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MID-AMERICA ARTS ALLIANCE

Inclusion of People with Disabilities in Arts Programs and Events

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>>> Hi, let's start. Welcome to the webinar, access for all. I'm celebrating thirty years of ADA. I'm the operations manager and accessibility coordinator with Mid-America Arts Alliance. We're one of the six international regional arts organizations. We want to strengthen and support the artists, cultural organizations and communities. It's supported from the NEA so that we are able to bring this to you today. Before we proceed, I want to go over some housekeeping. Closed captioning is available for the webinar. If you click on the closed caption button at the bottom of your screen you can turn it on and adjust the size of the text by selecting video settings and click on accessibility and move the slider to adjust the text, the size of the text. You can also view closed captions by clicking on the link in the chat box, which opens a separate window where you can select English or Spanish captioning and adjust the size, color and font there and scroll through the text in the window.

You can also ask questions during the webinar by clicking on the Q and A box on the top of the screen. We will monitor the questions during the webinar and you can ask additional questions at the end.

I would like to introduce Christine Bial, the director of arts and humanities grant programs at MAAA and will describe a new grant opportunity involving accessibility.

>> Thank you. I'm Christine. To mark the 30th anniversary of the Americans With Disabilities Act, MAAA will offer arts access micro grants. Through this grant we intend to support accessibility services for arts events and programs that take place at nonprofit arts organizations across our six state regions, including Kansas, Missouri, Oklahoma and Texas. Eligible requests range from \$250 to a thousand dollars. For access service and events that take place before June 30 of next year. This includes but is not limited to support for large print performance programs, exhibition materials, the creation of Braille materials or fees for licensed American Sign Language interpreters and fees for language translation. In this day and age of COVID-19, this grant can support in person access services, and also those that stream online so the grant can help offset the cost of live captioning or on screen ASL interpretation or transcription services. We're putting the finishing touches on this grant program and hope to have more information on the MAAA website in mid-August. I hope you will look at it and take advantage of the opportunity. We really look forward to supporting your efforts to reach more people. Thank you.

>> Thank you. If they have questions, can they e-mail you? Christine@AAA.org, with any questions about the grant program once it's up in August.

>> I will put my email in the chat, too.

>> Joining us today, to present accessibility, is Beth Bienvenue, the accessibility director and Lauren Tuzzolino, the accessibility specialist.

>> Hi. Thank you so much, Angie and Christine, for having us today. We are thrilled talk to you about accessibility and the ADA, which celebrated its 30th anniversary on Sunday. I want to congratulate MAAA on the new grant opportunity, it's so important to provide the funding for accessibility,

especially during this time. And we thank you so much for making that available to folks within the mid-America region. To introduce ourselves, briefly, to visually describe me, I'm a white woman with shoulder length brown hair wearing a black and white top with a black chair and screen to hide my clutter, white with black frames. For a little bit of an accessibility check, sometimes we like to mention what our disabilities might be, to explain anything about ourselves. I'm a person who stutters. I might be fluent this whole time, you may hear me stutter a little bit. Just know that's what's happening. Also, I have allergies right now and have to keep drinking fluids so I don't cough. It's just a vitamin C drink. I'd like to turn it over to Lauren.

>> Hi, everyone. I'm so happy to be here today. I'm a white woman with an olive complexion, mid-length, dark curly hair and a white background with a piece of artwork in the back. I like to give people a heads up that my cat might be joining us, a long haired cat, that looks part squirrel, part rabbit and is white and orange. We're happy to start and jump in.

>> Great. My cat won't join us because the door is closed and he may be complaining about that. We have slides to talk disabilities and the ADA.

We already went ahead and described ourselves. Next slide. Thirty years ago, on July 26, President Bush signed the Americans with Disabilities Act of 1990 into law. It was a long fought battle, and series of advocacy actions by the disability community. It was a huge accomplishment on the part of the disability community. This photo is a black and white photo, a banner that says, injustice anywhere is a threat to justice everywhere. Martin Luther King. There's a number of people in it, in wheelchairs and other devices. Two people are Judy, wearing the white shirt with a hat and Justin to the right, with a hat and suit. They are two of the prominent disability rights advocates that pushed for this law. You'd see Judy in the documentary called Crip Camp, on Netflix, document the history of the disability rights movement and how it started as a summer camp for kids with disabilities.

We are a public agency dedicated to advancing artistic excellence, creativity and innovation for the benefit of individuals in communities. We award more than \$115 million each year to arts organizations of all sizes and all fifty states and U.S. territories and we recently awarded \$75 million from the CARES act for the situation with the COVID-19. The office of disabilities, we're a technical assistance arm of the agency, help make the arts accessible to people with disabilities, veterans, older adults and those living in institutional settings such as hospitals, hospice and correctional facilities. We provide technical assistance to grantees and support accessibility coordinators at state arts agencies.

We have a relationship with the states and regions. Each has a dedicated accessibility coordinator. They make connections throughout their states and regions to access and identify the needs in their community. You can use them as a resource. We encourage you to reach out to your state arts agencies and local arts agencies.

I want to thank the MAAA's Arkansas Arts Council, Kansas creative arts, Missouri Arts Council and Nebraska Arts Council and these all do wonderful work in the area of accessibility for artists with disabilities. We rely on the states and regions because we can't be out there in every state, now we have this virtual ability. But we really need folks to be able to get out and work with constituents within each state.

Today, we will be talking about disability etiquette and language, an overview of the ADA, and Rehabilitation Act of 1973. We will look at accessibility for virtual events. How to budget for accessibility, accommodations that are necessary, partnerships and resources.

Some of the common themes throughout the presentation are partnerships and collaboration, communication, proactive, and receiving patron requests including people on the staff and all phases of your projects. It's important to start small and take the first step.

You can always type in questions in the chat. I'm not able to monitor it but Lauren will. I'm going very fast. There are a number of measures of disability from different agencies in the United States and around the world.

There's the American community survey, tapping into the census and also the center for disease control. The CDC data says there are 61 million Americans living with disabilities, that's 26% of the population. They are the largest minority group in the United States. We often say it's the only one that any of us can join at any time through illness, injury, something that touches all our lives. Nearly 30% of families have a person with a disability. Also, we have a growing older population. As the boomers age and millennials age, we will always have people with disabilities in our lives that we need to serve and give them access to the arts.

I will talk about equity, that, often, it's cast as a burden but it's an asset to the organization. Once disability is put in place it's useful for everyone. The captions on the webinar, anybody can use them and they can be helpful for anyone, if you missed something someone says or want to see the transcript. Disability is a vital overlooked part of the diversity equity work. We have a friend, Lawrence Long, an advocate, says that disability, with the D for diversity, needs to be a part of it and is intersectional. Disability provides unique perspectives and artistic creations, we have wonderful colleagues with disabilities who are really, whose work, there's a whole layer of disability. Virtual access allows for a wide outreach and opens up to new audiences, those who have a hard time get to museums, performance venues who, have a hard time sitting for a long time, now have access in their homes. I anticipate this will continue after the COVID period. It's a way to reach a much wider audience.

Because of the current situation with the pandemic, it's important to make sure what you are putting out there is accessible. We developed a resource guide to help ensure the accessibility of your virtual events. I will turn this over to Lauren about the resource guide.

>> I inserted one of the links to the online guide in the chat. The other link that's provided is for a blog that connects to the guide and we developed this at the start of the pandemic. There's more that we can be adding to it. We included great links at the end. I highly recommend the link to theater commons, they take you through the step by step on how to

put on a virtual event. There are great resources and it will be constantly evolving.

We will continue the conversation. Thank you.

>> Lauren will continue with our discussion about language.

>> Welcoming people with disabilities to your arts organizations. Often, the first thing we discuss is person first language and other disability etiquette. We recommend using person first language, it can be different in other countries, the U.K. does it differently. They use identity first language, but also, it depends on what person is and how they would like to be referred to. For two examples, person with a disability, instead of saying the disabled or handicapped. We want to avoid using the word handicapped, it's discouraged though still written in laws. Also, person without a disability, instead of saying, normal, or able bodied, everything is only temporary, so that's how we try to put in place person first language. Also, you often hear wheelchair user. Try to avoid language like wheelchair bound because a wheelchair gives a person freedom.

Person who is blind, instead of generalizing the blind or sightless. There are still areas where the language is used. There is a little bit different in the deaf community where they use identity first language, deaf person, deaf community, and that's because that's more of a cultural identity. The deaf community often prides itself on being deaf and using identity first language.

I'm going to discuss, discourage special needs and included a video, which we won't show but we will discuss that language, we mentioned trying to avoid using the word, handicapped, instead, put in disability or accessible, accessible person with a disability, parking, avoiding the word special, implying that something is different and does not promote inclusivity. Avoiding words like challenged or impaired, implying that something is broken.

Your website, having an accessibility statement, and a disability web page in terms of how people can have access to your website, request

accommodations. With any events, appropriating accessibility with shared disability icons you can download. Including contact information, for requests making requests, disability representation, how are, do you have images of people in your website who have disabilities? Participating in the events? And also, including social media. What are your sharing, also, captioning videos, including text for images. A lot of times it comes back to staff training. You can be following the rules, but if your front line staff is not implementing or not comfortable working with people with disabilities, that can pose challenges. We included links to training videos we would show. One is the DC government, the disability sensitivity training video. I will share the links and you can easily Google it, it's on YouTube, a screenshot with a big awkward stamp in red letters. The man, the government followed him around as he interacted with people with disabilities, and made a lot of mistakes. It's very humorous, how they present how a person with a disability would like to be talked to. That's a great video we will share. I enjoy this one, for world Downs syndrome day, a video called not special needs, by people who have Downs, and different actors and explain why their needs are not necessarily special, just every day needs.

Customer service, if you, always including some area where you can be approached on your website, or when we're back to being in person. Some of the projects we funded, a lot of times that came from a parent who had a child who wanted to be close to a certain instrument or wanted to be in an audience. It's being approachable. If you receive requests, if you don't know how to accommodate a request, ask, listen, respond, and be available to receive. We try to describe the pictures. In this, an image from the Vermont studio center. They had an artist residency supporting people, artists with spinal cord injury. This is a wheelchair user, in an arts studio, using a pink brush, in the process of creating visual art.

Nothing about us without us, that's a common phrase in the disability community. We recommend arts organizations include people with disabilities in all aspects. From planning, building, implementing projects, and what does your staff look like? Are there people with disabilities on your boards, volunteers, and other panels, are they including people with

disabilities? Community needs assessment, what are the needs? Do you have certain organizations already serving people with disabilities, or schools? Also, just how are you reaching out to the community to find out what the needs are. Partnering with organizations, serving people with disabilities, in this region, as far as the VSA, I believe Art Spark Texas, Austin, may be the only arts and disability organization, at the moment, that was a VSA. That's a wonderful example of organizations you can work with. Also, how are you engaging artists with disabilities in your programs and other levels of your planning?

I will turn it back to Beth to get into accessibility laws.

>> If we say something that we're not aware of, if you know of something, please enter it in the chat. We would love to know what we missed, who else is out there doing this work. All what we talked about so far about disability being an asset, accessibility as an asset, that's the positive side of it. We want to remind you that it's important, because it's good for your organization and also required by law. This slide features six disability access symbols. They represent closed captions, large print, sign language interpretation, assisted listening devices and wheelchair accessibility and you can use them to advertise accommodations and you can include downloadable symbols. Lauren can share the link. It's too hard to read off all the links but we will make them available to you.

The two main laws you, the Americans with Disabilities Act of 1990, and before that, the Rehabilitation Act of 1973. That's what I mentioned with the film, CRIP camp. It was about the movement leading up to the 1970s. It emerges out of the rehabilitation act, in 1973, the lead federal agency to implement the regulations did not do it right away. So the disability rights movement formed this and occupied a federal building in San Francisco and a number of other actions that led to the Department of Health Education and Welfare implementing the laws years later. The NEA was one of the first agencies to implement our regulations. We had prepared, developed our regulations, so after that, we started a series of educational programs across the country working with the state arts agencies to educate arts organizations around the country so when the ADA was

passed, the rehabilitation act only applied to those receiving federal funds, the ADA was everyone else. By the time that was signed in 1990, the arts field, I believe, was primed and ready to go with that. I like to brag about that. I wasn't there, so a bit about the laws. The rehabilitation act and ADA require nondiscrimination, equal opportunity, which includes the provision of reasonable modifications like auxilliary aids. Basic standards of architectural access, making sure people can get into the building and access the facilities. Equal access to employment, programs, activities, goods and services.

The rehabilitation act prohibits discrimination on the basis of disability and programs conducted by federal agencies. Anything our agency does, like poetry out loud events, websites, all that has to be accessible. Anyone receiving federal financial assistance, our grantees, the state arts agencies, et cetera.

Any of their grantees, so if our money goes to say the Missouri Arts Council and that money is distributed to one of their grantees, they are required to comply with the rehabilitation act and the ADA. It boils down to needing to be accessible.

There are five titles. Two of the most relevant are Title II, state and local government services. Prior to 1990, they weren't required to be accessible. They have to comply under Title II. Title III is places of public accommodations and services. Anything from hotels, restaurants, theaters, museums, historic sites, universities, performing arts centers, et cetera. Also, Title I applies to employment. Organizations can not discriminate based on employment, we must provide reasonable accommodations to the employees.

We can answer questions at the end, if you like. To dive into the types of accessibility, this image has the same symbols we had in the previous slides. There's physical accessibility, programmatic accessibility, and electronic. Physical accessibility, often what people think of when they think of being accessible to people with disabilities. Is your facility wheelchair or scooter accessible, or people using canes. Are your

entrances and routes through the building, display cases, exhibit areas, ticket counters, classrooms, studios, work spaces, restrooms, and your onstage and back stage. If you're a theater member performing arts center, can a wheelchair user get on stage and access the restrooms and dressing rooms? That's often a big issue. Think about building access from the audience space, up to the stage. We saw recently the first wheelchair user to win a Tony award, for the musical, Oklahoma!. She won an award for supporting actress. She had to wait back stage to see if she won. If she was in the audience, she could not have been in the audience because there was no ramp. I've seen places that do a wonderful job providing access from the audience to the stage and it works really well.

Making sure you have directional signage for accessible rest rooms, et cetera, if there's a large building they will know where to go to get to the accessible entrance without having to go all around the building, that can be painful and time consuming for people with specific disabilities that can affect their mobility.

Also, your outdoor spaces. If you're part of a park or picnic areas, think about your communal areas, paths, parking. There's a resource guide we have from the U.S. access board, a government agency overseeing physical access, all types of access. There are resources there and Lauren will put them in the chat. These cabins, in an artist community organizations. This is in Oregon.

Once they get in the door, they may need accommodations to access the programs. Effective communities for people are vision and hearing disabilities, and an umbrella term, brain based disabilities, cognitive, sensory processing, autism spectrum, brain injury. Also, electronic accessibility for websites, videos, et cetera. And virtual platforms.

Program accessibility for people with vision disabilities. We talk about alternative format for print materials, large print, Braille. You may have heard the term, talking books for the blind, from the Library of Congress. They converted books into audio tapes. That's available and organizations can create audio versions of their materials. It's very effective in museums.

They help people with vision disabilities. It's less relevant right now, in a virtual environment, but still important. Tactile opportunities, examples here on the screen. People are allowed touch the props and objects that are used in their plays. Here's a woman touching, looks like costuming. Fabric. And also, 3D printed bones used in a play, a production of Antigone. They created models of objects in museums and this will be increasingly difficult as museums open up and they're concerned with the virus. They're working on solutions for that.

>> Beth, this was a program that was funded with the library for the blind and physically handicapped in Baltimore. Center stage took the program and that was in place and they performed it to audience for people blind and low vision. We talked about partnerships throughout. Working with disabilities organizations, serving people with disabilities, and we had one question, does equal opportunity mean our programs should be available in large print? Discussing that's an available accommodation, can choose it ahead of time. If it's requested, also, now, in the current environment, with electronic accessibility, making sure that documents are available in accessible format for a screen reader. Want to add anything about that?

>> Anything you do, it's important to have large print available so if you brochures in a museum, make sure you have them in large print. It's cheap to put them on the printer, they don't need to be professionally printed. Any of the materials, if you put them on your website and let people know they're available, they can access them ahead of time.

>> Relying on peoples preferences, making that available, because large print could be different for everyone with a different type of vision disability. Allowing them to make that preference is a great approach.

>> When you have something on a computer, they can blow it up as large as they want. That's an easy way to make things accessible. Having sighted guides, people who can take someone on a tour is a way to provide access. They can describe what's on the wall or what's happening. The audio description, of the visual image, whether still or video or film, those, also, applies to performing arts. You can have descriptions for theater,

even for dance. It can be live description or recorded. For film, newer films with DVDs and blue rays have a track for audio description. The film, Frozen, a link that can be provided. It gives an example of what it looks like. We don't have time to show it here.

For hearing disabilities, people hard of hearing, or deaf, identify as deaf. We have a listening device you can provide in your venue or museum. Sign language interpretation, captioning, which is, if it's open captions, preferred video, means they're always visible. Closed caption are things you can turn on and off. Having them in your films or live events, museums, those are options. Real time captioning, often in performances, where someone is there in the facility or booth, or they are listening remotely, can provide real time captions and transcriptions. If you have a podcast, providing a transcript is a crucial way to provide accessibility. We have that at the NEA for our pod casts. Everyone has a link to a tab. You can read it. If I don't have time to listen to a full podcast I can skim through the transcript. That's a great way to make things accessible.

>> When we review grant applications, and there's an accessibility questionnaire, the, sometimes if the organization has another organization host the event, often the response will, that's up to the organization where it's being held. We're sure they do. But it's important to be sure if you're applying for projects, you know that information already, are going back to the organization to ask if they have assistive listening devices, how the communication is done. Working with multi venues, or touring, it's important information to have. Not just assume the host organization has it. That comes up quite a bit.

>> Does this end at 3:00? 4:00?

>> It's an hour.

>> Thank you. The term brain based is not necessarily the most sophisticated way to put this. We refer to disabilities that affect cognition, IQ, sensory processing, all these disabilities are different but we kind of lump them together. Some of the accommodations are connected to each other. When people have sensory processing disabilities, they often can't

be in an environment with a lot of noise, distraction, visual stimulation. Having quiet hours, opening an hour early, can be important and having a quiet space if they have difficulty dealing with the sensory input. Having a quiet room near the classrooms, where people can go, is important. Sensory friendly programming, having an extra performance that's sensory friendly, meaning it's relaxed. You might not use the loud flashing images, people can move around. You may have the lights on a little low so people are comfortable, they can move around. Often called relaxed performances, that's what it's called in the U.K. Offering noise cancelling head phones, providing warn for bright lights, you've seen signs in theaters warning us there will be a loud gunshot. People with post traumatic stress might have a bad reaction to that so all these things are important. Having pre-visit materials, social stories that, are materials, a PDF guide, information on your website, that provides information on what to expect. This is how you get here, what you will see when you enter the building, where you will sit. They can be geared towards children or adults, anyone, to provide people with ease and knowledge ahead of time of what is to be expected.

You can Google social story. These are photos from the Georgia orchestra. Challenge America refers to our grant category. This was an event, (indiscernible) friendly performance?

>> Correct. That was the example, where a parent of a child on the autism spectrum, there was a request, the child wanted to be in the audience and see, work with them, other arts organizations serving people with cognitive disabilities, the executive director of the orchestra put together this program and it was funded by the arts endowment.

>> It may look like the instrument petting zoo or opportunities for kids, but can be useful for adults who may never had a chance to interact with instruments. Opening up opportunities.

>> There's a question, does the term brain based include people with mental illnesses?

>> Yes. It can include people with different types of psychiatric disabilities, including post traumatic stress. This is an informal category, our way of grouping things together. People with traumatic brain injury can fall into this because it can affect their ability to handle sensory input, loud noises, et cetera. We want to create an umbrella and will probably change terminology. We say cognitive, intellectual, psychiatric disabilities.

We mentioned screen reading software, that allows people with vision disabilities to access electronic content, it reads what's on the screen aloud. Websites need to be designed so that it reads it in a logical way, like everything on this page going from top to bottom. Not get hung up on the little CC symbol to the side. It would read it logically, PowerPoint, Microsoft word and other software allows for this too. As long as you use the templates provided. Alternative text refers to the text that can be added into an image, where you format it. This is an image, black image with black text saying CC.

>> For social media, when you upload photos or people from the public affairs team, there's an area you can put in an alternative text. It's easy to physically describe it. For any of the work done on the back end of a website, also working with your I.T. folks or public affairs folks, whoever monitors it, not just assuming they're writing the brief descriptions or making sure they're providing the headers used by a person who's blind, skimming the website.

>> These are easy things you can do. You don't need a web developer. When you do social media, a news letter, make sure the images are tagged and use a template that's provided that will help it flow. This PowerPoint, used a template, the layout, it reads it logically. Accessibility checkers, we have some of those mentioned.

For video, film, anything on your website, make sure you have captions available. Or transcripts, or both. Audio interpreted videos are an option. It could be an interpreter in the -- or a separate video. That's a cost to do it a second time but if you show your commitment, make sure your information is accessible, and audio description is another way, having a

second video with the audio description enabled. Layered in with your video. There are resources for learning how to do that and companies that do it for you.

>> Here are some resources. Web aim is a resource that helps you check your website. We talked about making sure your virtual events, including live streamed performances, events, virtual exhibitions, collections, several museums early in the pandemic, had staff that did not have much they could be doing, started adding descriptions to the images on their website. Making sure the exhibitions have those, or description of the image in the caption. Your video conferences and webinars, those should have interpreters around captions, if you can provide them. And that your online learning events and conferences are accessible.

So think about the platform access. Different platforms have different levels of accessibility and have, like Zoom.com, there's a section on accessibility. Webex, Skype, the others have some information do. Your research. For people are vision disabilities, effective communication is to provide at the least describe the images on the screen. The other is to provide, if it's video, to have audio description in the video. For hearing access, having captioning through real time captioner, like here today, also, caption video that's going to be archived through cost effective means through auto captions and still need to review them. Sign language interpretation, not all people with hearing disabilities use ASL. But not all people with hearing disabilities can read captions easily because it's often not their first language. Having both is a best practice but can be costly. So asking your audience to let you know in advance what accommodations they need will help if you need to provide both. We talked about intellectual, cognitive developmental disabilities. As we have been throwing out tons of information, very fast, that's not the best practices so be sure the language on your screen is plain language, and probably speaking a little slower might be helpful. Those are just some way to make your visual, that is, virtual events accessible. Check out our guide.

>> Refer back to the guide, our account information is at the end. Please reach out and we can provide guidance about what platforms to use, how

to go about doing that. There are different options for captions. Here, there's a link to stream text, that's preferred by people who are deaf or hard of hearing because they can use, open up to browse on another device and adjust the settings. There's a lot of approaches. Getting things captioned later, people upload videos into YouTube, or have an audio generated, which is mostly incorrect in the beginning but you can continue tweaking the language. I imagine a lot of these come up.

Budgeting, building in access from the start. I saw this, I used to work in museums, thinking about from the very beginning, including people with disabilities, in the planning. If you have an event requiring sign language interpreters or captioners, reaching out to the vendors ahead of time, in a post pandemic world, it's great if done ahead of time you will have a show, interpreted, reaching out, having it planned ahead of time. Cost effective, do it yourself options, YouTube, also, REV.com, which captions for a dollar a minute. That's after, not live streamed.

>> That's REV.

>> And I can speak for our own grant process, including when you apply for grants, including accessibility from the start as a line item in the budget. If you know you're having a performance, making room for that, should you receive a request for interpreters or captioning, if you're not already practical including that. Similar for virtual events. I'm asked, other arts organizations, Center Stage has gotten funding for accessibility. They just, if they need assistive listening devices, they continue reaching out, says that they just ask. Just keep pushing. There are organizations that fund certain things, even a (indiscernible) providing access increase diversity. The Nebraska Arts Council, believes that all Americans should be able to participate in the arts and humanities including the 61 million adults with disabilities and the 50 million Americans age 65 and older. The goal should be full inclusion in arts and cultural programs and facilities. That's an example, when you visit the accessibility web page, this is the message as an accessibility statement. How in your own organization do you provide that message to people with disabilities?

Feel free to throw in last minute questions. Community partners, we mentioned VSA affiliates and arts disabilities organizations, schools for the blind, for the deaf, we, state libraries, and if there are other businesses serving people with disabilities. Start small, there's information. Just address one thing. You won't reach entire accessibility overnight. How do you communicate, what are the needs of the community. And how are you receiving requests for the big messages? Once you take the first step, then take the second step.

>> Accessibility should not be the end. It's the beginning. It's the floor. It's an ongoing process. You will never become 100% accessible. It's one that, just start. Take the first little step.

>> There are some people on the call from outside the region, the ADA national network, southwest ADA center, the Great Plains ADA center, the U.S. access word, the ADA 2010 design standards, MAAA accessibility check list, and for historic sites, making historic prompts accessible by the National Park Service, we will share this PowerPoint and follow up with that. It will be available, and we also have states, regionals, local arts agencies, local networks, there's one starting in St. Louis. We included this Chicago access cultural consortium, that has links to resources and list serves. I did not see one for this region but a lot has been taking place. The national arts and disability center, in U.C.L.A., is a great resource. We have arts endowment funded project example on our website. It's 3:00. One more slide. You can do key word searches for certain types of disabilities or reach out to me and I will provide you with a list of project examples.

>> We have resources on our website. Under the accessibility tab, we have all sorts of resources. Our design for disability hand book is a little dated. But it provides good information and we have a brief check list. This is a repeat of the web accessibility lives we provided. Artist gild, you will have all these links together. Here's our contact information. You can find information, all our resources.

>> Thank you for reminder. It's arts and culture accessibility cooperative in St. Louis. We will share more information about what you're all working on. Any other questions?

>> If you have taken down the information they need I can stop the screen share.

>> Thank you, Beth and Lauren, for presenting for us today. If you have questions, after you leave the webinar, please reach out to any of us and we can answer your surveys. The webinar will be on the MAAA website, the recording and transcript. Thank you for joining us. Have a nice rest of the day.

>> Thank you. Thank you for having us.

>> Thank you.