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ARTSBUILD ONTARIO LEARNING SERIES WEBINAR
PROMOTING PHYSICAL ACCESSIBILITY IN SPACE RENTALS

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>> ALEX GLASS: Hi, everyone. This is Alex here from ArtsBuild Ontario, letting you all know that participants are logging on right now and we will get started promptly at 12:00 p.m. So just a few more minutes before we get started. Thank you.

(Standing by.)

>> ALEX GLASS: Good afternoon, everyone. Welcome to our Promoting Physical Accessibility in Space Rentals webinar, with guest presenter Kim Fullerton. There are just a few housekeeping items to cover before we get started. We will be offering closed captioning throughout the webinar today. We are just starting to introduce closed captioning into our webinar programming. We kindly will ask you to forgive any trouble shooting that may come up. This is the first time. The closed captioning will be happening at the bottom of

the screen where participants can change the font type, size, and color of the text. A recording of the closed captioning will be sent to participants following the webinar, and made available on our website as well.

At this time I would like to ask the participants attending the webinar to confirm in the chat box in the bottom right that they can see the closed captioning pod and that it is working.[Attendees confirm in chat box]

Perfect! Thank you, Darrell. I appreciate it. So moving on, we will also be recording this session. And we will be emailing out a quick survey following the webinar, along with the recording. We ask that you kindly complete the survey so we can continue to improve our Learning Series for arts facilities in Ontario and beyond.

You can hear us, but we can't hear you. Your microphones have been disabled for this webinar. But you can use your speakers or headphones to listen in, and you can adjust the sound by clicking on the speaker icon at the top of the meeting.

Lastly, we will have roughly 15 minutes at the end of the webinar to answer any questions you might have. Please use the chat box on the bottom right to type in your questions and we will get to as many as possible in the time we have.

So moving on, my name is Alex Glass. I'm the program manager of ArtsBuild Ontario. In case you have not heard of ArtsBuild, we are a nonprofit organization that provides programs and learning opportunities that help make Ontario's arts facilities more sustainable. One of our programs is The Learning Series which is a series of webinars, workshops and resources that support our core programs which are in Canada, the arts facilities mentoring network, our energy conservation program.

We are working will currently working with WorkInCulture for the webinar series. I'll turn this over to Steph Draker to share more information on them. Over to you, Steph.

Steph is experiencing a little bit of a delay, I think, on the line. We'll give her a few seconds to speak about WorkInCulture. If not, I might just do their intro for them.

Okay. So WorkInCulture, we partner with them on The Learning Series. And their mission is to support people who work in the cultural sector through life long career development and entrepreneurial and business skills training. We partnered with them for many years in the past, particularly with our Arts Facilities Mentoring Network and creative space rental workshops which we will be announcing in the upcoming newsletter. Stay tuned there for sure. If you would like to learn more about WorkInCulture visit www.workInCulture.ca.

So our presenter today is Kim Fullerton, who is the founder and CEO of the Akimbo Art Promotions, also from Calgary, Canada, offering digital promotional services for hundreds of Canada's most important cultural organizations. She worked in the Canadian visual arts sector since 1983, and also as a arts consultant and entrepreneur with extensive experience in cultural organization, gallery management, and audience development.

She has organized numerous exhibitions as an independent curator and written four magazines, catalogs, newspapers. In 2016 she spearheaded the organization Access Visual Arts to promote barrier free galleries. Recently awarded the RCA medal by the Royal Canadian Academy of Arts for her service and contributions to arts in Canada. I will turn it over to Kim for her presentation. Over to you now, Kim.

Oh, there you go.

>> KIM FULLERTON: Can you hear me?

>> ALEX GLASS: Yes, I can.

>> KIM FULLERTON: Great. Hello, everybody. Welcome. I want to thank you for being here today. I would also like to thank ArtsBuild Ontario and WorkInCulture for this opportunity to present this webinar.

I'm here today to address physical barriers in our art venues and rental spaces. Of course, addressing physical barriers is only part of

what we can do to make our spaces fully barrier free. It is a much more complex process and would likely take up the time of many more webinars than just this one today. So for today I'm focusing on physical barriers because it's something I know and so that will be the focus.

So this is me in the image. As you can see, I am a wheelchair user. So much of what I'm talking to you today about also comes from lived experience. The statement at the top of the page which says: What disables people is the built environment, not their disabilities. It embraces a social model of disability rather than a medical model. In a nutshell, the social model indicates that people encounter disabling experiences not due to medical condition, but rather as a result of social conditions such as environments and attitudes legislation, et cetera.

So this is a shift in thinking towards a social model that I want to encourage as we go through this webinar today.

I also would like us to think beyond compliance in terms of creating a culture shift. Of course, a fully accessible environment is more than just ramps and accessible washrooms. When we start to look at accessibility in our spaces we want to think more in terms of inclusion and how to include people who are deaf or blind or have mental health disabilities or other disabilities. And I think that we can help to change the culture of our, at our institutions and include best practices around inclusion of all people with disabilities when we start to make this shift in our thinking and culture shift.

So I truly believe that we want to do this as workers in arts spaces because it is a value system that we adhere to. It is one that understands that people with disabilities are not just our audiences, but they are our directors and artists, curators, volunteers, staff, board, and interns, business owners and renters. They are all of us.

So of course, there are the compliance standards that many of us are already aware of, such as the AODA which is the Accessibility for Ontarians with Disabilities Act, the Ontario Building Code, Canadian Standards Association, and the London Facility Design Standards. I am not going to get into too much detail on these today.

Today what I'm going to do is take you through essentially a self assessment. So you can see how barrier free your space is. And the questions in this assessment that we're looking at today come from three sources. One is an online survey produced by Access Visual Arts, which is the organization I cofounded a couple of years ago, which is a group of people with disabilities who work in culture and whose mission it is to work towards barrier free built environments in our art venues. The second source of the questions for this assessment come from AccessTO, which is a website and mobile app, a charitable foundation that AVA partnered with to produce Access Visual Arts, AccessTO has been around for a number of years and they document access features in a range of venues including clubs, restaurants, art venues.

The third source of our assessment data come from the London Facility Design Standards design standards. Those standards are what AccessTO uses when it goes into sites to do assessments, or what they call audits. They take in a 50-point accessibility check point, checklist. That is based on the London Facility Design Standards because they feel it is more comprehensive than even the AODA.

So I just want to mention at the end of this webinar I will give you a link to the AVA survey where all the questions are that we've just gone through. You can actually go through this yourself online later and just for the information. You can also submit the data and it will enter the Access Visual Arts and AODA databases. Alex will send out to you a PDF handout that gives a list of resources, including builders, designers, architects, various firms who are familiar with the universal design and creating barrier free buildings and environments, as well as other kinds of consultants like AODA consultants and a broader accessibility consultants, and more.

So what we are going to cover today is, in our barrier free self assessment are the five areas: The entrance to the venue, inside the venue, outside the venue, the language we use to describe each other and people with disabilities and our spaces. Finally, some information, some points on promoting your accessible space.

So let's start with the entrance to spaces. This is an image of the Durham art gallery. It's a small rural gallery that is fully accessible -- I shouldn't say fully accessible. It is wheelchair accessible, barrier free accessible. It made a commitment at some point in its history to find the funding and install automatic doors. So one of the questions in the survey and in the assessment, of course, is your entrance at street level without steps?

Sorry, I'm just ahead of myself here. You want to describe, when you start describing your space online or verbally over the phone, you want to give as much detail and precision as you can. So describing the entrance is very crucial. You want to let people know if there are or aren't steps. You let people know whether there's an automatic door, whether the pathways to the entrance are unobstructed. And is the entrance visible from the street? Or is the entrance around the side of the building or down a passageway?

Does your entrance have steps? And if so, how many? So this is necessary information to provide for people, especially for people using canes or crutches or Walkers. They may be able to manage getting up one step, but they may not be able to get up four steps. Yes, you know, my venue has steps. It has X number of steps. Important detail. It's always great to include photographs or video of your entrance. As you can see in the images we've looked at so far, they tell us a story. They give information on what somebody approaching that venue is going to have to deal with.

When you do have a step like this, this is the Petroff gallery in Toronto. You can determine whether or not you should build a permanent ramp. You have to talk to the city and look at building codes. Can you get a portable ramp?

Does your entrance have a permanent ramp? If you do have a permanent ramp at your entrance, make sure it's in good repair. This one that we are looking at on an Artscape building in Toronto is not in good repair. In fact, it makes that space inaccessible because the standard threshold into a venue is half an inch. That lip at the end of that ramp is about an inch and a half. Many wheelchair users will not be able to get over that. So keep your ramps in good repair. Make

sure they are not buckling or cracked. Those can really hinder people.

If you are considering building a permanent ramp, you know, of course you look at building codes. One of the things you want to look at are gradient, the preferred gradient for a ramp is one-to 12 ratio notice. You multiply the height of your step or steps by 12. That gives you the minimum length of your ramp.

So if you have a step or a couple of steps into your venue consider whether a portable ramp will work.

There we are, we're back. If you have a portable ramp, you may want to leave it out all of the time, but many people will bring it indoors. So it's always great to have the sticker such as the one to the right.

(Reconnected.)

>> KIM FULLERTON: The community ramp project. This is where volunteer groups start out in local communities and they get donated materials and paint and they build ramps for a series of businesses in their areas that require portable wooden ramps. So I encourage anyone who needs a ramp to contact [Stop gap.ca](http://Stopgap.ca). Get stickers such as the one to the right which they also provide. You know, it essentially says welcome. We have a ramp upon request. Just call or text this number and we'll bring it out for you.

Does your space have an alternative entrance? This is Scrap Metal gallery in Toronto. Its main entrance, its pedestrian door has about a six or eight-inch step-up. They will open the garage door for people. But, of course, you have to either be with somebody or call ahead because they don't have an actual sign at the entrance, which would be useful, telling you that they'll open that garage door.

So let people know whether you have an alternative entrance that might be down the side of the building or at the back and so announce that information, as I said, either a sign at the entrance or on your website and mobile and printed materials.

Okay, let's move inside the venue now. When people are entering your space, how welcoming is your space at the entry point? Looking

at this space, do you think it is welcoming to me? It didn't feel very welcoming. It's the information desk at the Harbourfront center. The person behind the desk doesn't even know I'm there. I wouldn't know she was either unless I'm backing up.

So make sure that your service counters, tables and other surfaces are low enough that people using wheelchairs can actually see over and use. So the standard accessible height for a desk like that is 29 inches. So the whole desk doesn't need to be as -- many reception desks are at two heights, one for standing and one for people in wheelchairs.

Inside the venue still are the hallways and viewing spaces free of obstacles? This is an exhibition space and gallery in Toronto where I couldn't access the headphones to the videos that are above them without moving those seats.

So you know, when you are setting up spaces for viewing like that, take into consideration the different ways that people enter spaces and move through them. Not everybody is walking and able-bodied.

You know, other things to consider in your hallways and viewing spaces are whether hazards are clearly marked such as step up or a wet floor or the emergency exits clearly marked. Is the path to the will emergency exit clear of obstructions?

Give information like the width of your hallways. The standard accessible width is 54 inches. And so why is it important to let people know the width of your hallways? Well, because there are different sizes of mobility devices. You can see in the images that my wheelchair is quite small, manual, narrow, only 28 inches wide. Many larger things like scooters or power chairs are much bigger than my chairs. You also want to take into consideration that people may need to maneuver in your hallway, like turn around. That's why some detail about width is so important for us.

How usable is this kitchen? This is a kitchen that I have to deal with almost daily in my work environment. It really is not very functional for me. The standard Ikea kitchen. The countertops are too high, 36 inches high. Which means I can't actually do the dishes. So countertops in kitchens can vary depending on who is using it and

what size of a chair they have. But if you want to find some median in there, you want to look at a countertop that is 31 or 32 inches with a shallow sink underneath. You can buy at the hard ware stores, sinks that are much more shallow than the normal sink which allows people to roll under it. One thing you want to do is install roll-under space under the sink. Make sure that the faucet handle is reachable. Are the electrical outlets usable, reachable in this case they are not because they are on the back wall. Are the appliances reachable and usable? In this case I can use most of the appliances in this kitchen.

Here is a rendering of a kitchen that I like. A modified kitchen. You can see that the counter in the middle has been lowered from the height that the, the original height which is at the end. There's roll-under space under both the sink and the stove. The yellow arrow is pointing out electrical outlets on the curtain of the countertop. The appliances are accessible and usable. And the fridge, the two doors, which gives easy access to both the freezer and fridge.

So let's look at accessibility features of washrooms. Questions to ask yourself or to consider while you are looking at your washroom is, is it on the main level or reachable by elevator? Is it a single occupancy washroom or a stall in a washroom? What we are looking at here is a single occupancy washroom. It is probably gender neutral so anybody can use it. What are the dimensions of the accessible stall? There are different guidelines in all of those standard, compliance standards that we looked at. But the most common dimensions for than a accessible washroom are 72 by 72 inches. That's for a stall.

Is there an automatic door on your washroom? What is the door width? The minimum door width for a washroom is 35 inches. Are there two grab bars around the toilet? What is your sink height? The standard sink height is 29 inches. And is the -- you want to make sure that the space unde the sink is clear and that people are able to roll under it. And it's free of obstacles.

Look to see where the paper dispenser is and the soap are. Are they reachable by somebody in a wheelchair? Or are they easily accessed near the sink for somebody using a Walker or canes?

And one of the things that hardly ever occurs in these washrooms and I wish it did are usable mirrors. Are your mirrors lowered or tilted so that people in a seated position can actually see themselves in the mirror?

Is your -- some of our space, rental spaces, of course, have fixed seating. There's different kinds of fixed seating. Many of our venues unfortunately don't have modular seating that is adjustable. In this venue, which is small world music in Toronto, their seating is fixed and it is not modular in the sense that some of those chairs can't be removed. So people in wheelchairs get stuck in front of the front row. That is extremely uncomfortable. Many people don't like sitting in the front row of a venue anyway, but to have to sit in front of the front row is very uncomfortable, unpleasant. I don't like that experience. It also means that I can't be in the audience. I can't be a part of the audience. And I don't get to sit besides my friends and actually talk to them.

Of course, one of the things that you also want to check is, is this your, is your stage wheelchair accessible? Many may rent your stage, or your facilities that might have a stage in it may be in a wheelchair or using another mobility device where they are going to need a ramp up on to the stage.

I'm being a bit glib here. Take a seat and check out the glare. Often when you are seated in a wheelchair, things in galleries are illegible. We can't see them. Touch screens, for instance, that are hung too high, if you are looking up into them, you are going to see essentially the ceiling lights, so you are looking at glare. Same with exhibition spaces. Work is often hung at a height that is only picking up glare from pot lights. So we don't actually get to see the work. That's especially the case with works that are covered with glass.

So you know, check your space. Are your light switches, electrical outlets and touch screens, other technical equipment, are they reachable?

Are tech panels and signage low enough to read and do they have large enough font sizes and of good enough contrast, black text on a

white background rather than a black text on a red background which is not legible.

If things are hung too high, then people in wheelchairs are not going to be able to read them properly or even use them.

Moving outside of your space, let's look at parking. The image on the bottom, at the bottom right is a pretty ideal parking space. It could be a bit wider, but one thing to note is that people who do drive and are in mobility devices, especially wheelchairs, will exit their vehicle from possibly three different locations. Lifts can come out of a vehicle on the left or right side, and also at the back. So this space which uses the yellow lines designating that people cannot park there, really leaves it open for all possible options. I also encourage putting the accessibility sign not just on the ground but on a post in front of the spot because we all get snow in Canada and when that is covered up, nobody is going to know that's an accessible spot if there's no post with a sign on it.

Looking at that parking space in the top left, it is probably obvious to all of you why it is not a useful parking spot. But it was in front of a facility. It had an accessible parking sign on the pavement. And if you park there, then you parked essentially on top of the ramp and you couldn't get up the ramp to the sidewalk to the facility. I am happy to say that it since has been changed, from the feedback given from some of us who need to use it.

Also people will be arriving at your venue by different means other than car. They may be coming by public transit or Wheel-trans or taxi. Look to see if the drop off and pick up areas are convenient and sheltered. If there is -- check and find out, you know, you can call and find out whether there is an accessible subway, streetcar, or bus stop near by. Put that information on your materials. That is a generous gesture to let people know who may be wanting to rent or use or visit your facility whether or not there is accessible parking or transit near by. It will make it way easier for people to plan their visit if you help them. That's just a really nice, generous gesture to go to that length.

Also outside of your space, how easy is it to get in? Are your entrances and pathways kept clear of obstructions such as snow, garbage, sandwich board, fences? Is your sidewalk access from the transit stop and parking areas, are those sidewalks maintained? Do they have curb cuts? Again that's something you can go out and assess for yourself and generously put that information on your materials.

And also have a look at your entrance in the evening and see whether or not they have, it has sufficient lighting.

Sorry, I needed to drink there.

Language. I like to talk about language in terms of putting people first. So we have recommended terms on the left. So starting with people with disabilities is preferred over disabled people or invalids or special needs people.

Wheelchair user is recommended over wheelchair bound or confined to a wheelchair. So as you can see, the language that is preferred or that is recommended designates people as nouns rather than adjectives. Person with a hearing loss as opposed to hearing impaired, person who is blind rather than the visually impaired, person with a mental health disability as opposed to a mental patient.

Person who has a particular condition. So you would want to say a person with multiple sclerosis rather than a person who suffers from MS or is afflicted by or stricken with or victim of. We are not victims. We have disabilities.

Terms like accessible parking and accessible washroom are preferred over disabled or handicapped.

These terms are important. It is part of what gives people with disabilities agency and autonomy and dignity and I think that it is important language for us all to adopt and participate in.

So promoting your accessible space. So these are pretty much the typical things that we all do. We use social media website, our mobile apps, various kinds of print media, our newsletters. In all of those materials that I encourage you to include as many images and as much detail as you can. And also let people know who you are and what your commitment to inclusivity is. That you are committed to it

in the long-term. Get your message out and tell stories about your commitment. On your website, give, as I mentioned, give as much detail as you can. Make a page just for accessibility information and publish that URL in your other materials.

And include images either as photographs or videos in your materials such as an entrance shot from the exterior of the building. And I am emphasizing the exterior of the building as opposed to the interior. It doesn't help me if I want to go to your building to have an image of what your entrance looks like from the inside. I want to see it from the outside. I want to know what I am going to be approaching.

Include images of the interior space showing the viewing and rental areas, washroom, kitchen, stage access, seating. You know, include examples of signage. If there's braille in your signage, include that as well. If you are making videos to promote your space rentals, consider using closed captioning on your video.

So now I want to take you through quickly three examples of three facilities that have dedicated pages describing the accessibility features at their venues. They are all three quite different. So I will take you through and sort of compare that, so we can compare them.

This is the Dundas Museum and Archives and the accessibility page was easily found under the "About Us" which was right at the top of the page. And they use big images front and center, which is great. So we have an image of the exterior of the building. As you can see, there are steps up and then there's the ramp.

Then we have an image of the lobby which shows us where the elevator is. One thing that would have been useful in here would have been to include information on whether there was an automatic door to the entrance. This.

This is the Art Gallery of Hamilton. They include a paragraph right at the top that describes their commitment to inclusivity. Then they give us information that they have, an accessibility plan and policies. We don't need to read it right here, but they give us links in case we want to go to it. They list their services in point for, but it is fairly

detailed. They have a range of services. So it's very important that they list them.

This is Stratford Theatre. What I like about this accessibility page is the use of icons. These are universal icons that anybody with disabilities or people working in this sector or field understand. So it is immediate information. Then they give a title or a quick piece of text information about what that service is. And then a smaller, in a smaller font the descriptor and then a link to even more detail.

So from my point of view I think all three of these pages are great. I would like to see them all combined, an accessibility page that includes images, detail, and icons.

One of the things I wanted to note about these three facilities, I went on the websites and looked at their rental pages. Not one of them included any information in their rental pages about accessibility. Not even a link to their accessibility pages. That is an oversight. People who may be wanting to rent your space maybe have disabilities, or may have friends or family or colleagues who have disabilities, or who are in wheelchairs. So get that information on your rental pages or include one or two sentences and a link over to your accessibility page on your site.

So beyond our typical ways that we have to promote with our social promotional tools, I encourage you to become an ally. Become an ally with people in the disability community. Because when you make allies, you build trust and you connect and when you talk and promote honestly and accurately, think about hosting events with people with disabilities to show how your space is usable. And align yourself with existing disability organizations such as AccessTO, Google maps, these are all mapping sites and sites, that give details on locally, nationally, globally. If you are on those maps, a wider range of people are going to know about you.

When you make allies in the disability sector they are going to give you testimony, they are going to give you testimonials and stories that you can use in your promotional material and your social. When you have people supporting and promoting you, when they are ambassadors for you and your space, that kind of promotion, that

kind of word of mouth promotion within the disability and cultural sectors about your inclusion of barrier free environments is going to go a long way to promoting your environment.

Become a change agent. Promote the value of fully accessible and inclusive art, performance and presentation spaces. I truly believe that we can all be change agents that our collective efforts make our culture richer. It starts to create an enabling culture and one that we can all enjoy and participate in.

And take action. I invite you all to fill out the survey at Akimbo.ca/ava. If you hit "submit" that information will automatically get noted at AccessTO.CA.

There is project funding for building in accessibility to your facilities. I'm not an expert on funding. This information comes from ArtsBuild Ontario and I encourage you to contact them directly to find out more about funding, but we wanted to include this information in the webinar here so that it is available to you.

That is it for me. I thank you for sticking with the webinar and participating and now I am here for questions, if anybody has questions.

>> ALEX GLASS: Thank you so much, Kim. That was awesome and so much great information for us at ArtsBuild Ontario here in our space and for other organizations for them to take back for their practices around physical accessibility and practices around space rentals.

I would like to invite anybody who does have questions right now for Kim to write them in the chat box on the bottom right-hand screen. Then what we will do is take them in order. We do have about 15 minutes left. If you do have something you would like to ask, I encourage you to do so.

While people are typing their questions I did want to speak to you a little bit about the project funding available around for arts facilities sills, the Canada cultural spaces fund is matching funds and has ongoing acceptance of, there is no deadline there. It's matching

funds, so you will have to keep that in mind. They do fund accessibility projects.

Enabling accessibility as well, a federal grant that is currently not accepting applications, but when they do announce their openings, it is usually a short window of time. We always encourage our organizations to have their accessibility projects ready to go and ready to speak about them. Then if you are not signed up already on our newsletter, we encourage you to do so there. We do always promote that when it does come around.

Finally for our Ontario, we have the Ontario Trillium Foundation. They also offer funding for call and accessible projects. Those out of province, I encourage you look at your capital funder as well provincial Allie. That's it in terms of funding.

Questions, we have a few that came through. I will read those out. We have first of all Gina who says hi, Kim. What is the standard hanging height of art works and video monitors? So Kim, if you could answer that for us?

>> KIM FULLERTON: Hi, Gina. You know what? There is no standard. As far as I know, -- I am not going to be able to answer that question in any detail because the standard height for hanging art works varies from gallery to gallery now. Photo galleries tend to hang works lower than paintings. In terms of being in a wheelchair and looking, having the standard height for hanging video or art works, there isn't one.

So I think that's a process that we go through, engaging with people who are interviewing spaces who are different heights or who are using different mobility devices or in wheelchairs. I just encourage people to hang lower than they typically would. I'm sorry, I can't give you any more detail than that.

I would expect that accessibility managers in education departments probably know, they probably have some standard heights that they use in their facilities in terms of hanging information monitors, touch screens. I don't know about actual art works and videos.

I'm going to find that out. Thanks for asking.

>> ALEX GLASS: Great. Su-Ying Lee says I would like to talk about, think about being an ally in ways that don't tax and put all the responsibility on people with disabilities to do the heavy lifting and work. Any thoughts on that, Kim?

>> KIM FULLERTON: Hi, Su-Ying. I really appreciate that comment. Allyship is important, of course, in terms of all kinds of positions that we are in. And so I welcome that, your comment about being an ally in a way that takes on some of the work and takes on some of the responsibility and buffers that from the disability sector because yes, we are doing a lot of the heavy lifting. So thank you. I welcome your participation.

>> ALEX GLASS: Su-Ying also said some of my thoughts include always compensating people for their expertise that they lend and crediting them.

April asks how can we communicate constructive issues with our venue build in a constructive way that lets people know that we are willing and able to help?

>> KIM FULLERTON: Sorry, I'm just trying to figure out the question. I interpret the question to mean as a facility manager, you are asking whether or how you can convey your willingness and ability to help people with disabilities as they come in? How do you interpret that?

>> ALEX GLASS: She is typing, so obviously we'll get some clarification from her directly in a moment. I think it's just an organization trying to convey that they have intentions to help and they think it is looking for a way to get information on how to do that properly and without making assumptions.

So April says yes, we have barriers that we know about. We want to communicate in a better way. So April, I think that might mean

things that you might be accessible in some ways and some not. So you are able to articulate what you have and don't have potentially. That's how I interpret that. Kim, do you have any response or thoughts around how you have seen others do it that way? Or communicate about their level of accessibility in their states?

>> KIM FULLERTON: I think it is important to work with consultants. There are people who have a lot of expertise in this, that could lend you a lot of expertise, come into your space and do an assessment, help you, and work with your communication strategy around that. Whether that is somebody who is an AODA compliance consultant or somebody out of the disability sector like tangled art and disability. That is general, but you you want to get into some detail. I recommend working with a consultant.

Alex?

>> ALEX GLASS: Excellent. Thanks, Kim. Lisa Deanne Smith, : Is there someone I can look up the average seat heights for wheelchairs to do better, to do this?

>> KIM FULLERTON: Sorry, I was reading Lisa's question. Sometimes it's easier for me to understand when reading. No, there is no standard height for wheelchairs. People I know in wheelchairs, every chair is individual because wheelchairs are modified for individual bodies. My wheelchair is 20 inches high, but as I mentioned it's a very small, compact manual wheelchair, probably one of the smallest ones.

But it can be modified itself up and down a couple of inches. So this is one of the issues that we deal with, I think, around mobility devices is that there are no kind of standard sizes because there are so many individual modifications to wheelchairs. And some wheelchairs are in and of themselves movable. Or they tilt. So Lisa Deanne, no, there is nowhere you can look that up.

>> ALEX GLASS: Serena is asking or saying: Our gallery space is on the second to the fourth floors of our building and the elevator is an antique which doesn't allow access to all motorized wheelchairs, as it is too narrow. Would having a manual wheelchair on site be a suitable accommodation?

>> KIM FULLERTON: This must be the Gladstone hotel. I used to have my office in that building and use that elevator, if it is the Gladstone. No, I wouldn't say having a manual wheelchair on site is going to be a suitable accommodation. Many people in transferring in and out of a wheelchair is not a straightforward process. People often don't walk. That's one of the things that goes back to the fixed seating. Most people in wheelchairs do not transfer out of their wheelchairs to fixed seating. That fixed seating is more for people using mobility devices who can stand or walk somewhat. Most wheelchair users don't.

So most wheelchair users are not going to transfer out of their own chair, which has been essentially built for them and their body, into a manual chair. Mostly because it is also unsafe or could be unsafe.

So I wouldn't recommend it. I think it is unfortunate, but the motorized -- I have seen motorized wheelchairs in the antique elevator at the gladstone hotel, but this may not be who we are talking about. The short answer is no.

>> ALEX GLASS: Thank you, Kim. Sarena actually confirmed she is referring to the elevator at the gladstone. Great, Jenny is typing right now.

>> KIM FULLERTON: Okay.

>> ALEX GLASS: Sorry, not to cut you off. There is a bit of a delay between us. Did you have anything you wanted to add to the gladstone elevator or Sarena's comment?

>> KIM FULLERTON: No, that's fine. Thanks.

>> ALEX GLASS: Jenny just wrote in and said: Just pointing out that a manual chair would take away independence if someone uses power. Or could, could take away.

>> KIM FULLERTON: Thanks, Jenny.

>> ALEX GLASS: Anyone on the webinar have any questions for Kim before we wrap up?

If you do, I encourage you to type them now. And then I'll know that you have one.

Oh, Heather potentially.

Thank you, Heather, for attending!

So if there are no more questions, I just would like to thank everyone for attending today. Thank you, Kim, for presenting and for WorkInCulture for partnering with us on The Learning Series. If you have any questions, we will be sharing Kim's contact information so you can email her directly. Again we will also be sharing the transcript of the closed captioning today, along with the recording. And we will also send out an evaluation for the webinar. Your feedback is really important to us, especially on the topic of accessibility. It's something we would like to do more with and your feedback is important for the future programs that we do offer.

Stay tuned for more Learning Series opportunities coming up in the new year. We will be announcing those in December. So keep your ear to the ground there.

If you have any questions for ArtsBuild Ontario, let us know. Lastly -- there's Kim's contact information.

I would like to thank our funders, ArtsBuild Ontario and WorkInCulture recognize the support of our funders, Canada, Ontario Trillium Foundation and Ontario Arts Council. Thank you, everyone. Enjoy the rest of your afternoon.

>> KIM FULLERTON: Thank you, everyone!

(The webinar concluded at 12:55 p.m. ET.)

(CART captioner signing off.)

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