



NEW SINFONIA CIO

CHARITY NUMBER: 1192503

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ACCESS POLICY

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1. Introduction

NEW Sinfonia's Board of Trustees is committed to promoting accessibility in all aspects of its work. This Access Policy outlines our commitment to providing equal access for everyone who interacts with NEW Sinfonia (hereon referred to as the Organisation) whether as an employee, community participant or event audience member. This is a working document and subject to review and change as the organisation continues to develop and become increasingly accessible to everyone.

2. Scope

This policy sets out realistic ways in which the organisation can remove barriers to participation and engagement so that its activities are accessible to everyone. This policy has been formulated through conversations with stakeholders and by using the Social Model of Disability as a best practice model.

3. Current Practice

3.1. Access Riders

All Artists (eg. musicians), Practitioners (eg. project coordinators) and Participants (eg. community singers) will be asked to complete an access rider document to outline their access needs and meet with either the Project Manager or Coordinator to outline all reasonable adjustments that can be made. For example, specific access equipment (ear defenders for loud noise environments) and software, a support worker, flexible working hours, working from home or adaptations to a workplace (providing a quiet space). Any additional costs will be built into the fundraising targets to support these adjustments going forward.

3.2. Hynt

In line with the national access scheme Hynt, we will provide a free ticket for all our patrons who need the support of an assistant or carer to come and see our performances. Information about Hynt and how to get a free ticket will be detailed in every ticketed event listing. Patrons will be asked to inform us of any additional access requirements so we can make reasonable accommodations for them (eg. Disabled Parking Space).

3.3. Accessible Venues

Every venue we use to host our activities will be step free, wheelchair accessible and have an accessible WC. Step free access will be a prerequisite for planning and designing any project. Every event will have allocated spaces/areas on our venue seating plans for Wheelchair users, aisles and pathways that are at least 1.5m wide to accommodate wheelchair travel, and we will ensure all surrounding spaces are clear of equipment and barriers.

3.4. d/Deaf People

We are committed to embracing BSL as part of the artform. All performances that have a vocal or spoken word element will have a sign language interpreter and this will be advertised in all event listings.

3.5. Blind and Low Vision People

We will offer guided 'Touch and Feel' sessions at our performances for people who identify as blind to come on stage, feel the instruments, the set design, the props and interact with our musicians and artists in an intimate and relaxed setting. These sessions will include spoken descriptions of the connected event.

All of our printed marketing material and event programmes will be written in large, easy read text. Specifically 16 - 18 points, sans serif, well spaced, and in high contrast colours in accessible language that avoids technical jargon.

As the organisation grows we intend to offer braille programmes, vocal scores and/or librettos, and include audio descriptions of our events on our website listings.

4. Monitoring and Review

4.1. Community Consultation

We will create a forum for disabled employees, participants, audiences and stakeholders to scrutinise the access provision at our events and activities to ensure their knowledge, experiences and needs are involved in our planning and delivery. Regular feedback from event and project surveys will be reviewed at an annual meeting with stakeholders to be held in person and/or online with the aim of improving accessibility, reducing barriers and combating ableism in our organisation.

4.2. Board Representation

Our organisation will always have someone who identifies as having a disability on our Board of Trustees to guarantee their lived experiences and knowledge continues to inform the development of our organisation as we reduce barriers and better connect with disabled communities.

4.3. Financial Planning

Use the continuous gathering of information and experience to effectively build all access costs into our project and core company costs. Identify grants that allow for access costs to be included in addition to any project costs and use industry standards for rates of employment.

4.4. Consistency

Any improvements in the accessibility of our activities, events and workplaces remains constant after their implementation to ensure that our level of accessibility is consistent and only improves. This will ensure confidence amongst our stakeholders and help us achieve our desired outcomes.

5. Conclusion

We, at NEW Sinfonia, are committed to creating an accessible, inclusive and supportive environment where everyone is treated with dignity and respect. This Access Policy reflects our dedication to undoing the ableism in art spaces and our commitment to access as an ongoing practice in an effort to eradicate access barriers for working, making and experiencing art for d/Deaf, neurodivergent, chronically ill and disabled communities.