


# Equal Spaces

Best practice guidance  
for arts providers on  
disability issues



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**This document is available in interactive PDF form from ACW's website, on CD ROM and audio tape.**

We are also committed to making information available in Braille and other formats and will try to provide information in languages other than Welsh or English on request.

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# Foreword

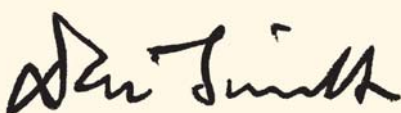
A key objective of the Arts Council of Wales (ACW) is to ensure all the people of Wales have opportunities to experience and participate in the arts. An essential part of this is to ensure disabled people in Wales have equal opportunity to access the arts as audiences, participants and employees.

Since the publication of its first Arts and Disability strategy in 1995, ACW, in partnership with the arts and disability sectors, has made real progress towards achieving this objective. There is excellent work taking place, with increased opportunities for disabled artists to develop their practice and for disabled people to enjoy arts activities of their choice. The implementation of ACW's Capital Strategy has enabled numerous venues across Wales to improve access and comply with the DDA.

This guide aims to enable us to build on these achievements by providing information and advice for arts organisations and arts providers about practical steps that can be taken to eliminate barriers disabled people still face when seeking to engage with the arts in Wales.

We hope that this will provide a useful tool to assist in ensuring against discrimination and enhancing the quality of access to the arts for all.

ACW acknowledges the support of Disability Arts Cymru in the creation of this guide.



Professor Dai Smith  
Chairman, The Arts Council of Wales







'Matthew's Passion' - Theatr Ffynnon (photo: Barbara Hetherington)

# Background to disability issues

## The Disability Discrimination Act A Brief Overview

### Introduction

The Disability Discrimination Act (DDA) was necessary in order to:

- protect disabled people against widespread discrimination;
- give disabled people rights and end their dependence on "goodwill";
- have disability recognised as an equalities issue, in the same way as ethnicity and gender.

This law was not the full Bill of Civil Rights which disabled people wanted, but it has gone some way to improving the lives of disabled people, and it is in your interest to know what obligations it places on you and your organisation.

This chapter can only provide a brief overview of some parts of the act. If you require any further information visit the Equality and Human Rights Commission website at [www.equalityhumanrights.com/](http://www.equalityhumanrights.com/) or ring their helpline 0845 604 8810.

# Part 1: The Concept of Disability

The DDA is only intended to prevent discrimination happening to "some of those who are (or in some cases were) disabled people". To use the Act you must first prove that you meet the criteria for protection under it.

## What is Disability?

The DDA defines disability as:

"A physical or mental impairment that has a substantial and long-term adverse effect on a person's ability to carry out normal day-to-day activities".

Under the DDA, the term 'Physical impairment' includes sensory and mobility impairment, and conditions such as cancer, HIV and AIDS. 'Mental impairment' covers the whole range of learning, psychiatric and psychological disability.

To be regarded as a disabled person under the DDA, an impairment must have a substantial and long-term adverse effect.

An individual must have...

"an impairment that limits, prevents, restricts or otherwise hampers their ability to carry out normal day-to-day activities."

A normal day-to-day activity is one that is normal for most people and carried out by most people on a daily or frequent and fairly regular basis.

A disabled person only has protection under the DDA if their impairment can be proven to affect one or more of the following:

- Mobility
- Manual dexterity
- Physical co-ordination
- Continence
- Ability to lift, carry or move everyday objects
- Speech, hearing or eyesight
- Memory or ability to concentrate, learn or understand
- Perception of the risk of physical danger



"substantial" adverse effect is one that is "more than minor or trivial", going beyond the usual differences in ability that exist between people.

An adverse effect is "long-term" if it:

- Has lasted at least 12 months
- Is likely to last at least 12 months
- Is likely to last for the rest of the life of the person affected

Also covered by the DDA are people who:

- Had an impairment that fulfils the above criteria some time in the past
- Have cancer, HIV or Multiple Sclerosis - all of these conditions are covered from point of diagnosis
- Have fluctuating or recurring impairments
- Have severe disfigurements

Not covered are:

- People who do not fulfil the above criteria
- People who are / were wrongly perceived to have had a disability
- People who are close to a disabled person, such as a partner, parent or carer
- Organisations of or for disabled people - the DDA only protects the rights of individuals



## Part 2: Employment

The DDA exists to ensure disabled people are treated fairly when seeking or retaining employment.

This part of the Act applies to any organisation employing staff, irrespective of how many people are employed.

The employment provisions in the DDA require an employer to consider the needs of a prospective or current employee, so what is put in place is focused on individual requirements, rather than on developing inclusive policies and general good practice.

All employers now have a duty not to discriminate against a disabled person in...

- Recruitment and Retention
- Promotion and Transfers
- Training and Development
- The Dismissal Process

If a disabled person applies for a job or an employee becomes disabled, an employer must consider making reasonable adjustments to the workplace or conditions of employment. Such adjustments might include:

- Adjusting the workplace
- Re-allocating duties
- Altering working hours
- Allowing absence for treatment



Images from left to right: Oily Cart: Blue, Galeri Caernarfon Cyf

- A transfer to a more appropriate job
- Re-assignment to a different place of work
- Providing personal support (e.g. a reader) and / or equipment (e.g. adaptations to computer equipment)
- Modifying equipment and instruction manuals
- Provision of training and / or retraining
- Provision of appropriate supervision

Discrimination occurs when a disabled person is treated less favourably than someone else ... unless that treatment can be justified.

Less favourable treatment can be justified if the employer has a "relevant and substantial reason" which cannot be "overcome or made less substantial by making a reasonable adjustment".

It is the responsibility of the employer to decide if measures are...

- Effective and practical
- Cost effective
- Affordable
- Subject to grant schemes
- Necessary because of the type of impairment or condition

# Part 3:

## Access to Goods, Services and Facilities

### Introduction

Unlike the employment provisions of the DDA, a service provider has a duty to be proactive. They should not wait for a situation to arise but anticipate a disabled person's possible needs.

The duty to comply with the DDA applies equally to all service providers, irrespective of...

- the service provided
- size or turnover whether the service is paid for, or free of charge

### Which services are covered?

Just about anything you can think of that is offered as a service to the public, including...

- access to public places
- means of communication
- information services
- accommodation (hotels etc)
- banking and insurance services
- employment services
- entertainment, recreation and refreshment facilities
- professional or trade services
- local or other public authority services



## What does The Act make unlawful?

"it is unlawful for a provider of services to discriminate by..."

- treating a disabled person less favourably than a non-disabled person, for a reason related to that person's disability; or
- failing to comply with a duty to make reasonable adjustments, where that failure has the effect of making it impossible or unreasonably difficult for a disabled person to make use of services

### Example

If a workshop is being held in an inaccessible upstairs room, and the company refuses to change the location to an accessible downstairs room so that disabled people can participate, this may be found unlawful, unless the company can give good reasons why the change could not be made.

## Less Favourable Treatment

There are three categories of less favourable treatment:

- Refusing to provide or deliberately not providing services provided to members of the public
- Providing a lower standard of service to a disabled person, or service in a worse manner
- Providing service to a disabled person, on worse terms

### Example

A customer phones a company and requests a brochure in large print. The brochure eventually arrives too late to be of any use. The customer requests that the large print brochure is sent automatically with each mailout, but the standard brochure is sent instead, meaning that the customer has to phone and request an accessible format every time. This could be considered less favourable treatment.

# Reasonable Adjustments

The cornerstone of the act is the duty to make reasonable adjustments in order to include disabled people. It is not enough to avoid treating disabled people less favourably, or even to "treat everyone the same". Service providers must anticipate the requirements of both current and prospective service users, and make adjustments to accommodate them.

There are three categories of reasonable adjustments:

- To policies, practices and procedures

Service providers must ensure that any existing or future policy, practice or procedure does not cause illegal or avoidable disadvantage to disabled people. All policy - not just that directly related to disabled people, must be scrutinised.

## Example

**A 'no-dogs' policy could exclude owners of assistance dogs (dogs which work for blind, deaf or disabled people)**

- Providing auxiliary aids and equipment to enable a disabled person to use a service

Service providers must find out what aids and equipment might be required to enable a disabled person to use a service. Staff should be trained in using such equipment and be given disability equality training.

Some aids and equipment might be:

- Ramps
- Induction loop systems
- Wheelchair accessible parking facilities
- Information available in accessible formats on request (Braille, audio, larger print, electronic media, versions appropriate for people with learning difficulties etc)
- BSL interpreters, lip speakers or speech-to-text operators
- Minicom (phone used by deaf people and people with speech impairment)
- Facility to make contact through text messages



Ysgol Pendalar, Galeri Caernarfon Cyf

- **Removal of Physical Barriers**

**From the 1st October 2004 service providers have had a duty to...  
"Remove physical barriers preventing a disabled person from  
using a service."**

Since that time it has been discriminatory to refuse a service to a disabled person due to barriers within the physical environment such as narrow doorways, steps or no lift etc.

Where alterations to a building can be proved to be too expensive or likely to substantially alter the use of a building, it may be deemed reasonable to allow the discrimination to continue. However, the law would expect the organisation concerned to make some attempt to provide an alternative way of making the service accessible.

### **Example**

**If part of a building is inaccessible, film and photographs of that part of the building can be shown in an accessible area.**

When interpreting Part 3 of the DDA, it is important to note that a service provider is not required to change the nature of the service provided. For example, a telephone help line does not have to become a personal or written information service. However staff would have to be aware of access technology such as minicomms, text phone and services such as BT Type Talk in order to facilitate use of the service.

## Part 4: Education

Disabled children and adults have the right under the DDA to be included in mainstream pre- and post-16 education, and to have their access requirements met.

Educational establishments have a duty to include disabled people, make provision for their access requirements, and remove or minimise physical, attitudinal and organisational barriers which may prevent disabled people from learning and competing on equal terms with non-disabled students.

### Example

**A Theatre in Education company should ensure that its productions and workshops are accessible to disabled children.**

## Disability Equality Duty

The Disability Equality Duty came into force on 4th December 2006. This duty requires all public bodies to actively look at ways of ensuring that disabled people are treated equally.

All those covered by the duty must have produced a Disability Equality Scheme which they must now implement.

Examples of public bodies are:

- National Assembly of Wales
- Local Authorities
- Arts Council of Wales
- Governing bodies of further and higher educational colleges and universities
- Governing bodies of educational establishments maintained by local education authorities (including schools)
- Certain publicly funded museums



## Enforcement

### Equality and Human Rights Commission

In October 2007, the Disability Rights Commission, Race Equality Commission and Equal Opportunities Commission were closed. The issues once delegated to the three separate commissions are now all covered by the **Equality and Human Rights Commission**.

"The Equality and Human Rights Commission champions equality and human rights for all, working to eliminate discrimination, reduce inequality, protect human rights and to build good relations, ensuring that everyone has a fair chance to participate in society".

It is widely expected that the Commission will be reinforced by changes in the law, although whether this is achieved by reforming the existing legislation or replacing it with a single Equalities Act is not yet certain.

### Further Information

Information on disability issues can be found at  
**[www.equalityhumanrights.com/](http://www.equalityhumanrights.com/)**

#### **Equality and Human Rights Commission Helpline Wales**

Freepost RRLR-UEYB-UYZL

1st Floor

3 Callaghan Square

Cardiff CF10 5BT

0845 604 8810 - Wales main number

0845 604 8820 - Wales textphone

0845 604 8830 - Wales fax

# Society and Disabled People

## Background and History

Even if we briefly examine the history of disabled people in Britain, the roots of discrimination and the causes of social exclusion are easy to see.

Historically, disabled people have had different roles in different cultures:

Some tribal and other cultures believe that disabled people are powerful, mystical or to be venerated, being chosen by or touched by the hand of the gods.

The Greeks and Romans, however, took a different view.

With their veneration of physical and mental perfection they saw any form of impairment, whether physical or mental as a tragedy or a curse. They attributed this to a punishment, delivered by the gods for some sort of wrongdoing or shortcoming.

Modern Western culture, which relies heavily on the classics for information and education has always tended towards the second view. If you look at everything from fairy stories to James Bond films, from charity advertisements to the Olympics, you will usually see disabled people presented in one of three ways:

- A weak, helpless victim - someone who suffers from a terrible tragedy and is helpless or powerless without our support, an object of pity, something to be avoided at all costs. For example, Tiny Tim in Charles Dickens' A Christmas Carol.
- A sinister figure to be distrusted or even feared. Literature and the media are littered with such figures - Captain Hook, wheelchair using villains in James Bond films and the psychotic serial killers beloved of modern thrillers are just a few examples. From our earliest years we are assailed with witches, giants and dwarves, all presented as evil beings.
- The superhero. This view of disabled people shows them as overcoming the apparently insurmountable barriers that their tragic condition places upon them, through superhuman acts of will and feats of endurance they finally win through in the end. This view beloved of TV documentaries is epitomised by the true story of World War Two flying ace Douglas Bader who continued to fly planes, get girls and even escape from prison camps despite not having any legs.

## The Disabled Peoples' Movement

In Britain the disabled people's movement came into being in the late 1970s and 1980s. It came hard on the heels of the American disabled people's movement which had seen Vietnam veterans, who were young, educated and physically impaired, fight and win a full bill of Civil Rights. Today there are many organisations and Coalitions, the most notable perhaps being the United Kingdom's Disabled People's Council and Disability Wales. The main function of all these organisations is to counter oppression, prejudice and discrimination in all its forms and to strive for equality of access and opportunity for disabled people. This desire for inclusion in all aspects of life can be summed up by the slogan, "Nothing About Us, Without Us".



Unusual Stage School - Disability Arts Cymru (photo: Keith Morris)

## Models of Disability

Models of disability are ways of understanding and responding to disability. They describe the theory of what happens in practice in the lives of disabled people, and were written up by disabled people, to help society to understand their oppression and the changes which are needed. The medical model is society's traditional view, which leads to the disempowerment and segregation of disabled people, and offers no way forward for change. The social model encourages society to view disabled people as equal with non-disabled people - with rights rather than needs, and differences rather than problems. It asks society to change in order to accommodate disabled people, and points out that a society which is more inclusive of disabled people will be a better place for everyone.

## The Medical Model

Historically, disabled people have paid a heavy price for being seen as either tragic victims or sinister figures to be feared and avoided. It has led to segregation in terms of upbringing, housing, education and employment. Disabled people have been and are still among the poorest in this country. Unemployment amongst disabled adults of working age currently stands at around 50% and many disabled people still lead lives of segregation and isolation.

The medical model works by responding to a person's impairment from a medical point of view. The first option is to attempt to cure the person, to make them just like everyone else. The second option is treatment to make the person as much like everyone else as possible - e.g. operations on children with Down's Syndrome to make them look as if they don't have Down's. If these fail, the third option is to provide 'care', which is usually segregated, and does not provide the quality of life that non-disabled people expect.

Changes to make life generally more accessible and inclusive are seen as doing something 'extra' and are often viewed with distrust or even anger at the cost. Disabled people themselves, who are angry about inequality, discrimination and the barriers that they face are often seen as troublemakers or as having chips on their shoulders.



Images from left to right: Unusual Stage School - Disability Arts Cymru (photo: Keith Morris)



## The Charity Model

Charities historically began by seeking to do something about the terrible conditions in which many people in Britain lived. They used the wealth of the few to seek to better the lives of the many with the result that benefactors received honours, privilege and power for their generosity and disabled people themselves were lucky and owed a debt of gratitude for the charity bestowed upon them.

The modern charity tries to break away from this old-fashioned image. It often uses the idea of the disabled person as a superhero who usually (with a little help from the charity!), overcomes terrible trials and tribulations to lead a happy empowered life. Charities' language is littered with words and phrases such as "brave", "plucky", "generous", "kind", "helping people live a better life" and other buzz words of the minute.



# The Social Model - A New Way of Thinking

The Social Model of Disability was defined by disabled activists in the 1970s and 80s, who saw the need for disabled people to start taking control over their own lives.

The Social Model gives us a new way of thinking and a tool to make change happen. It separates "impairment" from "disability":

**Impairments** are the medical conditions which people have.

**Disability** is the restriction placed on the lives of people with impairments, because they live in a society which does not take account of their requirements.

It works like this:

**Impairment** - is the "what's wrong with us" bit. Impairments can be minor or severe, single or multiple, temporary or long-term. Impairments know no barriers. It doesn't matter what your age, gender or ethnic background is, or how rich you are, you can get an impairment. We acquire impairments through, trauma, accident, genetics, illness, ageing and many other ways.

**Disability is different** - It is the barriers in society that cause the problems and disable people. There are many barriers in society that prevent disabled people from having equal choices.

- physical or environmental - ones that we can touch or see
- social or attitudinal - the way people think and act
- organisational, financial and even emotional

Examples in the arts might be lack of accessible parking spaces, cinema without subtitles or audio description, publicity in tiny print on glossy paper, a workshop delivered at top speed and full of jargon, the organisation which assumes that disabled people are incapable of participating - let alone being employed.

It is important to remember that people can not change - our impairments are not going to just disappear. But the barriers can all be taken away, and if our society is fully accessible, then nobody will be disabled. If we use the social model as a tool for change, we can have a real impact on the accessibility of the arts.

Nobody will expect you to give a slick description of the Social Model at the drop of a hat. What matters is an understanding that people may have different ways of accessing things, but by working together, we can make huge changes for the better. Every single thing you do to improve access will make a difference!



Rob Pleasance's 'Dyslexic books'

## Further reading

**United Kingdom's Disabled People's Council**  
[www.bcodp.org.uk/about/research.shtml](http://www.bcodp.org.uk/about/research.shtml)

**Disability Wales**  
[www.disabilitywales.org/socialmodel.html](http://www.disabilitywales.org/socialmodel.html)

# Language and Disability

People are worried about using the wrong words and causing offence to disabled people; they want to know which words they can safely use, and which they must avoid.

It is important that disabled people are the leaders in the debate around preferred language and terminology, which is why we take the preferred terms from the disabled peoples movement.

The terminology below should be sufficient for general use, but if in doubt ask disabled people what they wish to be called and how they wish to be described. If this is not appropriate, contact Disability Arts Cymru who can advise, or will put you in touch with someone else who can.

## Preferred terms

- Disabled people - an 'umbrella term' which fits with the social model of disability
- Wheelchair users
- People with mobility impairment
- People with learning difficulties / people with learning disabilities / learning disabled people
- Deaf people / hard of hearing people / deafened people
- Blind people / visually impaired people
- People with epilepsy / cerebral palsy / (or whatever impairment the person has)
- People with mental health issues / mental health system survivors
- Non-disabled people

Although the term 'disabled people' can be used quite widely as an umbrella term, the exception is when referring to Deaf people who form the Deaf community and use BSL (British Sign Language) as their first language. Deaf people consider themselves to be a linguistic minority, discriminated against on language issues. Deaf people do not consider themselves to have an impairment. The Deaf community's perspective on discrimination may well be quite different to a that of deafened or hard-of-hearing people who have lost their hearing later in life, and whose first language will be spoken rather than sign language.



## Terms to avoid

- The disabled / the blind / the deaf etc (don't say 'the' anything!)
- People with disabilities
- People who are physically challenged
- Confined to a wheelchair
- Handicapped
- Suffering from...
- Spastic
- Insane / unbalanced / mad
- Retarded
- People with special needs
- Able bodied people

**What to ask:** always focus on access requirements rather than a person's medical label. "Do you have any access requirements?" or "What can we do to assist you?" are far more useful questions than "What is your impairment?" or (please, no!) "What's wrong with you"?

Many people get confused and frustrated by the fact that a term which was perfectly acceptable last week may be unacceptable this week. Three good examples of this are the terms 'special needs', 'able bodied' and 'people with disabilities'.

'Special needs' is still widely used, particularly in educational circles. But that doesn't make it acceptable - disabled people are fed up with being "special". Better to focus on equal chances, not special treatment.

'Able bodied' implies physical or mental superiority, which is inaccurate and patronising. The use of the term "non-disabled", however, refers to a person who is not disabled by society as in the Social Model of Disability.

'People with disabilities' was popular for many years, but it is rather medical, and focuses un-necessarily on the impairment. Use the Social Model term instead - 'disabled people', which means people who are disabled by society.

It really is best only to use labels where they're absolutely necessary. It's far better to call people by their names or use whatever other terminology (patron, participants etc) you would use for anybody else.

Don't worry about reinventing the use of language. We all use figures of speech such as "do you see what I mean?" and "walk this way" and "have you heard from him?" Don't feel you have to go out of your way to avoid those terms when talking to disabled people.

Above all, don't get so worried about language that you stop talking to disabled people altogether. Dialogue is crucial if we are to live together in a more inclusive society. If your attitudes are appropriate and you're willing to listen and learn, the occasional slip of the tongue will be forgiven.

## Making people feel welcome

The arts industry is all about making people feel welcome - you want artists and performers to work with your organisation again, and you want the punters to come back. Mostly you know what to do; common courtesy and common sense help the wheels of Best Practice to roll smoothly along. So what should you do when disabled people are working with you or visiting your venue or event?

Here are few typical scenarios...

### **Wheelchair user struggling to push up carpeted ramp**

Do say: "Would you like some help?"

Don't: Come up behind the person and grab their chair without asking.

### **Blind person seems unsure which direction to take**

Do: Introduce yourself first, then say 'Shall I take you to...?'  
(wherever they are heading for)

Do: Say 'Would you like to take my arm?'

Do: Describe any steps up or down or any awkward turns before you reach them.

Don't: Grab the person's arm without a word and trundle them along.

### **You go backstage after a performance by adults with learning difficulties, to tell the cast how much you enjoyed the show**

Do: Use ordinary everyday speech such as, "I really enjoyed the show  
(maybe pick out a couple of things you especially enjoyed)  
Thank you very much!"

Don't: Get all over the place and go round patting people on the head.

### Disabled person seems to be struggling to get up

Do: Say 'Can I help?'

Don't: Take their arm and try to haul them up.

Sometimes it might look as if a disabled person is moving awkwardly, but taking the person's arm, even gently, could cause a lot of pain, or cause them to over balance. Ask first.

### Disabled person says "No thanks" to your offer of help

Do: Say, "Ok" with a smile.

Don't: Feel rejected or worried that you have done something wrong. It is every person's right to refuse help as well as to accept it, and you have done the right thing by offering.

The 'Don't's in these examples sound rather over the top, but annoying things like this happen to disabled people all the time. One ex-actress is still reeling from the time many years ago when she was patted on the head after a performance!

As with anyone else, common courtesy and common sense help smooth over any slight awkwardness. Always remember, if in doubt about how to help, **ask first!**

To keep up to date with language issues, the best way is to follow the example of organisations led by disabled people:

**Disability Arts Cymru:** [www.dacymru.com](http://www.dacymru.com)

**DASh (Disability Arts Shropshire):** [www.dasharts.org](http://www.dasharts.org)

**North West Disability Arts Forum:** [www.nwdaf.com](http://www.nwdaf.com)

**DADA South:** [www.dads-south.org.uk](http://www.dads-south.org.uk)

**Disability Wales:** [www.disabilitywales.org](http://www.disabilitywales.org)

**United Kingdom Disabled People's Council:** [www.bcodp.org.uk](http://www.bcodp.org.uk)

# What is Disability Art?

The development of disability arts began in the 1970s / 80s as a result of the new political activism of the disabled peoples' movement. Previously, most art about disability was made by non-disabled people. When disabled people began using the arts to reflect their own experiences, this provided a very different perspective.

Disability art is always made by disabled people, either professional or amateur. Disability art cannot ever be made or led by non-disabled people.

Disability art reflects disabled peoples experiences, or disability culture. This may be quite obvious, as in a self portrait or autobiography, or the issues may be more complex.

Disability art in the 21st Century is less overtly political than in the early days, but it usually seeks to make change, or to bring a particular perspective to an issue.

Initially, disability art was produced by disabled artists for other disabled people. It was a way of communicating and recognising shared experiences. Now, disability arts practitioners are making their way into the mainstream, and may attract quite a diverse audience.

Is all art by disabled people 'disability art'?

No. A disabled artist painting a landscape is not necessarily producing disability art. The artist may simply want to paint that landscape, though their work may well be informed by the experience of disability.



## What about 'arts and disability'? Is that the same thing?

The term 'arts and disability' is used to describe arts projects specially set up for disabled people, but usually led by non-disabled people. Arts and disability work may be found in the community, or in residential homes, special schools or day-care centres. Arts and disability does not seek to reflect the experiences of disabled people's lives in the same way that disability arts does.

## What does disability art have to do with arts in health?

They are quite different. Arts in health may be a work of art in a health setting such as a surgery, clinic or hospital. It may be a project taken into a hospice or residential home, or a project in the community with specific aims related to health issues. Arts and health may involve disabled people and / or non-disabled people. Even if disabled people are involved, arts and health is not disability arts, or arts and disability.

## Where does 'inclusive arts' fit in?

Much work is being done to make the arts more accessible to a wider range of participants. An arts event that is accessible to disabled people and non-disabled people is simply 'accessible' or 'inclusive'. All arts, whether mainstream, disability arts, arts and disability or arts and health should be accessible and inclusive.

### Further reading:

#### **Effecting Change; Disability Culture and Art?**

A paper by Colin Barnes, Professor of Disability Studies, University of Leeds  
[www.leeds.ac.uk/disability-studies/archiveuk/](http://www.leeds.ac.uk/disability-studies/archiveuk/)

#### **Face On: Disability Arts in Ireland and Beyond** by Ed. Kaite O'Reilly

(compares growth of disability arts in Ireland and Wales) published by Arts and Disability Ireland ISBN 9780955474903

contact: Katrina Goldstone at Create

Tel: 01-4736600 E-mail: [communications@create-ireland.ie](mailto:communications@create-ireland.ie)

#### **Chronology of Disability Arts** by Allan Sutherland

[www.disabilityarts.org/site/chronology](http://www.disabilityarts.org/site/chronology)



Unusual Stage School - Disability Arts Cymru (photo: Keith Morris)



# Action Planning

## Introduction to Action Planning

Under the Disability Discrimination Act, all service providers have a duty to audit and amend policies, procedures and practices to prevent discrimination against disabled people. Developing an action plan will help to break down the tasks involved in making your organisation more accessible.

Some improvements may take a considerable time, especially if funds are to be raised first, but others can be achieved surprisingly easily and at little or no cost.

### Key points

- Plan realistically, taking into account the organisation's resources
- Set long - medium - and short-term goals
- Include time for research / fact finding
- Consult with and involve disabled people
- Share experiences with other arts organisations
- Monitor action plan progress regularly

## Action Plan Structure

Follow a similar structure for each section

- Aim: Outline what you are aiming to do
- Action: Show the steps that need to be taken
- Responsibility: Note who is responsible for ensuring that each action is carried out
- Date: Give target dates to each step

## Issues for action planning

The inclusion of issues for action within each plan will depend largely upon the kind of arts services provided, the size of the organisation and its resources. Consider the following areas:

- Access to the arts provision (e.g. performance, workshop)

The nature of the arts provision itself need not change, but you should show plans for changes that will enable disabled people to access the services.

- Audience development

Developing audiences of disabled people could be achieved in many ways. Consider changes to programming, new projects, partnerships, improvements to access...

- Venue where arts provision takes place

This either where the organisation is based, tours to or visits, and may be an arts centre, theatre, school, tent, castle, field, beach etc. Identify necessary improvements or alternatives.

- Organisation's office base

Whole building, one room, desk in corner of another organisation's office, working from home... However grand or humble, people need to be able to access your office or alternative meeting places.

- Communication

Telephone, email, fax, website, text messaging, postal address. Can more be done in offering choices in communication methods? Also consider communication support for people attending events and meetings.

- Marketing and publicity

Show how your organisation will be reaching disabled people, increasing accessibility of printed information, and making alternative formats available.

- Engaging with disabled people

Plans for bringing disabled people onto your board, or advisory group, working in partnership on projects, consulting on disability issues.



Fun for Families - Galeri Caernarfon Cyf / Contact a Family

- Employment

Changes planned in increasing accessibility of employment practice.

- Training

Plans for training board members, staff and volunteers in disability equality issues or other disability related training.

- Monitoring and evaluation

Show how you intend to monitor and evaluate the developments of the action plan.

# Working in partnership with disabled people

One of the most effective ways of developing audiences of disabled people is to work in partnership with a disability organisation. Disabled people are not only experts at access issues, but often have extensive networks which might otherwise be hard for an arts organisation to reach. Also, disabled people may have quite a different slant on an art form which brings new creative thinking to the work.

A successful partnership will allow plenty of time for planning and working through new ideas. Ideally both organisations will learn from each other, and good relationships will provide the groundwork for development in future.

## Some examples of partnerships:

- A jointly-led workshop project using workshop leaders from one or both organisations
- Partner brings specific expertise to your project (marketing, finding participants, access advice etc)
- Your organisation brings specific expertise to partners project (artists, performers, workshop leaders etc)

## Where to find partners:

- Arts organisations or arts projects led or co-led by disabled people
- Impairment specific organisations (for deaf people, blind and visually impaired people, people with learning difficulties, people with mental health issues, etc)
- Schools and colleges with disabled students
- Local day services for disabled people
- Local disability group or access group
- Play services that include disabled children

## Action Points

### Research

- Find examples of other partnerships between arts organisations and disabled people which have worked well
- Establish broad aims for your project  
(allow for some flexibility with potential partners)
- Contact organisations / groups with a view to partnership
- Arrange meeting (see consulting and engaging with disabled people)

### Terms of partnership

- Establish what each organisation is able to bring to the project
- Establish how you will work together  
e.g. regularity of meetings  
preferred methods of communication

### If fund raising is needed

- Discuss which funding bodies to approach for grants
- Agree who will lead which funding applications
- Arrange to approve applications led by the other organisation before being submitted - and vice-versa

### Before the project gets underway

- Agree responsibility for various aspects of the project  
e.g. booking venue  
booking artists  
organising access  
marketing  
monitoring

## Further contacts

A list of disabled people's organisations can be found on page 79.

# Consulting and engaging with disabled people

If you want to get it right about accessibility and inclusion, involving disabled people from the start is essential. Not only will this be a tremendous help when planning access issues, but looking at your organisation's service from disabled peoples' perspective can start a whole new creative process.

One of the best things you can do is to consult with an organisation or group that is led predominantly by disabled people.

You could also ask regular patrons who are disabled people whether they would be interested in being involved in consultation.

Consulting means not only sitting round the table talking about the issues, but finding ways of developing an on-going involvement, so that disabled people can make practical and positive contributions to the organisational development.

## Action Points

### Planning stages

- Gather information on appropriate organisations and groups within your catchment area
- Check your own contact list for disabled patrons who regularly attend your events
- Establish most appropriate means of communication (email, telephone, letter or meeting)
- Talk to key contacts at relevant organisations
- Offer to cover any out-of-pocket expenses when consulting with voluntary groups or individuals

### Arranging meetings

- Check everyone's access requirements
  - e.g. wheelchair access
  - parking spaces
  - format of papers / other materials
  - communication support
  - personal assistant (PA) support
  - dietary needs



- Agree suitably accessible meeting place
- Agree who will organise any necessary communication and or PA support
- Clarify what is needed before making arrangements for communication / PA support
- Produce papers in agreed formats
- Send papers in advance electronically or as agreed

## Checklist for points to cover during meeting

### Events

- What kind of events do people tend to enjoy?
- What else might people be interested in doing?
- Are there any particular venues that people use regularly?
- What kind of introductory event might work well?  
e.g. workshop project, special deal on ticket prices, tour of backstage, meet the artists

### Mutual support

- How can disabled people be involved?
- Is there a way for the two organisations / groups to work together?  
(see: Working in Partnership with Disabled Peoples Organisations)



## Times

- What times / days of the week would people be most likely to attend?

## Transport

- Do most people have access to their own transport?
- Are people mainly reliant on public transport?
- Does the group organise lifts / minibus?

## Publicity

- Are there any particular issues around access to publicity?  
e.g. print type and font, use of images, electronic or paper or audio tape

## Communication

- How would people be most likely to contact your organisation to make enquiries or book tickets? e.g. Think of the procedures people would have to follow to book a wheelchair accessible seat
- Is there a need to reserve an accessible parking space?

## After the consultation

Keep in touch with your contacts; their help will be invaluable in getting new audiences along to your events.

## Further reading

**Involving Disabled People** - UK Government has produced guidelines for Public Bodies with responsibility for Disability Equality Duties, but the principles can be applied to any organisation wanting to involve disabled people <http://www.dotheduty.org/>

# Working with Disabled Employees and Artists

The 2001 census showed that disabled people comprise almost a quarter of the population of Wales - but fewer than .05% of employees in the arts are disabled people.

Disabled people are used to being creative about the way their lives are organised; alternative ways of working and new approaches to creativity could be of real benefit to the arts.



ScreenAbility on location at Parc Cwm Darren, near Bargoed in October 2007

# Recruitment

## Action points

- Check design of job advertisement. An easily readable ad will attract more applicants
- Word the ad so that disabled people are encouraged to apply e.g. "We welcome applications from disabled people, who are currently under represented at Mountainside Arts"
- Advertise in the disability press and disability arts press and use e-newsletters and notice-boards
- Give a range of options for prospective applicants to contact the organisation e.g. phone, fax, email, post
- Application pack available electronically, on audio and large print as well as on paper
- Invite applications through these mediums too
- Check essential and desirable criteria for person specification e.g. Does the applicant really have to drive?  
Is it sufficient that they are willing to travel? Disabled people may be unable to drive for various reasons, but they may employ a driver, or be able to use public transport
- Ask all shortlisted applicants to let you know of any specific access requirements for interview, and make necessary arrangements accordingly
- Send information about access at the office / venue.  
All applicants should receive this basic information. If your backstage or office is accessible, it's something to highlight!
- In interview ask all applicants if they have any access requirements at work - or "Is there anything specific that you will need, or that we can do as employers to make the workplace accessible for you?"

**Did you know? The Department of Employment has an Access to Work Scheme to help with costs associated with a disabled person's employment.**

# Working with disabled artists

Disabled artists, performers, writers, workshop leaders may work with your organisation on an occasional basis. Programming work by disabled artists will often help to build an audience of disabled people.

## Action points

- Send information about access at the venue. All visiting artists should receive this information. Highlight any specific access features, but also be honest about the facilities. If access to a certain part of the building is via three steps with a handrail, say so
- Ask all visiting artists if they have any access requirements, even if people have not previously said that they are disabled.
- If in doubt about the precise requirements, check with the person concerned well in advance
- Pass on information about artists' access requirements to relevant people within the organisation
- Check with the artists on arrival and during the project or visit to ensure that the access arrangements are appropriate

## Best practice

Every organisation should run an annual audit of staff and trustees' access requirements. The same questions should be asked of every person, even if they have not said that they are disabled.

- When planning the audit, ensure that the focus of your questions is on access/what the employee needs/what the employer can do
- Don't focus on medical issues. Asking "what's wrong with you?" won't help you to get the access right. Each individual's needs are specific to them, and may not be what you assume

### **Job Centre Plus Access to Work**

<http://www.jobcentreplus.gov.uk/JCP/Customers/HelpForDisabledPeople/AccessToWork/index.html>

### **Employers Forum on Disability**

<http://www.employers-forum.co.uk/www/index.htm>



# Programming disabled-led work

Disability Arts - work produced and led by disabled people, and reflecting disabled peoples culture - is increasing in popularity in Wales. Many established disabled artists throughout the UK tour their work, and there are a growing number of Wales-based disabled artists and performers.

The importance of Disability Arts is that it puts the arts into a whole new perspective - disabled peoples voices have seldom been heard in this way before. Disability Arts is another aspect of cultural diversity.

Disability Arts events tend to do better in towns and cities, where there are more disabled people, and where transport is likely to be better. However, disabled people will travel to an event in rural areas if it is well marketed, and if access to the event is good.



ScreenAbility on location at Parc Cwm Darren, near Bargoed in October 2007



## Action points

**Be clear about the difference between Disability Arts, Arts & Disability and Arts in Health: see What is Disability Art? on page 26**

- Look for examples of disability arts on the internet
- Read journals and articles about disabled peoples culture
- Talk with Disability Arts Cymru

## Which artists?

- Talk to other arts organisations who have programmed the kind of performers or artists you have in mind
- Contact disability arts forums across the UK - ask for recommendations
- Contact Disability Arts Cymru

## Plan ahead

- Book the artists well ahead to allow enough time for audience development
- Find out what kind of audience the performers usually attract
- Take time to develop your contacts with relevant groups and organisations, particularly those in your usual catchment area

## Access

- Check access requirements of artists and likely access requirements of audience
- Allow time to make any necessary changes to access; often, quite small changes to access can make a big difference. Failing this, find an alternative accessible venue

## Training

- Ensure staff receive appropriate training and information

## Publicise

- Publicise in disability arts networks and disability press. Many of the disability arts organisations in the links below have regular newsletters and / or e:mailouts

- Update contacts with disabled peoples organisations in Wales, particularly in your catchment area, and publicise the event in plenty of time
- Disability Arts Cymru can help with marketing, and may be able to offer advice on access and various issues around the practicalities of organising the event

Still not sure?

- Consider working in partnership with a disability arts organisation or disability organisation

Disability Arts forums links (most have e.mailouts to members)

**Disability Arts Cymru:** [www.dacymru.com](http://www.dacymru.com)

**DASh (Disability Arts Shropshire):** [www.dasharts.org](http://www.dasharts.org)

**North West Disability Arts Forum:** [www.nwdaf.com](http://www.nwdaf.com)

**DADA South:** [www.dads-south.org.uk](http://www.dads-south.org.uk)

**Kaleido:** [www.kaleidoarts.org](http://www.kaleidoarts.org)

**Disability Cultural Projects (DCP)** works to develop international links and opportunities for disabled artists. DCP runs EtCetera, the free E magazine for Disability Arts events.

**To include items in EtCetera,**  
email [silviefish@yahoo.com](mailto:silviefish@yahoo.com).

**Correspondence for DCP should be sent to**  
[disability.arts@mac.com](mailto:disability.arts@mac.com)

Publications in print

**Disability Now - monthly:** [www.disabilitynow.org.uk](http://www.disabilitynow.org.uk)

**Mailout - bi-monthly:** [www.e-mailout.org](http://www.e-mailout.org)

**What's On - bi-monthly:** [www.dacymru.com](http://www.dacymru.com)

**Disability Wales Journal - twice yearly:** [www.disabilitywales.org](http://www.disabilitywales.org)

# Developing Deaf Audiences

The term Deaf is used here to describe people whose first language is British Sign Language (BSL) - people who are part of the Deaf community.

There is a strong cultural identity within the Deaf community.

Deaf people will come to see Deaf performers (comedians, actors, signed-song artists etc). This is very different to simply getting sign language interpreters for an event with hearing actors, speakers or workshop leaders.

The key to building Deaf audiences is to work in partnership with a local or national Deaf peoples' organisation or group. The partner organisation will be able to advise on performers, access, interpreters and marketing. The involvement of a Deaf-led partner organisation will do much to encourage attendance.

## Action Points

Partner organisation or group;

- Identify partners well in advance
- Look for a Deaf-led organisation such as Deaf Association Wales

## Communication

- You may need to book interpreters when meeting with Deaf people in the planning stages
- Check exactly how many interpreters will be necessary for the event, and clarify what they will need to do
  - e.g. Interpret from voice to BSL
  - Interpret from BSL to voice (voice-over)
  - Interpret on stage, backstage, workshop, front of house, social times

## Type of artist

- Make sure you are booking the right kind of act for the target audience
- Deaf performers who use sign language will appeal to the Deaf community (sign language users)

## Booking and pre-event queries

Publicise options for contacting your organisation:

- Email
- Fax
- Text messages (to a designated mobile number)
- Minicom
- Post
- Call in to office

## Front of house

- Arrange for at least one person at FOH who is fluent in BSL\*. If none of your staff are fluent BSL users, book an interpreter to be present at front of house.

\* BSL first language OR at least Level 3 BSL

### **Deaf Association Wales**

British Sign Language Cultural Centre  
47 Newport Road  
Cardiff, CF24 0AD  
Email: [wales@signcommunity.org.uk](mailto:wales@signcommunity.org.uk)  
Videophone IP: [Cardiff.bda.bslphone.com](http://Cardiff.bda.bslphone.com)  
Textphone: 0845 1302853  
Telephone: 0845 1302851  
Fax: 0845 1302852

### **British Deaf Association**

<http://signcommunity.org.uk/>

### **Royal Association for Deaf People**

<http://www.royaldeaf.org.uk/>

### **Deaf and Creative**

[www.deafandcreative.ac.uk/](http://www.deafandcreative.ac.uk/)  
then click on case studies to learn more about deaf artists

### **Shape**

[www.shapearts.org.uk/](http://www.shapearts.org.uk/)  
then click on Deaf Arts

## What about deafened and hard-of hearing audiences?

Deafened and hard-of hearing people may attend a group or club, but are less likely to do so than Deaf sign language users. The culture of deafened and hard-of-hearing people is more likely to be similar to that of hearing people.

A Hard of Hearing performer who uses their voice may appeal to some hard-of-hearing and deafened audiences, but the main focus should be on access issues.

- If deafened and hard-of-hearing people are likely to be attending the event, you may need:
  - ◆ speech-to-text (sometimes called palantype)
  - ◆ hearing induction loop
  - ◆ lip-speakers (depends upon type of event)
  - ◆ captioned performances
  - ◆ synopsis of show
  - ◆ speakers notes in advance

### **National Association of Deafened People**

<http://www.nadp.org.uk/>

### **Hearing Concern**

<http://www.hearingconcern.org.uk/>

### **Wales Council for Deaf People**

<http://www.wcdeaf.org.uk/>

# Accessible Workshops

If you want to run workshops that aim to be inclusive and accessible to all, or workshops specifically for disabled people, choose your workshop leaders carefully. Across most art forms there are practitioners with experience in making their workshops accessible to disabled people. The kind of experience each practitioner has will vary greatly, so it is best to get recommendations from arts organisations that have carried out similar work, or from disability organisations who may have been involved in arts projects previously.

Access is as much about communication, lighting, warmth, acoustics and parking spaces as it is about level floors and accessible WCs. A room with a glass wall and shiny floor could be a reflective nightmare for visually impaired people. Likewise, acoustics that bounce all over the place can create difficulties for hearing-aid users and people sensitive to sounds. It is worth taking time to make sure the sessions will be taking place in a suitable accessible place, and that everyone will be able to communicate easily.

## Action points

### Planning stages

- Clarify aims of workshops
- Identify target groups (if any)
- Seek recommendations from other arts organisations
- Seek recommendations from disabled peoples organisations

### When workshop leaders have been identified

- Talk with them about what kind of general access the participants might need
- Ask if workshop leader has specific access requirements
- Check accessibility of venue with workshop leader
- Note changes that need to be made prior to workshops  
e.g. lighting, seating, temporary signage
- Produce appropriate, accessible publicity



### When people are booking places on the workshop

- Give details of basic access e.g. transport, parking, wheelchair access
- Ask if participants have specific access requirements
- If someone requests a specific access provision, it may be helpful to check with them first before making arrangements

### When preparing the workshop space

- Ensure parking spaces for disabled drivers are kept free
- Clear approach of any trip hazards or obstructions
- Check directional signs are in place (easy to produce your own on a PC)
- Adjust lighting / heating / seating
- Set out the room so that people can leave coats and bags easily
- Lay out refreshments within easy reach OR have staff available to hand out refreshments

### When people arrive

- If you have organized specific access provision for anyone, check with them that everything is ok

### While the project is on-going

- Make sure you are available to talk to people at the start or finish of the sessions
- A sense of easy communication will encourage people to tell you about any access 'blips' before they become insurmountable problems

### When the project is finished

- Have a feedback / evaluation system that is accessible to everyone
- Include access as a topic in the feedback / evaluation

# Improvements to physical access

For best practice in access issues, think beyond DDA compliance. Any improvements to physical access will benefit all of your visitors, staff and artists, and will help you to attract a much wider audience.

You may already be aware of some changes that need to be made, but it is a good idea to carry out a simple access audit first. Audit templates for access to buildings can be purchased from organisations such as the Centre for Accessible Environment. Always involve disabled people when carrying out an access audit.

Access to public spaces is important, but you should pay as much attention to the accessibility of backstage, rehearsal space, workshops, offices and meeting rooms.

Probably no venue will be perfectly accessible for everyone. Giving honest, detailed information about access will enable people to make their own decisions about visiting or working there.

## Action Points

### Planning stage

- Research location, measurements, materials, costs
- Consult with disability organisations, voluntary groups and disabled patrons
- Refer to publications with examples of best practice
- Visit venues with good standards of physical access (ask disabled people what they recommend)
- Identify sources of funding
- Raise money

### Work-in-progress

- Inform patrons of planned improvements
- Identify organisations and groups of disabled people who might be interested in improved access
- Check accessibility of new publicity for target groups

## Work completed

- Produce publicity outlining new facilities in appropriate formats and design
- Inform regular patrons and new contacts
- Consider reduced price event / free event to launch facilities



ScreenAbility on location at Parc Cwm Darren, near Bargoed in October 2007

## Further reading

### **Designing for Accessibility \***

Andrew Lacey 2004 (ISBN 1-85946-143-3)

### **Access Audit Handbook \***

Alison Grant 2005 (ISBN 1-85946-177-8)

### **Museums and Art Galleries: Making Existing Buildings Accessible \***

Adrian Cave 2007 (ISBN 978-1-85946-75-4)

\* available from the Centre for Accessible Environments

<http://www.cae.org.uk/>

### **Building Sight**

A handbook of building and interior design solutions to meet the needs of visually impaired people.

Peter Barker, John Barrick and Rod Wilson 1995.

Available from RNIB shop <http://onlineshop.rnib.org.uk/>

### **JMU Access Partnership**

<http://www.jmuaccess.org.uk/6.asp>

# Personal Assistants / Access Workers

## What do Personal Assistants (PAs) or Access Workers do?

They are employed by an arts organisation to focus on access issues at an event where disabled people are attending or participating.

PAs may be expected to carry out tasks such as:

- Act in a supporting or facilitating role at participatory events
- Give a disabled person essential information in a way they can understand
- Shift chairs and tables to organise better space
- Fetch materials / refreshments
- Help people reach drinks / meals
- Organise transport
- Make phone calls
- Line-feed for blind and visually impaired actors
- Read written materials aloud
- Scribe or take notes
- Guide a blind or visually impaired person
- Help wheelchair users manoeuvre

Tasks that Personal Assistants / Access Workers should not be expected to do

- Provide personal care to an individual
- Provide medication or other medical care
- Lifting people

## What makes a good Personal Assistant / Access Worker?

- Worked with disabled people before in some capacity
- Good communication skills
- Good listening skills
- Quick responses
- Uses initiative
- Practical
- Understanding that facilitation is an enabling role

## How many PAs / Access Workers will you need?

It depends upon the type of event and numbers of disabled people expected to attend.

### Example

For a writing workshop with ten disabled people attending, one or two Access Workers should be sufficient. If any participants need specific assistance such a scribe or note taker throughout the session, more might be needed.

Disability Arts Cymru can advise further.

## Finding a PA / Access Worker

There is as yet no recognised training for access workers in the arts. Ask for recommendations from disability arts organisations or other arts organisations who have employed access workers for events before.

## Action points

- If you have never worked with PAs / Access Workers before, you are advised to consult first with a Disabled people's organisation or with Disability Arts Cymru
- Include budget for Access Workers in grant applications

### When you have found and booked the Access Workers:

- Send full information about the event. Include:
  - ◆ outline of the individual's responsibilities
  - ◆ running order or agenda
  - ◆ timetable with get-in and get-out times
  - ◆ directions and parking
  - ◆ contact details of key staff
- On lists of attendees, Access Workers should be listed separately, and not included in the list of participants

### Practicalities at the event

- PA / access workers should wear a T-shirt or something to identify them. Disability Arts Cymru PAs wear navy T shirts with big yellow lettering. At one Disability Arts event, all the PAs were wearing flowery garlands! At a small event this may not be necessary but at least introduce PAs to people at the start of the event
- Delegate a key person to be responsible for liaising with Access Workers during the event
- Before event starts, show Access Workers round so that they know where to find everything
- Refreshments: Include Access Workers when calculating meals and refreshments for company and crew

## Contact

### Disability Arts Cymru

Tel / Minicom 029 2055 1040 email: [post@dacymru.com](mailto:post@dacymru.com)



# Workshop Booking Form (Example)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_ Mobile: \_\_\_\_\_

How would you like us to contact you? Please tick:

- |                                    |                                 |                                |
|------------------------------------|---------------------------------|--------------------------------|
| <input type="checkbox"/> Telephone | <input type="checkbox"/> Fax    | <input type="checkbox"/> Email |
| <input type="checkbox"/> Mobile    | <input type="checkbox"/> Letter |                                |

The Arts Centre is fully wheelchair accessible. There are designated spaces for disabled drivers. Please let us know if you need any of the following:

- ☐ Large print
- ☐ Information in electronic format before the workshop
- ☐ Sign language interpreter
- ☐ Hearing loop

Will you be bringing a PA or Support Worker?    Y ☐    N ☐

Will you be bringing an Assistance Dog?    Y ☐    N ☐

Do you have any other access requirements? Please give details

\_\_\_\_\_

Do you have any specific dietary requirements? Please give details

\_\_\_\_\_

If you would like to talk to us about your access to the workshops,  
please contact us on:

Tel: XXX XXX    Minicom: XXX XXX    Fax: XXX XXX    Email: xxxxxx@xxxxxx

Postal address: XXX XXX



Unusual Stage School - Disability Arts Cymru (photo: Keith Morris)

# Communication Support

## Audio Description

### What is audio description?

This facility helps to make visual events accessible for blind and visually impaired people.

An audio-describer describes costumes, scenery, actions, facial expressions etc that would otherwise be inaccessible. The describer may be seated in the lighting box or at least within sight and sound of the production. Information is usually relayed to the blind or visually impaired person through infra-red headsets.

### Action points

If you have not used audio description before, consult with an organisation working with Blind and visually impaired people, or with DAC.

- Check whether the event is appropriate for audio description
- Check that appropriate equipment is available at the venue
- Include budget for audio description in grant applications
- When booking an audio describer, contact organisations for blind and visually impaired people well in advance; give the organisation as much information as possible

### When you have booked the audio-describer

- Ask whether they will need to see the company in performance beforehand
- Send a video of the performance if available
- Send full information about the event. Include:
  - ◆ script, transcript of speeches or speakers notes
  - ◆ running order or agenda
  - ◆ timetable with get-in and get-out times
  - ◆ directions and parking
  - ◆ contact details of key staff
- Market the event to blind and visually impaired people
- Include audio describer's name on programme. Note that at meetings and conferences, audio describers should be listed separately, and not included in the list of delegates

## Practicalities at the event

- Delegate a key person to be responsible for liaising with audio describer during the event
- Discuss available facilities with audio describer and technician
- Refreshments: Include audio describer when calculating meals and refreshments for company and crew

### Further information

**Audio Description International**  
<http://adinternational.org>

**Royal National Institute for Blind People**  
<http://www.rnib.org.uk>

**Nationwide Audio Description company**  
<http://www.vocaleyes.co.uk>

# BSL/English Interpreters and Lip-Speakers

## What is British Sign Language (BSL)?

BSL is a language in its own right, with its own grammar. The word order is different to that of spoken language.

## What is a BSL / English interpreter?

An interpreter is someone who is (at least) bilingual but also has the ability and training to be able to work between two languages and facilitate communication between deaf and hearing people.

## Terminology

The correct term is BSL/English interpreter. Informal terms are BSL interpreter or sign language interpreter. Please do not call interpreters 'signers'!

## What do BSL / English interpreters do?

Interpret from one language to the other, ie: voice to sign, providing access for deaf people, and from sign to voice, providing access for hearing people. Interpreting from sign to voice is called 'voice over'; when the deaf person signs, the interpreter interprets into English, speaking into a microphone.

## Who uses sign language interpreters?

- Deaf people whose first language is BSL
- Deaf or deafened people who are fluent in BSL, but have English or Welsh as their first language
- Hearing people who do not use BSL

**Bear in mind:** Some events and performances are more suitable for interpreting than others; always seek advice first if you are unsure.

## How many interpreters will you need?

- Performances

Some interpreters will interpret a whole show on their own, while others may prefer to work with a colleague; it may depend upon the length of the show and kind of production.

- A short, informal meeting where regular breaks can be taken

One interpreter may be sufficient. However, the interpreter will need regular short breaks every 20 or 30 minutes. Always discuss first with booking agency and / or interpreter whether a co-worker will be needed. When interpreter arrives always check how often breaks should be taken.

- Conferences or longer, more formal meetings

At least two interpreters will be necessary. If more than one Deaf person is attending and there are breakout sessions or a choice of workshops, more than two interpreters may be needed.

## Finding interpreters

Agencies for BSL / English interpreters will only have suitably qualified and experienced people on their books. See website links below for further information on qualifications.

Only a few interpreters in Wales are experienced in interpreting for theatre, and they are often booked up far in advance. If you are looking for interpreters for a workshop or lecture, there is a wider choice, but there are still too few to meet the demand. Book well ahead of the event to avoid disappointment.

## Action points

- If you have never worked with interpreters before, you are advised to consult first with a Deaf people's organisation or with Disability Arts Cymru
- Check whether Deaf people would be likely to attend the event you are planning
- Include budget for SLIs in grant applications
- Contact Sign language interpreters agency well in advance; give the agency as much information as possible



### When you have booked the interpreters:

- Check whether the interpreter(s) will need to rehearse with the company beforehand the script
- Interpreter should be provided with a free ticket so that they can watch the show before the interpreted event (an essential part of preparation)
- Send a video of the performance if available
- Send full information about the event. Include:
  - ◆ script, transcript of speeches or speakers notes
  - ◆ running order or agenda
  - ◆ timetable with get-in and get-out times
  - ◆ directions and parking
  - ◆ contact details of key staff
- Include interpreters' names on programme. Note that at meetings and conferences, interpreters should be listed separately, and not included in the list of delegates

## Practicalities at the event

- Delegate a key person to be responsible for liaising with interpreter during the event
- Discuss interpreter's lighting and position on stage with interpreter, technician and company
- Provide microphone for interpreters who are voicing-over
- Refreshments: Include interpreters when calculating meals and refreshments for company and crew

## Useful contacts

### **Wales Council for Deaf People (communication support)**

Tel: 01443 485 687 Email: [wcdeaf@freenet.org.uk](mailto:wcdeaf@freenet.org.uk)

### **RNID Communication Services Cymru**

Tel: 01792 324477 Textphone: 01792 324455

Fax: 01792 324422 Email: [csuneath@rnid.org.uk](mailto:csuneath@rnid.org.uk)

### **Association of Sign Language Interpreters**

<http://www.asli.org.uk>

### **Council for the Advancement of Communication with Deaf People**

<http://www.cacdp.org.uk/index.html>

### **British Deaf Association**

<http://signcommunity.org.uk/>

## Working with Lip-speakers

### What do Lip-speakers do?

Repeat what they hear through lip movements, facial expression and natural gesture. They switch off their voice, so only the voice of the speaker will be heard.

### Who uses lip-speakers?

People who are hard-of-hearing or deafened and have English or Welsh as their first language.

### When should lip-speaker be used?

Conferences, workshops, lectures, meetings where deafened and hard-of-hearing people are participating or working. It is very rare for a lipspeaker to facilitate a performance, though one or two instances have been known!

### Starting out

If you have never worked with lipspeakers before, contact an organisation that works with hard-of-hearing or deafened people, or Disability Arts Cymru.

### Action points and practicalities

Same as for sign language interpreters (see page 58 and 59).



Unusual Stage School - Disability Arts Cymru (photo: Keith Morris)

## Useful contacts

**Wales Council for Deaf People** (communication support)

Tel: 01443 485 687 Email: [wcdeaf@freenet.org.uk](mailto:wcdeaf@freenet.org.uk)

**RNID Communication Services Cymru**

Tel: 01792 324477 Textphone: 01792 324455

Fax: 01792 324422 Email: [csuneath@rnid.org.uk](mailto:csuneath@rnid.org.uk)

**Association of Lipspeakers**

<http://www.lipspeaking.co.uk/>

**Council for the Advancement of Communication with Deaf People**

<http://www.cacdp.org.uk/index.html>

**Hearing Concern**

<http://www.hearingconcern.org.uk/>

**National Association of Deafened People**

<http://www.nadp.org.uk/about.htm>

# Speech-to-text

## What is speech-to-text?

The Speech-To-Text Reporter (STTR) types speech word-for-word, which is relayed onto a lap-top for the deaf person to read. The lap-top can be linked to a projector and projected onto a screen. Speech-to-text is sometimes known as Palantype or Stenograph.

A "first draft" transcript can be provided of proceedings, but this is at the individual STTR's discretion and there may be an additional charge for this service. If possible, request the transcript at the time of booking.

## When is speech-to-text used?

A deaf or hard of hearing person attending a meeting may request speech-to-text. A lap-top will be sufficient if just one or two people are using the facility. The STTR will need to sit next to the reader.

An organisation planning conferences, seminars and larger workshops events open to the public could include speech-to-text to ensure the event is widely accessible. For bigger events, the lap-top should be linked to a projector and projected onto a white screen, or multiple plasma screens, within sight of the audience or participants. In this situation, the STTR will sit at the front centre or side of the hall next to the projector or VGA connection.

## How many speech-to-text operators will be necessary?

One STT operator may be able to cover a short event of up to two hours, but at least one rest break of 5-10 minutes should be programmed in.

For longer events, two reporters will be necessary. Ask the individual STTR (directly or via the agency) at the time of booking whether or not they require a co-worker.

## Speech-to-text equipment

The operators bring their own keyboard and lap-top.  
You may need to provide:

- electric socket
- hazard tape for cables
- table for the lap-top
- armless chair for the operator

and if the speech-to-text is relayed onto a large screen:

- projector
- linking VGA cable
- screen

## Finding Speech to Text Operators

There are currently only two qualified speech-to-text operators in Wales. It may be necessary to bring STT operators from England. Check that STTRs are CACDP Registered.

The agencies which provide sign language interpreters and lipspeakers also have STT operators on their books. You should book well ahead of the event to avoid disappointment.

### Action points

- If you have never worked with STTR before, you are advised to consult first with a deaf people's organisation or with DAC
- Check whether deaf and hard-of hearing people would be likely to attend the event you are planning
- Check that STT is appropriate for your event
- Include budget for STT in grant applications
- Contact the agency well in advance; give the agency as much information as possible

### When you have booked the Speech To Text Reporters:

- Send full information about the event. Include:
  - ◆ script, transcript of speeches or speakers notes
  - ◆ running order or agenda
  - ◆ timetable with get-in and get-out times
  - ◆ directions and parking
  - ◆ contact details of key staff
- Include STTRs names on programme. Note that at meetings and conferences, STTRs should be listed separately, and not included in the list of delegates

## Practicalities at the event

- Delegate a key person to be responsible for liaising with STTR during the event
- Discuss appropriate lighting and position with STTR and technician, bearing in mind amplification system / need for headphones (a particular issue for conferences)
- Refreshments: Include STTR when calculating meals and refreshments for company and crew

## Further information

### **The Association of Verbatim Speech to Text Reporters (AVSTTR)**

It has a website with further information and STTR contact details  
[www.avstrr.org.uk](http://www.avstrr.org.uk)

**CACDP** compiles a directory of Registered STTRs [www.cacdp.org.uk](http://www.cacdp.org.uk)

### **The British Institute of Verbatim Reporters (BIVR)**

Also lists contact details of STTRs  
[www.bivr.org.uk](http://www.bivr.org.uk)

### **Wales Council for Deaf People** (communication support)

Tel: 01443 485 687 Email: [wcdeaf@freenet.org.uk](mailto:wcdeaf@freenet.org.uk)

### **RNID Communication Services Cymru**

Tel: 01792 324477 Textphone: 01792 324455  
Fax: 01792 324422 Email: [csuneath@rnid.org.uk](mailto:csuneath@rnid.org.uk)



# Captioned Theatre

Captioned theatre is a relatively new facility which effectively provides 'subtitles' for live performances.

The actors' words and descriptions of sound effects appear on a display unit, usually positioned to one side of the stage. On a large stage there may be two display units, positioned each side of the stage.

The script is programmed into captioning equipment by a trained captioner, who works closely with the production team before the show, then operates the captions during the performance.

Captioning makes theatre accessible for many deafened and hard of hearing people, and has the potential to attract a whole new audience to the theatre.

It is now possible for theatres in Wales to hire captioning units, along with the services of a fully trained and experienced captioner. Please note that the provision of captioned theatre raises particular issues for marketing, box office and front of house staff, all of whom should be appropriately trained before captioned performances take place at the venue.

**For further details please contact Disability Arts Cymru**  
Tel / Minicom: 029 2055 1040 or [post@dacymru.com](mailto:post@dacymru.com)





Fun for Families - Galeri Caernarfon Cyf / Contact a Family

# Supporting Information

## Commonly required access facilities

Access requirements will always vary from one individual to another, and will also depend upon the event in question. Listed below are some of the most commonly required access facilities, but the list is not definitive. Feel free to add to it as experience dictates!

### Venue Provision

#### External

- Within easy reach of public transport
- Parking - level with designated spaces for orange badge holders or reserved spaces
- Shelter for wet weather
- Information desk under cover
- Accessible W.C.s (hire portaloos if necessary)
- Level walkways, free from obstructions

#### Internal

- Wheelchair access throughout the building
- Wheelchair accessible WC
- Hearing / loop / infra red system
- Flexible seating system
- Easily controllable heating / ventilation
- Controllable lighting (blinds/curtains/screens etc.)
- Good acoustics



## Additional access provision

(can be provided by the venue or by visiting companies)

### Equipment

- Portable hearing induction loop or infra red system
- Individual audio player / MP3

### Information

- Directional signs in large print
- Signs on doors / areas of venue
- Programme information in large print
- Information with pictograms or symbols
- Information on audio tape / disk



## Personnel

### Audio describer

- Gives information on visual aspects of performance for blind people. (Information is relayed over infra red headsets as in Welsh / English Language translation)

### Sign language interpreter

- Translates spoken language into BSL (British Sign Language) for deaf people

### Lip speaker

- Gives a word for word interpretation using lip patterns, to enable deaf and hard of hearing people to lip-read speech

### Speech To Text Reporter (Palantypist)

- Types speech as heard which is immediately relayed onto a large screen and can be read by deaf and hard of hearing people (mostly used in conferences, meetings and seminars)

### Facilitator for people with learning difficulties

- Works with people with learning difficulties to ensure that information and procedures are accessible to them. Individuals will probably bring their own facilitator, but organisers should check in advance. Facilitators should attend free of charge

### PAs / Access Workers

- People with specific responsibility for access at events

### Stewards trained in disability equality and awareness

- Staff or volunteers with your organisation who have undertaken training in disability related communication and customer care issues

## Further reading

See reading list for Improvements to Physical Access on page 49

# Publicity and printed information

The more accessible your publicity printed information is, the more disabled people will know about and attend your events. Make it a creative challenge to produce publicity that gets the message across and is accessible as well.

As a general guide:

## Do use

- Plain dark font on a pale background
- Or yellow or white font on black or dark background - though this does not work so well in smaller font sizes
- Try to use a minimum of 12 point sans serif - size matters, and bigger is better!
- Matt paper, instead of glossy
- Layout easy to follow
- Clear images
- Double spacing
- Upper and lower case text

## Don't use

- ALL UPPER CASE TEXT
- *Essential information in an unreadable font*
- Text over images
- Colours that fight with each other
- Colours that disappear into the page

## Include:

- English and Welsh on separate pages
- Access information with disability symbols
- Honest access info - e.g. "Access to the shop is via two steps, but we have a ramp - please just ask!"
- Info on How To Get There - with map or diagram
- Choice of contact details for further information



## 'Alternative' or other formats

### Information in large print

This means anything from 16pt to 22pt sans serif such as Arial or Tahoma (this example is 16pt Arial)

**22pt bold is the largest font for a run of text on A4 paper (this example is 22pt Arial)**

As a general rule, do not include images with large print information

Information stored on a word processor can easily be produced in just about any font size at the press of a button. If a person requests large print, check which size font. Ask if a particular colour of paper is preferred.

## Electronic information

Many disabled people prefer to receive information electronically rather than in print. Electronic information is particularly accessible for blind and visually impaired people or people with dyslexia, who may use specific screen-reading software.

- A plain text document no images embedded is the most accessible
- Include information in the body of an email where possible
- Email attachments should be plain text only
- Do not attach pdf files; they are incompatible with many types of screen-reading software

## Audio tape

Information on audio tape /disk is an acceptable alternative for many blind and visually impaired people.

Blind peoples' organisations provide a service translating printed text to audio tape. Always enquire in advance about costs and timescale.



## Braille

Braille is used less often than audiotape. It is more likely to be used by blind and visually impaired people who have learnt Braille at school.

If you are thinking of providing information in Braille, consult first with Braille users as to appropriateness.

Blind peoples' organisations provide a service translating printed text to Braille. Again, always enquire in advance about costs and timescale.



## Using Symbols

The Graphic Artists Guild has a range of access symbols which are free to download <http://www.gag.org/resources/das.php>

SPIT -Signed Performance in Theatre has a symbol for sign interpreted performance which is free to download <http://www.spit.org.uk/Logos.asp>

Mencap's guidelines for accessible writing Am I Making Myself Clear? Explains how to use simple pictures to support written information [http://www.mencap.org.uk/download/making\\_myself\\_clear.pdf](http://www.mencap.org.uk/download/making_myself_clear.pdf)



How to Use Easy Words and Pictures - free download from the Equality and Human Rights Commission <http://www.equalityhumanrights.com/> go to Publications and Resources, click on Disability, then click on General Advice and Guidance and scroll down.



CHANGE an organisation run by people with learning difficulties, produces publications including a pack of downloadable symbols to make information more accessible: [www.changepeople.co.uk/](http://www.changepeople.co.uk/)



## Other information

See It Right Guidelines on making information accessible for blind and visually impaired people: [www.rnib.org.uk](http://www.rnib.org.uk)

The British Dyslexia Association has guidelines on accessible information. [www.bdadyslexia.org.uk/aboutdyslexia.html](http://www.bdadyslexia.org.uk/aboutdyslexia.html) then click on Dyslexia Style Guide.



# Websites

The internet can provide access to information on an unprecedented scale. Sitting in the comfort of our own homes we can simply press a couple of keys, and hey presto, we have found out about the festival, chosen which performers we want to see and booked the tickets. Fabulously accessible?

Sadly, the reality is less wonderful. In April 2004 the Disability Rights Commission commissioned a survey of a large and representative sample of websites used by the British public, and found that no less than 81% of sites failed to meet the most basic standards in web accessibility.

Where a website is part of the service provision of any organization, the delivery of the service is covered by Part III of the DDA. Where the website itself constitutes the primary medium for delivery of services, it is of the utmost importance that the site is accessible. Therefore, all arts providers should check out their website access, and ensure that any problems are addressed.

The Disability Rights Commission have worked with the British Standards Institute to develop PAS 78, a document which outlines good practice in commissioning websites which are accessible to disabled people. PAS 78 can be downloaded from the Equality and Human Rights commission website <http://www.equalityhumanrights.com/en/Pages/search.aspx?k=website%20accessibility>

PAS 78 is also available to purchase from the BSI Shop and BSI Customer Services in the following formats: large print, easy read, audio, Braille, DAISY and Welsh.

Telephone: +44 (0)20 8996 9001  
Email: [cservices@bsi-global.com](mailto:cservices@bsi-global.com)

## Further Information

Website access for people with learning difficulties  
Mencap [www.mencap.org](http://www.mencap.org)

Website access for people with dyslexia  
British Dyslexia Association Style Guide  
[www.bdadyslexia.org.uk/extra352.html](http://www.bdadyslexia.org.uk/extra352.html)

Website access for blind and visually impaired people  
RNIB Web Access Centre <http://www.rnib.org.uk>

# Concessionary Pricing Policy

Arts organisations should consider offering concessionary prices to disabled people in the following circumstances:

- When an organisation requests that a disabled person is accompanied

Some venues request that a wheelchair user or blind person is accompanied due to "fire regulations". In this case, the disabled person does not have the option of attending on their own, so the companion ticket should be free of charge, regardless of other concessions available to the disabled person (see examples below).

- When the choice of seating (in a venue) or route (at a gallery or festival) is restricted

If choice of accessible seating or route is restricted, concessions should apply. Prices should be no higher than the lowest available ticket price. This concession should also be available to a companion.

- When a disabled person needs to purchase a more expensive seat to access the performance

## Examples:

- ◆ Deaf people will need to sit near the front in order to see a sign language interpreter, or may need to sit within a certain area to use the hearing induction loop or to see captioned theatre or film subtitles.
- ◆ Blind people may need to sit where infra red headsets can be used in order to access an audio described facility.
- ◆ Disabled people may simply need to sit near the front to see or hear more easily even if a specific access facility such as interpretation or audio description is not in use.

These seats may have the most expensive ticket prices, but the lowest available price should apply. The concessions should also be available to a companion.

- When a disabled person may be unable to attend without a companion

For example, some people with learning difficulties may be unable to attend without their support worker. Ideally the support worker should be able to attend free of charge.

Policy could state: "We offer one free companion ticket to someone accompanying a disabled adult who would otherwise be unable to attend."

'Companion' is a catch-all term used to refer to a PA, Support Worker or Carer.

### Examples of how this might work:

- ◆ Simply take the customer's word for it that they need to attend with a companion.
- ◆ State that tickets should be booked in advance. Companion must be either the disabled person's employee, or a regular member of their support team.

Remember though that not every disabled person employs a PA or has an officially designated support worker, so this option might exclude some people.

- ◆ In some cases, the disabled person's companion may be a family member, so you need to be clear as to how this works in practice. Usually a child would be accompanied by an adult anyway, regardless of whether or not they are disabled. Therefore, the concession would not apply to the child's parent, other family member or 'responsible adult'.

It could help to set an age limit on the facility; if, for example, your general policy is that a young person aged 16 and over may attend without an adult, then the free ticket concessionary facility should apply to the companion of a disabled person aged 16 and over.

- When concessions are offered to senior citizens, students and unemployed people, they should also be offered to disabled people.

It is for the venue to decide whether or not proof of status is required, though this might be difficult for some disabled people. Venue policy should be clear on whether or not concessions will be permitted if a disabled person does not have proof of status.

## Policy, procedure and practice

All managers, box office and front of house staff should be aware of organisational policy, procedure and practice on concessionary pricing. It is essential that these issues are clearly communicated, and that staff are aware of who has responsibility in specific situations.

# Training

Disability related training can be valuable in helping the organisation to address a range of disability issues. All equality and disability related training courses for staff and volunteers should include representatives from management. A good training course will encourage participants to contribute from the perspective of their own experiences, and the presence of managerial staff will ensure that ideas from the training can be taken forward.

## Examples of training:

### **Disability Equality Training (DET)**

DET addresses the bigger picture of disability issues in relation to organisational development. DET helps an organisation to identify the barriers and looks at ways of working together for change. If all board and staff attend a DET course together, this can be an excellent way of getting the Disability Action Plan started. A course can be devised specifically for an organisation, focussing on specific issues. DET is always led by disabled trainers.

The need for further training in the following categories may be identified through participating in a Disability Equality Training course, or through staff appraisals or monitoring of service provision:

**Deaf Equality Training** - Facilitates understanding of Deaf Culture and helps organisations work towards providing equality in their services.

**Training for tutors / workshop leaders in making their workshops accessible to disabled people** - Courses can be devised to a specific brief.

**Impairment specific training** - e.g. Practicalities of working with blind and visually impaired people, or people with learning difficulties.

**Disability related training for front-of-house and box office staff, stewards and volunteers** - Practicalities around access issues at venues and events.



## Emergency egress of disabled patrons and employees

Training in emergency egress does exist but is not easy to find. Organisations with disabled employees should establish Personal Emergency Evacuation Plans. The aims of PEEPs is to provide people who cannot get themselves out of a building unaided with the necessary information to be able to manage their escape to a place of safety and to give venue staff the necessary information so as to ensure that the correct level of assistance is always available.

All venues open to the public should plan for the evacuation of disabled people in the event of an emergency.



Unusual Stage School - Disability Arts Cymru (photo: Keith Morris)

### Further information

**Disability Arts Cymru**

Tel / Minicom: 029 2055 1040

Email: [post@dacymru.com](mailto:post@dacymru.com)

# Monitoring and Evaluation

## Monitoring effectiveness of the action plan

There is often concern about monitoring the numbers of disabled people involved in a project, and an understandable reluctance to ask questions of a personal nature. In most cases there should not be the need to extract personal information from individuals. Some ways of monitoring are as follows:

- Record number of requests for use of facilities such as disabled parking spaces, audio description, hearing induction loop, information in specific format, concessions for disabled people.
- Record meetings / consultations between your organisation and disabled peoples organisations or disabled individuals. Note action points arising from the meetings.
- Organisations running projects which involve groups of disabled people should know how many people are attending.
- Booking forms for attendance on courses or workshops should ask "Do you have any specific access requirements?" See example of workshop booking form on page 53. Keep a record of the number of people requesting a specific facility or adjustment.
- During annual appraisals, staff should routinely asked if they have any access requirements, in order to make the working environment more accessible. The same questions about access requirements should be asked of all board members, members of advisory groups and volunteers.
- If a specific facility is in place as part of an audience development initiative, this may be a good opportunity to measure take-up. E.g. text message facility for booking tickets for a Deaf arts event.

## Evaluation

All aspects of the organisations' services that involve disabled people should include evaluation that is accessible to the people responding.

Ask people how they prefer to complete an evaluation; as many options as possible should be available.

Consider: video camera, tape recorder, evaluation form on website, telephone call, verbal evaluation in group, verbal evaluation 1:1.

Ensure that the language in the evaluation form is appropriately worded and easy to understand. Avoid any un-necessary jargon.

When evaluating, always ask if the project or event was accessible, and whether the respondent has any comments to make about accessibility.

# Disability Organisations

## **All Wales People First**

The united voice of self advocacy groups and all people with learning disabilities in Wales

Stebonheath Centre, Stebonheath Terrace, Llanelli SA15 1NE

Tel: 01554 784 905 Email: [info@allwalespeople1st.co.uk](mailto:info@allwalespeople1st.co.uk)

[www.allwalespeople1st.co.uk](http://www.allwalespeople1st.co.uk)

## **Autism Cymru**

Promoting the establishment of high quality services to people with autistic spectrum disorders in Wales

6 Great Darkgate Street, Aberystwyth SY23 1DE

Tel: 01970 625 256 Fax: 01970 639 454

Email: [buw@autismcymru.org](mailto:buw@autismcymru.org) [www.autismcymru.org](http://www.autismcymru.org)

## **CVCDP (Cardiff and Vale Coalition of Disabled People)**

Information, support, advice, training

Cowbridge Court, 60 Cowbridge Road West,

Ely, Cardiff CF5 5BS

Tel / Textphone: 029 2025 5611 Fax: 029 2025 5621

Email: [niccy@cvcdp.org](mailto:niccy@cvcdp.org) [www.cvcdp.org.uk](http://www.cvcdp.org.uk)

## **Disability Powys**

Information, support, advice, training

The Automobile Palace, Temple Street,

Llandrindod Wells, Powys LD1 5HL

Tel: 01597 824 059 Textphone: 01597 825 784

Email: [info@disabilitypowys.org.uk](mailto:info@disabilitypowys.org.uk) [www.disabilitypowys.org.uk](http://www.disabilitypowys.org.uk)

## **Disability Wales**

National association of disability groups working for rights, equality and choice for all disabled people

Bridge House, Caerphilly Business Park, Van Road,

Caerphilly CF38 3GW

Tel & textphone: 029 2088 7325 Fax: 029 2088 8702

Email: [info@disabilitywales.org](mailto:info@disabilitywales.org) [www.disabilitywales.org](http://www.disabilitywales.org)

## **Epilepsy Wales**

Advice, information and support

P.O. Box 4168, Cardiff CF14 0WZ

Tel: 029 2075 5515 Fax: 029 2075 5515

Email: [admin@epilepsy-wales.co.uk](mailto:admin@epilepsy-wales.co.uk) [www.epilepsywales.co.uk](http://www.epilepsywales.co.uk)

## **Learning Disability Wales**

Information, consultancy and support on issues relating to people with learning disability

41 Lambourne Crescent, Cardiff Business Park,

Llanishen, Cardiff CF14 5GG

Tel: 029 2068 1160 Fax: 029 2075 2149 [www.scovo.org.uk](http://www.scovo.org.uk)

### **Mencap Wales**

Run Gateway clubs - social clubs for adults with learning difficulties  
Unit 31, Lambourne Crescent, Cardiff Business Park,  
Llanishen, Cardiff CF14 5GF  
Tel: 029 2074 7588 Fax: 029 2074 7550  
Email: [information.wales@mencap.org.uk](mailto:information.wales@mencap.org.uk) [www.mencap.org.uk](http://www.mencap.org.uk)

### **Mind Cymru**

National Association for Mental Health  
3rd Floor, Quebec House, Castlebridge, Cowbridge Road East,  
Cardiff CF11 9AB  
Tel: 029 2039 5123 Fax: 029 2034 6585  
Email: [contactwales@mind.org.uk](mailto:contactwales@mind.org.uk) [www.mind.org.uk](http://www.mind.org.uk)

### **National Deaf Children's Society (NDCS) Wales**

Information and events relating to deaf children  
4 Cathedral Road, Cardiff CF11 9LJ  
Tel / Fax: 029 2037 3474  
Email: [ndcswales@ndcs.org.uk](mailto:ndcswales@ndcs.org.uk) [www.ndcs.org.uk](http://www.ndcs.org.uk)

### **North Wales Deaf Association**

Information, communication support, training  
Quinton Hazell, Glan y Wern, Mochdre, North Wales LL28 5BS  
Tel: 01492 542 235 Textphone: 01492 542 236 Fax: 01492 542 238  
Videophone: 01492 549 987 Email: [nwda@ukonline.co.uk](mailto:nwda@ukonline.co.uk)  
[www.web.ukonline.co.uk/nwda](http://www.web.ukonline.co.uk/nwda)

### **RNIB Cymru (Royal National Institute for the Blind)**

Information on issues relating to blind and visually impaired people  
Trident Court, East Moors Road, Cardiff CF24 5TD  
Tel: 029 2045 0440 Fax: 029 2044 9550  
Email: [gwennda.fitzpatrick@rnib.org.uk](mailto:gwennda.fitzpatrick@rnib.org.uk) [www.rnib.org.uk](http://www.rnib.org.uk)

### **RNID Cymru (Royal National Institute for Deaf People)**

Information on deaf issues  
16 Cathedral Road, Cardiff CF1 9HB  
Tel: 029 2033 3034 Fax: 029 2033 3035  
Email: [rnidcymru@rnid.org.uk](mailto:rnidcymru@rnid.org.uk) [www.rnid.org.uk](http://www.rnid.org.uk)

### **RNID Communication Services Cymru**

Shaw Trust Disability Action Centre  
D'Arcy Business Park, Llandarcy, Neath SA10 6EJ  
Tel: 01792 324477 Textphone: 01792 324455  
Fax: 01792 324422 Email: [csuneath@rnid.org.uk](mailto:csuneath@rnid.org.uk)

### **Sense Cymru**

Information, advice and support for deaf-blind people  
5 Raleigh Walk, Brigantine Place, Atlantic Wharf, Cardiff CF10 4LN  
Tel: 029 2045 7641 Fax: 029 2049 9644  
Email: [cymruenquiries@sense.org.uk](mailto:cymruenquiries@sense.org.uk) [www.sense.org.uk](http://www.sense.org.uk)

**SPIT (Signed Performance in Theatre)**

6 Thirlmere Drive, Lymm, Cheshire, WA13 9PE  
Tel: 01925 754 231 Mobile/SMS: 07860 119 299  
Fax: 01925 757 115 Textphone: 01925 757 115  
E-Mail: [ian@spit.org.uk](mailto:ian@spit.org.uk) [www.spit.org.uk](http://www.spit.org.uk)

**Stagetext**

Captioned Theatre Performances  
1st Floor, 54 Commercial Street, London E1 6LT  
Tel: 020 7377 0540 Fax: 020 7247 5622  
Textphone: 020 7247 7801 SMS: 07781 489 770  
Email: [enquiries@stagetext.org](mailto:enquiries@stagetext.org) [www.stagetext.org](http://www.stagetext.org)

**United Kingdom's Disabled Peoples Council (UKDPC)**

Promoting disabled people's full equality and participation  
Litchurch Plaza, Litchurch Lane, Derby DE24 8AA  
Tel: 01332 295 551 Fax: 01332 295 580 Textphone: 01332 295 581  
Email: [general@UKSDPC.org](mailto:general@UKSDPC.org) [www.bcodp.org.uk](http://www.bcodp.org.uk)

**Vocaleyes**

Audio-described performances  
1st Floor, 54 Commercial St, London E1 6LT  
Tel: 020 7375 1043 Email: [enquiries@vocaleyes.co.uk](mailto:enquiries@vocaleyes.co.uk)  
[www.vocaleyes.co.uk](http://www.vocaleyes.co.uk)

**Wales Council for the Blind**

Information on blind issues, training, Braille and audio taped info  
3rd Floor, Shand House, 20 Newport Road, Cardiff CF24 0BD  
Tel: 029 2047 3954 Fax: 029 2047 0777  
Email: [staff@wcb-ccd.org.uk](mailto:staff@wcb-ccd.org.uk) [www.wcb-ccd.org.uk](http://www.wcb-ccd.org.uk)

**Wales Council for Deaf People**

Information on deaf issues, interpreting agency  
Glenview House, Courthouse Street, Pontypridd CF37 1JY  
Tel: 01443 485 687 Fax: 01443 408 555  
Email: [wcdeaf@freenet.co.uk](mailto:wcdeaf@freenet.co.uk) [www.wcdeaf.org.uk](http://www.wcdeaf.org.uk)

## Disability Arts Forums

### Wales

**Disability Arts Cymru**

Sbectrwm, Bwlch Road, Fairwater, Cardiff CF5 3EF  
Tel / Minicom: 029 2055 1040 Fax: 029 2055 1036  
Email: [post@dacymru.com](mailto:post@dacymru.com) [www.dacymru.com](http://www.dacymru.com)

## England

### **DaDa South** (Disability Arts Development Agency)

PO Box 136, Cranbrook, Kent TN17 9AD

Tel / Fax: 01580 714 642

Email: [info@dada-south.org.uk](mailto:info@dada-south.org.uk) [www.dada-south.org.uk](http://www.dada-south.org.uk)

### **DASh** (Disability Arts Shropshire)

The Lantern, Meadow Farm Drive, Shrewsbury SY1 4NG

Tel: 01743 210 840 Fax: 01743 466 584 Textphone: 07800 746227

Email: [mike@dasharts.org](mailto:mike@dasharts.org) [www.dasharts.org](http://www.dasharts.org)

### **Edward Lear Foundation** (disability arts think-tank)

Email: [info@learfoundation.org.uk](mailto:info@learfoundation.org.uk) [www.learfoundation.org.uk](http://www.learfoundation.org.uk)

### **Kaleido** (Disability and Deaf Arts South West)

Bradinch Place, Gandy Street, Exeter EX4 3LS

Tel: 01392 219 440 Fax: 01392 219 441

Email: [info@kaleidoarts.org](mailto:info@kaleidoarts.org) [www.kaleidoarts.org](http://www.kaleidoarts.org)

### **Northern Disability Arts Forum (NorDAF)**

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

Tel: 0191 222 0708 Fax: 0191 233 1771 Textphone: 0191 261 2238

Email: [angela@nordaf.org](mailto:angela@nordaf.org) [www.nordaf.org](http://www.nordaf.org)

### **North West Disability Arts Forum (NWDAF)**

MPAC Building, 1-27 Bridport House, Liverpool L3 5QF

Tel: 0151 707 1733 Fax: 0151 708 9355 Textphone: 0151 706 0365

Email: [nwdaf@nwdaf.co.uk](mailto:nwdaf@nwdaf.co.uk) [www.nwdaf.com](http://www.nwdaf.com)

## Northern Ireland

### **Arts & Disability Forum**

Ground Floor, 109-113 Royal Avenue, Belfast BT1 1FF

Tel: 028 9023 9450 Fax: 028 9024 7770 Textphone: 028 9032 5744

Email: [info@adf.ie](mailto:info@adf.ie) [www.adf.ie](http://www.adf.ie)

## Republic of Ireland

### **Arts & Disability Ireland**

10/11 Earl Street South, Dublin 8, Ireland

Tel: 01473 6600 Fax: 01473 6599

Email: [adi@artsincontext.com](mailto:adi@artsincontext.com) [www.adiarts.ie](http://www.adiarts.ie)