

ACCESS SUPPLIER	DESCRIPTION OF SERVICE	THINGS TO CONSIDER	RATE*
<p>* All rates given should be considered an approximation. Costs will differ depending on the experience level of the access supplier, the scale and complexity of the project, and the timeline for completion. Contingency should be built in to all access related budgets.</p>			
<p>BSL Interpreter</p>	<p>A British Sign Language Interpreter (BSLI) translates spoken and/or written English into British Sign Language – a language used by some D/deaf and hard of hearing audiences.</p> <p>BSLI's can be positioned on stage, projected onto screens, or located in a particular area of an arena/auditorium. They can provide live interpretation or, in scripted settings, pre-record material that can then be streamed. They can also act as a roaming provision available for audiences to use as they need.</p> <p>BSLI's are also able to act as consultants and advice of BSL-specific marketing material.</p>	<p>BSL interpretation requires intense concentration, and many interpreters will state that they cannot interpret for more than 20 minutes at a time without a short break. You therefore often need to book more than 1 BSLI for an event, and schedule in rehearsal time so that interpreters can work together to assign material.</p> <p>Whilst BSLI's are usually able to interpret live conversations without much prep, for scripted material (e.g., a song, poem, or play) they will require these words in advance.</p> <p>BSL is not used by all D/deaf people. Many who acquire their deafness later in life never learn the language, and in some cases live captioning represents a better option for wide-reaching access as it additionally benefits audiences for whom English is not their first language and those with processing and/or attention disorders (e.g., ADHD).</p>	<p>£30-£50 per hour when interpreting live.</p> <p>8-hour day rates (live interpretation) range from £250-£350 and longer days (10-12 hours plus) range from £400-£600 inclusive of travel and accommodation.</p> <p>A Deaf BSL consultant = c. £250 per day.</p> <p>BSL flyer – c. £750 (deaf performer, BSL consultant, filming and editing).</p>
<p>Audio Describer</p>	<p>An Audio Describer is a person who uses spoken English to describe visual content e.g., a picture, a dance, an installation etc. Audio description is used by blind and visually impaired</p>	<p>It is important to think of audio description as a creative exercise, and those which involve the artist/s (whether as the voice of the describer or through the incorporation of their input/direction) are usually the most meaningful to service users. This process takes time and should be introduced</p>	<p>An audio described performance plus a pre-show touch tour and audio flyer = c. £700.</p>

	<p>audiences to access arts and cultural events.</p> <p>Audio description can be integrated into a performance using scripts. This is a very meaningful endeavour but requires the involvement of an audio describer from the conceptualisation of a project so needs to be thought of early on to be delivered successfully.</p> <p>The alternative is 'stand-alone' audio description that service users typically access through headsets provided by the venue/organiser. Audio description is typically delivered live, though recorded options are not unheard of, especially in installation/gallery settings.</p>	<p>to an artist early so that they are aware they'll be working in collaboration with another individual.</p> <p>Many audio describers will also have the skill set necessary to deliver touch tours. These enable blind and visually impaired audience members to, for example, explore the costumes, set and props associated with a performance beforehand providing them with additional information that supports the delivery of valuable audio description.</p> <p>If you do not have access to the necessary equipment for audio description, this too needs to be budgeted for in addition to the hours worked by the Audio Describer. We are fortunate that Sunglow have previously leant their system to us, and we now have a Sennheiser Mobile connect system available in house that should be suitable in most instances.</p>	<p>Consultation days (e.g., rehearsals, script writing, meetings) = c. £150-£250 per day.</p> <p>Pre-recorded audio description (including site visits, scripting, recording and editing) = c. £55 per hour</p> <p>Equipment hire = c. £600 per week for system (MC), plus c. £100 for low-cost earbuds and c. £35 per week for iPod Touch (or equivalent) hire for audience members who do not have a smart phone.</p>
<p>Chill Out Space Facilitator</p>	<p>A Chill Out Space Facilitator is person with experience of working with learning-disabled and autistic audiences who facilitates a space (room/tent etc.) where people needing a break away from the main activity can go to decompress privately.</p>	<p>A Chill Out Space Facilitator should have an enhanced DBS check certificate, safeguarding training, and . They will often work alongside a volunteer who has lived experience of learning disabilities and/or autism.</p> <p>Chill Out Spaces Facilitators will normally expect that the equipment included within the chill out space will be provided by the event organiser. This</p>	<p>£25-£35 per hour on site.</p> <p>Chill Out Space Facilitators will often quote subsistence costs separately, usually around £60 per day, to</p>

	<p>Chill Out Spaces often include soft furnishings, low level lighting, fidget toys, colouring supplies, ear defenders and black out tents.</p> <p>Chill Out Spaces are occasionally also used a pray and/or breastfeeding spaces but are not always 'quiet' spaces – decompression can look and sound different to different people.</p>	<p>too needs to be budgeted for if not already attained.</p> <p>If available resource allows, it can be helpful to have 2 chill out spaces available, one for adults and one for children. The needs of these groups can be quite different, and the way then tend to use the space varies significantly.</p>	<p>support the needs of their volunteer.</p> <p>Chill Out Space supplies/equipment = c. £400.</p> <p>Chill Out Space temporary structure (hire) = c. £300</p>
Visual Story Creator	<p>A visual story is a social learning tool that supports the exchange of information between a venue/event organiser and neurodiverse audiences. Using 'simple' English (3000 most commonly used words) and images, a visual story summarises key event information in an easy to navigate way so that audiences may better plan/anticipate what an event has in store.</p>	<p>Working with a Visual Story Creator is a collaborative experience, and you need to make sure you've built time into your schedule for multiple rounds of drafts to be considered.</p> <p>Visual stories should be made available in both downloadable PDF and webpage formats and should have an accompanying audio file available. It can also be useful to have printed copies available for audiences at the venue.</p>	<p>c. £640 per visual story for copy and formatting suggestions. More if design work is also required (c. £800).</p>
Live Captioner	<p>Live captioning (or STTR – a speech-to-text-reporter) takes live spoken English and translates it into written English, distinguishing between different voices, tone, and song lyrics. Captions are usually displayed on the perimeter of screens or on LED caption units located on the side of stage.</p>	<p>Open captioning vs closed captioning vs creative captioning: Open captioning, where captions are visible to all audiences as default, are usually preferable as visitors do not need to identify themselves to a venue/event organiser to access this service. Close captioning, available through personal handheld devices and on streaming services can sometimes be useful if visibility to a central screen is limited. Smart glasses technology</p>	<p>c. £400-£500 per performance.</p>

	<p>Captions are used primarily by D/deaf and hearing-impaired audiences, but they are also beneficial for those for whom English represents an additional language or those with processing and/or attention related difficulties (e.g., ADHD).</p>	<p>can also be beneficial for those who have both visual and hearing impairments (though this technology is still not widely available). Finally, creative captioning is when captions are artistically integral to the show. To achieve this, access needs to be imbedded into the creative process from the conceptualisation of a project, and a long-term relationship with a creative caption specialist is required.</p> <p>Technical infrastructure: if working remotely, a STTR needs a good internet connection and a strong audio feed. If working in-person STTR's will typically bring with them specialist keyboards and laptops, as well as well as all the hardware required to output subtitles on screens and/or tablets – this all comes with an additional cost.</p> <p>Films/presentations: if you plan to overlay captions on top of a film or presentation (e.g., PowerPoint slides) it is important to leave space for the captions to appear as visual clutter behind captions can negative effect readability.</p>	
<p>Braille Translator</p>	<p>A braille translator takes written English and translates it into braille – a system of touch reading that is used by some blind and visually impaired people. A braille translator will normally also be able to advise a design or comms team on how best to</p>	<p>Audiences will always assume written communication (whether a flyer, an interpretation board, or season programme) won't be available in braille, so if you're planning to make this provision available to visitors it is important that it is communicated to the relevant community in advance of the event. Most cities will have an RNIB</p>	<p>c. £12.50-£20.00 per A4 page.</p>

	<p>position and size braille, and on printing best practice. Wherever possible, you should try and work with a translator who uses Braille as a primary means of communication themselves.</p>	<p>office which is always a good place to start, but social groups (such as the Leeds Society for Deaf and Blind People) will usually prove more effective when it comes to engagement – Facebook groups can be a particularly useful tool in this instance.</p>	
<p>Portable Changing Places Operator</p>	<p>A Changing Places Toilet is a facility typically used by those with complex mobility impairments and who use electric wheelchairs. They include a toilet with retractable grab rails, an electric ceiling track hoist, and a height adjustable adult sized changing table. They are also typically staffed by an operator who has expertise in supporting disabled people to use bathroom facilities with dignity and respect.</p> <p>By providing a Changing Places Toilet at your event, you will open it up to a community who are frequently excluded from attending arts and cultural events. My simply providing this facility, disabled people are likely to show greater interest in your event and if provided consistency across a programme, greater trust in your organisation – this positive reputation wil; spread through word of mouth.</p>	<p>Most portable Chaning Places units do not need to be plumed; however, they do need access to power so it is important to check in with your production manager to see whether this will be possible before booking this supplier.</p> <p>It is also essential to think about where you will position a Changing Places unit when you are finalising your site plan. You want it in a central, visible location with plentiful wheelchair access available.</p> <p>Finally, if you are providing a Changing Places Unit at your event, you should anticipate that you will attract a higher proportion of blue badge holders and should plan to provide a greater amount of accessible on-site parking.</p>	<p>c. £500 - £850 per day. This includes the unit itself plus 1 member of staff to facilitate the space. You should also anticipate a delivery/transport fee.</p>

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