



OUTDOOR ARTS FESTIVALS AND EVENTS: ACCESS GUIDE

*To support festivals and events in finding
inclusive practices when working with
D/deaf and disabled audiences and artists*

Written by FESTIVAL.ORG, producers of
Greenwich+Docklands International Festival
Commissioned by Without Walls

This guide has been commissioned by Without Walls to promote good practice amongst festivals and events that are involved in the network.

The guide has been devised by FESTIVAL.ORG, led by Alex Covell in her role as the Without Walls Access Advisor. FESTIVAL.ORG are widely recognised for their work in promoting inclusive practices and this guide provides an insight into how FESTIVAL.ORG addresses these priorities, particularly in their flagship annual production of Greenwich+Docklands International Festival (GDIF). Each year GDIF presents a three-week festival across multiple sites in London. This guide outlines how GDIF plans and delivers access provision across all of these various contexts and locations.

The guide is also intended to complement other existing resources such as the ISAN Access Toolkit. Originally developed in 2009, the ISAN (now Outdoor Arts UK) Access Toolkit broke new ground in promoting access and inclusion in the outdoor arts sector. It aims to complement that work by highlighting some of the innovations that have taken place in the decade since the ISAN Access Toolkit was first published.

We are looking to constantly adapt and offer best practice when working with disabled artists and audiences. For updates on our work and subsequent additions, please go to:

www.withoutwalls.uk.com/resources/

Without Walls

Without Walls is a consortium of festivals and organisations dedicated to raising the profile of the UK outdoor arts sector, promoting artistic excellence and supporting innovative new work for the benefit of artists and audiences.

It brings together artists, promoters and commissioners to make high-quality multi-arts outdoor shows - from the intimate to the epic - that tour to festivals across the UK and beyond. The consortium nurtures talent and skills by researching, developing, supporting and touring innovative new work that regularly breaks new ground, enhancing the growth of the sector, and reaching large audiences, many new to the arts.

FESTIVAL.ORG

FESTIVAL.ORG is one of the UK's leading outdoor arts producing organisations. Collaborating with artists and arts organisations around the world to create extraordinary productions, we commission, re-imagine, produce and showcase a growing repertory of work that brings public spaces to life to engage and inspire large, diverse audiences. Established as a sector leader in disability arts and access, FESTIVAL.ORG is pioneering new approaches to access and audience engagement and supports D/deaf and disabled artists to make shows for outdoor environments. Our annual flagship production, Greenwich+Docklands International Festival (GDIF) is committed to breaking new ground in outdoor performance and raising the ambition, quality, and diversity of outdoor work produced in the UK.

"Outdoor arts has come a long way in the UK in the last 25 years. The progress has recognised that even if events are free and in public spaces, we can't be complacent that they're accessible to everyone. One in five of the population of the UK is disabled, but that statistic is rarely represented in audiences. At FESTIVAL.ORG we're still on a journey, recognising there is much more that needs to be done, but as a general principle, I feel it's been important to apply imagination to the question of access at the outset, when you first talk to an artist and start to devise a project. It might seem obvious but it's always going to be richer and more rewarding for disabled audiences if their experiences and access requirements are considered at the heart of an outdoor show.

I always think of our early collaboration with Graeae and reflecting with Jenny Sealey on access for D/deaf audiences in outdoor theatre, which led to the collaboration with Australian company Strange Fruit, whose swaypoles enabled BSL to be introduced, not only at height, but at the heart of outdoor storytelling. This eventually appeared centre-stage as part of the Opening Ceremony of the London 2012 Paralympic Games. The outdoor arts world is continuing to champion accessibility as a key element of the experience, and we hope you find this guide useful for highlighting and integrating access into your own festival or event."

Bradley Hemmings MBE

Bradley is the Artistic Director and founder of FESTIVAL.ORG and Greenwich+Docklands International Festival. Bradley was Co-Artistic Director for the Opening Ceremony of London 2012 Paralympic Games. He was awarded an MBE in 2016 for services to Culture and Disability Arts

"Welcome to this Access Guide which has been developed through a partnership between Without Walls and FESTIVAL.ORG, producers of Greenwich+Docklands International Festival (GDIF). Without Walls commissions and supports bold, ambitious outdoor work by UK artists and tours it to festivals and events across England. The network nurtures talent and skills by researching, developing, supporting and touring new work, enhancing the growth of the sector, and reaching large audiences, many new to the arts.

Since we began in 2007, Without Walls has championed the work of D/deaf and disabled artists. This guide reflects our experience, along with our artists and festival partners, in order to encourage good practice in the commissioning, programming and presentation of work, and to ensure that as many people as possible are able to access that work. It sits alongside practical activity that Without Walls delivers, including training and financial support for artists to make their work more accessible.

GDIF has a long-standing commitment to supporting the work of D/deaf and disabled artists and investing in access services for audiences and Without Walls is delighted to share their considerable experience through this guide. We encourage festivals to use these ideas for their own events, as well as having creative conversations about access with all the artists and companies they work with.

Our thanks go to all the artists and organisations who have helped to shape Without Walls' approach to access over the years. I hope you will find the ideas in this guide both useful and inspiring."

Josephine Burns

Independent Chair of Without Walls and Founder of BOP Consulting. Josephine is an experienced consultant, specialising in arts, culture and the creative economy with over 40 years' experience. Jo led on the Edinburgh Festivals Impact report and worked with Glasgow Citizens Theatre, LIFT, Streetwise Opera and the Esmée Fairbairn Foundation.

INTRODUCTION

As part of a wider programme that responds and contributes to the Arts Council England's Creative Case for Diversity, [Without Walls](#) is encouraging festivals and outdoor arts companies to explore possibilities for improved access in their programme. To make events open and welcoming to more people, this guide has been created to identify and provide examples of delivering enhanced access services.

This guide gathers recommendations by [Greenwich+Docklands International Festival](#), a free annual outdoor arts festival that has put access and inclusion at the heart of our work since we opened in 1996. Our programme offers a variety of performances, from contemporary dance to circus, spectacular pyrotechnics to intimate interactions. We aim to re-animate unused spaces and find creativity in our urban environments. For each show and each site, we consider the performer and audience experience, considering any barriers to access and finding creative solutions.

Throughout the guide, we will share our recommendations for developing your accessibility. We will highlight the fantastic companies that we have worked with to provide training, services and creative solutions as well as offering practical solutions to suit different budgets. As a London-based company, many of our recommendations are London or UK-based, but there are likely to be similar local options, or you can look at our in-house recommendations.

For public spaces to be successful, they need to reflect the cultural diversity of the area and be inclusive social spaces. Outdoor arts festivals offer exciting, innovative performances that provide opportunities for their local communities to connect and can transform public places into newly creative spaces.

**“OUTDOOR ARTS HAS THE POWER TO AMPLIFY A SENSE OF COMMUNITY,
AND TO CHANGE PEOPLE’S PERCEPTIONS OF A PLACE.”**

([The Audience Agency](#), 2020)

It is important to note that disabled people already face many barriers in public spaces. Cities, coastal areas and rural settings each present unique obstacles and concerns. Outdoor arts can act as a catalyst to support a change in perceptions, to encourage more makers to value inclusive practices, and more audiences to feel welcome in public spaces. When working with a wide range of people we should try to be open and inclusive to everyone, ensuring our audiences and artists are able to be independent, safe and, most importantly, enjoy the shows.



This guide is aimed at festival and event organisers who are interested in expanding their audience and artist profiles to creatively include D/deaf and disabled people, whether you have a lot of experience and want to refresh your knowledge, or this is your first-time considering accessibility. Each event is unique in space, style and capacity as well as having differing staffing resources and finances. Therefore, there are varying options in this guide to help different budgets and capacities.

There are key sections for all your team to explore with practical tips, creative budget solutions and lots of checklists for you to keep to hand. In our first section, *Making the Change*, we will look at how theory connects with practice, and suggestions of language to use that has been recommended by disabled people. This will hopefully give you the courage and vocabulary to make the right decisions when integrating access into your working practices. Our next section, *Planning*, is to enable producers to make proactive decisions around staffing, training, volunteering and what you need to be looking for on your site visits. The *Marketing and Communications* section will offer examples on how to reach your audiences using alternative formats, as well as looking at adapting your current platforms.

Presenting a Diverse and Accessible programme will look at how you work with artists and companies across your whole programme to encourage greater creative thinking around inclusion and the aesthetics of access within outdoor work. Responding to the planning process, *Production* will look at the practical ways to make an accessible site with proactive creative solutions to working across different outdoor spaces. The final section, *Develop and Evaluate*, will support with safeguarding the future of your hard work.

At the end of this manual, you will find resources that can be blueprints for your team to actively work on. The checklists and templates will be referenced throughout for you to take with you into your roles. We hope that this guide will help you discover and implement practical ideas that can work for you in your setting to inspire positive change for more inclusive practices.

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KEY



- Useful information



- Low budget option



- Resource available

MAKING THE CHANGE



Image: Stu Mayhew / GDIF 2019

Access means ensuring everyone can enjoy our events. We work to remove barriers and create opportunities for more people to participate. The removing of barriers for those with impairments and long-term conditions at your events can benefit all audience members to increase their participation.

Access is everyone's responsibility. As stated in the [2010 Equality Act](#)¹, it is unlawful to treat disabled people less favourably and any service must make reasonable adjustments. We should start this by having the right attitude towards access.

A quality statement or ethos around the accessibility of your work will help everyone to value measures taken to make your festival more accessible. When setting up your provision, try to keep these statements in mind:

Access to art and culture is a basic human right

Arts activity is beneficial to everyone, especially to those who are isolated.

Public spaces belong to everyone

When creating work for public spaces, you must be mindful to make it accessible to everyone.

We support independence

The aim is that disabled people feel confident to make independent decisions.

A diversity of voices ensures quality

People value being mirrored in your events. Programming disabled artists will give disabled audiences confidence that the arts is a welcoming and inclusive space for them, leading to an increase in the diversity of your audiences.

There are 14.1 million disabled people in the UK

21% of people report having a disability

Of which:

49% report mobility impairments

25% report mental health impairments

(Source: [Family Resource Survey 2018/19](#))



¹ The Equality Act 2010:

<http://www.legislation.gov.uk/ukpga/2010/15/contents>

The Equality Act 2010 applies to England, Wales and Scotland but not Northern Ireland, where the [Disability Discrimination Act 1995](#) still applies.

THE SOCIAL MODEL

The [Social Model of Disability](#) ² is a way of viewing and understanding disability. It was developed by disabled academics and activists in the 1970s. At its core, it promotes principles of equality in response to prejudice and discrimination towards disabled people.

The Social Model states that whilst people may have health conditions or impairments, it is the barriers in society that disables them. Examples of barriers include:

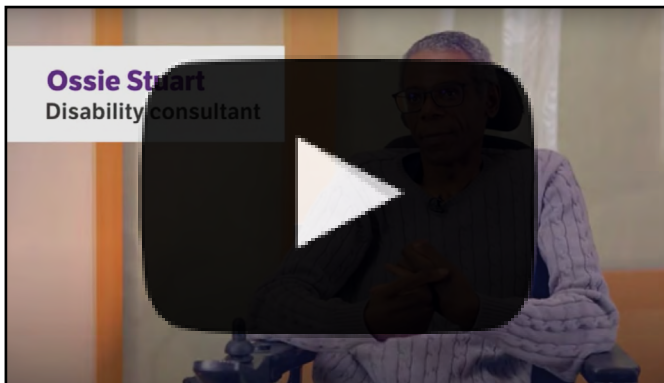
Environmental: lack of ramps, easy-to-read information or lifts.

Attitudes: prejudices, assumptions, stereotypes and hate crimes.

Organisational: inflexible practices, policies or procedures.

How to use the social model in practice:

- Look at your current provision: what barriers are there to access?
 - Always look at access requirements and measures you can take to meet them.
 - Take responsibility and improve your offer.
 - Question any assumptions that are present.
 - Consult with D/deaf and disabled people.
-
- Ask: "What are your requirements?" Don't ask: "What's wrong with you?"



Scope are the UK's disability equality charity and provide support, information and advice around disability. Watch their video to find out more about the Social Model.

151,000 people use British Sign Language (BSL) in the UK, of whom 87,000 are D/deaf

(Source: [British Deaf Association](#))



² Scope have a great resource to understand the Social Model in clear terms:
<https://www.scope.org.uk/about-us/social-model-of-disability/>

LANGUAGE

Using the right language matters. It means people don't feel alienated or offended.

It means your marketing and engagement work will reach your target audience and that people know about your provision.

When talking about disability, or to a disabled person, you should use words that are:

Person-centred: listen and respect the person and use the words that they want to use.

Situation specific: Only talk about the access that is relevant in the moment. If someone is asking about BSL provision, then it may not be relevant to mention any other impairment.

Not traumatic: They are not 'suffering from...' or a 'victim of...'

Always lead from the person and keep the **Social Model** in mind. If you are unsure, it's better to ask the individual than to assume.

Some suggestions are:

Use	Avoid Using
Disabled people/ person	The disabled, person/ people with disabilities, Handicapped, cripple, invalid
Has... (an impairment)	Suffers from... is a victim of...
Non-disabled	Able-bodied, normal, healthy
Learning disabled person / has learning difficulties	Mentally disabled, retarded, backward, idiot, special needs, downs
Wheelchair user	Wheelchair bound, confined to a wheelchair, in a wheelchair
Deaf, deafened or hard of hearing	The deaf
Deaf sign language user, BSL user	Deaf and dumb, deaf mute
Blind or partially sighted, visually impaired	The blind
Has mental health issues, is mental health service user	Mentally ill, insane, mad, crazy
Person of short stature	Dwarf, midget
Accessible / adapted toilet / ramp / parking	Disabled toilet/ ramp/ parking

(Source: [Graeae Media Guide](#))

1 in 3 disabled people feel there's a lot of disability prejudice

(Source: [Scope - Disability Perception Gap \(2018\)](#))



Useful to Know:

- Some impairments are invisible
- Some people don't define themselves as disabled

ARTS COUNCIL ENGLAND'S INCLUSIVE LANGUAGE ³

Disabled people: This is in line with the social model of disability which finds the discrimination in the barriers created by society – physical, financial, social and psychological.

Gendered pronouns: Use gender-inclusive language. In most cases, it's possible to replace gendered pronouns ('he' and 'she') with 'they'. Otherwise, re-write the sentence to the third-person.

D/deaf: it is fine to use "deaf" with a lower case 'd'. However, in specialist disability publications, we must follow the request of this sector to differentiate between "deaf" and "Deaf".



Note on the use of D/deaf:

The word deaf is used to describe or identify anyone who has a severe hearing impairment. Sometimes it is used to refer to people who are severely hard of hearing too.

Deaf with a capital D is used to refer to people who have been deaf all their lives, or since before they started to learn to talk.

Deaf people tend to communicate in sign language as their first language. For most Deaf people English is a second language, therefore complicated messages in written English can be inaccessible.

Note that there is constant discourse around the use of language and some D/deaf people find the use of 'Deaf' political. Therefore, if you are communicating about one person or a specific group, it is worth asking how they prefer to identify.

Find out more: [Sign Health](#).

³ <https://www.artscouncil.org.uk/sites/default/files/download-file/Style%20guidelines.pdf>

PLANNING

Image: Steve Eggleton
GDIF 2019



Effective decision-making stems from having a clear plan. Taking time to allocate your resources and budget correctly and appropriately allows you to research and consult to provide the best service. Through direct consultation with your local community with open options, you will be making provisions bespoke to your audience.

This section will explore how you allocate job roles, speak with the right people and make sure that everyone starts on the same page. It will be most useful for your head of production and producers, to help them make proactive decisions around staffing, training, volunteering and site visit considerations. It can also be helpful for volunteer coordinators, artist liaisons and anyone involved in budget decisions.

To start your planning, our top advice is:

Make your access offer clear

- Check your marketing is consistent.
- Get feedback from your team.
- Have a named Access Leader with their contact details available*.

Budget for access

- Include a line for access provision in your show and production budgets at an early stage.
- OR create a separate access provision budget that the Access Lead will implement.
- Allow time: for example, large print and audio brochures can take time to produce. [See [PAGE 16](#) for accessible marketing]

Work with your Artists

- Include access in your first conversations. This will allow you to incorporate their ideas and needs into your schedules and budgets early on. [Questions on [PAGE 33](#)]
- Familiarise yourself with the Equality Act to ensure best practice.
- Allow extra time (if needed) for disabled artists to have site visits, conversations and to get on site.



*If you don't have a specific Access Lead, you can designate this to somebody in your existing team.



STAFFING AND PRODUCTION PLANNING

Access should be on everyone's agenda.

The first step is to have a meeting with the whole team and talk openly about access and inclusion.

Look to your team

Find out what your team's worries around access provision are and discover what they are passionate about. There could be some key skills that you have not been tapping into. If you have any D/deaf or disabled people in your team, it is worth adding their voice and personal experience to this meeting, without putting too much pressure on them. Or, maybe you have a keen volunteer who wants to do audio description, or a team member who knows BSL. By opening up this conversation you will get more people excited about including disabled artists and audiences into your programme.

Look at your current provision

We can get so busy planning for our festivals that we sometimes forget to take a step back and assess all the values of being in public spaces – chances are, there are some pre-existing access provisions. If your festival is in a town centre, there may be some brilliant accessible features to the site already, such as a [changing places toilet](#) in the library, or level access across the whole site. You might have accessible transport links or nearby spots for [blue badge](#) holders.

Next, you need to start exploring some of the key barriers that are present and finding creative, practical solutions to fixing them.

Access Action Plan



In Appendix ([PAGE 66](#)) there is an access plan checklist. Sit down with your team to see what looks realistic and put your plan together. Outline:

- Timescales for when access activity should take place.
- Who will make it happen? - delegate responsibility across the team, where appropriate.

TRAINING

Start everyone on the same page by running Disability Equality Training (DET) for all core staff, as well as a select number of Production & Stage Managers and Security representatives. There is still very little understanding around working with disabled people; therefore, training sessions and information should be shared as widely as possible. Aim to deliver a small-scale access training session at any pre-festival inductions and briefings (e.g. for all volunteers, Production Managers / Stage Managers). These briefings should focus on the audience experience.

GDIF recommends training providers such as:

- Attitude Is Everything: www.attitudeiseverything.org.uk
- Shape Arts: www.shapearts.org.uk
- Access All Areas Theatre (specialising in learning disabled and autistic experiences): www.accessallareatheatre.org



Recommended reading to support your Disability Equality Training and demystifying access in the arts sector can be found on [PAGE 56](#).



Image: Steve Eggleton / GDIF 2019

VOLUNTEERS

Volunteers can be a huge asset to the smooth running of your events, by supporting your artists and audiences. It is vital that your volunteers have the right attitude to engaging all audience members through being welcoming and having the skills and information needed to fulfil their role.

Recruitment: When recruiting volunteers, it is useful to find out as much as you can about them. Each individual has unique skills and experiences that you can utilise to encourage them to be creative, have fun and be proud of their role.



D/deaf and disabled volunteers are great ambassadors! Remember to use the social model to provide appropriate and person-centred support plans. It may be useful to collaborate with a local organisation such as Mencap to lead a supported volunteering program.

Look at our section about working with D/deaf and disabled artists to see what questions may be useful to ask [PAGE 59](#).

Volunteers appreciate clear roles and exciting, meaningful tasks. At GDIF, some of the most valued roles have been as part of the Access Team, such as: leading tours, running captioning, hosting viewing areas.

Training: Your volunteers are on your front-line, meeting and greeting your audiences and working with your artists. Disability Equality Training should be one of the key areas that is explored in your training sessions to give your volunteers the confidence and insight to actively fulfil their roles in a way that offers the best service. In your training sessions, you should refer back to the training section earlier, ensuring that you speak about the social model of disability and how this affects their role.



Handbooks are great for maintaining information and being reference points for your volunteers. The GDIF handbook includes an Access and Equal Opportunities section that includes the language and social model as described previously as well as specific information about the events and advice on how to communicate. You can find an example from the handbook in the appendix on [PAGE 59](#).



Communicating with D/deaf audiences:

In your training with volunteers and stewards, it is useful to teach the alphabet and a few basic phrases in British Sign Language.

Live Transcribe is an App that provides instant captions. It is worth asking your volunteers and stewards to download this onto their phones. Alternatively, a notebook and pen are also useful.



MARKETING AND COMMUNICATIONS

Access planning goes hand in hand with marketing. It is important that communications are clear, consistent, and at the forefront of your messaging across the programme. Encourage your marketing lead to have access included in all levels of marketing.

Accessible information means:

Use clear and straight-forward language

- No jargon or tech speak.
- No flowery language or metaphors.
- Think about your vocabulary - are you using the social model and being inclusive?

Think about your design

- You can make your marketing and website attractive and accessible – they aren't mutually exclusive.
- Keep your paragraphs short.
- Leave lots of space.

Represent

- Representation matters. Make it a priority to include diversity in your images.
- Always double check that you are including a range of people in your promotional material. Ensure your photographers are capturing images of disabled people in your audience and performers.

MARKETING CHECKLIST



**Full checklist available
in the resources
section.**

It is worth taking time to audit your website and marketing materials. The following pages of this guide will go into detail about each of these points to support you in ticking all of the boxes.

- ☐ Access information in brochures
- ☐ 'What to Expect' icons
- ☐ Alternative information:
 - ☐ Access videos
 - ☐ Easy Read
 - ☐ Large print
 - ☐ Audio brochure
- ☐ Travel Information:
 - ☐ Photo route
 - ☐ Video route
- ☐ Access information on website
- ☐ Include Access / Disability Events on Social Media
- ☐ Social Media 'Access Take Over'



ACCESS STATEMENT

An access statement offers your audiences a direct reassurance that you value all audiences. It is useful to include your accessibility ethos on your website and brochures.

Your statements can include:

- Why you value access at your festival.
- What provision you have considered.
- Links to your provision.
- Who to contact.

[You can read GDIF's Access statement on our website.](#)

BROCHURE

**In the UK,
5.3 million people
don't have access
to, or regularly
use, the internet.**

(Source: [Office of National Statistics](#))



There is a lot of value in having a physical brochure for your audience. Some audiences prefer a printed brochure as they find it easier to access information in a tactile, physical form. This allows time to read, highlight and process information. You can highlight particular events or information in the way you present your print materials.

ACCESS AT GDIF



GDIF welcomes all and aims to be accessible to everyone! We have a great selection of adapted shows, with BSL and Audio/ Touch tours available to book. There are Access and 'what to expect' icons on each event page for show guidance. Our friendly team of staff and volunteers are available for assistance and have been trained in Disability Equality. All performances are wheelchair accessible with viewing areas or Assisted Routes when we expect large numbers. Our maps show accessible toilets and respite areas, including our Mobiloo at Greenwich Fair. Easy Read, Large Print and Audio Brochures are also available.

Find out more: festival.org/access

Contact: alex@festival.org
02083055021



KEY

- | | |
|-----------------------------|-------------------------|
| BSL interpreted | Assisted route |
| Captioned performance | Wheelchair accessible |
| Audio described performance | Assistance dogs welcome |

At GDIF, we include a section called 'Access at the Festival' at the beginning of the programme. This includes our Access Statement, contact details for the Engagement and Access Producer, our icon key and our Attitude is Everything Gold logo.

These icons are then used across the whole programme.

GDIF also include access information on each show/ event page. This information is specific to the event site and the performance, it includes: location directions, level access, viewing platform or area, seating, toilet locations and contact information.

The Access and 'What to Expect' icons support audiences to see what shows may be most suitable to them at a glance.

MOBY DICK

GUILDHALL YARD

TEATRO DEI VENTI

UK PREMIÈRE

SATURDAY 22 JUNE 8PM

**GUILDHALL YARD,
CITY OF LONDON EC2V 5AE**

ALL AGES



RUNS C. 60 MINUTES

FREE

Moby Dick: The construction of an obsession is supported by the City of London Corporation, and presented in association with the City of London Corporation's Fantastic Feats outdoor arts programme.
www.cityoflondon.gov.uk/fantasticfeats

This Italian street theatre production brings Captain Ahab's ship and his obsessive search for revenge to a new GDIF destination in the City of London. With ingenious staging, physical theatre and circus, this timely reinvention of Melville's classic novel explores themes of migration and the fear of the unknown.

ACCESS

Volunteers will be at Bank station to help you find the performance. The performance site has level access throughout and a viewing platform with seats for access users. There is an accessible toilet in the Guildhall. Please contact elizabeth@festival.org for more information.

BROCHURE EXAMPLES

Check out these examples online:

Appetite Festival:
[Access Page](#)
[Brochure](#)

GDIF:
[2019 Brochure](#)



Image: Dave Flynn / GDIF 2019

‘WHAT TO EXPECT’ ICONS

‘What to expect’ icons offer a key for audiences who may need to know the sensory elements of a performance, communication methods used or their own expectations as an audience member. Depending on the style of your festival or event, you may need to develop your own icons.

Check out the icons listed next to each event entry to help you to decide which shows are best for you.



Make some noise



Speech free



Sensory spectacle



Join in



Family friendly

GDIF uses:

- Make some noise
- Sensory spectacle
- Family friendly
- Speech free
- Join in

If you are developing your own icons, it is worth working with a focus group and seeing what may work best for your events and audience. [Appetite Festival](#) created some brilliant icons which included ‘On the move’ and ‘Great for kids’ as many of their shows are promenade or specifically for family audiences.

This is displayed at the start of the brochure and online.

ALTERNATE BROCHURE FORMATS

Providing information in different formats ensures you are communicating your programme to as many people as possible.

The main alternative formats are:

- British Sign Language (BSL) Interpretation
- Audio Brochure
- Large Print
- Easy Read
- Travel Information (photo and video routes)



Low Budget Option

To save on cost, you can look to your team to make these in-house, but ensure you work with disabled people to guarantee the information is relevant and accessible.

Large Print, Easy Read and Travel Information documents can all be made using MS Word or similar software.



ACCESS VIDEOS



Access videos are a way of providing information to D/deaf and hard of hearing, and visually impaired audiences. You can include a cross-section of communication methods to share your information with a wide selection of people.

Communication methods:

- Audio
- Captions
- British Sign Language (BSL)

What to include:

- Clearly explain each event or series of events (depending on your programme) in separate videos.
- Use the copy, dates, times, venues and information as advertised in your brochure.
- Specifically outline all the access provision available to audiences.

Good practice: For BSL videos, you should hire a D/deaf person rather than an interpreter. GDIF has approximately 1400 words translated into BSL for our videos. This costs approximately £860. The standard rate for BSL translation is £100 per 350 words plus £180 interpreter fee for half a day and £125 for audio description.

GDIF have collaborated with Remark! and VocalEyes for their brilliant BSL and audio description services:

[Remark! Studios](#) offer an inclusive service for creating Access Videos. They provide a studio space, D/deaf translator, subtitles and audio description.

[VocalEyes](#) are a trusted organisation who can make audio description for videos and audio brochures.

Both companies also put your event information on their website, thereby offering further marketing opportunities.



Low Budget Options

There are many creative ways of making access videos with any budget:

- YouTube has an automatic closed caption generator to make captions for your videos. The speech-recognition technology can vary in quality, so ensure you edit the transcripts before making it publicly available.
- You can make your own audio description for your videos. Advice on how to do this is in the resources section on [PAGE 24](#).
- Do you have any contacts within the D/deaf community or know any BSL interpreters? There may be someone available who is willing to volunteer their time to support your festival's access provision.

Remember: Check the quality and accessibility with someone who is D/deaf before making it public.

AUDIO BROCHURE

Your Audio Brochure is a recorded version of your brochure. It is used for visually impaired/blind people to access your programme and other information. As with your print brochure, you should be using this to encourage your audience to come to your performances.

What needs to be included in an audio brochure:

- General festival information.
- Access information.
- Highlight any shows that would be particularly appealing to VI audiences.
- Signpost touch tours and shows that have audio description or built in access.

Your brochure should be:

- Broken down into sections.
- Clear and easy to understand.
- Exciting and informative.

Example:

GDIF's 2019 Audio brochure was produced by [VocalEyes](#) and is available here as an example: <https://soundcloud.com/gdif/sets/gdif-2019-brochure>



Low Budget Options

For the audio brochure, you can simply audio record your brochure in-house and upload to Soundcloud. A high-quality audio recorder will guarantee the best sound; however, you can also purchase a cheaper microphone attachment to record onto your phone.

[The Purple Panda Lavalier Microphone kit](#) is a good option, but there are plenty of different options online. If possible, ask a blind/ visually impaired person to check the copy before recording.

LARGE PRINT

A large print brochure is for audiences with visual impairments and access needs.

Large print should:

- Be written in size 16-18 point.
- Be accessible for screen readers (ie: text based, not an image. Be careful of PDFs).
- Include images with an alt. text version (simple description of the image).

This can easily be made in-house. Ensure this is on your marketing lead's agenda, as you will need to use the final version of the print brochure to inform the large print brochure.

When making large print you should:

- Avoid using italics (it can be challenging for dyslexic people to read).
- Use a sans serif font (Arial is perfect).
- Be aware of overusing symbols (avoid &).

Large print versions of scripts and transcriptions

For any shows that rely on text, you could also provide an easy-to-read version of the script in large print. This will be useful for people with varying/ multiple access needs and for people with English as an additional language.



Image: Stu Mayhew

EASY READ

An Easy Read brochure provides information in short, clear sections with visuals to represent the words. An Easy Read is useful for learning disabled people and people who have English as an additional language. It can also be useful for mental health service users and children.

In your Easy Read, you do not need to include the full programme.

Information you should include is:

- Access information
- Show information
- Trigger Warnings
- Contact information



Trigger Warnings, also known as 'content warnings' inform audience members of any issues, themes or production effects that may cause distress or impair their safety in the performance.

Production effects can include (but are not limited to): Strobe lighting, haze, smoke, cigarette smoke, pyrotechnics etc.

Content warnings will include any sensitive subject matter (ie: sexual assault, miscarriage, slavery), swearing and adult content. Content warnings are not there to give away 'spoilers', instead they support audiences to be aware of the material.

Easy Read principles are:

- **Words:** Use the most straightforward way of communicating what you are saying.
- **Images:** Illustrate each section/ idea with a clear image. This could be a photo, symbol or icon.
- **Layout:** It should be designed clearly and easy to follow. Keep images on the left and writing on the right.

Easy Read can be produced in-house by using MS Word and creating a table. You can use your own images or find images online. Your Easy Read should have images on the left and text on the right:

Image	Text
-------	------

If you have the budget, you can ask your usual designer to create something in line with your own festival style. Alternatively, you can use an Easy Read specialist, GDIF recommends:

- [Access All Areas](#)
- [Change People](#)
- [Photo Symbols](#)

You should have your Easy Read downloadable on your website and available onsite at all events. All access volunteers and teams should know where they are and offer them to anyone who may need them. It is a good engagement tool if you ever go out to meet with groups to talk to them about your festival.

[Check out GDIF's Easy Read at our website.](#)

TRAVEL INFORMATION

Photo routes, or Visual Stories, are step-by-step guides with photos of how to get to the performance location from the nearest public transportation/drop off point. At GDIF we use many festival sites and our shows often reclaim unused land. Photo routes not only support all audiences to find the site, they also reassure audiences that you have considered their whole experience.

It's also helpful to do a photo route of processional shows, so that audiences know what to expect in advance.

For ease, you can use the Easy Read formatting in the previous section.

Start by going on the journey yourself and taking photos at regular points. Of course, all journeys are different, but it is useful to start at the most likely public transport point and go from there.

Consider where your starting point is - you may need to make multiple routes, or you can find the nearest transport drop off point and create it from there.

Look out for key locations such as tube stations or landmarks - pubs are particularly useful. If you know there will be added infrastructure for the performance, it is worth noting this on there.

If you are unable to travel the route and take photos, you can also use Google Maps and screenshot the route.



When planning the route, check that it is accessible:

- Are there drop kerbs?
- Watch out for steep inclines.
- Are the crossings safe?
- If you advise using public transport, check that the stations are accessible. Most transport options provide access information on their websites. For London, you can use [TFL](#) and [Thames Clippers](#).



Video routes are also useful for some audiences alongside a photo route. Include these in your social media plan to provide a fun way of engaging with your access information.

Note that if your venue is directly next to a public transport location, you may not need to make a Photo Route. At GDIF, we have stewards directly outside the Cutty Sark station for Greenwich Fair who will direct audiences to the performances.

WEBSITE

Your website is the first place that most of your audiences will land on when trying to find information about your event. Ensuring your website is accessible shows your commitment to access, and also ensures your audiences fully connect with your access provision. Through using accessible design tools, you will be opening up your platform to more people. There are some paid-for options for add-ons or plug-ins, which are built to provide the best access. However, there are some cheaper, general options that make your whole website naturally more accessible which we will detail below.

Website design and layout access tips:

- Use high contrasts.
- Use descriptive links e.g. Click here to view our full programme.
- Provide viewing options to change text size, and background colours, like [Graeae](#) ⁴.
- Ensure writing can be viewed on a screen reader (avoid having written information in an image).
- Describe images (Alt Text) and provide closed captions for videos.
- For ticket booking, allow enough time (30 minutes recommended).
- Ensure multiple contact platforms:
 - Named specific access lead
 - Phone number to call or text
 - E-mail address
 - Office address
- Use straightforward language.



Tickets

Many outdoor shows are free and unticketed. However, if any of your events do require tickets, you should include the option to book a free **Companion Ticket**. The need for a companion can vary widely, from travel support, to decision making, taking medication and using the bathroom.

Try to make this as simple as possible to book. You can have the option to add a free companion ticket to your booking platform, or you can state that you offer free companion tickets when people contact you.

Example text for booking:

Audience members with access requirements can have a free ticket for a companion or carer. The show takes place on a moving bus, and there will be a wheelchair space available on the bus for each show. Please contact [E-mail address and phone number] for more information and to book your accessible tickets.

Displaying access information on your website

GDIF have three weeks of different events and shows, therefore we have a page for each show as well as overview pages of the main events. For ease, we display the access information on each page, including: Directions and Parking, Downloadable Easy Read and Large Print, Access Video, 'What to Expect' Guidelines, Toilet information, Specific Show Adjustments (ie: Audio Description, BSL), Contact Information. This is bespoke for each show.

For clarity, use short sentences with plain language and avoid using metaphors: this is all about the information.

Alt Text (Image Text Alternatives)

For visually impaired audience members, you should provide a written explanation of the visuals.

It is easy to create Alt Text for your images. There are often auto-generate options available on your website platform and Microsoft Office.

To write your Alt Text, you need to:

- Ensure the text conveys the same meaning as the image.
- Audiences should be able to understand the important information from the image.
- Alt Text should be specific to the use and different contexts, ie: if there is an image of a dancer on a dance company website, you may need to include the name of the dancer, title of performance and specific movements or emotional resonance. If the image is a stock image for reference on a different website, you may need to simply write 'Image of a dancer'.
- Images that are functional (ie navigation buttons) should have equivalent Alt Text.
- For graphs or complex information you will need to provide full information in the body of the text and highlight the key information in the Alt Text.
- Remember to include Alt Text for logos.



Website examples and further guides available on [PAGE 56](#).



Apps:

Apps can be useful for audiences to view the programme, explore the show site, find out what is on next, and get alerts on changes and important information. If you have time and a budget, it is worth considering the accessibility functions that can be built into your app. Make sure you keep the information about website design, and work with your app developer to include these in your conversations.

Apps can also be used creatively to provide further access for your event. They can be used to tell people about last minute changes and potentially support with using captioning and audio description.

Music festivals such as [Glastonbury](#) and [Shambala](#) have apps for their events which can be used as examples.

SOCIAL MEDIA

Ensure you are vocal on social media with your access plans. This can be a fun way of including your audience and showcasing your commitment to being inclusive.

Remember to use the Social Model language guide whenever you speak about anyone you are working with.

SOCIAL MEDIA CHECKLIST

- ☐ Feature any disabled artists/ companies you are working with
- ☐ Have an 'access takeover week'
- ☐ Make a list of Awareness days and use the hashtags to highlight key events. You can find these on [Awareness Days](#). Top days are: Mental Health Awareness Week and Disabled Access Day
- ☐ Do 'behind the scenes' of any training or creating provision
- ☐ Highlight any access provision
- ☐ Use your assets- ask your BSL interpreter to do a short video, audio describe your touch tour, show someone using Easy Read
- ☐ Share achievements from other festivals and events
- ☐ Follow local access charities and highlight their achievements
- ☐ Attend and share local activity



Hashtags

Hashtags (#) are brilliant for connecting ideas and themes in your social media posts. If you are using multiple words within your hashtag, ie: #OutdoorArts, you should capitalise each new word to make the hashtag accessible for those using screen readers.



Twitter Access

It is possible to add image descriptions on Twitter, there are clear instructions to do this on the [Twitter website](#).



OUTREACH AND ENGAGEMENT

Your local community is a valuable way to reach, engage and retain a diverse audience. At GDIF, we have found that building sustainable, fruitful relationships with local community groups has enabled us to have a diverse audience. Community Centres (or Hubs) often have a variety of groups meeting there, from D/deaf clubs to Mencap groups.

Engagement can take many forms:

- Working with artists and companies to deliver workshops/ mini performances.
- Attending one of their meetings with different materials relevant to the group:
 - Show props
 - Accessible brochures
 - Videos of what they might expect.
- Sending information in post or e-mail.
- Including groups in performances or processions.

If you are new to community engagement, it is worth researching local groups to connect with. Aim to work with people who naturally want to be involved and find joy in being connected with your festival. These might be:

- Local D/deaf association
- Theatre, dance, arts companies that specialise in inclusive work or that have specific access groups.
- Advocacy groups: Mencap, Scope and council-run groups.
- Library projects
- Day centres

You can also contact large charities and organisations to help promote your work. If you have programmed D/deaf and disabled performers, then they will be more responsive. Examples are: Signed Culture, Deaf Umbrella, Mencap, and BBC See Hear Magazine.

Before you start, you should:

- Outline your aims of working with the group.
- Be open to finding new connections, and working within existing practice.
- Prepare consent forms, including photo and video consent.

Each area has different local organisations. Local companies and charities for specific groups are often run by very passionate staff. It is worth considering how busy they often are, so ensure you:

- Contact them early.
- Give options.
- Be clear with your offer.
- If attending a meeting in their space, have your materials prepared.
- Can you make it creative and engaging? Is there a facilitator or do any of your artists have facilitation experiences, such as running circus workshops in schools or pre-show workshops?

FOCUS GROUPS

It is important to try to work with, and listen to, D/deaf and disabled people when making access adjustments. If possible, have a focus group who can advise you, test your adjustments and ensure you are adhering to good practice.

Visually Impaired (VI) / Blind groups:

- Think about the wider journey - ask about their transport to the festival.
- You should include time for touch tours and audio description if you connect with VI groups.

Learning Disability groups:

- Familiarisation Tours
- Relaxed area

Groups in performances/ processions:

- Allow extra time and space in the place where the performance is, if possible.
- If it is a processional performance, check the access needs, the distances and the route.
- If there will be a lot of noise, can you have space for a quiet room or green room?
- Can you give additional rehearsal in the place of the performance?

PRESENTING A DIVERSE ARTISTIC PROGRAMME

This section offers practical ways to work with D/deaf and disabled artists and to enhance the accessibility of your programme.

Many performance companies build access into their rehearsal process. You can support these companies by offering bespoke advice for the needs of your local audience. Some companies are new to accessibility, as a festival there can be valuable opportunities to develop your local audience by providing these options.

First, we will explore working with D/deaf and disabled-led companies. This will be particularly useful for your Artist Liaison, Head of Production and your Access Lead. We will then look at some practical ways for you to support artists to make their work more accessible. There will be options for different budgets and styles of performance for you to find what works for you.

DEAF AND DISABLED-LED OUTDOOR WORK

The UK is at the forefront of artistic creation in the public space by D/deaf and disabled artists, and many companies create and regularly tour work nationally and internationally.

From dance companies such as Stopgap and Candoco to Wild N Beets' political theatre, Mind the Gap's physical theatre, Extraordinary Bodies' integrated circus shows and Graeae's outdoor creations (to mention a few), there is a myriad of high-quality artists to choose from when looking at a more diverse artistic programme.

Representation is key to establish a diverse audience, so presenting work by D/deaf and disabled companies should be a top priority for all those working in the outdoor sector.

There are several directories where you can find out more about the work of UK-based D/deaf and disabled companies, including:

- The [Without Walls programme](#)
- The [XTRAX Directory](#)
- The [Outdoor Arts UK Member Directory](#)
- The [Unlimited commissions](#)
- The [Disability Arts Online Directory](#)
- The [Disability Arts International Directory](#)

Below you will find a series of recommendations for engaging in the most positive way with D/deaf & disabled artists.

Before the event:

When you start working with your companies and performers, you should ensure you are able to fulfil their access requirements and put provisions in place to create a safe, positive and welcoming atmosphere.

In your communications, find out:

- How they will be getting to the festival?
- Do they need extra time on site?
- Do they require parking close to site / additional assistance accessing the site?
- Do they need support finding the location?
- Do they need any adapted accommodation?
- Will they need additional support not covered in their budget?



Always be respectful and keep in mind the social model: ask about access requirements, not people's impairments.

On site:

- Put **staff** in place with relevant training to ensure any last-minute changes or questions can be easily answered and solved, ie an access volunteer or manager.
- Ensure Production/Stage Managers are **aware** of any access requirements their artists may have. This could be included in their site pack / briefing [see 'Production' below].
- Be **patient, encouraging and adaptable**. Work with your artists to ensure they have a positive experience and try to solve any issues.
- Be considerate of how much time artists are required to spend on site.
- Have **accessible toilets** available close to the performance space, with level access to get to them. Be aware that toilets should be accessible to all genders.
- Allow **extra time** for site visits so artists can prepare.
- Be clear with what is and is not included in the budgets and how people will be reimbursed, where relevant.



Image: Stephen Wright / GDIF 2019

SHOWS WITH ACCESS PROVISION

The nature of outdoor work opens up the opportunity for performers to build a different kind of relationship with audiences. Audiences can be more relaxed, and audience participation is often encouraged. At the same time working outdoors can also present new access challenges that wouldn't need to be considered when working indoors. It's therefore important to work closely with artists to make them aware of your approach to access, and to draw on their knowledge and resources.

When programming shows, ask the artists/companies if they have considered access and if there is already some provision in place to make it more accessible.

- Are the visuals or sound integral to the understanding of the show?
- Have they considered incorporating BSL/ captioning/ audio description? Would they be open to it?
- Are the set and props vital to the understanding of the show? If so, could there be a model box available on site for a touch tour?
- If it is processional, will there be an end moment that audiences can wait at?
- If they use text, for example on signage, is it large and clear enough?
- If it is site-responsive, can the set be at accessible heights and widths for wheelchair access?

If you are working with **international artists**, there may be some difference in what this means and it may be worth explaining what you define as accessible provision. Make sure to include access on communications with all international artists so that provisions are considered from the beginning.

As an organiser, it is worth clarifying which organisation will be meeting the costs for any adaptations. This can be factored into booking and contracting discussions so that these needs are met early on. At GDIF, we have valued the work of Without Walls to fund access adaptations for shows as well as audience development for our festival to pilot new audience engagement strategies.



Image: Ed Simmonds / GDIF 2018

Examples of adapted shows are:

Helen Eastman: Bicycle Boy

Helen Eastman's Bicycle Boy is an example of a show that considered access within their artistic content. Originally the piece was inaccessible for wheelchair users. The company invested in accessible bikes that were able to be pedalled in different ways to allow a wider range of audiences to take part in the performance.



Image: Tombs Creatius / GDIF 2018

Tombs Creatius: The Trip

Tombs Creatius' The Trip was an interactive experience which involved audiences moving through their piece. This company worked with a VR company to develop an alternative experience so that audiences could take part from their wheelchairs or provided seating.



Image: Tickertape Parade / GDIF 2019

Tickertape Parade: Fantabulosa

Fantabulosa by Tickertape Parade featured an integrated BSL interpreter who was part of the creative cast.

This was a family-friendly show where storytelling, lipsync, dressing-up, games, songs and speech were integral to the understanding. The company put a call out for a drag queen interpreter and brought them into rehearsals. They performed in full drag so that BSL was fully integrated rather than an add on and incongruous to the aesthetic/artistic vision.

BRITISH SIGN LANGUAGE (BSL) INTERPRETATION

For shows with text that is integral to understanding the show (be it text heavy or interspersed), it is useful to include BSL and/or captioning. Whilst this may not be possible for every performance, it is valuable to have some provision to develop your D/deaf and hard of hearing audiences. This could be selected shows that are particularly reliant on text for understanding, or you could dedicate a day to BSL interpretation or captioning.

Providing BSL in particular not only provides a valuable experience for D/deaf or hard of hearing audience members, but also highlights to the wider audience that access provision is something valued by the festival.

Some points to consider:

- You will need to give your interpreter time to prepare in advance; provide them with:
 - Script
 - Video of performance, or key scenes in rehearsal.
 - Themes and key messages.
- Site lines/positioning of the interpreter.
- Can it be creatively incorporated into the show?
 - Look at costume, hair and make up
 - Can they be a character?
- Advertise who the interpreter will be as often there is a following for specific people.
- Market it correctly: It is BSL interpreted if the interpreter is trained and qualified, or 'BSL signed' if they are less experienced.
- You may not know what the uptake by D/deaf audiences is at every show, but interpreters should fulfil their job irrespectively. Not all D/deaf audiences will make themselves known to you, plus audiences may tell friends/family about future events.

BSL Interpreters usually wear a plain black/ white t-shirt in order to provide contrast and make the signing more visible.

If you have budget, you can design your own:



CAPTIONING

Captioning is useful to provide D/deaf and hard of hearing people with the text of the performance. Captioning can be projected to the whole audience such as with Stage Text, or for individual audience members on their phones or tablets. There are benefits and challenges to both options. Consider the space, style of the performance, and your target audience when looking into the different options.

At GDIF, we have worked with [StageText](#) who are a respectable company that have provided captioning and live subtitling for theatres and arts venues since 2000. They are trusted to work with D/deaf and hard of hearing people to ensure events are accurately captioned in different ways. Depending on the scale of the show, this could cost up to £1600 for the unit, operating costs and a technical rehearsal.

To provide captions, you should have a copy on MS Word of the current script (it is worth having someone practice the captions in the dress/ tech rehearsals to make sure that they are correct). These can then be changed to a plain text document and inputted into the captioning software.

For productions that use projections, StageText also provides [creative captioning](#) that can be built into the aesthetic of the performance from an early stage. It is worth consulting with them to talk about the most accessible font sizes, colour contrasts and display options.

The most typical example is using a StageText display unit, as seen in GDIF's *The House* in 2016





The Difference Engine: app-based captioning

Coventry-based theatre company [Talking Birds](#) have developed an app called 'The Difference Engine'. This delivers captions straight to the audiences' phone/ tablet in real time. It is available via an app, or URL. It is simple to use, and there are versions for both static and promenade shows. GDIF has used The Difference Engine for the past few years and has really valued their new ways of providing captions directly to people's phones. The cost of the kit for our festival of 3 weeks is £325 (note that this is without an operator).

The 'kit' is hired out and sent in the post, consisting of a laptop, wifi hotspot, signage, and dongle with the software loaded on to it. It comes with simple, easy-to-use instructions.

What you need:

- Scripts from companies in advance. These will need to be uploaded to the software.
- Video footage of show (if possible) is helpful to break the script down to reflect the pace of the show.
- Time to load the script onto the software.
- Operator or 'technician' - this can be someone in your team. It involves uploading the script in advance, setting up the kit on the day, and pressing a button to deliver each line of the script in real time.
- Attend a dress rehearsal/ previous performance to test software and gauge the pacing.
- If possible, try to have someone on hand at front of house to assist people in accessing the software, such as a volunteer that has some basic BSL knowledge. It's useful to have the instructions to access the software on hand in large print.
- Ensure you signpost this provision in marketing materials and on site.
- You could provide a multi-charger on site in case audiences have forgotten to charge their devices beforehand.



Note: Some performance companies worry that a device will be a distraction to other audience members. At the beginning of the performance, the software prompts to turn your screen brightness down. Additionally, signage can help to notify audiences that some people might be using their phones during the designated performance. If there is any audience interaction in the performance, the actors should be made aware of which audience members are using the Difference Engine, to avoid any disruption to both parties.



Low Budget Option

Outdoor Arts performances often use minimal text and many are text-free. It is always worth stating if the show is text-free (the 'What to Expect' key is useful) for audiences to know that the show is accessible for them.

It is easy to have a large print script available for audience members to read during the performance. Make sure that this is advertised on your website and brochure as well as making sure volunteers and staff know that this is available.

If you are able to work with your artists for a creative solution, it is worth taking a moment to think about what words are used in the performance:

What is the value of them? Why are they needed? What do they describe or want the audience to feel?

Find the most important words and see if there is a way of showing these to your audience in creative ways. Can you integrate BSL, or even better, cast a D/deaf actor? Is there a way of having them written down? If a projector is in use, can you add subtitles?



For best practice, you should provide both BSL and captioning options. BSL is a language, with its own grammar structure, and for many BSL users it is their first language before English, so providing a BSL interpreter is usually best practice.



AUDIO DESCRIPTION

Audio description (AD) is a verbal commentary that tells a visually impaired audience what is happening.

VocalEyes are a trusted provider for Audio Description. They typically need a script, a video of the show performed elsewhere, a general description of the show with cast and creative team information, and an invitation to the dress rehearsal to video the show beforehand. At GDIF, we used VocalEyes to audio describe and their kit for our large-scale opening night spectacular performance of Trans Express' Cristal Palace. This cost approximately £825, however the cost will vary for different scales of performances.

The Rationale Method also provide creative audio description options and support.



Low Budget Option

If you are commissioning a performance, you can ask the company to consider access from the early stages of rehearsal. There may be ways of integrating audio description into the performance- have a look at the text and find out if there are moments when description can be added.

You could also recruit a local audio describer, skilled volunteer or a member of your team to add audio description for audiences if they sign up.

It is worth considering how you will be delivering the audio description. If the AD is live, you may choose to have a small group listening to the describer in a designated area, or you could hire audio kit (approximately £300 for a weekend). Alternatively, you can pre-record audio description onto mp3s or have available on your website/ soundcloud. If you choose not to use a qualified audio describer, it is worth making a note of this on your marketing so that your audience know that this is a 'pilot' or that you appreciate their feedback.

To make your own audio description, you will need to see a dress rehearsal (or a film of the performance) and a copy of the script.

Start by describing the set, costume and feel of the performance. You can then describe key visual cues, use of props and movements. Use clear and straight-forward language and have some large-copy printouts available.

Experienced audio describers consider the pace of the performance, key moments to describe and support the atmosphere of the performance, so it is worth investing in.

TOUCH AND FAMILIARISATION TOURS

Touch Tours are particularly effective for visual shows or those with interesting set or costumes. They need to happen before a performance takes place and usually involve a trained person describing the set, costumes and artists.

You can include:

- A vocal tour of the set or model box.
- Description of and/or physically touching examples of costume or significant props - you don't need to do everything, only ones that are necessary to understanding the show.
- This can be performative and done by a cast member.

ADAPTED CONSTRUCTIONS AND SETS

In outdoor arts, sets and constructions need to be carefully considered for all audiences.

Encourage companies to think about:

- Sight lines: are wheelchair users able to see the piece?
- If audiences interact with the set: can wheelchair users access the performance? Are there functions to enable access for VI/ blind audiences?
- Consider colour choices and visibility (ie: glass is not as visible for VI audiences, so look at ways to make it more visible).



Image: Steli / GDIF 2018

PRODUCTION



Image: Steve Eggleton / GDIF 2019

MAKING AN ACCESSIBLE SITE



Each festival or event site is unique; there is no 'one-size fits all' for creating a perfectly accessible site. Detailed venue surveys and clear planning will really support you to make this accessible.

In urban spaces, there are valuable opportunities to connect with local businesses to offer accessible toilets and respite areas. Well-known spaces are also useful for travel directions and public transport options. Be careful not to make assumptions that the public transport is accessible as many tube and train stations are not accessible for wheelchair users. There can also be challenges with parking, kerbs, and large crowds.

Fields or re-claimed land can be a challenge for level access. You will need to be aware of all cambers, slopes and uneven areas. Gravel and woodchip are also near-impossible for wheelchair users. You will also need to consider parking and toilet facilities. It is worth taking the time to create a clear travel guide and putting in stewards to support your audience finding your space.

It may not be possible to find all of your access solutions; therefore, it is worth connecting with local disabled people who can survey your sites and offer their advice. You, or someone in your team may also have personal experience.

SITE VISITS

Including access requirements into your site visits and initial planning stages ensures that you and the whole team are prepared from the beginning with creating easy and budget-friendly solutions that can be well costed and budgeted for early on.

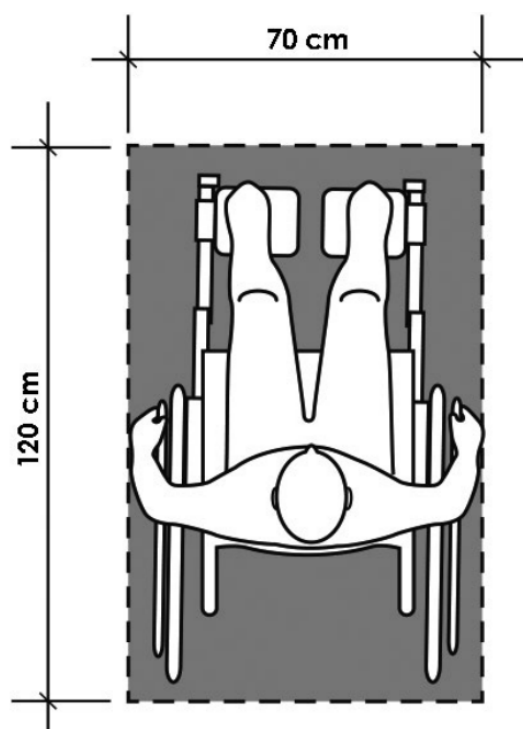
Site visit checklist:



Print-out available on [PAGE 60](#)

In the appendix, there is a checklist that outlines an extensive list of what you need to be looking for. Production teams have a vital role to play in planning and delivering access provision and this sort of checklist can be a valuable tool in evaluating the accessibility of all your sites.

Taking access into account at the start of the process can help to determine which sites offer the best access facilities. Choosing sites that are already accessible can improve the audience experience and help to save on the costs associated with making sites accessible. When working with fixed locations you may need to be more creative when planning how disabled audience members will access the site.



Wheelchair access

Each site is unique in its landscape, venue and locality. It's important to never assume that what appears to be a flat space, is actually suitable for wheelchair users. Detailed venue surveys are vital. There are inevitably going to be cambers, small kerb rises, uneven paving stones, long grass, gravel and chippings that make the venue inaccessible. Make sure to take photos of any concerns and work with your team to find solutions.

Be aware of turning space. You can use this size guide (120cm x 70cm) to help when assessing the space.



Transport and Travel

In the site visit checklist, you will see several questions around transport and arriving at the site. It is key to ensure that the audience journey starts with your accessible transport links instead of just at the site. If the majority of audiences will be using public transport, check that this is accessible and near-by. You should also check your parking options, including blue badge parking and the route between the parking and the performance space.

ACCESS MANAGERS

When working across multiple sites, on-site access managers can be invaluable in the managing of access provision, especially when people-resource is tight.



Low Budget Option:

At GDIF, this is a paid role, however volunteers with relevant experience can be very effective in this role. If you do work with volunteers, be mindful to:

- Provide a clear role description.
- Have a strong recruitment process.
- Provide clear and transparent safeguarding policies and procedures, including contact information for the Designated Safeguarding Lead in the core team.

The Access Manager role includes:

- Ensuring all access provision on site reflects the site maps –things will often end up needing slight adjustments on site.
- Arriving before the event to inspect the site, with the Production Manager, making sure:
 - Ramps and access areas are in place.
 - There is level access.
 - Traders have accessible stalls.
 - Accessible toilets are ready to use.
 - Correct signage is up.
 - Alternative brochures are available at the info point and with the volunteers.
- Monitoring all access provision throughout the event.
- Being present at on-site volunteer briefings.
- Being the first point of contact on site to greet any suppliers (ie: Mobiloo or BSL interpreters).
- Being the first point of contact for any audiences who need additional support or information.
- Leading and supporting with planning the assisted routes on promenade pieces.
- Monitoring viewing areas/ platforms.

In your recruitment, you should try to find someone who:

- Is knowledgeable around access and inclusion.
- Has knowledge of BSL.
- Is confident in providing support for a range of access needs.

LEVEL ACCESS

For wheelchair users, level access is a priority to simply arrive at your shows. Make it a priority for every site to have level access. If this is not possible, you should offer a level access route. Be careful to consider uneven paving, gravel, grass, drop-kerbs. Take extra time on the more challenging sites such as fields, hills or derelict building sites.



Trackway is an easy way to provide level access. However, it can come at a high cost.





Trackmat is cheaper (rubber rather than hard plastic) but not as effective or safe. You would need to have someone monitoring the route regularly.

Image: Luke Jerram / GDIF 2015



VIEWING AREAS OR PLATFORMS

<p>Viewing Areas: Cordoned off areas with seating</p>	<p>Viewing platforms: Raised platforms with a ramp and rails</p>
	
<ul style="list-style-type: none"> • Pedestrian barriers or chain and post to demarcate/cordon the space • Variety of chairs, with and without arms • Space for wheelchairs • Signage • Budget friendly 	<ul style="list-style-type: none"> • A raised platform (with railings) • Wide ramp to access, with railing • Clear access for wheelchair users • Variety of chairs, with and without arms • Space for wheelchairs (including space to turn around on the platform) • Signage <p>More information: Attitude Is Everything's Charter of Best Practice.⁵</p>
<p>Use for:</p> <ul style="list-style-type: none"> • Intimate performances on one level 	<p>Use for:</p> <ul style="list-style-type: none"> • Large scale performances for audiences to have clear sight lines

Access Leads should work with Production Managers to:

- Use suncalc.net to work out where the sun might be to place platforms / areas in shade.
- Ensure that viewing areas/platforms are not placed too close to the speakers.
- If the weather is hot, more people may need to sit down. Have some extra seating stored close by just in case.

Have a volunteer or Access Manager at your viewing points to support anyone using that area. This role needs to be mindful that not all impairments are visible.

⁵ <http://www.attitudeiseverything.org.uk/the-charter-of-best-practice/venue-festival-charter>

ASSISTED ROUTES

Assisted routes support audiences to move between performances or provide support as part of a procession.

It is useful to have an assisted route available when shows are:

- Processional
- Part of a larger programme.
- In an inaccessible / unfamiliar location.

Assisted routes should be advertised in your publicity and marketing as well as clearly on any show information pages.

Processional shows

These types of shows can be crowded, fast moving and with special effects. It can be particularly tricky for wheelchair users to navigate without assistance.

Start by identifying a route that has:

- Level access.
- Ramped kerbs.
- Space for a group to travel along.
- Follows the entire route of the show.
- Clear vantage points for viewing key moments.

Recruit volunteers who are bold and confident to lead through the crowd, knowing that they may need to clear a path and ask people to move.

Volunteers can wear a recognisable t-shirt and hold a visible sign clearly marked 'Assisted Route':



Image: GDIF 2010



Large programme of shows

A 'recommended route' can provide different routes including:

- A 'relaxed' route
- A 'family friendly' route
- BSL / Audio tours (On [PAGE 41](#))
- A 'catch all the shows' route

RIVERSIDE JOURNEY

1pm	LEVIATHAN
1.30pm	PULSE!
2.15pm	The Tide
3pm	On Edge
4.15pm	Oscyl Variation

The Riverside Journey is an assisted route. To join, meet outside Canary Wharf Station at Jubilee Plaza at 12.45pm, or join us along the way. It's not necessary to book in advance.

For your route:

- Choose shows that would be most appealing to those audiences.
- Work with a focus group to choose the shows if possible.
- Don't overwhelm the audience with too many shows.
- Have a volunteer lead, with a sign that says: 'next show, follow me'.
- Have clear marketing communications for the routes. (online and in your brochure)
- Any changes should be clearly communicated.

Shows in inaccessible / unfamiliar locations

Ensure extra time is spent on providing accessible route information and support for shows in unusual locations.

- Station volunteers in clearly marked t-shirts and with 'assisted route' signs.
- Have specific drop off / public transport arrival locations.
- You may need to provide accessible transport options if a lot of walking is required.

SIGNAGE AND EMERGENCY ANNOUNCEMENTS

How information is relayed to people on site is important. Audiences can have a negative experience if there is confusion caused by unclear signage. Signs should be straightforward and useful.

When making your signs, consider:

Colours: colour coding is useful but be careful which background you use behind text.

Image: use icons/ visuals in addition to the text.

Size: make it large enough to be seen from a distance.

Height: fix them at appropriate heights for wheelchair users.

For full advice on making your signs accessible, you can find information on [British Dyslexia Association](#)



Remember to provide key information in alternative formats, in addition to your signage.

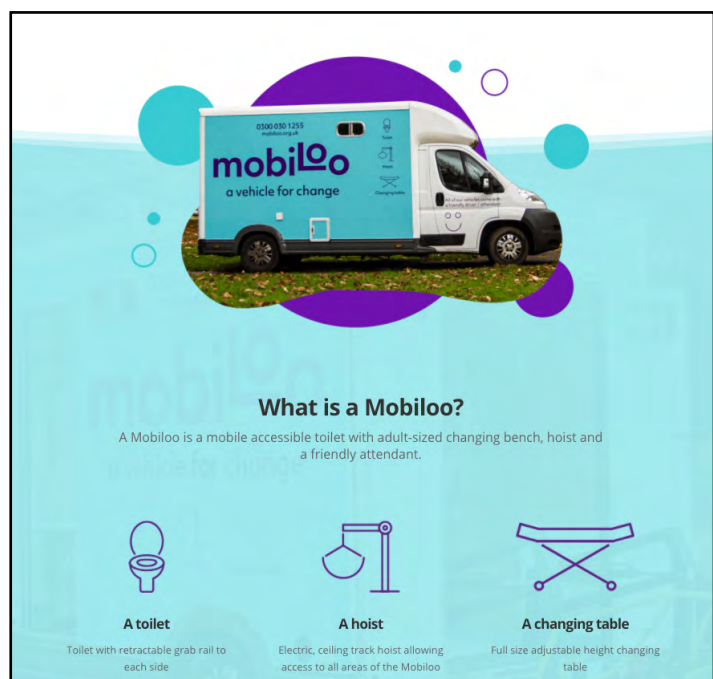
Empower your volunteers to be confident in giving directions and to guide audience members if needed.

If there are emergencies, you need to have a clear plan and think about what practical measures you can put into place for disabled people and those at risk. Some positive actions to put in place are:

- Repeated announcements
- Hearing/ induction loops
- Access leads (staff or volunteers) to support audiences with access needs.

TOILETS

Remember to have accessible toilets at your festival. Accessible portaloos provision needs to reflect the audience capacity for health & safety – you can calculate this using the [Purple Guide*](#). There is clear information about accessible toilets in [Attitude Is Everything's Music Venue Guide to Accessible Toilets](#).



Changing Places Unit

If you want to ensure you are providing access to as wide a range of people as possible, it is worth considering a changing places unit.

These toilet units provide a safe, trusted place that come with hoists and a technician to operate on site.

GDIF use Mobiloo to provide this service. The minimum payment is £395 per day.



Low Budget Option:

There are many [changing places](#) around the UK which are open for those with a radar key. Type in your postcode to see if there is one near your festival that you can signpost audiences to.

For access toilets, there could be public or business toilets that you may be able to use close to the performance locations. It is worth investing time to work with your local community to provide options for this.

Check that they are:

- At a high standard of accessibility- with space, grab bars and a higher toilet bowl.
- Regularly checked so they are clean, accessible and well stocked.
- Open throughout the event (plus some time before and after).
- Clearly signposted and labelled on all maps.

*NB There is a subscription fee of £25 per annum

CATERING AND MARKET STALLS

Food, drink and market stalls can be an important part of the festival experience. If you have vendors, then they also contribute to the atmosphere of your festival- they directly interact with your audience and their stalls are part of your festival aesthetic.



At GDIF, we share our access policy with traders and include a questionnaire so they can consider accessible options, you can find this in our appendix on [PAGE 68](#).

When booking stalls, consider:

- Drop counters at 850mm (desk height)– where the trader either has a low stall front, or part of their counter is lower to accommodate wheelchair users.
- If a drop counter is not a possibility, caterers should be briefed to come around to the front of their stall to serve customers.
- Menus that are large print and easy to read menus.

Include a section on access in trader's contracts / agreements to ensure that they are held to account to implement your access terms. Additionally, a member of the festival team can check in with traders before the site opens to the public.



More information about this can be found in the [Attitude is Everything](#) charter guidelines.



RESPITE AREA

Respite Areas (also known as 'chill out zones' or 'quiet areas') are places that are calming for anyone who may need time out from the noise and bustle of busy festival sites.

The area should be away from loud noise and preferably be protected from the elements.



Low Budget Option:

To reduce costs, you can look at local libraries, community spaces, cafés or theatres that may have space available to use. Mark this clearly on any maps and signpost across the site.

To make your respite area, you will need:

- Clear signage.
- Comfy chairs, cushions, blankets.
- Space for wheelchair users.



To upgrade your respite area, you can also add:

- Ear defenders.
- Easy Read information about the event.
- Fidget spinners.

Safeguarding

Your respite area should be staffed by volunteers or access workers who are trained and skilled in working with people at risk. This may be a space where people can calm down and take a break from the festival.



An information point is a useful place to hold a lot of access information. Make sure your staff or volunteers are clearly knowledgeable and available to offer access

DEVELOPING AND EVALUATING YOUR ACCESS PROVISION

To develop and evaluate your access provision, it is useful to keep good records of what you have done.

Photos and Films

Commission a photographer to take document all key access provision on site, including:

- Viewing areas and platforms
- Audiences using provisions
- Volunteers supporting audiences

Feedback forms

Include access questions on any feedback forms to gauge uptake of provision and to understand your audiences' needs.

Vox Pops

Speak to access users in person at the event and take note of what did and didn't work.

Access Champions

An access steering group or access champion can offer specialist advice and continue to support from the preparation to the delivery and then the evaluation.

Remember:

It takes time to build any type of audience base, and it is the same with engaging disabled audiences.

You may not see results straight away, but it is important that you have access provision at your events to create a safe space and encourage disabled audiences to attend.

FURTHER READING

Existing resources

There are some brilliant resources that have informed this guide. The Outdoor Arts and events sector have been offering advice to work with artists and producers to make the work more accessible for both artists and audiences. Find out more about how to make your festivals accessible with these excellent tools:

[Access Toolkit: Making outdoor arts events accessible to all \(ISAN, 2009\)](#)

[Attitude is Everything](#) have produced a variety of resources for the events industry. The [DIY Access Guide](#) for bands, artists and promoters describes how to make gigs more accessible for D/deaf and disabled people. (Attitude is everything, 2018)

Access and Disability Equality in the Arts

[Demystifying Access, A guide for producers and performance makers: how to create better access for audiences to the performing arts](#) (Unlimited, 2018)

[A Brief Access Guide](#) – especially the section on language and disability confidence on pages 9-12 (Unlimited Impact, Shape Arts, 2015)

Language guide: [Graeae Media Guide](#)

Training:

Attitude Is Everything: www.attitudeiseverything.org.uk

Shape Arts: www.shapearts.org.uk

Web Evaluation Tool: <https://www.w3.org/WAI/>

Website examples:

Diverse City: www.diversecity.org.uk

Unlimited: weareunlimited.org.uk

Entelechy Arts: entelechyarts.org/

The Lowry: the-lowry-test.herokuapp.com

Home Manchester: homemcr.org/accessibility/

Graeae: [Graeae](#)

GDIF: Festival.org/gdif

Marketing Guide:

<https://www.culturehive.co.uk/resources/an-accessible-marketing-guide/>

Brochure Examples:

Appetite Festival:

https://issuu.com/appetitestoke/docs/bigfeast_2019_d

<https://www.appetite.org.uk/big-feast-19-access/>

GDIF 2019 Brochure:

https://issuu.com/gdifestival/docs/gd10_gdif_brochure_2019_22_final_ve

Remark! Studios offer an inclusive service, providing a studio space, D/deaf translator, subtitles and audio description.

VocalEyes are a trusted organisation to do the audio for videos and for audio brochures.

Easy Read:

- [Change People](#)
- [Photo Symbols](#)
- [Access All Areas](#)

Site Access:

Health, Safety and Welfare at Events: [Purple Guide](#).

[Attitude Is Everything's Music Venue Guide to Accessible Toilets](#).

Accessible toilets: Mobiloo; www.mobiloo.org.uk

Performance access:

Captions:

[The Difference Engine via Talking Birds](#)

[StageText](#)

Audio Description:

[VocalEyes](#)

[The Rationale Method](#)



CHECKLISTS AND TEMPLATES

VOLUNTEER HANDBOOK

Access and Equal Opportunities template

GDIF attracts a diverse range of audience members and we make every effort to ensure that each event is accessible to everyone who wants to attend.

Keep in mind people who:

- Use wheelchairs
- Have mobility impairments
- Are hard of hearing or D/deaf.
- Are visually impaired, partially sighted, blind.
- Have learning difficulties/ learning disabled.
- Are mental health service users.
- Have non-visible disabilities

Refer back to our language guide on [PAGE 9](#) for more information.

Offering assistance:

- Most people will ask for support if they need it.
- Not everyone will need or want your assistance so use your own judgement before offering.
- Always wait for someone to accept the support before giving the assistance.
- Never touch, guide or push someone (including wheelchair users) without consent
- Don't be offended if people say "no".
- Don't make assumptions – you can't always tell if someone has an impairment just by looking at them.
- Actively offer guidance to visually impaired audience members (if you feel confident to), but remember to wait for consent.

Communication

Speak directly to the person

Some people with access requirements may be with another person or use a device, you should direct yourself to the person who is asking for assistance.

Be active in communicating

Write down the information if it is complex.

Use your map or brochure to support what you are saying.

Words can have a powerful effect

Avoid using offensive terms.

Only mention someone's impairment if it is relevant in context and they use it. If you need to describe an impairment, ask the person what their preferred words are.

Warnings and Changes

D/deaf or hard of hearing people may not hear important announcements

Ensure you support people if they are not reacting as expected. Be open and considerate.

Last minute changes can induce anxiety

Be clear and concise when explaining any changes. Offer support and write down the new information if needed.

SITE VISIT CHECKLIST

☐ Transport

- What are the public transport routes?
- Is there step-free access at the train station?
- Where are the nearest bus stops?
- What are some useful routes? (I.e: from the nearest large train station)
- If it isn't accessible by public transport, can you provide transport?
- Is blue badge parking available?
- Where are the accessible drop-off points?
- Is Accessible parking on the map?

☐ Toilets

- What infrastructure is already there?
- Do you have permission to use nearby toilets?
- If using public toilets, will they stay open late enough / will they be regularly cleaned/restocked?
- Is there a 'changing place'? Is there space for a Mobiloo?
- Do you need a radar key?
- Are the toilets gender neutral/can you amend signage to include gender spectrum?

☐ Level and physical access

- Are you blocking any drop curbs?
- Where will any cables/distro run and will these impede access?
- Is there any street furniture that might block routes?

☐ Signage

- Where does it make sense to put the signs?
- Will they be at an accessible height?
- Is the font size large enough?

☐ Viewing Platforms/ Areas

- What is the best way to provide clear sight lines?
- Are the toilets nearby?

☐

Respite Areas

Is there an obvious space for a quiet area? Free from traffic and other sounds?

Can this be part of/near to your info point?

☐

Walking Distances

If the show is processional, what is the distance?

If the distance is long, are there watching points available?

If you have multiple shows, what are the distances between the performances?

☐

Vendors Access

Are the counters lowered?

Are the signs/menus large print and accessible?

☐

Emergency Evacuation Plan

Check this includes D/deaf and disabled people when scoping out your potential ingress/egress routes.

MARKETING CHECKLIST

Website

- ☐ Font size
- ☐ Contrasting colours
- ☐ Alternative text (image captioning)
- ☐ Links with coherent titles
- ☐ Access information on website
- ☐ Straight forward language
- ☐ Consistency
- ☐ Booking times (allowing enough time for purchases, 30mins)
- ☐ Access contact: can we find it easily?

Alternate Information

- ☐ Access videos
- ☐ Easy Read
- ☐ Large print
- ☐ Audio brochure
- ☐ 'What to Expect' guidelines

Travel Information

- ☐ Walking distances
- ☐ Where accessible parking is
- ☐ Where are the nearest stations?
- ☐ Photo route
- ☐ Video route

Social Media Checklist

- ☐ Follow local access charities and highlight their achievements
- ☐ Make a list of Awareness days and use the hashtags to highlight key events. You can find these on [Awareness Days](#). Top days are: Mental Health Awareness Week and Disabled Access Day
- ☐ Feature any disabled artists/ companies you are working with
- ☐ Have an 'access takeover week'
- ☐ Do 'behind the scenes' of any training or creating provision
- ☐ Highlight any access provision
- ☐ Use your assets- ask your BSL interpreter to do a short video, audio describe your touch tour, show someone using Easy Read
- ☐ Share achievements from other festivals and events
- ☐ Attend and share local activity
- ☐ Include Access/ Disability Events on Social Media
- ☐ Social Media 'Access Take Over'
- ☐ Outreach and Engagement

AUDIO BROCHURES

Audio brochure for festivals

- ☐ General information on the festival/company
- ☐ General access information
- ☐ Highlighting shows that will be particularly appealing to disabled audiences
- ☐ Signpost touch tours and/or shows that have audio description

Audio brochure for companies (about a particular show)

- ☐ Information about the place/times/days when the show is performed
- ☐ Company information
- ☐ Blurb (why should people come to see the show)
- ☐ Why is the show particularly interesting for VI audiences
- ☐ Access information (contact etc)

Tips for audio brochures

- ☐ Use the social model and be aware of language
- ☐ Broken down into sections (especially for festivals, opening night, main shows etc)
- ☐ Be clear and understood
- ☐ Be exciting and informative
- ☐ Keep sentences short
- ☐ Don't waffle
- ☐ Write it down first
- ☐ Get someone else to listen to it
- ☐ Consider the order of the information and make sure it works for your show/company
- ☐ How does music or sound impact this audio trailer to make it more engaging
- ☐ Remember this is about audiences wanting to come to your show or event

EASY READ TEMPLATE

On PAGE NUMBER of the guide, you can find instruction on how to create your own Easy Read.

Your Easy Read should have images on the left and text on the right as below:

Image:	Text:

EXAMPLE ACCESS PLAN

Area	Description	Lead	Due Date
Planning	Build list of local access contacts		
	Use the Marketing Checklist to update the website and social media plan		
	Agree extra access offer with creative & prod teams		
	Research production site provision: toilets, respite areas, level access etc.		
	Research local interpreters, audio describers etc.		
	Contact captioning provider		
	Contact Artists about their access requirements		
	Contact Artists about their show accessibility		
Training	Book trainer and venue		
	Invite internal staff, events team and other members		
	Evaluate and send report with key info to all staff		
Marketing	Include Access Statement in programme announcement		
	Access Videos: Agree content and company, film in line with brochure complete date.		
	Book Audio Description		
	Access info on website and brochure: Descriptions of site + access info, okay to have 'avail on this date'		
	Photo routes created		
	Create Easy Read brochure		
	Form bespoke invites to access groups		

	Contact bespoke Blind/partially sighted contacts w. AD info		
	Contact access contacts re: attending Festival		
	Email access contacts from mailing list		
Production	Book and contract access manager(s)		
	Book and contract BSL interpreter(s)		
	Write / review briefings for stage managers, stewards & access manager		
	Write / review show reports for stage managers and access managers		
	Compile BSL interpreter schedule		
	Book changing places unit		
	Book all captioning		
	Write / receive scripts for captioning		
	Book all Audio Description		
	Agree location of ramps and total budget		
	Compile access volunteer roles		
	Create visual map of all performance spaces		
	Compile access manager pack (torch, signs, route maps, staff contact numbers, visual photos of spaces, brochures, high vis / t-shirt)		
	Physical briefing of Access Manager spec for processional pieces		
Reporting	Photograph access provision		
	Collate evidence for Attitude is Everything, incl. Screenshots of website, photos, etc (anything new that we do this year)		
	Final access report		

TRADER'S ACCESS QUESTIONNAIRE AND AGREEMENT

GDIF is an accessible festival – we strive towards best practice to make the festival accessible for D/deaf and Disabled audiences. We want to ensure all people who attend the festival are able to experience all aspects freely, including access to goods and services. This questionnaire is intended to ask you to consider what you can do to make your stall accessible, and provide some information on how you could start to do this.

1. Are there any queuing routes? (e.g. barrier-surrounded queue systems)

If so, ensure a minimum width of 1.2m.

2. Are there any steps, cargo pallets or other barriers that might affect access for people with mobility or sensory impairments? Is it level access?

3. If stepped is it possible to ramp the access?

All ramps should be a minimum 1:12 in gradient.

4. Are you able to set up a dedicated accessible entrance or fast-track queuing system for customers with disabled access requirements?

Ensure access routes are signposted with the universal wheelchair symbol

5. If your bar or counter is higher than 850mm, are you able to have a lowered section?

Guidance for lowered counters follows this questionnaire

6. If there is no step-free access and no way to make it accessible, can you ensure staff step out from behind the counter and provide a personalised service to customers unable to access the stall?

7. Are you able to have menu boards placed on the ground or the base of your stall?

8. Are you able to produce large print laminated menus for customers who would find it hard to see the menu at the back of the stall or at ground level?

We recommend these be black text on white background and minimum 24pt font

Stall name: _____

Signature: _____

Date of signing: _____

Event date: _____

Telephone contact: _____

By signing this, traders taking part in GDIF agree to undertake steps to make their provisions accessible following the guidance contained in this document.

Guidance for lowered bars

- All traders that provide level or ramped access to a bar should aim to have a lowered section when the planned bar or counter is higher than 850mm.
- The surface of any lowered counter section should be raised no more than 850mm from floor level.
- Ideally a recess of 300mm should be included beneath the lowered counter section to allow wheelchairs users to wheel right up to it.
- An easy way to achieve this is to make use of a standard height table at the end of a bar or counter if not building a custom section.
- All lowered bars should be signposted as required to assist with customer navigation through crowds. Any signage should include the words "Lowered Bar" and the universal wheelchair symbol. Ideally this signage should be located above the bar, to allow for the best possible sight-lines.
- If a lowered bar or counter is not practical or safe, an adjustment should be made to enable people to view price lists and place orders easily.
 - This should form the basis of a policy for how staff should identify and respond to any individual for whom the bar or counter height poses a barrier to them being able to make choices or place an order.
 - In practice, this might involve having staff able to take orders directly by coming in front of the bar or counter, taking money, and returning with drinks and change.

This document shares GDIF's practice in ensuring our events are accessible. Therefore, all measures and providers recommended in this guide are done from the perspective of organising GDIF.

Please note that nothing in this document should be taken as legal advice or opinion. It remains the duty of individual organisations to ensure that their work and practice are within the law.

Published June 2020



Image: Patrick Baldwin