

**British Film Institute**

**Final Draft**

# **Disability Strategy**

***bfi* Cultural Diversity**

**Version (2),  
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## EXECUTIVE SUMMARY

1. This document represents Phase 2 of the *bfi*'s Cultural Diversity Strategy and focuses on disability. In so doing, it adopts two definitions for disability – one arrived at using the 'social model' and that utilised by the Disability Discrimination Act (1995). Within the social model framework, the barriers to inclusion for a disabled person are not their particular impairments but the way in which society takes little account of these impairments and creates obstacles – the built and physical environment; information and communication systems; attitudes and organisational systems and structures - which exclude them from mainstream activity. Under the DDA, the definition of a disabled person includes anyone with "a physical or mental impairment, which has substantial and long-term adverse effect upon his or her ability to carry out normal day-to-day activities".

2. The motivation behind the development of this disability strategy is the *bfi*'s duty, as a public body with a UK-wide remit, to reflect and give access to diverse cultures and audiences. It also operates, however, within a legislative framework so that the strategy recognises the need to comply with the provisions within the Disability Discrimination Act as they relate to Employment and Access to Goods and Services. Most of the provisions of the Act are now in force, with the need to make reasonable alterations to the structural aspects of premises having a 2004 deadline, necessitating immediate planning.

### Developing the Strategy

3. In order to identify priorities and action plans for the *bfi*, the consultants undertook a comprehensive audit of current provision. This audit, which was completed in February 2002, took account of the *bfi* departments' cultural role but also examined the need for a corporate, co-ordinated approach to disability, which was centrally managed and delivered by HR, Communications and Estates, in the main. A number of recommendations, flowing from the audit, were discussed with key personnel and with the Cultural Diversity Group. (Please note that since May 2002 the *bfi* Departments have been re-structured and this has been reflected in the strategy Action Plans, Appendix 2).

4. External individuals and organisations were given the opportunity to input the finalised strategy through the creation of a consultative document which invited respondents to comment on the recommendations and give their views on the *bfi*'s role in delivering services to disabled people and how and with whom the delivery might be improved. Documents were sent

out to some 200 organisations/individuals including national and local disability agencies, disability arts organisations, *bfi* clients (such as Regional Film Theatres) and national film and arts agencies. From the responses, a list of priorities was created and these fed into recommendations, which were agreed with the various departments and with central services, which in turn, were translated into Action Plans (see Appendix 2) for the next three years.

## **Priorities**

5. The priorities, which informed the finalised strategy (in no specific order), were as follows:

- a) the appointment of a Disability Officer to oversee the development and monitoring of the strategy and to advise departments on how to engage and network with disability organisations and individuals;
- b) the development of appropriate systems to progress sub-titling for deaf and hard-of-hearing people and audio-description for blind and visually impaired people;
- c) the appointment of a professional access consultant to review the needs of Stephen Street and the National Film Theatre in the light of the DDA deadline of 2004 to make reasonable adjustments for disabled people to premises;
- d) the need for a comprehensive disability equality and customer care training programme for all levels of staff;
- e) the development of a programme of internships for disabled people;
- f) the need to identify mechanisms for the swift and cost-effective production of materials in alternative formats e.g. large print, audio cassette etc.
- g) the need for the strategy to impact the situation UK-wide and to be more regionally based.

6. Implementation of the disability strategy will be the responsibility of the Disability Officer (if appointed) working to the Head of Diversity and calling on advice both from the internal staff Cultural Diversity Group and the Governors Diversity Committee, which has recently been augmented to include informed disabled representatives.

## SECTION 1 INTRODUCTION

### The *bfi* and cultural diversity

1. In 1999 - 2000, the British Film Institute initiated a process designed to interrogate its representation of diverse cultures and to widen access to all aspects of film and the moving image. The document which emerged from consultation with organisations across the UK - Towards Visibility: A 3 -Year Cultural Diversity Strategy (Phase 1) - lays out a series of 3 Year Action Plans for the three *bfi* Departments of Collections, Education and Exhibition against a set of corporate cultural diversity aims (see Appendix 1). It was generally acknowledged that this strategy reflected primarily the *bfi*'s intentions towards black and Asian communities and individuals both as producers and as audiences/consumers, rather than its other two priorities of audiences and service users who are disabled and lesbian and gay communities. This report, therefore, constitutes Phase 2 of the strategy, and concentrates on issues around disability.

2. In Phase 1 of the strategy, cultural diversity in terms of the *bfi* is defined as referring to:

*"film and moving image produced by and/or consumed by the diverse communities and groups which make up the UK, and who define themselves through distinct cultural identities. It also embodies a recognition of differing cultural heritages and perspectives..."*

3. This phase of the strategy has taken the form of an audit which examined the degree to which the *bfi* makes its activities available to disabled people, how it might deal with attracting new audiences or consumers from the disabled communities and the ways in which it can promote representations of disability through the work of disabled practitioners and through the moving image culture more generally. The results of the audit were circulated both internally and externally, offering key *bfi* personnel, individuals and organisations the opportunity to input the finalised strategy. These views and comments have been taken into consideration in the recommendations and action plans.

4. This report relates the work of the *bfi* to the two main definitions of disability – that using the 'social model' and that adopted by the Disability Discrimination Act (1995). Using the social model framework as recommended by disabled people's organisations, the barriers to inclusion for a disabled person are not their particular impairments (the 'medical' model) but the way that society takes little account of these impairments and thus creates obstacles which effectively exclude them from mainstream activity. These disabling and discriminatory barriers consist of the built or physical environment, including signage and transport; information and communications systems; attitudes, which are often perpetuated by media images and representation; and organisational systems and structures. It follows, therefore, that issues of access - physical, sensory and intellectual - will assume a greater importance here than in a consideration of other culturally diverse groups.
  
5. Under the DDA, the definition of a disabled person includes anyone with "a physical or mental impairment, which has substantial and long-term adverse effect upon his or her ability to carry out normal day-to-day activities". Long-term is defined as 'has lasted or is expected to last for 12 months'. It includes invisible conditions such as diabetes, and conditions such as cancer, MS and ME, which may have periods of remission. It has now been widened to include people who are HIV positive. However, whether a person fulfils the definition under the Act is only decided on an individual basis if a case is taken to an employment tribunal or civil court, until which point assumptions have to be made on the basis of the Act's guidelines. The *bfi* recognises that, in any event, it should take the widest perspective when reviewing and amending its policies and services.

### **The legislative framework**

6. As a public body with a UK-wide remit, it is incumbent on the *bfi* that it is able to reflect and give access to diverse cultures and audiences. In terms of disability, however, the existence of the Disability Discrimination Act is an additional and compelling reason why the *bfi*'s premises and activities should follow good practice in terms of the employment of disabled people and the provision of access to goods and services. The first part of the Act defines who is regarded as disabled. In Part II of the DDA it became unlawful to discriminate against disabled people in employment, and Part III of the DDA relates to access to goods, facilities, services and premises. By 2004, all organisations will be expected to have made reasonable alterations to the structural aspects of their premises to ensure that barriers to access for disabled people are removed.

7. A new Act which will have a major impact on the *bfi*'s educational constituency is the Special Educational Needs and Disability Act 2001 (SENDA). Part 1 of SENDA relating to LEA responsibilities comes into force immediately; Part II effectively amends the DDA and takes effect from September 2002 for both schools and the further and higher education sectors, previously excluded from compliance with the DDA. This part of the Act will make it unlawful to discriminate against disabled pupils and students and prospective pupils and students. These amendments to the disability clauses means that, for example, schools and colleges now need to ensure improved access to the provision of information in alternative formats as well as making changes to the physical environment of schools and colleges. This has relevance for the *bfi*'s own provision of educational materials.
8. The Disability Rights Commission was established in 2000 to secure the rights of disabled people and to advise organisations on practical and legal issues stemming from the implementation of the DDA and constitutes a valuable source of information on all aspects of the Act. In this report, the measurement of the *bfi*'s role as service provider to disabled audiences/consumers and as an employer is determined both by the degree to which it meets the specific requirements of the DDA, and against the *bfi*'s position as a publicly funded UK-wide body of cultural importance.

### **Developing the Disability Strategy**

9. Using the definitions referred to above, for the first phase in establishing a disability strategy we have undertaken an audit of what is currently available to disabled people within the *bfi* and through its activities. In this audit, we have included issues relating to physical access, access for audiences, access to information, representation and portrayal of disabled people in the moving image, as well as specific cultural initiatives taken by *bfi* Departments. Key personnel, including the Director and members of the senior management team, were interviewed and we have also referred to existing *bfi* documents which have a bearing on disability and in particular the design brief of the new Film Centre, the reports on social inclusion and the South Bank, and catalogues and information from the *bfi* departments.
10. In the second part of the development of the strategy, the findings of and initial recommendations from the audit were circulated in the form of a consultation document to key *bfi* personnel and to a range of appropriate organisations and individuals identified through the *bfi*'s cultural diversity mailing lists, and disability arts and media networks,

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eliciting their comments. More information on the process of consultation can be found in Section IV of this document. All replies have been analysed and findings discussed with the *bfi*. This has resulted in a set of recommendations, from which flow action plans, which have been agreed with all departments at the *bfi*.

## SECTION 2

### THE *bfi* DEPARTMENTS AND DISABILITY:

#### Audit of current provision as of February 2002

(Please note that the *bfi* Departments described in the following audit were re-organised in May 2002. These new *bfi* Departments are reflected in the Strategy's up-dated Action Plans, Appendix 2).

11. In this section, we review the work of the three *bfi* Departments of Collections, Education and Exhibition and relate the work that they do to disability issues with particular attention to access to audiences, disabled access and whether or not representation of and by disabled people can be considered adequate. Clearly, there are a number of disability 'themes' - employment, training, physical access and communications, in particular - which are common to all parts of the *bfi* and need to be addressed corporately. While reference will be made to these, they are covered in detail in the next section.

#### ***bfi* COLLECTIONS (including *bfi* Registry, *bfi* Preservation, *bfi* Access)**

12. *bfi* Collections incorporates the National Film and Television Archive with its holdings of some 275,000 films and 200,000 television programmes dating from the earliest days of filmmaking. The *bfi* Registry, sited at Stephen Street, is responsible for the acquisition and disposal of materials for the national collections and for providing access to them through documentation, direct for researchers and through its Stills section. *bfi* Preservation is based at the John Paul Getty Conservation Centre in Berkhamstead and is the processing end of Collections, where material selected for the NFTVA is cleaned and restored, and where nitrate is converted to safety film. The storage of nitrate film takes place at Gaydon. *bfi* Access is the public face of the Collections department providing access to archival footage and to a distribution library of film prints. It releases historical and contemporary titles theatrically and is responsible for the *bfi*'s video publishing arm.
13. ***bfi* Registry** The Acquisitions and Disposals policy is key to the department's ability to develop collections, which include and identify culturally diverse material and, by so doing, provide a more complete picture of the history of UK film production. Whilst some progress has been made in the area of black and Asian films, and whilst the commitment is there to include films by disabled film makers and those which deal with the portrayal of disability, the Registry

acknowledges that it does not have information on this kind of work available internally and is not locked into the disability networks which could assist in this process. Some contact has already been made with the London Disability Arts Forum responsible for mounting the annual Disability Film Festival and nearly fifty films have been acquired as a result. Registry staff will be looking at additional ways of developing links with disability organisations, perhaps through a work placement, able to develop a database of contacts with disability organisations and individuals. They have also suggested the appointment of a Disability Acquisitions Officer, though this may have to be a long-term aim.

14. Material by disabled people, particularly low-budget productions, might also be acquired through the Film Council, which is supposed to deposit a print of all its Lottery-funded productions with the *bfi*. The Registry is currently interrogating the subject index 'hierarchies of terms' which will need to be updated to include disability and which is a priority if new filmographies on disability are to be developed. This area of work, too, would be much assisted by input from a work placement.
15. ***bfi* Preservation** - the issue for *bfi* Preservation is to ensure that the John Paul Getty Conservation Centre at Berkhamstead meets DDA requirements for the employment of staff. The Centre itself has a lift, though there are physical obstacles for wheelchair users, but Lindgren House, which is occupied by administrative staff is inaccessible with little prospect of conversion, though advice will be sought from the local conservation planning officer and/or from English Heritage. The Centre is not, currently, a public access building, though there are some plans for the development of a research and study centre, which will need to consider access issues.
16. With the appointment of a new Head of Preservation, one of the priorities at the JPGCC is to take stock of space planning so that there is a logical process route for film stock as it progresses through the various stages of preservation. A concern for access will be a key component of this undertaking which is due to be completed in the next financial year.
17. ***bfi* Access** is already committed to ensuring that 20% of its annual video/DVD releases are of culturally diverse material. In 2001 - 2002, the unit will be releasing Gallivant and Freaks. A number of existing titles - A is for Autism and When Billy Broke His Head for example - address specific areas of disability.

18. The film Freaks will be part of a launch of a disability catalogue which is being researched and written for the Institute by Paul Darke, an academic who is also a wheelchair user. The intended audience for the catalogue will be film programmers, curators and those in formal and informal adult education who will be provided with an insider's guide on representation of disability on film, with a view to stimulating debate on this issue. Currently, the only additional format in which the catalogue will be available is large print. At the moment, the launch and the catalogue does not appear to be tied into other *bfi* initiatives - it would provide excellent timing for a Sight and Sound article on representation, for example.
19. Clearly, initiatives such as the catalogue are laudable, and address a need. A more immediate need, however, and one referred to again in para. 80 is that the current and future releases on video/DVD should be closed captioned to make them accessible for deaf and hard of hearing users. The cost of closed captioning is approx. £1,500 per DVD but would offer a huge return in terms of increased accessibility and profile for the *bfi*. Foreign language products, obviously, do have the advantage of sub-titles but do not include sound effects. Since the completion of the audit, we understand that *bfi* Access is now releasing English language titles with closed captions for the hearing impaired. The three titles now available are Sick- The Life and Times of Bob Flanagan, Sado-Masochist, Ken Loach's The Navigators (which will be marketed to a potentially huge audience through RMT and the TUC), and David Gordon Green's George Washington. The unit has also committed to the subtitling of all future English language DVDs. The unit continues to distribute the short list of HIS (hearing impaired subtitles) of feature films,
- 20) The **Museum of the Moving Image** has closed and a new flexible exhibition space is planned as part of the new Film Centre to be built on the South Bank. The old MOMI was an obstacle course for wheelchair users but the designer's brief for the new exhibition space as part of the Centre (see *bfi* Exhibition) promises a fully accessible set out in terms of best practice. In 1996, the Museum undertook an access survey through an access design consultancy, All Clear Designs, which examined MOMI's then layout and the potential for the future in terms of disability access. This has been taken into consideration for the new exhibition space. It is to be hoped, however, that, as well as providing people with the ability to independently access the new space, the content of exhibitions will reflect the media and filmic histories of disabled people as subjects and as film-makers.

## 21. Summary recommendations - *bfi* Collections:

- a) *bfi* Registry (in progress) Continue contact with London Disability Arts Forum and explore additional ways of developing links with disability organisations, possibly through a work placement or post able to develop a database of contacts with disability organisations and individuals. (NB Registry has suggested post of Disability Acquisitions Officer).
- b) Affirm commitment to collect films by disabled filmmakers, and research and document cultural elements of disability and film.
- c) *bfi* Preservation: Demonstrate a concern for access at the John Paul Getty Centre as a key component in planning the logical process route for film stock through the stages of preservation in the next financial year. Phased audit to identify needs across a range of disabilities.
- d) *bfi* Access: (in progress) Work on catalogue to take to completion but range of formats to be extended. Appropriate desktop technology to be provided at *bfi* to access any electronic version of database.
- e) *bfi* Access: Tie launch of the disability catalogue to other *bfi* disability related activities.
- f) *bfi* Access: (in progress): continue exploration of closed captioning of current and future releases on video/DVD.
- g) Reflect filmic and media histories of disabled people in contents of MOMI when re-established.

## Section 2B

### ***bfi* EDUCATION (incorporating *bfi* Education Projects, *bfi* knowledge, *bfi* Library, *bfi* Publishing and Sight and Sound)**

22. **Education Projects** consists of five main areas of which the largest is the education projects development unit delivering direct provision such as workshops and educational events at the National Film Theatre (NFT). For teacher training, there are two master's level distance learning modules accredited by Middlesex and the Open University, as well as catering for in-service training needs UK-wide. The section also covers resource publishing such as teachers' packs and videos; research financed externally on e.g. production provision for young people and children; and lobbying/seeking partnerships on issues around media education.
23. MOMI Education, before the Museum closed down, had a good reputation for providing workshops and programmes of events, particularly for children who were deaf or hard of hearing. The EDPU is continuing this tradition and, in 2001 and 2002, are planning three

linked SEN events: for children with hearing impairments at KS2/3; a workshop using animation and tactile diagrams for children who are visually impaired; and an event for autistic children. Comments arising from the consultation process suggest that this ambition might be widened to providing workshops for older students which might encourage them to see film/media as a career. Disabled freelance workers/filmmakers should, however, always be involved in the development and presentation of these and other workshops and seminars.

24. Despite the Unit's obvious commitment to access for disabled school children, there is no general teaching pack on disability, particularly the cultural aspects, though one could be developed using the themes of Framed which is referred to in the Publications section following, and through consultation with disabled people. It is essential, however, that a concern for disability be integrated into all other teaching packs with appropriate training sessions for teachers in the use of these packs.
25. Education Projects publishes a range of educational resources, books videos and CD-ROMs for schools and FE colleges, details of which are contained in their new catalogues and which include, for example, Video is Easy, aimed at teachers of young deaf people.
26. Despite the obviously high production values of these catalogues and, indeed the teaching packs advertised within them, neither the catalogues nor the packs are available in alternative formats and, due to the small font size and layering of text over colour, would be inaccessible to a visually impaired person. Given the imminence of the implementation of SENDA, Education Projects needs to review its publishing policy at the earliest opportunity so that it is able to work effectively with schools and colleges to assist them in the provision of materials, which conform with the Act.
27. **bfi Knowledge** has responsibility for the *bfi* website, *bfi* On-line and for research projects. The *bfi* website conforms well to w3 accessibility guidelines though it has had to trade off increased audio content for accessibility to low-specification PCs.
28. The unit is conducting further website reviews to test its accessibility across a range of needs and will be investigating hot links to other disability websites. *bfi* On-line, which is in receipt of funding from the New Opportunities Fund and which is currently in development will also follow accessibility guidelines. The host venues for the three pilot studies have been cleared for disabled access and, ultimately,

the service will be available through the web into schools and libraries. Decisions on what material will be digitised are yet to be made, so opportunities exist to include the concerns of disabled people in programmes on the History of British Film, the History of British Television and the History of Britain told through film and television.

29. The **bfi National Library** is situated in Stephen Street though the plans for the new Film Centre include a fully accessible library with adequate reading rooms and a mediatheque. The current Library space is wheelchair accessible for both public and employees and personnel make available magnifying glasses, large screen monitors and informational signage in large font size. The Library has a very limited collection of talking book material and will look to acquiring more. In the short term, and as part of an overall *bfi* access audit, the Library has to consider what provisions it needs to make both in terms of physical adjustments - such as a drop level counter, automatic doors and shelving levels where possible - as well as specific aids for users to comply with the DDA.
30. In order to test the capability of SIFT (summary of information on film and television) to identify articles which relate to disabled filmmakers, or to subjects associated with film/tv and disability, library officers carried out an audit for the purposes of this report. Results to date show the largest section to be around sub-titling and other issues for deaf people and film/tv, but the search has also thrown up interesting articles around e.g. short disabled people and the theme of blindness in the movies, together with features on audio-description for television and the cinema.
31. **bfi Publishing** commissions titles for the *bfi's* Film Classic and Modern Classic series, general books on film and books by and about film-makers. To date, its one sortie into disability issues was the 1997 publication of *Framed* (edited by Chris Davies and Ann Pointon), which provides an introduction into disability portrayal in film and television raising questions as to who images, views and voices reach the screen. *Framed* is only an introductory work but it is an invaluable 'starter' in the media studies field (not least for its bibliography) because of the continuing lack of awareness of cultural aspects of disability and the dearth of more academic work in the UK compared with the USA. Nevertheless, *Framed* was co-funded by the Arts Council of England and, without this co-funding, it is unlikely that the *bfi* would have been able to publish it. Publishing does not receive *bfi* subsidy and has to maintain a balance between commercial titles and those expected to have a more limited take-up. The format of *Framed* would make it difficult to up-date but this does not preclude a new

publication on disability and film. This might be achieved more cost effectively by encouraging researchers in cultural aspects of disability and film to write papers either for direct publication or for presentation at a seminar which, together with discussion topics, might form the basis of a new publication.

32. The unit publishes two informational handbooks - the *bfi* Film and Television Handbook and Media Courses UK. The former includes a few details about access (for example to cinemas) but access details are not part of the latter's brief.
33. Given that accessibility is a key informational requirement for disabled people, it is suggested that both the Handbook and Media Courses request more access information, and/or a website link to it, preferably when the process of information gathering recommences in January 2002. *bfi* Publishing should also check out the accessibility of the venues such as bookshops and colleges where launches and seminars take place, as this is not currently undertaken.
34. **Sight and Sound**, published monthly, has not produced an article on representation of disability on film and/or television for some time, though the editor is interested in filling this gap. There has been some coverage of films by disabled film-makers but *Sight and Sound* does not cover Disability Film Festivals either in the UK or abroad, mostly because of the number of annual festivals generally and the cost of travel and attendance, but partially because they do not receive information in the form of flyers about them. They would be willing to cover, for example, the Disability Film Festival but not every year given that there are so many festivals competing for attention and only 12 slots a year for them. *Sight and Sound* has not used disabled writers for its articles but would obviously consider doing so. They run an annual 10-day journalist course at Birkbeck, which is aimed at producing people who can write about films in the wider culture, and which could be accessed by disabled writers whose application would be welcomed.

### 35. Summary recommendations - *bfi* Education

- h) (in progress) Continuation of MOMI Education tradition of running workshops. Note three are planned for children with specific impairments (hearing, visual impairment and autism) in 2001 and 2002), but this ambition could be broadened. Also consider workshops for older students which might encourage them to see film/media as a career.
- i) Identify lead person in Education Projects to co-ordinate and communicate on disability issues
- j) Always involve disabled freelance workers/filmmakers in development and presentation of workshops.
- k) Review resources in relation to teaching the cultural and media aspects of disability, in conjunction with disabled people/groups with film and media interests.
- l) Integrate disability in all other teaching packs where possible and appropriate.
- m) Consider training sessions for teachers in use of disability pack and disability representation generally.
- n) Consider provision of catalogues and teaching packs in alternative formats including accessible formats of teaching materials for learning disabled filmmakers.
- o) Link up with schools and colleges to explore ways of working effectively with them in their own and the *bfi*'s provision of materials in line with the new Special Educational Needs Discrimination Act.
- p) Consider encouraging researchers in cultural aspects of disability and film to write papers either for direct publication or for presentation at seminars, which (with ensuing discussion) could form the basis of new publications.
- q) Consider resource implications of the production of a new publication on disability and film, including review of market size.
- r) (in progress) Review access to the Library in terms of physical adjustments as well as specific aids for users that might be expected to meet the requirements of the DDA.
- s) (in progress) Continue testing of cataloguing and indexing capabilities of SIFT with a view to the improvement of the scope of disability related terms.
- t) (in progress) continue regular monitoring of access features of *bfi* website to ensure accessibility.
- u) Incorporate more access information in the Handbook and Media Courses publications, and/or the website link to it, to take effect from January 2003.
- v) Ensure the accessibility of external venues is checked for disability access.
- w) Include disability film issues in Sight and Sound magazine coverage.

***bfi* EXHIBITION (incorporating Cinema Services, the National Film Theatre, London Film Festival, IMAX Cinema and the proposed Film Centre)**

36. **Cinemas Services** is the arm of *bfi* Exhibition charged with delivering a UK-wide exhibition strategy to involve the regional film theatres and other independent cinemas. Cultural diversity in all its forms is key to that strategy which looks to broadening the range of programming available to UK audiences and to developing new audiences. The unit provides programming services to regional cinemas and advises them on a range of practical matters. Personnel acknowledge that more could be done by programmers in providing packages of film around disability issues, though this would require programmers to be trained in the cultural aspects of disability. It should also be possible for the Unit to develop links with disabled filmmakers both nationally and abroad.
37. Responsibility for funding RFTs has been taken over by the Film Council, though staff at Cinema Services will work under contract to the Film Council in evaluating revenue applications and Lottery capital applications, so they will still be in a position to assess the quality of provision for disabled people at regional cinemas.
38. The Unit has a number of informational publications including a Guide to Cinema Services, How to Set Up a Film Festival, and a Guide to Exhibition and Distribution. Disability issues are referred to in the latter document and there are specific sections on the DDA, on signed screenings and on audio-description in the Film Festival brochure.
39. A further guide on How to Set Up a Cinema will be available by the end of the financial year and will also contain information on disability access and the DDA. All these are available only in large print format.
40. Cinema Services organises seminars, conferences and training sessions from time to time and they say that the accessibility of venues is key to their decision making. For example, their Delivering Local Cinema Conference, organised in association with Eastern and East Midlands Arts, was held at the Broadway Cinema in Nottingham where all parts of the building are fully accessible and which won an ADAPT award in 1998 for the best cinema adapted to the needs of disabled people.

41. In the current financial year the unit is planning a training day around the DDA to identify where regional cinemas have got to in their implementation plans and as they move towards 2004. It will highlight best practice in access and hold surgeries to give practical assistance.
42. **National Film Theatre** Issues of physical access and access to audiences will be discussed in the next section, where recommendations can be found, so in this audit round-up it is only necessary to point to some of the problems which the National Film Theatre faces in this area.
43. There have been a number of improvements over the past few years - notably the automatic doors which provide access to the Film Cafe and NFT1, wheelchair access to NFT2, the admission of guide dogs, the addition of a minicom to the box office and a new reception desk and sales point constructed to accessibility guidelines. However, senior managers acknowledge that disabled access is far from adequate, particularly for wheelchair users who have difficulty accessing NFT 3 and have to purchase a ticket and then go on a circuitous route outside to negotiate entrance to NFT1. There are few wheelchair spaces in the cinemas, (restricted by fire officers because of the problems of entrance and egress )- two at the rear of NFT1 and in the front of NFT2, with three in the front of NFT3 - providing little choice for a disabled cinema-goer. It was also noted that the arrangement of and fitments to the 'accessible' toilets are inadequate.
44. As part of the corporate approach to physical access, the *bfi* will be conducting an access audit on the NFT to draw up a list of priorities which will be implemented by the DDA deadline of 2004, a date which will precede the opening of the proposed Film Centre.
45. In terms of film seasons, the NFT has not presented a serious programme interrogating representations of disability since Carry on Cripple in the 1980s, and a 3 -day 'season' in September 1996. The work of some independent disabled film makers has been included in the general programming. However, after the audit was concluded it was announced that the Disability Film Festival will take place at the NFT in June 2002. Prior to this, all staff who work operationally will undergo disability equality training, and Lambeth is being consulted on the issue of extra wheelchair spaces and a stage lift for wheelchair access.
46. In the past, MOMI Education used to run screenings with Hearing Impaired Sub-titles but when the external funding for this ran out, they

were discontinued. The NFT does possess a rudimentary soft-titling system, which entails viewing the film, creating the titles and displaying them with the film but it is not utilised due to cost factors. Some work is being done into researching the possibilities of sub-titling and audio-description but we feel that the NFT, as the *bfi*'s exhibition flagship, should be taking a national role in these kind of developments, whereas currently the lead is being taken by the Cinematograph Exhibitors Association (CEA) and some of the larger RFTs. Any research should, obviously, be conducted in liaison with the CEA, with which the *bfi* is already in contact by virtue of its membership of the Joint Industry Working Party on Disability.

47. All Front of House staff at the NFT have induction and customer care training which includes a half day on the practical problems of the NFT and the ways in which they can best assist disabled people. If, for example, a wheelchair user has not accessed the cinemas before, staff will always accompany them to their destination. The NFT has an Access Leaflet which was evolved with assistance from Artsline, with which the NFT will be strengthening links.
48. These are good initiatives but, paradoxically, there appears to be little contact with the disabled sector, where many problems could be avoided with appropriate consultation with disabled people. We suggest the adoption of focus groups or advisory groups which could lock into disability networks. Most of the Regional Film Theatres, for example, work with specific deaf, autistic or blind organisations who input their policies and planning, and some have general disability advisory groups in place. There appears, also, to be a gap in the market research with the only qualitative research conducted recently for the NFT restricted to the NFT membership and not disability specific.
49. **The London Film Festival.** The LFF has done rather better in the presentation of films by disabled people with *Uneasy Riders* a film about mobility issues (though by a non-disabled director) winning the Sutherland Award. The organisers are reluctant to set up a 'disability spot' in the LFF, as they are concerned about cultural tokenism, and prefer a policy of presenting any film which meets the quality threshold in appropriate spaces. Most of the venues now used by the LFF have disabled access to a greater or lesser extent. The Festival was instrumental in persuading the Odeon West End to put in a chair lift and wheelchair spaces at OWE 2 and has worked with Artsline to ensure that information on the LFF is improved in terms of print size, style and colours. However, the brochure, in common with that of the NFT, is not available in alternative formats.

50. The ***bfi*'s London IMAX Theatre**, which was built with capital funding from the National Lottery has had to undergo rigorous assessment in terms of its disability access and, as a result, provides a generally excellent model for the new Film Centre to emulate. An access consultant was employed as part of the design team. Access for wheelchairs is by a ramp from the upper-ground to the Bullring with automatic doors and two lifts from ground to fourth floor. There are eight wheelchair spaces in the rear of the auditorium and accessible toilets are provided.
51. Because of the screen size in the IMAX it is not possible to provide sub- or sur-titles but a written description of the soundtrack of the film is provided for deaf and hearing impaired customers and there are induction loops in the auditorium and in the box office and lifts. Blind and visually impaired people have access through headsets to an audio-description of the film. The IMAX is run for the *bfi* by a commercial concern but the *bfi* sets the standards in, for example, customer care training, which has a strong disability component.
52. **Proposed Film Centre, South Bank** It will clearly be easier for the *bfi* to comply with many of the DDA's requirements, particularly those relating to the built environment, when the proposed Film Centre comes into operation. The problem for the *bfi* will be the precise timing of implementation with the best case scenario now 2006 or slightly later. The Film Centre is part of the proposed re-development of the South Bank Centre for which master planning, led by Rick Mather, has identified the positioning of arts facilities together with commercial opportunities with pedestrian linkages to Hungerford Bridge and Waterloo Station. The Film Centre will be located in the Hungerford Car Park. The full plan shows it consisting of a revamped and expanded Museum of the Moving Image, specialised exhibition spaces, a 5-screen National Film Theatre, a re-housed *bfi* National Library, a mediatheque, a resource centre, education suites and retail and catering facilities together with office spaces to accommodate a move of *bfi* staff from Stephen Street. Its location will be shared with the Purcell Hall.
53. The Film Centre plans are extremely sound on questions of disabled access as they should be for a new build on a green field site. The *bfi* is committed to exceeding Lottery guidelines and setting standards of best practice for the Film Centre. The comprehensive initial design brief has sections on the requirements of the DDA, on disabled access and access for employees, on the best methods of hearing enhancement etc. . Advice has been sought from the South Bank

Centre Access Committee, the members of which are both disabled and have specific practical and/or arts interests. This group will be consulted on the design brief and will stay involved throughout the development of the Film Centre. An access consultant will be a key member of the design team. As the Film Centre is to be for both local communities and national audiences (like the Tate Modern), considerable amounts of market research will be conducted to define the needs of these audiences and to test assumptions on market groups. The SBC and the *bfi* will be jointly appointing a Community Partnership Officer to build positive links with the local communities providing them with information, and facilitating dialogue and feedback.

**54. Summary recommendations - *bfi* Exhibition**

- x) Cinema Services - Programmers to do more in providing packages of film around disability issues possibly with additional training in the cultural aspects of disability and film, and establish firmer links with filmmakers at home and abroad.
- y) Cinema Services (in progress) - Provision of various guides in a range of alternative formats (large print only currently available).
- z) Cinema Services (in progress) Hold a training day around the DDA in current financial year/early 2002/03 to identify where regional cinemas have got to in their implementation plans and as they move towards 2004.
  - aa) NFT – Arrange a professional access audit on the NFT will draw up a list of priorities which will be implemented by the DDA deadline of 2004.
  - bb) NFT - Adopt a national role in researching the possibilities of sub-titling and audio-description, and work with the CEA to ensure that the range of cinemas are included.
  - cc) NFT - Establish focus groups and/or advisory groups which could lock into disability networks (as many of the Regional Film Theatres do).
  - dd) NFT - Examine and improve systems (e.g. queuing) that are barriers to disabled people's attendance, in consultation with advisory groups.
  - ee) NFT/LFF – Commission specific market research to determine the usage of the NFT by disabled people and the barriers to their participation.
  - ff) London Film Festival – ensure the availability of LFF materials in alternative formats.
  - gg) (in progress) development of fully accessible Film Centre with the access consultant and with continued advice from SRB Disability Committee.

### **SECTION 3**

#### **THE *bfi*'s CORPORATE APPROACH TO DISABILITY: Audit of current provision as of February 2002**

(Please note that the *bfi* Departments described in the following audit were re-organised in May 2002. These new *bfi* Departments are reflected in the Strategy's up-dated Action Plans, Appendix 2).

55. The audit deliberately concentrated on the departments of the *bfi*, which are responsible for the delivery of the *bfi*'s cultural project. From this audit section, it is clear that there are a number of worthwhile disability projects currently being undertaken by *bfi* departments, particularly in *bfi* Access, Cinema Services and Education Projects, as well as proper planning for disabled access at the IMAX and for the proposed Film Centre. However, the developments are not really co-ordinated and a more corporate approach is needed if the *bfi* is to realise its cultural diversity aims as they relate to disability or fully comply with the DDA. A set of corporate strategies, delivered by the *bfi*'s central services but not specifically 'owned' by them, which underpin and make meaningful individual departmental initiatives, need to be put in place. We consider that these strategies should involve employment, training, physical access, access for audiences and communication. They are not discrete areas. It is not possible, for example, to look at employment of disabled people in isolation from staff training and physical access issues but, for the purposes of this report they are considered separately.

#### **Employment of disabled people**

56. The composition of an organisation's workforce to a very large degree defines the culture of that organisation. The *bfi*, for example, has been able to start to implement strategies around black and Asian film and moving image culture only since it has created specific posts providing expertise and information in that area, and since it has encouraged the employment of numbers of black and Asian staff at all levels of the organisation. However, according to HR records taken from the equal opportunities monitoring form, there is now not one person who describes themselves as disabled on the payroll of the *bfi*. This is not to say that the *bfi* will not have disabled people on the staff. Indeed, it would be statistically surprising if it did not have some as defined by the DDA but, for instance people with hidden impairments are often reluctant to disclose. This situation has been discussed with the *bfi* which is currently reviewing its policies and procedures for recruitment and selection.

57. In the process of the recruitment review, the *bfi* will be examining the following areas:

- the positioning of recruitment advertisements and the encouragement of the disability press to produce explanatory articles about the work of the *bfi*;
- making the application and monitoring form more accessible; reviewing monitoring procedures;
- working with a specialist agency to identify potential disabled applicants (e.g. Workable in the Media);
- utilising the Employment Service's Disability Service Teams

A number of respondents to the consultation process also suggested the *bfi* adopt the Employment Service's 'two ticks' symbol, but this can only be a longer term objective given the *bfi*'s need to meet the ES procedure.

58. During the course of the audit, a number of departments acknowledged their lack of experience of disability culture and disability networks and would clearly welcome *bfi* staff with knowledge and expertise in these areas. For example, the Registry cannot make a proper start to its intention to include disability as part of its Acquisitions and Disposals policy without a person to create a database of contacts. There are two possible ways of filling the void of knowledge in the short term, before a concerted recruitment drive kicks in:

59. Most *bfi* departments believe that the black internship scheme, initiated as a result of Phase 1 of the Cultural Diversity Strategy, has been successful and it has drawn mainly positive feedback from participants. We recommend that, in the next financial year, the *bfi* identifies two projects, one which is specifically disability film culture orientated, the other requiring more general skills with a view to undertaking two work placements of six months each (preferably to run concurrently) in 2002/03. Placements would be assigned to specific departments which would, together with HR, be responsible for monitoring training needs, accessibility issues and feedback on attitudes etc. The *bfi* should work with organisation which have had prior experience (such as the Arts Council of England) and/or which have appropriate databases (e.g. Channel Four).

60. A number of *bfi* personnel interviewed were of the opinion that no real advances would be made in developing a disability culture within the Institute and keeping disability issues on the agenda without the

addition of a Disability Officer as a permanent post to the workforce. This view was strongly endorsed by respondents to the consultation document and has been recommended as one of the priority Action Points. The main role of a post of this nature would be one of advocacy for disability issues and assistance to *bfi* departments in the fulfilment of their action plan in respect of disability, as well as building strong contacts between the *bfi* and the disabled community.

## Training

61. The importance of a comprehensive training programme on disability equality aligned with a renewed commitment to the recruitment of disabled people cannot be over emphasised. The *bfi* has had some experience of this kind of training though the main emphasis of the programme is that of individual or team development. Similarly, customer care training is a component of front of house training at the National Film Theatre and the *bfi* London IMAX, though not for other front-line staff. The Institute is reviewing its policies and procedures in training and will be examining the following areas:
- mandatory disability equality training, linked to the Disability Strategy, for all levels of staff by experienced trainers who are, themselves, disabled;
  - customer care training (only effective after basic disability equality training) for all staff who come into contact with the public;
  - induction of new employees to include disability equality training.

## Physical Access

62. If the *bfi* is to meet the requirements of DDA Part III, Goods and Services, to make 'reasonable adjustments' to premises to facilitate disabled access by the 2004 deadline, certain actions need to be planned for and undertaken in this and subsequent financial years.
63. It is recommended that an access design consultant be identified to work with the *bfi* to prioritise and cost a refurbishment action plan in 2002/03. This would allow for budgetary adjustments to be made in the next financial year and for a programme of alterations to be carried out from 2002 - 2004. Areas to be reviewed by the consultant include the National Film Theatre, and the Stephen Street head quarters.
64. In terms of the National Film Theatre, the degree and level of refurbishment will depend on the confidence of the *bfi* on the timing of the opening of the proposed Film Centre. We have suggest that the *bfi* plans for the worst case scenario which has the NFT being used for a number of years post-2004.

The following key areas of access need to be addressed:

- signage
- entrance to the foyer
- ability to purchase tickets/reach sales point/access the reception desk for a wheelchair user
- routing from foyer level to NFT1
- numbers of wheelchair spaces in all theatres and ramping of NFT2 and NFT3 fire exits to facilitate access
- review of office accommodation for employment across a range of disabilities
- platform or other lift to stage to facilitate wheelchair using film makers and other guests to present film and discuss work
- induction loops in the box office
- inadequacy of existing accessible toilets

65. At Stephen Street, some steps have apparently been taken to start the access identification process in the run up to 2004. Recommended alterations from an internal *bfi* report include the provision of an accessible toilet on the third floor; push button facilities at the main entrance and library entrance; dropped level library counter; handrail and voice synthesiser in the lift.

66. Further work needs to be undertaken by an external access consultant, but we feel it important that at a minimum the reception desk is made more accessible, that the Library be provided with requisite aids for people with sensory impairments, and that the Stills section be made fully accessible.

### **Access to programming**

67. Under the DDA Part III, in the case of the Institute, 'goods and services' refers to the *bfi*'s cultural output and covers the work of all three departments: screenings at the NFT; provision of books, videos/DVDs, educational programming and publications; availability of archive footage; access to the Stills and Library collections; seminars and conferences etc. Under the DDA, it is the process of accessing the 'goods' rather than the 'goods' themselves that has to be accessible, which creates some complex problems of definition for areas such as media and communication. As well as seeking up-to-date legal advice in its goods and services activities we are also suggesting to the *bfi* that it considers, with some urgency the following three areas:

68. Programming provision and access for deaf/ hard of hearing:

Currently, at the NFT, deaf and hard of hearing customers have access only to an induction loop system . The box office advises customers where the best seats are located, but the situation could be improved by a loop engineer to map the theatres, or by using existing house technical staff. A customer who is deaf, however, does not have access to NFT programming (or, indeed, programming at the London Film Festival) if s/he is a British Sign Language user or, unless it is a foreign language film, if s/he needs to read sub-titles. The NFT does have a system for sub- (or soft titling) available though, because of the cost of preparing the titles, this is not used. Digital delivery systems may well provide the answer over the next decade whilst the quality of the technology is improved but, until then, the DTS system is likely to be the best option for the *bfi*. Purchase of a DTS machine (cost approx. £10,000) which could be moved round the three theatres and transferred to the new Film Centre should be considered if the *bfi* is to provide access for those with sensory impairments to their exhibition outlet. As mentioned in the section on Exhibition, the CEA has researched the use of these machines with the RNIB and RNID and is piloting them in selected cinemas.

69. A number of Regional Film Theatres, for example Derby Metro, screen films with BSL interpretation. Cornerhouse, in Manchester, has conducted research into the needs of local deaf groups who have identified sub-titles as their most urgent need. Most of the large RFTs use focus groups of deaf, visually impaired and disabled audiences to determine the type and frequency of presentation. We suggest that the NFT should contact Westminster and Lambeth groups of deaf and hearing impaired people and experiment with programmes of sub-titles and BSL screenings for a limited period, at the same time conducting research into whether audiences not using the titles/interpretation are distracted by them.
70. Many of the comments regarding the use of focus groups also relate to screenings for blind and visually impaired people. Most of the experiments, which have taken place to date around audio-described films have involved live commentary from a specially prepared script on the action taking place in between the dialogue of a film. This work was pioneered in the mid-90s at Chapter in Cardiff, but it is an expensive process and one, which requires accommodation for the commentator as well as the receiver wearing a head set. NFT1 has facilities for foreign language interpretation and might consider using them for audio-description, and NFTs 2 and 3 have infra-red induction systems capable of conveying audio-description. Again, a limited period of experimental programming is suggested to assess take-up and quality. It has to be said, however, that the DTS delivery system,

the purchase of which is recommended above, also provides the best mechanism for conveying audio-description on disk, and it is obvious that it is most cost-effective to record audio description at the post-production stage.

71. Videos and DVDs are produced for sale by the *bfi* across a range of historical, contemporary archival and specialist market material. There is a substantial back catalogue and new titles are being added annually. None of these videos or DVDs can be accessed by deaf/hearing impaired people as they do not have closed captions or by visually impaired people because they are not audio-described. The latter requires an extremely costly process and it is recommended that the *bfi* contacts the RNIB's own audio-described video rental service to discuss options. Technology for closed captioning, however, is readily available and would cost the Institute £2,000 per video/DVD. It is recommended that all new releases are closed captioned from the financial year 2002/03.

## **Advice and Communications**

72. With the appointment of a new Head of Communications, the *bfi* is already committed to reviewing its practices and procedures. In the area of disability, the *bfi* needs to be aware of accurate sources of information on disability issues; to identify appropriate networks of disabled people and to communicate with disabled audiences through the medium of print and the Internet. In our discussions with the *bfi* we have suggested that the following be addressed:

- accessing disability networks;
- (suggested by Communications) provision of an Open Day for disabled people, dependent on the level of physical access throughout *bfi* premises and the results achieved by *bfi*'s public activities
- reviewing membership of the Diversity Committee. Three external disabled members will be added to the Committee, which is attended by two members of the Governing Body with reports to Governors. These external members should be selected in the first instance for their knowledge and understanding of film and the moving image;
- rejoining the Employers' Forum on Disability;
- providing information/key publications in alternative formats such as audio-cassette, large print and Braille on request. It is not essential to provide all formats for every publication but it is essential that the *bfi* can access cost-effective mechanisms when required.
- establishing and maintaining links with the disability press;
- maintaining accessibility on the *bfi* website.

**73. RECOMMENDATIONS - Summary of corporate actions**

- hh) (in progress) Review recruitment, employment and retention practices and procedures
- ii) Appoint a Disability Officer to develop networks, be a source of information and co-ordinate Action Plans.
- jj) Establish a programme of staff disability equality training linked to the Strategy.
- kk) Develop work placements/internships informed by discussion and/or partnerships with other organisations.
- ll) Establish links and work with outside employment agencies such as the Employment Service's Disability Resource Teams and Workable in the Media.
- mm) Consider adopting the Employment Service's 'two ticks' symbol having met necessary ES criteria.
- nn) Identify and appoint a disability design consultant to access audit all existing buildings
- oo) Obtain legal advice on meeting of the requirements of Part III of the DDA in relation to cultural services (membership of the Employers' Forum on disability with its subgroup the Broadcasters' Disability Network is helpful in keeping up to date).
- pp) Consider the purchase of a DTS machine
- qq) Pilot provision of subtitled and signed screenings at the NFT
- rr) Continue membership of the Joint Industry Working Party on Disability.
- ss) Develop links with other organisations including the RNIB and Channel Four regarding audio-description and audio-describer training.
- tt) Provide closed captioning of all new video/DVD releases from 2002-2003
- uu) Examine and co-ordinate ability of *bfi* across all departments to produce materials in alternative formats, using internal and/or external resources effectively.
- vv) (in progress) Ensure disability representation on the Diversity Committee
- ww) Ensure representation of informed disabled people at all advisory levels of the organisation including governance.

## SECTION 4 CONSULTATION

74. The main content of this disability strategy is based on a fact-finding process through interview with the *bfi* itself which enabled the development of a consultation document which offered initial findings on the current situation and the approach to disability within the organisation. The consultation document was circulated to 200 organisations and individuals representing as wide a possible range of the *bfi*'s constituency, both actual and potential. The list included national disability organisations, disabled individuals and groups, particularly those with an involvement in film, and those in receipt of existing *bfi* services such as the Regional Film Theatres. The document was also circulated to *bfi* departments in order for them to agree the various recommendations in order to 'own' them, and to sign up to a set of Action Plans which are designed to animate the strategy.
75. There were a number of written and verbal responses to the consultation document, the vast majority of which were supportive of the changes recommended, and all offering useful additional suggestions. Most of these have been incorporated in this finalised strategy; those which have not – due to their level of detail – will be considered by individual departments when they come to implement their Action Plans. What emerged from the consultation process, both internally and externally, was a degree of consensus on the priorities which should be adopted by the *bfi* and which have informed the drawing up of the Action Plans.
- 76: These priorities (in no specific order) were:
- the appointment of a Disability Officer;
  - the development of appropriate systems to progress sub-titling for deaf and hard of hearing people and audio-description for blind and visually impaired people;
  - the appointment of a professional access consultant to review the needs of Stephen Street and the National Film Theatre in the light of the DDA Part III;
  - the need for a comprehensive disability equality and customer care training programme;
  - the development of internships for disabled people;
  - the need to identify mechanisms for the swift production of materials in alternative formats;
  - the need for the strategy to impact the situation UK wide and to be more regionally based.

77. All responses to the consultation process have been reviewed by the consultants in discussion with *bfi* personnel. This has resulted in an agreed set of recommendations (which are appended to each Section of the strategy) and in a series of Action Plans for the next three years which can be found in Appendix 2.

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## APPENDIX I

### ***bfi* CORPORATE CULTURAL DIVERSITY AIMS**

The development of the Disability Strategy has been informed by the *bfi*'s Corporate Plan 2002 – 2003 which sets out the *bfi*'s Mission Statement:

“To develop greater understanding and appreciation of film, television and the moving image”

The success of which will be measured against:

“The extent to which we serve audiences reflecting diverse cultures in the UK”.

This statement is further defined by a series of Cultural Diversity Aims which will frame the *bfi*'s work over the period of the Action Plans for all phases of the Cultural Diversity Strategy:

- 1) to encourage awareness, education and appreciation of film and the moving-image relating to the diverse cultures within the UK, recognising and reflecting different histories, heritages and contemporary practices with a particular focus on communities which may experience social exclusion on the grounds of race, disability or sexuality;**
- 2) to promote public access to film and the moving image which relates to the diverse cultures of the UK with a particular focus on serving Black, Asian, disabled and lesbian and gay communities;**
- 3) to be an authoritative and accessible knowledge resource on the diverse film and moving image cultures within the UK with particular focus on Black, Asian, disabled and lesbian and gay communities.**

**In order to achieve these aims it will be necessary for the *bfi* and its partner organisations to develop work cultures which involve the involvement and inclusion of individuals from culturally diverse backgrounds, with particular emphasis on UK communities who are currently under-represented in film and the moving image, and to treat those individuals with common standards of dignity and respect.**

**Appendix 2**

**ACTION PLANS**

**1. CORPORATE DISABILITY ACTION PLAN**

**Table 1- Planning & Resources Department (Including Employment)**

Priorities	Activities	Outputs	Measures & Targets
<p><i>Year 1</i>  <b>TRAINING: DDA PART II EMPLOYMENT</b>                      Review in-house training and knowledge of DDA Part II (see also Table 1b - legal advice on Part III)</p>	<p>Explore/determine disability training needs of personnel and managerial staff.</p> <p>Institute staff training - programme</p>	<p>Members of staff with information and basic expertise on requirements of legislation within <i>bfi</i></p> <p>Ability to meet expectation of DDA Part II</p>	<p>All public facing staff + senior managers trained in Disability Equality Training</p> <p>3 staff trained in BSL</p>
<p><i>Year 1</i>  <b>RECRUITMENT</b>                      a) Institute systems to enable provision of application forms and job information in accessible formats for visually impaired applicants</p> <p>2) Review access to <i>bfi</i> for deaf/hearing impaired people</p>	<p>Identify and cost options of internal resources and/or external agencies that provide transcription of job information into alternative formats.</p> <p>Examine systems and costs for providing hearing impaired applicants with access to <i>bfi</i> via textphones and Typetalk</p>	<p>Rapid availability on request of job information in accessible formats by June 2002</p> <p>Improved recruitment access to <i>bfi</i> for deaf/hearing impaired people</p>	<p>All applications available in different formats on request</p> <p>Review undertaken by March 2003. Report to Executive with recommendations</p>

Priorities	Activities	Output	Measures & Targets
<p><i>Year 1 - 2</i>  <b>RECRUITMENT OUTREACH</b>            Access disability employment networks and raise profile of <i>bfi</i></p>	<p>Identify and make links to specialist disability press,</p> <p>Develop disability network knowledge for targeted recruitment</p> <p>Set diversity targets</p> <p>Link with the Employment Service and specialist agencies .</p> <p>Explore work placements</p>	<p>Some or all job advertisements in, e.g. <i>Disability Now</i></p> <p>Items/articles in disability arts and general disability press and internet</p> <p>Meet diversity targets</p> <p>(Cost est: Additional recruitment costs £5-10K depending on scale of extra advertising)</p>	<p>Number of adverts placed in disability press (% of total)</p> <p>At least 1 Intern recruited</p>
<p><b>EMPLOYMENT SUPPORT</b>            Link to other employers and knowledge bases</p>	<p>Consider joining Broadcasters' Disability Network section of Employers' Forum on Disability (£500 p.a.)</p>	<p>Access to high quality information and legal services available to <i>bfi</i></p> <p>Improved equal opps practice in relation to disability</p>	<p><i>bfi</i> joined BDN with legal services available to <i>bfi</i>.</p>
<p><i>Year 1</i>  <b>MONITORING</b>            Review of equal opportunities monitoring process</p>	<p>Discuss and make changes to monitoring forms</p> <p>Issue new monitoring form to all staff</p> <p>Incorporate new forms in recruitment process.</p>	<p>Disability included in monitoring in an appropriate way</p> <p>EQ monitoring of recruitment process and</p>	<p>Equal opportunities questionnaires enhanced to reflect disability issues and integrated into staff survey</p>
<p><i>Year 2 - 3</i>            Analysis of employment progress</p>	<p>Analysis of monitored data</p>	<p>Monitoring report</p>	<p>Known percentage of disabled people applying, interviewed and employed</p>

Priority	Activities Tasks	Outputs	Measures + Targets
<p><i>Year 1</i>  <b>TRAINING</b>                      Development of training programme</p>	<p>Explore/determine disability training needs of managerial and other staff involved in delivering services</p> <p>Explore/determine disability/Deaf awareness customer care training needs for front-line staff</p>	<p>Training programme over 3 years that includes all staff in mandatory relevant training in DDA (Employment/or Services) and Customer Care</p> <p>Costs from existing budget</p>	<p>Three year mandatory training in DDA related aspects programme commenced in 2002</p>
<p><i>Year 1</i>                      Deliver training in DDA Part III Goods and Services</p>	<p>Training course/s for relevant staff.</p>	<p>a) Raised awareness of staff of DDA on goods and service delivery.                      b) Facilitate compliance with DDA Part III                      c) Improved service to users of <i>bfi</i> services</p>	<p>Three year mandatory training programme commenced in 2002</p>
<p><i>Year 1</i>                      Review existing policies, practices and procedures in delivering services to improved service to disabled customers /users, in conjunction with audit below</p>	<p>Identify changes to be made in policies, practices and procedures that relate to public services in line with expectations of DDA Part III</p> <p>Develop timetable of change with individual departments in conjunction with main audit of buildings and communication systems</p> <p>Identify funding/budget by department</p>	<p>Report on accessibility of current services and programme of change</p> <p>Co-ordinated budget strategy</p>	<p>All policies and procedures reviewed in terms of DDA Part III by 2003</p> <p>DDA audits outsourced and commissioned on a consultancy basis</p>

Priorities	Activities	Output	Measures & Targets
Year 1 Access audit of communication systems	Appoint access design consultant to audit communication systems on all sites (see also below)	Report from consultant that identifies aids and equipment needed to facilitate meeting of 1999 requirements of DDA Part III  Aids and equipment available or timetabled in refurbishment plan	Checklist of aids and equipment available (ref DDA Part III Oct 1999 requirements)
Year 1 - 2 Revision and co-ordination of transcription services to enable <i>bfi</i> departments to deliver a consistent, cost-effective service	Review ability of <i>bfi</i> across departments to produce materials in alternative formats  Explore cost-effectiveness of in-house or external production	Set of corporate guidelines assisting departments to easily deliver materials in various formats as needed	Corporate guidelines available  Relevant <i>bfi</i> publications available in alternative formats by Autumn 2003
Year 1 Simultaneous access audit of physical features of public premises NFT/Museum, IMAX, Stephen St, NFTVA (Berkhamstead)	Tender for (and appointment of ) access auditor and Project management of changes to buildings on sites to which the public have access. Audit fees est: NFT/ <i>bfi</i> (£2400 - 3 day x £800) NFT (est £3500)  All sites estimate £11k (see box below)	Report and Forward Plan on refurbishment with identified necessary changes and cost estimate [Some refurbishment in process. Museum advice urgent by March 2002 for inclusion of any conversion costs]  In-house est. for improvements to Stephen St £15k	Phased refurbishment plan 2002-2004  Audit report with costings by March 2003.  2003/2004 budget loaded for advised/accepted improvements
Year 1 Simultaneous access audit of all other sites (to benefit not only public users but disabled employees) Above plus Berkhamsted, and Gaydon/Tring	Access audit of all sites (Fee budget estimate: £11k - Capped at £10k plus expenses)	Audit Report and Forward Plan on refurbishment needs 2002-2004 with cost estimate	Phased, costed refurbishment plan 2002-2004 that includes all sites  2003/2004 budget loaded for advised/accepted improvements
Years 2-4 Improved accessibility of all sites	Improvement works to sites (project management of DDA related works by consultant)	NFT 2002-3 All sites March 2003-2004	All works meeting DDA requirements completed by October 2004

Priorities	Activities	Output	Measures & Targets
Year 1 Take legal advice on delivery of future services under Part III [See also SENDA below]	Clarify responsibilities under DDA Part III, particularly in relation to future technical developments (perhaps through joining and using services of Broadcasting Employers' Forum)	Report that informs technical development strategy and refurbishment plans  Facilitate meeting of Part III 'reasonable' requirements	<i>bfi</i> working within reasonable constraints No complaints reported
Year 2 - 3 Technical service development	a) Consider purchase of DTS machine (£10k approx) b) Review potential for signed and subtitled screenings at NFT c) Consider closed captioned new video/DVD releases from 2002-2003 d) Link to RNIB re audio-description (Cost est. for subtitling £1500 per DVD. Number of titles unknown as yet)	Report - technical development strategy  More varied exhibition options for deaf/disabled people meeting expectations (some triggered by DDA Part III)	Collect baseline data on : Increase in available captioned videos/DVD (Note all future English language DVDs will be subtitled)  More signed and subtitled screenings at NFT  Audio described showings at NFT
Year 2 - 3 Explore implications of Special Educational Needs and Disability Act (SENDA) (and DDA Part III) for <i>bfi</i> Education	Assess areas of responsibility of <i>bfi</i> compared with education partners for alternative format production of education materials  Liaise with external partners in education sector on SENDA  Determine which teaching resources will need particular attention in terms of alternative formats	Educational resources strategy document	Minimum of one educational resource prepared in a range of alternative formats.
Year 1-2 Appointment of Disability Officer part time	Devise a job description for Disability officer part time in conjunction with Identifying other staff 's areas of expertise and responsibility  Develop a database of disability practitioners/ audiences	Report on role if decision made  Recruitment package (with job/person specs)	Part time officer in place by 2002/2003
Year 1 Increase representation of disabled people on governance and advisory panels	Recruit disabled people, with film knowledge, to membership of Diversity Committee  Consider other levels of representation including governance, and advisory/focus group input	Greater disability representation on Diversity Committee	At least 2 disability specialists on Diversity Committee

**Table 2- Development & Communications Department**

Priorities -	Activities	Outputs	Measures and Targets
Year 1 - 2 Develop communication to move from London-centric CD and disability approach	Extend and incorporate knowledge of regional initiatives and expertise (Disability film seasons, publications on audience support e.g. Cornerhouse on hearing impairment)	Event schedule Regular mail-outs Disability initiatives UK wide on website Develop links on <i>bfi</i> website to known disability activities/ organisations	Rolling annual schedule in place Links to 4 disability websites established
Year 1 – 2 (Corporate Communications and Marketing)  Raise <i>bfi</i> profile in disability press and in other outlets on disability issues	Develop stronger links with disability press and organisational networks (No financial cost for editorial placement. Commissioning photography from £100 per hour session)  Consider Open Day/s for disabled people - timing would be dependent on physical access to <i>bfi</i> sites and the results achieved by the <i>bfi</i> 's public activities (Est: Cost dependent on number, structure and attendance of Open Days)	Articles/interviews in a wide range of outlets including disability press  Research conducted on value, structure, timing and target audience for potential <i>bfi</i> Open days for disabled people	Evaluation of coverage in disability and other press  Open Day/s held
Years 1 - 3 Development of fully accessible Film Centre	Maintain and utilise advice from access consultant and SRB Disability Committee	Regular monitoring reports of progress in relation to access features of design	Achievement of fully accessible Film Centre.
Years 1- 3 Development and maintenance of accessible web site	Develop website to include disability access by 2003  Continued monitoring of access features of <i>bfi</i> web site	Maintained checklist /reports of access features /this will be incorporated in the new <i>bfi</i> website	Accessible <i>bfi</i> web site meeting WAI criteria launched by 2003

**Table 3 - *bfi* Culture & Education Department**

Priorities	Activities	Outputs	Measures & Targets
Years 1 –3 <i>bfi</i> Access Increase closed captioning of video/DVD	Further exploration of closed captioning of current and future releases on video/DVD.	Report including costs/marketing	20% of releases to be close captioned
Year 1 – 2 <i>bfi</i> Access Expand knowledge base and links	<p>Continue work on disability film catalogue</p> <p>Consider range of formats</p> <p>Link launch of catalogue to other disability initiatives</p> <p>Work with NFTVA cataloguing section to research materials in Collections relating to disability issues</p>	<p>Disability catalogue by Paul Darke (Est. £26K for design and printing of 5000x 140 pp catalogue)- Available October 2002 in paper catalogue. Also available on <i>bfi</i> website (date tbc)</p> <p>Publication announced on promo DVD featuring sample pages, interviews, links to <i>bfi</i> website and sponsored by VET.</p> <p>Special season of films at The Other Cinema.</p> <p>Theatrical release of Freaks at NFT and regionally</p> <p>Policy on formats linked to corporate policy and resources</p> <p>Linked event/s with launch of disability catalogue</p> <p>Touring programme of Freakshows</p>	<p>Disability catalogue launched and available in appropriate alternative Formats, publicised through Corp. Comms./ Marketing Dept. (TBC)</p> <p>Regular feedback from disability organisations</p> <p>Qualitative press coverage</p> <p>Increased research on disability issues in <i>bfi</i> Cataloguing/ Research Viewing Service</p> <p>Increase in access to <i>bfi</i> collections for disabled users</p>
Year 1 <i>bfi</i> NFTVA at John Paul Getty Centre - access to be a key component in planning the logical process route for film stock through the stages of preservation in the next financial year.	<p>Informed audit process</p> <p>(Note: Grade II listed - audit to include advice from English Heritage and/or local conservation officer)</p>	Separate access audit included in corporate audit and integrated in costed refurbishment plans with timetable taking into consideration health and safety aspects	Renewal plan of Berkhamstead (including disability access completed by December 2002)

BFI DISABILITY STRATEGY

<p>Year 1 bfi NFTVA, Registry Expand knowledge base and links leading to the acquisition of film relating to disability</p>	<p>Continued contact with LDAF disability film group and develop links with other disability organisations and film practitioners</p> <p>Consider internship or post (with proper support)</p>	<p>Intern or post in Registry working with Fiction/Non-fiction sections) in 2002/03</p>	<p>Intern appointed</p> <p>Database of films and practitioners in relation to disability developed by Jan. 2003, leading to the acquisition of films</p>
<p>Year 1 Co-ordinate disability activity</p>	<p>Identify lead person in Education Projects</p>	<p>Improved co-ordination and communication on disability issues</p>	<p>1 lead member of staff identified 1 BSL trained member of staff identified</p>
<p>Years 1- 3 CULTURAL DEVELOPMENT Develop general teaching pack on cultural and media aspects of disability.</p>	<p>Research/identify people working in disability media field to involve in pack production (Developing teaching resources est. £20k)</p>	<p>Identified team and external contributors to produce pack</p>	<p>1 teacher (disabled) attending training course 1 teaching pack developed by 2004</p>
<p>Years 1- 3 Teaching support</p>	<p>Explore provision of training in disability film/media culture for teachers using packs Explore how this might be delivered (Training for teachers est. £10k p.a.)</p>	<p>Report on demand for and ability to deliver cultural support to teachers and others</p>	<p>Strategy for rollout of teaching pack for 3<sup>rd</sup> party users by 2004</p>
<p>Years 2 - 3 Consider new publication on disability in film and media</p>	<p>Explore ways of gathering elements of new publication, e.g. inviting papers by disabled people delivered at seminars and/or workshops</p> <p>Papers and workshop debates (possibly packaged for new publication)</p>	<p>Seminar/s and/or workshops</p> <p>New publication/s? (Cost est. £15k)</p>	<p>1 New book on disability and media by 2004</p>
<p>Years 1- 3 Provide catalogues and teaching packs in alternative formats and link with schools and colleges on working effectively with them in the provision of materials in line with expectations of SENDA</p>	<p>Research schools and colleges expectations of assistance on materials and particular formats and costs</p> <p>Plan familiarisation session on SENDA</p>	<p>Identified formats in which material can be provided</p> <p>Information included in publicity</p> <p>Attendance at internal or external meetings/seminars</p> <p>Monitor audience attendance in relation to target group</p>	<p>20% of teaching resources available in alternative formats by 2004</p> <p>Report on course attendance figures in relation to target group</p>

Priorities	Activities	Outputs	Measures & Targets
<i>Year 1</i> Review of access to the Library in terms of physical adjustments as well as specific aids for users that might be expected to meet the requirements of the DDA.	Library access audit	Inclusion of library audit in corporate audit with timetables refurbishment plans	Incorporated into NFT (Phase 2) Development
<i>Year 1 - 2</i> Incorporation of more access information in the <i>bfi</i> Handbook, media courses, publications, and / or the website link to it, to take effect in January 2002.	Explore and determine the level of access information that can be included in the Handbook and Media courses publications and website  Explore method of obtaining such information	Access information available in handbook and/or website (Est. £5k)	By 2003 enhanced access information on disability issues in <i>bfi</i> handbook / website
<i>Year 1</i> All external sites used by <i>bfi</i> for seminars to be accessible	Research accessibility of external venues (colleges, etc) used for <i>bfi</i> seminars, obtain printed and website information where already available  Design checklist for use by <i>bfi</i> staff checking venues	Checklist of necessary access features for staff use  List of already identified accessible venues with access features	Access checklist  List of accessible venues in place and available to all <i>bfi</i> operations
<i>Years 1 - 3</i> Increase coverage of disability in publication/s list disability	Research the field (note British - dearth, USA more plentiful work)  Identify potential contributors  Develop body of knowledge within <i>bfi</i> - co-ordinate with existing regional knowledge and experience  Research co-funding (Cost est: Research papers £5k)	Seminar/s  Papers (with potential for publication)	
<i>Years 1 - 2</i> Sight and Sound magazine to include disability film issues in its coverage.	Explore different ways of including disability in film coverage  Identify disabled people and engage with networks	Increased coverage (whether integrated, inclusive or specialist) coverage of cultural aspects of disability and its representation in film/media  Advertise S&S journalist course at Birkbeck in disability press	By 2004 2 articles on disability film issues covered.  By 2004, 1 course attendee registered disabled
<i>Years 1 - 3</i> Maximise access to Film/TV information on Disability	Continuation of testing of capabilities of SIFT	This should be part of the integrated database development	

BFI DISABILITY STRATEGY

Priorities	Activities	Output	Measures & Targets
<i>Years 1- 3</i> Cinema Services - More to be done by programmers in providing packages of film around disability/Deaf issues.	Research  Train programmers (no additional costs)  More programming of relevant material (no additional costs)	A package or 'season' of films (commercial et al) with a disability/Deaf theme or aspect  Support for Disability Film Festival (i.e. films made by disabled film makers)	1 disability focused film festival or seminar by 2002 (possible link with education resource pack)
<i>Years 1- 2</i> <i>bfi</i> - Marketing Cinema Services - Provision of various publications in a range of alternative formats (large print only currently available).	Assess/Identify budget and system for producing other formats. Link to corporate approach and resources for same	Ability to provide Guides in a greater range of formats (tape as well as large print) on demand	20% of publications in different formats by 2003
<i>Years 1- 2</i> <i>bfi</i> - Marketing London Film Festival, London Lesbian & Gay Film Festival - production of materials in alternative formats	Assess/Identify budget and system for producing other formats.	Ability to provide LFF/LLGFF information in a greater range of formats (tape as well as large print) on demand (Est. £1000, excluding Braille - to be advised)	Festival guide available on request in alternative formats by 2003
<i>Year2</i> Cinema Services	(Planned) Training day on DDA in current financial year identify where regional cinemas have got to in their implementation plans and as they move towards 2004. (No additional costs)	Plans from RFT's on implementation of DDA plans, as they move to 2004	Training day for exhibitors on DDA delivered by 2003
<i>Year 1</i> NFT - Identify access priorities to be implemented by DDA deadline of 2004.	Identify and contract Access design consultant to conduct audit identifying a list of priorities for implementation by DDA deadline of 2004	Access audit report NFT (est. £2400, see also Corporate)  Timetable and budget for refurbishment (Est. Box Office frontage £50K, NFT1/2, toilets £80K)	Access audit carried out by 2002

Priorities	Activities	Output	Measures & Targets
<p><i>Years 1 - 3</i>  <i>NFT</i> Adoption of a national role in researching the possibilities of sub-titling and audio-description.</p>	<p>Research costs and partnerships for providing subtitling and audio description.            Research existing and planned regional provision and partnerships</p>	<p>Identified partnerships for providing subtitling and signing</p> <p>Subtitling and audio-description all NFT screens            (Cost est. £40k)</p>	<p>Cutting edge information and profile on subtitling and audio-description</p> <p>5% increase in disabled audiences at NFT in 2002/03</p>
<p><i>Years 1-2</i>  <i>NFT</i> – Development of an accessible NFT working within existing building constraints</p>	<p>NFT Disability Access Report built into plans for NFT refurbishment 2002</p>	<p>Regular monitoring of the needs of disabled users in terms of access</p>	<p>Achievement of an accessible NFT working within existing building constraints (as considered 'reasonable' under the DDA)</p>
<p><i>Years 1 - 2</i>  <i>bfi</i> Marketing  <i>NFT</i> - Establishment of focus groups or advisory groups, which could lock into disability networks (as many of the Regional Film Theatres do).</p>	<p>Research to develop focus or advisory group from disability networks            (This has been incorporated into Governors' Diversity sub-committee)</p>	<p>NFT Standing Advisory Group or Focus Group activity            (est. £4k including transport)</p>	
<p><i>Year 1-2</i>  <i>bfi</i> Marketing  <i>NFT</i> - specific market research to determine the usage of the NFT by disabled people and the barriers to their participation</p>	<p>Contract market research report on usage of NFT and barriers to participation by disabled people            (To be incorporated into marketing department audience development activities)</p>	<p>Market research report which can inform audience development plans            (Est. Internal only, £1k, Q're to members up to £5K, professional company to £10k)</p>	<p>Adjustments to service in light of findings of report</p>

## APPENDIX 3

### USEFUL SOURCES OF INFORMATION

#### Disability press

##### *Disability Now*

Scope, 6 Market Road, London N7 9PW

Tel: 020 7619 7323, text: 020 7619 7332, advertising: 020 7619 7336

National monthly

##### *Disability Times*

84 Claverton Street, London SW1V 3AX

Tel: 020 7 233 7970, Editorial 020 8566 1201, Advertising: 020 8566 1204

Monthly, linked to Dis-Ability Update on ITV and C4 teletext page 176

##### *DAIL Magazine (Disability Arts in London)*

34 Osnaburgh Street, London NW1

Tel: 020 7916 6351 text: 020 7916 5484

Email: dail@dircon.co.uk

Monthly, free to disabled people in the London area. National reach

##### *Connect: The newsletter of the Broadcasters' Disability Network*

Employers' Forum on Disability (see address list below)

Gives news of training and employment schemes for disabled people, with articles on programmes about or featuring disabled people.

##### *Update*

Bulletin for members of the Employers' Forum on Disability (see address list below)

##### *Etcetera* (weekly on-line newsletter)

##### *NDAF (National Disability Arts Forum) Bulletin*

Mea House, Ellison Place, Newcastle upon Tyne NE1 8XS

Tel: 0191 261 1628 (voice) 0191 261 2237 (Minicom) Fax 0191 222 0573

Email: ndaf@ndaf.org, website www.ndaf.org.uk

## **Publications - general**

### DDA Information

See Disability Rights Commission address for full DDA publications list, including following Parts 1, II and III Codes of Practice:

- 1) *Guidance on matters to be taken into account in determining questions relating to the definition of disability.* £7.50 HMSO
- 2) *Code of Practice for the elimination of discrimination in the field of employment against disabled persons or persons who have had a disability.* £9.95 HMSO
- 3) *Code of Practice, Rights of Access: Goods, Facilities, Services and Premises.* £12.95 HMSO.

*Register of Sign Language Interpreters (annual)*  
CACDP (see address list)

### *Adjusting the Picture:*

#### *A Producer's Guide to Disability*

Pub: Employers' Forum on Disability and ITC

Copies from Broadcasters' Disability Network at EFD or ITC (addresses below) or access via web sites [www.employers-forum.co.uk](http://www.employers-forum.co.uk) and [www.itc.org.uk](http://www.itc.org.uk)

### Delin, Annie

#### *Handbook of Good Practice: Employing Disabled People*

The Arts Council of England

£15 from ACE. Download extracts from

[www.artscouncil.org.uk/news/publicationsindex.html](http://www.artscouncil.org.uk/news/publicationsindex.html)

Includes addresses and advice on where and how to advertise jobs.

(See also ACE's *Arts and Disability Directory*)

### Earnscliffe, Jayne

#### *In Through the Front Door*

#### *Disabled People and the Arts: Examples of Good Practice*

The Arts Council of England

ISBN 0-7287-06490

#### *Guidelines for Marketing to Disabled Audiences*

The Arts Council of England (1993)

ISBN 7287 0669-5

Built environment publications (list from CAE - address below)

## **Publications - Disability culture, representation**

Barnes, Colin  
*Disabling Imagery and the Media*  
BCODP and Ryburn Publishing (1992)  
ISBN 1-85331 042 5

Hevey, David  
*The Creatures Time Forgot*  
Photography and the construction of Disability Imagery  
Routledge (1992) ISBN 0-415-07019-8

Norden, Martin F.  
*The Cinema of Isolation: A history of physical disability in the movies*  
Rutgers University Press, USA. (1994) ISBN 0-8135-2104-1

Pointon, Ann & Davies, Chris  
*Framed: Interrogating Disability in the Media*  
British Film Institute 1997

(See also bibliographies in *Cinema of Isolation* and *Framed*)

## **Addresses**

*Broadcasters' Disability Network*  
[at the] *Employers' Forum on Disability*  
Nutmeg House, 60 Gainsford Street, London SE1 2NY  
Tel/text: 020 7403 3020, fax 020 7403 0404  
Email: General: [efd@employers-forum.co.uk](mailto:efd@employers-forum.co.uk),  
Website: [www.employers-forum.co.uk](http://www.employers-forum.co.uk)  
Co-ordinator of BDN Jenny Stevens

*British Council of Disabled People*  
Litchurch Plaza, Litchurch Lane, Derby DE 24 8AA  
Tel: 01332 295551, text 01332 298288. Fax 01332 295580  
Email: [bcodp@bcodp.org.uk](mailto:bcodp@bcodp.org.uk), website: [www.bcodp.org.uk](http://www.bcodp.org.uk)  
National umbrella organisation of organisations controlled by disabled people.

*British Deaf Association*  
1-3 Worship Street, London EC2A 2AB  
Tel: 020 7588 3142, text 020 7588 3528, website: [www.bda.org.uk](http://www.bda.org.uk)  
Support and campaigning organisation for British Sign Language  
(Note: Deaf Film Festival Co-ordinator Lucy Franklin, [lucyf@bda.org.uk](mailto:lucyf@bda.org.uk))

**CACDP**

Block 4, Science Park, Durham University, Stockton Road, Durham DH1 3UZ

Tel: 0191 383 1155 text 0191 383 7915, website [www.cacdp.co.uk](http://www.cacdp.co.uk)

Publishes yearly register of sign language interpreters and minimum rates

*Centre for Accessible Environments*

Nutmeg House, 60 Gainsford Street, London SE1 2NY

Tel/text: 020 7403 3020. Email: [cae@globalnet.co.uk](mailto:cae@globalnet.co.uk)

Advice and publications on access to buildings. Access audit service and auditor register

*The Computability Centre Helpline*

Computer services for disabled people

Tel: 0800 269 545. Email [tccadmin@bham.ac.uk](mailto:tccadmin@bham.ac.uk),

Website: [www.abilitynet.co.uk/largetxt/index.htm](http://www.abilitynet.co.uk/largetxt/index.htm)

*Disability Rights Commission*

DRC Contact Centre

Freepost MIDO 2164

Stratford Upon Avon, CV37 9BR

Helpline: Tel: 0345 622 633, text: 0345 622 644, fax: 0345 622 611,

E-mail: [enquiry@drc-gb.org](mailto:enquiry@drc-gb.org), Website: [www.drc-gb.org](http://www.drc-gb.org)

*Disability Law Service*

Ground Floor, 39-45 Cavell Street, London E1 1BP

Tel: 020 7791 3131, text 020 7791 2626, fax 020 7790 0242,

Email: [advice@dis.org.uk](mailto:advice@dis.org.uk)

*ITC*

33 Foley Street, London W1W 7TL

Tel: 020 7255 3000, text: 020 7306 7753, fax 020 7306 7800

Email: [publicaffairs@itc.org.uk](mailto:publicaffairs@itc.org.uk), website [www.itc.org.uk](http://www.itc.org.uk)

*RADAR (Royal Association for Disability and Rehabilitation)*

12 City Forum, 250 City Road, London, EC1V 8HF

Tel: 020 7250 3222, text: 020 7250 4119. Website: [www.radar.org.uk](http://www.radar.org.uk)

*RNIB (Royal National Institute for the Blind)*

224 Great Portland Street, London W1N 6AA

Tel: 020 7388 1266, text 0845 758 5691, fax 020 7388 2034

Helpline: 0845 766 9999, email: [rnib@org.uk](mailto:rnib@org.uk), website: [www.rnib.org.uk](http://www.rnib.org.uk)  
(Information on aids and equipment, and audio-description)

Broadcasting Officer: Denise Evans

*RNID (Royal National Institute for Deaf People)*

19-23 Featherstone Street, London EC1Y 8SL

Tel: 020 7296 8000 text 020 7296 8001

Information line 0808 808 0123, text 0808 808 9000

Website: [www.rnid.org.uk](http://www.rnid.org.uk)

(Information on aids and equipment, including induction loops -  
[www.rnid.org.uk/equipment](http://www.rnid.org.uk/equipment) for equipment database)

*Scope*

6 Market Road, London N7 9PW

Tel: 020 7619 7100, fax 020 7619 7399, helpline 0808 800 3333

Email: [cphelpline@scope.org.uk](mailto:cphelpline@scope.org.uk), website [www.scope.org.uk](http://www.scope.org.uk)

(Employment support particularly for people with cerebral palsy)

*Skill (National Bureau for Students with Disabilities)*

Chapter House, 18-20 Crucifix Lane, London SE1 3JW

Office: Tel: 020 7 450 0620 (voice and text)

Tel: Information Service (1.30-4.30 Mon-Fri) 0800 328 5050, text 0800

068 2422, website: [www.skill.org.uk](http://www.skill.org.uk)

(Guidance on access to education and training courses).

*Workable*

123 Minories, London EC3N 1NT

Tel/text: 020 7553 0002, fax 020 7553 0008

Email: [info@workableuk.org](mailto:info@workableuk.org), website: [www.workableuk.org.uk](http://www.workableuk.org.uk)

Contact note: Lena Kloos in Creative Industries section dealing with  
employment and training placements with media organisations - initiatives  
previously known as 'Mediable' and 'Artable'.

*Workability*

Leonard Cheshire Workability, 30 Millbank, London SW1P 4QD

Tel: 020 7802 8200 [www.leonard-cheshire.org.uk](http://www.leonard-cheshire.org.uk) and [www.jobability.com](http://www.jobability.com)

**Additional web site addresses**

*[Dept. of] Education & Skills*  
[www.dfes.gov.uk](http://www.dfes.gov.uk)

*European Disability Forum*  
[www.edf-feph.org/](http://www.edf-feph.org/) (  
Access to the European Disability Bulletin for regular European disability  
news

*Web Accessibility Initiative (WAI)*  
Technical guidelines on creating disability accessible websites can be  
downloaded from <http://www.w3.org/tr/web-content/>