

Creating Inclusive Access for Studio Groups and Organisations

THE ART HOUSE, Wakefield, has prepared this guidance note on creating inclusive access for studio groups and organisations specifically for the NFASP. The guidance aims to provide basic information for studio groups and organisations about the Disability Discrimination Act of 1995 (DDA), what it is essential to know about and where to go to find further information and advice.

Whilst much of the information groups need to know exists in the public domain, the guidance is informed by the experience of The Art House, a unique membership organisation for visual artists, established

in 1994 to campaign for equality of access to opportunities for work, training and exhibiting for both disabled and non-disabled artists equally. In 2008, The Art House opened its purpose-built, accessible workspace in Wakefield, where artists are supported and can work alongside each other on equal terms. A national survey of studio organisations, undertaken by Acme Studios in November 2004, indicated that almost a quarter of the 137 buildings providing studios were considered to be in a poor state of repair. Among the 116 studio providers who responded to the survey, there was a high level of awareness of the DDA, but only 20% of buildings had been audited for access and only four buildings were considered 'fully accessible'. Clearly, with so many studio buildings in poor condition and so many groups with very limited resources, it will not be possible for many studio buildings to provide the inclusive and accessible facilities that The Art House has. Nevertheless, there are many simple, practical steps groups can take to help create a welcoming and practical working environment for disabled artists and non-disabled artists alike.

We are grateful to Liz Whitehouse, Director of The Art House, and to Brian Towers of The Access Consultancy for preparing this guidance note for the NFASP.

Val Millington - Director, NFASP

Introduction from The Art House

The purpose of this brief guide is to outline the responsibilities of groups and organisations that manage studios for artists - service providers - under the Disability Discrimination Act (DDA), and to explore how studios as service providers might respond to those responsibilities. It cannot do more than point to the issues that might need to be considered, and for more specific help you are advised to consult a qualified access auditor or access consultant.

Liz Whitehouse - Director, The Art House

www.the-arthouse.org.uk

www.theaccessconsultancy.co.uk



View from the car park with access to three large studios

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Accessible WC at The Art House

© Jeremy Phillips



Two metre wide corridor with large and tactile door signage for the blind and visually impaired

© Jeremy Phillips

GUIDANCE NOTES: INCLUSIVE ACCESS**2. Introduction to disability and inclusive buildings**

2.1 Around ten million people in Britain¹, including 44% of adults over 50², have some form of physical disability that might involve impairment or loss of mobility, hearing, sight, smell, taste, or touch. More than 4.17 million people over 16 have a disability that limits their ability to work³. A far greater number live with some form of disability that limits their ability to access goods and services, and this number will grow with the increasing age of the population⁴.

2.2 The Disability Discrimination Act (1995, substantially strengthened in 2005) defines a disabled person as 'someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day-to-day activities.' The Disability Discrimination Act (The DDA) makes it unlawful for service providers to treat users less favourably because of a disability. It is also unlawful to refuse to make reasonable adjustments to a service that will maximise accessibility for all users.

2.3 The DDA is not just about buildings, wheelchairs and toilets ; it is also about attitudes. In the past, we thought of certain people as being 'disabled'. The result of this way of thinking was that despite good provision, people with disabilities were often made to feel 'different', which is a form of discrimination. But even with a fairly severe physical limitation, our ability to function in other areas of life may be relatively unaffected. The way we provide our services or construct our buildings might mean that a particular physical limitation prevents some individuals from accessing them. That is not their fault, and the way we have provided our buildings or services certainly is not their responsibility. Looked at that way round, the responsibility to ensure that access to buildings and services is fully inclusive rests with those that manage studios, not those who have some form of disability.

2.4 We may need to make changes to our buildings, but equally important will be the changes we make in our thinking, our management style, the attitude of our artists and staff, and the way we promote ourselves. The attitude of the studio management is the single most important element in making your building accessible. If you regard disabled people as a nuisance, 'always wanting something', then your building will never be a welcoming place for disabled users. Remember that many disabilities are unseen – deafness, visual impairment, many illnesses and particularly mental health problems. Try to nurture an understanding and accepting atmosphere, to create a psychologically safe environment where people are supported and their needs and differences understood.

2.5 So rather than focussing on 'disability', our focus should be on 'ability', on ensuring that our buildings and services are as inclusive as possible, fully available to anyone who wishes to use them, without them feeling 'different' because of their specific access needs. Our task is to provide buildings and services so that everyone can make the very best of their abilities, whatever their limitations. For example, good lighting can help a deaf person lip-read, and good colour contrast can help a visually impaired person find their way. All our staff, visitors, suppliers, and technicians, as well as artists themselves, need to have good access. It makes economic as well as ethical sense to broaden our potential market to include everyone who would like to participate.

3. The Disability Discrimination Act (DDA)

3.1 The DDA was introduced by the Government to "make it unlawful to discriminate against disabled persons in connection with employment, the provision of goods, facilities or services or the disposal or management of premises"⁵.

GUIDANCE NOTES: INCLUSIVE ACCESS

3.2 Since 2 December 1996, it has been unlawful for service providers to treat people less favourably for a reason related to their impairment. From 1 October 1999, service providers have had to make "reasonable adjustments" for people with disabilities, such as providing extra help or making changes to the way they provide their services. From October 2004, service providers have also had to make "reasonable adjustments" to the physical features of their premises to enable people with disabilities to have equality of access. (In the information that follows, studio providers – groups and organisations that provide studios for artists – are included in the term 'service providers').

3.3 The Act states that discrimination can be caused in one of two ways:

3.3.1 The first is when a service provider treats a person with a disability less favourably than others for a reason relating to the person's disability and where the service provider cannot show that the treatment is justified. For example:

- It is discrimination if a service provider treats a person with a disability in a less favourable way than they would treat others. The reason for this treatment must relate to the person's disability and, unlike other equality legislation, there does not have to be a direct comparison - the person with a disability does not have to show that others were treated more favourably;
- Unless it can be justified, it would also be discrimination if a service provider refused to provide (or deliberately did not provide) a service to a person with a disability which it offers to other people;
- Unless it can be justified, a service provider must not offer a person with a disability a lower level of service than it offers to other people, or serve a person with a disability in a worse manner;
- A service provider must not provide terms of service which are worse than those offered to other people without justification. This might include charging more for goods and services or imposing extra conditions.

3.3.2 The second is when a service provider fails to make reasonable adjustments to buildings or premises and cannot show that the failure is justified.

3.4 The key word here is 'reasonable'. The DDA recognises that some changes may be unreasonable in some circumstances, and the accompanying code of practice gives examples of the kind of tests that might be applied. The tests of 'reasonableness' include:

- whether particular changes would be effective in overcoming the difficulty that people with disabilities face in accessing the service in question
- the extent to which it is practical for the service provider to make changes
- the financial cost of making the changes
- the extent of any disruption caused by making the changes
- the extent of the service provider's financial and other resources
- the amount already spent on making changes
- the availability of financial or other assistance

3.5 Service providers should also avoid using health and safety requirements as an excuse for making discriminatory decisions based on the stereotyping of disabled people, or making generalisations or assumptions about them.

3.6 The DDA does not prohibit positive action in favour of disabled people, unless such action is unlawful under any other legislation. For example, service providers might include free entry for a personal assistant to help a person with a disability in order to avoid them having to pay two entrance fees.

4. Making reasonable adjustments

4.1 What must I do and how much will it cost? In order to comply with the DDA, studio providers need to be able to demonstrate that they have considered the needs of anyone with a disability who might need access to their buildings or services, and that they have made, or intend to make, those changes that are reasonable. They also need to be able to justify any changes that are not made, based on the criteria above.

4.2 It is not unusual for people to feel that their level of understanding of the needs of disabled people is inadequate: in fact, it's a good place to start, because one of the most important things we can do is to foster a sense your studios are a 'community of learning' with regard to disability and access. Being open about our limitations encourages an attitude of mutual learning; it means that studio providers will not be afraid to consult their tenant artists or other service users about their needs, and it will encourage both management and artists/staff to learn through training and experience. Changes need only be 'reasonable', so there's no need for providers to feel that by consulting their users they will be held to ransom by unjustifiable demands. It is sufficient to show that they have consulted with users, have undertaken their own assessment, have provided training, and have made those physical and managerial changes that they consider reasonable and justifiable.

5. Undertaking an access audit

5.1 At the end of this document is a check list that should help studio providers undertake a simple access audit and produce a written access statement. It is always possible to engage a professional access consultant or auditor to undertake this work, but if funds are limited, there is no reason why studio groups and organisations should not do these themselves.

6. Staff training

6.1 Physical changes to buildings can be expensive, but there are many things that can be done to improve access that may not require costly change. One of the most useful is investment in training for studio managers, staff or artists. Expensive changes to buildings may be completely negated by studio managers that do not understand the reasons for those changes, or that do not understand, for example, how an accessible toilet should be maintained and use it as a store-room. But helpful studio managers, who understand the needs of disabled people, can do a lot to overcome access problems in even the most inaccessible building.

7. The two approaches

7.1 There are two approaches that providers of buildings and services need to take. The first is a general approach, outlined above in paragraphs 3 to 6, that looks at the needs of anyone who might need access to those buildings and services. This should be done first, and done whether or not the provider is aware of any specific individual need. It's good practice, as well as economic sense, to ensure that your buildings and services are as accessible as you can make them.

7.2 The second is a specific approach, and is undertaken when an individual with a particular disability is employed or takes a studio and who needs access to the building or project on more than a one-off visit. This specific approach is to discuss with the individual concerned whether there are further reasonable adjustments that can be made, both to the physical and managerial environment, that will enable that individual to enjoy his or her participation on an equal footing with others.

GUIDANCE NOTES: INCLUSIVE ACCESS**8. Emergency evacuation**

8.1 Emergency evacuation procedures should include consideration of the needs of people with disabilities. Detailed guidance on the means of escape for people with disabilities is given in BS 9999, Code of Practice for Fire Safety, published by the British Standards Institute⁶. Again, both a general and a specific approach are required.

8.2 The general approach should consider the numbers of disabled people that are likely to be present in the building, and should provide both suitable physical features to enable them to exit independently, as well as any necessary assistance for their safe evacuation. This should be recorded in an evacuation plan, which should be practised to ensure that weaknesses are identified and corrected. Consideration should be given to:

- Mobility-impaired people
- Wheelchair users
- People who are deaf and hard of hearing
- Blind and partially sighted people
- People with cognitive disabilities
- People with unseen health impairments, such as asthma.

9. Personal Emergency Evacuation Plan (PEEP)

9.1 A specific approach is required if there are any individuals with specific disabilities who regularly use the building. The purpose of a PEEP is to ensure the safety of a named individual in an emergency evacuation. The PEEP will record the safety plan, including routes, corridors, stairs or refuges, and will identify those persons who will assist and any training or practice needs. Given the personal nature of a PEEP, it should be drawn up in consultation with the individual concerned. It should also be practised, so that all involved are aware of the procedures, and any weaknesses are identified and corrected.

10. A check list for physical accessibility

10.1 The check list in Appendix 1 is intended to help studio providers identify those changes that may need to be made in order to improve the accessibility of a studio or building. It is not exhaustive, but provides a reasonable guide. For more detailed help, service providers are advised to consult an access auditor or consultant. (For details of access auditors or consultants in your area, go to www.arts-consultants.org.uk).

11. Practical implementation

11.1 Completing the various checks outlined in Appendix 1 may well result in a list of improvements that can be made. Some will be relatively straightforward and low-cost; others may cost more. Physical alterations to the building will be the responsibility of the owner, but responsibility under the DDA for providing equality in the provision of the service without discrimination remains with the studio provider, regardless of his or her status as tenant or leaseholder. A studio provider who is a tenant or leaseholder will therefore need to have an open discussion with the owner of the building about what can be achieved, and what falls outside the category of 'reasonable provision'. Perhaps a planned programme of improvements over several years can be agreed with the landlord or owner, and this will demonstrate that reasonable improvements are being made.

12. Writing an access statement

12.1 One thing that service providers can do is to provide a written access statement. Originally, these were conceived as part of the building control process, but increasingly they are being used as a valuable guide to help those with disabilities decide how, or whether, to use the building. Ideally, an access statement should state, in no more than two sides of A4, the way that the building can be reached. For example:

"The building is best approached from St Stephen's Road. There are two accessible parking bays within 50 metres of the entrance, which is approached across a level tarmac pavement with dropped kerbs from the parking bays and is well signed. The entrance door opens inwards and has a clear opening width of 900mm across a level threshold. There is a bell to summon assistance on the right hand side of the door.

The entrance door leads directly into the reception area which is well lit and signed. There is plenty of room for wheelchairs to manoeuvre. The reception desk is on the right hand side, and has a section of counter at 800mm height with space under for wheelchair users. The reception desk is well lit, and has an induction loop to assist hearing aid users. To the right of the reception desk there is a public telephone with an inductive coupler..." etc.

12.2 A written statement provided in advance, or downloadable from the organisation's website, can help disabled people who are nervous about attempting to use the organisation's facilities. It also clearly demonstrates that the studio provider has considered the needs of disabled people and has done his or her best to meet them.



Accessible wet room at The Art House



Example of door signage and helping band

APPENDIX 1

ACCESS CHECKLIST

1. Physical Access

ITEM	CHECK	YES / NO or Notes
Public transport	What public transport routes are available for visitors? List rail, bus, metro or underground, and other public services with their route numbers, station names, and bus stop numbers.	
	Are there any road crossings between the public transport stops? How accessible are they and what route should be taken?	
	Are there any drop-off points near the building for taxis or private vehicles to drop and pick up disabled people? Are the routes from the drop-off points accessible?	
Car parking	Is there an accessible parking bay with level access to the building?	
	If not, is there space for a car or dedicated accessible vehicle to park nearby using the Blue Badge scheme?	
Routes	Is there a level route from the public highway to the entrance of your building?	
	Is the route wide enough for wheelchair users to use? (It needs to be at least 800mm, and preferably 1000mm wide for a single wheelchair)	
Slopes	Are there any slopes on the route to the entrance of your building?	
Steps	Are there any steps between the public highway and the entrance to your building? If there are, you may need to paint the nosings a contrasting colour, provide a handrail, and consider providing a permanent or temporary ramp as an alternative for wheelchair users.	
Obstructions	Are there any obstructions, portable (such as waste bins) or immovable (such as trees) that will present a hazard to visually or mobility impaired people? If so, what can you do to remove or highlight the hazard?	
Kerbs	Are there any kerbs that may need to be lowered to assist wheelchair users? If so, you may need to contact your local council for advice.	
External lighting	Is the route from the public highway to the entrance of your building effectively lit? If not, you may need to install better exterior lighting.	
External signs	Is the entrance to your building effectively signed? You can get more information from the Sign Design Society, and their publication Sign Design Guide, available from the RNIB shop, see Appendix 3.	

ITEM	CHECK	YES / NO or Notes
Entrance	Is the entrance easily visible and a colour that contrasts with its surroundings? If not, you might consider changing the colour scheme for a better visual contrast.	
	Is the entrance clearly signed?	
Entrance doorways	Do the doors open wide enough for wheelchair access? A clear opening width of 800mm is needed.	
	Do the doors open inwards or outwards? Outward opening doors should be protected or recessed.	
	Is there a vision panel in the door? Doors in frequent use should have vision panels. Substantially glazed doors or side panels should have markings for visibility. Fully glazed, frameless doors should be avoided.	
	Do the doors open easily? Door closers should be adjusted to the minimum force necessary to open them.	
	Are there door handles that are easy to use with good visual contrast on both sides of the door? If not, consider installing visually contrasting door pulls.	
Thresholds	Is there a level threshold? A change in level of up to 13mm is OK provided it is clearly visible, and the floor finish is graded to provide a flush junction.	
Steps	If there is a step up to the door, is there a vertical handrail to assist people with limited mobility? Steps up to an entrance door will present difficulties to wheelchair users and you should consider what can be done to overcome them. A movable ramp is one option.	
Bells & entry-phones	Is there a bell or entry-phone system so that people can summon assistance? Bells and entry-phones should be clearly signed, and should be no more than 1200mm and no less than 900mm from the floor.	
Security systems	Is there a security system in place? Swipe card points should be well signed, and no more than 1200mm and no less than 900mm from the floor.	
Reception area	If there is a reception area, does it have room for wheelchair users to circulate and turn?	
	Is the reception area well lit?	
	Do the doors have vision panels? Doors in frequent use should have vision panels	
	Is there sufficient seating to enable several people to sit in comfort? Some seating with arm rests should be provided, and there should be space for at least one wheelchair. How easy is it for a person with a mobility, vision or hearing impairment to get help? Is there a low-level counter for people of short stature or wheelchair users? Is there an induction loop to assist those with hearing impairments? Is there a well-designed floor plan with directions, facilities, etc? Is there a bell or telephone to summon help when reception is not staffed?	
	Are there any hazards, such as plant pots, benches, fire extinguishers, obstructing the natural routes to desk, stairs, lift, etc?	

ITEM	CHECK	YES / NO or Notes
	Is the reception area well signed? For information about good signage, consult the Sign Design Guide available from the RNIB shop, see Appendix 3.	
Stairs and lifts	Are the steps on the stairs clearly marked, and are there handrails to assist people with limited mobility?	
	Is there clear, distinguishable floor space in front of lifts for wheelchair users to manoeuvre?	
Access to toilets	If toilets are provided, they have to be accessible. Approved Document M (2004), which is a section of the building regulations, says: "Toilet accommodation needs to be suitable, not only for disabled people, but for all people who use the building. For disabled people, suitable toilet accommodation may take the form of a specially designed cubicle in separate sex toilet washrooms, or a self-contained unisex toilet. For wheelchair users in particular, a self-contained unisex toilet is always the preferred option since, if necessary, a partner or carer of a different sex can enter to give assistance. Wheelchair-accessible unisex toilets should always be provided in addition to any wheelchair accessible accommodation in separate sex toilet washrooms." ⁷ Further information is available from The Good Loo Design Guide ⁸ , and from the campaigning group Changing Places ⁹ , see Appendix 3.	
Seating	Is there sufficient seating? Many people, not only those with disabilities, have difficulty standing for extended periods. Appropriate seating needs to be provided in areas where people may be required to wait, such as lift areas or outside toilet facilities.	
Signs and wayfinding	Good signs are essential for people with hearing impairment, and are a vital means of finding your way around a building. A good way of checking on the need to improve signage is to undertake 'user testing', where strangers to the building are observed as they are asked to find their way to particular places. More information about the way to create effective signs can be found in The Sign Design Guide ¹⁰ . Wayfinding schemes, such as colour coding of various areas, can also be useful, but very often a simple map or diagram of the building, available from reception, is all that is needed.	

2. Management

2.1 Good management is as important as good design when considering the needs of people with disabilities. For example, studio managers that are unaware of the reasons for keeping transfer spaces in accessible toilets, or corridors clear of obstructions, or the over-enthusiastic provision of plant pots, can negate even the best provision. The following check list may be helpful in maintaining a fully accessible building.

ITEM	CHECK	YES / NO or Notes
Car parking	Ensure that accessible parking bays are kept clear for use by Blue Badge holders.	
Evacuation	Ensure that the emergency evacuation plan, together with any Personal Emergency Evacuation Plans, are kept up to date, and are tested on a regular basis so that all those involved know the procedures and any weaknesses identified and corrected. See paragraphs 8 & 9 for details.	
Access routes	Ensure that there are no obstructions placed on external routes and ramps, and that steps are kept clean and, in cold weather, free from ice and snow.	
WCs	Check regularly that toilet tissues and paper towels are replenished, that the transfer space in accessible toilets and corridors are kept free of obstructions, and that they are not used for unofficial storage.	
Doors	Make sure that doors remain easy to open, that vision panels are not obscured by notices, and that side-hung doors next to revolving doors are not kept locked.	
Lighting	Ensure that the correct level of lighting is always available by replacing blown light bulbs promptly.	
Signage	Keep maps and signage up to date, particularly when people move studios or uses are changed.	
Studio manager / staff training	Perhaps the single most important aspect of management is to provide ongoing training for studio managers, artists and/or staff on the needs of people with disabilities. People who understand the difficulties faced by those with disabilities can overcome even the most unhelpful buildings, but lack of awareness can negate the best provision.	

APPENDIX 2

FURTHER HELP

1.1 There are a number of ways that service providers can get more help in working through the requirements of the Disability Discrimination Act. Perhaps the most obvious is to consult a professionally trained access auditor or access consultant. There are also a number of organisations that can provide assistance, and some of these are listed below. Finally, there are a number of publications that provide good, practical advice, and some of these are also listed below.

1.2 The Centre for Accessible Environments

The Centre for Accessible Environments (CAE) is the UK's leading authority on inclusive design. They aim to help secure a built environment that is usable by everyone, including disabled and older people. CAE pioneered the provision of access guidance for building designers based on collaborative research with disabled people. CAE is a leader in developing the case for designing for disabled people in the context of mainstream inclusive design.

Centre for Accessible Environments
70 South Lambeth Road
London SW8 1RL
020 7840 0125
www.cae.org.uk

1.3 The Equality and Human Rights Commission

The Equality and Human Rights Commission champions equality and human rights for all, working to eliminate discrimination, reduce inequality, protect human rights and to build good relations, ensuring that everyone has a fair chance to participate in society.

3 More London,
Riverside
Tooley Street,
London, SE1 2RG
Telephone 020 3117 0235
www.equalityhumanrights.com

1.4 The Royal Association for Disability and Rehabilitation (RADAR)

Formed in 1977 as the Royal Association for Disability and Rehabilitation, RADAR is a national organisation run by and working for disabled people. They have a membership of over 800 disability organisations and individuals.

RADAR
12 City Forum
250 City Road
London EC1V 8AF
020 7250 3222
www.radar.org.uk

1.5 The Access Consultancy

An independent consultancy specialising in making buildings accessible. The consultancy provides advice on all

aspects of the Disability Discrimination Act, and can provide access consultants and auditors if required. The Access Consultancy worked with The Art House on their accessible studio building and in developing this advice for studio providers.

4 St Thomas Terrace Wells

Somerset BA5 2XG

01749 679570

www.theaccessconsultancy.co.uk

1.6 Employers Forum on Disability

Employers' Forum on Disability is the world's leading employers' organisation focused on disability as it affects business. Its mission is to enable companies to become disability confident by making it easier to recruit and retain disabled employees and to serve disabled customers.

Nutmeg House

60 Gainsford Street

London SE1 2NY

020 7403 3020

www.efd.org.uk

1.7 Royal National Institute for the Blind

The UK's leading charity offering information, support and advice to over two million people with sight loss. The Web Access Centre provides information and advice on making your website accessible to everyone.

Royal National Institute of Blind People

105 Judd Street

London WC1H 9NE

020 7388 1266

www.rnib.org.uk

1.8 Royal National Institute for Deaf People

RNID is the largest charity working to change the world for the UK's 9 million deaf and hard of hearing people.

19-23 Featherstone Street,

London EC1Y 8SL

020 7296 8000

www.rnid.org.uk

APPENDIX 3

PUBLICATIONS

1.1 BS 8300:2001 Design of buildings and their approaches to meet the needs of disabled people.

Code of practice

British Standards Institute

1.2 BS 9999:2008 Code of practice for fire safety in the design, management and use of buildings

British Standards Institute

GUIDANCE NOTES: INCLUSIVE ACCESS**1.3 Approved Document M, 2004****Access to and use of buildings**

Office of the Deputy Prime Minister
The Stationery Office

1.4 The Disability Discrimination Act 1995

ISBN: 0105450952 The Stationery Office

1.5 The Disability Discrimination Act 2005

ISBN 0105411051 The Stationery Office

1.6 Designing for Accessibility

Centre for Accessible Environments
An essential guide for public buildings
www.cae.org.uk

1.7 The Sign Design Guide

The Sign Design Society & JMU Access Partnership, 2000, available from the Royal National Institute for Blind People.
www.mib.org.uk

1.8 The Good Loo Design Guide

Centre for Accessible Environments
www.cae.org.uk

REFERENCES

- 1 Disability Rights Commission, Disability in Scotland 2004: Key Facts and Figures – 2005 quoted on the MPH Group website at: http://www.mph-uk.com/index.php?option=com_content&task=view&id=163&Itemid=312
- 2 Economic and Social Data Service, Quarterly Labour Force Survey, June - August, 2005, quote on the MPH Group website, op.cit.
- 3 Office for National Statistics, NOMIS, Official Labour Market Statistics, Annual Population Survey, January to December 2007.
- 4 Guidelines for standards developers to address the needs of older persons and persons with disabilities, CEN/CENLEC Guide 6, European Community, para. 0.1
- 5 Disability Discrimination Act 1995, cited at http://www.opsi.gov.uk/acts/acts1995/ukpga_19950050_en_1
- 6 BS 9999 Code of practice for fire safety in the design, management and use of buildings, 2008, British Standards Institute
- 7 Approved Document M, 2004, Office of the Deputy Prime Minister, paragraph 5:5, page 53
- 8 The Good Loo Design Guide, April 2004, Centre for Accessible Environments, ISBN: 1859461441
- 9 Changing Places, www.changing-places.org
- 10 The Sign Design Guide, The Sign Design Society & JMU Access Partnership, 2000, available from the Royal National Institute for Blind People.