Reaching disabled people

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"I was lucky to have been trained to degree level in dance before the onset of my disability. Since then I have struggled to find suitable training in disability-specific areas of dance. Much of the disability-specific training I have received has had to be unpaid shadowing/mentoring, which often tends to have no accreditation and is delivered in an ad hoc fashion with no real cohesion. I now mentor other disabled youngsters who have not been as lucky as me to access formal qualifications in this field.

I was lucky and persistent most of the time. I was lucky in that I had done most of my formal training before the onset of my disability, which going back, had the onset been earlier would have proved too difficult. I was persistent and wouldn't give up until I had been put in touch with a regional dance and disability specialist who found the time to mentor and guide me into this area of work. Without this support I feel I could have faltered at this hurdle.

I would have loved some formal training with a disability dance company. This would have given me the opportunity to foster my own training physically, and also to be able to be in a position to help others through a series of training workshops. To have been in a financially stronger position and to have accreditation for the skills and learning involved in achieving this specialist status would also have helped.

The barriers I have faced have been that courses have been no further on than taster/beginner sessions, or too intense. I find that because of my disability I get tired quickly and have to drop out and watch parts – not ideal! I have been lucky to receive support for all areas of my training but still problems occur, mainly around finance. I have to work to support my attendance on courses. Sometimes this clashes with course dates/times and I have to weigh up whether the money or the course is more important at that time. This can be difficult as the course may lead to greater things but I also need money to live. I also have to watch the benefits situation as I rely on having certain benefits which mean I can only work or train for a set number of hours a week – difficult when you are on a residential course.

There have been huge gaps in my training. This is partially because no one single body has been in charge of my training so there has been no cohesive strategy and also partly because no one course gives you the full all-round training needed to equip you to survive as a freelance disabled artist. (continued on page 66).
Many of the things I have learnt on the job have been things I needed to face around my disability – things that my tutors were unable to prepare me for, as all of my tutors have been mainstream non-disabled artists who work in the disability field.

I find that mainstream arts companies do not always fully understand or comprehend the needs of disabled dance artists with regards to time – although physical access and attitudinal problems are decreasing. I would say the biggest barrier to disabled artists breaking into the mainstream is lack of funds and long term relationships or partnerships that would slowly but surely bridge the gap."

**Case Study - Schani Cave Continued**

How do disabled people know about you and how do you know about them?

In order to include disabled students, providers can make many internal changes – to their courses, their teaching, their buildings. None of these will make a difference if they do not make it known that they are willing to include disabled people, and ensure that this message reaches potential disabled students.

The job is complex. Providers need to play their part in reaching young disabled people, inspiring them to believe that a career in the arts is possible, convincing them that their access requirements need not be a barrier to training in this field and to do all of this in ways that are accessible. The D&DA schools cannot achieve all this on their own, but they have an important role to play.

This section considers how this might be achieved. Firstly, how schools might reach disabled people and secondly, how access can be provided to improve marketing materials.

**The power of a brand**

If a school is to fully welcome disabled people, this principal of inclusion needs to become part of its brand, the way that it defines itself. This will impact on the language it uses, the information it gives, the images it selects right down to the fonts, colours and print size it uses within its marketing materials. But it is about more than marketing. Taking on board an inclusive approach may mean developing new outreach activities to reach previously hard to reach groups and other proactive approaches. It can develop into a virtuous circle – the more you do to reach out to disabled people, the more disabled people find out about you and may be encouraged to come forward.

**Networking**

One of the best ways of making contact with disabled people who are interested in a career in the performing arts is through liaison with some of the numerous disability-
specific companies, many of who are contacted by would-be disabled performers on a daily or weekly basis. As lack of access has been so profound in the past, these companies have been responsible for providing training options – short-term courses, one-off training days, placements, apprenticeships and on-the-job training through employment. These companies have a vested interest in the developing accessibility of the D&DA schools – the more trained performers there are, the higher the standard of their performers and therefore the higher quality their end product becomes. Some of the companies have a limited capacity – small staff and budgets – and so finding the right route to make and sustain contact with them will be important.

Schools can engage with the companies and visit performances, talk to staff, invite companies in to talk to staff and students about their work, attend conferences and events where company spokespeople talk about their work or through taking part in some of the DfES project work which is occurring. Listings and contact details for companies can be found on page 121.

Mailing lists
Making local links with disability organisations will be important, as these may be able to support you with specific queries on access and equipment. Mailing lists are often kept on electronic databases, which can be manipulated to include a ‘disability-specific’ category so that it is possible to see if material is targeting particular groups of disabled people or not. Look at your mailing lists or data lists – who do you send materials and invitations to? Are there gaps within your lists where local disability organisations or contacts could be added so you can begin to make links with them?

Marketing tools
There are a range of new forms of marketing being developed by venues to reach out to disabled people as part of new audience strategies. Some of these may be adaptable to the needs of the schools. These include:

- the use of ‘ambassadors’ - people from within a particular cultural group who can encourage others from within that sector to become involved
- exploring the use of alternative formats for information
- using local networks and links by giving presentations at local groups and centres
- word of mouth which remains one of the most effective marketing tools, particularly amongst disabled people - developing ‘talking chains’ has been particularly effective

Or why not try advertising your events in the disability press, or contacting them with ideas for articles and stories linked to any disability-specific initiative you may be running?
Disability press list

DAIL (Disability Arts in London) Magazine
tel: 020 7916 6351 fax: 020 7916 5396 email: joe@ldaf.net
The Diorama Arts Centre, 34 Osnaburgh Street, London NW1 3ND

Deaf Arts UK Quarterly Magazine
tel: 0207 619 6174 fax: 0207 619 6162 email: john@shapearts.org.uk
SHAPE, The LVS Resource Centre, 356 Holloway Road, London N7 6PA

Etcetera E-mail newsletter
tel: 0191 261 1628 fax: 0191 222 0573 email: ndaf@ndaf.org
National Disability Arts Forum, 59 Lime Street, Newcastle upon Tyne NE1 2PQ

Sign Matters (formerly) British deaf news
e-mail: editor@signmatters.org.uk
The British Deaf Association’s magazine

Ceefax Community Magazine
tel: 0207 278 6601 fax: 0207 833 5689 email: readhear@csv.org.uk
CSV Media, 237 Pentonville Road, London N1 9NJ

Disability Now - Monthly Newspaper
tel: 020 7619 7323 fax: 020 7619 7331 email: editor@disabilitynow.org.uk
6 Market Road, London N7 9PW

Disability Times - Newspaper
tel: 020 7233 7970 fax: 020 7233 7970
Disability Times Editorial Office, 84 Claverton Street, London SW1V 3AX

Disability View
tel: 0141 564 5100 fax: 0141 564 5110 email: letters@disabilityview.co.uk
M and S Publicity Limited, Park Lane House, 47 Broad Street, Glasgow G40 2QW

New Beacon - Monthly Magazine
tel: 020 7388 1266 fax: 020 8438 9092
RNIB, Falcon Park, Neasden lane, London NW10 1RN

One in Seven - RNID’s magazine
tel: 0207296 8147 fax: 020 7296 8029 email: oneinseven@rnid.org.uk

See Hear Magazine
tel: 020 8752 4703 fax: 020 8752 6535 email: anne.Fitzgerald@bbc.co.uk
BBC White City, 201 Wood Lane, London W12 7TS
Outreach

All D&DA providers undertake some outreach activity – summer schools, workshops, training courses, day events. There are two ways in which outreach activity can be linked to access. Firstly, all outreach activity should be designed to be inclusive, that is, to include disabled people as a matter of course. Outreach activity is covered by the DDA, as it is part of the ‘goods and services’ providers offer. Secondly, some schools may decide to develop outreach projects and programmes for disabled people, in order to encourage the involvement of disabled people within the performing arts and ultimately within the D&DA scheme itself.

How inclusive are you?
In order to be genuinely inclusive, certain steps should be taken to ensure that barriers to involvement are identified and removed:

- activities should occur in accessible venues/locations
- details on access to venues/locations should appear on publicity materials about events
- enquiries about the level of access provided should be encouraged
- information should be available in a number of formats (or be available on request)
- information should be circulated through routes which may reach disabled people
- an access budget should be held for projects to pay for additional access support as required
- people must be pro-actively asked if they have any access needs at various points within projects
- access to the content of the event should be provided and publicised where applicable - be that sign language interpretation, audio description, or the training of tutors/workshop leaders in inclusive practices
- materials and equipment should include access elements and additional lighting, seating and so on should be available
- representation of disability should have been considered
- in order to identify success there must be some form of monitoring in place and a regular analysis of its findings

Some groups of disabled people may not feel comfortable in immediately accessing mainstream provision. Many people find that the experience of being a disabled person impacts upon their confidence and self esteem, especially if they have experienced a negative reaction to their presence at an opportunity in the past or have experienced access barriers in attempting to access a similar event. In these cases, simply stating that opportunities are ‘open’ will have little impact and more concrete approaches may need to be taken. These may include targeted work/ presentations/projects/introductory sessions/tasters and so on, held in spaces in which people are comfortable.
Just disabled people?
Any kind of activity can offer a number of different types of involvement to disabled people. A simple workshop could be offered as a separatist, integrated or inclusive event.

- **separatist** - where disabled people have the opportunity to create and experience their own art within a segregated setting without the involvement of non-disabled people. This may include disability arts and an exploration of disability culture.

- **integrated** - this can describe two different situations: one, where a number of disabled people with different impairments are present and the other, where disabled people and non-disabled people work together. Disabled people must have equal status with non-disabled people.

- **inclusive** - where access provisions can be provided as and when people require them. This term is generally used to describe mainstream events that are offered in accessible venues, where additional support is available on request, and where the staff are trained and confident in working with disabled people.

A workshop can provide an arts experience for a closed group, an open group or a mixture of the two.

- **open** - a group recruited via a range of different channels and through a range of media enabling anyone who is interested and able to find out about it and come along. A group can still be open if it has limited numbers and you have to book in advance, providing the option to attend is open to anyone who fits the attendance criteria. Some people use the term to refer to groups where there are no criteria (i.e. open to anyone), others to where criteria are set (i.e. young people 14-25 years old who have learning disabilities).

- **closed** - a group which is drawn from one source only, or having met once is then not open for new people to join. A group may be closed soon after a project has begun to ensure that no newcomers alter the dynamics of the group.

Often workshops or sessions that are open to anyone also target specific groups to ensure that viable numbers are reached.

Sometimes it may be appropriate for schools to work with disability-specific centres or groups. It is important to ensure that when this happens, the actual group members involved are offered a choice about taking part. In some instances they may not. This lack of choice may result from issues of transport, the way the group is organised or the staffing or volunteer levels. In other words, the activity may not actually be compulsory, but group members may have no real choice if their only possibility of getting out that day is to go along with everyone else in the minibus, or if they have no input into the programme, or if there are not enough staff to supervise an alternative activity.
Disabled people might choose to attend projects that are set up in any of the ways mentioned above - separatist, integrated, inclusive – and may do so for enjoyment, training, and new experiences. The important fact is that they have chosen to do so, but to be able to make that choice the information has to have reached them in formats that they can understand and the event will have to appeal to them! It can put pressure on transport, access and assistance as organisations often have to deal with individual needs rather than the needs of a group.

A workshop could be for leisure or recreation, to follow a specific interest, a taster session or part of an informal or formal training programme. It could be linked to other events, or simply be a one-off. It could be planned in response to specific demand, or to try out a new artist or new artform, or even a new approach.

And, of course, outreach and education projects don’t just offer workshops - there are residencies, courses, lectures, talks, presentations, events, conferences and seminars. Consideration should be given to the accessibility of each.

**Marketing**

Most marketing resources are print based; yet print can be a barrier for some disabled people. The following includes guidance on making basic print material more accessible and also on alternative formats – how print material can be re-versioned into accessible formats for some disabled people.

It is not recommended that all providers translate all their materials into all formats – the demand for alternative formats would not require such drastic action. It is recommended that schools offer to, and budget for, the translation of materials into different formats on request, and that they research local contacts and suppliers to ensure they could act promptly to deliver these, if asked.

**Access to basic print material**

Producing clear print helps everyone - people with poor sight, people who find written English difficult, people with issues around concentration. There is no ‘perfect template’ but there are some commonsense rules:

**Strong contrast between the paper and the text** - black on yellow and black on white are great. As a whole, backgrounds should be as pale as possible and printing ink as dark as possible. Don’t put text over images or across a different block of colour.

**Reversals of type (white out of black)** - white type on black or another dark colour is fine as long as the typeface, size and weight of the text are suitable. Tiny print in white is hard to read.
Type - standard material should not have type smaller than 12 pt although some typefaces and type weights will mean you might be able to drop to 11 pt or even 10 pt. Light typefaces should be avoided, especially in smaller sizes. Medium or bold type weights are often better. Most typefaces in common use are legible but avoid gothic or hand-written styles. Capitals should be avoided for continuous text, although are fine for individual words.

Spacing - stick to even word spacing. Don’t condense or stretch lines of type or single words to fit a line length and don’t justify right hand margins. Leave space between lines of type. Avoid splitting words at the ends of lines and don’t use too many columns per page.

Design and layout - a page of close-set type easily daunts many readers. Layouts should be simple and clear. Leave space between paragraphs and bullet points. Don’t over fill the page. Provide good ‘navigational’ aids for the reader (contents list, clear headings, rules to separate unrelated sections etc.). Avoid fitting text around illustrations, as this results in different line lengths and if your print includes a fill-in form, leave generous space for details that have to be hand written.

Paper - glossy paper can cause glare. Very thin, semi-transparent papers can be difficult as text can show through from the reverse. They can also be hard to handle.

Did you know........ 40% of the population cannot easily read print below 12 pt?

Access to websites

Disabled people may have a range of different problems accessing web material. They may:

- have difficulty reading or comprehending text
- not have or be able to use a keyboard or mouse
- have a text-only screen, a small screen, or a slow Internet connection
- not speak or understand fluently the language in which the document is written
- be in a situation where their eyes, ears, or hands are busy
- have an early version of a browser, a different browser entirely, a voice browser, or a different operating system

You can help make your website accessible by following web content accessibility guidelines.

W3C guidelines (www.w3.org)
The W3C guidelines have been produced by the Web Access Initiative, an international scheme to promote accessible website development. The guidelines were designed to ensure that the needs of a wide range of disabled people are taken into account, rather than focusing on the needs of one group of disabled people. The guidelines are aimed at both web content developers (authors and site designers) and developers of authoring...
tools. There are three levels of compliance available and sites that pass each level can advertise this fact on their sites.

Bobby (www.cast.org/bobby)
Bobby is a web-based tool that analyses web pages for their accessibility to people with disabilities. The standards that have to be met to achieve ‘Bobby Approved’ status are based on the above, but are slightly less rigorous. In order to see if a site can achieve ‘Bobby Approved’ status (3.1) simply type in the URL of the page that you wish Bobby to examine and click submit. Bobby will display a report indicating any accessibility and/or browser compatibility errors found on the page. There is also a manual form to check various elements of accessibility that cannot be assessed through the above process. Once a site receives a Bobby Approved rating, a Bobby Approved icon can be displayed on the site.

Quick web checklist
To help you assess the accessibility of your website, try the following checklist.

Navigation
• is there a link to the home page on each of your web pages?
• do you have a common theme throughout the layout of your web pages? For example, are navigation links located in the same place on each page? Is there consistent use of headings and fonts?
• is your navigation system logical and intuitive?

Colour
• is there sufficient contrast between background and foreground text?
• are colours used in ways that minimise problems for colour-blind users?
• have you avoided using colour alone to give information?

Text
• is your text concise, easy to understand and jargon free?
• have you limited the new ideas introduced in your text to one per paragraph?
• have you laid out your text in short paragraphs with white space between them?
• have you correctly coded changes in language?
• are quotes, abbreviations and acronyms correctly coded in HTML?

Fonts
• have you been consistent in your use of fonts?
• as most users can change the font type, have you included instructions on how to do this for Netscape and Microsoft Explorer?
• have you made sure your font sizes are ‘relative’ rather than ‘absolute’, allowing users to easily increase or decrease font sizes?
Reaching disabled people

Hypertext links
• do your links make sense out of context?
• are the majority of your links on separate lines to text?
• do links stand out, especially any that are embedded in text?

Graphics
• have you provided alternative text for all graphics, including more detailed descriptions (d-links) for charts and graphs?
• do your text descriptions (ALT-tags) describe the function of the graphic, if appropriate?
• have you used the most appropriate graphic format?

Mouse free usability
• can your website be navigated using just the keyboard and have you tested this?
• can forms be completed using just the keyboard?

Movement
• if you have used animation or blinking/flashing text or images can the user turn them off?

Multimedia
• have you provided audio and text descriptions of video clips for visually impaired people?
• have you included transcriptions of speech and descriptions of audio clips for hearing impaired users?

Frames
• have you provided a non-frames alternative for your website?
• if you use frames, have you titled each frame?
• is your home page frame free?

Java/dynamic HTML
• do all the pages on your website work without plug-ins?
• if you have java-enriched pages, can the pages still function if the java is turned off?

Tables and forms
• have you identified each row and column headers in tables representing tabular data?
• if you have used tables for presenting text in columns, are your web pages legible in a range of browsers?
• have you included your organisation’s contact details with your web forms?
Alternative formats

There are a number of ways of providing materials in alternative formats. You can provide information
• in large print
• via computer
• in Braille
• on audio tape
• in easy English

There are also some considerations for producing information for hearing impaired people. The next few pages give you some starting points on producing information in alternative formats and some national contacts for translation of materials.

Large print

Large print material is useful to a wide range of people who may struggle with standard print material. If you have generated the copy in-house then it is easy to produce large print material in-house too. Don’t forget the clear print guidelines.

What is large print?

Print sizes are usually measured in ‘points’ where 72 pt equals approximately one inch. Standard print is normally 8 to 12 pt. Large print is generally considered to be from 14 pt and above. RNIB recommend 14 pt as the minimum large print size, but it is usually 16 - 18 pt. Some people prefer larger sizes, but in general there is little value in enlarging print over 20 pt.

How do you produce large print?

Being able to print large text depends both on the software being used and the capabilities of the printer. In most instances, the easiest solution is to put all the text required into a basic word processing package rather than a desktop publishing one. Then alter the print size to 16 or 18 pt (if producing material for a specific individual, ask what font size is preferred). Ensure the clear print guidelines are followed and that material is clearly laid out. Watch out for line spacing, clear headings and unclear fonts. Some people like to have a thick black band around text so it is obvious when to look at the next line.

Materials sent via computer

Blind and partially sighted people often have their own computers, and you could consider making information available to them on disk or by e-mail. Information can then be retrieved in a variety of formats – in large print, via synthesised speech or in Braille. People who have difficulty manipulating paper-based information often also prefer material in computer-based formats too.

1 Adapted from guidelines produced by the RNIB
Guidelines for computer-based formats
- use simple or rich text formats
- be flexible - be prepared to use a range of disks, including floppy disks, zip disks, mini disks and cd-roms
- send material by email - either in the body of the email or as an attachment
- break materials up into smaller chunks if sending material out to older systems

Braille
Braille is incredibly important for some blind people and it is quick and straightforward to produce, with most providers working straight from material on disc. It should be remembered however that only a small number of visually impaired people use Braille. If you want to offer material in Braille, you will need to know the answers to a few key questions.

Grades
Grade 1 Braille is letter for letter transcription. It can be read by all Braille readers but is generally only used for very official or labelling purposes.
Grade 2 Braille has dot combinations to represent common letter groups such as ‘the’ and ‘for’. It is widely used for the production of books, magazines and leaflets. It occupies less space than Grade 1, is quicker to read and is cheaper to produce.

What can be put into Braille?
Almost anything can be put into Braille. Illustrations, columns of figures, maps, photographs and other visually based information will need consideration. How can you describe what you see? If your material includes parts that are complex and dates quickly, such as timetables, it may be cheaper for you to offer a telephone contact number for such information.

Planning
You will need to consider how frequently you will be communicating in Braille, how many copies will be needed and how complex your material will be to translate. You may be asked the following by Braille producers: how many copies you need, how quickly, how you would like illustrations treated and what binding you would like.

Posting Braille
Braille can be sent flat in a large envelope or rolled into a cardboard tube. All items can be sent free of charge. Clearly label them ‘Articles for the Blind’, and make sure they can be easily opened and resealed for checking purposes.

Signs and labels
Blind and partially sighted people getting around buildings rely upon Braille labels and signs. Clear print with good colour contrast and tactile markings should be provided in addition to Braille labels.

2 Adapted from guidelines produced by the RNIB
Did you know... one A4 printed page takes up two and a half pages in Braille?

Audio tapes
Producing good quality tapes does require planning and effort but can be cheap and easy with basic desktop recorders and microphones (or professional transcription services are available). Tapes are useful for many partially sighted people, people with learning disabilities and other people who have problems accessing written English. Print copy will have been designed for visual impact; for tape you need to convert this to aural impact.

Preparing to tape
Prepare a script. You will need to introduce the tape and list what is going to be on each side. Look for headlines - the verbal equivalent is a contents list. Number the items on the list and repeat these numbers when you reach the actual topic. Once you have listed the topics covered, the listener needs to be able to fast forward to that spot. You need to mark the start of each item - two or three bars of music, or a 15-20 second silence. There are various ways you can index. In a book, the ‘norm’ is one bleep for pages, two for chapters. Make it easy to refer back to useful facts. Don’t just read the text where it is printed without thinking. For example, the descriptive text may jump two pages and continue after an illustration or table. Watch out for the end of the tape. Leave a little blank tape rather than starting a new part and getting cut off. Remember to always tell your listener that the recording is ending.

Making the recording
Check your environment. Avoid household or workplace background noise, ensure that telephones are switched off and that microphones are working. Then switch on and begin reading the material - don’t repeat material, just read reasonably slowly and clearly once. Read intelligently - sometimes it will not be appropriate to read all the words on the page. When reading tables - think how the information is most likely to be used. This often means reading down the columns rather than across the page.

After recording
If possible, get someone who has never seen the print version to listen to the tape, and then to check with the original.

Did you know... audiotapes can be posted free of charge when they are ‘Articles for the Blind’?

Easy English
Producing information for people with learning disabilities depends on the English skills of the intended audience and, in part, to the kinds of materials they are used to receiving - preferred formats vary across the country.

3 Adapted from guidelines produced by the RNIB
4 Adapted from guidelines produced by Mencap
Plain English
Use plain English, free from jargon and complex language. Follow the guidance for clear print and ensure at least 14 pt text is used.

Important text
Using a larger or heavier font, bullets or boxes can highlight the most important parts. Colour coding can be used (ensuring that there is a strong contrast between colours) and text should be well designed, making it clear which part should be read next.

highlight important text by
• making it larger or heavier
• using bullet points
• placing it in a box
• using a different colour

Pictures and symbols
Using images (drawings, photos and symbols) is important to support and/or to prompt text. Specific symbol libraries have been constructed but are not in universal use. Abstract symbols should only be used if the intended readers are familiar with them. This includes logos and other ‘arts images’. CHANGE (0207 639 4312) have produced a picture bank book and cd-rom which can be used to enhance text:

Other support
You can also use audiotapes and other aids can be considered such as word banks (where difficult words appearing in the text are defined), key word boards (with illustrating images/photos), video, supporter’s notes and one-to-one communicators.
Producing information for hearing impaired people

Deaf people who use British Sign Language
It is often assumed that all deaf people can assess standard written materials and so little additional effort is made to help them. However some profoundly deaf people who use British Sign Language (BSL) as a first language might find standard written material complex and hard to follow, as their chosen preferred method of communication is sign based, not spoken or written English.

Material can be produced on videotape in sign language and using images from standard print to convey information. Producing sign language videos is hard to do ‘in house’ as it requires skills in both video making and sign language interpretation. It is possibly most useful to produce ‘an introduction to...’ schools in BSL on video with general information and access details, rather than to translate all materials that will easily date unless there is material specifically targeted at the deaf community.

Any standard video marketing tool should also use subtitles to make it accessible to deaf and hearing-impaired viewers.

Generally the use of clear print and jargon free English will do much to ensure that standard materials are accessible to a wide range of deaf people.

Anjali. Photo by Chris Nash
Contacts for translation of materials

The following contacts are useful starting points to translate materials into alternative formats. However, providers are encouraged to source suppliers within their localities as prices can range greatly.

**Braille, audiotape, disk and large print**

**RNIB Transcription Centre**
105 Judd Street
London WC1H 9NE
Tel: 020 7391 2030
Email: Jane.Peek@rnib.org.uk
Web: www.rnib.org.uk

**TransMedia Link**
Tel: 0870 24 10 772
Fax: 0870 24 10 773
Email: info@transmedialink.co.uk
Web: www.transmedialink.co.uk

**Atlas Translations Ltd**
1 Portugal Place
Cambridge CB5 8AF
Tel: 01223 566 819
Fax: 01223 324 773
Email: Cambridge@atlas-translations.co.uk
Web: www.atlas-translations.co.uk

**T & T Consultancy Limited**
Office Suite 5
Imex Technology Park
Trentham Lakes South
Trentham, Stoke on Trent ST4 8LJ
Tel: 08452 30 30 15
Fax: 01782 646142
Email: enquiries@tandt-consultancy.com

**Easy English**

**Materials for learning disabled people**

**Working with Words**
St Mary’s Church
Greenlaw Street
Woolwich
SE18 5AR
Tel: 020 8855 6644
Fax: 020 8855 3393
Email: working with@words01.fsnet.co.uk

**Sign language on video**

**Materials for hearing impaired people**

**Access2Arts**
22 Middlemore Road
Birmingham
B31 3UP
Tel: 0121 476 2516
Fax: 0121 475 0735
Minicom: 0121 476 2516

Graeae. Photo by Patrick Baldwin