



Accessibility Toolkit:

A guide to making art spaces accessible

The Accessibility Toolkit was written by Professor Anne Zbitnew, in consultation with Tangled Art + Disability Board Members Kim Fullerton, Lenore McMillan and Fran Odette. The printed toolkit and the accessible PDF was designed by Professor Jennie Grimard.



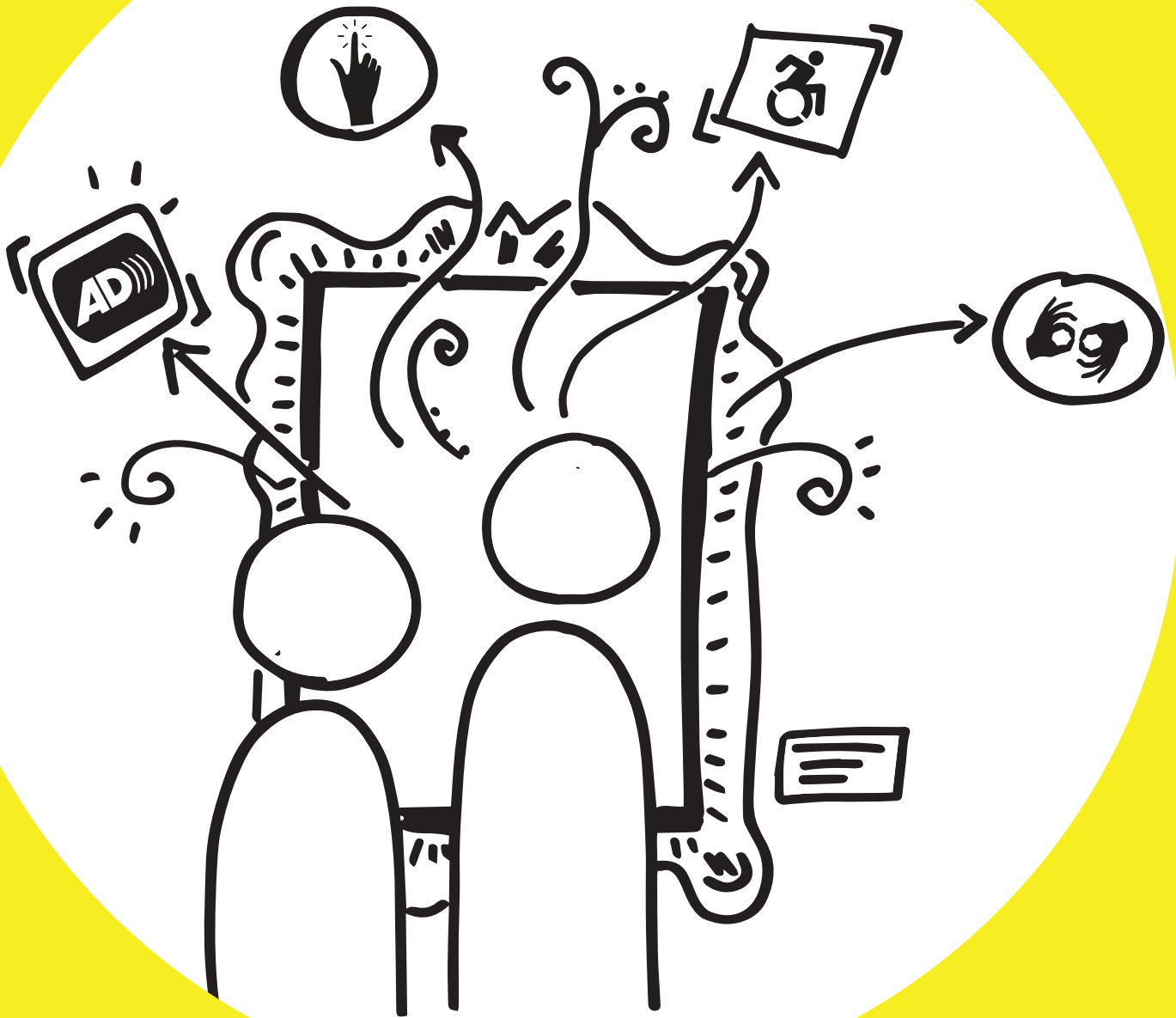
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Tangled Art + Disability was an important partner in the development and execution of the community research workshop which informed the toolkit.

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This document is available in plain text and digital formats upon request.



The presentation of art is complex. Art exhibitions and presentations showcase objects that appeal to and connect with human senses. Art expresses and communicates emotions and ideas. It is important to recognize that audiences are diverse, and art exhibitions must respond to a number of factors – including gender and cultural equity, different learning styles, alternative ways of presentation, and inclusive accessible design (*Smithsonian, n.d.*)¹.

Historically, persons with disabilities have been excluded from art galleries, museums and performances because of inaccessible places and spaces. Because disability-identified people are part of the audience, accessible design should be part of the initial development process for all exhibitions and performances, not an afterthought. If a design is inclusive, everyone benefits (*Smithsonian, n.d.*)¹.

The Accessibility Toolkit is a collaboration between students and faculty members of Humber College, and artists from Tangled Art + Disability (TAD). TAD is a Toronto-based disability arts organization dedicated to supporting Deaf, Mad and disability-identified artists, cultivating disability arts in Canada, and enhancing access to the arts for audiences, artists and arts leaders. TAD prioritizes inclusivity through an accessible, inclusive and disability justice lens in curatorial, programming, and art-making practices. Deaf, Mad and disability-identified communities inform the administrative and governance structure of the organization. We want to recognize that disability-identity is fluid and changing and not all people ‘identify’ but do come to community with a similar sharing of experiences. This project documents knowledge and leadership shared by Deaf, Mad and disability-identified artists, TAD staff and board of directors, Humber College students and faculty, and people with lived experience in response to the question:

How do we make the presentation of art inclusive and accessible?

Guidelines from TAD (consultant Lindsay Fisher), The Smithsonian Guidelines for Accessible Exhibition Design, and Shape Arts have also informed the project. We follow the curatorial practice of Amanda Cachia, Eliza Chandler, and Sean Lee, among others.

¹ *The Smithsonian (n.d.). The Smithsonian Guidelines for Accessible Exhibition Design. Retrieved from <https://www.si.edu/Accessibility/SGAED>*

Overview

Accessible and inclusive arts practice and presentation seeks to include, rather than exclude, as many people as possible. **The Accessibility Toolkit** is not meant to be prescriptive, or a list of best practices. Practices are always developing, and we are following a number of organizations and guides in the creation of this project. In order for the arts sector to become truly inclusive, we need to be willing to learn from one another and share resources and knowledge in order to achieve the broadest possible impact. This initiative is not just about building an accessible and inclusive environment, it also aspires to work toward a more inclusive and accessible arts and culture sector in Canada.

The Accessibility Toolkit is intended to inform and educate the following; students, artists, arts organizations, curators, program directors, volunteers, and gallery staff. Developed by, and in consultation with, disability-identified, Deaf and Mad artists, people with lived experience, curators and performers, this toolkit is one that art spaces can use to further develop and implement inclusive programming. Recommendations will change and shift as conversations around legislation, representation, practice and creation continue to challenge and disrupt the status quo of arts experiences. The toolkit will inform a culture of continued learning as arts organizations become change agents in understanding and promoting the value of creating fully accessible spaces. **The Accessibility Toolkit** will always be a work in progress.

The Accessibility Toolkit encourages incorporating accessibility features into aspects of exhibition design, such as:

- exhibition content;
- label design and text;
- lighting;
- image description;
- audio description;
- transcription and captioning;
- language usage; and
- access symbols.

As you begin to practice accessibility, engage in an ongoing process that thoughtfully evaluates language and avoids inaccurate, archaic and offensive expressions that perpetuate negative stereotypes. Language, after all, can reinforce a dominant viewpoint when it comes to disability. It is important to be mindful of the fact that there is a growing presence of disability in Canadian society reflected in the rapid growth of disability experienced by an aging population.

Ableist language includes the casual use of language, sometimes intentionally and often inadvertently that refers to a person with a disability. This use of language is very common, very negative and stigmatizes people with disabilities. 'That's lame', 'it's crazy', 'they are nuts' are all phrases that are often used in everyday conversation.

But what words and phrases do we use?

Not everyone can ever be expected to agree on every term or every word. It is important to note that terminology is always changing and that there is no "one size fits all" solution. For people with disabilities, there is a clear expectation that words and images will not stigmatize or reinforce outdated stereotypes. Finally, it's important to remember that self-identification is key. When you are talking to or about someone, ask them how they identify or how they would like to be referred to. Above all else, this may be the most important, respectful and effective way to establish who and what you are talking about. In addressing and describing disability:

- Respect the person.
- People with disabilities are not "suffering from", "victims of," or "afflicted by" their disabilities nor are they overcoming their disabilities.
- Do not portray people with disabilities as heroic overachievers or long-suffering saints.
- Avoid sensationalizing and negative labeling.
- Do not equate disability with illness.
- People with disabilities do not have special needs, but may require certain accommodations to make the best use of art gallery spaces.

The ultimate goal must always be accurate, clear, positive and respectful language that fosters inclusive thinking.

Adapted from notes by Lindsay Fisher, Scope, and Shape Arts.

Societal Attitudes

Before you begin to practice accessibility, it is important to understand different ways that disability is defined and understood in society and how we have historically, come to understand and think about disability. Barriers are not just physical; societal and cultural attitudes prevent individuals from having equal opportunities and shape how disability is perceived.

Medical Model

The medical model of disability frames individuals as disabled by their impairments or differences. Impairment can be defined as limitation of an individual's physical, sensory or mental function. The medical model suggests impairments or differences should be "fixed" or changed by medical/other treatment, and focuses on what is "wrong" with the individual, not by their self identified needs.



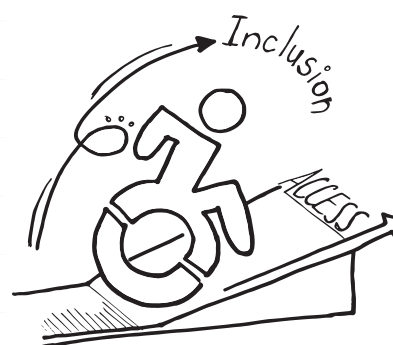
For example, if a wheelchair user is unable to enter a building because of a few steps, the medical model suggests that this is because of the wheelchair, rather than the steps. If a person living with chronic illness or an episodic disability is not able to sit at a desk in an office for 35 hours a week. The medical model would suggest that they need to adapt to the demands of the job rather than arrange an alternative work model. The medical model sees access as an individual concern, not a social one. This perspective tends to see responses as 'reactive' and based on individual needs as they arise.

When policy makers and managers think about disability in individualistic ways they tend to either leave people out or concentrate their efforts on compensating people for what is 'wrong' with their bodies by, for example, offering 'special' benefits and providing 'special,' segregated services for them.

Social Model

In contrast to the medical model, the social model of disability frames disability as a social construct created by access barriers in the environment, rather than a medical “problem”.

The social model provides a positive model that identifies causes of exclusion, and proposes constructive changes to remove barriers and increase access. Developed by people with disabilities in order to identify and respond to discrimination centered around equality and human rights, the social model suggests individuals are disabled by society: by structural, cultural, economic or attitudinal barriers. The model identifies causes of exclusion and suggests that when barriers are removed, individuals with disabilities can be independent and equal in society, with choice and control over their own lives.



Using the example of the wheelchair user who is unable to enter a building due to the steps, the social model of disability perceives the steps as barriers. And for the person living with chronic illness or an episodic disability, the conventional work week is the disabling barrier.

The social model of disability says that disability is caused by the way society is designed and organized, rather than by a person’s impairment or difference. This model looks at ways of removing barriers that restrict life choices and access for disabled people.



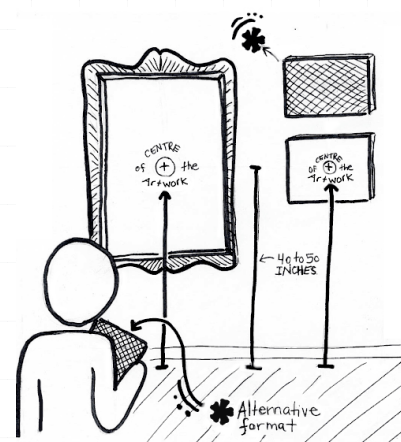
It is recommended that the gallery and the artist collaborate in designing an exhibit to be accessible to as many people as possible. Collaboration, especially for artists that have been marginalized by disability or other social locations gives the opportunity for artists the influence the presentation of their work. This results in exhibiting and presenting artwork in multiple ways.

Artwork Display

Guidelines:

A laminated, high contrast photograph or line drawing of the artwork should be provided if the artwork requires a high mounting position on the wall; is presented on a table, in a case or from a far viewing distance; and if the work includes shadows or dim lighting. This allows the visitor to experience the artwork up close.

Viewing distance and barriers around artwork should be indicated with high contrast, textured floor-marking tape.



Objects should be far enough apart to create accessible pathways.

Recommendations:

Artwork mounted 102-127 cm (40 – 50 inches) from the floor to the centre of the artwork.

Height of table or display case should be a maximum 91 cm (36 inches) from the ground, smaller objects positioned toward the front of the case.

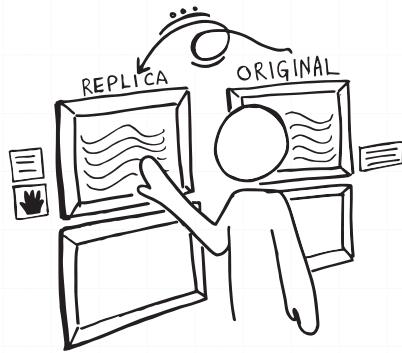
Pathways between exhibition items should be at least 1.5 metres (65 inches) wide.

Proper lighting is crucial in the gallery. Position lighting so as to avoid glare and dark shadows on the artwork.

Ensure there is enough light to read any labels and instruction panels, eliminating glare and reflection.

Avoid using posts and rope to indicate viewing distance as they could be a safety hazard.

Exhibits



Interactive Installations

Guidelines:

A tactile replica of at least one object in the exhibit should be available for everyone to touch.

A replica should be unbreakable, non-toxic, comfortable to touch, resistant to wear and easily cleaned.

Instructions for interactive installations should be provided in written and audio formats. Instructions should be communicated in plain language using step-by-step format, and include high-contrast illustrations.

Interactive touch devices should be mounted on a height-adjustable stand within reach of gallery visitors. Device controls should be labelled, easy to use, durable and include braille and tactile characters if possible.

Indicate viewing distance with high contrast, textured floor marking tape.

Recommendations:

Clearly indicate which installations are interactive with an access symbol and ensure all instructions are in written and audio format.

Mount controls between 38 cm and 122 cm (15 - 48 inches) from the floor.

Avoid using posts and rope to indicate viewing distance as they could be a safety hazard.

Multi-sensory Presentations

Guidelines:

All visual works in the gallery will be accompanied by audio description. This includes films, animation, and slideshows.

All performances in the gallery should be accompanied by live captioning.

Access labels should also be identified by audio description. The gallery is responsible for providing headphones and listening devices. As well, videos should be captioned for persons who are hard of hearing or deafened.

For photographs, drawings and paintings, the gallery provide at least one replica, such as a 3D print that can be touched. Identify 'touch' with an access label.

All video is captioned with a written transcript provided.

All audio, including speeches; narration; and music with lyrics, are accompanied by a large-print transcript and braille if possible.

Captions: Open captions are present on screens at all times. Narration, sound and music should be captioned. Lack of sound should also be indicated.

Transcripts: Large-print written transcripts supported by illustrations or photographs should be provided for all audiovisual content.

Vibrations: Sound sculpture, soundscapes, sound environments, audio and video may be accompanied by vibration as another form of communication.

Recommendations:

When a third party is creating audio description, the artist is responsible for sending detailed images, videos, description and guidelines around language prior to the installation.

Artwork Labels

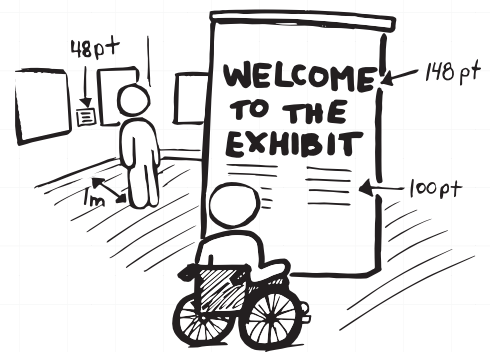
Guidelines:

Labels must be designed for accessibility for all visitors. Label information should be conveyed via Braille, large-print, audio description, symbols and line drawings.

Use legible, sans serif fonts (such as Arial or Helvetica) and avoid script, italic and serif fonts. Do not use entirely capitalized words.

Use high contrast colours between text and a solid, non-glossy background. Glossy paper can create glare and reflections.

Labels should be mounted at an accessible height for guests sitting and standing, in a consistent place near all works throughout the gallery.



Accessibility Toolkit

Exhibits

Recommendations:

Label length is 100 words maximum. Sentence length does not exceed 25 characters.

Large label text (including artist statements and exhibition information) should use a minimum 100-point font.

When possible, American Sign Language (ASL) videos will be wall mounted alongside artist statements and text.

Font viewing distance recommendations:

24 point font → less than 7.6 cm (3 inches)

48 point font → 1 metre (39 inches)

100 point font → 2 metres (79 inches)

148 point font → 3 metres (118 inches)

Access Symbols

Guidelines:

Access symbols indicate whether an artwork can be touched, wayfinding in the gallery space, the presence of vibration, and more.

Access symbols will be textured and mounted beside the artwork at an accessible height.

A legend that describes the shape, colour and texture of access symbols should be presented on a wall label and as an audio description.

Recommendations:

Access symbols are textured and mounted beside the artwork, no higher than 107 cm (42 inches) from the floor.

Audio description identifies access labels.

Examples of common access labels that can be used:



Wheelchair Accessible



ASL Interpretation



Audio Description



Touch the Artwork

Exhibition Catalogues

Guidelines:

The gallery will provide their exhibition catalogue in alternative formats, including American Sign Language video and audio descriptions with a portable listening device.

Portable listening devices should be operable with one hand and be equipped with a clip or carrying pouch.

Recommendations:

Printed information should be minimum 16-point font on non-glossy paper using high contrast colours.

Use legible, sans serif fonts (such as Arial, Helvetica) and avoid italics. Do not use entirely capitalized letters.

Openings & Artist Talks

Guidelines:

It is important to structure openings and artist talks in consideration of the audience.

An American Sign Language (ASL) interpreter will be present at all events related to the show where people are gathered, including opening and closing receptions, artist talks, performances, screenings, tours, information sessions and any public engagements. ASL interpreters will be booked by the gallery.

The gallery must receive all speaking notes included in the public engagements prior to the Public Engagements to give materials to ASL interpreters.

Recommendations:

Book American Sign Language (ASL) Interpreters and Care Attendants in advance of the event to ensure availability.

Start on time and where possible, end on time. This ensures that the ASL interpreter does not leave before the exhibit or tour is finished or that people are having to leave because of paratransit arrangements.

Accessibility Toolkit

Marketing & Media

Live caption all speeches and talks.

All slideshows, including those shown during artist talks must be described.

Provide seating, rest areas and plastic straws for beverages.

The event will be free of charge if possible.

Printed Communication

Guidelines:

All printed media should be written in plain language, include alt text, and provided in an accessible Word and PDF documents. Ideally, all printed content should be found on the organization's website. If possible, the website can provide the information as captioned American Sign Language videos.

Plain Language:

Plan what you want to say and pare it down to the essential messages.

Arrange it into sections in a logical order.

Avoid unnecessarily long or unfamiliar words, jargon or technical terms.

Keep your sentences short (on average 15 to 20 words) and simple, and use active rather than passive verbs wherever you can.

Alt Text:

All media images must have alt text image descriptions. Use simple and plain language

Think about alt text as a tweet that describes an image. Don't use more than 140 characters. Try to keep it between 5 and 15 words.

Consider the context of the image. Why is this image being used and what information is being conveyed?

Content:

In all your communication regarding the exhibit, make mention of the following details:

- Accessibility information about the space and the exhibit
- Location and wayfinding to the gallery
- Accessible transit information
- Gallery hours and available relaxed gallery hours
- Service animal policy
- Scent-free practice

Recommendations:

When sharing information within your team or with potential visitors, you want to ensure that the file formats you are providing can be interpreted by assistive devices, such as screen readers. Other than a web page, the next most common formats would be Microsoft Word documents and PDFs.

Accessible Word Documents

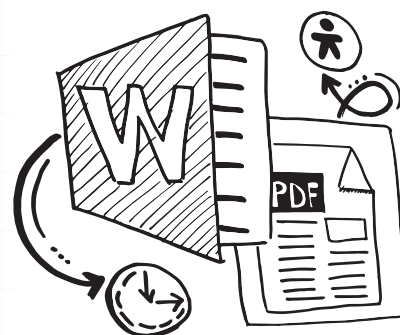
Use the Microsoft Word Accessibility Checker. This built-in tool will tell you about some possible accessibility issues in your document and give suggestions on how to correct them.

Use document styles (heading and paragraph styles) to structure the document.

Add alt text to images and objects. This includes pictures, clip art, charts, shapes, SmartArt graphics and embedded objects. Use clear, concise terms.

Use short titles in headings. Keep headings short (fewer than 20 words or one line long). This makes it easy for readers to quickly navigate your document.

If you use hyperlinks, they should contain meaningful text that reflects the link destination such as "Visit website XYZ for more information rather than simply saying "click here."



Accessibility Toolkit

Marketing & Media

Avoid using the space bar and the return key to move text around your page. Screen reader users will hear the word 'blank' for every extra space, tab and empty paragraph return. Instead, use styles with formatting and indenting to create white space.

Avoid watermarks and other background images which may be hidden or confusing. Instead of using a watermark to identify a document as a "draft" or "confidential," include the text in the document title or heading.

Accessible PDF Documents

Use the Acrobat Accessibility Checker. This built-in tool will tell you about possible issues in your document and give suggestions on how to correct them.

Make sure the document contains true text, meaning typed text. Scanned documents are 'pictures' of a document and therefore cannot be read by a screen reader. Recreate the PDF file using the source document or convert it to include true text.

Check alt text. Make sure informative and concise alt text descriptions exist for all non-text elements.

Use colour carefully. Make sure to use good colour contrast to ensure readability.

Start with an accessible Word document and use the Adobe Acrobat Pro tab to create the PDF.

Online

Guidelines:

In addition to printed promotion, all exhibitions, performances, screenings, and events will be promoted through accessible online formats that follow the above guidelines for printed materials.

Promotional items may include American Sign Language (ASL) Vlogs and screen reader friendly e-flyers, and all imagery related to promotion and exhibition will include visual descriptions as well as alt-text.



Recommendations:

Don't use text in banner art images. Screen readers and assistive technologies do not recognize text in a banner photo. Only use text in text fields.

Use high resolution images. All images should be easy to see no matter how they are viewed.

Use text colours that can easily be seen. When possible, choose good contrast between text and background.

Always list a point of contact to address questions.

Add alt text to images. If this is not possible, describe each image in clear, concise terms as part of the post. This includes pictures, clip art, tables and charts.

Place hyperlinks toward the end of the post. Let people read your message before providing the link. Consider adding [PIC], [VIDEO], [AUDIO], or [PDF] before hyperlinks to help the reader know where they are going.

Hashtags can be complicated for those using assistive technology. One or two are ok in the main body; otherwise, post them at the end.

Capitalizing the first letter in each word helps people decipher the hashtag.

Multimedia needs to be accessible, both seen and heard. Any video you create or link to needs to be captioned.

Podcasts will be accompanied by transcripts.

Use plain language and avoid acronyms. Clear content will engage more people.

Accessibility Guidelines

Quick Reference

The following are basic guidelines for quick reference.

Exhibition Items

- Ensure exhibit content is accessible, and presented through more than one sensory channel.
- Artwork, graphics and props should be visually accessible.
- Comprehensive audio description of the artwork will be provided.
- Artwork essential to the main theme of the exhibition can be made accessible by providing tactile examination; touch-specific artwork and artifacts; reproductions or models of artwork, and 3D printed versions.

Label Text and Design

- Essential information for exhibition label text will be accessible including, but not limited to: the use of plain language; recommended sans serif fonts in large point size; contrast between font and background and line drawings of artwork for people who do not read.

Hanging and Displaying Work

- In consultation with the artist, artwork should be hung and displayed at an accessible height.
- Artwork, signs, labels etc. should be hung 107 cm (42 inches) from the floor to the bottom of the artwork.
- All display surfaces (including plinths, tables, easels, etc.) will be set at 91 cm (36 inches) from the floor.

Audiovisuals

- All exhibition interactive material, audio-only programs (including music with lyrics and texts of speeches), and audiovisuals must be captioned.
- Sound may also be identified in label text.
- Audiovisual programs and interactive material that presents information with images and print must be audio described.

Furniture and Seating

- Seating should be provided at each exhibition.
- Provide seats that are not tripping hazards or obstacles.
- Seating should include a variety of styles; chairs with or without arms, and without wheels.

Colour

- Colour within presentation cases must provide clear, visual access to objects inside.
- Label colour must have a high contrast between text and background.

Lighting

- There must be sufficient light on labels to ensure they are readable.
- Ensure pathways are clearly lit for the safety of visitors.
- Clearly indicate whether flashing or strobe lights are used as they can induce seizures.

Printed and Electronic Exhibition Catalogues

- The gallery will provide a touch device with audio description and a digital version of the printed gallery guide.
- Devices will be operable with one hand.
- Printed guides will use non-glossy print stock.
- Fonts used will be sans serif, a minimum of 16 point, and use a high-contrast colour.
- If possible, exhibition catalogues will be available for download on the gallery's website for visitors to view in advance.



RESOURCES

This toolkit is by no means exhaustive. Ideas develop and change as artists experiment and enact their practice and as galleries work to make their spaces more inclusive. Here are a number of comprehensive online resources, toolkits and guides that promote inclusion and accessibility in the arts.

Access Activators

www.accessactivators.ca

Access Activators offers workshops in the principles of relaxed performance, marketing and development, and training of the front of house staff.

Artist Producer Resource

www.artistproducerresource.ca

This website offers accessibility tips and developing practices for the production of live performance in Canada.

AVA: Access Visual Arts

www.accessvisualart.ca

Access Visual Art (AVA) is a network of art and disability individuals and organizations based in Ontario. AVA's purpose is to address the serious obstacles that impede individuals trying to engage with contemporary art in art spaces.

Bodies in Translation

<http://bodiesintranslation.ca/>

Bodies in Translation: Activist Art, Technology, and Access to Life (BIT), is a multidisciplinary, university-community research project that at its core, aims to cultivate and research activist art.

Creative Users Projects

www.creativeusers.net/

Creative Users explores the intersection of art and design, accessibility, and disability. Creative Users is a cultural connector and sector builder of disability arts and accessible curatorial practice and desires to activate art and make visible an inclusive arts culture.

Resources

Web Links

Deaf Artists and Theatres Toolkit

www.cahoots.ca/datt/

The Deaf Artists & Theatres Toolkit (DATT) is a resource and guide to increase innovative collaborations between professional theatre companies and Deaf artists.

Design Resources

www.designresources.party

This is a website with links to accessibility educators, industry leaders and consultants; requirements and standards; accessibility testing tools and much more.

Independent Street Arts Network

Access Toolkit: Making outdoor arts events accessible to all

www.outdoorartsuk.org

This downloadable 80-page toolkit offers a framework to make outdoor art events inclusive and accessible from conception through to planning and implementation.

Making Accessible Media

www.humber.ca/makingaccessiblemedia/

Making Accessible Media is an open access course of study from the School of Media Studies and Information Technology at Humber College designed to educate on the importance and relevance of inclusive design and access in media.

Microsoft Inclusive Design

www.microsoft.com/design/inclusive/

This resource includes two toolkits that reinforce the Microsoft Inclusive Design Principles: recognize exclusion; solve for one and extend to many, and learn from diversity.

National Museums of Scotland

www.rnib.org.uk

Exhibitions for All: A practical guide to designing inclusive exhibitions
This guide was developed for exhibition planners and designers to help provide physical and sensory access in museums and galleries.

Scope

Arts for All: Opening doors to disabled people

www.creativenz.govt.nz

This guide is aimed at artists, art organizations and venues providing practical and long-term ways to increase access to the arts in New Zealand.

Shape Arts

www.shapearts.org.uk/news/accessible-curating

This guide gives an overview of how to make an exhibition accessible and inclusive including: planning; working with disabled artists; presenting work accessibly, and making the space accessible.

Smithsonian Guidelines for Accessible Exhibition Design

www.si.edu/Accessibility/SGAED

The Smithsonian is the world's largest museum and research facility. This 105-page guide was first developed in the 1990's, addressing exhibition content, label design and text, audiovisuals and interactives, the circulation route, colour, lighting and public programming spaces.

The Smithsonian has also published guidelines for accessible design of gallery publication materials.

www.si.edu/Content/Accessibility/Publication-Guidelines.pdf

Culture Companion

The development of art through inclusion makes an important contribution to innovative change, enriching and adding to the diversity of cultural landscapes. While this toolkit offers guidelines to making art more inclusive and accessible, it is not a prescription. It is important to remember that inclusion involves a collaborative process of listening, learning, educating and experimenting where each person is a valued contributor toward supporting accessibility in the gallery. This is an ongoing conversation.

Creating access with limited time and budget

From January to April 2018, Alex Baiden, Sarah Hiseler and Naia Wang from Humber's Arts Administration and Cultural Management program developed a two-part project. The students created their Culture Companion as an online toolkit and as a tangible art exhibit guide in the gallery. Their vision was to bring universal accessibility and inclusivity to the foreground of art curation, addressing the needs of smaller arts organizations who don't have a budget for specialized equipment, computer software and phone apps.

The online **Culture Companion** offers guidance to accessible print label design for exhibits including font sizes, styles, colours and contrast; creating a relaxed environment and audio guides and emphasizes tactile elements in an exhibit.



The printed guide accompanied an exhibit at the Textile Museum of Canada, *Artistry in Silk: The Kimono of Itchiku Kubota*, featuring 41 intricately tie-dyed and embroidered silk kimonos that were hung close to the gallery wall. The silk and embroidery is detailed and delicate and gallery visitors were advised to keep a distance and reminded that the kimonos cannot be touched.

The printed guide is a binder of detailed printed digital images of the kimonos. A gallery visitor can view the exhibit with the binder in hand and experience the close-up details, without getting too close to the kimonos. Each image is covered by a clear sheet of plastic

and kimono details have been traced on the plastic with clear fabric paint. This creates a relief outline of the texture of the fabric. While you can't touch the kimonos, you can feel the relief and the shape and detail of the designs. Some of the digital images have also been embroidered, following the embroidery on the kimonos. This creates a tactile surface, engaging the sense of touch.

The project proved to be sturdy as it was handled by over 80 members of the public per day. The Textile Museum of Canada is keeping the **Culture Companion** for future teaching and learning.

For more information, visit:
www.culturecompanion.weebly.com

Download the Culture Companion Toolkit here:
www.culturecompanion.weebly.com/toolkit.html



Access Symbols

Printables

Print and post these access symbols in the gallery and provide a legend for gallery visitors.



Access



ASL Provided



Please Touch



Audio Description Available

Tangled Art + Disability

About the Organization



TAD is committed to cultivating inclusion and accessibility in the Canadian arts ecology, and leads by example in terms of accessible arts programming. TAD acknowledges the need for both knowledge & resources to support accessible programming.

Tangled Art + Disability is dedicated to exhibiting Deaf, Mad and disability arts and artwork with the highest standard of accessible curatorial practice.

TAD strives to operate within an equitable, ethical and inclusive framework ensuring our audiences, artists, board, staff and partners have access to services, programming and gallery space. TAD policies and practices are informed by:

- a responsive principle that relies on the contributions and voices of our community;
- a framework that supports the development of Mad, Deaf and disability-identified persons being agents of knowledge, change, leadership and production;
- a community and disability-led practice that sees accessibility consulting formed by our lived experiences of disability and intersectionality, and
- a role as a catalyst for cultivating disability art, Deaf and Mad arts, and inclusion in the arts as a whole.

TAD recognizes that accessibility practices are always changing and shifting by the knowledge and experience of how inclusion is modeled in our communities. TAD understands that in order for its goals toward equity and inclusion to be reached, it is necessary to evaluate its policies and practices on an ongoing basis.

How Tangled Art + Disability Identifies Barriers

- People are disabled by both physical and attitudinal barriers. These barriers can exist in buildings, offices, businesses, schools, societal and individual assumptions and perceptions. Where possible, we aim to remove the barriers and encourage our visitors, staff and partners to help us.
- Some buildings are heritage structures and may impose limitations. It is important to maintain open communication, feedback and conversation about these limitations with gallery visitors.
- Some events held outside the gallery space may not always be accessible to those who are sensitive to light and/or sound. When possible, relaxed hours for visitation will be provided.
- Some individuals require more accommodations than others, and we ask that visitors are mindful of the potential limitations of the gallery space and resources. There may be needs that cannot be met at the gallery space.
- Some access needs and requests may compete with others. In this case, our staff will consult with both parties involved to reach a solution that works for everyone.
- TAD recognizes that identifying barriers involves a collaborative and responsive process of listening, learning, education and experimentation. Everyone is a valued contributor toward supporting accessibility in the gallery.

For more information, contact:

Tangled Art + Disability

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Applied Research & Innovation



Humber Applied Research & Innovation helps faculty and student research teams collaborate with industry and community partners in order to help solve specific problems. Applied Research & Innovation works with faculty and students in all eight of Humber's schools to provide opportunities for students to apply classroom skills towards measureable and practical outcomes.

Research areas include:

- **The Internet of Things** (or Industry 4.0), a rapidly-growing network of machines, appliances, systems and devices that feature internet connectivity and communicate with one another;
- **Social Innovation**, focusing on community development through collaboration with members of the community to take collective action;
- **Sustainable Architecture and Energy Efficient Construction** which seeks to minimize the negative environmental impact of buildings by efficiency and moderation in use of materials, energy, and development space, both in construction processes and resulting infrastructure;
- **System Integration**, the joining of various subsystems used in a variety of industrial processes into a larger, more efficient and cohesive system; and
- **Transmedia**, focusing on media solutions such as innovative web and mobile design, to interactive storytelling, to advertising and PR, 3D animation, and journalism.

For more information, contact:

Applied Research & Innovation

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School of Media Studies and Information Technology



HUMBER

School of Media Studies
& Information Technology

The School of Media Studies and Information Technology offers the most comprehensive mix of Media, Arts and Information Technology programming of any college in Canada. There are 38 different full time programs that offer degrees, diplomas and certificates and

a robust Continuing Education program delivered by media makers and industry professionals.

Our Live Labs and work-integrated learning opportunities provide experiences that complement critical storytelling skills taught across multiple platforms. Live Labs include:

- The Digital Broadcast Centre
- VR Room
- Usability Lab
- Radio Humber
- HD TV Mobile Unit

As part of Humber College's commitment to creating a fully inclusive learning environment, the Accessible Media Department offers closed captioning services. Closed captions are an essential tool for students who are deaf, hard-of-hearing, new English speakers, or have different learning abilities. As well as being part of Humber's accessibility agenda, the Accessibility for Ontarians with Disabilities Act (AODA) requires that closed captions be available upon request.

For more information, contact:

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Terms & Definitions

Ableism:

Ableism is discrimination or prejudice against people with disabilities. Ableism can take the form of stereotypes, attitudes and practices, physical barriers in the environment, oppression, ideas or assumptions.

American Sign Language (ASL):

American Sign Language (ASL) is not universal. There are different forms of sign language between different cultures. It is also important to recognize that the structure of ASL is radically different to spoken language. Sign language focuses more on the direct point of a sentence, followed by the discussion whereas spoken language moves from details/discussion to point.

Audio Description:

Audio Description is a verbal description of the essential visual aspects of an artwork. The audio is made available to the gallery visitor with a hand-held device and headphones.

Closed Captions:

Closed captions need to be turned on by the viewer either with a remote control or by pressing a CC button on a video player or on a video sharing site like YouTube or Vimeo.

Described Video:

Described Video is the narrated description of non-verbal elements which may include location, clothing and action. Description happens during pauses in the dialogue.

Live Captions:

Live captions provide immediate access to the spoken word with real-time, speech-to-text delivered remotely to any connected device. This can include cellphone, iPad, laptop or screen projection.

Live Description:

Live Description is provided by the gallery in real time. All volunteers and staff can be trained to be sighted guides. Gallery visitors are escorted through the space with a person who describes the gallery space and the individual artwork.

Terms & Definitions

Mobility devices:

Mobility devices include wheelchairs, scooters, canes, crutches, walkers and other equipment designed to aid people in moving between locations.

Open Captions:

Open captions are always on. Open captions, also known as burned-in, on-line or embedded captions, are visible to everyone who watches the video. Open captions are permanently on the video and can't be turned on or off.

Scent-free Space:

Galleries, office spaces and indoor spaces where events are held should aim to be scent-free. Organizers should request that all staff, board, volunteers and exhibiting artists and visitors refrain from wearing perfumes and colognes and don't use heavily scented body products or laundry detergents.

Service Animals:

Service animals must be welcomed to accompany any visitor to all events and exhibitions. Recognize that service animals can include dogs, ferrets, monkeys and other animals.

Support Persons, Attendants and Supportive Listeners:

A support person is an individual hired or chosen by a person with a disability or by your organization to provide services or assistance. Attendants can open inaccessible doors and escort visitors to elevator and accessible washrooms on request. Specially trained attendants are also skilled in verbal description, physically guiding blind and partially-sighted visitors, assisting people in the washroom, and interacting respectfully with persons with disabilities. Supportive listeners work as active listeners and can be approached by participants who may be having concerns or feelings about an exhibit or event that they would like to voice and be heard.

Universal Design/Inclusive Design:

The terms universal design and inclusive design are sometimes used interchangeably. The Ontario Human Rights Code defines "inclusive design" as taking into account differences among individuals and groups when designing something to avoid creating barriers. Everyone can be accommodated if design is usable and flexible in everything from policy, buildings, products and technology.

