

**TATE**

**DISABILITY EQUALITY SCHEME**  
**December 2006, updated April 2007**

**Foreword**

I am pleased to introduce Tate's approach to a Disability Equality Scheme. Our vision for Tate is to create a permeable institution, removing barriers to Tate's buildings, programmes and professional networks – and offering employment opportunities that are open to all.

We know that to achieve our vision will take time, effort and determination. Tate's Disability Scheme and action plan will ensure that the access needs of everyone are included in Tate's thinking, not as an afterthought or even an obligation but as an intrinsic part of our plans and ambitions for Tate.

This document sets out the framework for Tate's thinking on questions of disability, as part of our plan for Tate for the next decade. This document is our Disability Equality Scheme and Action Plan.

Nicholas Serota  
Director

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## **1. INTRODUCTION**

This is the Tate Disability Equality Duty covering the period 2006-2009. The document lays out our approach to disability equality in relation to employment and service delivery, how we plan to meet the duty and our approach to accountability, monitoring and review.

There have been a number of key challenges faced by Tate, particularly in relation to the involvement of disabled people in the development of our Disability Equality Scheme, which are explained within this document.

## **2. TATE AND ITS BUSINESS**

Tate's mission is drawn from the 1992 Museums and Galleries Act, and is to increase public knowledge, understanding and appreciation of British art from the sixteenth century to the present day and of international modern and contemporary art.

### **Tate Strategy 2005 – 2008**

There are a number of key strands to our current strategy.

#### **Collection**

We will build the Collection and secure its future, while making it accessible and improving understanding and enjoyment of it.

We will create a Collection Centre to provide a single centre for collection care including facilities for research, education and interpretation, offering a public access programme to works of art and objects that are not on display.

#### **Programmes**

- **Tate Britain:** we want to strengthen its position and extend its influence as the world centre for British art from the Renaissance to the present day. We

will develop and implement a masterplan for the refurbishment of the buildings.

- **Tate Modern:** our aim is to advance its local, national and international position and to secure its future development. We have received planning permission for the development of Completing Tate Modern and we will begin raising the money required to realise the project.
- **Tate Liverpool:** we will use the opportunities offered by the European Capital of Culture 2008 to increase the ambition and international reach of its programme, to build audiences and to increase the resources available to the gallery in the long-term.
- **Tate St Ives:** our aim is to develop Phase 2 of Tate St Ives and to ensure that it transforms the visitor experience and extends the gallery's educational role through new partnerships in order to attract new visitors and make an even greater contribution to the community in West Penwith.

### **Beyond Tate**

We will develop programmes which reach audiences beyond Tate's galleries through Tate Online, our national and international partnerships and Tate-wide interpretation and education strands.

### **Audiences**

We want to understand our audiences better, to broaden their socio-economic and ethnic mix and to improve the quality of the visitor experience; this includes disabled people and we intend to build on many of our current initiatives.

### **People, systems and ways of working**

We want everyone working at Tate to develop their potential within a culture which promotes equality, respects diversity and values the contribution that all employees make to Tate's success, while ensuring that they have the right systems and tools to support them.

## **Partnerships and relationships with our advisors and supporters**

We wish to improve Tate's relationship with our many friends, advocates, supporters and advisors, use our profile to achieve greater impact for our activities and further the contribution of the visual arts to life in Britain.

In terms of looking forward, at the heart of the vision for 2015 is the desire to embrace a wider purpose so that Tate can use its worldwide brand, its tradition of openness and its record of doing authoritative, provocative, idea-led work to stimulate people's thinking. By 2015 Tate will have confirmed its reputation for innovation by further transforming its collections, programmes, buildings and relationships with audiences.

Tate's development ambitions for the period to 2015 fall into two categories:

- Strengthening three of the museum's most important assets; and
- Embracing three changes in sensibility.

The three assets that Tate aims to develop are:

- the National Collection of British art from 1500, international twentieth-century and contemporary art and related archive holdings: building existing holdings and improving the diversity of the Collection
- relationships with artists: putting artists at the centre of the organisation, helping Tate show visual culture through the lens of contemporary art people:
- our people: securing, training and developing the many talented people inside Tate, partnering with the best people outside Tate, so nurturing and giving voice to the most exciting ideas.

The changes that Tate aims to embrace are:

- Many views: no longer just an author but also a publisher – using a strong editorial sensibility to inspire other people and organisations to create and share ideas.
- Combining cultures: not just art in the western tradition, nor trying to cover all cultures equally, but bring different cultures, practices and forms together and exploring the alchemy that follows.
- Beyond the walls: reaching many kinds of viewer through many channels, with an even more effective online presence creating different kinds of programme for different kinds of people.

Tate will make these strengthened assets and changes available to an even wider audience through seven channels:

- Tate Britain: the world centre for the exploration of British art and the ideas of Britain from now to 1500
- Tate Modern: a place of exchange, where modern visual culture energises the nation
- Tate National: a programme of initiatives that maximise Tate's role as the National Collection.
- Tate Liverpool: an accessible and provocative centre for the exploration of modern and contemporary art in the north, the leader of cultural debate in the UK outside London
- Tate St Ives: the centre of a new region of creativity in the south west focused on the exploration of international modern and contemporary art from the unique perspective of the St Ives school and its legacy

- Tate International: a programme of activities that take Tate into the world and reflect the world in Britain
- Tate Media: a group of innovative, outward-facing, collaborative and entrepreneurial platforms intended to extend Tate's reach beyond the walls.

### **3. THE DISABILITY EQUALITY DUTY**

The Disability Discrimination Act 2005 places a new statutory duty on public sector organisations to promote disability equality. It is intended to eliminate institutional discrimination against disabled people and promote disability equality in a proactive way. This represents a move away from the rights of individual disabled people.

The Duty is about improving the services offered by the public sector organisations to all disabled people, both service users and employees.

#### **Defining Disability**

The DDA 1995 defines disability as ... a physical or mental impairment which has a substantial and long-term adverse effect on his ability to carry out normal day-to-day activities.

It is recognised that this definition focuses on the medical barriers surrounding disability. More recent research suggests it is the social barriers which prevent disabled people leading a full life. The Code of Practice for the DDA 2005 states that,

“The poverty, disadvantage and social exclusion experienced by many disabled people is not the inevitable result of their impairments or medical conditions, but rather stems from attitudinal and environmental barriers.”. This is known as the ‘social model of disability.’ This provides Tate with a focus on how to meet its

legal duties and to begin to break down this social exclusion and build on many of the approaches it has already developed.

The types of social barriers which disabled people face include:

- prejudice and stereotype
- the way the services of the organisation are offered
- limited access to information, buildings and transport

For more information on the social model go to:

[www.drc-gb.org/citizenship/howtouse/socialmodel/index.asp](http://www.drc-gb.org/citizenship/howtouse/socialmodel/index.asp)

### **The Disability Equality Duty**

The DDA 2005 places a legal duty on all public sector organisations to promote disability equality. The Duty came into effect on 4 December 2006. Essentially Tate is covered by the two key aspects of the DED.

### **The General Duty**

Public authorities must in carrying out their functions have due regard to:

- promote equality of opportunity between disabled persons and other persons.
- eliminate discrimination which is unlawful under the Act.
- eliminate harassment of disabled persons that is related to their disabilities.
- promote positive attitudes towards disabled persons.
- encourage participation by disabled persons in public life.
- and take steps to take account of disabled persons disabilities, even where that involves treating disabled persons more favourably than other persons.

(The Duty to Promote Disability Equality: Statutory Code of Practice – England and Wales)

The final part means that Tate needs to go beyond treating all individuals the same, but to recognise that disabled people may have different needs.

The Statutory Code of Practice states that Tate must;

- carry out impact assessments
- collect and study evidence and identify and address gaps
- prioritise actions
- involve disabled people
- let people know what we are doing
- set an example to others
- train our staff on disability equality issues and our DES
- work with others to deliver disability equality

### **The Specific Duty**

Tate also has a specific legal duty to prepare a Disability Equality Duty (DES) which sets out:

- how disabled people were involved in the development of the scheme
- the functions of Tate
- our current performance on disability
- how evidence will be collected and used in future
- the way we will assess impact on disabled people
- our work as an employer
- our three year action plan
- ways to monitor and review

#### **4. TATE'S DISABILITY EQUALITY SCHEME**

The aim of the DES is to ensure that disability equality becomes a mainstream issue which is considered in all key decisions made by the Board of Trustees, Directors and Managers and all staff. This relates both to the services offered to the public and staff.

A Steering Group has been set up to oversee the development of the DES and Action Plan. The remit of this group has been to oversee the development of the final DES and our approach to meeting the duty.

In order to meet our December 2006 deadline, Tate issued an interim DES and Action Plan which explained the reasons for the delay and the timescale and actions we would undertake to be in a position to publish our final DES and Action Plan. We set a deadline of April 2007 and we are pleased to have met that deadline.

We have had difficulties in holding our Disability Advisory Group meetings, due to the availability of service users and the very low number of declared disabled employees. However, we are seeking to address these issues as a matter of urgency.

Due to this reduced level of involvement, we recognise the need to continue to refine and develop our Action Plan to reflect the priorities of disabled service users and employees. Therefore, the Action Plan will be further refined once these involvement groups have been undertaken. This will include adding timescales and priorities into the document. We feel it is important to reflect the views of disabled people on these key issues.

We also recognise that the Action Plan needs to be more focused on the six strands of the Duty, with specific actions (particularly for the section on internal

departments). This will be developed as we gather the views of disabled people from our involvement groups.

## **5. ASSESSMENT OF TATE'S FUNCTIONS AND POLICIES**

In preparing for the development of the DES, 35 key managers have attended awareness training with external consultants who are specialists in the disability field and who both have personal experience of disability. The aim of the workshop was to raise general disability awareness, as well as introducing the General and Specific Duties. It also initiated the assessments individual managers need to make in relation to their functions and the policies, functions and procedures for which they have responsibility in terms of impact on disabled people.

The managers attending the workshop were supported by the consultant in beginning to identify the range of barriers that disabled people face. This process led to an initial screening of their functions for relevance to the strands of the DED. These managers developed action plans for how they will deal with the issues identified in this initial screening. This analysis formed the basis of Tate's work and the further development of detailed action plans. This has fed into the revitalised involvement process to ensure effective engagement with disabled people.

### **Links with Diversity Strategy**

Tate recently published its diversity strategy which covers all aspects of the diversity agenda. This set out a range of actions which will impact on disability and which will link across to the final version of the DES and action plan. For example, the diversity strategy identifies as a key action the review of existing policies to assess their impact on equality issues.

## 6. WHERE ARE WE NOW

Between its sites Tate currently undertakes a wide variety of projects aimed at promoting access for disabled people. It is important to note that whilst we strive to offer access to all our visitors and staff, not all of the initiatives listed below are available at each of our sites. It can be seen from this list that Tate takes the issues of access and employment seriously but we recognise we need to do more to ensure such initiatives and facilities are available consistently across our sites and that they become fully embedded into the way we work. We intend to do this by using the Duty to ensure a structured review of our functions, policies, procedures and so on and from there develop them to ensure inclusivity. Tate believes the work it already does in this field will help inform the process and move us towards a nationally consistent framework.

Below is set out some of the projects and initiatives Tate has undertaken in this field. Not all of the initiatives are available across all of the sites, however, all sites have given the issue of accessibility special consideration. For details of site-specific initiatives please see our website <http://www.tate.org.uk> or contact them direct – see Section 10 for details.

### Regular initiatives:

- Monthly British Sign Language tours for deaf/hard of hearing visitors
- On-demand Touch Tours for blind/partially sighted visitors
- Touch tours for deaf/blind visitors

### Special Projects:

- Raised Awareness: exhibition of tactile copies of artists' drawings in an accessible exhibition environment. This was displayed in 3 London galleries during 2006
- Community talks: slide talks and discussion workshops for visitors with mobility impairments and elders who are unable to travel into Tate Modern

- Community workshops: raised image making workshops for blind visitors who are unable to travel into Tate Modern
- Mencap special launches: In the Frame 2005 and Meet the People 2006
- Shape training courses: Future Leaders 2006
- Changing Places accessible toilet project
- Blind Art seminar 2007

Research & Development projects include:

- Management of frequent requests for information/demos/tours of Tate Modern Access services
- Work placement opportunity for visually impaired student
- MAGIC: Museums And Galleries In The Capital. Tate Modern chairs this project
- Art Signs training course for deaf gallery guides

Orientation and mobility:

- Raised plan
- Large print copies of wall captions and exhibition texts
- PDF interpretation in British Sign Language and subtitled
- Subtitled interpretational films
- Kurzweil text to speech software
- CCTV magnifier
- Accessible car park

These projects extend to the internet, which includes:

- BSL glossaries
- I-Map
- Raised Awareness on-line with audio commentaries

To assist Tate in developing such initiatives we are in regular contact with the following organisations who provide much advice and support in specific aspects of disability and the arts:

- Access Advisory Group
- Specialist blind advisors: Malini Shah and Barry Ginley
- Specialist Deaf advisor: Edward Richards
- Shape access network
- MAGIC London access officers network
- European Blind Union event May 2007
- Art Through Touch events
- National Association of Deafened People

Tate has a number of exciting projects which are planned to enhance service provision. These include:

- Commissioning a new range of tactile handling objects to support the newly rehung exhibition displays. For example, replicas of sculptures and tactile versions of paintings on display.
- Providing all of our interpretational information, and our information leaflets, in audio form as CD recordings
- Producing a booklet to accompany the Raised Awareness collection of drawings. This would be in large print, on CD and would contain reproductions of the drawings.
- Investigating the possibility of acquiring a Zychem Talking Tablet, which combines raised image tactile diagrams with audio information.
- Commissioning a deaf researcher to conduct a project to increase and expand our deaf audiences
- Commissioning a blind assessor to train and evaluate our touch tour guides, raising their guiding standards and giving feedback on their tours
- In 2007/8, to offering the Raised Awareness collection of drawings to Tates Liverpool and St Ives
- Acquiring new text to speech equipment

- Developing a Tate-wide BSL hand held multimedia guide

Some specific examples of projects undertaken include:

Tate Liverpool's Community Programme which aims to widen access to the Tate Collection for communities throughout the North West region and to actively seek a dialogue with those socially, economically, intellectually or physically excluded from the arts. The programme itself is built of many strands which present a range of opportunities for different groups and professionals to engage in the collections for learning and enjoyment.

Tate Liverpool works with a wide range of groups including:

- Community/voluntary groups
- Adults with learning disabilities
- Users of mental health services
- Physical disability groups
- Visually impaired and deaf groups
- Multicultural groups and organisations
- Adult learner groups
- Victim support groups
- Drug and alcohol abuse support groups
- Social services and social inclusion programmes
- Probationary services

*Adjustments* is a series of exhibitions, partnerships and critical debates at venues around London that creatively address transitional thinking on disability equality and inclusion.

The *Adjustments* debate at Tate Modern concludes a series of exhibitions and discussions at London galleries organised by Full Circle and funded by Arts Council England to enable artists and curators to address disability equality issues. The exhibitions profiled artists in a creative and critical context and

challenged public perceptions of what constitutes cultural diversity and contemporary visual culture.

The debate highlights issues that have emerged for both artists and curators, covering topics such as the contextualisation of artists' work, cultural diversity, quality, exposure, inclusion and difference within the layers that exist between the commercial and non-commercial arts world.

*Adjustments* begins to change the way we talk about disability in relation to creativity and visual arts practice and examines how we can use artistic practice as a beacon to promote disability equality.

## **7. THE STRATEGIC ACTION PLAN**

All main departments have produced a detailed and operational Action Plan on the key activities they plans to undertake over the life of this DES. These documents are not being published as part of Tate's overall DES as it is felt that they are too operational.

At a strategic level, Tate is basing its actions on the Access Standards and Guidance document (see Appendix 3) which covers all aspects relating to disability access. This governs all visitor facing services provided by Tate. In addition internal departments including HR, Information Systems and Projects and Estates who govern procurement have been added to this document.

It is our intention to review and update this document to ensure that it is appropriate, meets the needs of disabled people (both visitors and employees) and is consistently applied across all Tate sites. Specific names of those who will be taking direct responsibility for these actions are included.

Involvement will be undertaken with representatives from each location and the Access Advisory Group.

The Access Standards and Guidance document, along with Tate's DES are living documents which are being used throughout the organisation. They will be updated as activity is completed. Activities not currently anticipated are also likely to happen and the documents will be updated to reflect this.

## **8. THE DISABILITY EVIDENCE BASE**

Tate is committed to collecting evidence and gaining feedback on our performance in meeting our obligations under the disability equality duty. We recognise that there are inconsistencies in relation to the data we collect and this issue will be addressed as part of our DES and Action Plan. For example, we intend to collect both qualitative and quantitative data around employment, such as the number of disabled people applying for and attending training programmes. Tate also intends to build disability into its customer profiling data which is gathered on an annual basis. The data gathered in 2005 is shown at Appendix 1.

As an employer we currently collect data on the number of disabled employees within Tate. The data gathered is shown at Appendix 2. We recognise that current numbers of disabled employees is low and we are seeking to address this through a review of our recruitment practices.

We also believe that the level of self-declaration of disability is low. To address this we will be writing to all employees to confirm the data that we hold regarding their personal details. This will include disability and an invitation for those who have a disability to put their name forward to be consulted about changes to policies and procedures.

We currently collect data on visitor figures for our Access and Special Projects strands of programmes which include BSL tours, deaf courses, touch tours and

blind people's workshops. Visitor numbers have risen from 240 in 2000/01 to 803 in 2005/06. The statistics apply to Tate in London. Data for Liverpool and St. Ives is not currently collected. This will be addressed in the full DES and Action Plan.

In addition to these core access programme statistics, 250,000 visitors attended the Raised Awareness Exhibition at Tate Modern and 1500 visitors attended the Raised Awareness Exhibition at Finchley Arts Depot.

## **9. INVOLVING DISABLED PEOPLE**

The involvement of disabled people in the ongoing work of Tate and the development of the DES in particular is being undertaken in a number of ways building on much of the involvement arrangements which have been established over the years long history of involving disabled people in the delivery of our services. For example, the Access Advisory Group ran within Tate for a number of years to review access issues for Tate sites.

Going forward, Tate has engaged the services of a number of disabled consultants to support us in the development of our DES and Action Plan, as well as specialist advice for Tate sites and exhibitions.

We are in the process of setting up 3 Involvement Groups for users of our services – for Tate's London sites, Tate Liverpool and Tate St. Ives. These groups will consist of disabled people and will be used to influence and inform the ongoing monitoring of the DES and Action Plan. The Tate London Involvement Group has its first meeting in May 2007.

Due to operational reasons, we were unable to involve disabled people in the development of the DES as much as we would have liked to. The Involvement Groups which are being set up and intended to rectify this issue. Any amendments to the DES which these Involvement Groups such will be

incorporated into the review of the Access Standards and Guidance as soon as is practicable. We also intend to continue using specialist advisers and consultants to ensure we address specific disabilities so that we can ensure a pan-disability approach.

The number of declared disabled people is low within Tate, which makes involvement of disabled employees a particular challenge. Our HR department is currently writing out to all staff to update personal details. This opportunity is being used to encourage employees to declare themselves as disabled. All staff are also being invited to join one of the Involvement Groups.

We will also ensure input from disabled specialists in specific issues where this directly impacts on our services, for example, in the user testing of our website.

## **10. TATE AS AN EMPLOYER**

Tate recently launched its Diversity Strategy – Tate for All. This is intended to prevent discrimination on the grounds of sex, race, disability, sexual orientation, religious belief and age. Its comprehensive action plan provides clear and measurable steps the organisation is taking to ensure its diversity objectives are met. We will ensure that appropriate linkages are made between the diversity strategy and the DES whilst, at the same time, ensuring we can assess our progress against the latter.

In addressing issues for disabled employees Tate takes a casework approach to dealing with long-term sickness absence and reasonable adjustments. We seek medical advice through occupational health and consult with individual staff members before making any decisions. We offer phased returns to work and consider redeployment if a return to work in the current role is not possible. Because of the relatively small number of employees it is Tate's policy to ensure that such individual cases are overseen by the Head of HR.

In 2007/08 Tate plans to apply to become part of the Government's Two Ticks Scheme. By displaying the symbol, Tate will be showing its commitment to:

- interview all applicants with a disability who meet the minimum criteria for a job vacancy and consider them on their abilities
- ensure there is a mechanism in place to discuss, at any time, but at least once a year, with disabled employees what you and they can do to make sure they can develop and use their abilities
- make every effort when employees become disabled to make sure they stay in employment
- to take action to ensure that all employees develop the appropriate level of disability awareness needed to make your commitments work
- each year, to review the five commitments and what has been achieved, to plan ways to improve on them and let employees and the Employment Service know about progress and future plans

## 11. CONTACTING TATE

If you have any specific queries about our work in developing the DES or would like copies of alternative formats please contact:

### **Tate Britain**

Millbank

London SW1P 4RG

E-mail: [visiting.britain@tate.org.uk](mailto:visiting.britain@tate.org.uk)

### **Switchboard:**

020 7887 8888 –



Minicom: 020 7887 8687

**Tate Modern**

Bankside

London SE1 9TG

E-mail: [visiting.modern@tate.org.uk](mailto:visiting.modern@tate.org.uk)

**Switchboard:**

020 7887 8888

**Tate Liverpool**

Albert Dock

Liverpool

L3 4BB

Telephone: 0151 702 7400

Email: [visiting.liverpool@tate.org.uk](mailto:visiting.liverpool@tate.org.uk)

**Tate St Ives**

Porthmeor Beach

St Ives

Cornwall

TR26 1TG

Telephone: 01736 796226

E-mail: [visiting.stives@tate.org.uk](mailto:visiting.stives@tate.org.uk)

## **APPENDIX 1 – TATE AUDIENCE RESEARCH 2005**

Every year Tate works with a market research company to find out more about its visitors. In 2005, BDRC carried out research in the spring, summer and winter, asking questions of visitors to Tate Britain and Tate Modern while they were in the gallery. Some of the findings are presented below.

- At Tate Britain, 35% of respondents live in London, 12% in the South East, 15% in the rest of the UK, 22% in Europe, 10% in North America and 6% in the rest of the world.
- At Tate Modern, 27% of respondents live in London, 9% in the South East, 14% in the rest of the UK, 31% in Europe, 10% in North America and 9% in the rest of the world.
- At Tate Britain, 39% of visitors are male and 61% female (up to Summer 06).
- At Tate Modern, 43% of visitors are male and 57% female (up to Summer 06).
- At Tate Britain, an average of 33% of visitors are on their first visit, 38% have been in the last 12 months, and 29% have been over a year ago (up to Summer 06).
- At Tate Modern, an average of 45% of visitors are on their first visit, 43% have visited in the last 12 months and 12% have been over a year ago (up to Summer 06).
- At Tate Britain, an average of 9 % of visitors are between the ages of 17-24, 15% are 25-34, 15% are 35-44, 32% are 45-59, and 29% are 60+ (up to Summer 06).

At Tate Modern, an average of 25% of visitors are 17-24, 32% are 25-34, 14% are 35-44, 20% are 45-59, and 9% are 60+ (up to Summer 06).

## APPENDIX 2 – DISABILITY PROFILE OF TATE EMPLOYEES

Staff data as of 30 November 2006

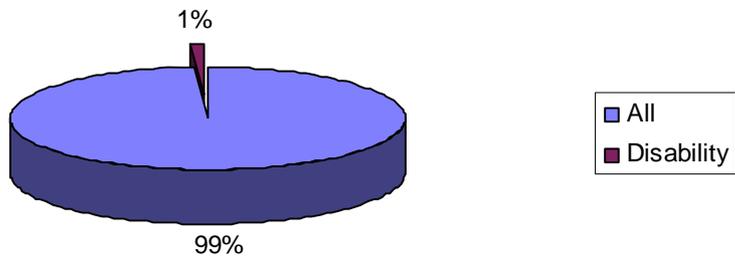
<b>Overall</b>	All	Disability	%
All people on payroll	1122	14	1.2
Employees (excluding casual and intern)	716	10	1.4

<b>Employees By Contract Status</b>	All	Disability	%
Permanent	672	10	1.5
Fixed-Term	33	0	-
Temporary	11	0	-
Casual	401	3	0.7
Intern	5	1	20.0

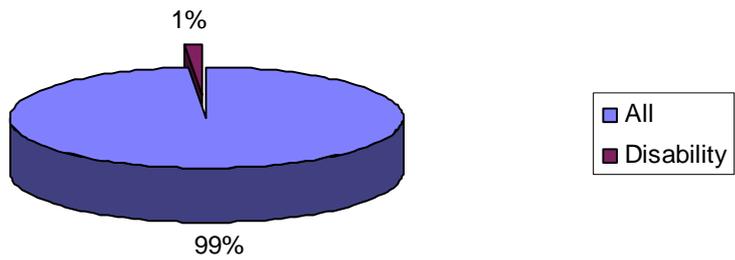
<b>All people on payroll by location</b>	All	Disability	%
Bankside	239	7	2.9
Millbank	554	3	0.5
Tate Liverpool	179	2	1.1
Tate Store	69	0	-
Tate St Ives	81	2	2.5

<b>All people on payroll by band</b>	All	Disability	%
Leadership & Director	44	0	-
Senior Advisory	188	1	0.5
Specialist	159	0	-
Administration & Technical	165	3	1.8
Support	160	6	3.8
<i>Casual</i>	<i>401</i>	<i>3</i>	<i>0.7</i>
<i>Intern</i>	<i>5</i>	<i>1</i>	<i>20.0</i>

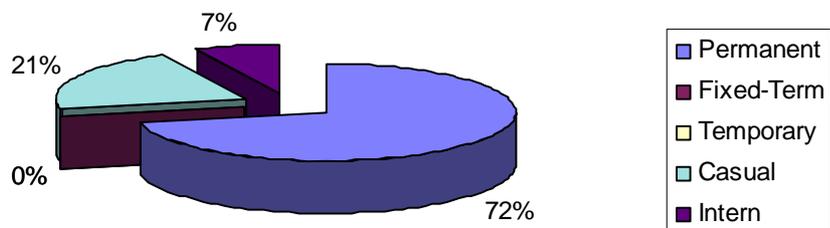
### Employees with a disability



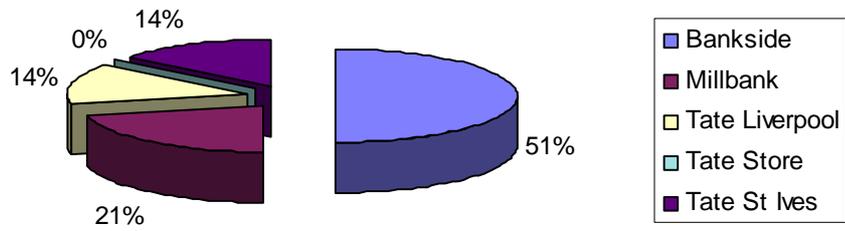
### Employees with a disability (excluding Casual & Intern)



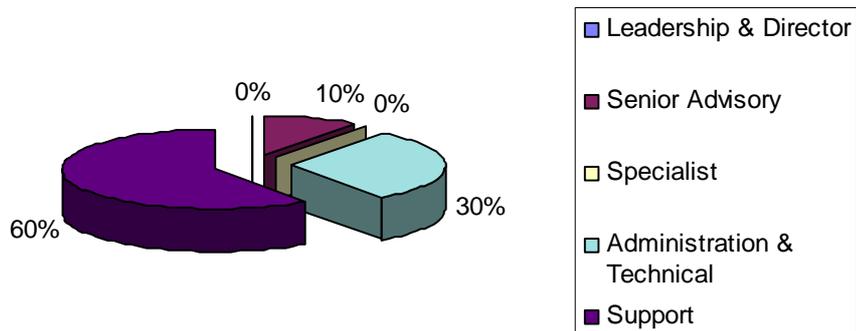
### Employees with a disability by contract status



### Employees with a disability by location



### Employees with a disability by salary band



### APPENDIX 3 - TATE ACCESS STANDARDS AND GUIDANCE

FUNCTION / POLICY	AGREED OUTCOME	AREAS FOR REVIEW	RESPONSIBILITY	OWNER
<b>COMMUNICATION WITH VISITORS</b>	All visitors feel welcome and are able to access our services	Meeting, greeting and assisting visitors - Guidance - Alternative forms of communication <ul style="list-style-type: none"> <li>• Communication with deaf people</li> <li>• Communication methods for visually impaired people</li> <li>• Other communication methods</li> </ul>	<b>Adrian Hardwicke</b> Head of Visitor Services & Operations TM <b>Sue Grindrod</b> Head of Operations & Visitor Services TL <b>Bill Pashley</b> Head of Operations TSI <b>Piers Warner</b> Head of Visitor Services & Operations TB <b>Martin Barden</b> Head of Membership & Ticketing Services	<b>Brian Gray</b> Director of Operations
<b>VISITOR INFORMATION</b>	All design for print and all digital communication is accessible to all	Digital communication - Guidance - Examples of assistive technology Printed material - Text writing style - General legibility guidelines - Alternative formats	<b>John Stack</b> Online Editor <b>Louise Ramsey</b> Print & Production Manager	<b>Will Gompertz</b> Director, Tate Media
<b>BUILDINGS</b>	The management and development of our buildings maximises accessibility for visitors and staff	Circulation - Circulation routes - Entrances and doorways - Doors - Ramps, stairs and lifts - Emergency exits Furniture and fittings - Reception desks / counters and activity surfaces - Shelves - Seating - Finishes Lighting Sound and acoustics WCs Wayfinding and signs - Wayfinding - Signs - Producing alternative formats for signs	<b>Adrian Hardwicke</b> Head of Visitor Services & Operations TM <b>Sue Grindrod</b> Head of Operations & Visitor Services TL <b>Bill Pashley</b> Head of Operations TSI <b>Piers Warner</b> Head of Visitor Services & Operations TB	<b>Brian Gray</b> Director of Operations

<p><b>PUTTING ON EXHIBITIONS &amp; DISPLAYS</b></p>	<p>All new displays and exhibitions consider the needs of disabled people</p>	<p>Gallery and exhibition design</p> <ul style="list-style-type: none"> <li>- Gallery layout</li> <li>- Picture and sculpture display</li> <li>- Display cases and plinths <ul style="list-style-type: none"> <li>• Display cases</li> <li>• Plinths</li> </ul> </li> <li>- Interactives</li> <li>- Audio visual presentation</li> </ul>	<p><b>Sheena Wagstaff</b> Chief Curator TM <b>Judith Nesbitt</b> Chief Curator TB <b>Simon Groom</b> Head of Exhibitions &amp; Displays TL <b>Martin Clark (from July 2007)</b> Artistic Director Tate St Ives</p>	<p><b>Vicente Todoli</b> Director, TM <b>Stephen Deuchar</b> Director, TB <b>Christoph Grunenberg</b> Director, TL <b>Mark Osterfield</b> Acting Director, T&amp;E</p>
<p><b>DEPARTMENTS</b></p>	<p>All relevant departments have developed and implemented best practice guidance to prevent discrimination and promote disability equality</p>	<p>Operations and Visitor Services</p> <hr/> <p>Catering and Retail</p> <hr/> <p>Membership and Ticketing</p> <hr/> <p>Research Centre and Prints and Drawings Room</p> <hr/> <p>Curatorial</p> <hr/> <p>Conservation</p> <hr/> <p>Interpretation and Education Events</p> <hr/> <p>Communication</p>	<p><b>Individual Departments</b></p>	<p><b>Brian Gray</b> Director of Operations</p> <hr/> <p><b>Celia Clear</b> Chief Executive <b>Robin Bidgood</b> Chief Executive</p> <hr/> <p><b>Will Gompertz</b> Director, Tate Media</p> <hr/> <p><b>Chris Woods</b> Director of Collection &amp; Programme Services</p> <hr/> <p><b>Vicente Todoli</b> Director, TM <b>Stephen Deuchar</b> Director, TB <b>Christoph Grunenberg</b> Director, TL <b>Mark Osterfield</b> Acting Director, T&amp;E <b>Caroline Collier</b> Head of National Initiatives</p> <hr/> <p><b>Chris Woods</b> Director of Collection &amp; Programme Services</p> <hr/> <p><b>Caroline Collier</b> Director, Tate National</p> <hr/> <p><b>Will Gompertz</b> Director, Tate Media</p>

		Projects & Estates		<b>Brian Gray</b> Director of Operations
		Human Resources		<b>Julian Bird</b> Chief Operating Officer
		Information Systems		<b>Julian Bird</b> Chief Operating Officer

## **ACCESS STANDARDS AND GUIDANCE**

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    - Wayfinding
    - Signs
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  - Gallery and exhibition design
    - Gallery layout

Picture and sculpture display  
Display cases and plinths  
    Display cases  
    Plinths  
Interactives  
Audio visual presentation  
References

**4**

**Standards for Tate departments**

Operations and Visitor Services  
Catering and Retail  
Membership and Ticketing  
The Research Centre  
Prints and Drawings Room  
Tate Store  
Exhibitions and Displays  
Collections  
Acquisitions  
Conservation  
Public Programming  
Communication

## **1.0 INTRODUCTION**

### **1.1 Introduction**

We believe an inclusive approach to improving physical, sensory and intellectual access for disabled visitors will benefit all, whether they are disabled or not. This will be achieved by integrating access considerations into all departmental planning processes. The following standards and guidance aim to provide a reference for all staff so that everyone can contribute to making Tate a more accessible organisation.

The guidance provides templates for excellence beyond Tate's legal requirements. This will enable us to fulfill our aspirations to best practice, reflecting our standing as a national institution. Each Tate site has different resources and different requirements. The standards in this document may not be available at all sites, but Tate is working towards achieving them by involving disabled people in an overall review of disability access.

This guidance has been provided to help the decision making process, however it is important to also consult with disabled visitors or seek advice from professional disability consultants and experts as appropriate.

### **1.2 Definition of Access for Tate**

Tate's approach to access is part of a broader diversity strategy. This defines diversity as about and for everyone. Diversity defined this way goes beyond equal opportunities and well beyond the six categories on the grounds of which it is illegal to discriminate: disability, gender, race, religion and belief, age and sexual orientation. Diversity also relates to geographical or regional differences

The Tate access policy uses the broad definition of access for museums and galleries as formulated by the Department for Culture Media and Sport. This encompasses the removal of barriers, defined in six categories – physical, sensory, intellectual, cultural, attitudinal and financial, establishing an inclusive approach. Tate promotes a social rather than a medical approach to disability access. This approach considers how the environment contributes to a person's disability rather than defining people by their impairment.

Although this guidance focuses on disabled visitors, it is recognised that these measures will have a beneficial impact on a broader audience

## **2.0 VISITOR COMMUNICATION AND INFORMATION**

### **2.1 Meeting, greeting and assisting visitors**

It is important that all visitors feel welcome and can choose to accept assistance or be independent during their visit. Many people feel concerned that they will use the wrong language and offend disabled people, sometimes avoiding conversation because they are embarrassed. The vast majority of disabled people would prefer you tried to engage in conversation, as long as you are polite.

## **Guidance**

- Do talk directly to a disabled person rather than their personal assistant or companion
- Disability can be invisible. Don't make assumptions about whether a person is disabled or not
- Do treat a disabled person with the same respect that you would anyone else
- It is helpful to direct visitors to Tate resources within the gallery, website or elsewhere
- If someone with a hearing loss has not understood you, try repeating information in a different way rather than raising your voice
- If you have not fully understood, ask for a visitor to repeat themselves rather than just agree
- If they are lip-reading make sure your face is directly facing them and clearly lit from the front rather than from the back
- Be patient and wait rather than finish a sentence for someone with speech difficulties
- If the visitor is deaf, have pen and paper to write down information
- Introduce yourself to visually impaired people when offering assistance and say when you are leaving, they may presume you are still there
- A guide dog with its harness held will be working; if it is off harness ask the owner if you can give the dog attention
- If guiding a visually impaired person let the visitor hold your guiding arm
- Give visitors time, explain the environment, for example if it is busy or has changed recently.

### **Appropriate language**

- It is preferable to refer to disabled people, not 'the disabled'
- Refer to people with epilepsy rather 'epileptics', visually impaired people rather than 'the blind', deaf people and people with hearing loss rather than 'the deaf'
- Consider terms such as 'accessible WC', 'designated' parking as opposed to 'disabled WC' or 'disabled parking', 'access routes' rather than 'disabled routes or ramps'
- A preferred term is 'wheelchair user' rather than 'wheelchair bound'
- People 'have' rather than necessarily 'suffer from' their disability
- People may have access requirements, not special needs

## **Alternative forms of communication**

It is important to offer these alternative forms of communication wherever possible

## **Communication with deaf people**

### **British Sign Language (BSL)**

This is a language of its own and not a translation of English. It is a combination of hand shapes, facial expressions and body language. Certain words, usually names of people and places, are spelled out on fingers. When a BSL sign word is not known, finger spelling can be used.

BSL is not universal, some words may be regional and many countries have their own, specific sign language. It is mostly used by people who have been deaf from birth. BSL interpreters can be provided through access curators at the London sites.

## **Sign Supported English (SSE)**

This is a combination of signs from BSL together with English grammar. It is not an independent language. It is mostly used by people who have a hearing impairment. The Interpretation and Education Department have a list of recommended SSE interpreters.

## **Working with sign interpreters**

- It is helpful to give the interpreter an overview of the talk and detail such as names, unusual terms
- It is important for deaf visitors to have a clear view of the interpreter and speaker (in order to lipread). If the audience is seated, reserve seats near the front for deaf visitors. The exact position of reserve seating should be discussed with the interpreter as it depends on where he/she is positioned. If the audience are not seated, invite deaf visitors to the front
- Both the interpreter and the speaker should be well lit. The lighting should not create shadow on the interpreter's face or body or onto the speaker's face
- Interpreter and speaker should be at the same level and in view of each other
- Ask the interpreter to advise on a preferred position
- The interpreter will prefer to stand in front of a plain background, not against the light or in front of a window
- The speaker will be addressing the audience but focus of some of the audience will be towards the interpreter
- Ask if the speaker can talk at a moderate pace especially when using the names of people or places which need to be finger spelled
- The interpreter and deaf visitors using BSL will need a short rest after 45 minutes.

**Minicom** is a trade name for a text phone. Caller and receiver communicate through written word on a text telephone unit. Abbreviations are used to punctuate the conversation and indicate end of speech. It is helpful to include a Minicom number in contact information.

**Typetalk** is a BT telephone service where the deaf person uses a text phone and the receiver uses a standard handset. A Typetalk operator will read the caller's text to the receiver and then type the reply. Instructions are given by the operator.

Mobile phone texting, fax and email are also frequently used by deaf people.

## **Communication methods for visually impaired people**

### **Braille**

This is a method of reading by touch. A small percentage of visually impaired or blind people use Braille. Braille is a different size to print. It does not have to be exact letter/word copy of print but should give the same information. There are two grades of Braille. Grade I is simple and involves letter by letter transcription. It is used for single words. Grade II Braille includes special signs for combinations of letters. It is used for multi-word signs and information. Separate Braille codes are used for foreign languages, science or computer programs.

### **Audio description**

Audio description captures the visual elements of a theatre piece, painting or environment for visually impaired and blind people. In the gallery setting, it combines picture description with cultural and historical information. It may be given directly to the visually impaired person or through a recording. Audio description in theatre is a live verbal commentary providing information on the visual elements of a production as it unfolds. The description is delivered in between the dialogue during the performance and is picked up by the audience member wearing a special headset.

**Moon** is a method of reading by touch with raised shapes based on the standard alphabet.

**Tactile diagrams** use a raised line to delineate an image or plan. They can be produced in different ways, either in house or via RNIB in a variety of materials.

### **Other communication methods**

**Makaton** is a hand signing system with speech for people with learning disabilities.

**Pictogram** is a picture or symbol used to represent a word or group of words.

**Handling objects** are useful tools for learning for both audiences with learning difficulties and visually impairments

**Thermoforms** are three-dimensional relief images created by artists and reproduced in moulded plastic for blind people; they are best supported by recorded information.

### **Further reference and resources**

Transcription Centre  
105 Judd Street, London, WC1H 9NE  
call 020 7391 2341 or 020 7388 1266  
fax 020 7388 2034  
email [tcjuddst@rnib.org.uk](mailto:tcjuddst@rnib.org.uk)

Braille Transcription  
RNIB Peterborough, PO Box 173, Peterborough, PE2 6WS  
call 020 7388 1266

Raised images and tactile plans  
RNIB Transcription Centre  
92 Ivybridge, Devon  
call 01752 6900  
fax 01752 698 329

British Deaf Association  
<http://www.signcommunity.org.uk/>

British Deaf Association – Learn to Sign  
[www.learntosign.org.uk](http://www.learntosign.org.uk)

This website contains information, resources and activities which have been created to introduce and encourage the learning of British Sign Language.

#### Vocaleyes

Organisation which provides audio description services in arts venues

[www.vocaleyes.co.uk](http://www.vocaleyes.co.uk)

1st floor, 54 Commercial Street

London E1 6LT

call 020 7375 1043

email [enquiries@vocaleyes.co.uk](mailto:enquiries@vocaleyes.co.uk)

#### The Disability Portfolio

Museums Libraries and Archives Council

[www.mla.gov.uk](http://www.mla.gov.uk)

A collection of 12 guides with advice, information and guidance

2. Meeting Disabled People

6. Inclusive Information

See it Right, RNIB, 2001, guidance leaflets on clear print and alternative formats

Talking Images Guidance: Museums, galleries and heritage sites: improving access for blind and partially sighted people, RNIB

Guidance and research for audio description and tactile resources

#### Literacy Through Symbols

Detheridge, T and Detheridge, M, 2002. David Fulton Publishers

A practical book from the Widgit Software Ltd range, to take into account developments that have been made in using symbols to support literacy.

### **Digital Communication**

Digital information can be used to open up access to a wide range of disabled audiences provided the design and technology used are carefully considered. Web Content Accessibility Guidelines (WCAG), Web Accessibility Initiative (WAI) have produced standards in website design. The Tate web site can be checked against W3C standards. A website called Bobby has been created to help web page authors identify and repair barriers to access by individuals with disabilities using these guidelines.

#### **Guidance**

- Ensure that all content is presented in ways that can be accessed by any user.
- An accessibility page is important to inform users of their options
- Provide text and descriptive alternative to all non-textual elements
- Any information presented via sound needs to be seen by users with hearing impairments
- Information that is presented visually needs to be heard or read through Braille
- Avoid constantly moving content
- Avoid tables unless these can be linearized
- Ensure enlarged text and text viewed under CCTV does not pixelate
- Video, Flash, Shockwave, Java and other technologies need to be used with care as they are likely to present barriers to access. If they need to be used and access issues arise, an alternative should be provided
- It is important to add alternative descriptions to images

- Provide an alternative to PDFs

#### Operation -

- Ensure that the interface elements in the content are operable by any user.
- Flexibility is important to allow the user to adjust text size and colour/contrast settings
- Scrolling text can be difficult for some people requiring time to read or if using screen readers
- Consider that some people may be using keyboards only or other controls, provide keyboard shortcuts

#### Colour -

- Tonal contrast between text, images and background is more important than colour difference (can be tested on a greyscale to see if differences can be perceived)
- Use colour but also with other devices such as underlining a hyperlink
- Check all information is conveyed without dependence on colour perception

#### Navigation -

- Finding information is important for access to the web site content.
- Use headings that convey the document format rather than just visual links
- Separating content from presentation allows users to decide how to access information
- Provide text version of the content (or function if hyperlinked or action button graphic)
- Voice browser systems allow voice-driven navigation, some with both voice-input and voice-output, and some allowing telephone-based web access
- Avoid placing specific technological demands on the user, as they may not have this technology
- Be sensitive to users' needs and avoid placing obstacles in the way of adaptive technology
- Some assistive technologies rely on the user having particular software such as graphical desktop browsers, text browsers, voice browsers, multimedia players, plug-ins in order to mediate the website in an accessible way

### Examples of assistive technology

**Alternative keyboards or switches** provide a more accessible way of creating keystrokes that appear to come from the standard keyboard. Web-based applications that can be operated entirely from the keyboard, with no mouse required, support a wide range of alternative modes of input.

**An 8-dot version of Braille** has been developed to allow all ASCII characters to be represented. Dynamic or refreshable Braille involves the use of a mechanical display where dots (pins) can be raised and lowered to allow Braille characters to be displayed.

**Screen reader software** is used to interpret what is displayed on a screen and directs it either to speech synthesis for audio output, or to refreshable Braille for tactile output.

**Screen magnification software** magnifies a portion of the screen for easier viewing. However, they reduce the area of the document that may be viewed, removing surrounding context. Letters and images may also pixelate.

**Sound notification** is an alternative feature of some Web-based applications that gives users a visual notification of a warning or error sound by the computer.

**Speech (or voice) recognition** is used as an input method in some voice browsers. Applications that have full keyboard support can be used with speech recognition.

**Scanning software** highlights or announces selection choices (e.g. menu items, links, phrases) one at a time. A user selects a desired item by hitting a switch when the desired item is highlighted or announced.

**Text browsers** such as Lynx are an alternative to graphical user interface browsers. They can be used with screen readers.

### **Further references and resources**

Web accessibility and usability services

[www.w3.org/WAI](http://www.w3.org/WAI)

[www.AbilityNet.org.uk](http://www.AbilityNet.org.uk)

[www.usabilitynews.com/](http://www.usabilitynews.com/)

[www.enableuk.co.uk](http://www.enableuk.co.uk)

The Center for Applied Technology

[www.cast.org/bobby](http://www.cast.org/bobby), Bobby website for testing accessibility

Web page validator is available from W3C

[Validator.w3.org](http://Validator.w3.org)], checks Hypertext Markup Language (HTML) used conforms W3C standards

Centre for HCI Design, School of Informatics, City University

Call 020 7040 8481

Email [h.i.petrie@city.ac.uk](mailto:h.i.petrie@city.ac.uk)

[www.hcid.soi.city.ac.uk/services/Accessibility](http://www.hcid.soi.city.ac.uk/services/Accessibility)

Evaluation of systems against international standards and guidelines

See it Right, RNIB, 2001, Guidance in leaflet on E-text

The Disability Portfolio, Museums Libraries and Archives Council

A collection of 12 guides with advice, information and guidance

[www.mla.gov.uk](http://www.mla.gov.uk)

### **Printed material**

This section provides advice on how to make printed materials more accessible. A regular review should address what is feasible to provide in an accessible or as alternative formats.

### **Text writing style**

- A clear hierarchy and layers of information is preferred
- Short separate chunks of text with short sentences and line lengths are easiest to read
- Plain English and simple words are helpful if used without being patronising
- Explain technical terms and abbreviations

## **General legibility guidelines**

- Good contrast
- Use as big a font as possible
- If using a light coloured text on a dark background, increase the font size as the text will appear smaller
- Avoid placing lettering onto an image
- Place text on a plain background
- Avoid glossy paper
- Try to use sharp images rather than soft focus or grainy images
- Avoid running text around an image
- Place recurring features, such as headings and page numbers in the same place and ensure that the font is not too small
- Use contents page
- Consider whether binding will distort text – left hand side margin could be increased to make up for this
- Simple, unfussy, structured layout
- Minimise amount of text, use simple language and icons where possible
- Avoid placing text on top of images or patterns as this can create confusion with letter shape
- Choose harmonious rather than complementary colours for text to background as they appear to vibrate

## **Alternative formats**

Information should be available in a choice of alternative formats. The quality of these alternatives should be comparable to the standard information produced.

## **Large print guidelines**

- Contrast – it is preferable to use black on off white, but white is also ok
- Font size should be a minimum of 18 point.
- Leading – the space between one line and the next should be at least 1.5 to 2 times the space between the words on the line
- Numbers – partially sighted people can easily misread 3, 5 and 8, and in certain typefaces, 0 and 6 also. To avoid confusion, write out the number instead.
- Line length – ideally between 60 – 70 characters
- Sentences and paragraphs – try to ensure they are not too long
- Word spacing – do not condense or stretch lines of type, don't split words across 2 lines (ie with a hyphen)
- Align text to the left where possible, particularly where justifying the text will result in the above problems re word spacing. Titles can be centred
- General design – uncluttered and unfussy
- Reversing type – white text on black background appears smaller, this might entail increasing the font size further. It is also important to ensure that the quality of the print is not compromised. Do not switch too often between black on white and white on black
- Navigational aids – these make the layout easier to understand eg page numbers, headings. It is helpful if they are always in the same place. A list of contents is useful. Leave a space between paragraphs.

- Provide about 5mm to the left of the text to help the reader find the new line
- Avoid fitting text around an image, or setting text horizontally / at an angle
- Forms – any areas which people need to write in eg tick boxes, need to be enlarged
- Columns – are ok, but ensure that they are not too close
- Consider maps carefully – line thickness, font size, simplicity etc
- Paper – avoid glossy paper
- Binding – ensure that there is an adequate margin to prevent the binding from distorting the text. Ideally the document can be flattened so that it can be placed under a scanner or screen magnifier
- Print onto one side only of the paper, unless the paper is thick enough to prevent any suggestion of the text on the back from showing through
- Produce the guides in A4, it is easy to carry around and hopefully will not be too heavy
- A combination of upper and lower case (non-capitalised) lettering is generally easier, for example, Programme, not PROGRAMME, as some people recognise words by the word shape
- Sans serif typeface is preferable for small amounts of information
- Do not use italics
- Do not put text on top of images or patterns as this can create confusion with letter shape
- All text should be written horizontally
- Use matt paper

### **Further references and resources**

Transcription Centre  
 105 Judd Street, London, WC1H 9NE  
 call 020 7391 2341 or 020 7388 1266  
 fax 020 7388 2034  
 email [tcjuddst@rnib.org.uk](mailto:tcjuddst@rnib.org.uk)

Braille transcription  
 RNIB Peterborough, PO Box 173, Peterborough, PE2 6WS  
 Call 020 7388 1266

Raised images and tactile plan  
 RNIB Transcription Centre  
 92 Ivybridge, Devon  
 call 01752 6900  
 fax 01752 698 329

Taped audio version of texts  
 The Council for the Advancement of Communication with Deaf People  
[www.cacdp.org.uk](http://www.cacdp.org.uk)

Further reference publications:  
 See it Right, RNIB, 2001  
 Guidance leaflets on clear print and alternative formats  
 Information for all  
 Large print

Tape  
Braille

Talking Images Guidance: Museums, galleries and heritage sites: improving access for blind and partially sighted people, RNIB  
Guidance and research for audio description and tactile resources.

Another Eyesight: Multisensory Design in Context  
Julia Ionides and Peter Howell, the Dog Rose Press  
Guidance and case studies on tactile and audio interpretation.

### **3.0 THE BUILDING**

#### **Circulation**

Tate sites include listed buildings, purpose built buildings, extensions and refurbishments. The historic interiors may not be feasible to change. However, access through these spaces can be improved through simple and clear fittings, finishes and detail; also through management and provision of information for visitors with disabilities.

#### **Circulation routes**

A logical and direct layout free from obstacles improves access for visually impaired people, also people with learning disability and conditions affecting memory.

#### **Guidance**

- All freestanding items, including sculptures and dehumidifiers, should be positioned off key routes so that there are no potential hazards and so that minimum route widths are maintained. This is also preferable for object care.
- Where possible place plinths and other objects that may cause obstruction off main circulation routes
- Minimum width of 1000mm between obstacles
- Consider the use of contrasting colours and textures and luminance to define changes in level and potential obstructions such as plinths and barriers. A band of contrasted colour / texture can be used. However care must be taken to ensure the change in texture does not become a trip hazard
- Barriers should have visual (light/dark) contrast to surfaces against which they are seen, ie floors and walls. They should not intrude on minimum circulation spaces
- Staff can be used to monitor areas of potential difficulty, informing people of level change and offering assistance
- Good lighting is essential, but must take into account conservation requirements (see section on Lighting)
- An 1800mm turning circle (ie the minimum area that a wheelchair user needs to turn) is recommended. However in older buildings 1500mm is acceptable as a minimum
- If galleries are closed or areas sectioned off for redisplay or events it is important to provide information about routes in a variety of formats. (See Signs and Wayfinding)
- Tate should consider how level changes and vehicle routes outside the building can be made more accessible, liaising with the relevant authority
- 'Access routes', rather than 'Disabled routes or ramps', is the preferred term. These are expected to be without steps, turnstiles, revolving doors or obstacles

- In exhibition spaces space for circulation needs to be considered. This includes areas which allow passing where people may pause, in addition to minimum width
- 1800mm minimum width for major routes allows two wheelchair users to pass or room for a cane user and people with crutches
- 1200mm width is only adequate for secondary routes with passing spaces
- It is important that surfaces that are firm and slip resistant (even when wet). Exterior surfaces require adequate drainage with bonded not loose gravel
- Avoid projections onto routes above 300mm without warning underneath such as tapping rail or surface change, this includes external displays
- Information on installations providing potential hazards to disabled visitors should be provided in various formats e.g. as part of the large print map
- On site include large text and tactile signs to warn if surfaces are slippery and indicate an alternative route

### **Entrances / doorways**

- A well expressed entrance is easiest to find, for example with easily recognised portico, columns or other feature. Entrances should be welcoming and easy to negotiate
- It is helpful if the reception is clearly evident within easy distance from the entrance
- Circulation space of 1500mm minimum is needed either side of the door and beyond the door for manoeuvre by wheelchair users and others
- Keep displays and circulation for displays at least 1200mm clear of door opening edge
- It is helpful to have a consistent entrance point rather than move this with each change in displays.

### **Doors**

Tate galleries have a variety of doors within each site, including tall heavy doors and some that are kept closed to contain controlled gallery environments. These can present a barrier for some disabled people. Good maintenance can ensure that door weights remain adjusted to the correct closing pressure.

- Good visual contrast between door, frame and wall
- Glass doors are more easily identified and less hazardous with a visual edge and visual manifestations at 850-1000mm and 1400-1600mm from the finished floor level.
- Revolving doors can be difficult for people with mobility impairments and visual impairments, the alternative should be easy to identify and dignified to use
- The recommended force for a door closer should be 30 Newtons (from 0–30 degrees), or less for doors across routes, with a vision panel of 500-1500mm from finished floor level minimum
- A clear indication of 'push' or 'pull', in capitalised lower case letters, is helpful
- Keep doors open on magnetic release
- Provide assistance where environments require doors to be closed
- 400mm kick plate will protect the door base from wheelchair users
- Consistent ironmongery suitable for use by people with limited dexterity. Handles should be lever or D-types, distinguishable from the door by colour and light reflectance
- Vision panels should be a minimum of 500 – 1500mm from the floor for wheelchair users or people standing to see beyond the door

## **Ramps, stairs and lifts**

Some people prefer stairs to ramps or lifts, therefore it is important to offer all options and communicate where they are located in a variety of formats

### **Steps and ramps**

- A gradient of greater than 1 in 20 should be treated as a ramp with handrails and an alternative option for steps, as guidance in BS8300:2001
- It is helpful to advise visitors of the exact position and approximate length of ramps
- Long ramps require level sections to ensure the distance travelled does not exceed best practice recommendations.

Maximum length of ramps:

10m length, maximum gradient 1 in 20

5m length, maximum gradient 1 in 15

2m length, maximum gradient 1 in 12

- It is important that ramp surfaces are firm and slip resistant (even when wet), with adequate drainage
- Visitors should be advised about the condition of access routes, ramps and steps (including the number and quality of steps) in visitor information and access leaflets.
- It is important that the top of ramps are clearly indicated or the surface of the ramp contrasted visually
- It is preferable to avoid detailed displays, requiring close attention, on stairs
- Handrails should be continuous. They should extend beyond the top and bottom on both sides of the stairs / ramp. They should not be cold to touch with good visual contrast to walls
- It is important that the top of steps are clearly indicated with consistent corduroy tactile surface
- Though nosing may not be feasible on historic steps, lighting and cleaning to the horizontal and vertical can create contrasts, also handrails can indicate steps

### **Lifts**

- Consistency is important, including location of information outside the lift
- It is important that lifts can be easily identified from stairs

### **Emergency exits**

An overall strategy is needed to allow visitors to escape from the building, or at least to a place of relative safety or refuge. Emergency evacuation should consider safe and dignified egress for disabled people and personal escape plans devised for all members of staff requiring assistance. Specific measures to meet the needs of disabled people may include alterations to an alarm system by introducing, for example, visual as well as audible alarms, designating appropriate refuge areas and providing the floor plan in alternative formats.

### **Furniture and fittings**

#### **Reception desks / counters and activity surfaces**

- For dimensions appropriate for wheelchair users, see information under display cases

- Two heights for standing or seated visitors and wheelchair users - 950-1100mm for people standing and 760mm maximum from finished floor level for wheelchair users need to be considered.

### **Shelves**

- Shelves that are high and set back may be difficult for people with limited mobility and short stature, therefore stack variety horizontally and like items vertically
- Front access to shelves recommended reach range is 650 – 1000mm height
- Shelves that pull out should be no lower than 400mm height

### **Seating**

Seats are required in circulation routes, galleries, entrances to exhibitions, film and reading areas. This should include:

- Seating should be well distributed in all galleries
- Firm seat from 400-500 from finished floor level
- Some seats with back and arms
- Different heights and perch seats at 650-800mm from finished floor level
- It is important to enable wheelchair users to sit with others
- The colour of the seating should contrast with the surfaces they are seen against

### **Finishes**

- It is recommended that wall and floor surfaces are chosen, and contractors briefed, to minimise light reflection and sound reverberation, which can be confusing for people with sensory impairments
- Colour should give accurate information about depth / height / condition of floor
- Good visual contrast is recommended between physical features (a difference in light reflectance value between two surfaces of 30 points is considered best practice but 20 points may still be acceptable). This can be judged if a black and white image is taken in realistic light conditions. Alternatively light reflectance can be measure by using a grey scale or comparative colour sample swatch, the light reflectance values (LRV) can be obtained from the manufacturer of the colour (such as the paint supplier).
- Minimise reflection to prevent glare and avoid surfaces appearing to be wet or hazardous
- Soft finishes reduce noise reverberation for communication
- Contrast between floor and wall is critical
- Plain finishes are less challenging than large, contrasting or large geometric patterns, less tiring for visually impaired people and those lip reading or using sign language
- Freestanding objects on the floor can be indicated by a consistent tactile surface
- Coir matting can be difficult for wheelchair users; use a firm, fixed alternative
- Tonal or light reflectance value (light/dark or brightness) contrast is more important than colour hue
- Non-reflective glass can avoid visual confusion
- Visual manifestation on glazed display screens or walls will identify presence of glass placed at 1050 and 1500mm from finished floor level
- Freestanding edges of glass are more easily identified with a contrast marking
- Light gallery colours will counteract low light levels required for conservation, dark walls will absorb rather than reflect available light

## Lighting

Good lighting is essential for everyone for visibility and safety. Lighting systems can also be used to accentuate colour, tone and texture. Creative lighting design can enhance 3D works increasing clarity for visually impaired visitors. Lights are best positioned where they do not cause glare, reflection, confusing shadows or pools of light and dark. Positioning lights in unusual or unexpected places can create shadows and misleading visual effects.

### Lamp type

Flicker or stroboscopic effects can induce epilepsy. Halogen has a more even colour rendering than other light sources.

### General areas

[CIBSE recommended levels]

- |   |             |
|---|-------------|
| • Entrances                                   | 200 lux     |
| • Enquiry desks                               | 500 lux     |
| • Sufficient levels within circulation routes | 100 lux     |
| • Seating                                     | 100-300 lux |

### Guidance

- Avoid sudden change of light levels within a gallery and between galleries. This can be painful for some visually impaired people. A transitional level will reduce the time required for the eye to adjust.
- An even distribution of light in circulation areas is preferred rather than pooling, especially where light levels are low for conservation
- Interactives and key boards require task level of lighting (300 – 500 lux) on key board or controls
- Specific lux levels may be required for conservation; in this situation it is even more critical to follow best practice - where light levels are low, such as 50-75 lux for works on paper, light colours on walls are preferred, if this will not make works appear dull. Ensure circulation areas are well lit and avoid bright spots in the same area. Extra task lighting is helpful
- Effectiveness of colour contrast is reduced if artificial light gives poor colour rendering
- Lights should be compatible with electronic and radio frequency installation
- People lip reading and signing need good non-direct lighting on faces and hands
- In order to facilitate the use of a BSL interpreter and for lip reading, rooms for events which include slides or a film should be designed so that the general level of lighting may be dimmed, but the speaker and interpreter continue to be well lit
- Care is important to avoid glare of lights off glass, especially for people requiring close viewing

## Sound and acoustics

Sound enhancement is appropriate where essential communication takes place such as at information desks or where there is audio presentation. Audio interpretation as an alternative to visual elements is important but care should be taken to avoid sound overspill from audio into quiet displays as an environment with sound from many

sources can be difficult and confusing. For further information on audiovisual information, see section on Interactives

### **Guidance**

- Arrange events and meetings in rooms with hearing enhancement systems
- If a new loop is commissioned, the system will need to be carefully considered to avoid interference between areas and to respect privacy.
- Use Tate symbols in publicity to indicate hearing enhancement in leaflets and on signs
- Radio receivers and loops require regular testing and checking by technical services
- Consider quiet areas in general circulation, café and exhibitions with soft finishes and dividing screens to reduce sound reverberation
- Plain finishes and good lighting are easiest for people lip reading and signing

### **WCs**

Guidance for WCs, including wheelchair accessible WCs, is set out in the Building Regulations Approved Document Part M. Many WCs currently do not meet this guidance. Regular checking and maintenance contribute to maintaining access standards and to making those WCs which do not meet the guidance as accessible as possible. Location of WCs within short distances and with clear signage is important.

### **Guidance**

- The space in wheelchair accessible WCs is for a wheelchair user to move into when transferring to the WC itself. It is important that bins and any other items do not obstruct the space by the WC.
- It is preferable for unisex babychange facilities to be available in an alternative space to the wheelchair accessible WC
- Male and female WCs can be improved by adding facilities for ambulant disabled people such as rails, cubicle doors opening out (where safe) and some lower fittings
- Colour and contrast are important in all WCs for visually impaired people to find their way independently

### **Wayfinding and signs**

Signs are just one part of Tate's wayfinding system which helps visitors, including disabled visitors, find and navigate their way to the gallery, around the displays, to locate the facilities and to exit.

### **Wayfinding**

Wayfinding elements at Tate that can be used to give directions include:

Existing landmarks, large sculptures

Design features such as an entrance portico, different gallery floor surfaces, columns

Purpose made banners and sign boards

Different qualities of a space may be recognised by people navigating the environment and can be useful when giving directions to describe a space in non-visual terms such as:

- Sound, varying acoustics of a space
- Smell such as the café or related to particular exhibition
- Heat and temperature, some galleries are air conditioned, others not

## Signs

A sign is equally important whether it is temporary or permanent. The Tate signage strategy should reflect the requirements of disabled people.

### Guidance

(For further information about the design of text, use of colour and contrast see section on Printed materials)

- Location of signs should be part of the planning process for gallery spaces
- Clear links to other publications such as the map, for example large clear numbers on both the gallery plan and in the rooms
- Consistency in style and placement
- Signs need to be simple, short and easily understood, avoiding long words
- Good contrast and the use of icons is recommended
- All types of signs should include consideration for elements that are:  
Visual (text and symbols well contrasted)  
Tactile (Raised, in relief, Braille)

Audible (Lift levels, directional tape, website information, PA system, sound posts)

- The 'x' height, or height of lower case 'x', should be as large as possible. The following lists best practice 'x' height for different reading distances:  
Long distance: external location 90-100mm  
Middle distance: location and directional 60 mm  
Middle distance: identification 40mm  
Close view: directory and wall mounted 15mm
- The following lists best practice wall heights for different sign types:  
Directional signs 1400-1700mm  
Easy access for close up viewing 1200-1700mm  
Instructional or tactile sign 900-1200mm from finished floor level
- Good visual (light/dark) contrast or strong shadow is recommended between physical features such as signs and background (this means a difference in light reflectance value between two surfaces greater than 30 points). This can be measure by taking a black and white photo of the object or area
- Colour coding is helpful for cross reference to other information or separating sections
- Lettering should have good visual (light/dark) contrast with the sign board (try a black / white photocopy to check if contrast can still be seen). The tonal contrast between text and background should be at least 70% for clarity and reading
- Adequate illumination is important at all times (See Lighting)
- Signs are difficult to find and read if they are positioned against a background of direct sunlight or artificial light, light onto a sign is most effective

### Producing alternative formats for signs

Alternative formats for signs means providing information in different ways for visitors to find their way round independently, if they cannot use visual signs. This might include:

- audio information such as tape or hand held device
- large print maps
- tactile information such as raised letters on signs or tactile and Braille maps

## **Guidance**

- Aim for equal quality for standard and alternative formats, such as large print not photocopied enlargements
- Tape or audio CD versions of orientation and wayfinding information would help a larger number of people than Braille, however Braille is still important for some visitors
- A consistent level of information is important in tactile form, such as gallery names on signs, for information in the gallery and on maps
- Infra-red audio systems could be considered for some exhibition sound installations if a loop is not suitable for the building as a whole. Infra red systems are directional and will not create interference in adjoining rooms
- PA announcements should include clear location instructions
- Alternative format information must be regularly updated to remain consistent with standard information

## **Gallery and Exhibition Design**

### **Gallery layout**

Collections displays and exhibitions should ideally be presented in a logical layout unless a guide is provided in standard and alternative formats with an easy to follow exhibition route. Also provide options to leave the exhibitions before the 'end' and to lead the visitors to a main circulation route or out of the gallery. For more information about routes see section on Circulation routes

The following commitments are most feasible for Collection displays and should be an aim for exhibitions where possible:

- Offer trails through the exhibition for different learning levels and styles
- Offer information in alternative formats, such as audio description
- Create quiet areas away from and with consideration for video and sound installation
- Where there are video or other sound sources consider separation and soft finishes to soften sound in adjacent areas (see section on Sound, Audio Visual and Acoustics)

### **Display finishes**

Conservation may require that artworks are glazed or covered with glass or clear acrylic tops. This can present a barrier to access with possible reflection and glare. Choice of materials or finishes may be restricted to conservation grade ranges and reuse of stock items. However, there is still scope to consider disabled people.

- Angled glass or internal case lighting can reduce reflection
- Large areas of glass or floor to ceiling cases should have a visual manifestation to indicate presence of glass at 850-1000mm and 1400-1600mm from finished floor level
- Objects will have greatest visual clarity if seen against a finish with visual (light/dark, brightness) and colour (hue) contrast. Simple backgrounds are preferred

### **Picture and sculpture display**

Picture hang and object height requires consideration for wheelchair users as well as people standing. The proportion of galleries with tall narrow spaces may influence

some high hang arrangements. However, access can still be improved through gallery arrangement and other resources.

### **Guidance**

- Consider viewing distance from pictures without obstacles (such as other cases, low objects, seats (seats are beneficial for disabled visitors in the galleries if positioned consistently and carefully))
- Provide colour copies or digital resource for pictures hung at a high level
- Select objects that can be touched from TMS
- The current hang height of 1550mm from finished floor level centre line is adequate for larger works. A viewing band of 1000-1700mm is preferred (1350mm centre line)
- Hang detailed works at a preferred centre line of 1350mm or place at front of case displays
- Identify floor based sculptures by a surrounding tactile or contrasting surface if not contained by a contrasting barrier
- Projections onto routes above 300mm should preferably be avoided or indicated at floor level with a cane tapping rail, raised plinth or change to floor finish

### **Display cases and plinths**

#### **Display cases**

A variety of cases, including solid based and table based desk top cases, are used at Tate. It is important that objects within cases are accessible for viewing. To allow a wheelchair user to get close to an object in a display case

- The surface on which an object sits should be a maximum of 760mm finished floor level.
- The height of the clear space beneath the display case should be 700mm finished floor level. 750mm finished floor level will clear arm rests on some wheelchairs
- The minimum clear width required under a display case is 800mm
- The maximum depth front to back required under a display case is 500mm unless the case is accessible from both sides
- Table style base with space under or toe space preferred to solid base
- Place small objects at the front of cases, angled if required
- Design cases to be viewed from both sides, if deeper than 500mm front to back
- Pull-out drawers are best positioned away from major routes with additional circulation space
- Allow circulation space around displays in addition to viewing space
- Corner or side-edge legs are helpful for cane-users to identify a case rather than cantilevered design
- Unframed edges in clear acrylic or glass should have contrasted film to identify the edge. Alternatively place a well contrasted object along the edge of the display case

#### **Plinths**

Plinth height will depend on object height and type.

## **Guidance**

- Select plinth height with consideration for eye level of the viewer to include wheelchair users (approximately 1350mm) and people of short stature. The eye level of a person standing would be on average 1600mm
- Select plinth colour to contrast with surfaces against which seen, luminance (light/dark) contrast is most important
- If a 'kit' of plinths are painted black, grey or to match wall colour it is important that a visual contrast (lighter or darker) is achieved, while retaining match to colour (hue).
- Create toe space for plinths to allow wheelchair users as close as possible
- Consider providing magnifiers at plinths with small items or detail displays, such as miniatures or pocket sketch books

## **Interactives**

Interactives encourage investigation and discovery using real objects suitable for handling. Simple questions are helpful.

## **Guidance**

- A multi-sensory approach helps engagement and increases usability for people with visual or hearing impairment
- Clear and consistent instructions in a variety of formats other than text or screen based are helpful
- Operating instructions as signs at 900mm – 1200mm from finished floor level
- For height and other dimensions regarding the stand for the interactive see information under 'display cases'
- Consider listening position as well as sight lines for wheelchair users
- Aim for interactives to be operable with one hand
- Items such as switches or wall mounted controls positioned at a height of 750-1200mm will be within reach of both standing and seated users
- Visual contrast between control elements is important
- An angle is easier than vertical surface for sustained operation of a control
- Controls, tactile buttons or switches that are easy to control and can be pressed with a fist are preferred
- If screens are used, consider a text reader option
- Table style base with space under or toe space preferred to solid base
- Interactive and touch screens are best angled at 55-77 degrees
- Large cells for touch sensitive screens preferred at 40x40mm
- Avoid large amounts of text and scrolling
- Consistent colour codes are preferred, including for instructions

## **Audio visual presentation**

Screen height for wheelchair users should be carefully considered. Subtitles, on – screen BSL signing and description are important to include in any audio-visual interpretation produced by Tate or in liaison with an artist for artworks.

## **Guidance**

- Visual information should be audio-described where feasible
- Subtitles or transcripts are required as alternatives to audio information

- AV presentations produced by Tate should be captioned or subtitled where feasible
- If there is no sound with a screen-based presentation, this should be indicated so that deaf visitors know they are not missing information
- AV produced by others for temporary display should be accompanied by script
- It is helpful to indicate length of programme in the text
- The PA system in galleries if available can be helpful for visually impaired visitors
- Headsets should have volume control and an inductive coupler

## References

The Building Regulations Approved Document M: Access to and use of Buildings, 2004 edition

Office of the Deputy Prime Minister, 2004

Recently updated but only covers building elements that can be regulated.

BS8300:2001 Design of buildings and their approaches to meet the needs of disabled people, incorporating amendment No 1 issued 2005

The British Standards Institution, revised with 2005 amendment

Recently researched reach ranges, space allowance and management solutions.

Regarded as a comprehensive best practice document.

Inclusive Mobility, Department of Transport 2002

Best practice on access to pedestrian and transport infrastructure. It has detailed guides on human factors, footpaths and pedestrian areas, tactile paving surfaces, car parking, signage and information, lighting, training and management.

[www.dft.gov.uk/stellent/groups/dft\\_mobility/documents/page/dft\\_mobility](http://www.dft.gov.uk/stellent/groups/dft_mobility/documents/page/dft_mobility)

Colour and Contrast, ICI/University of Reading

A design guide for the use of colour and contrast to improve the built environment for visually impaired people

## RNID

Information, equipment, issues relating to deafness and hearing loss.

Tel.: 0808 808 0123 Textphone: 0808 808 9000

Email: [information@rnid.org.uk](mailto:information@rnid.org.uk)

Access for Deaf People to Museums and Galleries: a Review of Good Practice in London, Deafworks, 2001

Incorporates the views of both deaf users and service providers, and offers practical policy advice for providers to make the necessary changes.

Website: <http://www.deafworks.co.uk>

For induction loop, infra red, radio or other hearing enhancement systems see RNID fact sheets; contact them for advice on systems and suppliers.

Tel.: 0733 361 199/238 020

Small portable electronic screen-based BSL interpreters are now available.

See [www.remarkaccess.co.uk/formats/portable](http://www.remarkaccess.co.uk/formats/portable)

Personal Emergency Egress Plans, The Northern Officer Group

For additional reference only as emergency egress is to be addressed by the fire officer. Includes reference to building management.

British Standards, BS 5588, Part 8 and Part 22  
Design, planning and management for means of escape for disabled people.

Access to ATMs, UK design guidelines

Centre for Accessible Environments, 2002  
The 2002 guidelines are based on new ergonomic research. Useful for any interactive with screen and touch control.

Centre for HCI Design, School of Informatics, City University, Northampton Square,  
London, EC1V 0HB  
Tel.: 020 7040 8481  
Email: h.l.petrie@city.ac.uk  
Website: <http://hcid.soi.city.ac.uk/services/Accessibility.html>

For electronic and audible wayfinding systems, such as Infravoice (infra-red) and REACT (radio frequency), contact RNIB, tel. 0845 702 3153 or JMU Access Unit tel. 020 7391 2002

BS8300:2001 Design of buildings and their approaches to meet the needs of disabled people, incorporating amendment No 1 issued 2005  
Regarded as a comprehensive best practice document.

Sign Design Guide, Sign Design Society, 2001  
Best practice Guide to include visual, tactile and audible sign systems.

Colour and Contrast, ICI/University of Reading  
A design guide for the use of colour and contrast for visually impaired people.

## **4.0 TATE DEPARTMENTS**

### **Operations and Visitor Services**

#### **Objective**

- To provide services to visitors to ensure that access to our buildings, exhibitions, events are accessible to all.
- To ensure that the working environment that we provide to staff is accessible.

#### **Standards**

- Information about access provisions available in clear print and alternative formats, ie Braille and audio
- Provide map in alternative formats
- Ensure all paid staff and volunteers have Disability and Deaf awareness training
- Install appropriate hearing enhancement systems at Information desks, auditoriums and rooms used for public events or meetings (including back of house meetings)
- Provide manual and powered wheelchairs for visitors
- Provide light weight, folding seats

- Ensure that all guided tours offer a transmitter and receiver for deaf visitors
- Ensure any refurbishment of front of house or staff areas take into consideration disabled access and reference is made to guidelines given in section called The Building in the Standards and Guidance
- Ensure that all staff have Disability Awareness, Visual Impairment and Deaf awareness training with an emphasis on communication skills
- Provide accessible parking spaces or arrange for roads nearby to have disabled parking bays

## **Catering and Retail**

### **Objective**

- To provide catering and retail services to our visitors which are accessible to all.

It is important that layout, stock arrangement and management all aim for best possible access for disabled people. If adjustment is not feasible then staff and management procedures are required. When refurbishments are planned, it is recommended that an access audit take place so that changes introduced improve access.

### **Standards**

- Present prices and information in clear, well contrasted large print text and figures
- Provide price lists and menus in large print
- Consider stocking large print book options and be aware of where they are, or where they can be purchased
- Offer to assist in finding or purchasing items (see section on Communication )
- Keep circulation routes between furniture and fittings clear (see section on Circulation )
- Ensure that design of furniture reflects guidance, Install an induction loop at the counter (see section on Communication)
- Ensure that all staff have Disability Awareness and Deaf awareness training with an emphasis on communication skills

## **Membership and Ticketing**

### **Objective**

- To ensure that all interactions (face to face, telephone and web-based) are accessible to all customers.
- To maximize the usability of membership services and ensure that the information normally printed on tickets is available to all visitors.
- To ensure that we make it as easy as possible to book accessible services

### **Standards**

- Minimum font size for tickets is 12 point with contrast between text and ticket colour (for further information see section on Printed materials)
- Alternative formats for tickets and confirmations should be offered such as large print confirmation letter as for visually impaired visitors
- Provide information about access provisions at the gallery in clear print and alternative formats
- Disability awareness training and Deaf awareness training for all staff including training in type talk

- Ensure the Ticketing department have a minicom
- Provide concessionary rates for disabled visitors. Concessions should be given without asking for evidence or proof of disability
- Personal Assistants, escorts or carers accompanying a disabled visitor, to enable their visit, are entitled to free admission
- Continuously review the demand and supply of accessible services to ensure adequate provision where possible.

## **Tate Membership**

### **Objective**

- To provide benefits to Tate members that are accessible to all.

### **Standards**

- Alternative formats such as large print for member confirmation, card and subsequent information
- Alternative formats for Magazine or accessible information on the web site
- Include benefits for disabled visitors in Members Handbook
- Events for Friends to take into consideration access (see section on Education events )

## **The Research Centre Prints and Drawings Room**

### **Objective**

- To ensure that all staff and visitors have equal access to the research centre reading rooms and materials from the collection.

### **Standards**

- Provide information in large print wherever possible
- Ensure staff have received disability and deaf awareness training so that they understand how to offer assistance and what assistance may be required
- Install loop at information desk
- Ensure adequate lighting.
- Provide screen-reading equipment and text magnification systems
- Ensure that existing transcripts are available and continue to add to the information available in this format
- Access to desks at different heights and with space under for wheelchair users
- Archive information which has already been provided in alternative formats - large print, Braille, audio
- Keep a register of local personal readers, note-takers and audio-typists could be developed with assistance from local library services or MLA
- Ensure staff are aware of similar information on line or in alternative formats, for example radio, television programmes.
- Ensure that suppliers comply with WAI level AA for “out of the box” Unicorn and Calm products.
- Ensure any customization of systems by Tate complies with WAI level AA.

## **Curatorial**

### **Objective**

- To ensure that exhibitions and displays are conceived, planned and presented in a way that maximises access for people with disabilities.

### **Standards**

- Provide at least three works which can be touched in the permanent displays
- Provide transcripts for all audio material in the gallery
- Send relevant sections of Standards and Guidance to exhibition designers and ensure compliance
- Consult with representatives from Visitor Services / Access representative at regular stages of the exhibition design process to ensure that exhibition design is as accessible as possible
- Ensure that seating is available in all galleries. A choice of seating should be available
- Ensure the guidance given in the section Gallery and Exhibition Design is adhered to
- Information captions for all displays and exhibitions should be available in large print in the galleries
- When curating a display or exhibition, ensure that curators are aware of references to disability in an artwork or in an artist's life and times. This reference does not need to be highlighted but should not be hidden
- Consider the experiences and interests of disabled visitors when curating a show. The issues raised should be discussed from the outset of the project and integrated, in appropriate language, in text written for the show and in the way the show is designed (see section on Exhibitions and displays and section on Communication)
- Include people with disabilities in the selection and interpretation of content. Positive representation of disability in artworks or interpretation helps create an inclusive display
- Ensure that curators are aware of any disability an artist may have and that this is recorded as it may be of interest to researchers
- Be pro-active in asking owners or the artist permission to touch their work. Consider where appropriate editions of works that could allow one for handling or for reproduction in collaboration with the artist
- Ensure artists request for art to be touched is identified in the acquisition procedure and indicated on TMS. There is work which has a tactile quality whereby the work is best understood through touch, as well as through its visual qualities. The artist may be keen for people to experience this and allow for the work to be touched. This should be noted so that curators are aware that the work can be touched

## **Conservation**

### **Objective**

- To ensure that objects in the Collection are accessible.

### **Standards**

- Sculpture that can be touched in collections displays is important for interpretation. A minimum of three sculptures from the collection that can be touched in the galleries are required at any one time for touch tours