

SYDNEY **FRINGE** FESTIVAL

2022 THE BEGINNER'S GUIDE TO ACCESS FOR
ARTISTS/PRODUCERS

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HELLO AND WELCOME

My name is Madeleine Stewart. As the Access Coordinator for Sydney Fringe, I am ready to assist you in creating kick-ass shows that are accessible! I get lots of questions from artists and producers about making accessible events, and as a person with a lived experience of disability, I am here to impart some sweet insider knowledge to help you out.

In 2021, the Australia Council for the Arts released findings that Australian arts and culture did not reflect the diversity of our community. People with disability faced significant barriers while attending arts events, despite being more likely than other Australians to be making art. It is clear that people from the D/deaf and Disabled community want to experience art and performance.

We believe Sydney Fringe Festival belongs to everyone and therefore, should be inclusive of everyone. As an organisation, one of our goals is to provide barrier-free access, making our venues and experiences accessible to all people. It makes sense that you, as a producer, would want your show to be available and accessible to everyone, so we invite you to make access one of your goals as well.

It is important to remember that disability is incredibly broad; not all disabilities are visible, and every individual has different access needs. So be respectful and be flexible to change.

This guide is here as a starting point of information to help you make your show as accessible and inclusive as possible. Because when access requirements are met, everyone can feel welcome and enjoy your incredible show. I hope this guide is helpful, and please give me a call if you'd like more bespoke advice about the particulars of your event.

Madeleine Stewart

Sydney Fringe
Access Co-ordinator

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A woman's profile is shown in silhouette on the right side of the image. Her hair is long and blonde, and it is illuminated from behind, creating a bright, glowing effect. The background is dark, with several out-of-focus light sources in shades of blue and white, creating a bokeh effect. The overall mood is contemplative and artistic.

What is Disability?

The Disability Inclusion Act (2014) states that disability, *"in relation to a person, includes a long-term physical, psychiatric, intellectual or sensory impairment that, in interaction with various barriers, may hinder the person's full and effective participation in the community on an equal basis with others"*.

SOCIAL MODEL OF DISABILITY

Sydney Fringe subscribes to the social model of disability, acknowledging the importance of viewing disability as the result of interaction between people living with impairments and their physical and social environment, Societal 'barriers' are the disabling factors that create disadvantage and limit opportunity.

We recognise that people living with chronic illness and/or chronic pain may identify as part of the Disability community.

We also acknowledge that people who are D/deaf or hard of hearing may identify as part of a cultural and linguistic group, their first language being Auslan.

Likewise, not everyone with a mental health condition identifies as being a person with disability.

Further reading:

Social Model of Disability", People with Disability Australia, accessed February 2022



David Li Photography: *Fringe Favourites*

INCLUSIVE LANGUAGE

Language around disability is always evolving and can sometimes be confusing. When engaging with people with disability, its important to listen and be respectful of peoples preferred terms.

Here are some general tips to help you:

- Promote 'People first' concept. e.g. 'People with disability' or 'Person with lived experience of disability' . Using the word 'disability' over the word 'disabled' recognises that the individual is disabled by social barriers and/or discrimination not their disability.
- Avoid ableist slurs or demeaning phrases.
- People with disability should not be tokenised as inspirational, courageous, or tortured. Disability is not something to overcome.
- Avoid asking people with disability invasive questions like 'What happened to you?'
- Talk directly to the individual - not their Auslan interpreter or support worker.
- It is okay to offer a person with disability assistance. It is also okay for them to say no. Don't be offended if a person with disability refuses your help or asks for a different kind of assistance than what you have offered.
- Treat an individual's mobility aid or access tool as an extension of their body. You would not touch someone without clear consent, so please don't touch a person's wheelchair, mobility aid, support animal etc., unless they ask you explicitly to do so.

Here are some recommended wording and phrases:

- People/Person with disability
- Person with lived experience of disability
- People without disability/non-disabled person
- Wheelchair user or person who uses a wheelchair
- Person who is blind
- Person with low vision
- Person who is Deaf/ deaf
- Hard of hearing
- Intellectual disability
- Person of short stature
- Mental health issues
- Person with lived experience of mental illness
- Accessible parking
- Accessible toilet

HOW TO MAKE THE EVENT PHYSICALLY ACCESSIBLE

PHYSICAL ACCESSIBILITY IS MORE THAN A RAMP.

There are so many venue elements to consider. We've done some of the hard work for you and attached the Sydney Fringe's checklist for venue accessibility. A large amount of physical access stuff is common sense, combined with an awareness of people's potential access needs. You'll find that improving the physical access of your venue benefits all people.

TRANSPORT

- Is there street parking? Is there accessible parking spots near to the venue?
- Does the accessible parking have curb side access?
- Is there public transport nearby? Is it accessible?
- Transport drop-off / pick-up points are close to main entrance? Are they accessible?
- Are there clear, well-lit and free of obstruction pathways from drop off points or carpark to venue entrance?
- Is there uneven paving or cobble stones leading to or within your venue?
- Is the venue signage clear?
- Is there clear signage (including Braille)?
- Is there a seating in the waiting area?
- Is there a contrasting strip on stair edges?
- Is your venue well lit? is lighting adjustable?
- Do stairs and/or ramps in our venue have handrails?
- Does your venue have tactile ground indicators?
- Does your venue have a hearing loop?
- Are pathways and public areas well lit for people with low vision or who lip read?
- Are there clear and considerate paths of travel in the venue for people using a wheelchair?
- Are noise levels in venue are moderated to aid hearing at conversational level

ACCESS AT THE VENUE

- Is your venue wheelchair accessible?
- Do wheelchair users enter at the main entrance?
- Are the entrance/ all doorways wide enough for wheelchair users (1100 mm or more)?
- Does the entrance have an automatic door? Or is it easy to open?
- Is there a Lift? Can it be used independently?
- Does the lift have braille signage?
- Does the lift have audio voice over?
- Is there a separate room for people to retreat to? e.g. A sensory chill out zone.
- High colour contrast venue map available?
- Is there space for people who use mobility scooters to park and charge?
- Is there a staff member to assist people with disability or who are Deaf? Have staff done disability awareness training?
- Does your venue accept companion cards?
- Does the venue allow service animals? Is there a water bowl and area for toileting?
- Is there a communication board for people to point to when ordering at the bar?

TOILETS

- Accessible toilet available for audience use?
- Are the facilities easy to access?
- Is there an Accessible toilet on the same floor as the event?
- Is the handbasin and mirror at a suitable height for wheelchair users or short- statured person?
- Does the Accessible toilet have handrails?



SEATING OPTIONS

- What type of seating does the performance space have?
- Is there enough space for wheelchair users to turn and move?
- Is there preferred seating for people who are blind?
- Is there preferred seating for people who are Auslan users, d/ Deaf or Hard of Hearing?
- Can people with disability sit with their companions?
- Is there an option for early/priority seating before the show?



PERFORMERS

- Is the stage wheelchair accessible?
- Is the stage door accessible?
- Are there accessible toilets backstage?
- Is the adequate heating and cooling?
- Is the back of house/backstage easy to navigate, with clear pathways?
- Is there accessible space for performers to rest before and after the show?
- Is additional time available to show performers the space prior to the show?



AUSLAN INTERPRETING

If you are questioning if your show is eligible for Auslan interpreting or if you are concerned about the interpretation of the content of your show (e.g. Music, rhythmic language, comedy) consult with your Interpreting agency.


It goes without saying, Auslan Interpreters would not be required if your show is fully visual with no dialogue.

POINTERS FOR BOOKING AN INTERPRETER:

Book interpreters as early as possible. Preferably two months ahead, especially during Festival season.

When booking an interpreter, provide as much detail as possible about your show so an appropriate interpreter can be assigned e.g. There might be interpreters with lots of experience in comedy, or music events.





You may have noticed that throughout this document we have written 'D/deaf'. This is because using a capital or lowercase 'D' indicates different sub-categories.

'Deaf' indicates a connection to Deaf culture, with Auslan often being the person's first language.

The Deaf community is very close and share a connection through shared language and culture. 'deaf' is a more general term used to describe the physical condition of not hearing.

'Hard of Hearing' is a term used to describe those who have acquired mild or moderate hearing loss.

There are three basic ways you can provide access to your D/deaf or Hard of Hearing audience: Auslan interpreting, captioning, and providing a visual rating.

Auslan is the sign language of the Australian Deaf community and differs in many ways from the English language, therefore time is needed for accurate translation.

If you are questioning if your show is eligible for Auslan interpreting or if you are concerned about the interpretation of the content of your show (e.g. Music, rhythmic language, comedy) consult with your Interpreting agency.

It goes without saying, Auslan Interpreters would not be required if your show is fully visual with no dialogue.



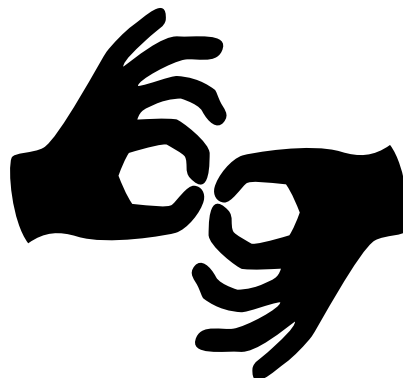
David Li Photography:
Fringe Favourites

AUSLAN CONSULTANCY

The Deaf people who have Auslan as their primary language and is trained/qualified to translate, organise and work with producers to develop a well-planned, richly appointed skilled interpreting team with the right fit to the session/event/theatre/music.

Some pointers for booking an Auslan consultant who will organise a team of interpreters are:

- Book Auslan consultant as early as possible. Preferably two/three months ahead, especially during Festival season.
- When consulting with Auslan consultant, provide as much detail as possible about your show so the consultant can organise appropriate interpreter can be assigned e.g. There will be a variety of interpreters with specific skillset and experience in theatre, drama, comedy, or music-based events.
- Depending on the complexity of your show, often two interpreters are required. Especially if there is over-lapping dialogue or if your event is over an hour- Auslan Consultant would be able to advise you.
- Include the dates of Auslan Interpreted shows in your marketing material with a logo and clearly defined, easy to find in any bookings/media and ticketing
- Often, organisations have larger connections within the D/deaf community and will advertise your show on their marketing platforms, ask if that's something they offer. Auslan Consultant will organise the media as they have their own communities and networks.
- Contact Auslan consultants for a quote early on and add to your budget. Shop around, prices may vary if it is after hours or on a public holiday, there might be an additional preparation cost depending on how elaborate your show is.







HOW TO MAKE YOUR EVENT ACCESSIBLE FOR D/DEAF AND HARD OF HEARING

Instagram: @demon_derrier
photograph: *Big Thick Energy*

CAPTIONING

Captioning is a great way for D/deaf or hard of hearing audiences to engage with your show if they are not Auslan users. There are a few ways to do this:

- Closed captioning is the most common form of captioning and can be activated and deactivated by the viewer. You can see examples of this on Facebook or YouTube. You simply press the 'CC' symbol. It can be on a screen next to the show, or in a smart device.
- Open captioning is permanently etched and is in view the entire show, film, or stream. In live theatre, it can be presented as a projection behind the artists onstage or more commonly, presented on screens on either side of the stage. For live events, the best captions are created manually, cued by an operator in real time. Subtitles as another example in musical settings.
- Visual ratings: What does that mean? It means the amount of sound/speech and audio content in the performance. Some are musicals with no speech dialogue which will mean no captioning or interpreted required. The rating goes down the more speech dialogue is needed to be accessible either with captions or Auslan interpreting.



In 2022, Sydney Fringe has introduced visual ratings to help identify the percentage of audio in your work. You can nominate your visual rating when filling out your show details in Eventotron.

Visual Rating 100% – these events are entirely visual and contain no music or dialogue

Visual Rating 75% – these events may be fully subtitled or have minimal dialogue and have some background music or sounds

Visual Rating 50% – these events are partly subtitled or include dialogue and have background music or sounds.

Not Applicable - intrinsically, these events are not accessible for D/deaf and hard of hearing audiences

Further reading:

'The Difference between Open and Closed Captions' by AI Media

'How Theatre Live Captioning works' by AI Media '

Exploring Accessible Technology in Theatre' by Arts Management & Technology

A person is walking away from the camera through an art installation. The ceiling is dark with exposed wooden beams and modern lighting fixtures, including a large, glowing, cloud-like light fixture hanging from the ceiling. To the right, there is a large, illuminated orange pyramid structure. The floor is a light-colored, textured surface. In the background, a white car is visible through a glass wall. The overall atmosphere is modern and artistic.

HOW TO MAKE YOUR EVENT ACCESSIBLE FOR BLIND AND LOW VISION AUDIENCE

ACKNOWLEDGE THE EXPERIENCE

It is important to remember that the experience of people who are Blind or have low vision is diverse. There are several things you can do to make your event more accessible.

Venue and Pre-show Considerations

Have the following information easily available on marketing materials, website, and social media platforms where appropriate:

- Venue information: correct address, contact number, include a high colour contrast map of the venue if available.
- Will staff and/or volunteers be trained/ available to assist?
- Transport information: proximity to public transport, easy walking routes, taxi drop-off points.
- Pre-show notes: Description of visual elements of the show e.g., Set and costumes. Available on website or sent via email
- Make sure this information is available in a variety of formats including a plain text word doc that is screen reader friendly. (see 'Marketing your Event' for recommended size and text formats)

Guide dogs

A person using a harnessed guide dog is allowed access into all public spaces in NSW and it is an offense to deny access or charge a fee to harnessed guide dogs.

When a guide dog is in its harness, they are working and should not be the centre of attention. Do not pat, feed or interact with a guide dog while working.

If a person is accompanied by a guide dog, make sure there are clear pathways and adequate space for the dog to sit or lie down during the performance.

It is also great to have a designated space at your venue to toilet the dog and provide a bowl for fresh water.



SENSORY TOURS

- Sensory Tours – sometimes called Touch Tours or Tactile Tours – can be an important part of your event for Blind or low vision audience members. It allows audience to enter the space and handle selected props, set pieces and costume.
- It can also include a chance to experience voices, sounds, scents (occasionally even tastes!), and other sensory experiences that can enhance a Blind or low vision audience member's experience of the show. Sensory tours can help create a better understanding of visual elements of your show and usually takes place for 1 hr - 30mins before your

POINTERS FOR SENSORY TOURS

- If you have an audio described event, organise to have the sensory tour on the same evening.
- We recommend that a professional Audio describer is involved in sensory tours and suggest having someone like the Director lead or participate in the tour, as they can answer any questions about the performance.

1

INFORM

- Information about the tour times and gathering place should be made in advance and easily accessible. Make sure the gathering place is a comfortable, well-lit, and accessible space.
- Schedule time to appropriately prepare for the tour, think about the pieces, how you want to describe them and why they are important. You might also want to include the actors to introduce themselves in costume and so that audience members can hear them speak in their character's voice.

2

TRANSLATE IT

- Consider whether a sensory tour can be partially translated into extended pre-show notes and emailed to audience members who require it.

3

A photograph of two women dressed as large yellow teddy bears, hanging from a horizontal bar. They are wearing white face paint, red lipstick, and blonde curly wigs. The woman on the left is wearing red high-heeled sandals with red fur trim, and the woman on the right is wearing pink high-heeled sandals. They are both holding onto the bar with their arms. The background is dark, and there are white fabric elements hanging from the bar and on the floor.

AUDIO DESCRIPTION



AUDIO DESCRIPTION (AD)

Audio description is when visual aspects of you show are described live to your audience, usually through headphones. Usually, the audio describer is seated in a soundproof space (the bio box or separate room) and describes the on-stage events through live feed. Audio describers can also be seated in the audience as part of a relaxed performance.

POINTERS FOR AUDIO DESCRIBERS

- We advise you to book your audio describer well in advance, especially during festival season, we recommend a month in advance
- Audio Describers need to prepare, so provide as much information as you can, with as much time as possible. At the very least they will need a script and a video recording of the show so they can prepare at home. If possible, they should be invited to watch a run before writing their description and given a chance to ask the creative team any questions.

A woman with dark hair is smiling, and her hair is on fire. She is wearing a dark, high-collared top. The background is dark with some blurred lights and smoke.

FURTHER POINTERS

- Invite your Audio describer to practice in venue, either for a dress rehearsal or a performance night before the AD session.
- Contact AD companies for a quote early on and add to your budget (don't leave it to last minute!). Shop around, prices may vary. Often the quoted price includes a consultation, preparation, and the performance itself.

Aural ratings:

In 2021, Sydney Fringe introduced 'Aural Ratings' to help identify the percent-age of Aural/Auditory content in your work. You can nominate your Aural rat-ing when filling out your show details in Eventotron. The Customer Booking Fee should be passed on to the customer and not incurred by you!

Aural Rating 100% – The event is entirely sound-based with no visual component (e.g. a sound art installation or a show performed in complete darkness)

Aural Rating 75% – The event is primarily sound-based, with visuals only incidental to the work

Aural rating 50% – The event has both sound and visual components, but sight isn't essential to engage properly with the work

Not Applicable – intrinsically, these events are not accessible for blind or low vision audiences

Further reading:

'Tips for assisting people who are blind or have low vision' Vision Australia

'10 Tips on Making Concert Venues Accessible for Blind and Visually Impaired People' Life of a Blind Girl Blog

'Guide Dog Etiquette' Guide Dogs Victoria

'Touch Tours' Accessible Theatre (UK)

How to make your event accessible for Autistic people or people with sensory and/or neurological differences

How to make your event accessible for Autistic people or people with sensory and/or neurological differences

Relaxed Performances or Sensory Friendly?

Relaxed performances are a great way to invite autistic people or people with sensory and/or neurological differences to come and experience your show in a more casual, welcoming, and comfortable way.

A common misconception is that a relaxed performances simply allow audience members to enter and exit as they please... but there is much more to consider than that.

In order to be called a 'relaxed performance' you must meet a specific criterion (below) that meet the needs of neurodivergent audience members. However, if your show only partially meets the following criteria, it would be classified as 'sensory friendly'. It is important to use the correct classification so that your audience knows what to expect and what is available to them.

RELAXED PERFORMANCE CRITERIA

COMMUNICATE

Clearly communicate your set time and date for your relaxed performance.

LIGHTING

A standard ticket price category that should be applied to all sessions except previews.

PROVIDE

Provide a Pre-show information pack, giving as much information about the show as you can e.g. Any 'sensory-rich' aspects of the performance, Plot synopsis, Character information, clear information on permitted behaviour for during the performance (eg. Entering and exiting, Shouting, wiggling, clapping).

PREP

Prep your performers on how the performance might alter due to the relaxed conditions. Expect that the audience will be moving around and making more noise than usual.

CREATE

Create a Chill Out Room, a quiet space available for audience members to rest before and during the performance, if feeling over-stimulated.

You may also include Sensory kits which include fidget toys

REMOVE

Remove and smoke/fog machine use, scents and loud noises.

Further reading:

'Sensory Relaxed Performances: How-to and What to Expect' Sensory Friendly Solutions

'Relaxed Performances- The FAQs' Tourettes Hero

Content Warnings

Content Warnings (CW) are important to include as it warns audience of content that might be triggering. It is crucial that all audience are aware of these potentially triggering elements before purchasing a ticket. This can affect audience with PTSD or Anxiety.

It is also vital to include warnings about potentially over-stimulating tech elements such as strobe lighting, smoke machines or loud noises as these could not only startle some audience members but can be physically and/or mentally harmful to neurodiverse audience or those with epilepsy.

Make sure your content warnings are included on your website and included with ticketing information, so your audience is aware before they purchase tickets. If you identify a CW closer to opening night, please get in touch with Sydney Fringe so we can update your listing. It might also be worth emailing ticket holders with the updated CW list and provide clear signage before the event.

Content warnings might include the following elements/topics:

- Visual or auditory effects like flashing lights, strobe lights.
- Loud or sudden noises
- The use of Fog/Smoke machines & Scents.
- Discussions or depictions (it's best to specify which) of:
- Ableism, racism, homophobia or derogatory language/themes
- Sexual Assault
- Abuse (physical, mental, emotional, verbal, sexual)
- Animal cruelty or animal death
- Suicide
- Excessive or gratuitous violence
- Depiction of nudity
- Depictions of pornographic material
- Kidnapping (forceful deprivation of/disregard for personal autonomy)
- Death or dying
- Pregnancy/Childbirth
- Miscarriages/Abortion
- Blood
- Mental illness
- Self-injurious behaviour (self-harm, eating disorders, etc.)

A street scene at night, likely in Sydney, Australia, during the Sydney Fringe Festival. The street is lined with brick buildings. On the right, several red banners hang from poles, with text that includes "SYDNEY FRINGE FESTIVAL" and "VILLAGE FESTIVAL". In the foreground, there is an outdoor dining area with tables covered in white and orange cloths. People are seated at the tables, and a person in a blue jacket is visible on the right. A person in a black jacket with a colorful pattern is walking on the left. The background shows trees and more buildings under a dark sky.

LIVE STREAMED EVENT ACCESSIBILITY

Online content has some huge in-built benefits for access, and a few challenges.

Streaming your content online allows people to experience your work from their own home. While never the same as being in the theatre this can be a great benefit for people with mobility impairments, neurodivergent and autistic people, and people who experience chronic pain, among others.

If your event is being streamed online, or has an online streaming option, many of the same access provisions are available and appropriate. Some adjustment will need to be made:

Auslan Interpreting: The Auslan interpreter in the theatre may not be enough to ensure that your streamed event can also be understood by:

Auslan users: They may be too small in the frame, or entirely out of frame if you have multiple camera angles.

Consider an extra camera for your Auslan interpreted performance, which is focused solely on the interpreter and is placed as an inset box (usually in the top right-hand corner) for the duration of the stream.



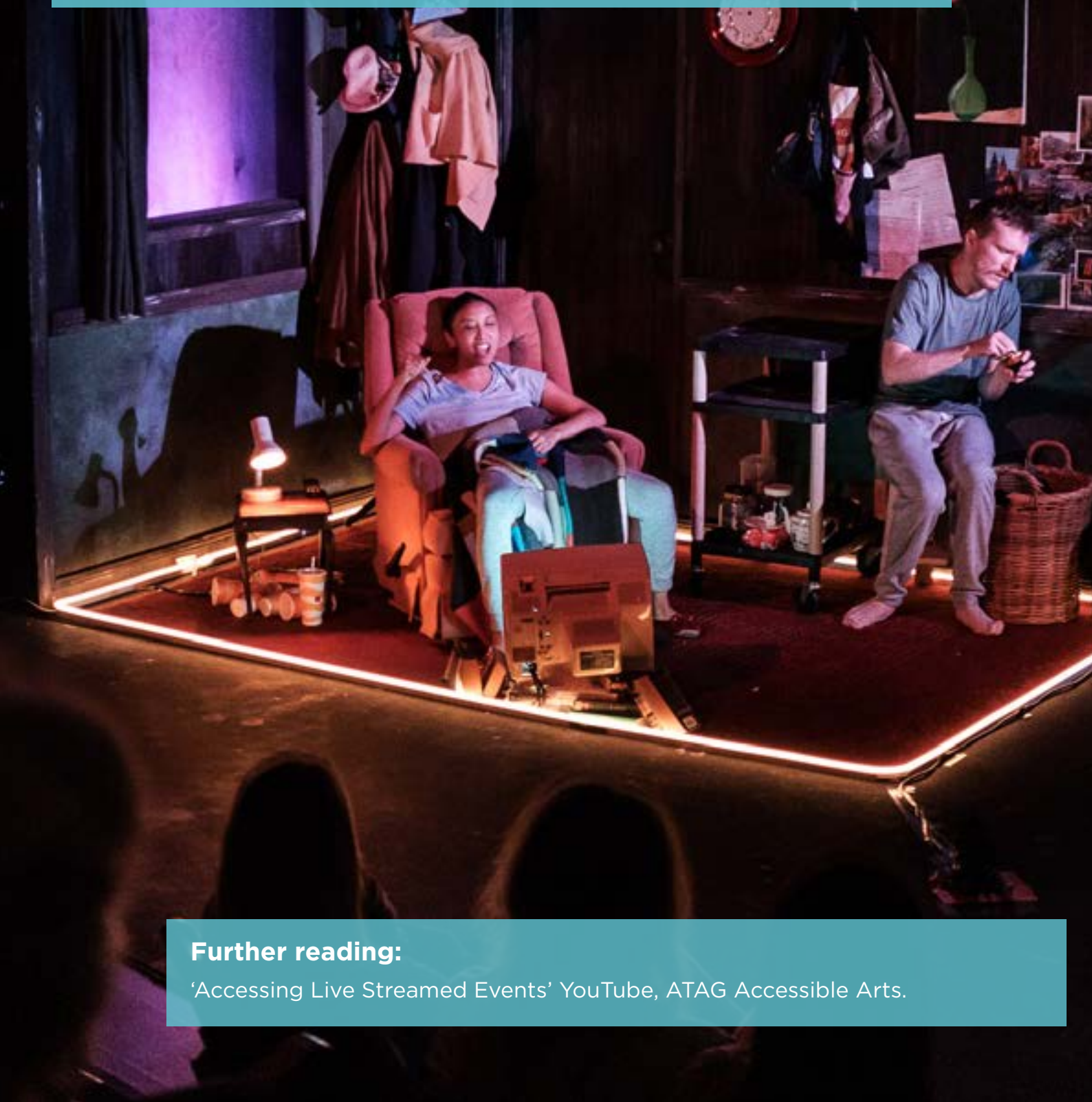


CAPTIONS

- Consider whether open or closed captions is most appropriate for your online show or event. On platforms like Facebook and YouTube open captions are increasingly common, embracing the concept of universal design, and are easy to hard-code into your stream.
- You may prefer to use only closed captions, ensure that your platform has the capacity for this, and that a member of your team knows how to embed the captions file and ensure the timecoding is correct.
- Many online platforms offer auto-generated captions, but the future isn't here just yet and they're usually not great. You can engage companies to manually live caption your online event or, if it's not a live stream, add a captions file after the fact.

AUDIO DESCRIPTION

- Audio description for online events is fantastic but depending on the platform you are using you may need a separate stream for the audio-described version. Very few platforms currently have the capacity to turn an audio track on and off (in the way that is broadly available for closed captions).
- Additional information including pre-show notes, sensory tours and content warnings: Apart from venue information, which is irrelevant to people viewing from elsewhere, all information that you provide to your in-person audience (or as much as possible) should be provided to your digital audience.



Further reading:

'Accessing Live Streamed Events' YouTube, ATAG Accessible Arts.

MARKETING AND PUBLICITY



MARKETING YOUR EVENT

People who are part of the D/deaf and Disabled communities often assume an event isn't accessible to them because, honestly, most events aren't. So how are you going to get the word out? If you are making your event accessible, you'll need to advertise to the relevant communities. You've done the prep, let everyone know they are welcome!

Don't leave advertising to D/deaf and Disabled communities to last minute. 3-4 weeks or more before your event is a good time. Remember that some D/deaf and disabled audience members may need more time to organise a night out than non-disabled audiences

Make sure your marketing materials clearly include the appropriate universal access symbols. Also make sure to advertise your shows to the relevant communities.

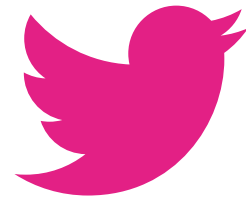
Advertise your accessible performances on **ALL** of your marketing material.

GET CREATIVE! Contact service providers, Disability and D/deaf arts organisations, access

Contact admin for D/deaf and Disabled arts facebook groups and ask if you can share your event.

Think about your marketing materials. Are they accessible to everyone? Consider printing some paper-based materials in larger formats. Think about your digital accessibility with your online marketing.

SOCIAL MEDIA



There are so many handy tools available to help make our social media more accessible and they're super easy to implement.

- Image Descriptions: Use image descriptions below any photos. Keep them brief yet as detailed as possible- not long essays! These often include descriptions of clothes, surroundings, colours, text. (Go to Sydney Fringe's Instagram account to see how we do it!)
- Alt Text: Alt text is like image descriptions in that it describes the image you are posting. The difference is that alt text sits 'under' the image and can be read by screen readers in place of the image, or sometimes by clicking on the image. To use this while posting on Instagram press 'Advanced settings' the 'Write Alt Text'.
- Hashtags: Use relevant hashtags and capitalise each word e.g. #RelaxedPerformance. This is called "camel case" (because it has a 'hump' at the beginning of each word) and ensures that screen readers can read your hashtags.
- Captions: Automated Closed captions can be easily added on Facebook – but they're often less than perfect. You can also edit the auto generate captions to fix any errors. There is also an option to add captions to your Instagram stories too. And you can edit the text to ensure accuracy.
- Colour Contrasting Graphics : when creating graphic tiles for your Instagram, consider making multiple versions with different colour schemes and varying contrasts.
- Use appropriate universal access symbols on key promotional materials where applicable.



PRINT AND PUBLICATION

Choose fonts that are clear and easy to read like this (Gothic or Sans Serif), without the twiddly bits on the letters

- Use size 12 point or greater
- Minimise use of italics
- Contrast between colours and text should be at least 25%
- Information and publications are made available in alternative formats e.g., easy English, Pdf & Word doc, Braille
- Use appropriate universal access symbols on key promotional materials where applicable.



FEEDBACK

You may receive feedback on accessibility or the content of your show. Be open, respectful and take time to listen. If you receive feedback, it's important not to be defensive but rather be open and take advice on board. This can be a great opportunity to learn and grow. Make sure if your feedback is negative, to apologise to your audience and if appropriate make an apology on social media.

Next, it's vital to make changes. Look at your feedback and think about what you need to alter, whether it is making script amendments, include content warnings or hire extra access support. Let the person know you've taken their feedback on board and the changes you've made.

If applicable educate yourself on the area that needs adjusting, there are so many excellent resources, podcasts, videos out there around access in the arts and lived experience of disability. Sydney Fringe runs access and inclusion masterclasses if you are seeking further information on best practice around accessibility.

Remember that everyone's experience of disability is different – if you suspect that feedback may not 'generalise' across the community, engage a professional consultation to help you understand what a personal preference is, and what is an access or inclusion requirement. You are always welcome to contact Sydney Fringe for advice.

Further reading:

'Accessible Marketing Doc' Arts Access Australia

'6 ways to make your social media posts accessible for people with a visual impairment' Life of a Blind Girl Blog

'How to make social media accessible: Our top three tips' Vision Australia

'Image Descriptions' by Carly Findlay, Melbourne Fringe Festival

'Making Social Media Accessible-Training Workshop' YouTube, Accessible Arts



ORGANISATIONS & SERVICE PROVIDERS IN SYDNEY

Captioning:

QLab

Ai-Media

The SubStation

Auslan Interpreting:

Sweeney Interpreting

Auslan Stage Left

Auslan Services

Deaf Society

'Deadly Hands' First Nations Auslan interpreting

Audio Description:

Vision Australia

The SubStation

Access2Arts (South Australia based, employs interpreters in NSW)

Disability Arts Organisations:

Accessible Arts

Arts Access Australia

REFERENCES

Accessible Arts Australia 2017, AAA Advice: Accessible Marketing, <<https://artsaccessaustralia.org/resources/marketing/>>

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