

Production Handbook

A BBC guide to the
Disability Discrimination Act 1995:
Access to Goods and Services

B

B

C



Introduction

This guide is to help you comply with the Disability Discrimination Act 1995 (DDA) when you are making programmes. The BBC has carefully considered its response to this legislation and all employees need to be aware of what has been decided.

The essence of the plan is simplicity, clarity, practicality and devolution. We are keeping it basic, we are taking an entirely practical approach and we know that to make it work, responsibility has to be devolved to those working at the coalface.

Do not be daunted by this, improving access for disabled people is something we within the BBC all want to achieve. Once the commitment is made, all that is required is planning and a touch of creativity.

We want everyone to approach this issue constructively, but it should not be forgotten that this is now a legal duty. Not surprisingly, it is the BBC's policy to keep within the law in everything it does and the DDA is no exception. It is crucial that programme makers know what their responsibilities are in this area and how to carry them out.

Mark Byford
Deputy-Director General

Contents

page

4 an overview for producers

- 4 the law
- 5 meeting the costs
- 5 letting people know
- 6 what producers have to do
- 6 health and safety
- 7 choosing the venue
- 8 how this booklet is structured

9 the checklist

note: this can be accessed electronically at home.gateway.bbc.co.uk/diversity/disability/index.html

- 9 general
- 9 access audit
- 10 access jobs
- 12 on the day

13 the basic knowledge




-  13 **people who use a wheelchair or have a mobility impairment**
 - 13 the route to the studio
 - parking · queuing · the building · toilets*
 - 14 in the studio
 - layout · seating · wheelchair users or those who are mobility impaired as contestants or interviewees · set design*
-  16 **deaf people and people with a speech impairment**
 - sign language · speech to text · hearing enhancement systems*

- 19 **deaf people as contestants or interviewees**
 - phone-ins · game shows*

-  20 **blind and partially sighted people**
 - at the recording · support and information material computer access to print · taped access to print · simple English*

23 the ultimate knowledge

(explanations & service information)

- 23 Disability Discrimination Act information contacts
-  24 **people who use a wheelchair or have a mobility impairment**
 - 24 general access information
 - 24 steps, ramps and lifts
 - service information*
 - 25 toilets
-  26 **deaf people and people with a speech impairment**
 - 26 publicity
 - service information*
 - 27 sign language and sign language interpreters
 - service information*
 - 29 hearing enhancement systems
 - induction loops · infrared · radio systems · service information*
 - 31 speech to text facilities
 - service information*
 - 32 how typetalk works
 - 32 typetalk
-  33 **blind and partially sighted people**
 - 33 large print
 - 33 taping from print
 - service information*

I an overview for producers

Your responsibilities as a producer are laid out in the guidelines Access to BBC Services for Disabled People which are available via Gateway and can be accessed through the Diversity Disability site. Ultimate responsibility for ensuring that these guidelines are followed lies with the individual producer, but this does not mean that all the work falls on that one individual. It does mean that they have to know who can give them help and what help they should be asking for.

The potential for increasing access for disabled people is always growing both in terms of technology and of the resources available at the BBC to help make it happen. The Access Unit, can provide further advice on request.

the law

The Disability Discrimination Act 1995 gives you the broad responsibility not to treat disabled people 'less favourably' because of their disability. The section of the Act that gives you more specific duties as a programme maker is Part III, which deals with the provision of goods and services.

Since October 1999 providers of goods and services, such as the BBC, have had to make reasonable adjustments to their services to make them accessible and from 2004 they have had to make reasonable adjustments to their premises to remove or alter physical features which are barriers to access. The Disability Equality Duty introduced at the end of 2006 places extra requirements on organisations to ensure that equality for disabled people is actively promoted.

Removal of disabling barriers is the main aim of the DDA. The central notion of this law, which you need to keep firmly in

mind, is that of reasonable adjustment. A reasonable adjustment could be as easy as simply ensuring that a venue is not used unless it is basically accessible for people in wheelchairs, or providing a ramp. It could be provision of sign language interpretation or of a leaflet in large print. The fact is that most of the barriers which disabled people face in getting access to what is on offer in society can be removed quite easily and cheaply.

meeting the costs

Making your programme accessible may cost money. The costs should be identified in an access line of the programme budget. The BBC will expect to see this as part of your costing. It indicates that you are thinking about this issue in your overall planning. Your commissioner will ensure that the final budget is sufficient to meet the access costs of your programme. However, if you do not ultimately need to spend the money allocated for access provision, the likelihood is that the money will be clawed back at the end of the production.

letting people know

Disabled people are not used to being able to turn up to events as a matter of course, so when you have your access arrangements in place it is essential that you let the disabled members of the public know about them. Equally, to make sure that you do have the necessary access in place, tickets should have printed on them a request that people let you know if they have any disability related requirements.

It is important that any general publicity includes access details. When you are providing access for deaf people it is particularly important to target publicity at the deaf community. This is primarily to avoid a situation where a sign language interpreter is signing to an entirely non-deaf audience, but also because the

BBC should not only be accessible but should be seen to be accessible. There is information on how to advertise to specific disabled communities in the final section of this guide.

what producers have to do

Your job is to ensure that reasonable adjustments are made where necessary to eliminate barriers to participation for disabled people within specific parts of your programme-making process. These are:

- arrangements for audience members
- arrangements for people who want to take part as contestants
- arrangements for people who have been invited to take part in a production
- production of support and information material

If none of these things is part of what you do, you can stop reading now.

health and safety

The legislation makes it clear that fire regulations or other Health and Safety issues should not be used unreasonably to exclude disabled people. This means that disabled people have the right as far as possible to sit where they like in the auditorium and to attend shows by themselves. Some venues have a very restrictive and nonsensical requirement that disabled people must be accompanied by a non-disabled attendant. If you find the fire regulations in a specific venue do have this requirement, either challenge the fire officer or provide someone who can be designated as the 'companion'.

choosing the venue

The amount of thinking and work you are going to have to do depends on the decision you make about the venue you use for the show. Choosing a professionally run, purpose-built studio, such as a BBC studio or 360 Media (Manchester), will make life easier for you. The likelihood is that it will be basically accessible and the facilities that go with it, such as BBC Resources and Audience Services, will be well used to making access provision. You need to ensure that the audience handling service you use employs stewards who have been trained in good practice in dealing with audience members who are disabled.

If the venue you use is a publicly-funded arts or entertainment venue, such as the theatre spaces at the Riverside Studios or the Birmingham Rep., you can still be fairly confident that there will be an adequate level of access.

If you need another type of venue, for example a village hall, a jazz club or a pub, you may not find it so straightforward. You will need to do an access audit as part of your recce in any venue with which you are unfamiliar.

The facilities service you use should be able to help you with the requirements, but whether it is BBC Resources or an independent company you have to get into the habit of asking them for what you need. You are the person with the overview of what is required and, as with the production process generally, communicating and working with people should get you good results.

how this booklet is structured

This booklet begins with a simple checklist to help you systematically ensure that you have done everything you need to do every time you make a studio or OB-based programme. The next section, the basic knowledge is just that, a basic run-through of the arrangements which need to be in place to facilitate the inclusion of disabled people. This is divided and colour coded according to the basic disability groups.

The colour coding follows through to the final section the ultimate knowledge, which goes into more depth on specific topics and includes all the contacts you need to help you do what is necessary.

It may be an idea to give a designated person on the production team the job of dealing with access for disabled people and of using the checklist. Whatever system you choose to put in place, you will quickly find that your competency develops and providing access becomes second nature.

2 checklist

general

- put access line in budget
- choose venue
- purpose-built studio?
- if 'no', set up formal access audit
- ensure show is advertised to disabled people
- delegate person to be responsible for checklist

access audit

- is there a lift or a flat route to the studio area?
- if 'no', can any steps be ramped?
- if 'yes', arrange for hire or building of ramp, or hire of portable lifts
- if 'no', find another venue**
- is there parking near the main door?
- does the venue have a wheelchair accessible toilet?
- if 'no', can one be hired or installed?
- if 'no', find another venue**
- if 'no' (that is you are using an inaccessible venue), make sure this is clear
- on publicity material and tickets

- does the venue have a functional hearing enhancement system?
- if 'no', hire or buy a portable system

access jobs

Discuss access issues with the following people:

your studio services

- make it clear you want flat access within the studio and a functioning hearing enhancement system

your audience handling service

- check that the audience stewards have had disability awareness training
- make it clear that you need assistance with publicising the show's accessibility to disabled people.
- ensure that they have systems in place to take bookings both from deaf and hearing-impaired people and from people with visual impairments

your studio designer

- make it clear you need flat access to the seating area, spaces for wheelchair users and a position for the sign language interpreter
- explain that access to the set may be required by wheelchair users



for deaf people and people with speech impairments

- decide how many recordings will have sign language interpreters?
- decide how many recordings will have speech to text interpretation?
- book sign language interpreter(s)
- book speech to text facility
- ensure hearing enhancement system is organised
- ensure that specific requirements of deaf contestants or contributors are covered (sign language interpreter or speech to text facility)



blind and partially sighted people

- will Learning Support produce your support materials?
- if 'no', ensure that:**
- printed support material is available in large print and on audio tape/CD
- you make it clear that material can be sent via email or disk
- you book a facility to put printed material onto tape

on the day

- put signs in entrance area indicating that a hearing enhancement system is available
- check that portable systems are clean and that the batteries are charged
- (remember to do this the day before)
- remember to welcome sign language interpreter or speech to text typist
- check that stairlifts are working and that the whereabouts of keys is known
- remember to have seats available for those that need them in queues and
- to make it clear that this facility is available
- check that there is water available for guide dogs

3 the basic knowledge



people who use a wheelchair or have a mobility impairment

For wheelchair users and mobility-impaired people, it may help you to think about the venue as having two components, which are:

- the space where the recording takes place, the studio, and
- the route to get to the studio.

You are required under the DDA Part III to ensure that both these components are accessible. Keep this in mind when you are doing your recce.

the route to the studio parking

For the purposes of access, the route to the studio starts in the car park or the outside area. The first thing to consider is space for parking vehicles. There needs to be at least two spaces as near as possible to the entrance. This is particularly important for people who are not able to walk any great distance.

queuing

If people are being asked to queue, then you may need to provide chairs for anyone on crutches or who has difficulty standing.

the building

Door and corridor widths will probably not be an issue as you are unlikely to host an audience in a very small venue, but nevertheless, keep an eye open for any particularly narrow part of the route.

The main question you have to ask yourself is whether there is at least one step-free route to the area in which the recording will take place. If there is not, can the steps be made accessible with ramps or portable lifts?

If you find steps, do a thorough search for alternative access routes. If a flight of stairs without a lift turns out to be the only access to the studio, you really do need to find another venue. If there is a lift, check that it is not unusually small (this can occasionally be the case, for example, in hotels). BBC Access Standards require doors to be 800mm – internal dimensions 1100mm wide by 1400mm deep.

For more information about steps, ramps and lifts, see page 24.

toilets

If the venue does not have a wheelchair accessible toilet, and is one that you would like to use repeatedly, it could be worth negotiating with the owner to have this facility installed. Alternatively, you could hire a wheelchair accessible porta-loo. This may be more appropriate for an outside location, but there is no reason why they should not be used in other circumstances provided there is enough space. The *Antiques Roadshow* has made a successful practice of hiring accessible toilets.

in the studio

layout

It probably goes without saying that a studio needs to have flat access and enough space for a wheelchair user to manoeuvre through it. A set designed entirely within a lowered floor, for example, is unlikely to be accessible unless it can include some sort of ramping.

The layout of the recording space is crucial to the inclusion of disabled people. It is perfectly possible to turn what is in essence a fully accessible empty black space into an access

hell with an ill thought-out set design or thoughtless placing of cables and equipment. This applies to all studios including the purpose-built professional type. Remember to ask your designer to make access a criterion and the facilities provider for a flat path through to the seating area.

seating

Every set design must take into consideration the issue of wheelchair spaces. The best arrangement is to have removable seats, so that as many wheelchairs as necessary can be accommodated. Tiered seating usually means that wheelchair users are consigned to the front row, but in a small studio with two rows it is possible, in the interests of variety, to ramp the elevated back row as well. A good designer may be able to think of lots more innovative places for wheelchair users to sit. People who wish to transfer from their chairs and people with walking difficulties are also going to find it difficult or impossible to use seats which are positioned on a rake and may also need seats in the front row. You need to keep this in mind on your seating plan.

wheelchair users or those who are mobility impaired as contestants or interviewees

If you have invited wheelchair users or people with a mobility impairment to be part of your programme, it's essential that they are treated in the same way as other invitees. If people are regularly interviewed from a seat in the audience, then clearly it is quite acceptable to do the same with disabled contributors. If interviewees are invited on to the rostrum as a matter of course, then it is not acceptable for their disabled counterparts to be peering up from the audience area at the presenter who is crouched down in order to make eye contact. Interestingly, this is not strictly a legal requirement. This is because members of the public cannot choose to be interviewed. To be interviewed you have to be invited. If, on the other hand, a disabled person

wishes to take part in a game show, whether it is *Friends Like These*, *The Generation Game* or *University Challenge*, they have a legal right to do so. However, there is no legal requirement to change radically the nature of the game to accommodate particular types of disability.

set design

With regard to mobility impaired people, again the main thing you have to think about is the set design. Your designer needs to incorporate the idea of access from the start. A set which, for example, seats the contestants in tiers or which puts them into an individual cubicle will almost certainly give you problems. If you anticipate the problems in advance you can make a contingency plan, such as having a larger cubicle available for a wheelchair user. The other way to do it is to devise a set which is accessible from the start, for example by deciding to use a large cubicle for all contestants.



deaf people and people with a speech impairment

Access for deaf people really begins with access to the information that an accessible event is happening. If your recording is being sign language interpreted, you must publicise this as far in advance as possible.

You need to include on the tickets the phrase 'The recording will be interpreted into British Sign Language for Deaf people.'

For details of how to target publicity at Deaf people see page 26.

The producer needs to ensure that there is always a hearing enhancement system available at the recording. It should also be decided which recordings are going to be sign language interpreted and which will have a speech to text facility.

In the case of both booking signers and/or setting up speech to text, you need to do this well in advance. Most signers, stenographers and pallintypists (see over) need 2/3 weeks' notice.

sign language

There is a requirement that a reasonable proportion of all BBC shows should have sign language interpretation at the recording stage. For example, if you are making a series of ten sit-coms one of them should have BSL provision and more in longer runs. It is recommended that flagship programmes which move around the country, such as *Question Time*, should have full BSL provision to ensure that BSL users can participate in their own local event. This is an absolute necessity in those situations where it is impossible to determine the composition of the audience in advance, such as the *Antiques Roadshow*. This ensures that no sign language user is excluded on arrival.

Once you have found a suitable interpreter, you need to think about where they will be positioned in the studio. This will involve your studio director of course. It is essential that there is a light on the interpreter and that the deaf members of the audience are sitting in a suitable place to get the full benefit. You can perhaps think about using SLIs creatively. When *The News Quiz* ventured into making their show accessible to deaf people, they used an interpreter for each team, which worked very well. Interpreting is very tiring and if the recording is going to be quite lengthy, it is a good idea to have two SLIs present even if they simply take it in turns to do the work. Discuss the best way to organise the session with the SLIs in advance.

speech to text

For people who are profoundly deaf but are unable to use British Sign Language or Sign Supported English, the provision needed is a speech to text arrangement. The basic aim here is to provide a text version of all speech happening during the recording. There are a variety of ways in which this can be managed in a studio situation and how this is best done in any specific situation should be discussed with the studio resources

Possible solutions include delayed autocue; Pallintype or a stenographer.

For further information on the above, see page 31.

Speech to text should be arranged at the same ratio as sign language interpretation, but it is probably best use of resources not to have both at the same recording.

hearing enhancement systems

Provision of a hearing enhancement system should be standard at BBC events. These are of benefit to people who use hearing aids or who have a moderate degree of hearing loss, but do not benefit people who are profoundly deaf.

There are three main types of system:

- induction loop
- infra-red
- radio

Details of how these work can be found on page 29.

Many studios are fitted with an infra-red system or a loop as standard. You will need to research the system, if any, which is installed at your location as part of your access audit. As with structural access, theatres and funded venues are often quite well organised and may well have an infra-red system installed, but remember to ensure that it is working before the day of

recording. It is also essential to ensure that the batteries in the receiver units are fully charged. Pubs and church halls are much less likely to have such equipment.

If the venue has no system installed, producers should arrange to hire a portable infra-red system for the recording. It should have ten receiver units fitted with both neck loops and Stethoset, which is for the benefit of people who do not have a hearing aid or do not have a 'T' switch on their hearing aid. You need to have sorted out a system for giving out and collecting the receiver units before and after the show and a procedure for routine recharging and cleaning for hygiene. Remember to put a sign in the entrance area advertising the fact that this service is available.

deaf people as contestants or interviewees phone-ins

Whenever the public is given an opportunity to voice opinions within a programme such as a phone-in, it is crucial that disabled people are not excluded. Phone-ins not only present a barrier for deaf people, but also for people with a speech impairment and for people with learning difficulties. This can be overcome in part by use of email, SMS text and fax but it is essential to remember that when a fax or an email is being used as a substitute for speaking on the phone, the producer has to think carefully before editing the material it contains. It should be treated as far as possible in the same way as the spoken word, vetted for expletives and cut off if too long. To help people judge how much to write, clear instructions should be given as to length, based on the longest contribution which could reasonably be included in spoken form.

Of course, if people are being canvassed for views or being asked to respond in some way during or to a programme, an alternative to the telephone such as fax or email should be available as an accessible option.

game shows

Email, SMS text, fax and post are the four most likely ways in which deaf people will register their interest in becoming a contestant in a programme. These should always be available. *Who Wants to be a Millionaire* needed to find another way.

The phone-in method of becoming a contestant on *Who Wants to be a Millionaire* is obviously inaccessible to deaf people and people with a speech impairment. The solution the producers found was to use Typetalk. Typetalk is the provision of an intermediary or operator with a text phone. The deaf person also needs to have use of a text phone (often called a minicom). This is a piece of equipment which allows telephone conversations to be typed. It is good practice to have a minicom in your office.

For information on how Typetalk works, see page 32.

It happens that the format of *Who Wants to be a Millionaire* naturally incorporates very good access for deaf people as all the questions are printed on the screen. If a deaf person were to be a contestant, it would probably be necessary to provide either a sign language interpreter, a speech to text typist, a hearing enhancing system or a lip speaker to ensure they know exactly what Chris Tarrant is saying. This of course applies to any programme in which a deaf person is a participant.



blind and partially sighted people

at the recording

Access for blind and partially sighted people is probably the simplest of all to achieve. At the venue you need to ensure that signage is clearly printed. Black text on white or on yellow is recommended. Steps should have distinguishing nosing (front edge of a step). There needs to be water available for guide dogs. Stewards will obviously be required to help those who

need it, to find both facilities and seats in the studio. There is an etiquette on how to guide blind and visually impaired people – you need to check that the audience stewards know about this.

support and information material

The BBC requires written information from general advertising to support information to be available in large print and on audio tape/CD. If appropriate it should also be available in Simple English. However, there are other ways in which information can be transmitted to people with visual impairments – some of these are both simple and virtually cost free.

computer access to print

If you are producing a simple information leaflet yourself on the computer, remember it is easy to print it in a large font. Make it known that you have a large print version available.

You can also provide material on a disk to allow people either to print it out themselves or get it to speak to them via talking software. Even easier is to email the document as an attachment. Material which is on the web will automatically be accessible in this way, because all BBC websites are designed with this application in mind.

taped access to print

Printed material should also be available on tape or as an electronic file. There are many suppliers who will do this for you. Think carefully about what kind of document it is before you put it on to tape or CD. Tapes and CDs can be made with bleeps at intervals to indicate chapter beginnings or any reference point when fast forwarding. This is called tone indexing and should be used in all but very short documents. Some taping services make tapes electronically. This is really only suitable for very short documents. Anything which is intended to be read and enjoyed should be taped with a human voice.

simple English

This means producing the information in a way which is accessible to people with learning difficulties through the use of simple language and graphics. The recent Executive Summary of the Diversity Centre research into Learning Disabled Audiences was produced in this format.

If your programme is particularly relevant to this group of people and comes with factsheets and the like, then you need to think about how you can make this information available to them.

For information on transcription services, large print, see page 33.

4 the ultimate knowledge

for more information about the Disability Discrimination Act contact

The Disability Rights Commission

3rd Floor, Fox Court, 14 Grays Inn Road, London WC1X 8HN
Tel: 020 7543 7000
Helplines: 08457 622633
Textphone: 08457 622644
Fax: 08457 778878
www.drc-gb.org

The Access Team

BBC HR-Direct, 1 Proctor Street, London WC1V 6DW
Tel: 020 7611 0500
Access Team Manager:
Richard Southorn 07921 648723 or 020 7611 0503
Access Assessor:
Liam Proudlock 07885 224596 or 020 7611 0507
Access Assessor:
David Halliwell 07841 004375 or 020 7611 0501

The BBC Access Team can provide further information and advice on all aspects of inclusion around disability issues. The Unit has two assessors who can help with building adaptations and environmental adjustments. The Access Unit has facilitators who can provide support for guests and contributors. They can provide Braille transcription, large print documents, audio taped information and accessible electronic formats. The Access Unit can also provide or arrange all deaf support services such as sign language interpreters, speech-to-text services and lip speakers.

The Diversity Centre's disability website contains links to the BBC's

DDA3 Guidelines **Access to BBC Services for People with Disabilities.**

Employer's Forum on Disability

Nutmeg House, 60 Gainsford Street, London SE1 2NY

Tel: 020 7403 3020

Minicom: 020 7403 0040

Email: enquiries@employers-forum.co.uk

www.employers-forum.co.uk

The Employer's Forum offers a range of services and information relating to all aspects of disability to its members, the BBC is a gold card member of the Forum



people who use a wheelchair or have a mobility impairment

general access information

The Disabled Living Foundation (DLF)

380-384 Harrow Road, London, W9 2HU

Tel: 020 7289 6111 Helpline: 0845 1309177

Email: info@dlf.org.uk

www.dlf.org.uk

steps, ramps and lifts

One step or a couple of steps can probably be ramped. When you are doing your initial access audit, use your judgement as to whether it will be possible to put a ramp where necessary. Make sure there is a reasonable length at the foot of any steps you need to deal with. You have to allow for the length of the ramp and enough room for a person in a wheelchair to manoeuvre onto it. If you decide there is potential for a ramp, you may need to get a second opinion from the venue manager or from the BBC's Access Unit and then employ a carpenter or handyman to make it for you. Alternatively the venue may take responsibility for this.

There are a variety of portable ramps you can buy or hire. A set similar to those used by taxi drivers may get you out of trouble, but are not suitable to constitute the sole adjustment you make. This is because they would take too long to position and for the wheelchair user to line up with in an emergency. The BBC Access Unit has a set which you may be able to borrow.

Venues may have a wheelchair platform lift installed for use with small numbers of steps. It is worth remembering to check that lifts like this are working early on the day of recording as they do have a tendency to be temperamental. Also ensure that the key for the lift will be available when it is needed. If it is a Stairlift which requires the wheelchair user to get out of their chair to use it, this will not be adequate. Small flights may also be dealt with by hiring a portable jack knife lift. Again you need to ensure that there is enough overall space to accommodate this sort of lift and to allow room for people to walk up the stairs alongside it.

service information

Enable Access

16 Plantagenet Road, Barnet, Herts, EN5 5JG

Tel: 020 8275 0375

The DLF (see page 24) has an information sheet listing more firms which supply this type of equipment.

toilets

For information about Portaloos, contact the DLF (see page 24)

Wessington Cabins Ltd

London Road, Calne, Wiltshire SN11

Tel: 01249 812153

www.wessingtoncabins.co.uk



deaf people and people with a speech impairment

publicising your event to deaf and hearing impaired people

The Editor of *See Hear!* will wherever possible advertise your show on the *See Hear!* magazine or web-page. Other publicity can be gained from the sources below. If you ask people to say where they saw the show advertised when they apply for tickets you will get a rough idea of the number of Deaf people you can expect in your audience.

service information

The Royal National Institute for the Deaf (RNID)

19-23 Featherstone Street, London, EC1Y 8SL

Text phone: 020 7296 8001

Tel: 020 7296 8000

Info Lines Text phone: 0808 808 9000 Tel: 0808 808 0123

www.RNID.org.uk

Ceefax

BBC TWO: Read Hear pages 640-645

Contracted out to:

CSV Media, 237 Pentonville Road, London, N1 9NJ

Fax: 020 7833 5689 Textphone: 020 7833 1894

Email: readhere@csv.org.uk

Channel 4

Deafview page 177, Editor: Tim Russell

Royal National Institute for the Deaf (RNID),

19-23 Featherstone Street, London, EC1Y 8SL

Tel: 020 7296 8000

The National Disability Arts Forum (NDAF)

59 Lime Street, Ouseburn Valley, Newcastle Upon Tyne NE1 2PQ

publishes weekly Etcetera email newsletter

Text phone: 0191 261 2237

Tel: 0191 261 1628 & 0845 260 1166

Fax: 0191 222 0573

Email: ndaf@ndaf.org

www.ndaf.org

Disability Arts in London magazine (DAIL)

c/o The London Disability Arts Forum, (LDAF)

20-22 Waterson Street, London E2 8HE

Tel: 020 7739 1133

Fax: 020 7749 4363

Minicom: 020 7749 4367

Email: info@ldaf.org

www.ldaf.org

NDAF and DAIL will reach a wider disabled readership as well.

sign language and sign language interpreters

There are two types of sign language, BSL (British Sign Language) and SSE (Sign Supported English).

BSL is often the first language of people who are born Deaf. It is very clearly a language in its own right with a grammar of its own. SSE has signs based on the English language and is primarily used by people who have become deaf. Your deaf audience could be mixed. It is very important that you have an interpreter who, if necessary, can provide both versions, or a compromise. You should always employ a registered qualified interpreter or a registered trainee interpreter. Certainly do not use someone who has only got the Stage III qualification as they will not be good enough. The cost is around £350 a day. Different signers have different skills. Some will have expertise in signing for large groups while

others work better with smaller audiences. When booking a signer you should check their experience and preferences. They all need to be booked well in advance of when you need them (2 or 3 weeks).

See *Hear!* has a list of interpreters. Members of the production team can help you to choose the right person but remember, like yourselves, they are programme makers not an advice unit. The BBC Access Unit also keeps a list of Sign Language and Communication Support Agencies.

The CACDP (Council for the Advancement of Communication with Deaf People) publishes an annual directory covering all forms of communication to deaf people which you can find on-line at: www.cacdp.org.uk

service information

The Royal National Institute for the Deaf (RNID)

19-23 Featherstone Street, London, EC1Y 8SL
Text phone 020 7296 8001 Tel: 020 7296 8000
www.RNID.org.uk

The RNID can point you towards sign language interpreters, lip speakers and speech to text facilities. It can also supply text phones from its Solutions catalogue.

The Royal Association for the Deaf (RAD)

Sign Language Bureau, 18 Westside Centre, London Road,
Stanway, Colchester, Essex CO3 8PH
Tel: 0845 688 2626 (24 hour service)
Fax: 0845 688 2627 (office hours only)
Text: 0845 688 2628 (24 hour service)
SMS: 07974 325563 (24 hour emergency service)
Email: interpreting@royaldeaf.org.uk
www.royaldeaf.org.uk

This service covers London, South East and East Anglia.

The Sign Language Bureau

Middlesex University, Queensway, Enfield, Middlesex, EN3 4SF
Tel: 020 8292 1091

Can help you to find BSL, SSE, ASL (American Sign Language) interpreters and lip speakers.

CACPD

Durham University Science Park, Block 4, Stockton Road
Durham DH1 3UZ
Tel: 0191 383 1155
Fax: 0191 383 7914
Textphone: 0191 383 7915
Email: durham@cacdp.org.uk
www.cacdp.org.uk

hearing enhancement systems

induction loops

An induction loop is an insulated cable laid around the perimeter of a room or other space and driven from an amplifier linked to a microphone, PA system or TV. The current in the loop generates a magnetic field which enables a hearing aid user within the space, on switching their hearing aid to 'T' position, to receive direct sound input from the source, free of distortion and extraneous noise.

These are simple and comparatively easy to install but are probably not the best for use in broadcast situations. There are also portable loops available. The important thing to remember when using a loop is that those using it have to be seated within the area of the loop itself. This is quite often forgotten, with predictable consequences.

infra-red

An infra-red system converts sound into infra-red light signals and beams it at the audience from a 'radiator' or transmitting

panel (200mm x 300mm) which covers an area of about 800 square metres. A regularly used studio should have this system installed. There is no real difference in sound quality between an installed system and a portable system. However, a permanent installation is usually more practical and convenient. The signal is picked up through a special receiver worn by the user. These are available in two versions, one for use with a hearing aid (fitted with a 'T'switch) or another type for use without hearing aids. They are part of the basic kit and so are supplied at the venue.

radio systems

Unfortunately switching the hearing aid to 'T' position will switch off the wearer's hearing aid microphone and so they will only hear sound introduced via the infrared system. This problem can be dealt with, if necessary, by the use of a radio system. It is also the answer in a one-to-one situation where infra-red is not effective, for example if a hearing aid user were to be interviewed on *The Antiques Roadshow*.

A radio system sends sound on a set regulated frequency via a radio transmitter to a special radio receiver worn discretely by the user. These are specialist sets, which allow the listener to hear their own voice as well via an environmental microphone. The specialist nature of this product also allows it to be used with the more advanced hearing instruments and implants.

service information

BioAcoustics Ltd

supplies paging systems and installs infrared induction loop & radio aid sound systems improving access for deaf people to many types of public places

Mead House, Spring Place, Luton, Bedfordshire LU1 5DF
Tel: 01582 431000
Fax: 01582 488227
Txt: 01582 481411
www.bioacoustics.com

Connevans

54 Albert Road North, Reigate, Surrey RH2 9YR
Tel: 01737 247571
www.connevans.com

RNID Sound Advantage

1 Haddonbrook Business Centre, Orton Southgate
Peterborough PE2 6YX
Tel: 0870 789 8855 (Voice)
Tel: 01733 238 020 (Text)
Fax: 0870 789 8822
www.RNID.org.uk

speech to text facilities

STT reporters use systems called Pallintype or Stenographers which transcribes blocks of letters rather than single letters. The transcription appears on a screen which can be any size, even on a laptop computer if only one or two people are reading it.

The Subtitling Department (Access Services, Red Bee Media) can on occasion provide (at a cost) stenographers who can transcribe live shows, but they need sufficient notice to make this a possibility. It is also possible within BBC studios to set up customised systems depending on whether or not the show is pre-scripted. For instance, it maybe possible to provide access to a delayed autocue. Discuss this with studio resources.

service information

Sellers

High Holborn House, 52-54 High Holborn, London, WC1V 6RL
Tel: 020 7405 4512
www.sellers.co.uk

Ubiquis

Cliffords Inn, Fetter Lane, London, EC4A 1LD
Tel: 020 7269 0370
www.ubiquis.co.uk

how Typetalk works

A call can be initiated by either the deaf or the hearing person phoning the Typetalk operator, who then rings the other party. When the hearing person speaks their words will be typed on a textphone and sent to the deaf person who types a reply. This is received by the operator who then repeats it to you. And so on. You have to get used to the fact that you should not speak while typing is in progress and that the operator is not the person with whom the conversation is being held. This system is an extremely effective means of communication. However, to initiate a call you have to be registered with Typetalk.

To access *Who Wants to be a Millionaire*, a deaf person phones Typetalk and the operator calls the WWM Typetalk number. The operator types the WWM message to the deaf person who types their responses back to operator. These are relayed in speech back to the WWM tape. WWM had to make a tape specifically for Typetalk use with longer gaps to allow for typing, but that was the only adjustment needed. If a deaf person gets on to the show, arrangements would be made for them to use Typetalk for the 'phone a friend' option. This is to accommodate the fact that many deaf people often have friends who are also deaf.

typetalk

If you are using a standard telephone dial 18002 plus the full telephone number of the person you are calling, if you are using a text phone dial 18001 plus the full telephone number. An operator is brought in automatically if the call requires it.

Customer support:

0800 7311 888 – hearing users

0800 500 888 – textphone users



blind and partially sighted people

If you want to let people with a visual impairment know what is available, then you can advertise this through the Talking Newspapers Association – address below – and on the BBC websites. All BBC websites are BETSIE compliant, which means they can be downloaded to be compatible with voice-activated computers.

large print

The size recommended by the RNIB is 14pt. However, if you are in contact with the end user (say someone wanting a factsheet), then it is always possible to ask what would be suitable. Experience shows that many people use 16pt or larger. Most large print material can be generated on your computer with very little effort. If, however, your programme is producing glossy publicity material or programmes, then you will need to get your designer to produce a comparable large print version.

taping from print

Remember, the more complex material the longer it will take, so allow sufficient time.

service information

publicity

Talking Newspaper Association UK

10 Browning Road, Heathfield, East Sussex, TN21 8DB

Tel: 01435 866102

Email: info@tnauk.org.uk

www.tnauk.org.uk

transcription services

Royal National Institute for the Blind (RNIB)

105 Judd Street, London WC1H

Tel: 020 7388 1266

Helpline: 0845 766 9999

Email: helpline@rnib.org.uk

www.rnib.org.uk

Has guidelines on effective transcription which includes a list of many more companies that offer this service.

RNIB Transcription Centre

Business Liaison Team, RNIB, PO Box 173, Peterborough, PE2

Tel: 01733 375370

Email: busdev@rnib.org.uk

www.rnib.org.uk

Calibre Audio Library

New Road, Aylesbury, Bucks, HP22 5XQ

Tel: 01296 432339

Email: enquiries@calibre.org.uk

www.calibre.org.uk

Airs Transcription Services

Gateshead Central Library, Prince Consort Road, Gateshead,
Tyne and Wear, NE8 4LN

Tel: 0191 433 8450

Minicom: 0191 478 4839

Email airs@libarts.gateshead.gov.uk

www.asaplive.com/AIRS/Home.cmf

The Monument Tape Services

37 Springfield Road, Wellington, Somerset, TA21 8LQ

Tel: 01823 662104

Notes
