A guidebook for accessibility and inclusivity at Ada X

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GLOSSARY

Ableism: ableism refers to the belief that there is a standard human body and that this body should be able to do certain things. It is a system in which people whose bodies that do not conform to this standard of productivity, competitiveness and consumerism are marginalized and not considered normal.

Accessibility: the design of products, devices, services, vehicles, environments so as to be usable by disabled people. Language can also be redesigned to include people who are erased by its binary, oral or written usage.

Design justice: A movement that aims to promote design led by marginalized communities. Some of its end goals include the wish to dismantle structural inequality that is perpetuated in designs made by the oppressor, to advance collective liberation, and to promote environmentally sustainable practices.

Disability: a physical or mental impairment that substantially limits one or more major life activities. Subsequently, a disabled person is someone

who has a history or record of such an impairment. The lived experience of disability is as influenced by physical or mental impairment as by cultural, social and political norms and practices of exclusion.

Disability justice: coined by Sins Invalid, a collective of disabled queer women of colour (including Patty Berne, Mia Mingues, Stacey Milbern etc.), the term refers to the intersectional branch of the disability rights justice movement. Disability justice aims to resist the ways in which sexism, homophobia, racism, ableism and all systems of oppression amplify and reinforce one another in the exclusion and persecution of all disabled peoples.

Inclusivity: the practice of providing equal access to opportunities and resources for people who might otherwise be excluded or marginalized.

Intersectionality: the critical analysis of how different systems of oppression (such as racism, sexism, homophobia, transphobia, ableism, class etc.) intersect to create specific and varied forms of discrimination, persecution and exclusion.

INTRODUCTION

In the evolving landscape of the art world, technology plays a pivotal role in shaping how individuals create, experience and engage with art. As such, we should use it to benefit accessibility within the field. We could use inclusive technologies to eliminate physical, social, and economic barriers hindering artistic creation and experience. The purpose of A Guidebook for Accessibility and Inclusivity at Ada X is to provide an easy-to-use reference to assist Ada X and other artist centers with opportunities for better digital and physical accessibility. It is designed to provide tools, strategies, and practical recommendations to expand artistic experience and production.

Inaccessible Artistic Environments

While most artistic spaces make an effort towards accessibility today, galleries, studios, or exhibition venues are still inaccessible to the disability community. On top of that, initiatives to improve accessibility are too often focused on getting people with disabilities into the space but not on improving their overall artistic experience, let alone disabled artists' creative process. The guidebook

will reveal the physical and social barriers that prevent artists and viewers with disabilities from full participation. The "Current Accessibility Standards" section will highlight and encourage the need for universal design principles, including practical tips and formatting digital and physical space.

The Importance of Design

Design decisions can have an important role in perpetuating or challenging systemic inequalities. For a space to truly be accessible, our very mindset towards creation and design must be anti-oppressive. This is why design justice principles and disability justice perspectives are guiding concepts in this booklet and are demonstrated through a comprehensive literature review, practical resources, and examples. To understand the specific challenges faced by artists and spectators with disabilities, we first need to follow disability justice theory and oppose normative assumptions about able-bodiedness, race, gender, sexuality, social class, etc. Design justice and the potential for design choices to dismantle barriers and create inclusive spaces are another aspect of the fight for inclusivity and accessibility.

The design of the booklet was imagined with A Promise and a Practice in mind. the font used is San Serif and the size is 16 minimum, to accomodate those with low vision.

Methodology

To make Ada X's digital content and space more accessible and inclusive and to implement accessibility features that can benefit both artists and audiences, our methodology had to be based upon intersectional, community-centred approaches, including dimensions of critical feminist theory, disability justice and theory. We recognize that the voices of disabled artists and viewers are essential to the understanding experience, so we prioritized engaging directly with the disability community to ensure our guidebook is grounded in lived experience and reflective of current needs. Aligned with principles of designed justice, the methodology centers on inclusive design and anti-oppressive research. We aim to create accessible content that adheres to diverse requirements and preferences and remains attentive to the intersectional workings of power and privilege.

Positionality Statement

As creators of the guidebook, we must acknowledge our positionality concerning disability. We, the authors, are individuals without disability and recognize the inherent limitations in understanding the lived experience of both artists and individuals with disabilities. Our intention is not to speak on behalf of the community but to amplify voices and highlight information related to the realities, challenges and goals of artists and viewers with disabilities. We approach this guidebook with a commitment to active listening, learning and centring the narratives of the disability community.

Words Matter

When discussing topics that may be sensitive for some individuals, such as disability, it is necessary to use language that will not be deemed offensive or derogatory. The American Psychological Association (APA) guides navigating conversations concerning disability. The first approach regards "putting the person first," this means instead of referring to a "disabled person," one should use "person with a disability." Phrases like "disabled person" centralize a condition rather than the per-

son who is impacted by it; it is necessary to emphasize someone's identity and personhood. The APA goes on to urge writers and speakers to avoid placing people with disabilities on a pedestal. Excessive praise ("You are a hero!", "You are so brave!") can marginalize and exclude individuals. Overemphasizing disability can hinder and trivialize other important qualities possessed by an individual. The APA also discusses the use of identity-first language. Identity-first language promotes the use of phrases like "amputee" and "disabled person." This portion of the disability community argues that candidly using these phrases is a reclamation method promoting autonomy.

Our words matter. So, in debating whether to take a person first or identity first approach, it is recommended to use the language interchangeably unless/until you know which is preferred. The best method is to simply call people what they want to be called and remember that preferences are situational. When experiencing doubt, the most respectful choice is to ask people what they prefer and maintain an open-minded attitude. It is important to encounter these conversations with a willingness to learn and understand.

FIGHTING ABLEISM IN TECH AND ART

While things are changing for the better with more artistic spaces incorporating accessibility features to accommodate a diversified audience, ableism still permeates art. Many artistic and digital spaces are not accessible to everyone, and when an effort is made in that direction, accessibility remains an afterthought. The underrepresentation of artists with disabilities is even more striking. The art and tech world only considers people with disabilities as passive individuals, spectators or consumers, but not enough as designers and creators. On the Move reported in 2021 that in 42 European countries, only 28% of venues and festivals present work by artists with disabilities, and 87% of venues and festivals don't involve disabled people in selection panels or the commissioning process.

This section will explore how to fight ableism in the arts, how to incorporate a disability justice perspective in creative and administrative decisions, and how the field would benefit from artists with disabilities active inclusion.

Disability Justice

When talking about inclusivity and accessibility, recognizing the complex and ever-changing nature of disability communities is necessary. The framework that acknowledges this the most is disability justice. As a social justice movement, disability justice uncovers and resists the ways in which various systems of oppression intersect to discriminate and marginalize disability communities. With an intersectional lens, the movement is critical of the impact of whiteness, colonialism and patriarchy on the disability community. Activists and organizations who follow disability justice principles redefine 'wholeness' to include that which is considered broken. People are valuable outside of what they can or cannot do and how productive they are to Western capitalist society. It is only through this framework that we can advocate for the collective liberation of all disability communities, as it considers disabled individuals as experts, agential and politicized.

Also, intersectionality pushes us to recognize the specific circumstances of disabled people, ones that are often overlooked because of cultural images of what disability is and what a person with a disability looks like. Parents with disabilities, for

example, are often overlooked in accessibility measures for artistic spaces.

Ableism and the Able Body

An important aspect of incorporating a disability justice framework to any project is to understand what ableism is, what the implicit norms regulating our image of the 'able' body and why these concepts are important in the experience of people with disabilities. Ableism is a source of oppression in the lives of people with disabilities, it makes having a disability not just the experience of impairment but also the experience of marginalization because this person's body does not fit societal norms and expectations.

The way people with disabilities are received by and interact with society is mostly impacted by the way they are seen as "unable" they cannot compete and consume in the ways that Western capitalist society deems valuable. The image of the able body is also ruled by sexist, racist and classist standards. For example, white women and Black people were considered to have lower intellectual capacity than white men, and it was used as a justification for not granting them voting

rights. Their bodies were not seen as entirely able like the ones of a healthy, physically fit white man, so they were then excluded from important aspects of social life. Structural and historical intersections of sexism, racism and ableism are still pervasive in our society at large, and we should question normative assumptions that equate 'ability' with value.

Questioning Normativity

Disability Justice forces us to confront the fact that social practices regarding people with disabilities are ruled by discriminating norms and ableist cultural discourses. Unpacking these cultural discourses serves everyone, not just the disability community, because it leads communities to question their assumptions on what are normal needs and practices and their exclusion of everything considered 'abnormal'.

For example, the notion that disability is something to be eradicated or overcome is taken for granted by society at large but heavily criticized by disability justice activists and crip technoscientists. Crip technoscience is a movement led by disabled designers and activists that critiques, changes and reinvents the way we consider disability commun-

ities in tech, science and design, and disability overall. Because crip technoscientists refuse the notion that productivity and independence are requirements for existence, they put in perspective the idea that one should overcome disability - or that the unproductivity and dependency associated with it is a problem.

Centring Knowledge from the Disability Community

Because of this association, we see people with disabilities as passive recipients of access and assistive technologies, and the implicit bias is impacting how efficient our accessibility practices are. From disability justice and crip techno scientist perspectives, disability can be a source of skill, wisdom, and resources, and disabled people should be credited as experts in their fields. Changing our point of view on disability opens us up to real expertise born out of lived experience, innovation, and creativity.

Disability Justice centers on knowledge made by and coming from the disability community, which ultimately will lead to better accessibility practices. True accessibility requires a diversified notion of what disability looks like for every individual and

relevant processes to make sure everyone can access and participate in space. Crip technoscience recognizes that in their everyday lives, people with disabilities access inaccessible space through their own means, but this isn't acknowledged as design. This is why we should prioritize "user-initiated design" when looking for assistive technologies.

Issues with "Accessibility" and Inclusion

There are also issues worth unpacking in the way we promote accessibility and inclusion. As individuals and organizations working with artists with disabilities, we should work on our understanding of what "accessibility" means exactly to avoid repeating ableist practices and assumptions. We should "crip" accessibility, embrace the disruption and difference that disability creates in artistic production and in space and not seek to simply 'include' disability communities into spaces designed for 'able' people.That means putting artists with disabilities and crip artists in positions of power inside organizations, not just tokenizing some artists with disabilities sometimes or simply having an elevator at one location. Accessibility should include structural change within hierarchi-

es of powers because we will inevitably reproduce exclusionary practices without them.

Regarding assistive technologies, we should also keep in mind that most assistive technologies used to access space have normative ideas on how a body should experience the space. The independence of viewers at an art gallery, for example, where they move between installations, is something that critical disability studies question. We should go beyond the assumption that there is only one model of experiencing the art space and innovate our design of artistic spaces to become inherently accessible.Disability justice also calls to discard technologies designed to make non-disabled people more comfortable, which is an interesting notion to play with.

The question to ask yourself and your organization is then: in what ways are our guidelines on accessibility making our space and the artistic experience more comfortable for non-disabled people? How can we create a truly accessible environment oriented towards interdependence and a diverse community?

Concretely 'Cripping' the Arts

The following section will list concrete examples and ideas on how to apply a disability justice framework in creative and administrative decisions.

1 Committing to hosting events in spaces that are accessible to everyone

An organization committed to true accessibility cannot settle for partial accessibility. If the gallery or venue cannot be accessed easily, the organization should change the space to accommodate everyone.

2 Creative Problem Solving, Flexibility and Integral Accessibility Standards

When organizing events, prioritize accessibility as integral to the performance or exhibition. For some artists, this might not be possible, and not all artistic mediums can be experienced the same way by everyone. However, the organization should commit to creative problem-solving that involves most people.

For live performances, instead of live ASL inter-preters, the script can be sent beforehand to be translated by the interpreter. ASL is an entirely different language and a proper artistic interpretation of the script by the translator might make the experience of watching the show more enjoyable for Deaf and hard of hearing people.

For exhibitions, installing the art lower than you might typically see in a gallery for wheelchair users or people of shorter stature or having labels in print, Braille and audio descriptions for every piece.

For artists who work with fragile materials, their art might not be able to be touched. A way to go around limitations could be to reproduce sculptures out of rubber with the intention that they can be touched.

Administratively, being flexible when working with artists with disabilities could make all the difference in the world, like understanding that a project might need more time to be installed in a gallery because some artists with disabilities cannot work more than three hours a day.

Digital advancements also offer creative ways to embody stories and to be more accessible. Sharing stories online creates an intimate process in which the teller and the listener share the same space. We can understand another person's experience much better because we would have never had access to it otherwise. Consider expanding Ada X's online platform with space dedicated to its community.

3 Interdependence and Collaboration

An important way to commit to true accessibility is to view disability as a collective experience of world-building and dismantling. When designing artistic spaces, we should use interdependence as a world-building value and establish networks of care - this is called "access intimacy". Projects of participatory description, the narration of visual content by various disabled and non-disabled people, correspond to this idea of allyship and care in accessibility. By actively participating in the project, non-visually impaired people change their experience of the art piece and create an entirely new and interesting aspect of the creative process. Collective mapping made with data collected by disabled and non-disabled people

(visual, tactile or audio) also functions the same way. Such artistic and accessibility practices create an opportunity for collective response needed to achieve real systemic change in ableist society.

Collaboration with venues and organizations that work with Crip Arts becomes not only interesting for organizations committed to accessibility but essential. We learn from growing national and international networks related to art and disability. Here are some organizations ADA X should be aware of:

CRIPSiE (The Collaborative Radically Integrated Performers Society in Edmonton) is a collective of artists that include people who experience disability and their allies. They challenge dominant stories of disability and other forms of oppression through high-quality crip and mad performance art, video art, as well as public education and outreach programs.

Sins Invalid is a disability justice-based performance project that celebrates artists with disabilities of colour and LGBTQ / gender-variant artists. Led by disabled people of colour, Sins Invalid's performance work explores the themes of sexu-

ality, embodiment and the disabled body, developing provocative work where paradigms of "normal" and "sexy" are challenged, offering instead a vision of beauty and sexuality inclusive of all bodies and communities.

4 Transparency, Accountability and Lasting Commitment

These values are intrinsic to building lasting and sound accessibility guidelines. Having a space online or in-person for the artistic community to come together and discuss accessibility would be very beneficial to Ada X's current practices. Once Ada X receives the feedback from audiences, artists and administrative team members, it will be time to address the queries they made and commit to change.

Showcasing the work of artists with disabilities is the first step to show Ada X's lasting commitment to accessibility. Another would be hosting workshops and events for artists with disabilities to pursue their professional development, teaching them grant writing, how to make an artistic statement and participate in artist talks. Organizations should recognize that the artist has the intention to create their work and shouldn't tokenize them

as a 'disabled' artist who cannot progress. Hiring disabled people in administrative positions would be another step towards valuing their expertise and skill as curators, art critics, art educators, etc. The problem here is that the absence of projects to further disabled people's careers in the arts reveals the trendy and dangerous aspect of the current enthusiasm for accessibility in the arts. It uncovers the assumption that disabled people lack conscious aesthetic processes and can only be representatives of their individual stories of healing and pathology.

5 Be aware of Artists With Disabilities Current Realities

Financial accessibility for all artists is an important topic, but it is especially relevant when talking about artists with disabilities. artists with disabilities often experience precarity, and it is a limitation to their freedom to take risks. Accepting certain artistic grants might put them at risk of losing governmental support for essential long-term needs, and organizations should be aware of that when working with artists with disabilities. There is also a current lack of autonomy for artists with disabilities, over-representation of disability and a

lack of accountability for those outside disability communities when they engage with their culture, something organizations committed to accessibility should work hard to counteract.

CREATING AN INCLUSIVE SPACE

This section will expand on the 'cripping the arts' movement to include ways in which to promote and advocate for diversity within the Ada X community.

Disability, race, religion, sexuality, gender, and class can all be the reasons behind someone's exclusion from specific spaces in Western society. Feminist standpoint theory considers knowledge to be situated in the particular experiences of the knower, this is why we need people who experience the intersection of these systems of oppression to design space and events. They understand better the needs of their community and live complex experiences that are overlooked in larger society, so they can bring a wider array of accessibility practices to artistic places. Ada X could benefit from committing to design justice and include a wider array of artists and professionals in their community.

Issues in Design

Unfortunately, we design objects, spaces and events with norms, values and assumptions that

can be harmful to many marginalized communities. People at the intersection of marginalized identities walk everyday in a world that has been designed to deny the possibility of their existence. Interface designing online can affirm or deny someone's gender identity when it only includes a binary choice for a person's gender. When designing Ada X's online and physical space (or choosing physical location), assumptions about who uses facilities and how they use it should be resisted. Having gender neutral bathrooms, lower changing areas for wheelchair-users parents to properly take care of their children, or inclusive language in the promotional material and the exhibition, are all design choices that have a major impact on the inclusivity and accessibility of the venue.

Good intentions when designing a space is not enough to avoid the reproduction of inequalities. We should be wary of the single-axis analysis, in which we consider how race, class or gender might influence someone's experience of our design but don't actually examine the ways in which these factors can intersect.

Design Justice

Design Justice comes into play as a framework to promote design practices to sustain, heal and empower marginalized communities. Design should be the act of making a meaningful mark on society, to acknowledge the importance of everyday grassroots design practices and a way of engaging with the world. We should think out our creations from our observations, recognizing that they might be incomplete and that there is no unique right answer, and use them to shape the future we want. Co-design and engaging with a network of professionals committed to design justice are important parts of the fight against oppressive systems within the art and tech worlds.

The Design Justice Network organizes workshops that talk about many relevant topics in design politics today, you can find more information on their website.

You should also keep in mind that design justice forces us to consider the power in not-doing. If a project seems to not correspond to design justice standards of care, respect and responsibility, it shouldn't be pursued.

Here are some design justice principles, you can find more on their website:

- Prioritize a design's impact on the community over the intentions of the designer. That means seeking out how your community feels about your accessibility practices and if they actually have a positive impact on them. Before seeking new design solutions, we should look for what is already working at the community level. This means honoring and uplifting traditional, indigenous, and local knowledge and practices.
- Your design process should be accessible, collaborative and held accountable. Transparency in the design process should be present at all times. For collaboration and accountability, try to apply knowledge and design brought by participatory action research and co-design, which encourage the sharing of knowledge and responsibility within a community.
- The designer is a facilitator, not necessarily an expert. The community is always the expert, and should always have the last word.
- The organization should work towards sustainable and controlled outcomes, design should be non-exploitative and lead the community to connect to the earth and each other.

CURRENT ACCESSIBILITY STANDARDS

While the majority of buildings in Canada are made physically accessible (wheelchair access, elevators, etc,.), there are limited considerations concerning comfortability. Further, it is often about getting people with disabilities physically into a space but then neglecting whether or not they are satisfied within it. Art institutions and organizations must be dedicated to continuous evaluations of their practices and actively engaging with the disability community to ensure they meet diverse needs. This guidebook section will analyze accessibility standards and recommend improving and branching beyond the minimum.

Canada has various accessibility laws and Acts. For example, in Québec, there is Act E-20.1, which secures handicapped persons in exercising their rights to achieve social, school and workplace integration. In Ontario, there is the Accessibility for Ontarians with Disabilities Act (AODA), which aims to make the province accessible through its standards for customer service, information and communication, employment, transportation and

the design of public spaces. Canada also has a Human Rights Act which prohibits discrimination based on disability at the federal level.

Further, many promises and plans have been made to improve accessibility in the art realm. However, no active legal drive concerns the experience of viewers and artists with disabilities. The next section will outline various recommendations for improving accessibility in digital and physical realms.

RECOMMENDATIONS

The Web Content Accessibility Guidelines (WCAG) cover many recommendations for making Web content more accessible. WCAG 2.0 is the definitive world standard, released in 2008. However, not all of the provinces must adhere to WCAG 2.0. Québec, specifically, is not required to adapt to web accessibility. Therefore, it is imperative for art institutions within the province to ensure they consider individuals with disabilities when designing web pages, etc. The WCAG outlines four principles of accessible web development.

- Perceivable: Information and user interface components must be presentable to users iays they perceive.

- Operable: User interface components and navigation must be operable. Maintenance is necessary.

- Understandable: Information and the operation of the user interface must be understandable. (Non-academic language, providing tutorials on how to navigate the platform).

- Robust: Content must be robust enough to be interpreted reliably by various user agents; this includes assistive technologies such as screen readers.

Digital spaces should be examined in their compliance with the principles.

In hosting exhibitions or any artistic event that requires a physical presence, there are many ways to make the experience more accessible and enjoyable for those with a disability. We include attainable recommendations for improving artistic venues and experience.

Captions and Transcriptions

Providing captions and/or transcriptions for audio and video content aids individuals with hearing impairments. This is essential for artist talks and various multimedia content. This recommendation includes providing ASL interpreters. It is acknowledged that interpreters can be costly; therefore, we recommend setting up a notification system where attendees can request an interpreter if needed.

Tactility and Multisensory Experience

Explore and consider how art forms can be tactile or multisensory for viewers. This can include 3D-printed replicas of artworks that can be touched or any interactive exhibit that may be experienced by touch.

Accessible Space

Ensure that the exhibition spaces you are providing are accessible to individuals who may have mobility challenges. This means including ramps, elevators, very clear signage and providing attendees with information on the space beforehand (how to get there, how much it may cost to get there, how many bathrooms there are, will there be strong scents or vibrant colours, will there be loud noises, can service animals attend?)

Accessible Language and Communication

It is recommended to use plain language in your exhibition materials and ensure that the materials are provided in alternative formats such as larger print and braille. It is important to consider attend ees with cognitive disabilities or low vision.

Community Collaboration

Consider how active your organization is in relation to the disability community. Are you involving artists with disabilities in the creation of exhibits? Are you ensuring that their perspectives are represented? Collaborate with the communities you wish to be involved in; genuinely involve them.

Integration of Accessible Technology

Technology such as augmented reality or virtual reality can create more inclusive artistic experiences. They can be remotely accessed, multisensory, customizable, and sensory-friendly. Haptic feedback devices can, too, provide tactile sensations to those who are interacting with art. Some art installations provide gesture or voice-controlled interfaces for those with mobility challenges.

Education and Training

Train staff, artists and possible volunteers on accessibility and inclusivity. Work to understand the needs of various disability communities and the importance of making artistic experiences welcoming and comfortable for all.

Maintenance and Updates

Stay informed! Consider developments within accessibility standards and guidelines. Try to update spaces regularly to align with the best-evolving practices. Make sure your web pages and contact services are functioning.

FUNDING

Limited funding and resources significantly impact the reality of artists with disabilities. This portion of the guidebook will explore the result of limited funding and resources and investigate how systemic biases disadvantage artists with disabilities—from inaccessible grant processes and lack of accommodations for creators with disabilities and how financial barriers can promote exclusion and limit artistic potential.

One major branch of public art funding that provides for artists with disabilities in Canada is The Canada Council for the Arts. The Council contributes to the art and literacy scene by providing grants, services, prizes, and payments to artists and organizations.

It orients itself in three directions that guide its efforts and investments. Its goal is to support rebuilding the arts on a more inclusive, equitable, resilient, and sustainable foundation. From 2022 to 2023, over 4,700 Canadian artists, over 560 groups and over 2,180 arts organizations received grants from the Council. Additionally, it works to provide funding disability-related support such as:

- Sign language interpretation
- Personal care attendants or support workers
- Transcribers and specialized editors
- Personal project coordinators or assistants
- Guides and visual describers
- Converting material into accessible formats
- Rental of specialized equipment needed for personal access or support
- Support for application processes, etc.

More capital costs such as computers, wheelchairs, daily living expenses, and supports not directly tied to funded activities are not eligible.

The Canada Council for the Arts demonstrates how accessible funding is vital for fostering spaces in which artists with a disability can have access to the required technology and materials that benefit their work. However, organizations rarely adhere to all elements of accessibility.

In applying for grants, processes may be inaccessible. Firstly, application procedures can be overly complex, demanding extensive documentation and detailed proposals. Artists with disabilities may face additional challenges navigating such processes, especially if they require accommoda-

tions (such as incompatibility with screen readers) can limit artists' ability to apply for grants. Artists with disabilities may also experience limited access to education and training. Financial constraints and inadequate programs can hinder skill development and artistic growth.

In advocacy for systematic change, attention must be placed on biases in the digital and physical realm of the art world. Collaborative initiatives that involve art organizations, policymakers and the disability community can work to drive change.

RESOURCES

Having easy access to resources that guide and format accessibility standards is necessary for upholding equity. The sources provided below are highlighted for their practicality and how they promote accessibility in physical and digital spaces.

"AccessAbility 2: A Practical Handbook on Accessible Graphic Design"

It entails how organizations can create advertisements, brochures, exhibits and webpages concerning accessibility. Further, it describes the way in which one can plan a graphic design project to ensure its accessibility - for example. It considers how potential impairments can result in specific design formats. The source describes itself as an easy-to-read guideline for anyone in the process of creating communication materials.

"How to Plan an Accessible Exhibition [2021]" by ArtConnect Magazine

A post-COVID-19 article aiming to embrace the opportunity for change, showcasing how physical exhibitions can be more inclusive for viewers and

artists alike. It is created by a disability-led arts organization that works to improve access to culture through participatory arts and development programs. Shape Arts aims to give curators, programmers, and art organizations details on planning accessible exhibitions.

"Apprendre à nous écrire: guide & politique d'écriture inclusive"

It refers to the dimensions of inclusive language and the practice of inclusive writing. It promotes the demasculinization of language and the non-essentialization of gender in French. This source is important in guiding works from bilingual organizations like Ada X.

"Accessibility Toolkit: A Guide to Making Art Spaces Accessible"

In partnering with Tangled Art + Disability, the Humber College faculty and students developed this toolkit to inform students, artists, art organizations, curators, program directors, volunteers and gallery staff on ways they can implement inclusive programming and features into exhibition design.

The toolkit is practical and includes feasible features for any organization and exhibit. It serves as a starting point for arts organizations to learn about accessibility.

"Accessibility in the Arts: A Promise and a Practice"

Written by Carolyn Lazard, this is an accessibility guide specifically designed for small-scale arts nonprofits and the communities within. It details how individuals with disabilities are excluded from cultural spaces and provides solutions to these barriers. It considers the capacity of smaller-scale organizations in a very practical sense. It urges organizations to consider whether they create comfortable spaces for the communities they want to draw in.

"An Accessibility Manifesto for the Arts"

It was created by Vancouver artist Carmen Papalia, who was shocked at the lack of support he was offered when a hereditary condition began to obstruct his vision. Papalia developed this anti-policy approach to accessibility that has informed his

work and influenced significant institutions such as the Harvard Art Museum. The Open Access approach provides five central tenets to guide accessible considerations and branch beyond conventional issues related to access. It urges a slow-paced integration that is constantly negotiated in concern for needs.

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