HEIDI SWEVENS: As we begin, we pause to acknowledge the place we exist, connect, and create is the traditional un-surrendered territory of the Abenaki people, one of 5 Wabanaki nations who have continued an enduring presence with this land, presence with mountains, with vistas, with forests waters, winds; presence with people, relations, culture, and creations, presence with light. In Abenaki, “Waban” refers to the white, flickering light in the sky, and “Aki” is the word for land or the earth. So, the Wabanaki are the people of the Downlands. We acknowledge Abenaki ancestors past, present, and future. And with that I wanna welcome you to this Digital Access Series: creating an action plan, an accessibility action plan. My name is Heidi Swevens, I use she/they pronouns. I am the Director of Community Partnerships with Inclusive Arts Vermont, and for access purposes, I'll do a visual description of myself and surroundings. I have blue eyes and pale skin with short brown hair and today, I'm wearing a sort of light green sweater. Behind me is an abstract painting, a rectangular painting, with different colors against a whitish wall, and just a little background on, one sentence background, on this training, Katie and I were doing a deep dive series last summer, I think, with organizations, and we decided, in that, we needed to like turn everything into actions. And we thought that this would be a great way to wrap up this digital series to take something and put it into a plan. So, so glad you're here. And I'm gonna turn it over to Katie

KATIE MILLER: Okay, good morning, everyone. I've shared my screen. This is just our, our welcome slide here. On the right-hand side, the background is sort of an abstract swirl of pink and purple and blue and teal and with white text, there's the Inclusive Arts Vermont logo, and then it says this Art Education Training and Exhibitions. On the left-hand side, there's a purple background, it says, using the magic of the arts to make Vermont more accessible since 1986. And then it has headshot of Heidi Swevens, Director of Community Partnerships and headshot of myself, and I am the Executive Director. So I'm just going to start off with some notes and stuff to get us through today. Like, I said, my name is Katie Miller and I'm the Executive Director of here at Inclusive Arts Vermont. I am a woman in her mid thirties. I use she/her pronouns. I have pale skin, blonde hair, black tortoise shell-ish glasses on today, and wearing white shirt, and I'm seated in my bedroom which has gray-blue walls and there's a big white dresser behind me. You all have been great so far about putting your introductions in the chat box. But if you wanna keep doing that, if you haven't already that would be great. I'm gonna remind you all, once again, for the last time in this series that we are all human beings first, and the rest of it comes after that. So, if you need to get up, use the restroom, if you need to be joined by humans, big or small, full disclosure, both of my small humans are home today, so one of them might make an appearance at some point. We welcome you to come as you are, so come as you need to today. We do encourage people to have their video screens on, so that’s because our trainings are typically really interactive, but if you're more comfortable, having it off that is fine as well. This session is being recorded right now, and it will be available in about a week or so on Vermont Arts Council's website and Youtube channel. We do ask that if you're not the one speaking, you mute yourself just to keep the sound quality as high as it can be. Great. So the… Oh! This is Heidi! Sorry, Heidi. My coffee has not kicked in today, clearly. The background of this slide is pain white,
and it has black text, that Heidi is actually gonna read right in a row based on our
notes. So, I'll let Heidi do that.

HEIDI SWEVENS: Yeah, thank you. And if we go out of order by accident, this is a
collaborative process so. And when I read, sometimes it's from memory so it may not
be verbatim. But we're gonna go, this is what we're planning to do today. The
overview for today is first, we're gonna talk about accessibility plans. We're gonna
define and then go into some context and background. Following that, we're going to
talk about organizational variables and considerations. You know, sort of food for
thought, for you to be able to personalize it to your organizations or your independent
artistry. And then lastly, we're gonna back to action planning and kinda go through an
example, and then give you a chance to think about putting this into a plan and into
practice. And then there'll be time for reflection and questions and then, Katie next
slide.

KATIE MILLER: Great. So, the next slide is a white background, on the left-hand side
there's a cover for the Design for Accessibility: A Cultural Administrator's Handbook,
and I'm going to explain to you what that is a little bit if you've never seen this before,
and that cover has a yellow background and then there's illustration in the center that
resembles a door at the end of a hallway. And the hallway is green and blue, and
ceiling's blue, and the floor is white. On the right-hand side, there's black text that
reads definitions and context: access plan; accessibility; 504 Plan, and other types of
plans for access (and should) be included.

Okay, so first, let's define what an accessibility plan is, and what we mean when we
talk about that. I think an accessibility plan can mean a lot of different things to a lot of
different people. For our purposes today, when we talk about access plan, we're
talking about a document that is created to take steps towards improving the
accessibility of your organization's programs, structures, physical building, whatever
that may be. And when we talk about accessibility, I know that accessibility can be sort
of a broad term, and means again a lot of things to a lot of people. When we talk about
accessibility today, we're talking about specifically accessibility for people with
disabilities. A 504 Plan. Can I just get like a thumbs up, or a head nod, or like a yes or
no in the chat? Have you heard of a 504 Plan before? Or do you know if your
organization or business has one? Let's see, we have a couple of phones ups that we
know what a 504 Plan is. Okay, great. It's sort of a mix of people that are familiar are
not familiar.

So, a 504 plan is a formal plan. It's a formal document that organizations develop to
give people with disabilities the support and access they need. And in a major way
these plans prevent discrimination and protect the rights of people with disabilities. The
National Endowment for the Arts, I'm going to share a link with you, when I'm done
talking, I will share all these links. It's hard for me. I can do a lot of things, but probably
pulling up my browser and copy pasting might be where....

The National Endowment for the Arts has a 504 plan workbook to guide you through
the process as well as this culture administrator's handbook. Those 2 things combined
I have found to be a very comprehensive look at the accessibility within your organization. The 504 workbook focuses, and I don't know if it's entirely, Heidi might know the answer to this, but it focuses almost entirely on physical access. And the cultural administrator's handbook gets into the, the nitty gritty of things like how high to hang pieces like if you've been to an Inclusive Arts Exhibition, you might notice that we hang the pieces a little bit lower than the standard hanging height, and the reason for that is accessibility. It gets into the width of your pathways how tall a pedestal should be. It gets into all sorts of different things that the 504 plan might not address, which is why you recommend using those 2 things in tandem. I will give you warning that both of those documents are very large. When you open them up you're going to be like, wow! this is a lot of pages! It's gonna feel like a lot to do, but the 504 workbook starts as just a survey and audit of where you're at right now without meeting to take action on every little item. And at the end of today, we're gonna give you a document that will help you prioritize where to start. Okay, so 504 plan, some schedule funding requires you to have a 504 plan. All Federal funding will require you to be working on accessibility in some way, and to have accessible program. So, Federal funding is tied to accessibility at its core.

Lastly, I just want to talk really quickly about other types of plans that exist, that aren't a formal cycle board plan, but can help improve the access and it's really places where accessibility should be included if you're thinking about accessibility on a broad level, not just of the participants to your programs or your organization. But your workplace culture, or anything like that. So, things like that could be strategically planned. Accessibility is a great thing to have in your strategic plan, so that you have it, and you're looking at it. If, if you're looking at your future plan regularly like this is a goal where working towards actively, and I recommend that people put it in every strategic plan, because accessibility isn’t one of those things where you check it off and it's done, right? It's a perpetual sort of ongoing thing. Another is job descriptions to put in there, you know your organization's values on accessibility. Also, when you do hiring, actually we have some hiring documentation or postings out there right now, you can go to our website. There's a job posting up and we say right in the, the job description, and in the posting itself, that if you need accommodations for completing the application itself or the job application, process, let us know. And we also make it clear that as an organization we value accessibility and we'll make accommodations for any employee, as it's needed.

Lastly, before we move on to the next thing, I do want to say that we at Inclusive Arts Vermont run into and get a lot of questions about doing access audits, like physical access audits and coming to spaces, and asking about physical accessibility. We do not consider ourselves the experts in the State on physical accessibility. The Vermont Center for Independent Living is. And I always highly recommend people contact them if you're looking for an audit or you have questions related to physical access to contact VCIO or the New England ADA.
Now I'm gonna break and let Heidi take it over and I'm gonna share some links with you in the chat for the 504 workbook, the Cultural Administrator Handbook, VCIO and the New England ADA.

HEIDI SWEVENS: Thanks, Katie. And before you do that, when you change the slide, do you mind doing the verbal description of the slide?

KATIE MILLER: Absolutely, yeah.

HEIDI SWEVENS: Thank you.

KATIE MILLER: Okay, so this slide has a white background in black text again. On the left hand side there's a photograph of a person sitting in a wheelchair wearing a yellow top. And the person is seated at a wheelchair and they have their hand up sort of waving at a laptop they're facing, and they have headphones in. And the setting that they're in is sort of it's like an industrial modern sort of architecture, lots of concrete and brick. And on the right-hand side there is black text that reads variables and considerations. And there's a list of questions in order the first one is "what work has already been done to build upon?"; "what is organizational structure,?"; “who makes decisions?”; “who needs to be involved in access planning and the plan?”; “is there an ADA or 504 coordinator?”; and “everyone is at a different point in the process.”

HEIDI SWEVENS: Great thank you, Katie. I think that's helpful for the accuracy of the specific slide, and I'm gonna just take some time now and go into a little bit more detail about each of those bullet points. Starting with the first one, when we think about accessibility as Katie mentioned, it is an ongoing, kind of never done, and that doesn't need to be a challenge it can be part of the the wonder of accessibility and things changing like 3 years ago, would we have ever imagined the importance of digital accessibility in the landscape of arts and culture? Maybe not to the extent that we do today based on the last couple of years. So and instead of trying to, instead of being overwhelmed by all that there might do sometimes, we say between now and ideal, between now and ideal, what's possible? And I think a really important starting place is to ask the question of what work has already been done, or what is already being done within your organization, or within yourself? And I think that that sort of strength-based assets-based inventory, or you know brainstorming or just kind of pondering can be a really important place to start when you're looking at where do you want to go with accessibility and all of the checklists and spreadsheets and work plans and things like that what's already being done. And Katie are you in a place where you can read people's hands raised and stuff because I want to ask a question, but I also know that you may be…

KATIE MILLER: Um, yeah, sure.

HEIDI SWEVENS: I'm curious if there's anybody in the Zoom space right now, that wants to share something that your organization or you are already doing in terms of
accessibility and we don't always invite questions in at this point, I'm just going to take a chance and see if there's anybody there who wants to sort of name, you know, a sentence or a couple words about what access things you're working on in your organizations. And you can raise your hand or put it in the chat box.

KATIE MILLER: Heidi, can you share the prompt one more time and I can put that in the chat box for folks?

HEIDI SWEVENS: Yeah, so one thing that your organization, or you, are already doing to work on accessibility for people with disabilities.

KATIE MILLER: And uh… Derek says captions and audio descriptions for our Youtube videos.

HEIDI SWEVENS: Great. I was gonna say this isn't a test. I realize it's after what might be a long weekend for people on a random Tuesday morning. But just it's a curiosity more than anything and maybe some of what you're doing will give other organizations and other people ideas about what they're already doing as well as the starting place to build upon. Give it a couple more seconds, and then, you know, continue to sprinkle in things, if you, if you think of them.

Alright. Well, I will add that everybody here is getting information, learning about access, and I think that's an important piece, too. So, thanks for that. Anything else from the chat box kid before I…

KATIE MILLER: Yep. there's a couple more. Sarah says, we are working on making our website and materials accessible on all devices and dark mode friendly, and Elena says we're working on adding high quality alt text to all images on our website.

HEIDI SWEVENS: Thank you. So even within that we've heard about captioning on video captions, alt text which is an access feature for blind people/people who have low vision and other things and then, there's another one I'm forgetting right now, but it'll come back to me maybe not. So all those things are digital access features, and you're working on them. And so I just wanna say yay and thank you. And when we think about, you know sometimes it can feel overwhelming to think about all the things that need to change and these are some things that already are changing, and I just wanted to pause and give a shout out to that.

So, when you're taking this conversation, and, and working on accessibility within your organizations, I think you can start with what things are already happening, and what you're already doing, and then you want to think about what is your organizational structure, and what I mean by that, or what we mean by that is, we are decisions made. And you know that might not be the decisions about what snacks to get at the, the art event, or you know, some of our, our classes, it's like which materials do you want to use? But really, who is making the decisions on all different levels and then from there, who needs to be involved in a conversation about accessibility? And who is
involved and who might need to be, you know, brought to the table. So those are very open ended questions and I think they're different to each organization at Inclusive Arts Vermont, we have 5 people on our management team, and 6 or 7 people on our board of directors and teaching artists and participants in groups. So depending on where you want to go, you know who is involved in decisions and Inclusive Arts Vermont, there's a couple of different layers, other organizations like if you work for the State of Vermont are much larger. Some of them are nonprofits in Vermont, it might be one person or two people, so really who makes the decisions? And then is there anybody else that needs to be involved in the conversation or the decision making around access? That might be a resource. It might be, you know, people with disabilities. It might be people in the community, but just things to think about who isn't at the table that needs to be there as part of the decision.

And is there an access or 504 coordinator and ADA or 504 Coordinator, some organizations have that as a designated role. Between now and ideal, I'd like to say an ideal everybody would have access to part of their role, but we may not be there yet, so just continue to have the conversation with people in in lots of different ways. Next on the considerations is recognize that people in your organization, whether that’s staff or volunteers, participants, board members, this, and we’ve talked about this throughout the series, but understanding stability, awareness, and access is an ongoing journey, and people are at different points in their understanding or their experience. And I say that without judgement, we don’t know what we don’t know until maybe we have a mistake, or we have an awkward moment, or we have a really celebratory thing. So I think it's really important to just acknowledge that when you're talking about making accessibility plans and changes that there’s humans involved, and humans are at different places in different moments. And just to recognize that hopefully, you know, with the intent of learning and growing towards more inclusion. And also taking their experience, and, you know, applying it to shared, shared goals. But just, you know yeah that sort of open human perspective can be really helpful when talking about challenging things. And sometimes disability, just discrimination, we get legal words in there, and it can get stickicky, just by the nature of that sort of context. And okay, yeah, people have different experiences. The last thing is and Katie, this is the next slide. You wanna highlight some things from the article that 5 things nonprofits can do. So, Katie, do you mind describing this slide?

KATIE MILLER: Yeah, sure. So this slide is a white background, and with black text it says 5 actions you can take. On the right hand side, it says, educate yourself, become a more mindful, inclusive employer, make your communications more accessible, identify opportunities for collaboration with the disability movement, rethink your definition of justice, and then, underneath that it says, 5 actions nonprofits can take to embrace disability rights and access Catherine Hyde Townsend. And, and on the left hand side, there is an image of a group of 4 people, 3 are seated, and one is behind them, and they all sort of either have their hands or their fists up, it's like they've been photographed mid saying like, yeah! And they're all looking at a computer together. And I chose this because I think this is the way you're all gonna feel once you have it in a plan for, for accessibility.
HEIDI SWEVENS: Thank you Katie, I love the inflection with the “yeah,” I've got my hands up now. We just found this article when we were doing a different series. And I think it's still relevant like you know what can you do right? Because there's so many entry points into change and so I don't need to repeat all of these. But I think education, inclusive employment, more accessible communications in the archives with the Vermont Arts Council series. There's archives about social media and design and you know readability, some little things that go a long way for just increasing that access. And the, you know, connecting with other disability or other social justice organizations. And then the, the one at the bottom about rethink your definition of social justice. I think that comes in around, you know, disability being an experience in many different communities. And so we're not talking about, well, I'm gonna say that differently, Rebecca Cokely, who's a disability advocate activist, says you know one in three households has a person with a disability. So if that's not your household it's your neighbor to the left of your neighbor to the right. Disability justice really is part of social justice, and those words can sound all you know activism and advocacy, but I really think that depending on what your organization's mission and values are and arts and culture organizations sometimes have that place within society of being people to look to, to make change and be at the forefront of change making. So it's just one thing to consider in very you know practical ways that you know disability, access can be part of what your arts and, and culture organizations are involved with. And one action step, you know, very simple, but big is the access symbol that Katie and I often say, you know, if you do nothing else to do this one thing with you know, for accommodation requests, please contact you know a name and multiple ways of communicating usually a phone number and email address, if there's a deadline or a timeline that can be super helpful, too. But just that one action really does communicate and, and, you know, meet people halfway. Take off some of the emotional labors, we say. So I'm gonna pause there, I think it's probably a good time for some questions before we get into the action planning, but are there any questions about what Katie and I have covered so far? And Katie actually also, do you have anything else to add at this point?

KATIE MILLER: The only thing I have to add is that I did just put a link to the question mark tip sheet in the chat box as well.

HEIDI SWEVENS: Any questions?

KATIE MILLER: Looks like no.

HEIDI SWEVENS: Okay.

KATIE MILLER: Alright, I'm going to unshare my screen. There we go. Okay. So, what we're gonna do now is I'm gonna, I did email this morning, but I'm gonna put links to download them in the chat box as well, if that works for you. Right now we're gonna give you all a chance to practice. So I'm gonna bring up a copy of an action planning sheet that we have put together for you. By all means in the future, you don't have to use this it's meant as a tool for a starting place, but a lot of folks have have reported to
us that they continue to find it helpful if they're revisiting. Really it's meant as a conversation starter, a way to get the conversation going and thinking critically about where to start. Because if you remember way, way back in the beginning of this series, I shared, and then it's so true, that the most asked question I think we get is, where do we start? How do you know what to prioritize when funds are limited? Time is limited. Capacity is limited, all of those things. So this is going to help you do that I am going to pull up a copy of this worksheet that's all filled out, so you can see what it looks like, and then I'm gonna share my screen. Full disclosure, I can hear a grumpy child coming up the stairs, so hopefully we make it to your work time.

Okay, there it is. Sorry, my share screen option disappeared on me. Okay. So, this is the action planning worksheet, we're going to give you a blank copy of this and what this does is it leads to through this the process of identifying where to start step by step. So the first one is to compare your organization's policies to that article that Heidi was just talking about. I'll put… make sure there's a link to that in the chat box as well, and there is a link in the document you're gonna download, so you should be able to get to it from there. This is filled out just as like a generic organization it's not filled out for anybody in particular. So, after that it says, list one ableist practice or policy within your organization below. They decided that their organization's website wasn't accessible and that's what they wanted to focus on. And then next identifying what makes it ableist? And it goes through that there. I can hear the crying child, I'm so sorry, it's the times, right?

And then the next question is, what are the action steps you can take to change this policy and support inclusion and accessibility for resources and ideas check out our website? This links to our resources page which is broken down by topic. So there's marketing there's programs delivery just general access stuff. And from there it breaks it into the action steps of what can you do right now? What can you do in the 6 months? And what can you do in the next year? And the reason we break it down is because this helps you look at it as small actionable steps that can build on each other and snowball until you can get to the bigger stuff. So if you're gonna do redo your website, the first step might be researching what is included, or what's needed in the accessible website, it might be doing things that are low cost or no cost improving like adding alt text to all new images on the website. Where in a 6 month goal might be to go back and retroactively add it to all of the images on your website that are already there. And then in the next year, you know, looking at adding new ticketing, software and a new accessibility, widget and sort of overhauling the design of the website itself. So does that make sense to people ghow it's structured, can I get a thumbs up for a yes or no that it's structured by starting with with smaller tasks and then building out from there great. Some head nods and thumbs ups. I love it.

Okay, so I am going to share, with you all the links you need and what we're going to do right now. We're going to pause the recording, and we're gonna give you, we'll start with 10 min and see how you do. Heidi and I are here to answer any questions. If you have them feel free to pop in we're not gonna disappear, or anything. So we're gonna give you 10 min until 10:15 to work through this document on your own, and start to think critically about what next steps might be for you as either a teaching artist or an
organization. On the version we're gonna give you there's also a section for who needs to be part of this conversation that's not at the table right now. So you might be here as you from your organization. But you know that you also need your director and your development folks and your program folks like you need more people at the table so it's going to help you identify those as well. Any questions before we get started? No, okay. Oh, Heidi, go ahead.

HEIDI SWEVENS: This I just wanted to sort of have another entry point. If, instead of researching that article, you want to just start with a policy or practice that you already know, feel free to enter from your own lived experience from your organization. And then also, just in case that word ableist practice feels a little prickly at this point in the series we've talked about ableism inherited from society. But I just invite you to think about that sort of as nonjudgmentally as possible, just as a way to get to more access and inclusion that we try to ordinary up disability and just sort of naming ableism is part of that in case anybody's having a pause with that, I just wanted to add it in. Thanks, Katie.

KATIE MILLER: Yeah, of course. So you have 10 min until 1015. I have sent those files that you need in the chat box. They were also sent by email this morning. If for some reason you don't have them, please reach out to me. I can make sure you get them, and when we come back in 10 min just come prepared to share maybe an action item, or how the process was for you. Oh, my goodness, now my cat is here, too. It's a full house this morning all right I think if you guys have to work on that, and like how you said we're here.

ELIZA WEST: It says you're recording.

KATIE MILLER: Oh, it's on my end. I paused it during that break, so that there wasn't a 10 min gap. But anyway, yeah, thank you for, for sharing that I think inserting accessibility into the strategic plan is great, I think, especially if you're one of those organizations where you're reviewing your strategic plan and really working towards those schools regularly, I mean much of anybody does. But I think also, you know, when you were mentioning exhibitions. The Cultural Administrator Handbook link could be really helpful because it goes into like all the little itty-bitty pieces of yes, fun, sized, but you know, like I said before, pedestal height and like pathways around, said pedestal. Like all that kind of stuff that could be potentially really helpful for your organization.

Sarah says in the chat, working on making materials and trainings to be more accessible, also accept adding accessibility to our strategic plan and operations manual.

Love it! Thanks, Sarah.

HEIDI SWEVENS: Yeah. And this is Heidi. I wanna just share a story with regard to the exhibitions and kind of accessibility within exhibitions. We had in our past
exhibition. and I wasn't involved in this, so it's gonna definitely sound like a second hand story. But the height -- somebody from the museums or the gallery setting kind of came over and said, Oh, those are so low. So it was really an educational opportunity that some of the accessibility standards and practices that are designed for accessibility of, you know, people either who use wheelchairs or are different heights, is maybe not the sort of I'm putting this in air quotes, “Norm.” So that kind of learning might require in different contexts some other education. And in that opportunity was a great example and an opportunity, and part of why Inclusive Arts Vermont does the exhibitions, in addition to celebrating the art of people with disabilities, but also to just be in different community spaces, and having those conversations as part of I'm just showing up and been doing it.

So you know it's kind of like anything that's a little different, we're not so sure about it first, I mean this is a huge generalization, but change and difference can, you know, just take some time and some education to, to happen smoothly.

KATIE MILLER Mhmm. Yeah, and I touched on this a little bit, but I think it's worth noting, that when you're starting out this work, it can feel like, especially after you complete the 504 workbook or something like that. It can feel really overwhelming. it can feel like there's a lot to do and I typically recommend to people start with one thing that feels doable now, and once that feels normal, add something else and something else, and I'm not saying that to pile onto your plate. But eventually, you know, I think part of it is the like, Heidi was saying. The learning how to do it, and learning what you don't know yet like that part alone is a huge step. So start small, start with things that feel doable and manageable.

Elena says, working on leveraging resources both within and outside our organization, to figure out how to effectively fund accommodation requests and integrating language and symbols that communicate that accommodation requests can be named.

Yeah. Great

HEIDI SWEVENS: This is Heidi. I'm curious if anybody in addition to sort of action steps that you're gonna take, if there's any reflections about what that process was like for you or what is it to think you know, we have sort of, there's lots of places where there's a little more that could be better here, or a lot better there, or you know, sort of sitting and thinking about this. What did that prompt for anybody the process itself, if you want to share about that?

KATIE MILLER: I do want to share one more thing from the chat really quick. This is Katie. Kiana, I hope I'm saying your name right, if I'm not, please correct me, says I work on the video team at Vermont Public Radio from about PBS or we're not public, excuse me not PBS. And Vermont public radio we've been struggling to have better live captions on our broadcast content that are accurate. I often have to type the caption myself in post-production, but I do not feel as though I'm doing an adequate
job. I’ve brought up trying to hire someone who’s trained in sign language for our live
events and close sections.

There is a Vermont-based company that does captioning that we’ve not personally
used, but a lot of folks have recommended and they’re called White Coat Captioning.
I can put a link in the chat box. And… this cat, feel like all through this rating series my
animals and children have been okay, but today. So, I'll add White Coat Captioning to
the chat box, and then in terms of typing the captions in yourselves. I think that’s
something also that the cap… the White Coat Captioning folks can do, I know they
can do live or post production captions. And bring it on ASL for live events on video,
we, Hedi I wonder if you want to share the story about or an abbreviated, you know,
like anonymous version of the story where we had ASL and a live event, and just
making sure everybody's on the same page about that.

HEIDI SWEVENS: Yeah. And I also wanted to add in the captioning, the live
captioning and post captioning. There's a number of companies now who are doing
that because I think collectively, with pandemic times that accessibility feature has,
there's just a market for it in a different way. So they're not all on our website, and
they're not all Vermont-based, but we were working with a partner who gave us a list
from the Mass Cultural Organization. So Katie, I don't know the best way to get that to
you. But anyway, just this, there's more because there's a market for it now. And that
means there's an expense I think that the skillset of trying to do the captions for
oneself is not a skillset that everybody has or feels comfortable with, you know, it's a
matter of it might be able to be done but is it efficient and effective and comfortable for
somebody? And that may not be true, and I'm not speaking to your situation or trying
to. But just in general, because that access feature is more common and more
requested and more expected. There’s companies that do it. With regard to the live the
ASL Digital platforms are all so different. So, I know we’ve done that digital you know,
doing accessible digital Zoom events, I'll try to do the short version there's a difference
between pinning and spotlighting. There's a difference between an access request
from a presenter and an access request for the audience, and so when Katie and I
have talked about, you know the stuff before the event, during the event, and after the
event… before the event, there might be that learning curve of how do I spotlight? How
do I pin? What is the expectation of where the ASL Interpreters Video screen will be
shared? So that the audience can have it, and that it seems kind of straightforward,
except until you get into it. It's technological and it may, it may not be as
straightforward, so I think it’s always helpful to do a little research. And then ask the
ASL interpreters, there's you know people who've learned through this forming of
things not happening perfectly. You know, can, can give some advice and I think that
having ASL interpretation, another sort of takeaway from an event recently is that ASL
and captioning are not the same language so they’re not the same access feature,
even though they might seem to be for people who are deaf or hard of hearing, like just
read the captions. That's not true that's not the same language and not consider the
same access feature. And the phrase communication equity was one that I heard
recently, and I thought that that was interesting. So if there's going to be an access
feature of ASL, for example, anything that is spoken aloud needs to be translated into
ASL. I hope that was the short version, Katie.

KATIE MILLER: Yeah, that's great.

HEIDI SWEVENS: I think Inclusive Arts we're in this, too, learning as we go. There's lots of stuff we lots of things we do have experience with and there's we're learning all the time. And then, just when we learn something, it changes, right? Somebody decides that this intuitive way to change the screen or flip the flop. And you know we're always learning

KATIE MILLER: Great. Does anyone else have any other questions or reflections before we wrap up for today? No?
Okay, well just like all the other trainings, we will be here for open office hours next Tuesday. Highly recommend people come if have any questions that you've got on your mind related to this or any other topic on accessibility. It'll be our last office hours of this series, so just because that's the case doesn't mean we go away, though. Heidi and I are always here if you need anything. Please feel free to reach out like email or phone and we're happy to help with any of your accessibility questions and needs. Thanks so much everybody. We'll be sending out a link to the office hours next week along with a survey, and all the links we share today will be in that email as well. Thanks so much everybody!

HEIDI SWEVENS: Thanks everybody.