

DEMYSTIFYING ACCESS

A guide for producers
and performance makers:
how to create better
access for audiences to
the performing arts

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Introduction



If you care about reaching a wide and diverse audience with your work it is essential to consider questions of access – there are 11 million disabled people in the UK alone; that’s almost 1 in 6 people (Source: www.gov.uk).

There are many barriers to prevent people accessing the arts and a range of solutions to ensuring access for all.

The law requires that no one is excluded from accessing public services and demands reasonable adjustments to be made in order to ensure this – so it is our job as performance makers to think ahead and not discriminate!

But who is responsible to ensure this? The receiving venue? The artists? The producer? The funder? This guide offers tools and examples to empower artists and producers to remove barriers and to make their work more accessible, as it is only with investment from all parties involved that progress can be made.

This guide offers some simple solutions for under-resourced small-to-middle scale performing arts producers and makers whose work is not yet fully inclusive and accessible to disabled people. This is a working document which aims to evolve over time – please take this as an invitation to contribute and share your own experiences.

Some great guides already exist:

[Ensuring Your Venues and Events Are Open to All: A Brief Access Guide](#)
[Download here](#). Created by Shape.

With detail on:

- Social model of disability
- Disability confidence
- Accessible marketing and communications

A Guide to Making Theatre Performances More Accessible

[Download here.](#)

With detail on:

- Customer care
- Audience development
- Technical specifications
- Organisational impact

ISAN Access Toolkit: making outdoor arts accessible for all

[Download here.](#) Created by ISAN

With detail on:

- Marketing
- Access for outdoor events
- Evaluation

Communication basics

Informing audiences

Communicating what services are available is absolutely key to delivering inclusive events. Let audiences know what you do and do not provide for them. Audiences rarely make assumptions about the work being accessible for them: so make it easier by being open and straightforward as to what you do and any limitations. This involves close communication with the presenters to ensure that their front of house staff are aware of the access elements of your work and how to best inform audiences. It should also include thinking about the booking or box office systems, for them to allow audiences to mention any access queries.

Consulting people

The best people to help you in making your work accessible are those that experience barriers with regards to attending performing arts events: consult them! Whether it is inviting them to a work-in-progress sharing to discuss how the 'access' elements could be integrated in the piece, or having a discussion with supporting organisations such as [Attitude is Everything](#) and [Shape](#), about whether you have got all the details covered running up to the performances, these exchanges can be key to ensuring you are doing things right. A phone call or a short meeting might just do it, it isn't time-consuming, and it can bring huge benefits to the work in reaching those audiences – it's marketing and access research all-in-one!

Company members

It is important to inform everyone in the company about the access elements in place for the performance so that they are aware and prepared to deal with them. For example, preparing for a 'Relaxed' show means working with the performers to ensure they are confident about how to respond to unexpected sounds and interruptions from the audience – the more at ease they are with this, the more it will be incorporated within the show and make it a unique experience.

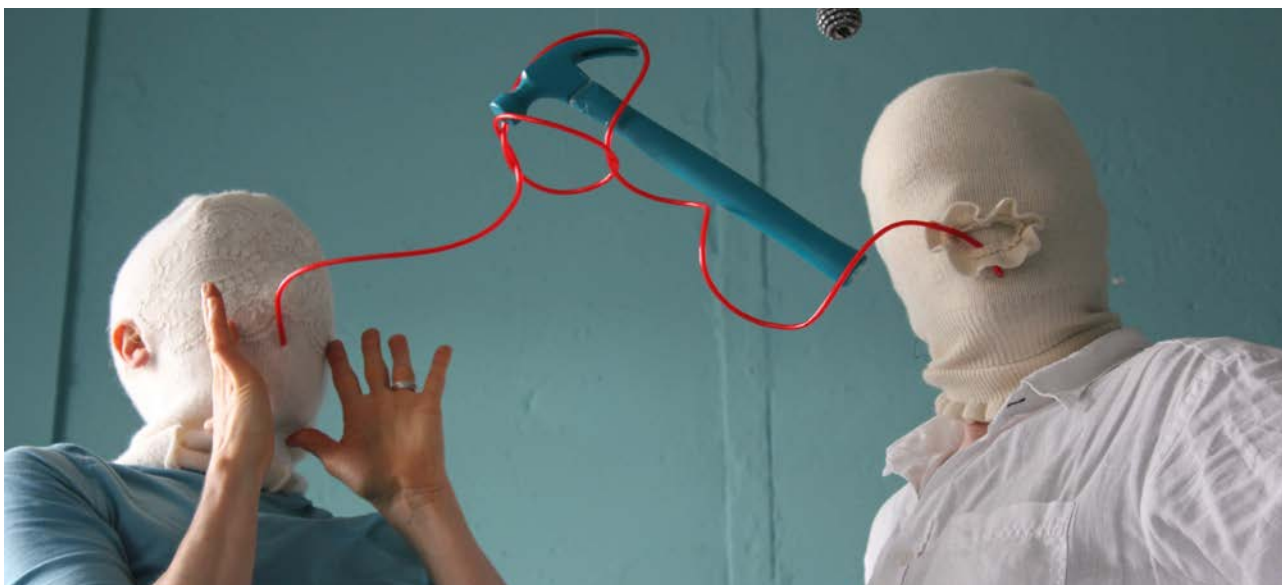
Venue and front of house staff

Agreeing with the programmer and the marketing team what access you are providing for your show does not always guarantee that everyone working in the building is aware of this. Ahead of your show, or when you do the get-in, have a word with the front of house and venue staff so they know what to expect and are confident about how to act if unusual situations come up – it's important to make sure that everyone knows what services are being made available to ensure the best experience for the public.

Language

Not knowing what words to use when talking about disability and access can discourage some people from tackling the subject. You will find some information about language and disability confidence on pages 9-12 of this guide: [Shape Access Guide](#).

A lot can be done at no cost by simply thinking, planning, and communicating with everyone involved. The rest of this guide looks more specifically at some access provisions relevant to the performing arts, giving you some examples and tools for you to make your work accessible. It is by no means exhaustive, so please [contact us](#) at clara@artsadmin.co.uk with contributions if you have any.



Aidan Moesby, *Fragmenting the Code*. Photo by Mairi Taylor.

The work



Access and interpretation

Audio description

VocalEyes define audio-description as: 'a means of making the arts accessible through words to blind and partially sighted people.'

[Click here](#) to read the full definition.

VocalEyes explain the three part process: description of the set and context, a touch tour and the description of the visual elements of the performance. The last element is often offered as a description to listen to alongside the performance, through a personal set of headphones. Most venues provide these; they allow the user to adjust the volume and hear a live description of the action on stage by an audio describer, who is watching the performance from a sound-proof booth or via a monitor.

Audio-describers will ask to see a performance or a full video of the show ahead of time if possible. You can also plan to work closely with them to align/incorporate their description to fit the artistic vision of the piece.

Audio-description can also be incorporated into the performance, making it accessible to everyone. This means the soundtrack or live speaking during the show also describes the action that is taking place, giving any visually impaired people all the information they need to experience the work. Artists that have done this recently include Birds of Paradise in "Wendy Hoose" and Claire Cunningham in "Guide Gods".

If you are offering audio-description, you may want to host a touch-tour as well, see page 8.



Everyone has different preferences for description, there is no one right way – there’s no such thing as an objective description. You can’t please everyone.

In a live performance context, you have to think a lot about describing the action that’s going on, but also the emotion and atmosphere of what you’re looking at. You’re forced to be creative, and to interpret what you see. I work together with artists sometimes, making a draft description and then going through it with them. Sometimes I come up with ways of vocalising the intentions of what I can see, and I can become another spoken word artist in the room.

I work with Company Unscene Suffolk, which incorporates audio description as part of the script. It’s embedded in the creative process – really it’s just about doing things in a different order, not any more difficult. You can make something accessible without describing every detail – and this is where the subjectivity comes in. You don’t want to overdo the description, but you want to approach the work by asking yourself: if I couldn’t see what was going on, what would I need to know about the show in order to have a rich experience of it?”

Jenni Halton, Performance Maker and Audio-describer

Read a [blog post](#) by Unlimited Impact artist Chloe Phillips, and her project experimenting with new ideas of audio description.

Finding audio describers:

- [VocalEyes](#) provide a range of services and full tariffs on their website: www.vocaleyeyes.co.uk
- Freelancers are often open to negotiate fees depending on the nature of the work, charging day or half-day rates. audiodescription.co.uk have a directory, which highlights describers specialised in performance.
- [Audio Description Association](#) provides links to various companies and professionals.

Touch tours

This is a tour of the set / props or costumes for a performance (usually before a show), organised by the performing company. These don't usually cost anything to run, but you do have to know what can and cannot be touched! You don't need to be an expert to organise these – they are very straightforward. Often, touch tours are offered where audience members can explore the stage and some of the props or costumes about 45 minutes before the show begins. They can be of interest to all audiences who want to get closer to your set and costumes, so they are a great add-on that benefits all kinds of people.

“ We've arranged touch tours to our work for many years. We are committed to creative access in all of our shows and see this as a vital part of the process. In that it not only enhances the experience of the audience member it is also an enriching experience for the company and the performers, making them look again at the show, their characters, how they present and what worlds and space their character inhabits.

The barriers to making touch tours happen are pretty minimal really. You need to work with the venue to ensure the touch tours are clearly promoted, audiences advised that they are available, and booking them made simple and accessible. You then need to work with front of house and other staff to show what you're planning, and involve them in the process. After that, it's a case of finding the best time for front of house, audience and company for these to take place. Our tours usually last between 15-20mins and for a 7:30pm show we would try and start them round about 6:50pm, allowing the audience to get a drink after, the acting company to finish their preparations and front of house to allow general access to the space.”

Garry Robson, Artistic Director, Fittings MultiMedia Arts

Captions and palantypist

These tools give access to audio-content for people with hearing impairments. They transcribe the dialogue and soundscapes of the performance into words for the audience to read. The captions can be incorporated into the design (projected onto a screen, or on a TV monitor on stage), be visible above or to the side of the stage, or offered on individual screens. Captions are pre-written based on the script of the show, while palantypists write the audio out live. The great thing about captioning is that it also benefits a wider group of audience members, as many enjoy being able to read the text as well as hearing it, so as not to miss a word!

There are great videos by Stagertext explaining the process of captioning:

[Why captioning?](#) and [How captioning?](#)

Sophie Woolley, writer, actor and co-founder of Tin Bath Company, explains her approach to captioning as a theatre maker and a user of the service:



How did you start thinking about captioning for your shows?
I started thinking about captioning my show because I was going deaf and needed captions myself. I disliked the way I had only one chance to see a particular show, because the captions were on one date. Also captions were not an integral part of most shows, they were 'stuck on' at the side of the set as an afterthought, so as an audience I would be reading the show and not watching the actors much.

We wanted to see if we could marry the text with the performance and art direction, to give a more immersive experience for deaf and hard of hearing audiences. This had an effect on the development of our shows – the writing and direction.

What has it brought to you and your work?

One answer is it might give the audience more chance to absorb the writing in my shows. In terms of advice for venues it brings value to audiences. Hearing people are

actually not that hearing – their attention wanders. They often miss lines. Often audiences are older, losing hearing, and need a bit of help. Subtitles also attract people whose first language is not English. In terms of audience retention and new audiences, subtitles are a good thing. In terms of doing the right thing in including marginalised people, it is a great thing, it is of huge, unquantifiable value.

How do you fund the captioning process?

We include the caption budget in each funding application. Budget for tech, caption designer, animator, projector rental, operator costs. Most importantly you should budget for marketing to deaf people. This is not like the hearing marketing. It is extra marketing work. It is not good enough to provide subtitles and expect deaf people to come along. They won't come unless they know about it.

Finding caption professionals and palantypists:

- [Stagetext: www.stagetext.org](http://www.stagetext.org)
- [Theatre Captioning: theatrecaptioning.com.au](http://theatrecaptioning.com.au)
- You will find professional freelance palantypists by searching online, there is no main catalogue.



Pete Edwards, Fat. Photo by Cagler Kiyomcu.

BSL interpreters

The British Deaf Association suggests that at least 70,000 people in the UK use British Sign Language (BSL). Having a BSL interpreter at your performance gives hearing-impaired BSL users access to the spoken content of the work. Many theatre companies choose to integrate it within the show, working with the interpreter to make them part of the action on stage. The interpreter can also stand separately to the staged action, as suitable. Recent projects that have involved interesting incorporation of sign language include [Caroline Bowditch's "Falling in Love with Frida"](#) and [Sue Maclaine's "Can I Start Again Please"](#).

Where to find interpreters:

Many people find interpreters by asking around their networks, and through word of mouth. However, some sites give links to experienced theatre interpreters:

- www.theatresign.com
- www.asli.org.uk
- london-bsl-interpreters.info/cgm/interpreter-gallery
- www.spit.org.uk

An interview with Two Destination Language: Two Destination Language is Katherina Radeva and Alister Lownie. They make performance work exploring boundaries in identity and culture. Over the years, and as independent artists, they have strived to make their work accessible to diverse audiences.



What is your process like working with BSL interpreters? We've both followed the work of companies like Stopgap and Graeae for a while, but it was while Kat was working with Caroline Bowditch that she first saw how dramaturgically integrated BSL can be when making a show. So, with our show *Near Gone* which plays with translation between two spoken languages as a theatrical device, we knew we could play with layering a third language: BSL. We worked with a terrific interpreter who understands performing which was brilliant because it felt like we were making the work richer and more accessible rather than just placing an interpreter at the edge of the stage. Since this experience in 2013, we think of integrating access right from the start of making a

new show. It would be silly not to, it's such a rich form. Our new show, *Manpower*, plays with audio description because that makes sense for what we do in that piece: these are tools that we've discovered we can use in making better, more provoking, theatre for everyone.

Do you work with the same interpreter each time?

We usually work with the same interpreter because they are not just an interpreter they are a member of the cast. We have worked with two, they are slightly different, they would be – they are different performers. Integrating the interpretation needs time so where a venue wants the BSL version of the show, we bring our own interpreter. We began our process by letting the interpreters see rehearsal videos and having conversations about what we could do, about what would work without compromising the functionality of the interpretation. And then we rehearsed, just as with any other performer. And it was really important that we listened to feedback too – as people who don't use BSL, we aren't best to judge the interpreters' choices!

What are the barriers, when working with venues, in arranging BSL interpreted performances?

Accepting that the default is not to have BSL. We thought many more places would want it if we made it available. The challenges are usually around money, who pays for what. We tour a lot without Arts Council subsidy which means for us that where a venue wants the show with BSL then they pay for the additional costs. In our experience, selling the show with BSL has been harder due to the cost, not due to a lack of desire to have the show with BSL. Some venues have a really strong commitment to accessibility (and it usually shows in their print material), while for others it is still a new strand that's not yet well resourced.

Artistic dialogue: beyond the logistics

Adapting the work

Thinking about the accessibility of your work may open up new artistic enquiries and enhance the piece as a whole. Many artists have highlighted the benefits that thinking about inclusion has had on their work – not only can they reach new audiences, but they also have the opportunity to look at the artistic material from a different perspective.

Jack Dean, Unlimited commissioned artist 2015, reflects on his current process of making his new show, Grandad and the Machine, accessible to people with visual impairments:

“ I was challenged by Unlimited to incorporate access elements into my show for the first time, which kind of makes sense, since being supported as a disabled artist while ignoring the needs of other disabilities would be pretty hypocritical. Being new to the whole concept, I was guided by them towards letting the artistic content of the show guide the approach to access, rather than rigidly imposing one method. As a storytelling piece, the show comes with a sort of built in audio description, so the mission became to “blind-test” the text and smooth over any gaps in the description of important activities for the characters. All in all, I think this will make the show better for fully sighted people rather than compromising it, which is great for everyone.”

Read a [blog by Jack Dean](#) detailing more about this process.

Who is it for?

Sometimes, a work of art cannot be accessible to everyone. If so, be open and honest about this, and how it aligns with the artistic nature of the work. If you have little means and capacity to address the accessibility of your show, don't let yourself be overwhelmed by all the different elements "access" could require. Instead, focus on the few things that feel aligned with the nature of the work and deliver those well.

“Exposure is a one-to-one performance, most of the experience takes place in pitch darkness, and is experienced through sound. I investigated the ways of making the piece accessible to a wide range of people with a variety of disabilities. The nature of the work, though, meant that BSL interpretation of the soundscape was not possible – it would require light, which contradicts the core artistic concept. I now tour the work with a hearing loop, for those with a hearing impairment that can use one. I always request wheelchair accessible spaces, and provide an audio described version of the performance and instructions for ushers to know how to help visually impaired audiences. However, I make it explicit to the box office teams that the piece is not accessible to profoundly deaf people, so as not to cause disappointment.”

Jo Bannon, Unlimited commissioned artist 2014,
about her piece Exposure

Navigating costs

Venues

Making the work accessible to all should be part of the initial discussions with a programmer. Is it the venue or the company that will provide the equipment/staff/funding to deliver any access elements? Never assume that a venue simply will not 'be the type' to be interested in the access you can provide, if anything, having a conversation about what can or cannot be done is a small step towards access for all not being an exception!

Two Destination Language share their experience of finding the financial means to make their work accessible:



Where possible we include the costs of making work more accessible in an Arts Council England Grants for the Arts application for making the show, because integrating BSL means that we need to weave it into the show, rehearse that and learn it. That's sometimes difficult when we devise work and aren't sure what's going to work. In different works, there are different stages of development at which it becomes clear how we can integrate wider access.

But in terms of the touring costs, the venue pays for the BSL version which is generally around £250 more than the normal fee: it's a day rate for the performer plus travel and accommodation. There are venues who try to operate a 50/50 policy where the company and the venue split the BSL costs half way – that only works if you're touring with a grant to cover that or are able to negotiate very profitable deals! There are venues who are very hot on making the work they present accessible like Eden Court, Dundee Rep, The New Wolsey and Colchester Arts Centre and there are other venues who simply can not afford the cost, or the accessibility is not a priority for them. Some university venues know they have students with access requirements, which pushes it up their agenda. For us as a company, it is absolutely a priority, so during negotiations we push for the BSL version."

The context of the work

Venue access

Because of legal requirements to create inclusive design, new buildings in the UK are now built to consider aspects such as wheelchair access and accessible toilets. As such it's easy to forget that many venues and outdoor events do not have suitable facilities. Make sure you discuss the accessibility of premises before you decide on a space, so that you and the collaborators are all aware of what is and isn't possible.

Some things to check:

- Is nearby parking available?
- Are there accessible toilets?
- Are there any areas of the venue that are not wheelchair accessible (e.g. the bar, and back stage)

If physical access is limited, you can look into renting ramps and accessible portaloos. These can be very affordable, and easy to organise via a rental company (ie [Portakabin](#) or [Hire-a-Loo](#)).

As well as step-free access, physical access considerations include people that might be uncomfortable in crowded or loud environments. Having a dedicated "quiet space" available during longer events and festivals will make them more accessible to anyone who might need that as part of their day. The space does not have to be big, but it should be dimly lit, ideally with soft furnishings.

Relaxed performances

This is a performance that has a more relaxed attitude to noise and movement and may include some changes to the light and sound effects. There are a number of people who may benefit from this, including people on the autism spectrum, those with Tourettes syndrome, or learning disabilities – and it has no added costs. Audiences will expect that the performance will not have loud noises or flashing lights. Make sure you advertise the 'relaxed nature' of the show to your audiences and make an announcement before the event so everyone knows what is happening and why, as some 'relaxed' audiences may not follow the traditional theatre etiquette behaviours.

The title 'Relaxed Performance' is becoming widely understood by audiences, venues and programmers. A lot of research, campaigning and promoting has been invested into this notion for the last few decades and this means the industry's familiarity is growing.

You can read a [Guardian article about it here](#).

And an extensive guide by the Society of London Theatre about putting on relaxed performances [here](#).

Organising a relaxed performance does not cost anything and is fairly straightforward; it is mostly about adapting some of the content of the show, briefing the performers so they know how to react to the audience's potential interruptions and ensuring the venue is equipped to welcome everyone.

There are some theatre companies that specialise in creating high quality experiences specifically tailored to people on the autism spectrum or with learning difficulties, and have inspiring approaches: [Oily Cart](#), [Bamboozle](#), [Replay Theatre](#) and [Frozen Light](#) to name a few.

Jess Thom, of Touretteshero, explains what a relaxed performance is, and what you should consider:

“ In my view, relaxed performances send an important message to people who might otherwise feel excluded from the theatre by showing that they’re welcome and have been thought about. More generally, I think relaxed performances create a different atmosphere for the whole audience, giving everyone permission to relax and respond naturally.

Relaxed performances don’t need to be complicated either. From my perspective the important, but quite simple elements they should include are:

- Pre-show information giving a guide as to what to expect from the show
- A clear explanation for all audience members about what a relaxed performance is when they book
- Staff who take an inclusive approach from start to finish
- An introduction at the start to remind the audience that it’s a relaxed performance and to give permission to anyone who needs to move or be noisy the freedom to do so
- A clear plan of how any complaints from other audience members will be managed
- Also there should ideally be:
- A quiet space outside the auditorium which people can go to if they need it
- Some consideration given to sound and lighting levels”

Read more of Jess Thom’s thoughts about relaxed performances [on her blog](#).

Marketing

All the efforts you might put into making your work accessible are meaningless without a strategy to advertise these to the potential audiences concerned. The great thing about making sure that your marketing material is accessible is that it benefits everyone that engages with it: the writing is easier to read, the choice of format makes it more playful, more people are likely to find out about your event.

Print guidelines, some basics

- Use text at 14 point (12 point is the absolute minimum). Many Blind and partially sighted people will require a point size of 18+. If in doubt, ask.
- Avoid italics, serif or 'handwritten' fonts or capitals for long, continuous text.
- Use high contrast between colours and text (at least 25%).
- Avoid putting text over images, unless you use a gradient or a semi-transparent layer between the text and the image to 'smooth' the image. This is an often overlooked issue with arts brochures and flyers.
- Avoid glossy papers (they reflect too much light), low weight paper (because text can show through), and paper folds that hide text.
- PDFs are often incompatible with screenreader software and therefore may be inaccessible to Blind and partially sighted people. It is best to have a plain Word version of any documents too. Offer a choice of formats.

Get more detailed print and online guidelines from page 13 of [this guide](#).

Video captioning

As with stage captioning, captions on videos benefit all audiences, not just people with hearing impairments. Many people will view videos without sound and read the captions, especially if viewing on mobile devices in a public space. Anyone with English as a second language will also appreciate the captions – so it's a worthwhile investment of time and effort!

There are a lot of different programmes out there that help you add subtitles and audio captions to video at little or no cost:

- [Aegisub](#) With explanations of how to use that service [here](#)
- [YouTube](#)
- [Vimeo](#)
- [Amara](#)

Audio flyers

If you are providing audio-description, you should create an audio-flyer to promote your show to the target audiences. This is free and easy to do by recording on a simple device and using a platform such as Soundcloud to host the file.

Have a listen to an audio flyer by Graeae for their show [Belonging](#).

“When working in marketing it’s easy to forget about accessibility when you’re plagued with tight print deadlines and rolling online content. And you also have to get past the common assumption that communications can’t be accessible and sexy – they’re not mutually exclusive. As we move into a digital-first landscape, being accessible is getting easier. More people can find out about what you’re up to in their homes and on-the-go. Some things which I’ve learnt on the job are the importance of alt-text when adding images to your website – allowing those who can’t see your glossy header images to understand what the image depicts. In a similar vein, when posting images to social media, try to make it so the text/caption stands alone and doesn’t need the image to make sense (or put an image description in square brackets). Some things which we should all be doing anyway for all audiences is making websites easy to navigate and always make giving feedback easy. YouTube has now started closed captions and subtitles – whilst not 100% there yet it is still well worth uploading a transcript of your video content so as not to alienate your online audiences with hearing impairments. With access there’s always more to do!”

Selma Willcocks, Marketing Officer at Artsadmin,
working on Unlimited

“ Deaf people do not read hearing marketing, because they are excluded from the hearing arts. Deaf people follow word of mouth deaf community news and deaf news outlets. You need a well connected (paid) deaf person in your ranks to put the word out. It is easier than it was because there are more online deaf news sources, and Facebook.

I mainly take notice of email mail outs to me as a deaf person, with SUBTITLED SHOW in the header. I no longer need subtitles at most shows these days due to my cochlear implant. But when I was still totally deaf, I had to wade through a lot of marketing that was not relevant to me, because it was not accessible.

Make sure there is an ACCESS page on your venue website for easy access to information about captioned shows. Deaf unemployment and a more complex general economic disadvantage is higher than in the hearing community, so you should budget for discount tickets.”

Sophie Woolley, writer, actor, and co-founder of Tin Bath Company.

Box office

Making a reservation to see a show is a crucial part of the process for all audiences and can influence their experience of the cultural event. No matter what access provision you are making, the booking system should allow for anyone to let you know of their access needs.

Many venues use online booking systems, but also have phone lines available. Whatever the tools, it is important to agree with the venue as to how an audience member is informed about the access provided at the event and how they can communicate their requirements.

Access through technology

There is some great technology that has recently been developed, or is in prototype phase, making it easier to provide certain solutions for access at low costs. Some of these are tools that you can use yourself, others are examples of great initiatives tailored for a specific context, which might inspire you.

'Access to'

A smart phone application being developed to make access tools such as BSL, audio description and captioning more widely available. Using pre-recorded content that is triggered 'as live' through stage management software QLab, the application enables small-scale producers to buy in access tools for an entire run at an affordable rate. Paying royalties to services produced rather than daily rates makes providing access tools across the schedule a more viable option. You can literally provide the access services during any show, all your audience needs is a wi-fi enabled device.

The app is currently in development. The project is lead by Wales-based producer Michael Salmon. [See the website for more information.](#)

'Show and Tell'

An interactive visual story that helps children with autism familiarise themselves with the circus experience before they go, helping alleviate some of the anxieties associated with unknown experiences. The app can be used as a springboard to exploring other live performances, arts and cultural opportunities with family and friends.

Developed by Circus Starr, funded by Nesta, Arts Council England. [Read more about it here.](#)

If These Spasms Could Speak

Performance maker Robert Softley Gale created an iPad app which includes a full script of his show *If These Spasms Could Speak* along with the visuals and music, for anyone that wanted access to that content before or after the performance.

He also provided small Android tablets to audiences that needed them, which allowed them to hear a pre-show audio description. Hit play to see a BSL video along with the performance, or read the script in real time.

[Full details here.](#)

Open-access coding for live captions

If you are using live-streaming at your event, you might be doing live captions at the same time. In order to embed the captions within the live stream you can use a code created for the No Boundaries conference offered in creative commons. [Full details here.](#)

'UCAN-GO'

This app helps visually impaired people and other audiences navigate around a venue or location. The team of creators is available to adapt the content, which could be particularly useful for immersive or installation based performances. [Full details here.](#)

Funding

There is no magic pot of funding to make events or buildings accessible, which is what puts a lot of people off from making the effort to think about access in the first place. The only way of covering access costs is to include them in your project budget from the very start, so that they are an integral part of making and presenting the work.

Further information

A thorough guide to making theatre venues accessible to all:

www.accessibletheatre.org.uk

Hints and tips for artists and venues working with people with learning disabilities:

www.luxiontheweb.com/hints-tips_pwld

Making Digital Work: Accessibility:

[DigitalRDFundGuide_Accessibility.pdf](#)

Read more about [Unlimited](#) and [Unlimited Impact](#)

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.

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