.

BSL British Sign Language

The first language of Britain's signing deaf community.

Crystal Mark

See Plain English below

Disabled People

Preferred term to 'the disabled', a dehumanising definition.

Disability

Disability is the loss or limitation of opportunities to participate in society on an equal level with others, due to physical and social barriers (see also Impairment, below).

Disability Arts

Art created by disabled people that reflects the experience of being disabled.

Disability Discrimination Act (DDA)

Legislation which makes it illegal to discriminate against disabled people in employment, provision of goods, facilities and services. There are two Acts of Parliament which introduce and provide a means of enforcing rights preventing discrimination against disabled people:

The Disability Discrimination Act 1995 and **The Disability Rights Commission (DRC) Act 1999**.

DRC/ The Disability Rights Commission

an independent body, established by Act of Parliament to eliminate discrimination against disabled people and promote equality of opportunity; they offer legal and practical advice and information to individuals and organisations.

The Disability Symbol Campaign

You may have seen the disability symbol in some job advertisements. It shows that your organisation is positive about the recruitment and retention of disabled people. The symbol also gives an indication about your organisation's general approach to employing and retaining disabled people. For further information about the disability symbol, contact your Jobcentre Plus office or Jobcentre and ask to speak to the Disability Employment Adviser. You can also ask for them for the leaflet, Becoming a Disability Symbol User.

Facilitator

Synonym for 'Personal Assistant', someone employed by a disabled person to provide assistance with any aspect of daily living, working to the instructions of the disabled person. Can also be used to refer to a person employed by a venue, performing group, etc. to provide assistance to disabled visitors, staff, etc.

Hidden Impairment/ Disability

Such as dyslexia, epilepsy, diabetes and a wide variety of other conditions; these are recognised in the DDA interpretation of disability.

Hearing Impairment:

General term covering all degrees of hearing loss.

Impairment:

Impairment is the functional limitation within an individual caused by physical, mental, or sensory impairment such as blindness or paralysis, etc. (see also Disability, above).

Learning Difficulty/ Learning Disability:

Preferred term to 'mental handicap'.

Loops

An induction loop system enables a person with a hearing aid to hear sound much more loudly and clearly. Loop systems are designed to let you listen to one particular source of sound with all the background noise eliminated

Medical Model of Disability

As differentiated from the preferred Social Model – see below.

Minicoms and textphones

Textphone (minicom) is the alternative to a voice telephone. Messages are typed on a keyboard and transmitted down the phone line where they appear as a text message on the screen of the textphone at the other end. Textphones are available with a range of features, from small portable machines to larger more sophisticated models with built-in printers

Note-takers and Palantype:

Some people who have become deaf prefer to use a note-taker who writes down what is being said, usually in summary form. This can sometimes be a slow process, and you may

need to schedule in additional breaks. Palantype is a system using a note-taker who types the proceedings of a meeting or discussion onto a computer

Open Captioning

Open captioning is a method of displaying the text of a play on a screen positioned on or near the stage. It enables people with a hearing loss to understand what is said when it is said. Captions are produced by a computer and delivered live to the screen by a captioner.

Personal Assistant

See Facilitator above.

Plain English:

English designed to be as direct and simple as possible. An important access consideration for people who have learning disabilities, literacy problems or who are not native speakers of English.

You may have seen the "Crystal Mark", a symbol denoting that documents have been checked by the Plain English Campaign, which encourages organisations to communicate clearly with the public. Things the Campaign look for include: a good average sentence length (about 15 to 20 words); 'active' verbs (instead of 'passive' ones); everyday English; words like 'we' and 'you' instead of 'the insured', 'the applicant' etc; conciseness; clear, helpful headings; a good typesize and clear typeface; a reasonably short average line length; and plenty of answer space and a logical flow (on forms). You can apply for the Crystal Mark to the Plain English Campaign (see contacts); once your document reaches the standard, you can use the Crystal Mark for a one-off fee of £500.

Sensory Impairment:

General term covering visual and hearing impairments.

Sign Language Interpreter:

Person who interprets into, and from, sign language (preferred term to 'signer').

Social Model of Disability

The Social Model of Disability is used by the majority of organisations OF disabled people; it defines disability as a societal issue and hinges on the belief that it is society's physical, sensory, attitudinal and behavioural barriers which disable people, not their particular conditions or impairments. This is in contrast to the "individual", "medical" or "deficit" models of disability, which focus on an individual's experience of impairment and in seeking medical interventions to lessen its impact. Applying the Social Model to planning and adopting it as part of your corporate culture is widely regarded as the key to best practice in the arts and disability.

SSE: Sign Supported English

Some deaf people and many deafened people who have a good command of English use SSE; a combination of BSL signs with English grammar, it is not an independent language like BSL

Visual Impairment:

General term covering blindness, partial sight, etc.

Definitions have been drawn from a number of sources, including GLAD, the National Disability Arts Forum, the Disability Rights Commission, the Governments Disability Policy Division, London Borough guidelines and Shape. See Contacts.

2. BEST PRACTICE AUDIENCE DEVELOPMENT

i. Becoming Audience-focused

Best audience development practice is all about being what is often termed “artist-led and audience-focused”, or giving consideration and respect to the audience. It’s about raising your awareness not just of the work you present but of its true appeal to the consumer and their preferences in terms of the other services you provide, and about the extent to which you can adapt to meet those preferences. Audience Development is not the discrete activity of marketing and education staff, but a process which combines all the activities of an art-making or presenting company.

To establish a relationship with any community defined by shared needs of, or interests in, your organisation, it’s important to have a strong understanding of those collective issues in order that you can address them. More crucial still is not to assume what they might be, but to make the effort to understand them from a potential audience-member’s point of view.

By *not* doing so, we inevitably create barriers – often unwittingly – which potential audiences have neither the time nor inclination to try overcoming. This is often true for disabled people: even when we do provide accessible buildings and information, we frequently fail to present that information in a way that is audience-focussed: in a suitably enticing way, that tells people what they really need to know, that they’ll find in the right place or that appeals directly to their interests and concerns.

Knowing your target audience better will help you to redirect your messages in a way that is mutually rewarding – giving you a thriving audience, and your audiences a quality service. As suggested during the seminar, establishing a dialogue really helps, but you can find out more about disabled people’s experiences through many different media – and critically those which are disabled-led.

Again, as with any kind of audience research, what you’re likely to discover is that your disabled market is just as diverse as any other. If you plan to communicate effectively with disabled people, you’ll need to be able to “segment” this market like any other – grouping individuals by their interest in your work or services, by the style/ type of communication they prefer or respond to. It follows, of course, that you may discover that there is no need to target disabled audience-members as a distinct group/s.

But there is no off-the-shelf, one-size fits all segmentation: it will depend on the aims of your organisation, the interests and needs of your target audiences and the quality of your audience analysis. Getting to know your target audiences as well as you can will help to make a sound analysis.

Understanding disability in the “social model” may also make a positive impact on the way in which you segment and target disabled audiences, for example, by addressing access issues which are just as relevant to other members of your audience. But it will also help you to be sensitive to those experiences which are unique to some groups of disabled people.

Everyday Experiences

In *Disability in Context* – one of a new set of Guides commissioned by Re:source, the Council for Museums, Archives and Libraries (free download, see Contacts) – Annie Delin points out that disabled people are influenced by experiences which do not necessarily form part of everyone's lives, by particular social and economic factors which in turn shape expectations. She notes a number of important factors which have bearing on some disabled people's lives

Institutional culture

Day centres, residential homes and sheltered workplaces are aspects of life experienced by many disabled people. While it is a benefit and a necessity to enable disabled people to be supported and to reduce isolation, institutional culture creates certain types of behaviour. This can include being passive and uncomplaining (for example, saying that everything is fine when it isn't) and being shy about making choices between different experiences.

Physical access

It is impossible to discuss disability without touching on this subject. Some Guides will look at ways in which physical barriers can be obviated, or their impact reduced. But service providers should also consider how the existence of physical barriers has shaped the expectations of disabled people, making them distrustful of experiences, say, in older buildings.

Representation

This issue is becoming more significant. Do your displays and materials indicate an expectation that disabled people will be among your customers? Often disabled people are implicitly made to feel 'other'. A good example is when, in a library, all material about disability appears under the category 'health' and never under search words such as 'arts' and 'politics'.

Education

This is another area where disabled people have different experiences. In special school education, qualifications may not be ranked highly, while social and survival skills may only be exercised within a small peer group, rather than in wider society. This can lead to job applicants being poorly qualified and having to repeat time after leaving school to gain exam passes. In mainstream education, students may struggle to gain all the support they need, which can make it harder for them to keep up with lessons and also lead to poor qualifications.

British Sign Language was banned from use in educational settings in 1888. For most of the next century this ban persisted and resulted in Deaf young people leaving school with reading ages of less than eight years and no qualifications – the result of not using a natural language and of the weight given to the teaching of speech. Until very recently Deaf people were also barred from entering the teaching profession even to teach Deaf children.

Gaining information

This can be harder for disabled people for many reasons. Gatekeepers, who could be care workers, disability agencies or teachers, may have their own perspective or role restrictions. Where limited perspectives exist in gatekeepers, disabled people don't get the information which is sent to them. Predicting these obstacles could help you understand the ways in which information can get blocked.

ii. Communications

Language

Historically, the language around disability has ignored, belittled or negatively labelled disabled people which is why much of it has been revised. We have to acknowledge that *not* using the language preferred by disabled people can spoil otherwise positive relationships and undermine accessible services. Thinking about disability in the social model is helpful in understanding why some terms can be offensive and there are lots of sources of advice about appropriate language. It's worth taking the time to understand the principles behind preferences: most of the information is common sense and common courtesy.

Many of the contact organisations and websites in the Contacts section are helpful; this extract from the *Meeting Disabled People* by Sarah Playforth, again from Re:source offers an overview:

Acceptable language

The phrase 'disabled people' is used to emphasise that a person is disabled by barriers in society rather than by their impairments. This phrase is generally agreed to be good practice by most disability organisations. It makes sense for other organisations to use it too, as it focuses on barriers rather than on individual conditions.

Phrases such as visually impaired people, people with a hearing impairment, people with learning difficulties, people with mental health issues are all commonly used and are generally considered inoffensive.

Phrases such as blind and partially sighted people and Deaf and hard of hearing people are also used, for example when it is important to specify different requirements of people.

The term 'people with mental health problems' is still commonly used, though 'people with mental health issues' is being increasingly heard and Mind recommends 'people with mental health needs'.

Some people prefer the term 'people with disabilities' to indicate that they are people first with a disability second, and you do need to check which term people prefer. In individual face to face contact, use the term with which the person is comfortable. Disability organisations tend to avoid using 'people with disabilities', because it can detract attention from their specific requirements and rights.

There is no need to worry about using common expressions such as "I'll see you later" or "I'll be running along then" as long as you don't make a joke out of it. Disabled people use these expressions too.

Disabling language

Language matters! Inappropriate language, whether spoken, signed or written, reinforces stereotypes in ways that often cause hurt and offence. History has left us with a long list of words to avoid:

'Non-disabled' is preferable to 'able-bodied'. Compare 'disabled and able-bodied people', which sets disabled people apart, with 'disabled and non-disabled people'.

Non-disabled people are not 'normal' because this implies that disabled people are abnormal, a commonly insulting expression.

Disabled people do not have 'differing' or 'special' needs, because this implies a burdensome difference. They may, however, have requirements, access needs or needs.

Disabled people are not 'brave', 'afflicted', 'victims', or 'tragic', and they don't 'suffer' from anything – but they do experience negative attitudes.

Avoid the term 'handicapped', as it gives an image of going 'cap-in-hand' for charity. Avoid using words that give the impression that disabled people are always frail and dependent on other people or are objects of pity.

Avoid collective nouns such as 'the disabled', 'the blind', 'the deaf' – they set disabled people apart; and insulting labels such as 'cripple', 'retard', 'deaf and dumb', whether disabled people are present or not.

Medical terms ('spastic', 'quadriplegic' for example) don't reflect people's abilities and are of no relevance to service provision.

If you need to refer to a person's condition in order to get service provision right, then they are a person with dyslexia, a person with cerebral palsy, etc.

People with mental health problems aren't 'loonies' or 'schizos'.

People with learning difficulties are not 'retarded', 'backward', or 'mentally handicapped'. Neither are they 'mongoloid', or 'a downs person'. All these phrases reflect a preoccupation with symptoms rather than a desire to meet needs.

The phrase 'people with special needs' is not a word for a socially inclusive society. It was first used in 'special needs education' and many adults resent it.

Disabled people employ, manage and organise personal assistants to provide themselves with a service, and 'personal assistants' (or PAs) are not 'carers'.

Disabled people are as varied as non-disabled people and using labels reinforces stereotypes.

Print Communications

Much of this advice is applicable print, but there are other issues to consider – many of which are about a clarity of value to ALL members of your audience – such as using “Plain English”, a clear, well-sign-posted flow of information, including readily-recognised/ approved access icons, such as those available from National Disability Arts Forum (download from www.ndaf.org/access). Clear print is also important for blind and partially-sighted readers:

RNIB's Clear Print Guidelines

Clear Print is a design approach which better takes into account blind and partially sighted readers. Simply, a Clear Print document will find a wider audience. The solutions we propose are straightforward and inexpensive, focusing on some basic design elements, for example fonts, type size, contrast and page navigation.

Clear Print differs from large print in the size of the type used. Clear Print documents set text in a minimum type size of 12 point (although we recommend 14 point to reach more customers with sight problems).

Clear Print guidelines are based on our experience of the issues over many years together with advice from experts in the field. Currently more research is underway into areas such as contrast, type size and page layout. RNIB hosts a scientific advisory panel to ensure that our guidelines are based on sound research and take expert opinions into account.

Type size

The size of the type is a fundamental factor in legibility. We recommend a type size with an 'x' height between 2mm and 4mm. This translates approximately as a typeface between 12 to 14 point, but be aware that the height of an 'x' in your chosen font is a more accurate measure. To make sure you reach more people with sight problems it's better to go for 14 point (x height 4mm).

Contrast

The contrast between the background and the text is a vital factor in legibility. The better the contrast, the more legible the text will be. Note that the contrast will be affected by the size and weight of the type. Black text on white background provides best contrast.

Typeface

The choice of typeface is also important to legibility. As a general rule, be guided by typefaces such as Arial, Universe and New Century Schoolbook. These are all good examples of clear and legible type faces. Avoid simulated handwriting and ornate typefaces as these can be difficult to read.

Type styles

Capital letters and italicised text are both generally harder to read. A word or two in capitals is fine but avoid the use of capitals for continuous text. We advise that italic text is not used where an alternative emphasis is available.

Leading

The space between one line of type and the next (known as leading) is important. As a general rule, the space should be 1.5 to 2 times the space between words on a line.

Type weight

People with sight problems often prefer bold or semi-bold weights to normal ones. Avoid light type weights.

Numbers

If you print documents with numbers in them, choose a typeface in which the numbers are clear. Readers with sight problems can easily misread 3, 5, 8 and 0.

Line length

Ideally, line length should be between 60-70 letters per line. Lines that are too long or too short tire the eyes. The same applies to sentence and paragraph lengths, which should also be neither too long nor too short.

Word spacing and alignment

Keep to the same amount of space between each word. Do not condense or stretch lines of type. We recommend aligning text to the left margin as it is easy to find the start and finish of each line and keeps the spaces even between words. We advise that you avoid justified text as the uneven word spacing can make reading more difficult for people with sight problems.

Columns

Make sure the margin between columns clearly separates them. If space is limited, use a vertical rule.

Reversing type

If using white type, make sure the background colour is dark enough to provide sufficient contrast.

Setting text

Avoid fitting text around images if this means that lines of text start in a different place, and are therefore difficult to find. Set text horizontally as text set vertically is extremely difficult for a partially sighted reader to follow. Avoid setting text over images, for example photographs. This will affect the contrast and, if a partially sighted person is avoiding images, they will miss the text.

Forms

Partially sighted people tend to have handwriting that is larger than average, so allow extra space on forms. This will also benefit people with conditions that affect the use of their hands, such as arthritis.

Navigational aids

It is helpful if recurring features, such as headings and page numbers, are always in the same place. A contents list and rules to separate different sections are also useful. Leave a space between paragraphs as dividing the text up gives the eye a break and makes reading easier.

Paper

Avoid glossy paper because glare makes it difficult to read. Choose uncoated paper that weighs over 90 GSM. As a general rule, if the text is showing through from the reverse side, then the paper is too thin.

Format

When folding paper, avoid creases which obscure the text. People who use screen magnifiers need to place the document flat under the magnifier, so try not to use a binding method that may make it difficult to flatten the document.

For more details, order the RNIB See It Right Pack from www.rnib.org.uk or call 0845 766 9999

Website Design and Content Guidelines

Take a look at the Bobby website (see *Contacts*) to check your site for basic access. The definitive guidelines for accessible web design, however, are those published by the Web Accessibility Initiative (WAI), part of the World Wide Web Consortium (W3C). These guidelines are supported and promoted by RNIB; this is an edited version of their recommendations – the full guidelines will be useful to your web designer or programmer

Provide equivalent alternatives to auditory and visual content.

Provide content that, when presented to the user, conveys essentially the same function or purpose as auditory or visual content. Thus, a text equivalent for an image of an upward arrow that links to a table of contents could be "Go to table of contents". In some cases, an equivalent should also describe the appearance of visual content (e.g., for complex charts, billboards, or diagrams) or the sound of auditory content (e.g., for audio samples used in education).

Ensure that text and graphics are understandable when viewed without colour.

If colour alone is used to convey information, people who cannot differentiate between certain colours and users with devices that have non-colour or non-visual displays will not receive the information. When foreground and background colours are too close to the same hue, they may not provide sufficient contrast when viewed using monochrome displays or by people with different types of colour deficits.

Ensure user control of time-sensitive content changes.

Ensure that moving, blinking, scrolling, or auto-updating objects or pages may be paused or stopped. People with physical disabilities might not be able to move quickly or accurately enough to interact with moving objects.

Provide context and orientation information.

Provide context and orientation information to help users understand complex pages or elements. Grouping elements and providing contextual information about the relationships between elements can be useful for all users. Complex relationships between parts of a page may be difficult for people with cognitive disabilities and people with visual disabilities to interpret.

Provide clear navigation mechanisms

Provide clear and consistent navigation mechanisms – orientation information, navigation bars, a site map, etc. – to increase the likelihood that a person will find what they are looking for at a site.

Ensure that documents are clear and simple

Ensure that documents are clear and simple so they may be more easily understood. Consistent page layout, recognizable graphics, and easy to understand language will benefit all users. In particular, they help people with cognitive disabilities or who have difficulty reading. (However, ensure that images have text equivalents for people who are blind, have low vision, or for any user who cannot or has chosen not to view graphics). Using clear and simple language promotes effective communication. Access to written information can be difficult for people who have cognitive or learning disabilities. Using clear and simple language also benefits people whose first language differs from your own, including those people who communicate primarily in sign language.

iii. Accessible Formats + Interpretation

For some disabled people, you need to do more than adapt your standard modes of communication, but to produce specific media. Some of the most commonly required formats are explored here. Advice has been from a number of local authority equality and access teams; where your local authority has such a team, they can be a useful source of general and local knowledge on disability issues.

Tape, Braille and Large Print

The needs of people who use Braille, large print or tape vary. It is impossible to set any a rule about which format is best. In general Braille or large print are particularly useful for agendas and other short items, whilst tape may be the cheapest and easiest solution for longer items.

Different formats suit different people. Taped information is helpful to visually impaired people, people with learning difficulties, anyone who has difficulty with the printed word. Braille is used by a minority of people but may be essential to those who use it.

Large print

16-22 points Arial or a similar typeface (sans serif). Bear in mind that some of the graphics may be lost in this process and don't be tempted to use the photocopier enlargement facility as it may distort the text. For very large documents, it might be acceptable to produce a summary of the information in large print.

Braille

To avoid confusion, you may need to make some formatting changes to your document before you send it to the Braille unit for transcription. It is recommended that you:

- remove columns and put the text into paragraphs instead
- ensure all text is left justified
- describe diagrams
- use the tab key to indent sub-headings by one level and main headings by two levels

Braille does reproduce italics

Remember that Braille is bulky, one A4 printed page takes up two and a half in Braille. There are two grades available: Grade 1 Braille is letter to letter transcription. It can be read by all Braille users but is generally only used for labelling purposes. Grade 2 Braille has dot combinations to represent common letter groups such as 'the' and 'for'. It is widely used for the production of books, magazines and leaflets. It occupies less space than Grade 1, is quicker to read and cheaper to produce.

Audio tape

Producing high quality tapes does require planning and effort. If you want to do it yourself, basic desktop recorders and microphones are available as well as professional services. When preparing your own audio tape consider the following:

Prepare a content list and number the items. Repeat these numbers when you reach the actual topic. In order for listeners to fast forward to a particular numbered item, you can

achieve specific place findings by marking the start of each items with two bars of music or 20sec silence

Always tell your listeners when the recording is ending

Acoustics- avoid background noises (telephone etc) and ensure that the microphones are not too 'buzzy'

Reading the material- don't repeat, just read reasonably slowly and clearly once. Sometimes it may not be appropriate to read all the words on the page

Postage

Articles for the blind is a scheme run by the Royal Mail whereby they will deliver materials like Braille, talking newspapers, audiotapes, compact discs and computer disks for free. Large print is not eligible. Envelopes should be clearly marked 'Articles for the Blind' and they should be resealable, so that sporadic checks can be made. Plastic envelopes with velcro seals can be bought from the RNIB.

Working with a BSL interpreter

Recommendations from the British Deaf Association

The purpose of an interpreter is to allow direct, accurate communication between people who use different languages. Sign language interpreters are one type of 'Human Aid to Communication' (HAC). Different HACs assist communication between deaf, deafened, hard of hearing and deafblind people, and hearing people. Other types include:

- lipspeakers
- note-takers
- speech-to-text reporters
- deaf-blind communicators
- Each type of HAC above has a professionally recognised qualification.

Another type of HAC is a 'relay interpreter'. This is usually a Deaf person with special communication skills. The relay interpreter works alongside a hearing interpreter to provide access for people with more complex communication needs, eg Deaf people who are fluent in neither sign language nor spoken language, or who are from another country and use a different sign language.

A sign language interpreter bridges the communication gap between a sign language and a spoken language. In the United Kingdom the sign language will be British Sign Language (BSL), except in Northern Ireland, where Irish Sign Language (ISL) is also used. The spoken language will usually be English. Interpreters also perform 'cultural mediation', by taking into account cultural differences between clients to prevent misunderstandings and make the interaction as clear, fair and easy as possible.

What can you expect from your interpreter?

You can trust a professional interpreter to:

- Keep confidential any knowledge they acquire during the interpretation, however informal the meeting/event
- Provide a full interpretation that reflects the spirit and tone of the exchange, using the most accessible language for the people they are serving
- Remain impartial. They will not become involved in the issues or offer advice, personal opinions or observations (even if asked)
- Tell you when the situation requires skills, background, or preparation that they do not have, or if there is a conflict of interest

When do you need an interpreter?

Under the Disability Discrimination Act (DDA), businesses and organisations are legally obliged to look at how they provide access for Deaf people. This may mean hiring a qualified sign language interpreter. People who have taken sign language courses, or who have Deaf friends or family members are no substitute for a professional interpreter who has the skills, training and experience to interpret well in the preferred communication style. Please hire professionals.

You should always arrange to use a professional interpreter if:

The situation is formal (such as a meeting or conference)

The issues covered are important (such as a medical or legal consultation)

It is vital that all parties have equal access to communication (such as a job interview)

Is there a 'protocol' when using an interpreter? Yes!

- Talk directly to the Deaf person.
- The spoken side of the interpretation is called the 'voice-over' and will always be in first person
- Look at the Deaf person and not the interpreter. Maintaining good eye contact will reinforce the feeling of direct communication.
- The interpreter will not take part in the discussion, and is impartial. During the communication, don't ask an interpreter for their opinion or advice.
- The interpreter relays what they hear, so the Deaf person has full access to all communication. Don't say anything you don't want everyone to know!
- The interpreter will interrupt if they need something to be repeated or clarified. Equally, if you are not sure of something, you can ask the Deaf person to repeat or rephrase it. If you think the interpreter may have misunderstood or missed something, it's fine to ask to go back and find out for sure.

How to use the interpreter effectively; some tips:

Position the interpreter close to the main speaker if possible, and clearly visible to the Deaf person. The interpreter should be well lit, but not from behind - so don't put them in front of a bright window!

The interpreter can only listen to or watch one person at a time, so - as with any communication - it is important to take turns and not talk over each other.

Speak clearly at your normal pace. Interpretation is almost simultaneous, but there will be a slight delay as the interpreter picks up the meaning of a phrase. If you usually speak very quickly, you may need to slow down a little (the interpreter can advise you). Allow time for Deaf people to respond or ask questions.

If you give a presentation, when using OHPs, slides or flipcharts, be aware that the Deaf person cannot watch the interpreter, take notes and look at a screen at the same time. If you are using written materials, try to supply copies to the Deaf person. (Video presentations should be subtitled.)

When referring to objects or written information, allow time for the translation to take place. Replace terms like "here" and "there" with more specific terms, like "on the second line" or "in the left hand corner".

Interpreting is physically and mentally taxing - interpreters need a break every 20-30 minutes. Two interpreters working in rotation will change places, but if you are using one interpreter, the meeting will need to stop for five minutes or so. Before you start the meeting, agree to allow for these breaks. During the meeting, watch the time to make sure they happen when they should.

Afterwards, as part of the feedback process, check with the Deaf person whether interpreting arrangements were satisfactory, and whether they would be happy to use the same interpreter again. If you have suggestions for improvement, tell the interpreter or the agency

If you have a series of meetings, once you have worked with an interpreter successfully, you may want to book the same interpreter again. The more familiar an interpreter is with the topic, and people's names and styles of communicating, the smoother things will go. They may also be happy to schedule a block booking when future meetings are being co-ordinated

The BDA's guidelines will also advise you on how to book an interpreter (in plenty of time as there is a shortage of qualified interpreters!), how to plan a meeting, when you should have more than one interpreter, what kind of specialism might be required. See their website for full details, or their helpline for further assistance or information (see contacts).

Audio-Description

For more information about audio-description, contact Vocal-eyes.

Open Captioning

For more information about open captions, contact Stage-text

iv. Promotion and Publicity

This brief overview is based partly on Arts Council England's *Disability Access: A Good Practice Guide For The Arts*, a free download from their site (see section 3) and on suggestions from Audiences London. Jo Gillibrand's *Marketing to Disabled Audiences* (Arts Council England), to be published in Autumn 2003 will offer a more detailed and comprehensive guide.

All forms of printed and digital publicity and all other forms of publicity are covered by the Disability Discrimination Act. They form part of the 'goods and services' you offer. Therefore you need to think about their accessibility – as outlined in the previous sections. You also need to consider how you ensure they reach people. The DDA does not force you to undertake specific development of disabled audiences, but as noted, you are unlikely to attract large numbers of disabled people to your venue simply by having materials available in clearer or different formats.

Often a combination of different approaches is required to persuade people who may have had a negative or inaccessible experience in the past.

Reaching disabled people

There are many techniques used to inform people about arts organisations. Many of these will include disabled people, but others may place more barriers between disabled people and the materials you wish them to access. It is important that thinking around access occurs for each method you use.

Routes

It is also important to ensure that on and in all your marketing materials and methods you tell disabled people about the access provisions you have in place, and warn people about any access barriers you have not yet removed. You need to: include information on access facilities and provisions on all materials. You could include a 'disability- specific' field in your database/ mailing list or create a system for recording if people require materials in an alternative format.

Neighbourhood Networks

Use your neighbourhood networks to distribute publicity; you could simply include organisations in general mail-outs, though better still, make contact before sending information (bear in mind that you cannot use *named* contacts without express permission under data-protection legislation and in any case, unsolicited mail is often unwelcome). Audiences London subscribers have access to an online directory of London-based disability networks. There are a number of other directories you can use – from the yellow pages, to disability umbrella organisations like NDAF or Shape. Contact your local council's disability team; they provide information and assessments for disabled people but can also guide you to informal gatherings and groups in your area and provide information as to funding and potential projects. There are also organisations run by and for disabled people with the main aim of campaigning for rights, who can also provide you with in-roads into their constituency.

Organisations to contact might include local deaf clubs, services for blind and visually impaired people, hospitals, day centres and so on. Arts Council England advise you use

networks to reach a range of organisations and groups, representing not just those with differing impairments but those with different political perspectives too. There will always be disabled people who choose to be independent of disabled groups and account should be taken of their needs and requirements.

The Media

Use the disability media – including teletext services, such as SEEHEAR, website postings and email bulletins, such as BBC 's ouch! website, or NDAF's EtCetera bulletin. The mainstream media sometimes present a distorted view of disability that relies on the regurgitation of familiar clichés rather than on true experiences and beliefs. It often concentrates on the medical rather than social model of disability, depicting disabled people as “brave” or objects of pity; Arts Council England advise you to be aware about disability issues in liaisons with the media, giving clear guidance to the media about how your organisation prefers disabled people and access issues to be reported – including what type of language and images you consider appropriate.

Audience Research and Feedback

It is good practice to keep abreast of the profile, needs and opinions of your audience. This will help you to monitor the success of publicity campaigns and appropriateness of services and facilitate good planning.

Working with a Disabled User-Group is one way of gaining ongoing insights into your all of these issues in a qualitative way. Planning and setting up a user-group needs care and consideration. You need to be specific about the purpose of the Group, about its management and the resource implications, what members will get out of it – payment, professional experience, ticket discounts etc, how and why they will influence the development of your organisation's work. You also need to communicate these working principles clearly from the outset. You can also consult with audience members in one-off customer circles, recruited from audience questionnaires or from regularly visiting groups. It is a good idea to seek an independent facilitator who will be able to advise you on how to phrase questions and hold an objective discussion (Audiences London can help you with finding the right facilitator).

You can also carry out “quantitative research” – as part of a regular or occasional general audience survey, or through a questionnaire specially designed to gain feedback about the service you offer to disabled audience-members. In a general survey, don't forget to include questions about services designed specifically for disabled users, such as accessible formats, targeted publicity, interpreted shows etc. If you are gathering information about the profile of your audiences, remember that while it is appropriate to ask if someone considers themselves to be disabled, it is NOT appropriate to ask about the nature of someone's impairment; you might, more usefully, ask if people use your existing access services or would like to see others developed. The same principles hold true of a questionnaire designed to seek feedback about the the quality of disabled audience's experiences: you might consider surveying ALL audience members and not “single out” disabled users in an uncomfortable way; focus on what you NEED to know about your service, rather than on people's impairment. Audiences London can help you with the design, distribution and analysis of quantitative research.

v. The Marketing Checklist

This checklist, from Australia's Accessible Arts, offers a good starting point for the development of your own checklist. You might adapt it with colleagues and use and refine your own list on an ongoing basis. Re:source also provide a more extensive checklist, especially relevant to museums and galleries, as a free download from their site; Arts Council England include an more comprehensive action plan – including marketing issues – as part of *Disability Access: A Good Practice Guide For The Arts* (download from their site).

1. General

Is general access information included in/on:

Press releases, Newsletters, Season brochures, Advertising, Web sites
Calendars of events, Posters, Programmes, Any other material released to the public

Does access and service information include:

Wheelchair access, Accessible parking and transport, Hearing augmentation systems
Times and availability of services, Costs of services, Booking requirements for services

Is information on services for people with disabilities (for example, BSL or tactile experiences) included in/on:

Press releases, Newsletters, Season brochures, Advertising, Web sites
Calendars of events, Posters, Programmes, Any other material released to the public

2. Presentation of information

Have you used access symbols to indicate your services and level of access?

Do you have a specific access guide for people with disabilities (in addition to access information in general material)?

Have you met print guidelines in your presentation of material?

Have you met web accessibility guidelines for any websites?

Have you used appropriate language in the description of people with disabilities and access services?

Have you included images of people with disabilities as part of your usual representation of people e.g. in newsletters?

In regards to access and services, have you been honest about what limitations may exist for people with disabilities, and conveyed this information in all publicity material?

Have you provided contact details (at a minimum phone and e-mail) for people with disabilities requiring more information?

3. Alternative Formats

Have you provided information in the following alternative formats:

Large Print, Audio Tape or CD, Braille, Plain English, A Word document that can be e-mailed, On a website, Print version of all audio material, Captioning of audio-visual material

4. Communication with the disability sector the

Media

Have you included the disability media in your media plan?

Have you sent all press releases etc to disability media?

Have you developed an ongoing relationship with disability media?

Have you included access information in all material sent to general media?

Disability organisations

Have you prepared a contact list of disability organisations in your community?

Have you identified and established a relationship with disability organisations in your community?

Have you sent information/publicity material to disability organisations?

When you have a service targeted at a specific group, do you communicate with disability organisations representing that group?

Have you identified any programs/services that would benefit from collaboration with the disability community?

Have you developed any partnership programs with disability organisations?

Have you ensured that people with disabilities are invited to and included in:

All public meetings, Advisory groups, Market research, Formal and informal consultations

Any community/customer consultative process

5. Research

Have you undertaken research to help you identify the needs/wishes of people with disabilities?

Have you provided opportunities for people with disabilities to give feedback on your services?

4. PHYSICAL ENVIRONMENT GUIDELINES

Although this resource pack focuses on audience development issues rather on physical access alone, environmental considerations are obviously critical to holistic, audience development planning. The Disability Rights Commission puts these issues in context of the necessary adjustments required by the DDA; this is an overview of the topics they cover on their website.

Inclusive approach

Meeting the needs of as many customers as possible: remember that the objective is to take an 'inclusive approach' - that is, to find ways of providing access to your goods and services in the same way for as wide a range of customers as possible, acknowledging that there will be some circumstances where particular provision may have to be made for customers with certain disabilities... Suggested improvements will often also be of general benefit to all customers, whether or not they have a disability.

Existing buildings

Practical improvements: in existing buildings (as against new buildings) it is often not possible to meet all 'best practice' accessible design solutions, but you should achieve best practice where possible. The most useful approach is to look for practical improvements that you can make.

Rethinking use of spaces: it may be possible to improve access to goods and services for disabled customers by rearranging the layout of the premises (with little or no physical alteration) to maximise use of accessible areas. For example, in an office where interview areas for the public are needed, it may be possible to relocate this function from an upper floor to the ground floor.

Retaining positive features: ensure that any features which assist access are retained and that opportunities for improvements are considered when undertaking routine maintenance or refurbishment.

Timing of improvements

Making a start: you will probably find that you have already implemented some of these ideas anyway; some you might be able to apply quickly and at very little or no cost. Others may be things you want to plan for the future, perhaps incorporating them when you are undertaking routine maintenance, next redecorating, or re-planning the interior of your premises. They do not necessarily have to be done all at once, but the important thing is to get started... It is a good idea to have a long-term plan of gradual improvements to make it easier for disabled customers to access your goods and services.

Getting input and advice: you will find that you will be able to implement some of these suggestions yourself. For others you may need some additional input - perhaps by asking your existing disabled customers for their views or inviting a local access group to visit the premises and make suggestions. Others still may require more technical advice from professionals. Some changes to physical features may need planning permission, building control approval and/or other consents.

Non-physical adjustments

Making services available by alternative methods: as well as making physical improvements (that is, removing or altering physical features that present obstacles), access can be improved by providing providing reasonable alternative methods of making services available to disabled people.

The way you run your business: the day-to day management of your business and premises will have a huge impact on how easy they are to use by disabled customers. Staff management and policies and attitudes towards serving disabled customers are just as important as the premises themselves. This includes Staff awareness: ensure that all staff are aware of the DDA and the access issues and options people might encounter on the way to and in the space in which you present work.

The DRC also offer a wealth of advice and practical suggestions on:

- *Approaching the premises*
- *Entering the premises*
- *Finding the way around (signage and directions)*
- *Moving about within the premises (internal access, toilets)*
- *Communicating with staff*
- *Getting to goods and services (queuing systems, waiting areas, seating and service desks)*
- *Information about goods and services*
- *Getting out of the premises (exit routes, safety procedures, staff and checking systems)*
- *Where to get further help: access officers, local access groups, access audits, technical advice, design guidance and disability awareness*

4. RECRUITMENT

Long-term, developing audiences happens in synch with the development of organisations; it's not just about disabled customers feeling welcomed in a building where disabled people work, but about the impact disabled colleagues have on our corporate culture – on the confidence, sensibilities and awareness of a whole company. In this sense, recruitment is an audience development issue; again the DRC offers plenty of advice:

By far the most common business argument given by managers employing disabled people is that it enables them to secure the best person for the job. Making adjustments to meet the requirements of disabled employees is seen as common sense and sound business practice. It is important that your recruitment and employment practices maximise the opportunity to attract and keep disabled people, as well as ensuring that you comply with the law.

Job descriptions/Person specification

A first step is to look at the job description/person specification for the vacant post. Check that it only includes requirements which are clearly related to the duties - otherwise a disabled applicant may be deterred from applying or be inadvertently discriminated against in the selection process. Do not be too specific about "how" the task or duty can be achieved. A good approach is to focus on what the job is to accomplish. Including unnecessary - or marginal - requirements in a job specification can lead to discrimination.

A number of practical examples are given.

Advertising

Your adverts should actively encourage disabled people to apply and state that you are aware of your legal responsibilities under the DDA

Your adverts should be available in a wide range of formats e.g. large print, tape, disk or email. If this information is available on your organisation's website, then that website should be accessible to disabled people, e.g. for those who use screen reading technology. They can be placed where disabled people are more likely to see them e.g.:

The Disability Employment Adviser (DEA) at Jobcentre plus (contact your local jobcentre)

Newsletters of local disability organisations

Specialist disability magazines, for example Disability Now, Disability Times or

Application forms

You will want to take special care to ensure that you are not discriminating against disabled people in the way in which you deal with applications. You may need to make adjustments such as providing an application form in a different format and allowing a candidate to submit an application in a different format from that specified for candidates in general, e.g. typewritten, by telephone, on tape or by email. It would normally be a reasonable adjustment for an employer to allow this.

You should also ensure that staff involved in the application process are aware that alternative formats for applications are acceptable, and know where to get support should they require it, e.g. how to make a Braille copy of the person specification for a blind applicant. It is good practice to give applicants - through standard questions in the job application - the opportunity to say whether any special provisions or facilities are required at interview.

Include a section on the form setting out very briefly your duty as an employer to make adjustments and asking applicants to comment on any adjustments they think they might need because of the effects of a disability or health condition. Sharing this information at an early stage should help both applicant and employer.

Selection

You need to ensure that your selection procedures do not disadvantage disabled people at the interview or when completing assessment and selection tests.

You should review the job requirements and person specifications to make sure that they can all be justified in relation to the requirements of the job. Even where a qualification is justified generally, you should consider waiving it if a person who could not achieve it because of a disability would still be capable of performing well in the job.

Again, the DRC offer examples

Interviewing

If you know in advance that a candidate will need some reasonable adjustments to attend and/or to take part in a selection interview, you will need to arrange this. Even if you do not know in advance, you should try to accommodate any requirements a disabled person might have when they arrive.

All selection interviews should be objective and non-biased. When interviewing people with disabilities, do not let any misconceptions about disability influence your view on whether a person can do the job.

Any questions about a disabled person's impairment should only relate to their ability to do the job. It can be very useful to allow the individual to guide you through their qualities and limitations as they know their needs better than anyone else. This will help you to find out whether the person needs an adjustment to the job and what it might be.

An important "rule" is not to make assumptions about an individual's ability to perform certain tasks. People with disabilities often develop innovative solutions to everyday tasks, with or without technical aids or personal support.

Interviewing job candidates requires skills and understanding, and staff training in disability awareness is a good way to reduce the risk of discriminatory attitudes affecting decisions.

Assessment testing

It may be normal practice in your recruitment and selection procedures to carry out aptitude or other tests. For example, where a job involves practical skills that can be tested quite easily, it makes sense to confirm or test these at the time of the interview. It is very important, however, to examine selection tests - particularly if you have devised these "in-house" - to ensure they are free from any unjustifiable bias. [More information on testing is also given by the DRC].

5. CONTEXTS

i. The London Context

(extract from London Arts Disability Action Plan)

There are over 8.7 million disabled people in the UK, of whom approximately 1,030,000 live in London. 560,000 disabled people (compared to 3.4 million non-disabled people) in London are either economically 'active' or economically 'inactive' but wanting a job. This group represents 14% of the capital's potential workforce.¹

The 1991 Census asked people if they had a long-term illness, health problem or disability which limited their daily activities or the work they could do. It showed more than 742,000 Londoners within this category (excluding people living in residential homes).² This includes one in five Londoners aged 50-64 and one in three above the age of 64. There are substantial differences between areas and communities of London. Hackney has the highest proportion (14%) of residents in this category and Kensington and Chelsea the lowest (9%).³ Among older people in the UK the lowest rate of long-term illness is found among Chinese people, the highest among Bangladeshi and Pakistani people. Across all age groups in London 12% of the White population and 11% of the Black Caribbean population have limiting long-term illness.⁴

Disabled people are a large and growing proportion of existing and potential customers, employees and stakeholders. According to the Employers' Forum on Disability, the spending power of disabled people in the UK is estimated at £45-50 billion.⁵

In ten years time, 37% of Londoners will be over 44, the age at which the incidence of disability begins to increase significantly. By 2021 this figure will rise to 39%.⁶ This creates both a daunting social challenge and a new marketing opportunity. It is significant that many older consumers welcome more accessible products and services even if they have yet to describe (or may never describe) their visual, hearing or mobility impairment as a disability.

¹ Labour Force Survey (ONS, September 2001), DFES and Employers' Forum on Disability

² Without Prejudice? Explaining Ethnic Differences in London (GLA, 2000)

³ The Capital Divided (LRC, 1996)

⁴ Without Prejudice? (GLA, 2000)

⁵ Unlocking Potential: The New Disability Business Case (2000)

⁶ Focus on London (LRC,GOL, ONS, 2000)

ii. The Arts Context

(extract from London Arts Disability Action Plan)

Disabled people are under-represented in the workplace, both in the arts and more generally. In Spring 2001, the Office for National Statistics highlighted the economic status of disabled people in the UK workforce. Non-disabled people were more likely to be in employment than people with a long-term health problem or disability (81% as opposed to 47%). Disabled people in employment were slightly more likely to work part-time than non-disabled people (28% compared to 23%). For disabled women, the percentage who were economically inactive was higher than men (52%).⁷ While detailed research is lacking on disabled people's employment patterns in the arts, it is clear that there is an under-representation. One illustration of this is that the Carlton TV register of disabled people working in broadcasting recorded only 59 actors, 19 writers, 8 graphic artists and 2 camera people.

The DCMS Action Plan for Disabled People addresses this under-representation through its expectation that venues funded by National Lottery grants should be fully accessible for disabled people to work in as well as to visit.

Over a million disabled people live in London and, if they attended the arts to the same extent as other Londoners, one would expect to see disabled people making up some 15% of the audiences at arts venues and events. In London this would be the equivalent of some 375,000 disabled people attending the arts at least once a year. While recent information on disabled audiences is lacking, the 1991 RSGB Omnibus Survey of national arts audiences and participants indicated instances of significant differences in attendance.⁸ 58% of disabled people attended some arts or cultural activity compared to 83% of non-disabled people, and 41% of disabled people took part directly in some arts or cultural activity, compared to 55% of non-disabled people. The incidence of disability begins to increase significantly among people over the age of 44. Arts organisations which attract an audience in this age range are likely to have a higher than average number of disabled people in that audience. People with a hearing impairment are more likely than other members of the public to visit exhibitions or galleries. People with a visual impairment are much less likely than other people to visit exhibitions but are twice as likely to attend the opera or choral music performances. Hearing-impaired people are in general more likely to attend or take part in the arts than those with a visual or mobility impairment.

Over recent years the National Lottery has funded substantial numbers of new venues and re-developments. Physical access for audiences has been a requirement of Arts Lottery funding. However, it is still the case that seats for wheelchair-users are relatively limited in number and ticket prices for these can be at the higher end of the range on offer. It is disappointing to note that in the first year of the delegated Small Scale Capital Awards no applications were received for grants to improve physical and sensory access to arts buildings, despite this having been publicised as a priority for London.

⁷ "Disabled People and the Labour Market," *Labour Market Trends*, 109:9 (ONS, September 2001)

⁸ Report on a Survey on Arts and Cultural Activities in GB (RSGB for ACGB, August 1991)

iii The Legislative Context

(extract from Disability Rights Commission giving the basic legal framework; the SEN notes at the end are relevant to all organisations working with schools)

Service Providers' Responsibilities under the Disability Discrimination Act (DDA)

If you are a provider of goods, facilities or services you have duties under the Disability Discrimination Act (DDA), which makes it unlawful to discriminate against members of the public on the grounds of disability. These duties came into force from 2 December 1996 on a phased basis, so if you're a service provider, you need to know how the Act affects your business. Key to the Act for service providers are the concepts that it is unlawful to discriminate against disabled people by:

- *refusing to provide a service without justification*
- *providing a service to a lesser standard without justification*
- *providing a service on worse terms without justification*
- *failing to make reasonable adjustments to the way services are provided for disabled people*

From the year 2004, failing to make reasonable adjustments to the physical features of service premises, to overcome physical barriers to access.

Under the Act, discrimination also occurs when anyone knowingly aids someone to discriminate against a disabled person, or victimises anyone who tries to make use of rights under the Act. A service provider can refuse to serve a disabled customer so long as they are able to justify such action, and their reasons have nothing to do with the customer's disability and they would refuse to serve other customers in the same circumstances.

Aspects of service covered by the DDA (as above)

All organisations that provide goods, facilities or services to the public, whether paid for or for free, are covered by the DDA, no matter how large or small they are. Those affected include:

- *hotels, guest houses and hostels*
- *shops, pubs and restaurants*
- *amenities and places of interest such as parks and historic buildings*
- *theatres and cinemas*
- *libraries and museums*
- *telecommunications and broadcasting services*

Education and some closely related services are covered by Section 3 of the Act.

The Special Educational Needs (SEN) and Disability Bill

*received Royal Assent on 11 May 2001. The Act will improve the standard of education for children with SEN and will make it unlawful for education providers to discriminate against disabled pupils, students and adult learners. The SEN provisions take forward commitments to legislate in Meeting Special Educational Needs: A Programme of Action, published in November 1998, and will apply to England and Wales. The disability discrimination provisions and the duty on Local Education Authorities (LEAs) and schools to plan to increase accessibility to schools for disabled pupils address the education recommendations of the Disability Rights Task Force (DRTF) set out in its report **From Exclusion to Inclusion**, published in December 1999.*

6. CONTACTS

This is only a preliminary list of organisations dealing with disability and disability arts, to give you a taste of the wealth of organisations you can approach for advice or services. Try individual organisations' sites for further links.

Disability Arts

Shape

Enabling access to the arts by providing information, ticket schemes and consultation to organisations and audiences.

LVS Resource Centre, 356 Holloway Road, London, N7 6PA

020 7619 6160 www.shapearts.org.uk

National Disability Arts Forum

Promoting and supporting the development of Disability Arts. Publish Etcetera magazine.

Mea House, Ellison Place, Newcastle upon Tyne, NE1 8XS

0191 261 1628 www.ndaf.org

London Disability Arts Forum (LDAF)

seeks to strengthen and develop the image of disability arts and culture. Publish DAIL magazine

The Diorama, 34 Osnaurgh Street, London, NW1 3ND

020 7916 5484 www.ndaf.net

Museums and Galleries Disability Association (MAGDA)

Dedicated to improving access to UK museums and galleries for people with disabilities, disseminating current best practice

c/o Abigail Thomas, Hove Museum and Art Gallery

19 New Church Road, Hove, East Sussex BN3 4AB

01273 292828 abigail.thomas@brighton-hove.gov.uk

www.magda.org.uk

MAGIC

A consortium of fourteen museums and galleries in London who provide events and facilities for deaf and hard of hearing visitors, to be co-ordinated by MAGDA.

c/o The British Museum, Education Department, London, WC1B 3DG

info@magicdeaf.org.uk www.magicdeaf.org.uk

Accessible Arts (Australia)

An Australian organisation promoting creative expression and participation in the arts by disabled people

info@aarts.net.au www.aarts.net.au

ARTS + AUDIENCE DEVELOPMENT

Arts Council England

The publications section offers extensive background reading and advice on disability arts (including the downloadable *Disability Access: A Good Practice Guide For The Arts*). The New Audiences Programme site also offers useful case-studies on action-research projects designed to encourage disabled people to engage with the arts.

14 Great Peter St

www.artscouncil.org.uk/information

Re:source – Council for Museums, Archives and Libraries

The council for museums, archives and libraries have recently commissioned an excellent “Disability Portfolio”, downloadable free from their website.

16 Queen Anne's Gate, London SW1H 9AA

020 7273 1444 www.resource.gov.uk

Audiences London

London's audience development agency; AL offers advice, CPD, contacts and active initiatives in audience development; developing disabled audiences is a priority area. AL also offers a number of support services including audience research and analysis.

Unit 231, 30 Great Guildford St, London SE10HS

020 7207 4776

info@audienceslondon.org www.audienceslondon.org

ARTS ACCESS SERVICES

Artsline

Information on access to arts buildings

54 Chalton Street, London NW1 1HS

020 7388 2227 Email: access@artsline.org.uk

www.artsline.org.uk

Vocaleyeyes

Enables blind and partially sighted people to experience the arts through high quality audio-description

25 Short Street, London SE1 8LJ

020 7261 9199 www.vocaleyeyes.co.uk

Stagetext

Set up to promote the use of text generation systems, such as captioning or subtitling, in entertainment, educational, training and cultural venues

York House, Empire Way, Wembley HA9 0PA

020 8903 5566 www.stagetext.co.uk

The World Wide Web Consortium's (W3C)

promotes a high degree of internet usability for people with disabilities.

www.w3.org/WAI/gettingstarted

Bobby

a comprehensive web accessibility software tool.

<http://bobby.watchfire.com/bobby/html/en/index.jsp>

National Register of Access Consultants

Enables you to locate suitable consultants

Nutmeg House 60 Gainsford Street London SE1 2NY

Tel: 020 7234 0434 www.nrac.org.uk

The Plain English Campaign

Send documents for Crystal Mark testing.

PO Box 3, New Mills, High Peak, SK22 4QP

Fax 01663 747038 E-mail info@plainenglish.co.uk .

www.plainenglishcampaign.com

RIGHTS AND LEGAL

Disability Rights Commission

Working to eliminate discrimination against disabled people and promote equality of opportunity by providing information and advice

FREEPOST MID02164, Stratford upon Avon, CV37 9BR

Tel: 08457 622 633 www.drc-gb.org

RADAR

The UK's campaigning and advisory disability body run by and for disabled people

12 City Forum, 250 City Road, London EC1V 8AF

Tel: 020 7250 3222 www.radar.org.uk

Government's Disability Policy Division

<http://www.disability.gov.uk/index.html>

DISABILITY NETWORKS

RNIB

Offers practical support and advice to anyone with a sight problem and also runs projects, campaigns and provides guidelines for accessible publicity

105 Judd Street London WC1H 9NE

Tel 020 7388 1266 www.rnib.co.uk

RNID

representing the Deaf and hard of hearing community; provides information, advice and training.

19-23 Featherstone Street, London EC1Y 8SL
Tel: 020 7296 8000 www.rnid.org.uk

UK Council on Deafness

the national umbrella organisation for organisations working in the field of deafness.
Westwood Park, London Road, Little Horkesley, Colchester, CO6 4BS
01206 274075 www.deafcouncil.org.uk

The British Council of Disabled People (BCODP)

Was set up by disabled people in 1981 to promote full equality and participation of disabled within society. An umbrella organisation that represents some 130 organisations run and controlled by disabled people to represent their interests at the national level.
<http://www.bcodp.org.uk/about/index.shtml>

British Deaf Association

the UK's largest national organisation, run by Deaf people, for Deaf people. The site has a comprehensive link list. Publish the BDA magazine.
1-3 Worship Street, London, EC2A 2AB
020 7588 3520 www.bda.org.uk

Greater London Action on Disability (GLAD)

Campaigning for the rights of disabled Londoners since 1952. Advice, information and training
020 7346 5819
info@glad.org.uk <http://www.glad.org.uk/Pages/wayahead.htm>

Dial UK

A national organisation for a network of 140 local Disability Information and Advice Line services (DIALs) run by and for disabled people. Last year DIALs helped over a quarter of a million disabled people. DIAL information and advice services are based throughout the UK and provide information and advice to disabled people and others on all aspects of living with a disability. All DIAL services are currently working to meet strict new quality standards.
<http://www.dialuk.org.uk/about.asp>

The Demos Project

The Higher Education Funding Council for England under strand three of the initiative 'Improving Provision for Students with Disabilities'. The project developed an online learning package: a useful source of definitions and guidelines:
<http://jarmin.com/demos/index.html>

EMPLOYMENT + RECRUITMENT

Employers Forum on Disability

The Employers' Forum on Disability is the employers' organisation focused on the issue of disability in the workplace, an authoritative voice on disability as it affects employers and service providers.

Nutmeg House, 60 Gainsford Street, London SE1 2NY
020 7403 3020 www.employers-forum.co.uk

Arberry Pink Ltd

Organises an annual national careers fair specifically for disabled students and graduates.

They also advertise vacancies.

57 Poland St, London W1F 7NW

0207 439 9100

enquiries@arberrypink.co.uk www.arberrypink.co.uk

Recruitment websites:

www.Jobability.com www.youreable.com

PRESS & MEDIA

DAIL Magazine

London Disability Arts Magazine (see disability arts above)

Etcetera magazine

National Disability Arts Forum magazine (see disability arts above)

Handwave

The time and leisure magazine for deaf and hard of hearing people. You can subscribe online at: www.handwave.co.uk

Talking Newspaper Association UK

Up to date news for the blind and visually impaired

www.tnauk.org.uk

Disability Now (published by Scope)

Disability newspaper with articles and which advertises jobs (official ABC audited circulation figure, 24,526 with an estimated readership of 70,000).

6 Market Road, London N7 9PW

Tel: 020 7619 7323 E-mail: editor@disabilitynow.org.uk

Website: www.disabilitynow.org.uk

Disability Times

Disability Times is also on Teletext (Channel 4, p686) providing a 24 hour up-to-the minute news & information service to an audience of 16 million people. Employers can advertise vacancies.

Editorial Office, 84, Claverton Street, London SW1V 3AX

020 7233 7970

ouch!

BBC 's website: www.bbc.co.uk/ouch

OTHER SUPPORT ORGANISATIONS

Action for Blind People

Information & services for people with visual impairments. www.afbp.org

Access Matters Ltd.

Provide training, audits, advice on physical access and more
www.accessmattersltd.co.uk

Age Concern [England]

National body of Age Concern groups www.ageconcern.org.uk

The Centre for Accessible Environments

Provides information and advice on access requirements and holds an architectural advisory service database www.cae.org.uk

The Council for the Advancement of Communication with Deaf People (CACDP)

Offers high quality nationally recognised assessments and accreditation in British Sign Language (BSL) and other forms of communication used by deaf people.
www.cacdp.org.uk

Deafworks

Runs training for deaf people and those who work with them. www.deafworks.co.uk

Disability Alliance (DA)

Services include the provision of advice, information, campaign work, research and training
www.disabilityalliance.org

Disabled Information Service

One stop shop for disabled people www.disabledinfo.com

Disabled Living Foundation

Provides information & advice about equipment www.dlf.org.uk

DISS: (Disability Information Services)

A directory if disability Services www.diss.org.uk

Focus on Disability

Information and advice www.focusondisability.co.uk

Help the Aged

Advice, information and services www.helptheaged.org.uk

Joseph Rowntree Foundation

Extensive programme of research & development www.jrf.org.uk

LOOK [UK]

National federation of families with visually impaired children www.lookuk.cjb.net

MENCAP

For people with learning disabilities & their families www.mencap.org.uk

MIND

Support, information and advice on mental health issues www.mind.org.uk

National Autistic Society [UK]

For people with autism & their carers www.nas.org.uk

National Centre for Volunteering

Supports and develops volunteering in England www.volunteering.org.uk

National Society for Epilepsy

Support organisation service provider for people with epilepsy www.epilepsynse.org.uk

The Network

The learning disability arts network for London www.networklondon.org.uk

People First

Supportign and campaigning for people with learning disabilities www.peoplefirst.org.uk

REACH

Arranging voluntary placements for experienced professionals www.volwork.org.uk

SCOPE [UK]

For people with Cerebral Palsy & carers www.scope.org.uk

Sense

Support for deafblind people of all ages www.sense.org.uk

SOME PUBLICATIONS

Many can be ordered from

www.artscouncil.org.uk/information/publications.html, unless another source is given.

Marketing to Disabled Audiences

Jo Gillibrand, Arts Council England 2003,

To be published this autumn.

The Arts And Disabled People: A New Audience's Programme
Compiled by Judith Rose. Download your free copy, go to:
<http://www.newaudiences.org.uk/publications/publications.asp>

Guidelines for Marketing to Disabled Audiences

Annie Delin and Elspeth Morrison. Edited by Annie Delin. Revised edition of the original guide commissioned by the Arts Council for marketing managers of arts organisations as a practical guide and reference book for everyday use. Updated 1995. (currently out of print). £8.50

Access in Mind, Towards the Inclusive Museum

Ann Rayner, The Intellectual Trust, 1998. £10.00.

Approved Document M Access and facilities for disabled people

HMSO, 1999 edition, £7.95

Design of Buildings and their approaches to meet the needs of disabled people, Code of Practice
British Standards Institute, 2001 £148 (£74 to BSI members).

Designing to Enable: improving access through consultation

Gateshead Access Panel, 2001, 0191 443 0058 Free gatesaccess@dial.pipex.com Free

Designing Exhibitions to Include People with Disabilities

A Practical Guide. Gail Nolan, 1997

The National Museums of Scotland, tel: 0131 225 7534, £5.00

BT Countryside for All

Provides guidelines on access to outdoor spaces.

0114 270 1668 fieldfare@BTInternet.com

In Through the Front Door: Disabled People and the Visual Arts

Jayne Earncliffe, 1992. Created as an inspirational guide, this publication looks at a range of possibilities for incorporating the requirements of disabled people in projects
AN Publications, PO Box 23, Sunderland, SR1 1BR. Tel: 0191 514 3600. £10.95

Design Guide for the Use of Colour and Contrast

To Improve the Built Environment for Visually Impaired People

K Bright, ICI, 1997. Available from ICI Paints: 0870 242 1100, Free

Welcoming Customers with Learning Disabilities: A training pack

Mencap, 1996. To order your free copy, go to www.mencap.org.uk

Disability Discrimination Act 1995. Code of Practice -Rights of Access, Goods, Facilities, Services and Premises, March 2002 , £13.95

Disability Discrimination Act 1995 and the arts

Removing the barriers to disabled people's participation is now a legal requirement. This paper explains the Disability Discrimination Act and its implications for arts organisations, 1999. From Arts Council England Information Department, Free

Sign Design Guide, a guide to inclusive signage,
Peter Barker and June Fraser , From RNIB Customer Services: 0845 702 3153, £20.00

The Informability Manual
Making information more accessible in the light of the Disability Discrimination Act
Wendy Gregory, HMSO,1996, £25.00