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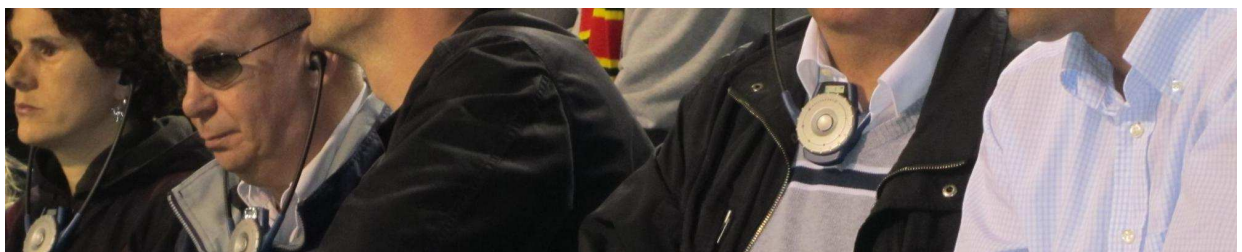


INTER
tussen mens en omgeving

Intellectual Output 8: Quality label proposal

Draft guide 'Accessibility to the scenic arts'

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Introduction

*“Disabled access can be portrayed as a complex set of rules and regulations that require expensive adaptations. But in many cases, good disabled access is simply good customer service. Good access involves ensuring each aspect of the event promotes accessibility for as many customers as possible. Venues and festivals that treat customers as individuals with their own requirements rather than a single homogenous group are already on the road to improving their accessibility”.*¹

The ACT project aims to set up a framework that supports full participation of all people who are active in cultural events and to restore the concept of equal opportunity and the human right of access to culture. The final objective is for cultural events to become a real part of daily life for people with or without disabilities, whether they are a participant or a spectator.

The ACT project has two important aspects in mind. First, **culture for everyone or 'Participation for All' is one of the goals of the UNCPR**, article 30 of the UN Convention on the Rights of Persons with Disabilities². Though a lot of EU states do take action to increase participation in culture and the arts, until today there is no common or similar framework that appreciates the value of accessibility to cultural activities.

Secondly we wish to use the **'Design for all' approach for accessibility to the scenic arts**. Design for All, Universal Design, Inclusive Design, Conception Universelle, El Disseny per a Tothom, Design d'utenza ampliata and other similar concepts come from diverse origins but over time have been converging towards common goals. This methodology supports the social model of accessibility and is founded on the notion of the diversity of (dis)abilities of all people. It creates (accessibility) concepts, environments, buildings, objects and communication in an integrated and inclusive way.

The result of the UNCPR vision of **culture for everyone and the Design for All** approach is that it can lead to a high quality ambition of accessibility to the scenic arts, featuring:

- Equal expectations and communication about the ambition of 'Culture for all' to all involved actors such as policy makers, businesses, theatermakers, accessibility experts, service providers and users (general public)
- Clear guidelines that engage people to take action and choose high quality concepts or integrated solutions instead of just offering a 'service'.
- Better awareness about the possibilities and the benefits of accessibility solutions that follow the principle of Universal Design for all spectators - not only people with a disability, but also elderly people, people with a temporary disability, or parents with a pram.
- The introduction of more convenient services and mainstream elements for a wide group of disabled users that can lead to more affordable situations.

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¹ All together now. Music festivals are more accessible thanks to Attitude is Everything. Artikel in 'Access by design nr. 144, pg 15

² Art. 9 of the UN... 'participation in cultural life, recreation, leisure activities and sport' (article 30).
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The challenge of Accessibility to the Scenic Arts

If we take a closer look at the specific characteristics of the scenic arts in relation to accessibility, the most important elements are the presence of sound, vision and interaction with the audience/spectators. Moreover, forms of artistic expression are so diverse and are rarely comparable! Understanding the story, being able to imagine what is happening on the stage or feeling the music in an intense way are crucial aspects that should be experienced by all spectators.

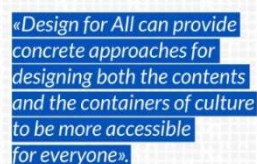
The scenic arts are those forms of art that are performed on a stage or a space in the presence of an audience, such as live performances of music, musicals, opera, ballet, modern dance, drama, and cabaret. These are events with words, sound and images in which the sensory experience is the focus. These forms of performing arts can be performed by professional musicians, dancers, actors or comedians, often under the direction of a conductor or director, but can also be performed by amateurs.

Increased awareness and needs for accessibility

Today we have already taken big steps in making the scenic arts more accessible. An increasing number of governments and businesses are aware of the importance of introducing accessibility services, of making information clearer, of adapting the built environment, etc. Also the technology and knowledge are constantly advancing.

However, many of these actions are specific to one type of patron/spectators, and focus on a single aspect like such as hearing, and on providing access facilities for that specific aspect, such as an induction loop or audio description (AD). With the objectives of creating environments in line with the principles of Universal Design, this alone is not good practice in terms of providing an accessible event for all. Combining solutions for a broader spectrum of user needs requires a more qualitative answer. Still this remains a huge challenge. And this challenge is even bigger when we exceed national boundaries and take notice of local traditions and goals.

The complexity of that challenge is the reason why we still have not reached these standards today. This stems from factors that include but are not limited to: a limited knowledge of what is possible and of the needs, not knowing how to apply legal obligations, a lack of trained staff, a lack of good resources to address access, limited information on how to reasonably accommodate needs before, during, and after events, and a lack of awareness of strategic accessibility management.



«Design for All can provide concrete approaches for designing both the contents and the containers of culture to be more accessible for everyone».

Culture For All | The Berlin Act 2005

EIDD, Design for All Europe³, promotes Universal Design as a tool to create more accessibility for everyone. In the 2015 Conference in Berlin they focused on Culture for All.

[Read the Final Act about 'Culture for all'](#)

³ <http://dfaeurope.eu/>

Accessibility to the scenic arts?

"When we ask about accessibility to shows, most people think about access for wheelchairs: the seating arrangements, and whether the bathrooms are accessible. When we ask for more details, people usually think about producing a show where persons with disabilities are performing, for example producing a show where there is some dancing with people in wheelchairs. Accessibility for us is a comprehensive concept that goes from purchasing a ticket through an accessible website to catching the bus back home after the performance on accessible public transport."⁴

In contrast to 'accessible for...', the concept of Design for All (DfA) focuses on the way solutions are integrated to fit more people in a nice and good looking design! Not by adding services, but by integrating them as a mainstream part of an organization, a service etc. By doing this, Design for All becomes a mainstream concept of good design. Simple examples of DfA in the scenic arts are for example: an introduction for children in Easy Read that is also usable for people with cognitive difficulties; captioning that is integrated in the visual spectacle of a play or an introduction to the play (made to prepare for the audio description (AD) that can be consulted by everyone before going to the opera).

4 challenges for greater accessibility

To define the shared targets or requirements of all accessible arts and to visualise the holistic approach we want to achieve, the ACT project set up a performance-oriented definition. With those 4 quality indicators (QI) we believe that we can come to a more common framework across countries and borders.

A cultural event in the scenic arts is considered accessible for all when four standards are met:

- 1. Communication is clear and accessible for all: accessibility information is available, front office staff is trained and a contact person is present.*
- 2. The event takes place in an accessible environment: the accessibility chain is closed both at fixed and temporary locations.*
- 3. All spectators can have a qualitative experience: the performance can be experienced by different senses (sight, hearing, taste, touch and smell).*
- 4. The event is easy to participate in and to understand for all, including assistance and accessibility services.*

In the ACT Project we worked to a framework, usable in EU to award a high quality accessibility to the scenic arts. We were able to produce a joint proposal of a definition of "Accessibility to the scenic arts" and to set up a list of elements that are important for the quality of accessibility in the Scenic Arts. We researched good practices and the success factors that could lead to better quality.

Because of the complex set of accessibility solutions, organisers of cultural events find it hard to pick the right one. Also, the knowledge on and range of specific (commercial) accessibility solutions are constantly evolving. Based on the 4 quality indicators and 13 important elements, this guide gives you more information about these elements and how to understand them. This gives you a first guideline to understand the actions that can lead to a good decision making in the process of choosing the right

⁴ MOOC, Accessibility to the Scenic Arts, Coursera <https://www.coursera.org/lecture/accessibility-scenic-arts>
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services in terms of translation of content to different senses as well as technical options. Additional, the ACT Mooc on 'Accessibility of the scenic arts' provides you more detailed information and training (see Q1 4, General staff training in terms of accessibility).

Q1 1: Communication is clear and accessible for all: accessibility information is available, front office staff is trained and a contact person is present.

The first challenge focuses on the topic of communication. This is the stage at which customers first come into contact with your business. And as you know, first impressions are often the most important! Not only the way you communicate accessibility actions, but also the content and the formats used in communication tools are very important.

This first quality is not only important for a client-friendly welcome, it is also needed to promote accessible events, to support press contacts with good information and to set up a good contact and community of endusers, with and without disabilities.

1. Communication about the accessibility of the location & services (what)

It is not always easy for disabled spectators to attend an event. Questions such as 'Is the location of the event accessible? What are the remaining obstacles? Are specific facilities available? Do you have to book services in advance? Who can I contact if I have questions?' should be answered before an event.

It is important to provide clear communication about the following aspects:

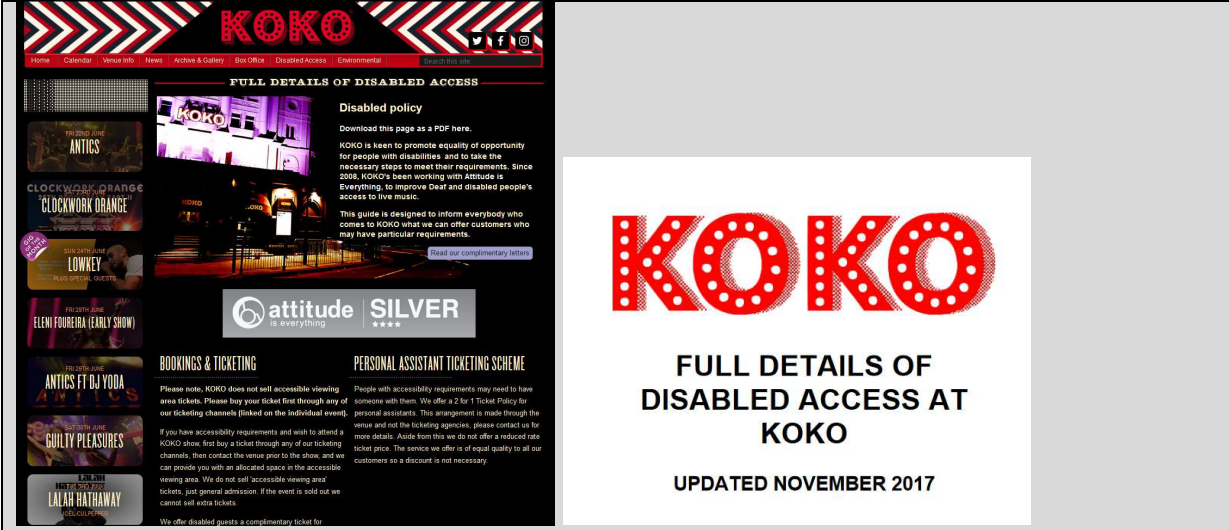
- Bookings & box office (cost, questions about services and support during performance and afterwards)
- Access to the location
- Services, facilities and assistance (which are available and conditions of use)

Accessibility information should be included along with the general communication such as your website, newsletters etc. This does not take more effort. On the contrary, it improves communication for everyone. Information should be communicated in various forms so that spectators can choose to consult the information in the way that best suits them.

Even if your event is not fully accessible, the communication of accessibility information is very important. Communication about limited services or limited accessibility is also good communication!

Access information on the website by KOKO (UK)

Koko, a London's premier live music and club venue, dedicates a full web page to accessibility information. They offer different formats with the same information, e.g. information on the website, a downloadable pdf-document that can be printed or used by screenreaders.



The image shows two versions of the KOKO website's accessibility page. On the left is a screenshot of the website interface, which includes a navigation menu, a list of upcoming shows (Antics, Clockwork Orange, Lowkey, Eleni Foureira, Antics Ft DJ Yoda, Guilty Pleasures, Lalah Hathaway), and sections for 'Disabled policy', 'Bookings & Ticketing', and 'Personal Assistant Ticketing Scheme'. The right side shows a printable version of the page with the KOKO logo and the title 'FULL DETAILS OF DISABLED ACCESS AT KOKO' followed by 'UPDATED NOVEMBER 2017'.

Left you see the webpage with different accessibility aspects. This is also available in printable version (picture on the right)

Visit the webpage: <http://koko.uk.com/full-details-disabled-access>

2. Accessibility of the information: content & format (how)


It is apparent that the quality of communications is not only about what you communicate, it's also about which tools you apply to communicate and in which formats you offer your information. Good practice requires at least the following:

- Use clear and unambiguous language. Your communication has to be easy to read. This is not only important for your audience with disabilities.
- Apply the guidelines for an accessible layout, including choice of font type ('sans serif'), a good colour contrast (with for instance no text in red with a black background), use of clear pictures etc.
- Pay attention to web accessibility targets as mentioned in WCAG and other W3C Accessibility Standards. It will make your internet or e-communication user friendly for many people, including people who are blind or visually impaired.

In these modern times there are a lot of choices for translating important information to different formats easily. Good communication gives patrons more choices: for example between reading online or in other formats such as downloadable and printable documents, images in combination with text, sound, etc.

Easy read brochure in the Liceu Theater (Barcelona, Spain)

With the aim of making the Liceu a cultural event accessible to all, the theatre wants to enhance the comprehension, readability and legibility of written materials. To this aim Liceu has adapted written texts in: content, language and form to international guidelines for easy reading.

<p>Un ballo in maschera (Giuseppe Verdi)</p> <p>On passa l'acció L'acció se situa a la ciutat de Boston (Estats Units), a finals del segle XVII, quan encara era una colònia anglesa. En el ball de màscares que don Riccardo, comte de Warwick i governador de Boston, farà lloc el tràgic desenllaç, que una feliçera havia anunciat.</p> <p>Personatges</p> <p>Ricardo governador de Boston i comte de Warwick Renato conseller i amic de Riccardo Amelia esposa de Renato Ulrica feliçera Oscar palgè de Riccardo Silvano mariner Samuel conspirador Tom conspirador</p> <p>Resum argumental</p> <p>Acte primer Saló del palau de Riccardo, comte de Warwick i governador de Boston. Funcionaris, diputats i representants del poble esperen Riccardo que els atengui en audiència. També hi ha Samuel i Tom, enemics de Riccardo que conspirin contra seu.</p> <p>Ricardo entra amb Oscar, el seu palgè, i dona una ullada a la llista de convidats a un ball de màscares.</p>	<p>Don Profondo, que ella ha escoltat, amenaça, en un de divertit rídic, les característiques de tots els companys del balneari, en funció de la nacionalitat i de les seves pertences.</p> <p>La contessa de Folleville demana a Don Profondo si ha vist Belfiore, però l'italià respon amb evasives. Ella entén en comprendre que el cavaller fa la cort a Corinna.</p> <p>Amba Trombonok anunciant que no és possible llogar cap carnatge que els dugui a Reims.</p> <p>La notícia deixa tothom consternat.</p> <p>Però Madame Corlese ha rebut una carta de París, en què li anuncia que el rei obrirà a la capital francesa grans festes i espectacles per als què no puguin assistir a la seva coronació a Reims.</p> <p>La contessa convidada aleshores tothom a la seva mansió de París.</p> <p>Entre tots decideixen anar-hi l'endemà amb la diligència que cada dia fa el servei regular cap a París.</p> <p>Mentrestant, els hostes acorden destinar els diners que s'han estalviat a celebrar la coronació del rei en el balneari aquella mateixa nit.</p> <p>El baró de Trombonok intercedeix per reconciliar el comte Libenskol i Melbea, barallats a causa de Don Avaro.</p> <p>El comte, penedit del seu atac de gelosia, es reconcilia amb la seva estimada i es juran amor etern.</p> <p>Quan tot està a punt per a la celebració, els hostes entren a la gran sala del balneari, on ofereixen una vetllada amb himnes, balls i cants de cadascuna de les nacions que representen.</p>	<p>El baró de Trombonok actua de mestre de cerimònies i dona pas a les intervencions de Melbea, Libenskol, Don Avaro, Lord Sidney, Belfiore i Folleville, Madame Corlese i Don Profondo.</p> <p>Continua culminant la sessió amb un himne a Carles X de França. Tothom exalta aleshores les virtuts del nou monarca.</p> <p> Els textos de Lectura Fácil segueixen les directrius internacionals de l'IFLA (International Federation of Library Associations and Institutions) quant al llenguatge, el contingut i la forma, a fi que tothom els pugui entendre. L'Associació Lectura Fácil ha fet aquesta versió en Lectura Fácil.</p>
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Example of how a play is available in easy to read form from the website of the theatre. Plot synopsis of this example is available by:
http://www.liceubarcelona.cat/sites/default/files/lectura_facil/170828_viaggio_reims_catala_lf.pdf






3. Being client friendly by front of house staff

The experience of a spectator is based on simple and/or bigger issues that fit into the story you bring. Mainly the front of house staff are the first point of contact for people, including patrons with disabilities who have questions. Customer friendly policies regarding patrons with disabilities can help front of house staff to deal with questions about accessibility positively (see also target 4).

Front of house staff must be well informed about purchasing tickets, the programme, the available services, the conditions of the services and where to find information. Scripts can help to capture procedures and to support staff in terms of how to communicate well with patrons with disabilities.

Guide how to attend to disabled people (GENcat, Spain)

GENCAT, Generalitat de Catalunya Departament de Cultura organizes every year a training about how to care for disabled people. They Also published a guide how to attend to people with disabilities in the public services

<p>GUIA D'ATENCIÓ A LES PERSONES AMB DISCAPACITAT ALS SERVEIS PÚBLICS</p>  <p> Departament de Benestar Social i Família</p>	<p>• Durant algunes dificultats de manipulació, les persones poden utilitzar adaptacions per escriure.</p> <p>• Hem de respectar la seva iniciativa i el ritme de l'acció. Si té molta dificultat podem preguntar-li en què cosa li podem ajudar.</p> <p>• Les persones de talla baixa no necessiten un espai especial, normalment podem seure sense ajuda, però hem de procurar que tinguin els papers o els objectes que els donem a l'abast.</p> <p>4. PERSONES AMB DISCAPACITAT INTEL·LECTUAL</p>  <p>Quan atenem persones amb discapacitat intel·lectual, hem de tenir en compte que presenten perfil molt heterogeni en el seu desenvolupament intel·lectual i en les seves habilitats adaptatives. Poden tenir algunes dificultats en la comunicació oral i en la comprensió de textos, i per tant, dificultats en la seva interacció social. Per això un criteri facilitador amb les dades adequades els pot permetre desenvolupar-se amb més autonomia i seguretat.</p> <p>Accés</p> <ul style="list-style-type: none"> • Si hem de dirigir a un lloc determinat seria millor acompanyar-la o acompanyar-la i el cas que no ho pugem fer. En qualsevol dels casos hem de donar les indicacions de la manera més clara possible. • Si veiem la persona desorientada, se li pregunta si necessita ajuda ja que pot ser que no sapiga que ha de fer i aconseguir que l'hi expliquem. <p>Comunicació</p> <ul style="list-style-type: none"> • s'han de tractar els usuaris d'acord amb la seva edat, però adaptant-nos a les seves capacitats. Hem d'evitar comentaris infantils i actituds subprotectors. • s'han d'utilitzar frases curtes, clares i senzilles, amb una sola idea per frase, per facilitar la seva comprensió, sense metafrases ni llenguatge abstracte. • Hem d'utilitzar frases actives i evitar les passives. • Cal evitar les sigles, les abreviatures i les paraules en altres idiomes. • Hem d'utilitzar, si és possible, imatges per complementar la informació. <p>10</p>	<p>5.2. Persones amb alteracions del comportament</p>  <p>Les persones amb trastorns mentals poden presentar pensaments i conductes, dificultats per controlar impulsos i mostrar alteracions en les emocions que donin lloc a possibles comportaments impronables.</p> <p>Si entenem la situació, podem intentar millorar la persona.</p> <p>En aquest casos hem de:</p> <ul style="list-style-type: none"> • Mostrar calma i tranquil·litat, no atabalar-nos. • Trobar el to adequat en la nostra expressió, per tal de mantenir el control i reconduir la situació. • Respectar el seu espai vital i evitar el contacte físic. • Simplicar la persona perquè tingui en un altre moment amb un acompanyant que la situació sigui més complicada i/o la paguem reconduir. • Tenir paciència i, si cal, repetir les informacions diverses vegades. Intentar fer-ho sempre igual. • Donar la informació de forma clara, breu, ordenada i amb suport escrit. • Comprovar que s'ha entès tot. <p>5.3. Persones amb altres necessitats específiques</p>  <p>Algunes persones poden tenir un problema determinat en una funció sensorial que els ocasiona una dificultat per parlar, escriure, comptar, etc.</p> <p>En aquest casos hem de:</p> <ul style="list-style-type: none"> • Recordar que l'afectació d'una funció concreta no té per què afectar la memòria ni el raonament. • Preguntar-li quin és la seva dificultat i quin és la millor manera de comunicar-nos amb ella si pretenem que la persona no trobi la paraula que vol dir o no pot escriure. <p>12</p>
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The guide can be found online:

http://treballiaferssocials.gencat.cat/web/.content/03ambits_tematicas/17accessibilitatiautonomia/normativa_relacionada/destacats_dreta/guia_atencio_persones_amb_discapacitats_als_serveis_publics.pdf

The programme of the training can be found online: https://sde.cultura.gencat.cat/cultura/l'atencio-a-les-persones-amb-discapitat-i-necessitats-especials-en-els-equipaments-escenics-i-musicals-i-cinemes_adh_2029.html

1. Accessibility contact person

It is important that questions about accessibility are followed up in a structured and customer-friendly manner. All visitors and in particular patrons with disabilities should be able to get in touch with an accessibility contact person who can inform them in a suitable and correct way. The accessibility contact person should be well aware of the accessibility facilities and should know how to handle and communicate with people with a disability. The accessibility contact person should be reachable in advance, during and after the event. Training is important and f.e. can be done by the ACT MOOC (<https://www.coursera.org/learn/accessibility-scenic-arts>).

The best way is to ensure that all employees (including receptionists, staff members, guides etc.) are well trained and aware of all accessibility information. If not, a specific contact person can be available or collaborations can be set up with external organizations or management assistants.

Contact person in NTGent (BE, Flanders)

Accessibility is part of the public work at NTGent. For specific questions and more information you can contact the accessibility contact person. On the webpage you can find his/ her contact (phone number and e-mail adres).



The picture is a screenshot of the website of NTGent and shows the contacts of the Accessibility contact person.

Information on the website: <https://www.ntgent.be/nl/praktisch/toegankelijkheid>

Q1 2: The event takes place in an accessible environment: the accessibility chain is closed both at fixed and temporary locations.

Buildings such as theatres or opera houses, and open-air venues used for festivals should be as accessible as possible. For some people, the accessibility of a venue is part of being comfortable while Supported by the 2015-1-ES01-KA2013-015734 project of the European Commission

for others it is a crucial part of the journey. When talking about the accessibility of a venue we often use the phrase 'A chain only is as strong as its weakest link'. In other words: promoting a lovely event for all means nothing when people cannot get to your location or have to overcome a lot of obstacles before enjoying the arts. The accessibility chain indicates the importance of each part of an environment or building.

Venue accessibility should meet state of the art accessibility standards, depending on the context, as different contexts demand different approaches. A fixed venue location, such as a concert or music hall, a theater or a local arts centre, should be fully accessible. A location that is not used for the arts every day, but is used as a temporary venue, such as a market square or a festival field should meet at least basic accessibility standards. In general you can use 4 topics to evaluate if the chain has been closed:

- Reachability: Can I reach the destination?
- Access: Can I enter the building, the place... and leave easily?
- Usable: Can I do what I want to do? (more anthropometric)
- Understandable: does the environment support me in my activities? Can I find my way easy, can I move intuitively?

The accessibility of a venue - the environment or infrastructure – does not only support patrons with disabilities! It makes it easier for staff and other accessibility service suppliers. An accessible and well signposted desk makes it easier for front office staff to welcome patrons or for translators to always have a good view of the stage, or to comply with technical installations.

4. Mobility or getting to the event in an accessible way

Participating in a cultural event is sometimes a big step for patrons with disabilities. Not only the event itself, but also getting there and going back home add obstacles to the journey. If you don't have a car you have to ask someone to drop you off or you depend on public transport.

Therefore, it is important to provide as much information as possible about how to get to an event, and also about the path to the actual event, place or building. Such information is useful for everyone, and patrons with disabilities feel less disabled and experience less discomfort, as follows:

- Public transport: Is there a bus stop or a train station in the neighbourhood? If yes, can you get to the event in an accessible way? Is the bus accessible? What are the time schedules and are they compatible with late night events?
- Parking spaces: Is there a parking space that can be reserved near the event? If not, is there a parking space in the neighbourhood that can be used and is the path from there to the event accessible? Or is there a shuttle bus, or the option to park and ride?
- Are there other alternatives? Is there someone from the organisation that can pick you up at the bus stop or volunteers from the organisation who pick you up at home?

5. Close the (physical) venue access chain

When we speak about a fixed event location, this refers to a building or an infrastructure. Such venues should be fully accessible. The basic aspects of the accessibility chain for venues in the scenic arts are:

- Accessible parking spaces
- Routes and pathways (outside)
- Entrance, welcome area and box office
- Ticket office/ information point and publicity
- Navigation through the venue (inside): stairs, doors, hallways, signage...

- Spectator facilities: theater, seating or places to stand
- Sanitary services
- Catering and leisure: lounge rooms, café or catering

A big part of the quality of an accessible environment is related to physical elements (concept and structure) such as walls, doors or ramps, there are more elements to bear in mind if you want to have a fully accessible venue, such as sign posts, colour and contrast, having a readable floorplan, sufficient seating, the position of technical rooms for interpreters, lighting (furnishing and finishing).

The M-Label: Accessible Building (Inter, BE)

Inter and Tourism Flanders developed the M-label together. A meeting location can distinguish itself and be certified with the label 'accessible meeting infrastructure'. This M-label is an accessibility label that takes into account all users and every aspect of the building. So the whole venue access chain must meet a certain level of accessibility. Together with the development of a label, goals and elements are explained in a brochure.

The M-label distinguishes 3 levels of accessibility: M ++, for an excellent accessible location, M + for basic accessible location, and M for a location where sometimes help is needed. The M is especially for existing buildings with plans to improve accessibility. The label only can be obtained by following a fixed procedure and a path of support by an accessibility expert.



The picture shows one of the pages of the brochure about accessibility in Meeting infrastructure.

More information: <https://www.toerismevlaanderen.be/toegankelijke-meetings-en-congressen>

6. Temporary event locations: respect the basic access chain

Temporary event locations are less fixed situations and are created for a particular event, such as a festival venue, a venue in the city center, or semi fixed venue spaces, etc. Also in these cases accessibility should meet the requirements. The difference is that you cannot use a fully-fledged

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infrastructure. You need to build a venue that is as accessible as possible. The additional challenges will be dealing with challenging locations and sometimes with unexpected weather conditions.

Locations for temporary events are often bigger in scale or have different hotspots. Clear information should be provided for issues such as what facilities are available, where you can find them and how they can be used. This information should be added to signs and maps, and a factsheet should be provided with accessibility information as part of the programme (brochure) (See Q 1).

Pukkelpop 2018 (Inter & Pukkelpop, BE)

Together with Inter, Pukkelpop strives every year to make the festival unforgettable for everyone. We pay extra attention the accessibility of the festival site and the surroundings. The accessibility of the festival is described online so that visitors can see what they can expect, including the issues of the physical elements of the Access chain.



Evenement	
Titel:	Pukkelpop 2018
Wanneer:	15.08.2018 - 18.08.2018
Waar:	Pukkelpop - Hasselt
Categorie:	Festivals en muziek
Voorziening:	Intro-de-kabes, Intro assistenten, Ringelring, Voorbehouden zone, Verhoogd platform, Parking, Toegankelijk sanitair, Alleenreizen ingang, Camping met verzorgingspost, Camping met aanpassende douche, Camping met aangepaste toiletten, Camping met opblaasbare voor elektrische rijdvoertuigen, Extra vertoerding

Omschrijving

Samen met Inter levert Pukkelpop extra voorzieningen om het festival toegankelijk te maken voor mensen met een handicap. Mens je gebruik te maken van de voorzieningen voor personen met een handicap? Schrijf je dan in voor 3 augustus 2018 via [dit formulier](https://www.pukkelpop.be/nl/info/toegankelijkheid/).

Volgende faciliteiten voor personen met een beperking zijn beschikbaar op Pukkelpop:

- Vlakbij de ingang van het festivalterrein is een voorbehouden kampeerzone voor mensen met een beperking. Opgepast! Deze zone maakt deel uit van Camping CHB en Camping CHB is vanaf dit jaar een betaald kampeerterrein. De persoon met handicap en 1 begeleider kunnen een GRATIS kampeerticket krijgen via het [toegankelijkheidsformulier](https://www.pukkelpop.be/nl/info/toegankelijkheid/).
- Wil je kamperen in de voorbehouden kampeerzone voor mensen met een beperking moet je voor 3 augustus het aanvraagformulier invullen op onze website. Na 3 augustus kunnen er geen kampeertickets meer worden aangevraagd.
- Volgende gegevens dien je zeker in te vullen op het aanvraagformulier indien je gebruik wenst te maken van de ADL-camping:
 - De naam van de persoon met beperking en de Shortcode en het Ticketnummer dat vermeld staat op het festivalticket. Vb.: Shortcode: ABCDEF GH - Vb.: Ticketnummer: 12345678901234567890
 - De naam van je begeleider die je zal vergezellen op de ADL-camping en de Shortcode en het Ticketnummer dat vermeld staat op het festivalticket van je begeleider.
 - De naam van je vrienden (maximaal 3) die je vergezellen op de ADL-camping en de Shortcode en het Ticketnummer dat vermeld staat op het festivalticket van je vrienden.

Pukkelpop voorziet een gratis Camping CHB ticket voor jou en je begeleider. Mocht je al een Camping CHB ticket aangekocht hebben zal Pukkelpop je deze terug betalen. Je vrienden (maximaal 3) die je vergezellen op de ADL-camping en die nog geen Camping CHB ticket hebben zullen de mogelijkheid krijgen nog een Camping CHB ticket aan te schaffen.

More information: <https://www.intro-events.be/nl/agenda/details/1340-pukkelpop-2018> and <https://www.pukkelpop.be/nl/info/toegankelijkheid/>

Q1 3: All spectators can have a qualitative experience: the performance can be experienced by different senses (sight, hearing, taste, touch and smell)

Whether spectators have a qualitative experience can be determined by asking, can every customer – in his or her way – understand or follow the play, the story, and the music, etc. In terms of breaking down some of the communication barriers that patrons with disabilities face, we speak in terms of translating the 'scene' in more than one sense. Two of the most well known solutions for providing a better experience for all are adding a soundloop or an audio description. Some organisations do think out of the box and try to rethink standard scenography and the way performers express their art.

This third challenge is possibly the hardest to define in terms of quality. The elements of a qualitative experience can be so different for each different person. Depending on these individual needs, people will ask for different solutions. Combining this with the different forms of scenic arts (e.g. music or theater), it becomes evident that there is a huge range of needs and possibilities in which we have to make decisions that suit as many customers as possible.

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It is important to note that this target, probably more than the other three, is one of the preconditions for addressing the question of social accessibility or inclusion. Every customer should be able to enjoy the same event, at the same time, in the same setting as any other customer. Not only integrating more possibilities in the concept of the venue or event, but also the quality of the chosen services will be part of personal satisfaction and the extent to which a patron with a disability will feel 'part of the crowd'.

7. Make the event accessible in the right way

As we introduces the concept of Universal Design, the elimination of barriers is better than solving them. Experiments with rethinking standards of performances show that a lot of obstacles can be overcome by creating performances in other ways. How is the audience seated, how is the scene or stage built up, can you add different senses such as smell or touchable features such as basic items of the event, etc.

Good solutions start with good knowledge of the accessibility questions. There are essentially three questions which can be asked to present the accessibility challenge of a performance can be posted:

- What type of performance is it? Depending on this, some accessibility obstacles are present or not.
- Do you have the possibility of rethinking the concept of the performance? If yes, please do!
- If not, which accessibility needs are present in your type of arts? Integrate them as soon as possible, as a part of the play!

Rethinking the concept is not always possible or wanted. In that case making a conscious but particularly a good choice in accessibility services is important for offering quality:

- Knowing the strengths and the weaknesses of the event, play or concert is the first step to take in the process of adding accessibility solutions.
- Besides that it is important to be aware of accessibility solutions and of which one can serve which aspect (basic information!).
- Lastly is the importance of integration as soon as possible, preferably from the start. It helps to make accessibility solutions more convenient and easier to use.

"Hack and Art" HACKATONS (Transit, ES)

During the ACT project 'Trànsit Projectes' organized six HACKATONS, a series of events called "Hack and Art", to experiment with art and technology. A hackaton brings together experts from different disciplines, to find technological solutions to a problem. In the case of the "Hack and Art" series, they were celebrated at the New Media Centre "Estruch Creation Factory" and co-organized with the in house Mediaestruch team of artists and new technologies experts.

The hackaton included experimentation and showcases of electronic music, sound installations, technological interventions, visuals and workshops for the manufacture of DIY electronic instruments to enhance the experience of a cultural event for audiences. One of the aims was to explore accessibility through new artistic and technological expression. The visitors were able to experiment, play and test a series of prototypes or digital art installations during the events, such as a robot mimicking dancers, a sound producing ping pong and interactive light and sound balloons.



Pictures of the results of one of the hackatons.

More photographs of the installations and workshops can be found online: <https://bit.ly/2wE4McR>

A video of Hack and Art 1 can be found: <https://youtu.be/TYKbV9DLYUA>

More information about Transit: <http://transit.es/>

8. Introductions : clarify content and context

Introductions can be given based on different perspectives and for different groups of spectators. Mostly they are provided for forms of art where it is important to follow a story or know the characters (such as in theater, opera, musicals, etc).

An introduction aims to provide more clarification in advance by giving an easy to understand summary of the content of a play, by offering a touch tour of the scene, organising an introduction of the voices of the actors, etc. Apart from the practical elements it can introduce people to what they may expect, what will happen during the performance, such as bright lights or loud noises.

Introductions can help people who have visual or auditory restrictions to set up the context so that they can better follow what is happening during the event. For people with physical, learning or psychological disabilities it supports the experience of the whole performance. It makes it things easier for them. It is mostly organised half an hour before the start of the performance, but can also be presented generally. In that way it can be a solution that is in line with the principles of Universal Design in that it can be useful for many more customers than you think!

Accessible and inclusive theatre audio introductions (AI) to all performances. (BE)

'Toneelhuis' is a theatre in Antwerp. They expand the practice of audio introductions by providing patrons with a variety of ways to access important content relating to the play they may wish to see, both before the day of the performance (information online, in pdf and mp3 formats) and on the day itself. The introduction online helps all patrons decide whether or not this is a play they wish to attend, but is used in general by more persons who are interested in the 'Toneelhuis' programme. Additionally, there is a 'talking pillar', placed in the entrance hall of the theatre where you can listen to the same introductions.



The picture shows the 'talking pillar' at the entrance.

More information: <https://www.toneelhuis.be/nl/uw-bezoek/toegankelijkheid/>

9. Accessibility services for auditory support: translate or optimise what you hear

Patrons who are deaf- or hard of hearing need support or a full translation of the auditory elements that are part of a performance. Accessibility solutions can include: an induction loop, a sign language interpretation, a vibration chairs or vibration floor-elements or captioning or surtitles.

Performamnce 'Kan jij een ei?' (Handtheater, NL)

'Kan jij een ei?' (Can you have an egg) is a theatre show for everyone (from the age of 4 years) from 'Handtheater' in the Netherlands. It is a play in spoken and sign language.



Picture of the web page of the performance.

Information about the play, the format, the actors and downloads can be found at the website: <http://www.handtheater.nl/theater/kan-jij-een-ei/353>

10. Accessibility services for visual support: translate or optimise what you see

Visual support in general has two aspects: services that support the lack of sense of vision and services that support the physical limitations that a person may have related to sight.

On the one hand, people who are blind or have low vision need a full translation of the visual aspects that are part of a performance. Accessibility solutions can include audio descriptions, or a programme booklet or introductions in braille or large letters.

On the other hand, some patrons have sight restrictions due to being wheelchair users or persons who have dwarfism. Sightlines are sometimes difficult to keep. In these cases accessibility solutions can include providing extra screens or viewing areas.

Wheelchair stage and screens at a festival (Inter, BE)

Inter offers assistance to disabled patron in all kind of events. This also includes wheelchair stages where disabled users can ensure sight and make use of an induction loop. A wheelchair stage has a good ramp to enter and is strategic placed. The wheelchair stage is strategically placed with respect to the stage. In this way, visitors from have a good view to the stage and can also follow the screens.



A picture of a good entry to a wheelchair stage (Graspop Metal Meeting, 2015) and a view from the wheelchair stage tot the mainstage of a festival (TW Classic, 2014)

More information can be found on the website of Inter: <https://www.intro-events.be/index.php>

11. Accessibility services for physical support: services and assistance to people

Not all visitors have someone that can accompany them to events. In almost every event it is desirable to provide basic or more advanced on-site assistance as an organizer. This can be provided by your own employees or by an external organisation which is an expert in that area.

The main goals of assistance are to ensure a smooth reception, provide the necessary information and offer assistance where necessary, to a large diversity of people with special needs.

Inter-events offers on site assistance at events (BE)

Inter supports organisers of cultural and sports events in making their events more accessible. Therefore Inter-events supplies facilities such as AD equipment, sound shuttles, vibration chairs, etc. In addition, Inter has a pool of more than 500 volunteers who offer on site assistance at venues.



In the picture, you see Inter volunteers helping disabled people at an event.

At the tools.events organisers can find useful information about accessibility, publications about specific services and materials, useful step-by-step checklists, an overview of suppliers offering accessibility materials ...

More information: www.inter.vlaanderen

Q1 4: The event is easy to participate in and to understand for all, including assistance and accessibility services.

Many aspects that are important for a qualitative and enjoyable experience for all are expressed in more or less traceable and measurable elements. These are mostly part of the first three challenges. In addition, there are a lot of aspects that make sure that those challenges can be achieved and can be part of the event. The actions that are needed to meet that challenge are less visible and measurable, but indispensable for a successful whole. These are situated in the field of practical organization and management.

Is attention paid to accessibility in the general management?

Do you have tools or collaboration for the implementation of accessibility solutions on site?

Is accessibility part of the concept of the events, and if not is there an action plan and budget applicable?

Is there a dialogue with (local) people with disabilities and organizations that represent them?

The questions above are important for any manager within the scenic arts to ascertain whether accessibility is part of their service and if it is translated in a secure and inclusive way.

12. Strategic Accessibility management

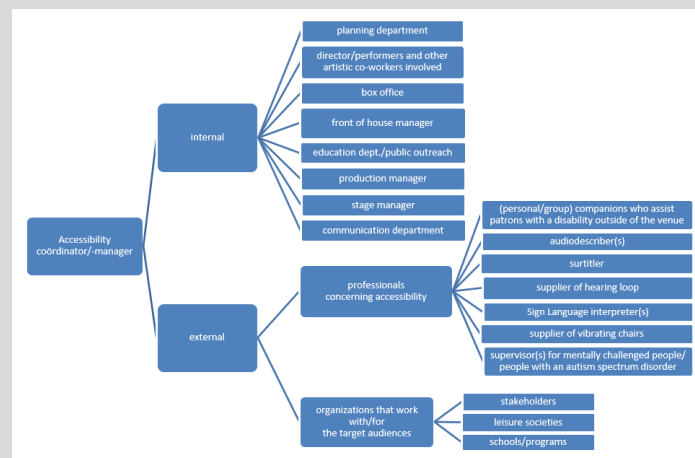
Management in terms of accessibility makes sure that internal and external actions lead to more equal opportunities for people with and without disabilities and that the necessary steps are taken to meet high quality requirements. There are several ways to shape accessibility policy in entrepreneurship. The first step is always to embrace the need as a part of leadership. After that you need to pay attention in every part of the organization and make clear and conscious choices, both at the strategic level (in terms of budget, staff training, etc) and at the executive level in the organization (communication, box office, services, etc).

Are we convinced? What do we need? How are we going to target it? What will it cost?

The ACT project has been working on a new profile for the scenic arts: the Accessibility coordinator/manager. This can respond to the need for a long term commitment to ensuring accessibility for all as part of a client friendly policy. Where an accessibility coordinator is part of an organisation, a manager can provide external support (and regional support).

Organizational instruments for internal management (NTGent, BE)

To manage accessibility and to be sure that all aspects are checked or questioned, NTGent has developed internal instruments as flow charts. Three important ones are these for an accessible theaterplay, the checklist for box office (reservations by phone, e-mail or at the desk) and the organizational roadmap for accessibility coördinator/manager.



Above you see a picture of one of the internal organization chart for a fully accessible theatreplay.

It is easier to implement an accessibility strategy when starting up than working in an existing situation. The implementation of actions cannot usually be conducted within a short time frame. Communication about accessibility action plans and what is part of it shows commitment to the theme and helps visitors to see this perspective.

To build up a (re)new(ed) accessibility policy, it is good to look at the current situation and get answers to the following questions. Always keep in mind every aspect of the Access chain (see also challenge 2) or the visitors' journey to an event:

- Are we aware that working towards greater accessibility needs to be undertaken structurally?
- Who is coordinating the issue of accessibility and who is involved (departments, employees, government, politics, external parties)?
- What are the main obstacles to accessibility: infrastructure, technical, finishing, etc., and what are the complaints that you receive?
- What knowledge and expertise do you have or do you have to hire?

Sydney Opera House 'Access strategic Plan', (AUS)

At the Opera House in Sydney, accessibility is well explained on the website. One of the topics is the way how the Opera Houses informs visitors about their Accessibility plan.

In the picture right you see the accessibility themes that are to be find on the website, on the right you see how the access Strategic Plan is explained.

The webpage with the Access Strategic Plan can be found online:
<https://www.sydneyoperahouse.com/general/corporate-information/access-strategic-plan.html>

13. General staff training in terms of accessibility

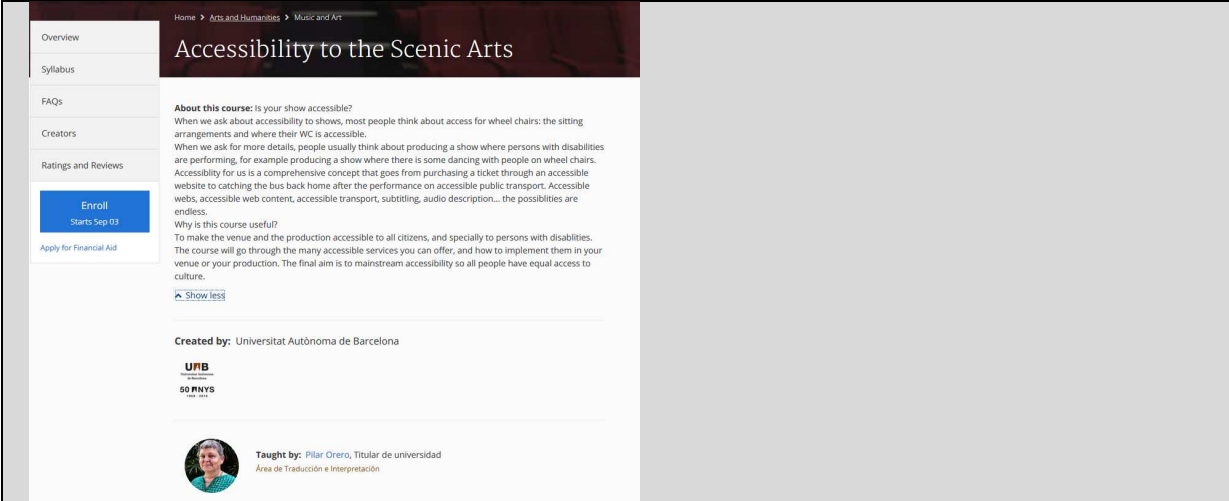
To meet a qualitative level of a client friendly welcome for all, staff training helps to get the whole organization and collaborators in the right state of mind. The experience of a spectator is based on simple and/ or bigger issues that fit into the story you bring. Good management, conscious choices and well trained staff can lead to providing excellent services.

The first layer of staff training is more general. You need to inform employees about the strategy, the accessibility mission, your engagement to culture for all, the different responsibilities, and that everyone is part of the puzzle!

The second layer of staff training is tailored to the types of duties and responsibilities people have, from simple aspects to more in depth issues about accessibility. Every employee that works with the public (e.g. box office) should receive basic accessibility training and on how to handle and communicate with people, such as 'Disability awareness training'. Technical staff should know everything about the installation of specific accessibility services such as hearing loops or vibrating chairs.

MOOC, education for the accessibility manager/ coordinator (ACT project)

One of the IO's of the ACT project was the development of a Mooc to provide education and professionals to the scenic arts an instrument for education and training to make venues and performances accessible to all citizens, and in particular to persons with disabilities. The final aim is to mainstream accessibility so all people have equal access to culture. The ACT Mooc leads you through the background of accessibility to the scenic arts, shows the many accessible services you can offer, and trains you how to implement them in your venue or your production.



The screenshot shows a Coursera course page for 'Accessibility to the Scenic Arts'. The page includes a navigation menu on the left with options like Overview, Syllabus, FAQs, Creators, and Ratings and Reviews. The main content area features a blue 'Enroll Starts Sep 03' button and a link to 'Apply for Financial Aid'. Below this, there is a section titled 'About this course' with text explaining the course's focus on accessibility for people with disabilities. It also mentions the course is created by Universitat Autònoma de Barcelona and is taught by Pilar Orero. At the bottom of the screenshot, there is a URL: <https://www.coursera.org/learn/accessibility-scenic-arts>.

14. The organization of accessibility services and assistance to patrons

Accessibility services, as pointed out in challenge 3, need to be well organized and meet the demands of clients related to the events you offer. Some of them can be added in a structural way, within the infrastructure, ICT etc., while others need to be tailored to a specific event.

For some accessibility services when it is necessary to work with other professionals, it is important to ask for support, to check (the technical) possibilities or for tuning to other technical installations, etc. Choose to work with reliable suppliers. Ask to test possible solutions, together with end users. In most regions suppliers have expert centers that can help you to organise, offer assistance, hire access services such as induction loops etc.

Apropa Cultura offers assistance in organising accessible events (ES)

Apropa Cultura is an initiative that connects theatres, concert halls, festivals and museums with entities in the social sector, to make culture accessible. It is a network that strengthens synergies between cultural centres and social entities. They encourage access to inclusive culture and leisure activities for those people who most need it, and at the same time they promote social transformation through culture. The network supports cultural organisations by assisting with accessibility services, the promotion of activities, organising transport and assistance, and providing education or financial support for organising accessible events.



Website: www.apropacultura.cat

15. Community and user participation

User participation is seen as an important aspect of good accessibility management. In general there are three reasons for that. The first is that users with disabilities are part of your audience. Just as for all other audience members, you want to know how they feel about what you are providing. Choices have to be made on (all) topics. To make decisions that benefit the comfort of all of the public, it is important to capture the needs and the wishes of your audience (including the audience with special

needs). Therefore it is important to engage in dialogue with organizations that represent people with disabilities and to integrate the conclusions/that dialogue in the management of your organization.

The second reason is communication and promotion. Community is a keyword in event marketing. In most regions there is diversity in disability-based communities. When working together with those communities, you can get support from those people/organizations to spread the word about your efforts in accessibility. In practice, we see a positive link between this involvement/participation and the response of those social groups.

The third aspect is getting information that helps you to do better, to be proactive etc. A lot of information about accessibility needs can also be obtained from contact with the audience with special needs (see quality indicator 1). Do not hesitate to ask users about their experience after the performance: What worked well and what didn't so that you can improve next time. This can be done with the assistance of other organisations.

Back cover information

About this publication

Can we reward the accessibility to the Scenic Arts? That was one of the questions of the IO8 work package of the European ACT project: explore the development of a quality label about the accessibility to the scenic arts. This study showed us that there are a lot of interesting initiatives going on in Europe. More or less any good practices in terms of culture or scenic arts talks about the engagement and the willingness to work to better accessibility.



In addition we could make use of all the findings that ACT itself generated through its different IOs. It is on the basis of these different inputs that first, if provisional, requirements and attention points for an accessibility label has been formulated.

This guide gives you more insight in how to read and understand the selected aspects we defined as part of a possible label that can lead to more accessibility in cultural events and beyond.

ACT, Accessible culture and training

The project ACT proposes the definition of a new professional profile, that of the "Media Accessibility Expert/Manager for the Scenic Arts", and also the various types of training activities associated to this professional. It looks for implementation accessibility strategies and researches label possibilities.

The project focuses on promoting equal opportunities and accessibility to cultural events (scenic arts) across countries and languages searching to establish and qualify the profile of accessibility expert to empower all citizens and especially people with disabilities.

Supported by the 2015-1-ES01-KA2013-015734 project of the European Commission

The outcomes of the project can be found on the ACT website: <http://pagines.uab.cat/act/>

