

The Kennedy Center's LEAD Conference

Snapshot Report back Session:
Leadership Exchange in Arts and Disability 2019

The LEAD Conference

- Purpose: share resources and knowledge, develop best practices, and experience accessibility in action
- In a different city each year: this year was Denver. **Next year is Raleigh, NC**
- The people are great!
- It is growing! It filled this year and people were turned away. Anticipate the same next year.
- It's multilevel and multi-disciplinary



Minnesota Access Alliance



- Our mission is to raise the bar on accessibility in Minnesota across the arts and culture sector.
- We do this by providing trainings and community for people working in this field.
- MNAA is run by an elected board
- There no formal membership- just people who come to our trainings.
- All are welcome, we try to be specific about who will find each event useful.

Samantha Smingler

Inclusion Coordinator, Great Lakes Aquarium

Board member, Minnesota Access Alliance



Pre-Session Workshop: Tips, Tools, & Techniques for Effective Staff Training

Presenters/Panel:

Talleri McRae – Consultant; Louisville, KY

Diane Nutting – Consultant; Bethesda, MD

Include ground rules in trainings



- Assume positive intent
- Use respectful, thoughtful language whenever possible
- Make it a safe space to ask real questions

Quick History: Perceptions of Disability



Moral Model:
external appearance =
internal 'issue'



Charity/Pity Model: (Heroism)

Quick History: Continued

Medical Model

- Seeks to change the individual to fit society
- Something is wrong with the individual
- The doctor is in charge
- about what the person can't do
- individual is unable to make decisions

Social Model

- Something wrong with society
- Seeks to change society to accommodate the individual
- Individual has the right to make decisions
- About creating opportunities to do things
- The individual is in charge

Words to avoid using:

- “_____ person”- (unless identity first is preferred: Deaf community, Autism Community)
- Person-less language: “The disabled”, addicts, epileptics, stutterers
- The R words
- Suffering from, afflicted with, confined to, etc
- Outdated: Handicapped, differently-abled, special needs
- Anything that over-highlights the word ABILITY
- Anything just a little too clever

What words do we use?

- Accessible environments - “Is this an accessible environment for you?”
- Communicating a reasonable accommodation:
 - 1. Patron, artist, colleague who...
 - 2. Uses/needs/requested/benefits from...
 - 3. (insert accommodation here)

Training Ideas

- Worksheet: Journey to Accessibility and Inclusion - 4 Phases
- Substitute simulations with panels or interviews from the disabilities community or use videos/Facetime
- My Impact/My Influence in the journey to accessibility
 - Choose a person at your org – how would they say their role/job is connected to making inclusion happen in your space?
 - Internal functions (i.e. pay interpreters, non-bias hiring) and External (i.e. interacting with guest)

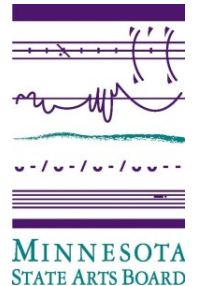
Links to Resources

- The Alaska Department of Human Resources:
[Disability History Exhibition online](#)
- Arts Midwest [12 Step Plan to Start Access](#)
- Diane Nutting's Journey to Accessibility and Inclusion (Handout).
- [Washington DC Office of Disabilities video 3:40](#) –
ODR Disability Sensitivity Training

Natalie Kennedy-Shuck

Program officer & Accessibility Coordinator, Minnesota State Arts Board

Co-chair, Minnesota Access Alliance



Catch the Vision: Multisensory Approaches to Accessibility for Visitors with Vision Loss

Presented by:

Joey Cook (audio engineer), Samuel Foulkes (Printing House Manager), David Grimes (Quality Assurance Coordinator), Chris Munday (Audio Quality Assurance), Tina Seger (Transcription Specialist):
Clovernook Center

Content of the session



An informational session showcasing the importance and feasibility of providing content in braille and other tactical means.

- Why is large print and audio not enough?
- Where to begin
- Going beyond bathroom signs

Why is large print and audio not enough?

- Over 7 million in U.S. are legally blind, keeps growing
- Large print and audio transcription is only helpful for a portion of that population, and only some of the time
- Braille > literacy > access > empowerment
- Tactile options allow readers to interpret the content for themselves.



Where to begin

Test the waters with a piece in Braille

- Select a permanent/semi-permanent text material
- Contact a service provider (suggest MN State Services for the Blind)
 - Learn how the process works
 - Cost-estimate & timeframe
 - (it probably doesn't cost as much or take as long as you'd think!)
 - Ask for Unified English Braille*
 - Request digital file
- Determine placement and communicate to ALL
- Reflect (That wasn't too hard was it?)
- Repeat with meaningful content.

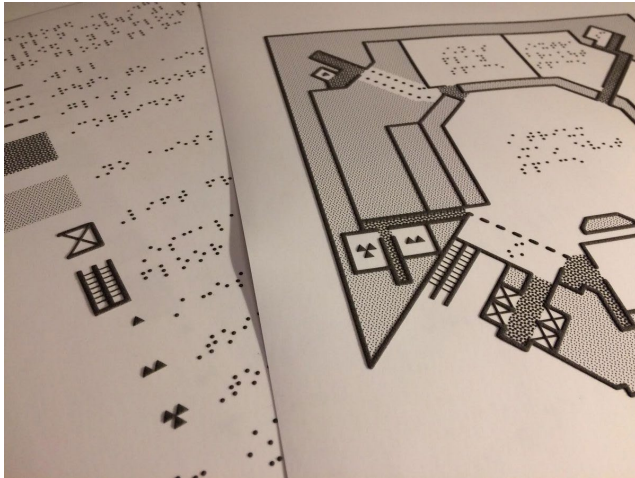
*Ideally you'd have both UEB and EBAE, older patrons may prefer EBAE

Going Beyond Bathroom Signs

Everything that is in print can be tactile!

Everything that is in text can be braille!

What would it take for your organization to start including tactile options for your variety of content and materials?



Contacts & Resources

For questions and help creating tactile materials:

- [Clovernook Center](#) (513) 522-3860

For Braille Printing:

- Minnesota State Services for the Blind, 651 -539 -2300

Other resources that can help answer your questions:

- [National Federation for the Blind, Minnesota chapter](#)
- Minnesota State Academy for the Blind 507-384-6602

Accessibility Expectations of Public Grants

Follow the Money: How federal funds affect your accessibility requirements

Presented by:

Beth Bienvenu (Accessibility Director), National Endowment for the Arts

Natalie Kennedy (Program Officer & Accessibility Coordinator), MN State Arts Board

Sarah Corrin (Arts Grants Director), City of Raleigh - Office of Raleigh Arts

Accessibility Expectations of Public Grants

National Arts Endowment & Minnesota State Arts Board

National Endowment for the Arts

Applicant stage:

- ADA & Section 504 compliance

Recommendation stage:

- Narrative response
- Accessibility questionnaire

Post-award stage:

- accessibility coordinator
- Section 504 self-evaluation

Minnesota State Arts Board

Applicant stage:

- ADA, Section 504 compliance
- MN State, & local compliance
- Narrative response
- Budget (project grants)
- Site visit, access plan (operating grants)

Post-award stage:

- final report

Public Grants: Contacts & Resources

[Design for Accessibility handbook PDF](#)

[504 Self-Evaluation Workbook PDF](#)

National Endowment for the Arts

- [Office of Accessibility](#), Accessibility@arts.gov, 202-682-5532
- Office of Civil Rights, CivilRights@arts.gov 202-682-5454
- Office of Grants and Contracts, grants@arts.gov

Minnesota State Arts Board

- Accessibility coordinator, natalie.kennedy@arts.state.mn.us, 651-539-2666

The Intersection of Disability and Diverse Linguistic and Immigrant Communities

Presented by:

Marcie Bramucci, Director of Community Engagement, People's Light

Roger Ideishi, Associate Professor of Occupational Therapy, Temple University

What this session was about



A discussion of arts accessibility initiatives that are partnering with linguistically diverse and immigrant communities.

- Context and Grounding
- Philadelphia Cultural and Linguistic Diversity Project
- People's Light: Going "all in"

Why does cultural and linguistic diversity have to do with disability?

Disabilities exist across races:

1:3 Native, 1:4 Black, 1:5 Hispanic, 1:10 Asian

Barriers facing non-caucasian immigrants vastly compounded for those with disabilities:

- language
- fear of law enforcement
- mistrust of systems
- trauma
- family/friends also facing these barriers

Assumption by others that nothing said = all is fine.



Philadelphia Cultural and Linguistic Diversity Project

Began as an autism support group acknowledging greater challenges for those with language barriers.

For the people

- trust and relationship building outings and activities
- translated resources
- interpretation services
- support navigating systems

For the providers:

- training in cultural responsiveness and humility
- diverse content representing diverse communities
- language translation for everything

“Raising my kids has made me aware of barriers, both physical and programmatic, which are rooted in the historic segregation of disabled people,”

- Anna Perng,
Philadelphia Autism
Project

People's Light: Going All In

New Play Frontiers Program

- commission new plays inspired by community
- embed underrepresented playwrights in community
- bi-lingual plays

House Management “kits”

- training on awareness, supporting new audiences, building buy-in

Goal: transition to fully bilingual organization



Doing your own outreach:

Protect vulnerable partners (documented and undocumented)

Ensure safety is not in jeopardy

Gain understanding of the needs and the conditions:

- Build relationship with trusted organizations
- Meet people in their spaces

Be responsive to identified needs and barriers

Prioritize reciprocity

Contacts of the presenters

Marcie Bramucci, Director of Community Engagement, [People's Light](#)
bramucci@peopleslight.org
(610) 647-1900 x143

Roger Ideishi, Associate Professor of Occupational Therapy, Temple
University
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Jenea Rewertz-Targui

Manager of Community Programs and Access Initiatives, Ordway Center for Performing Arts

Board Member, Minnesota Access Alliance

Recipient of the 2019 Kennedy Center Award for Emerging Leaders



Deep Dive: Diversity and Disability

Moderator:

Beth Prevor, Executive Director, Hands On

Content of Diversity and Disability



An open discussion that encouraged the exploration of how disability is represented (or not) in conversations around diversity, equity, and inclusion within our cultural arts communities, current intersections, considerations, and what might lie ahead.

Image retrieved from [Kennedy Center LEAD Conference @AccessLEAD](#)

Diversity, Equity, Inclusion (DEI) conversations

- Become buzzwords for marketing
- Disability often excluded
- Including other forms seen as a threat
- Consider the diversity within disability



Including Access in the conversation (IDEA)

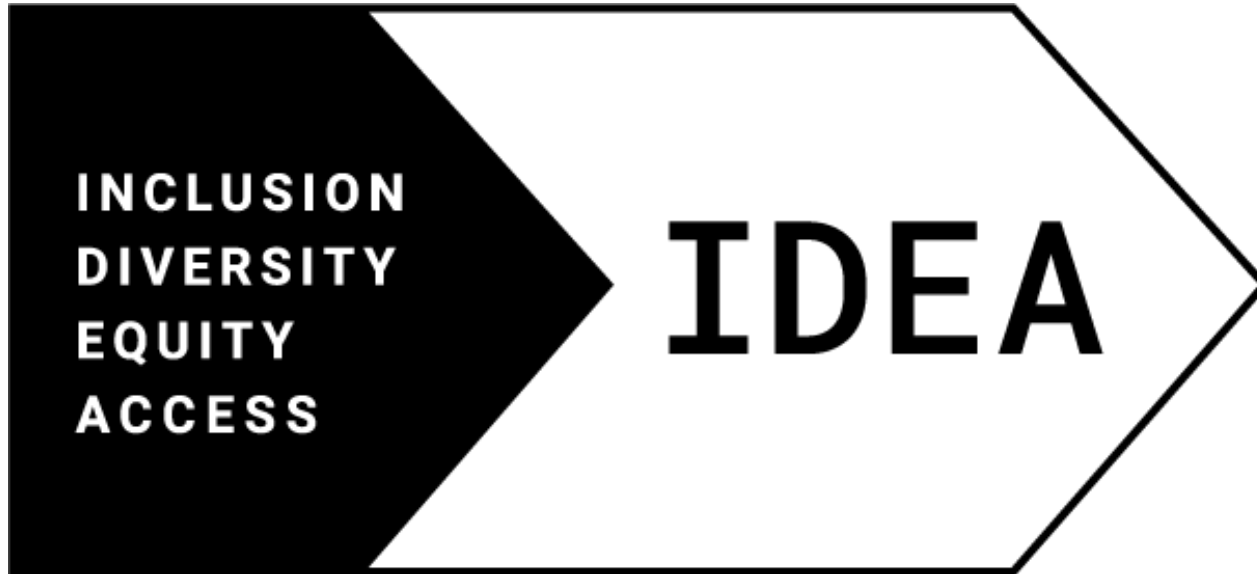


Image retrieved from [Maryland Citizens for the Arts](#)

Advocate for IDEA

- Changing the culture is exhausting
- Continuous process of improvement
- It is not the “competition of the oppressed”
- Good faith agreements often abused

Approach from a lens of intersectionality*

- Systems of oppression overlap and effects are compounded
- Focused on “Race” because it’s the biggest predictor of outcomes
- Learn from social justice movements
- Consider socioeconomic status

Intersectionality*

Intersectionality (coined by scholar Kimberlé Crenshaw) is a theoretical framework that posits that multiple social categories (e.g., race, ethnicity, gender, sexual orientation, socioeconomic status) intersect at the micro level of individual experience to reflect multiple interlocking systems of privilege and oppression at the macro, social-structural level (e.g., racism, sexism, heterosexism).

[Retrieved from Merriam Webster Online Dictionary](#)

Turn IDEAs into Action

- Be present and represent disability
 - DEI conversations and Human Resource conferences
- People without disabilities must join the movement
- Acknowledge place of privilege
- Leverage opportunities for underrepresented communities
- Staff training that includes people with disabilities
- Change make-up of organization
- People with multiple identities included in decision-making

A model we can aspire to emulate

- [Mass Cultural Council \(Massachusetts\)' Universal Participation Initiative \(UP\)](#): Established to advance access at cultural facilities throughout the Commonwealth.

Emma Allen

Director of Operations, Bell Museum

Co-chair, Minnesota Access Alliance



Lessons from the Garden: Growing inclusive Programming from the Ground up

Presented by:

Joy Harding, Kate Zankowicz, Kelly Fernandez, and Alison Vogelsang:
The Huntington Library, Art Collections and Botanical Garden

Meera Jagroop:

Brooklyn Children's Garden

What Lesson we learned from the gardens...



A hands- on session taking about multisensory activities in gardens that included:

- Unique naming and invitation of the programs for inclusion
- Brooklyn Children's Garden structure
- Hands-on activities from Huntington Gardens

Brooklyn Botanical Garden: Children's Garden

- Program starts at 9:00 AM- garden open at 10:00 AM- it's an acre of space.
- Program is capped at 60, takes 20+ volunteers and staff (mostly volunteers).
- Usually attendance is around 45.
- Handwritten signs are read more than printed and permanent.



Multisensory program for “families of all abilities”

Goal:

Getting away from separate but equal programming- allowing visitors to choose to participate.

Impact on Participants:

- Still mostly families with children with sensory sensitivities.
- Feedback from families: appreciated that it was open to everyone- didn't feel like they could only come with other families like theirs.
- Link to the [Multisensory program](#)

Huntington Garden

Botanical arrangement photos

- Nature collage-temporary art
- Sticky backs and masking tape for make and take.

Scents in the herb garden

- Real herbs growing in the garden
- Squeeze bottles/ cotton balls
- perfume sample sticks (Option)
- Sticky backs or tape (Option)



Contacts

Kate Zankowicz, Youth, Family, and Community Education Manager:

Kzankowicz@huntington.com

Alison Vogelsang, Occupational therapist working with Huntington:

Ali.Vogelsang@gmail.com

Meera Jagroop, Manager of the Discover Garden and Family Programs

mjagroop@bbg.org

Super Speedy Versions of my Presentations

15-Minute session

**Inclusive Job Descriptions
and Hiring Practices**

Main Points:

Your boilerplate EEOA language does nothing to convince me you will make reasonable accommodations.

Does this job REALLY require a driver's license?

I made a very useful handout I will link to and get to everyone.

Full Session

Community Engagement, A
Tragi-comedy in 3 Acts

The Bell Museum built a new building and created an multilingual audio tour app with audio description

We should not have tried to do that all at once. What were we thinking?

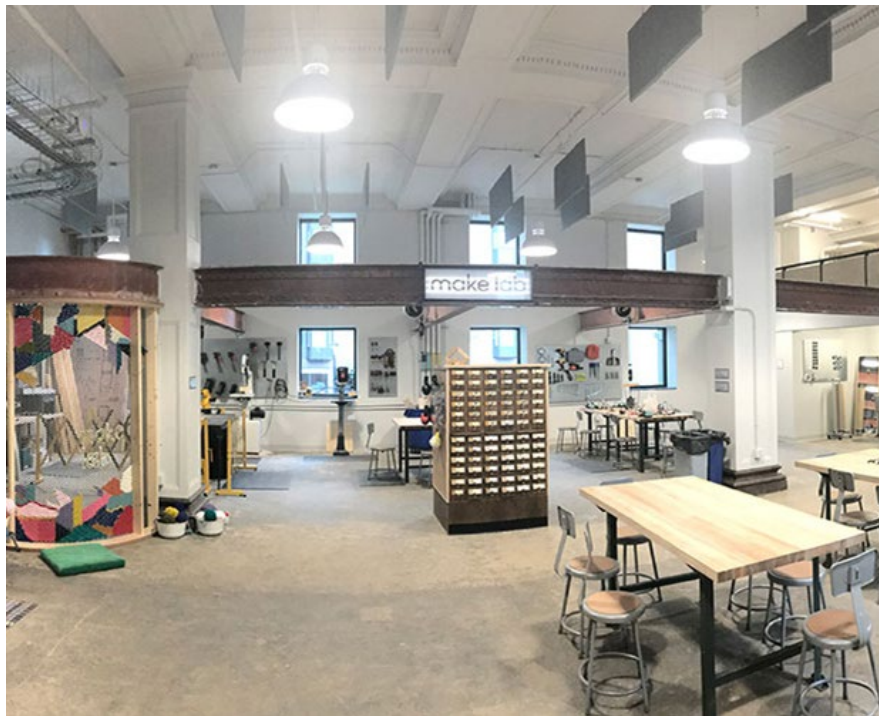
Main Takeaways



- Recording every word of text in the museum is not user-friendly accessibility.
- Get community advisers in places early. Don't rely on only 1 or 2 connections.
- Engage groups from a broad range of experiences and backgrounds.
- First: Concentrate on bringing the WOW moments to everyone.

Other noteworthy things to check out:

- [Epson Smartglasses for captions](#)
- [Project SEARCH Smithsonian Internships for PWD](#)
- [The Universal Design in the Pittsburgh Children's museum](#)
- [The Field Museum's App for all](#)
- [The Bell's app:
z.umn.edu/bellaudioguide](#)



Questions?

Reminder: “Can everyone hear me?”
That really only has one answer.

At accessible presentations:

Wait for the microphone, or for the
panelist to repeat the question.



Social time!



Thank you, Great Lakes Aquarium!