



Canada Council  
for the Arts

Conseil des arts  
du Canada

## **Expanding the Arts: A Guidebook for Working with Artists who are Deaf or have Disabilities**



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Canada Council for the Arts

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## Introduction

This document is a resource for organizations working with people who are Deaf or who have disabilities. It contains information on appropriate terminology, tips, best practices and protocols compiled from a variety of sources. This guidebook was developed by the Canada Council for the Arts to support the implementation of its *Expanding the Arts: Deaf and Disability Arts, Access and Equality Strategy*. We think this is an important resource for companies and organizations working towards increasing the participation rates within their processes of people who are Deaf or who have disabilities.

Canada Council released its ETA strategy in 2010. There are three focus areas within the strategy:

- i) Increasing access, support and participation in Canada Council programs for Deaf artists and artists with disabilities
- ii) Recognizing, supporting and promoting Deaf and disability arts practices
- iii) Encouraging public engagement in the arts for Canadians who are Deaf or who have disabilities

The process of implementing the ETA strategy is still in progress and has wide-ranging impacts on how Canada Council operates and supports artists and arts organizations from the Deaf and disability arts sector.

This resource should be treated as a living document. The environment within which people who are Deaf and who have disabilities continues to change. Best practices and protocols around accessibility and accommodation must be responsive to this continually changing environment.

## Part 1: Understandings, Terminology, Etiquette and Accommodations

### A. Understandings<sup>1</sup>:

#### 1. Impairment and Disability

**Impairments** are physical, mental or learning conditions that may be evident or not, and have long-term, temporary, or fluctuating effects. The degree to which impairment affects people's lives is extremely diverse.

**Disability** is an experience of exclusion or disadvantage. People with actual or perceived impairments experience disability when they are disadvantaged as a direct result of that impairment, or due to social, policy or environmental barriers, including discrimination and prejudicial attitudes.

#### 2. Deaf and Culturally Deaf

**Deaf** encompasses a wide range of experiences and differing degrees of hearing loss. People may identify in diverse ways including, but not limited to, culturally Deaf, deaf, hard of hearing, oral-deaf, deafblind or late-deafened.

**Culturally Deaf** refers to people with hearing loss who identify with each other through their shared culture, including distinct Sign languages, traditions, values, histories, aesthetics and norms. Individuals may not have the same degree of participation in Deaf culture, and they may identify as hard of hearing or having a disability rather than culturally Deaf.

Like people with disabilities, Deaf people may also experience exclusion or disadvantage because of actual or perceived impairments. In addition they may also experience a lack of cultural freedom, and limited access to Sign language as a result of systemic barriers including discrimination or prejudicial attitudes.

#### 3. Alphabetical Order

We recognize that Deaf people and people with disabilities are two distinct groups encompassing a wide diversity of experiences and identities. However, when we refer to these groups together, we use alphabetical order, placing Deaf first followed by disability.

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<sup>1</sup> From Expanding the Arts Executive Summary, Canada Council for the Arts, 2010, pg. 3

#### 4. Deaf and Disability Arts

Deaf and disability arts are diverse artistic practices, where artists explore the complexities, perspectives, embodiments, histories and/or lived experiences of Deaf or disabled people. These practices bring distinct perspectives and ways of being into the arts ecology, shifting perceptions and understanding of human diversity and artistic expression. **For more details please refer to pages 9 – 17 in the Expanding the Arts Strategy document.**

#### B. Terminology

The following is a list of terminology endorsed at the Canada Council. However, some people may self-identify differently. Others may prefer not to use disability-related labels at all. Furthermore, this language will constantly change and evolve, and this section should be updated and verified regularly to ensure that it is still applicable.

**Most importantly, respect and use the terminology individuals use to describe themselves.**

##### 1. Deaf

Historically, Deaf with a capital “D” is a convention used by people who considered themselves to be culturally Deaf, while a lowercase “d” deaf described instead the audiological state of being and often refers to people who do not use Sign language. Currently, the Canadian Cultural Society of the Deaf (CCSD) uses Deaf with a capital “D” to represent a wide diversity of experiences ranging from being culturally Deaf to hard of hearing and using multiple forms of oral and visual languages. We are adopting this practice. **“Deaf people” is the formally used term to cover a wide range of ways people identify while respecting that some individuals may use a lowercase “d.”**

##### 2. Disability

People first language (i.e., “people with disabilities,” “people who are partially sighted,” etc.) is a convention commonly used within disability etiquette which became regular practice starting in the mid-1980s in the United States. This emphasizes seeing the person before their disability. More recently in Canada and the UK, people have adopted the term “disabled people.” For example, the Arts Council in Ireland recognizes that this way of identifying places the emphasis on

the disabling of people through the physical, institutional, systemic, economic and attitudinal barriers that society creates rather than on an individual’s disability/impairment. This terminology aligns disabled people with other minority groups such as ‘black people’ and is rooted in identity politics.<sup>2</sup>

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<sup>2</sup> [http://www.artscouncil.ie/Publications/Arts\\_and\\_disability\\_pack.pdf](http://www.artscouncil.ie/Publications/Arts_and_disability_pack.pdf); pg. 7

Both these terms are also grounded in expressions of “Disability Pride” which reflects the conscious choices individuals are making to frame disability as an inherently valuable part of their identity. Disability Pride represents a celebration of that identity in much the same ways as does “Gay Pride” within the LGBTQ (lesbian, gay, bisexual, transgender, queer) movement for example.

**In general, “people with disabilities” is the formally used term by Canada Council, but this can and will often be used interchangeably with the term “disabled people” throughout our discourse.**

### **3. Mad**

Mad is a term which has emerged from the Mad Pride movement. This is a global grassroots movement of people who have been labeled “mentally ill” or as having mental health issues. At the core, madness is being framed in terms of identity similar to the ways in which Deaf and disability are being reframed. Mad Pride Toronto states, “we are talking about mad people as a people... As mad people, we have unique ways of experiencing the world, making meaning, developing community, and creating culture.”<sup>3</sup>

Terms such as “mad,” “nutter,” “crazy,” “lunatic,” “maniac,” and “psycho” are being reclaimed as statements reflecting pride and identity as well as a challenge to negative stereotypes. The medicalization and institutionalization which has been experienced by this population is framed as oppression and discrimination. This, in turn, has led to a growing arts and culture movement which is founded on mad histories and identities. Canada has been at the forefront of this movement with the first Mad Pride event in Toronto in 1993. This has become an annual arts and culture event.

**It is important to be sensitive to the fact that some individuals may identify as Mad. It is also important to note that many individuals who do identify as Mad, as having mental illness or as having mental health issues often do not identify as having disabilities. Yet, this population is considered an equity-seeking group under the Canada Council’s Deaf and Disability strategy.**

### **4. Guidelines on Language and Terminology**

The following table on terminology was developed by the Canadian Association of Broadcasters in consultation with the Canadian disability community.<sup>4</sup> Some information has been updated or altered by the Equity Office. The table is not intended as an exclusive list of proper and improper terminology, but rather it is intended to familiarize you with some of the common terms you may encounter either in conversation or in the media. It is important to understand that some terms you might have heard being used are actually not recommended. It is also important not to become overly concerned with using the correct language. Allow yourself to be

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<sup>3</sup> <http://www.madpridetoronto.com/pdf/MadPrideTO2013brochure.pdf>

<sup>4</sup> [http://cab-acr.ca/english/social/diversity/disabilities/pwd\\_guidelines.htm#introduction](http://cab-acr.ca/english/social/diversity/disabilities/pwd_guidelines.htm#introduction)

corrected if you make a mistake in terminology. Individuals appreciate your willingness to be corrected as much as they appreciate the use of proper terminology.

Not Recommended	Recommended
Birth defect, deformity/deformed, congenital defect	People born with disabilities; person born with a disability
The blind, the visually impaired	People who are blind; people who are partially sighted; person who is blind, person who is partially sighted. Sometimes the term “person who is visually impaired” is used but this is not preferred by the community.
Confined to a wheelchair	Person who uses a wheelchair; or wheelchair user
Crippled or lame	People with disabilities; person with a disability or person with a/who has a mobility impairment; person with a spinal cord injury, etc.
Deaf-mute, deaf and dumb	Culturally-linguistically Deaf; Deaf people; Deaf person (the upper-case “D” refers to those who use Sign language to communicate or who identify with Deaf culture). Some people also choose to identify as the deaf (with a lowercase “d”), or people who are deaf.
The hard of hearing or hearing-impaired	People who are hard of hearing; people with hearing loss; person who is hard of hearing; person with a hearing loss (may use a spoken language such as English or French to communicate)
An epileptic	Person with epilepsy
The handicapped, a handicap	People with disabilities; person with a disability (handicaps are environmental conditions, such as “this person is ‘handicapped’ by negative attitudes or lack of accessibility”)
Handicapped parking	Accessible parking
Handicapped bathrooms	Accessible bathrooms
Particular references to mental health and well-being such as lunatic, mental patient, mental illness, mental disease, neurotic, psychotic	Person with a mental health disability, person who has/ person diagnosed with depression/ schizophrenia, etc. Some individuals may self-identify as “Mad” in connection with the Mad Pride movement. Also, please note that though “insane” and “insanity” are generally legal terms and are used by the media, it is advised to avoid such usage.
Invalid	Person with a disability
The Learning disabled, learning disorder	People with learning disabilities; person with a learning

	disability or persons with learning disabilities
Mentally retarded, retarded, mental defective, mentally challenged	People with intellectual disabilities; people with developmental disabilities; person with an intellectual disability; person with a developmental disability. Though the acronym PDD is sometimes used, this is not recommended. PDD is a medical term meaning Pervasive Developmental Disorder and is not used nor appreciated within the intellectual disability community.
Physically challenged	People with disabilities; person with a disability (challenges are environmental conditions)
Suffers from; afflicted by; stricken with; challenged by, etc.	Person with a disability, person who has (a particular condition)
Victim of (a condition such as multiple sclerosis, a stroke, cerebral palsy)	Person who has (a condition such as multiple sclerosis, cerebral palsy) or a person who has had a stroke
Casual use of terms like lame, crazy, retarded, insane etc. (ex. "This is so lame")	Avoid using these terms completely, especially if using them casually to express a negative sentiment.

### C. Etiquette and Accommodations

The following section comes directly from the publication “Communicating with and about people with disabilities”<sup>5</sup> by the Office of Disability Employment policy in Washington, DC. Additional relevant information has been integrated into this section from other cited sources and by the Equity Office.

Following each “Tips” section you will find a comprehensive list of sample **accommodation requests. It is a legal requirement** to provide accommodations upon request whenever an applicant or member of the public wishes to access services, staff, programs, meetings and events. Strive to fulfill these requests as quickly and effectively as possible. This means the Section or Office receiving the request is responsible for discussing it in detail with the person making the request, and then making the necessary arrangements to respond.

It may be possible to meet some requests internally. Other requests may require engaging an outside service provider. This section will provide you with tips and protocols for communication and accommodations to better help you respond, while keeping in mind that accommodations are typically case-by-case and fluctuate from person to person. Some individuals also may identify as having more than one impairment (i.e., visually and mobility impaired) and therefore would require a combination of different types of accommodations. It is very important to keep in mind that most disabilities are invisible, such as dyslexia or chronic

<sup>5</sup> <http://www.dol.gov/odep/pubs/fact/comucate.htm>

fatigue syndrome. Thus, be sensitive to individuals who may ask for accommodations before self-identifying.

## 1. General Tips

Etiquette considered appropriate when interacting with Deaf people and people with disabilities is based primarily on the respect and courtesy that you would accord to everyone. A degree of openness and flexibility may also be required of you due to the different ways in which people may communicate. Outlined below are general tips which would be helpful to bear in mind.

- When introduced to a Deaf person or person with a disability, it is appropriate to offer to shake hands. People with limited hand use or who wear an artificial limb can usually shake hands. (Shaking hands with the left hand is an acceptable greeting.)
- Do not assume that assistance is needed; it's usually best to wait until asked. If you do offer assistance, wait until the offer is accepted. Then listen to or ask for instructions. Don't be afraid to ask questions if you're unsure of what to do. **Do not** insist or be offended if your offer is not accepted.
- Treat adults as adults. Address people who are Deaf or have disabilities by their first names only when extending the same familiarity to all others.
- If a person with a disability is accompanied by an attendant or a support worker, always communicate directly with the disabled individual.
- Questions about the nature or origin of someone's disability and how their lives are affected are considered personal. An individual may choose to share this information or they may not. Though you may be curious, it is good etiquette to avoid such questions.
- If you are not familiar with a person's disability, wait until the individual describes their situation to you instead of making assumptions. Many types of impairments have similar characteristics and individuals are affected to varying degrees. Therefore, your assumptions may be wrong.
- Never assume limitations – always ask people what they are comfortable doing and what accommodations (if any) they need so they can participate.
- Always avoid using derogatory terms like insane, lame, crazy, retarded, etc. (ex. "This is so lame") especially if using them casually to express a negative sentiment.
- Be conscious but not overly anxious about using "correct" language. Expressions such as "See you later," or "Did you hear about that?" that may seem to relate to a person's disability are ok to use.
- When organizing an extended meeting, consider longer health breaks to accommodate the increased amount of time some people may need – particularly if the accessible washrooms are further away than the general washrooms.
- Be aware that some disabilities involve immune deficiencies and fragrance sensitivities. Extra caution is recommended to ensure a safe space.
- Relax. Be courteous but not overly anxious about making mistakes. Listen to the individual and allow yourself to be corrected.

## **2. Individuals who are Blind or Partially Sighted**

### **a) Communication Tips**

**It is important to be aware that individuals who are blind or partially sighted make use of auditory and tactile cues to orient themselves to their surroundings.**

- Speak to the individual when you approach him or her.
- State clearly who you are; speak in a normal tone of voice.
- When conversing in a group, remember to identify yourself and the person to whom you are speaking.
- When chairing a meeting, offer to briefly describe the layout of the space so that the individual can orient themselves.
- Never touch or distract a service dog without first asking the owner.
- Tell the individual when you are leaving.
- Do not attempt to guide an individual without first asking if they need assistance. If they say that they do, ask “How can I help?” The individual will let you know how they prefer to be guided.
- Be descriptive when giving directions; verbally give the person information that is visually obvious to individuals who can see. For example, if you are approaching steps, mention if it is one or two or a flight. Make mention whether they are going up or down.
- If you are offering a seat, gently place the individual’s hand on the back or arm of the chair so that the person can locate the seat.
- It is common courtesy to offer to provide key information in Braille by using Braille Label Makers. Please see point iv below for more information.

### **b) Sample Accommodation Requests**

It is common practice to ask an individual who is blind or partially sighted if they require written documentation in large print or in alternative format. Some individuals may request a document in a format compatible with their screen reader. Others may request documents in Braille. Some may prefer to be sent an audio recording, or request that you provide a verbal summary of the information over the phone. They may also wish to hire someone to review the information in detail with them. It is important to understand what type of alternative format the individual is requesting. Below are some of the more common requests.

#### **i. Large Print Documents**

Standard guidelines:

- Use electronic editing and formatting as this produces large print documents of superior quality. The enlargement feature on a copy machine does NOT produce large print documents. Copy machines create fuzzy text, which is often on oversized pages, making the document cumbersome.

- Isolate graphs, charts, and pictures on individual pages accompanied by explanatory captions.<sup>6</sup>
- Use Arial, Verdana or other plain, sans serif fonts (ask the individual for their preference).
- Use a font size from 16-20 point (ask the individual for their preference).
- Print in black ink on white paper to provide the best contrast.
- Print on non-glossy paper to avoid glare.

More detailed guidelines can be found in Appendices 1 and 2.

## ii. Documents in Alternative Formats

Documents in alternative format refer to a variety of electronic or digitized versions of print material. The type of format required by an individual largely depends on the type of **assistive technology** they are using to read documents. Assistive technology, or AT, refers to all devices that enable people who are blind or partially sighted to perform tasks that would otherwise be more difficult to accomplish.<sup>7</sup>

Some of the different assistive technologies used for the reading of documents are:

- Computer screen readers, screen magnifiers, Braille displays, and voice input software that operate in conjunction with graphical desktop browsers and other programs.
- Stand-alone products designed specifically for people with vision loss, including personal digital assistants (PDAs), note takers and electronic book players, which provide portable access to books and periodicals, phone numbers, appointment calendars, and more.
- Video magnifiers (CCTVs) that magnify printed material and may reverse text and background colours for greater ease of reading.
- DAISY (Digital Accessible Information System) is a relatively new global standard audio format providing a better talking book experience. Text and books in DAISY format have a far superior sound quality when compared to books on tape, fit on just one CD, and permit the reader to go to specific chapters or pages, place bookmarks, and use an index. This format is targeted to books or long documents (i.e., over 50 pages).

Step one is to always ask the person making the request what type of alternative format they prefer. If someone indicates that they require the use of one of the above technologies they may be able to make the adaptation themselves or we may be able to support them internally. Some individuals may simply request documents in Word format as some screen readers are not able to read PDF. In a recent Peer Assessment Committee (PAC), for example, a blind

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<sup>6</sup> <http://www.cclvi.org/large-print-guidelines.html>

<sup>7</sup> <http://www.cnib.ca/en/services/products/assistive-tech/Pages/default.aspx>

assessor had his own equipment and software to convert documents into audio, and he simply requested files converted properly for his software to read.

### **iii. Documents in Braille**

Some individuals may prefer their documents to be in Braille. Text documents can be converted into Braille upon request.

The amount of time that should be allowed largely depends on the size of the document as well as the number of tables, images and other graphical content that might be involved. Some important points to take note of are:

- There are two main types of Braille. Uncontracted braille, also known as Grade 1, is like letter for letter while contracted braille, also known as Grade 2 braille, is like shorthand and is typically used by more experienced readers.
- Braille takes approximately 2.5 times more pages for English text and approximately 4 times more pages for text in French.
- The time to translate and produce the documents is at minimum 3-4 business days.

### **iv. Braille Label Makers**

Providing critical information in Braille in your correspondence is often helpful and time saving for an individual. If you are aware that an individual is blind but they haven't requested that the entire document be in Braille, it is a courtesy to indicate key information with Braille labels. These types of labels are plastic and clear. They can be stuck on top of typed mail and envelopes. However, before doing so, ensure that the client actually reads Braille – not all blind people do! The use of the label makers is fairly straightforward.

#### **Some key information to indicate with Braille labels:**

- The sender and the recipient names on the front of the envelope (indicating the address is not necessary)
- If their application was eligible/ineligible or successful/unsuccessful
- The amount of the grant that is being awarded
- The date when the form must be returned and the places where signatures are required
- The sender's name and contact information

### **v. Descriptive video**

Also called Described Video, Video Description or Audio Description, Descriptive Video (DV) is the closed-captioning equivalent for people who are blind or partially sighted. It's an audio track containing all the original elements of a particular piece of video content (TV show, film, Internet) plus a narration of all additional visual elements. This narration describes all of the on-screen action as it unfolds, including the actions and appearance of the characters and their

environments and what is not communicated through the dialogue, music, or sound effects.<sup>8</sup> People who are blind or partially sighted reviewing video will likely require that the materials have description.

## **vi. Sample Scenario**

Mary is a musician who is blind. She calls you about applying to your program. After a short discussion about her project, you direct her to the application form online. She tells you that she uses voice activated software and can't access the form. She is requesting the form be provided in alternative format so that she can read and fill it out using her software program. The grant deadline is in a week. How do you respond?

- 1) First, speak to Mary about her project to ascertain whether she is eligible to apply to your program. Give her details verbally over the phone about the program and discuss her project with her to ensure that her application is an appropriate fit with your program.
- 2) If you determine that her project is eligible, ask Mary for details about the specific format she requires for her software program. Is it a Word document that she needs, for example?
- 3) If providing the alternative format to Mary, and allowing her adequate time to fill out the form, will require a deadline extension, submit a request (for a deadline extension) to your supervisor.
- 4) The rationale for the deadline extension would be "to accommodate an applicant who is blind by providing an alternative format." Set the new deadline for "two weeks after the alternative format is sent to Mary." This ensures that if there is a problem with the format, it can be corrected in time for the applicant to submit by the new deadline date.

## **3. Individuals who are Deaf or Hard of Hearing**

### **a) Communication Tips**

**It is important to be aware that individuals who are Deaf or hard of hearing make use of visual cues to orient themselves to their surroundings.**

- Gain the person's attention before starting a conversation (i.e., tap the person gently on the shoulder or arm).
- Look directly at the individual, face the light, speak clearly, in a normal tone of voice, and keep your hands away from your face. Avoid smoking or chewing gum.
- If the individual uses a Sign language interpreter, speak directly to the person, not to the interpreter.
- If you telephone an individual who is hard of hearing, let the phone ring longer than usual. Speak clearly and be prepared to repeat the reason for the call and who you are.

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<sup>8</sup> <http://descriptivevideoproductions.com/services/>

- Some Deaf or hard of hearing individuals may use a Text Telephone – which is most commonly referred to as a TTY though it is also known as a TDD (Telecommunications Device for the Deaf). These devices allow text-based communication over the phone lines.
- Another alternative to a TTY is making use of Skype or G-mail chat.
- Individuals may choose to communicate with staff through Sign language interpretation.
- When other methods are not readily available, pen and paper (or similar variants) may be an option for communicating with people who are Deaf or hard of hearing. However, this option should be treated as a last resort.

## **b) Sample Accommodation Requests**

### **i. Online chat conversations and web conferences**

Online chat sessions are a fast and straightforward way to communicate with someone who is Deaf or hard of hearing provided that they are fluent in English or French. Always confirm with the individual whether this is a feasible method of communicating.

This is also an affordable way to quickly answer questions such as establishing eligibility for a program or to determine what is needed for booking a Sign language interpreter. There are several options listed below to accommodate requests for online chat sessions.

- Ensure your computers are set up for web conferencing requests.
- Due to the delay in Internet video transmission the applicant should use an interpreter of their choice on-site at their location. Sound carries more clearly, and there is better accuracy. You may also use a conference call over the phone with the interpreter, if the sound is not clear enough.
- Consider purchasing licenses to WEBEX – a web conferencing piece of software which has chat and video capabilities.
- Many clients may prefer using Skype which has free chatting capabilities for both text and video.
- Google mail also has free online-chatting capabilities.

### **ii. Captioned video**

Captioning or subtitles provides text for individuals who have difficulty hearing audio. People who are Deaf or hard of hearing who are reviewing video as part of a PAC or an information session for example will likely require that the materials have captioning.

For video captioning, it's important to make a distinction between “closed captioning” which you can only see on a TV, and “open captioning” which is burned into the video and can be viewed on the web.

Signed Video is another option for providing accessible video for people who are Deaf. This provides Sign language interpretation on the video itself. Canada Council has a few examples of this on our website. However, this is more involved than captioned video.

### **iii. Real-time captioning or CART (Communication Access Real-time Translation)**

Real-time captioning provides individuals an instant transcription of anything that is spoken. This type of service enables individuals to follow what is being said during meetings, information sessions or performances. The realtime text is taken down by a CART writer on a stenotype machine, “converted” from steno through special software on their computer which translates that steno to English. The live text can then be read by the user on a single computer screen or by an entire audience through monitors or projected screens.<sup>9</sup>

For more background on CART and information on how to determine what might be needed, please see Appendix 4: Tips on CART.

### **iv. Assistive listening system**

An assistive listening device (ALD) is used to provide hearing ability for people in a variety of situations. A common usage is to aid people who are hard of hearing. The ALD may be used to help people hear televisions and other audio devices and also to help people hear speech through public address (PA) systems such as in church or at a lecture. The assistive listening device is usually used as a system where the audio source is broadcast wirelessly over an FM frequency. The person who is listening may use a small FM receiver to tune into the signal and listen at their preferred volume.<sup>10</sup> Some event locations may have a system already in place (ex. National Gallery of Canada) or you may need to rent one.

### **v. Oral Interpretation**

An oral interpreter works with Deaf and hard of hearing people who read lips as their preferred mode of communication. An oral interpreter will present on the lips and face what is being said to the Deaf or hard of hearing individual. The interpreter uses pacing, translation, and expressions that are easily understood by an individual who uses this mode of communication.<sup>11</sup>

### **vi. Sign Language Interpretation**

Individuals may correspond in French or English, but they may also correspond in Sign language. They may send video messages in Sign language or request Sign interpretation during a face-to-face meeting as well as during any event including peer assessment meetings, consultations,

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<sup>9</sup> <http://www.broadcastcc.com/CARTServices.htm>

<sup>10</sup> [http://en.wikipedia.org/wiki/Assistive\\_listening\\_device](http://en.wikipedia.org/wiki/Assistive_listening_device)

<sup>11</sup> Adapted from <http://www.signonasl.com/oral.html>

award ceremonies or workshops. It is a legal responsibility to arrange and pay for Sign language interpretation whenever it is requested or needed.

Sign language interpreters can normally be hired locally. American Sign Language (ASL) is the most commonly used within English communities, although dialects also exist within some Maritime and Inuit and First Nations communities. Langue des Signes Québécois (LSQ) is the most commonly used Sign language within Francophone communities. However, there are very few LSQ interpreters outside of Quebec with the exception of the Ottawa/Gatineau region. Due to this, there may be additional travel and accommodation costs for LSQ interpretation.

It is customary to ask the Deaf person first if they need interpretation and, if so, what language they prefer. It is also customary to ask if they have a preferred interpreter who may be familiar with their work and specific artistic/regional terms that will be used.

### **Some tips for working with Sign interpreters**

- When working with a Sign language interpreter, speak directly to the person, not to the interpreter.
- If an individual requests a web conference with Sign interpretation, they should use an interpreter of their choice. The interpreter should be at their location (as opposed to at your location). This will provide better accuracy in the interpretation.
- Another option would be to conduct a conference call over the phone with the interpreter.
- In advance of the meeting, provide the interpreter with all the documents and glossaries to which you may be referring (i.e., grant guidelines and application forms). If possible, also touch base with the interpreter beforehand to ensure that all the terms of reference are clearly understood.
- **Always** add extra time. Due to the delay caused by interpreting, a Deaf client may require a little more time to ask questions and further clarification. We recommend a minimum of an extra half hour on either end of your meeting, or more if there are several Deaf people in attendance.
- Interpreters typically require regular breaks. Be sure to discuss this ahead of time with both the interpreters and the Deaf individuals and plan your agenda accordingly.
- For further tips, please see Appendix 3: Communicating through a Sign Language Interpreter.

### **Booking and Rates**

- The hourly rates for interpreters vary according to the length of the assignment. There are also booking fees and travel fees.
- The hourly rates also vary according to location. Interpreters are more expensive in larger urban centres than in smaller towns or rural communities.
- The number of interpreters required depends upon the scale and duration of the meeting. Typically, a one-on-one meeting of about an hour requires only one

interpreter. Meetings over an hour in length and involving several people (both hearing and non-hearing) typically require two or more interpreters.

- When organizing a PAC, it is advisable to book interpretation for at least one of the evenings to enable Deaf members to socialize with the hearing members during dinner.
- It is advisable to book at least two weeks in advance for smaller assignments (those lasting less than a day) and at least one month in advance for larger assignments (those lasting a day or more).
- The Association of Visual Language Interpreters of Canada maintains an online directory of Sign Interpreters from across Canada. Please note though that they do not act as a booking agency. Interpreters listed within their directories must be contacted directly. Their directory of Sign interpreters can be found at: [www.avlic.ca/about/members-directory](http://www.avlic.ca/about/members-directory)

### **vii. Intervenor Services**

Intervenors provide communication and information in the preferred mode of an individual who is deafblind. This could include methods such as sign language, two hand manual, or a total communication approach.<sup>12</sup> People will usually work closely with an intervenor in their area and it may be best for the intervenor to accompany them to the meeting if possible.

### **viii. Sample Scenario**

Sean is a Deaf visual artist. He emails you to discuss his eligibility to your program. He would like to have a face-to-face conversation with the assistance of a LSQ sign language interpreter. Sean is based in Quebec City. How do you respond?

Ideally, you would arrange a video conference with an LSQ interpreter onsite with Sean in Quebec City. To prepare for this video conference:

- 1) First, ask Sean if he has a preferred interpreter.
- 2) Next, contact the interpreter for his/her availability and rates and request a written quote. Typically, a meeting to discuss an application would last about an hour.
- 3) Have the quote approved in writing or email.
- 4) Confirm the date and time, hourly rate and number of hours booked with the sign language interpreter in writing or email. Set up a video conference time with Sean and ask him for as much information as possible in advance of the meeting: his CV and a description of his proposed project for example.
- 5) Book a computer and the meeting room for the video conference. Ensure that you are comfortable with how the technology works prior to the start of the meeting.
- 6) Send any documents that you might cover during the video conference to the interpreter before the meeting.
- 7) Remember to invite other staff to participate in the video conference if needed or desired as these conversations are useful for professional development opportunities.

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<sup>12</sup> [http://www.cdbaontario.com/services/intervenor\\_e.php](http://www.cdbaontario.com/services/intervenor_e.php)

### **Notes:**

- It is useful to keep in mind that the following dynamics might occur during the video conference:
  - Sean's interpreter may not be visible during the video conference.
  - There will be minimal eye contact between you and Sean as his focus will be on the interpreter.
  - The conversation will take longer.
- The logistics for this type of video conference may take extra time to coordinate, especially if there are issues to troubleshoot. For example:
  - Sean's chosen interpreter may not be available. You will then have to locate a different interpreter. This needs to occur in conversation with Sean.
  - Sean's chosen interpreter may only offer rates for half days or full days. In this case, it is recommended to try finding an interpreter with hourly rates and to discuss the situation with Sean. If Sean's chosen interpreter is the only one available and is charging half-day or full-day rates, send an email saying you have LSQ services for X amount of hours and ask other sections/divisions whether they need an interpreter and could share the time and cost.

## **4. Individuals with Mobility Impairments**

**It is important to be aware that mobility impairments refer to people who use a wheelchair as well as people who walk but may have limited balance or energy. Some people may use a mobility device, but many do not. Often an individual's mobility impairment is invisible, such as when it affects someone's energy.**

### **a) Communication Tips**

- If possible, put yourself at the wheelchair user's eye level, particularly for extended communication.
- Do not lean on a wheelchair or any other assistive device.
- Never patronize people who use wheelchairs by patting them on the head or shoulder.
- Do not assume the individual wants to be pushed: ask first.
- Offer assistance if the individual appears to be having difficulty opening a door.
- Clear potential obstructions within the space, such as floor mats which may cause someone to trip or tables which partially block doorways or passageways. If you are unsure about a potential obstruction, ask the individual.
- If an individual loses their balance or falls, remain calm and ask if they are all right. Always ask for instructions before attempting to assist an individual. Some individuals may not want or need assistance.
- If you telephone the individual, allow the phone to ring longer than usual to allow extra time for the person to reach the telephone.

- When you are arranging to meet, make the individual aware of any distances they may have to travel from the front of the building or the parking area to the meeting space as well as to the washrooms and, if applicable, to any common areas such as lunch rooms.
- If an individual is accompanied by an attendant or support worker, always address the individual directly.

## **b) Sample Accommodation Requests**

### **i. Booking an attendant or support worker**

Clients may require the use of a personal support worker. People will usually have a preferred attendant or support worker who they are familiar with. It may be best for that worker to accompany them to the meeting. If this is not possible, a support worker will need to be hired in the location of the meeting.

#### **Travel**

All major domestic transportation providers have policies regarding attendants and guides. Depending on the client's circumstances, the attendant's airline ticket may be covered by the airline. If possible, please discuss this with the client and transportation provider in advance.

### **ii. Travelling with a battery-powered mobility aid such as a power wheelchair or scooter**

Not all battery-powered wheelchair models fit in the cargo hold of all aircrafts due to height and width restrictions. Some battery-powered mobility aids require disassembly during flight. Because of this, clients may be required to leave their wheelchair in storage at their point of departure and rent a wheelchair at the point of arrival, or they may require an assistant to meet them at the airport to help re-assemble their wheelchair.

### **iii. Sample Scenario**

You have booked an external venue for an information session. When you arrive an hour before the meeting, you realize the main entrance is not accessible and you can't be certain any artists with disabilities are coming. What steps need to be taken?

- 1) Find out from venue manager whether there is an alternative entrance that is wheelchair accessible or if there is a portable ramp available.
- 2) If there is a wheelchair accessible entrance, post a sign on the main entrance giving directions to the accessible entrance.
- 3) If no accessible alternative exists, be prepared to apologize to anyone who might show up who needs an accessible entrance. Ask whether the main entrance might be manageable with assistance. If it is not manageable for an artist with a disability, offer to meet one-on-one at a later date.
- 4) Station someone at the main entrance to greet and direct people.

## 5. Individuals with Speech Impairments

**It is important to be aware that individuals with speech impairments have a lot of experience in making themselves understood. Most individuals have developed particular techniques for communicating with people who are new to them. If communication seems difficult at first, be patient. Allow time to become familiar with their speech and any cues they may be offering to facilitate communication. Some individuals signal with their eyes to indicate “Yes” or “No.”**

### a) Communication Tips

- Be patient. Give the person as much time as they need to speak. Concentrate on what the individual is saying.
- Do not speak for the individual or attempt to finish their sentences.
- If you do not understand something the individual says, do not pretend that you do. Ask the individual to repeat what he or she said and then repeat it back.
- Continue to ask the individual to repeat until you are sure that you have understood. Listen for key words. This will provide a greater context and therefore assist in understanding an individual. You may also consider asking the individual to verbally spell out key words, or asking questions which only require a “Yes” or “No” answer.
- If you are continuing to have difficulty understanding what the individual is saying, consider writing as an alternative means of communicating, but first ask the individual if this is feasible or acceptable.
- Some individuals may use a voice box. This is an electronic device which allows the individual to type instead of vocalize what they want to communicate. The voice box will then read aloud what the individual has typed. Others may use a bliss board. This is a sheet containing an array of recognizable symbols as well as the alphabet. The individual will require you to read out the symbols and letters as they point them out. It is important to allow for the significantly slower pace of communicating with individuals who use a voice box or a bliss board.

### i. Sample Scenario

Abal is a dancer with a speech impairment. She calls to enquire about your programs. You are not sure you understand what she is saying. How do you respond?

- Ask Abal to repeat what she is saying until you are sure that you have understood.
- If you are still unsure of what she is saying, listen for key words to provide greater context and assist you in understanding.
- Ask Abal to verbally spell out key words that you do not understand.
- Ask questions that require only a “yes” or “no” response from Abal.

## 6. Individuals with Intellectual or Developmental Disabilities

### a) Communication Tips

**It is important to be aware that individuals with intellectual or developmental disabilities make use of a variety of cues to orient themselves to their surroundings. Some individuals may have different ways of processing information. This will require you to be creative in some of the ways you communicate. In general, be patient, flexible and supportive. Take time to understand the individual and make sure the individual understands you.**

- Gain the person's attention before starting a conversation (i.e., extend personal greeting, wait for response, move into their range of vision, get to your point, etc.).
- Be aware of environmental distractions that may distract individuals susceptible to varying sensory inputs dominating them.
- Look directly at the individual. Speak clearly and in a normal tone of voice.
- Be patient. Give the person as much time as they need to speak. Concentrate on what the individual is saying. Allow them the opportunity to express themselves.
- Provide one piece of new information at a time. Be prepared to repeat what you say, to explain some of your key terms and to offer alternative explanations either orally, in writing or by giving straightforward illustrations.
- Be prepared that some individuals may require extra time to consider new information and to give a response. They may also need more time to formulate questions.
- Offer assistance if the individual appears to be having difficulty spelling or writing things down. Wait for the individual to accept the offer of assistance so you will not "over-assist."
- If you do not understand something the individual says, ask the individual to repeat what they have said and then repeat this back to them. Conversely you can ask them to restate your information to ensure they understood you.
- Continue to ask the individual to repeat until you confirm that you have understood. Listen for key words. You may also consider asking the individual to verbally spell out key words or spell it out loud yourself. You may ask questions which only require a "Yes" or "No" answer.
- If you are continuing to have difficulty understanding what the individual is saying, consider alternative means of communicating, but first ask the individual if this is feasible or acceptable.
- If the individual uses a support worker, speak directly to the person, not to the support worker. Acknowledge the presence of support workers, but do not defer to them over the individual. Always check directly with the individual to ensure they have understood you.
- If you telephone an individual who has an intellectual disability, let the phone ring longer than usual. Speak clearly, start with short sentences and be prepared to repeat the reason for the call and who you are. Give extra time for them to notate any information – such as phone numbers, meeting times or dates – and confirm that they have the capacity to record information.

- Some individuals may use support for telephone calls, meetings, and for communicating online or in writing. This could entail the individual obtaining permission from group home staff to access a telephone or needing to include their support worker in reading and understanding written information. Support workers may be either paid staff or a volunteer from a variety of different settings including community service organizations, group homes, disability-related organizations or arts-related organizations. They also may be a friend or family member.
- When making further plans with the individual, such as planning the next phone call, meeting, or meeting a deadline, it is important to ask what type of support is needed to remember the information and to ensure that what you are asking is possible. Do not make assumptions. Give the individual the opportunity to make you aware of their limitations without judgment of their abilities to comprehend and process information.
- Many individuals with developmental or intellectual disabilities do not use computers or the Internet. Some who do are making use of FaceTime (if they are MAC users), Skype or G-mail chat.
- Take the time to get to know the individual as a way of understanding what type of program support they might need. Offer assistance in completing forms or to understand written instructions.

## **b) Sample Accommodation Requests**

### **i. Booking an attendant or support worker**

Clients may require the use of a personal support worker to attend meetings and functions. People will usually have a preferred attendant or support worker who they are familiar with. It may be best for that worker to accompany them to the meeting. If this is not possible, a support worker will need to be hired at the location of the meeting.

### **ii. Sample Scenario**

You receive a phone call from Judy. She is calling for her daughter, Sarah, who has an intellectual disability. Judy tells you Sarah is a professional artist who has appeared in several stage productions. She is currently working with a director on developing her first original solo show. They are looking for funding possibilities.

Judy wants to meet with you to discuss applying to your program. She says that Sarah is not able to represent herself when contacting granting agencies nor can she sign off on grant applications. You set up a meeting with Judy and Sarah. How will you manage the conversation to ensure it goes as well as possible?

To prepare for the meeting:

- Gather as much information about Sarah's artistic career as possible. Ask Judy for Sarah's CV, as well as information about her current project and about the director or others with whom she is working.

- Ensure that Sarah will be attending the meeting with Judy—this is Sarah’s career and application.
- Describe the meeting room to Judy and ask whether this is an appropriate space or whether an alternative space is better.
- Ask what accommodations Sarah might require to ensure that she is as involved in the meeting as much as possible.

During the meeting:

- Introduce yourself to both Sarah and Judy at the beginning of the meeting.
- Make Sarah aware that she should feel free to ask questions and to let you know if she doesn’t understand something during the meeting.
- Note that eye contact can be difficult for people with intellectual impairments—this should not be taken as a sign that they are not following the conversation.
- Use plain language as much as possible.
- Limit potential distractions during the meeting. Always include Sarah in the conversation. For example, when posing a question, address both Sarah and Judy. Similarly, when responding to a question from Judy, address Sarah as well. Although Judy will likely do most of the talking; it is important to involve both Sarah and Judy throughout the meeting.

## Part 2: Accessible Meetings and Events

It is essential that Canadians who are Deaf or have disabilities have equal opportunities to participate at all levels. This includes attending information and outreach sessions, along with sitting on peer assessment and advisory committees. It is important that all employees are actively working to ensure the inclusion of people who are Deaf or who have disabilities.

Canada Council has adopted a Public Accessibility Policy ([Appendix 7](#)). The purpose of this policy is to ensure that public meetings and events are accessible to people who are Deaf and/or who have disabilities.

In following this policy, all public meetings and outreach sessions must have the following accessibility features:

- Physical access for individuals who use wheelchairs and other mobility aids, including the washrooms
- Accessible parking spots
- Proximity to public transit
- American Sign Language (ASL), Langue des Signes Québécois (LSQ) interpretation is provided upon request (with a reasonable deadline for requests)
- Any other accommodation needed by Deaf or disabled people in order to participate equally in the event is paid for and provided, upon request.

These guidelines should be followed for all internal and external meetings and events as well as for staff.

### A. Participation and Access Requirements Questionnaire

The Participation and Access Requirements Questionnaire (Appendix 5) should be sent to all meeting invitees including advisory and peer assessment committee members. This is a brief survey to better prepare and budget for individual needs regarding specific travel, access, attendant, dietary or language requirements.

### B. Elements to Consider in Planning

There are four main areas which should be considered when planning an accessible meeting or event. These are<sup>13</sup>:

1. Physical access to the meeting space
2. Access to the meeting contents and proceedings, including invitation and promotional materials
3. Lodging (if applicable)
4. Dietary requirements

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<sup>13</sup> From [http://www.mcsc.gov.on.ca/en/mcsc/programs/accessibility/understanding\\_accessibility/planning\\_meeting.aspx](http://www.mcsc.gov.on.ca/en/mcsc/programs/accessibility/understanding_accessibility/planning_meeting.aspx)

## 1. Physical access to the meeting space

A variety of elements affect the level of physical accessibility of a space. These include the location of the parking areas, the route to the entrance of the facility and to the meeting space, the type of seating within the meeting space, the height of tables and counter tops, and the location and accessibility of the washrooms. The level of access of an event is also affected by the accessibility of nearby hotels and restaurants.

It is difficult to find a venue which is 100% accessible for all types of disabilities. Thus, there will always be pluses and minuses. In choosing a venue, different elements must be considered and weighed against each other with the target population in mind to determine whether a particular space is a good fit or not.

General things to keep in mind:

- Designate a member of your staff who will ensure that accessibility is considered at all levels of event planning.
- Respond to accessibility-related requests in the same manner that you respond to other requests and questions about the event.
- Ensure the meeting invitation includes information about the accessibility of the event such as the location of the accessible entrance and the elevators (See section on **Invitation Text** below for more details).
- Check for visual fire alarms. Ask about the facility's evacuation plan.
- Provide display tables that are low enough so that people who use wheelchairs or scooters can view them comfortably.
- Use large print for all signs specific to the event.
- Ensure there is a suitable area where service animals can relieve themselves.
- Provide water bowls for service animals.
- Consider longer health breaks to accommodate the increased amount of time some people may need – particularly if the accessible washrooms are further away than the general washrooms.
- Request a scent-free environment. Be aware that some disabilities involve immune deficiencies and fragrance sensitivities. Extra caution is recommended to ensure a safe space.
- Provide a list of accessible restaurants if the event's participants are responsible for their own meal arrangements.
- Before arranging hotel accommodations find out from the individual what their **disability-related requirements are. Please use the Participation and Access Requirements Questionnaire (Appendix 5) to collect this information.**

### **Important considerations for external sites**

- When booking an external venue, it is essential that you or someone you trust has done a site visit – even when a venue advertises itself as accessible. There are different understandings of accessibility and what it implies.
- Is any renovation or construction work scheduled during the time of your event? (This may affect accessibility. If so, arrange for acceptable and respectful alternate accommodations.)
- Is the staff of the facility trained in providing accessible customer service?
- Is there a brochure available indicating the accessible features of the site?

### **a) Evaluating physical accessibility levels**

A checklist—Evaluating Physical Accessibility Levels (Appendix 6)—has been developed and can be in hand when physically visiting potential event sites. This checklist is meant to be used in conjunction with the index and detailed description of what to look for when checking the accessibility level of the space.

Not all of the details will be applicable to each and every event you are planning. However, please keep in mind that for some types of events – such as general information sessions – you won't necessarily know who will be attending. At times there will be a need to attend to at least some of the access features below without there being a specific accommodation request.

**Note: Creative solutions to various access issues are acceptable to render a site suitable. This can include propping a door open or stationing someone at the entrance when there are no automatic doors available.**

### **Index of issue areas**

- i. Exterior Access
  - o Signage
  - o Parking
  - o Sidewalks/path of travel
  - o Accessible transit
  
- ii. Interior Access
  - o Entrances and lobbies
  - o Elevators
  - o Accessible washrooms
  - o Hallways and corridors
  - o Meeting and conference rooms

## Detailed description – important considerations

### i. Exterior Access

#### Signage

- Are the signs for the street address or building name:
  - Clearly visible from the street?
  - Well lit at night (for evening events)?

#### Parking

- Is there indoor parking available?
- Is accessible parking available? If so, how many spaces are available and is there parking for vans? (These are wider than accessible parking for cars.) If not, is there accessible street parking or public parking lots with accessible spaces close by?
- Is the accessible parking free? If not, what is the cost?
- Are there a reasonable number of accessible parking spots available for the estimated number of attendees with disabilities? If not, can you arrange for more designated parking spaces close to the building during the event?
- Are designated parking spots for people with disabilities on a firm, slip-resistant surface and located close to the entrance of the building?
- Is there a curb cut or level access from the parking area to the main entrance?
- Are parking areas clear of snow and ice?

#### Sidewalks/Path of Travel

- Is there a barrier-free path of travel from the parking lot or drop off area to the meeting entrance? Stairs, sudden changes in level, slippery or unstable ground can impede accessibility.
- Is the route to the front entrance completely paved? If not, what kind of path leads to the front entrance? (Note: if the path is grass, pea gravel, sand or wood chips then this may not be accessible for people using mobility devices.)
- Are walkways clear of snow and ice?
- Are ramps gradual in slope and have handrails on both sides?
- For safety reasons, are sidewalks separate from roads and driveways?

#### Accessible Transit

- Is there a local adapted transit service? Can attendees get to the event using this service? (It is important to ensure that the venue lies within the service area of adapted transit.)
- Is there a drop-off area in front of the building? Is the drop-off area weather protected (i.e., under an awning)?

## ii. Interior Access

### Entrances and lobbies

- Is the main entrance accessible? Are the doorways wide enough for people using a wheelchair or scooter? Are there any steps or high thresholds to negotiate? (Note: it is recommended to specifically ask these questions because many people do not consider that one step, high thresholds or narrow doorways might pose barriers.)
- If the main entrance is not accessible, is there a sign indicating the location of an accessible entrance? Is this clearly visible at the front of the building? (Note: the location of the alternative entrance should also be indicated on the invitation letter.)
- Are entrances well lit? Are they located away from isolated areas?
- Is the accessible entrance only through locked doors with buzzers or bells that must be pushed? (If so, it may be necessary to station someone at the entrance to assist with the doors.)
- Do the main entrance and/or the alternative entrance have automatic doors? (Note: If not, you should consider either propping them open or stationing someone at the entrance to assist with the doors.)
- Are door handles easy to open? (Ideally, doors should have lever handles and be equipped with an automatic door opener. Having to turn a doorknob can be difficult for people with physical disabilities, such as arthritis.)
- Are there signs in the lobby that clearly indicate where in the building the meeting is being held?
- Are signs large enough and clear enough so that people with low vision can read them?
- Are signs mounted at a comfortable height so that people who use wheelchairs can read them?
- Is Braille provided on informational and directional signage?
- Can you arrange for staff or volunteers to be at entrances and throughout the facility to help people with disabilities to the meeting room?

### Elevators

- Are all the elevators in working order?
- Are elevators located close to the meeting room? Are the elevators large enough to accommodate people who use wheelchairs and scooters?
- Are there enough elevators to safely and conveniently transport the number of attendees who use mobility devices?
- Do elevators have Braille buttons and raised numerals for people who are blind or have low vision?
- Are the elevator controls mounted at a comfortable height for a person using a wheelchair or scooter?
- Does the elevator have audible floor announcements to alert people who are blind or have low vision?
- Does the elevator have a visual cue system in each elevator lobby to alert people who are Deaf or hard of hearing?

### **Accessible washrooms**

- Are the accessible washrooms located near the meeting rooms?
- Do washroom doors have a raised (tactile) male or female sign or Braille lettering?
- Are washroom doors equipped with an automatic or push button door opener?
- Are washrooms large enough to accommodate people who use scooters and power wheelchairs? (Remember: A minimum of a five-foot turning radius is needed for wheelchair users to manoeuvre without restriction.)
- Do washrooms have at least one accessible stall?
- Is there at least one accessible unisex washroom on the same floor as the event? (Note: The support worker or attendant and the individual they are supporting may not be the same sex.)
- Can someone using a wheelchair or a scooter reach the faucets and turn the water on using one hand? This requires available space for legroom under the counter.
- Are washroom accessories and dispensers within easy reach of a person using a wheelchair or scooter?

### **Hallways and corridors**

- Are major hallways and all essential doorways throughout the facility wide enough to accommodate people using wheelchairs and scooters?
- Are the interior doors easy to open with one hand without having to twist the wrist?
- Do floor coverings (such as low pile carpeting, hardwood flooring or tile) allow people using mobility aids (such as wheelchairs and scooters) to easily move through the facility?

### **Meeting and conference rooms**

- Is the meeting room located on the building entry floor?
- Is the meeting room large enough to provide circulation and seating for an adequate or anticipated number of participants who use wheelchairs, scooters, guide dogs or other mobility aids?
- Is the seating fixed or can the chairs be moved?
- Is accessible seating available throughout the meeting space?
- Are the reception/refreshment areas located in an area large enough to easily accommodate people who use wheelchairs, scooters, guide dogs or other mobility aids?
- Are the stages and speaking areas, including lectern or podium accessible to people using wheelchairs and scooters?
- Is there a well-lit space for the sign language interpreters?
- Are there any background noises (ventilation systems, noise from adjacent rooms etc.) which may be distracting?
- If the meeting room has windows, are there drapes or blinds that can be used to reduce light or glare?
- Are cables, wires and microphones well secured and away from aisles and other traffic areas?

## 2. Access to the meeting contents and proceedings, including invitation and promotional materials

- Do you have copies of all the printed handout materials in alternative formats should they be requested ahead of time? This includes handout materials from guest speakers.
- Have you made all the necessary arrangements for any invitees who have requested accommodations in advance?
- Do your invitations and promotional materials include information on who to contact should an invitee require Sign language interpretation?
- Do your invitations and promotional material about your accessible event include the International Symbol of Accessibility and other accessibility symbols? (See the section below for these symbols.)
- Are you providing invitations and event information in alternate formats for people or organizations that require or request them (i.e., Braille, on audio CD, via email, in large print, on a memory stick)?
- Do the invitation and promotional materials include a note that lets participants request any additional requirements they may have? Please send the Participation and Access Questionnaire (Appendix 5) as a way of gathering this information.
- On your print materials, have you included information that your materials are available in alternative formats as well as information on how to obtain them?
- Have you calculated the quantities of multiple format documents you will need according to the anticipated audience? For example, if your event is geared towards disabled artists, you may want to produce a greater number of printed materials in large print and alternative formats.
- Do your business cards include Braille?

Below is a guide developed by the Ontario Ministry of Economic Trade, Development and Employment to help determine quantities of promotional materials for a small- to medium-sized general public event.<sup>14</sup> While these quantities might not be specific to your needs, this might still serve as a guideline.

### FOR DISPLAY:

- One English and one French Braille copy
- One English and one French large print copy
- One English and one French audio CD
- One English and one French memory stick

<sup>14</sup> [http://www.mcass.gov.on.ca/en/mcass/programs/accessibility/understanding\\_accessibility/planning\\_meeting.aspx](http://www.mcass.gov.on.ca/en/mcass/programs/accessibility/understanding_accessibility/planning_meeting.aspx)

**FOR DISTRIBUTION** (in general and depending on the location and dominant language of the participants):

- Five large print copies of English and three large print copies of French
- Two English Braille copies and one French Braille copy
- Five English and two French audio CDs with colour coded and Braille labels
- Five English and two French memory sticks with colour coded and Braille labels
- For small sized promotional materials such as a bookmark, copies are available in English and French. If possible, use colour coded and Braille labels indicating the information on these promotional materials such as the name of the institution.

**NOTE: It is important to explain the contents of the above items and draw attention to the label when handing this to individuals who are blind or partially sighted.**

### **Invitation text**

Public invitations need to include all pertinent event information, including access information. If, due to construction or exceptional circumstances, the venue or parts of the venue (entrance, washrooms, etc.) are not accessible, it is crucial to indicate this information clearly in the invitation so people can make informed decisions about their access requirements. Also, include information about any alternate accommodations that have been made (i.e., is there another nearby accessible washroom guests can use?).

In addition, the following information should be included in all invitation text:

- “ASL or LSQ interpretation is available upon request.” Include the contact information to request it and the deadline.
- Details of where accessible parking is located (and if it is free or pay parking).
- If the main entrance is not wheelchair accessible, provide the address of the accessible entrance.
- Access symbols for Sign interpretation, physical accessibility and any other accessibility features which are being provided. See section C below for a list of these symbols.

### **Sample**

Following is a sample invitation text including information about accessibility, requesting accommodation and access symbols.

## Invitation

### Information Session

Tuesday 22 November 2011

18 h – 21 h

Café MAI (Montréal Art Interculturel)

3680 Jeanne-Mance St.

Close to des Pins Avenue W

[Map and directions](#)

You will have the opportunity to:

- get advice on how to prepare a grant application
- understand how applications are assessed
- learn about other programs at the Canada Council

#### RSVP and information

Shuni Tsou

1-800-263-5588 (toll free) ext. 4173

TTY : 1-866-585-5559

[shuni.tsou@canadacouncil.ca](mailto:shuni.tsou@canadacouncil.ca)

Wheelchair accessible. Bus stop and parking nearby.

To request sign language interpretation or access related supports, please submit the attached form by **November 10**



The Canada Council for the Arts is committed to equity and inclusion, and welcomes applications from diverse Aboriginal, cultural and regional communities, and from people with disabilities.

### Séance d'information

Mardi 22 novembre 2011

de 18 h à 21 h

Café MAI (Montréal Art Interculturel)

3680, rue Jeanne-Mance

près de l'avenue des Pins Ouest

[Information pour se rendre](#)

Vous aurez l'occasion de :

- recevoir des conseils pour présenter une demande
- comprendre comment les demandes sont évaluées
- mieux connaître les autres programmes du Conseil des arts

#### RSVP et information

Shuni Tsou

1-800-263-5588 (sans frais), poste 4173

ATS : 1-866-585-5559

[shuni.tsou@conseildesart.ca](mailto:shuni.tsou@conseildesart.ca)

Accessible par fauteuil roulant. Stationnement et arrêt d'autobus à proximité.

Interprétation en langue des signes québécoise disponible sur demande. Remplir le questionnaire ci-joint et le retourner d'ici le **10 novembre**.



Le Conseil des arts du Canada, engagé à respecter l'équité et l'inclusion, accueille les demandes provenant des diverses communautés autochtones, culturelles et régionales, ainsi que de personnes handicapées.

The Canada Council supports, promotes and celebrates the work of Canadian artists and arts organizations.

[canadacouncil.ca](http://canadacouncil.ca)



Conseil se voue à l'appui, à la promotion, et à la connaissance de l'œuvre des artistes et des organismes artistiques canadiens.

[conseildesarts.ca](http://conseildesarts.ca)



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[Contactez-nous](#) | [Avis importants](#)

### 3. Lodging

- Is there a wheelchair accessible room? If not, how large are the rooms? Is the hotel entrance and path to the room wheelchair accessible?
- Is there space between the bed frame and the floor? (This can affect an individual's ability to easily transfer between their wheelchair and the bed.)
- Is there a roll in shower or a bathtub?
- Are communications like fire alarms, alarm clocks and message waiting indicators audible and visual, and usable by people with hearing impairments or visual impairments?
- Are there TTYs available? (Text Telephones for the Deaf)
- If you are deaf or hard of hearing, how will you know when someone (for example, room service) is at your door?
- Is there a pool? If so, does the pool have a sloped entry or pool lift?
- Is there an exercise room? If so, are there accessible routes to the equipment? Can the equipment be used while seated in a wheelchair?

### 4. Dietary requirements

- Are you giving participants an opportunity to indicate any dietary needs ahead of time? Please use the Participation and Access Questionnaire (Appendix 5) as a way of gathering this information.
- Where beverages are being served, are bendable straws and lightweight cups available within easy reach of people using wheelchairs or scooters?
- Are sugar-free beverages, juices and water available for people with dietary concerns such as diabetes?
- If food is provided buffet style, will someone be on hand to help serve people who have visual and physical disabilities?
- If pastries and cookies are on the menu, will you also have fresh fruits and vegetables available for people with dietary concerns?

### C. Access Symbols

The Disability Access Symbols were produced by the Graphic Artists Guild Foundation with support and technical assistance from the Office for Special Constituencies, National Endowment for the Arts. All of these symbols are commonly used in Canada. They are in the public domain and can be downloaded and used as needed for free from <https://www.graphicartistsguild.org/resources/disability-access-symbols/> Please note that this site is only accessible using Google Chrome.

The symbols have also been listed below for both information purposes and for use in invitation documents.



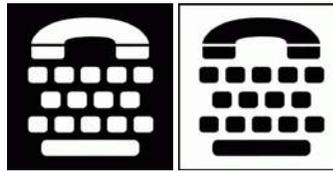
**Symbol for Wheelchair Accessibility**

The wheelchair symbol indicates access for individuals with limited mobility, including wheelchair users, and individuals using canes or walkers. Remember that a ramped entrance is not completely accessible if there are no curb cuts, and an elevator is not accessible if it can only be reached via steps.



**Audio Description**

Blind or low vision people may enjoy performing arts, visual arts, television, video, and film that offer live commentary or narration (via headphones and a small transmitter) of visual elements provided by a trained Audio Describer.



**Telephone Typewriter (TTY)**

This device is also known as a text telephone (TT), or telecommunications device for the deaf (TDD). TTY indicates the presence of a device used with the telephone for communication with and between deaf, hard of hearing, speech impaired and/or hearing, persons.



**Volume Control Telephone**

This symbol indicates the presence of telephones that have handsets with amplified sound and/or adjustable volume controls.



**Assistive Listening Systems**

These systems transmit amplified sound via hearing aids, headsets or other devices.



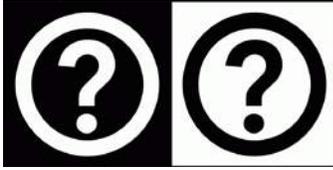
**Sign Language Interpretation**

The symbol indicates that Sign Language Interpretation is provided for a lecture, tour, film, performance, conference or other program.



**Accessible Print (18 pt. or Larger)**

Large print is indicated by the words: "Large Print," printed in 18 pt. or larger text. In addition to identifying large print versions of books, pamphlets, museum guides and theater programs, you may use the symbol on conference or membership forms with large print. Sans serif or modified serif print with high contrast is important, and special attention should be paid to letter and word spacing.

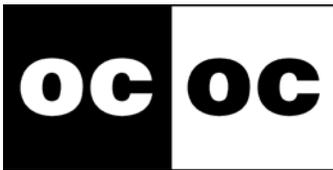


### **The Information Symbol**

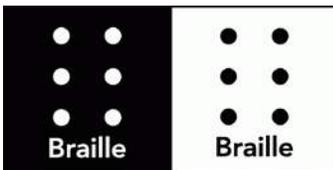
Knowing where to find what you need is almost as valuable as finding it. The information symbol indicates the location for specific information or materials concerning access, such as “LARGE PRINT” materials, audio recordings of materials, or sign interpreted tours.



**Closed Captioning (CC)** (commonly known as subtitles) enables people who are deaf or hard of hearing to read a transcript of the audio portion of a video, film, exhibition or other presentation. As the video plays, text captions transcribe (although not always verbatim) speech and other relevant sounds.



**Opened Captioning (OC)** indicates that captions, which translate dialogue and other sounds in print, are displayed on the videotape, movie, television program or exhibit audio. Open Captioning is preferred by many, including deaf and hard-of-hearing individuals, and people whose second language is English. It also helps teach children how to read and keep sound levels to a minimum in museums and restaurants.



### **Braille**

This symbol indicates that printed material is available in Braille, including exhibition labeling, publications and signage.



### **Access (Other Than Print or Braille) for Individuals Who Are Blind or Have Low Vision.**

This symbol indicates access for people who are blind or have low vision, best used in places such as: a guided tour, a path to a nature trail or a scent garden in a park; and a tactile tour or a museum exhibition that may be touched.

## **D. Sample Scenarios**

1. You have booked an external venue for an information session. When you arrive an hour before the meeting, you realize the main entrance is not accessible and you can't be certain any artists with disabilities are coming. What steps need to be taken?

- Find out from the venue manager whether there is an alternative entrance that is wheelchair accessible or if there is a portable ramp available.
- If there is a wheelchair accessible entrance, post a sign on the main entrance giving directions to the accessible entrance.

- If no accessible alternative exists, be prepared to apologize to anyone who might show up who needs an accessible entrance. Ask whether the main entrance might be manageable with assistance. If it is not manageable for an artist with a disability, offer to meet one-on-one at a later date.
- Station someone at the main entrance to greet and direct people.

2. Your section or office is doing a national forum. How do you go about choosing the best venue? How do you go about securing features and amenities?

- Designate a staff member who will be responsible for ensuring that accessibility is included in all levels of planning, including choosing a venue.
- Send the checklist *Evaluating Accessibility Levels* to all potential venue choices and ask them to complete it as much as possible.
- Review the information you receive from each potential venue with respect to Canada Council's Public Accessibility Policy, the potential participants of the forum and the potential accessibility requirements. If the forum has an open invitation, you won't know exactly who will be attending. Maximizing accessibility is wise.
- If possible, the designated person should do a site visit to the chosen venue to make sure the venue meets Canada Council's expectations for accessibility, as conditions and understandings of what is accessible varies considerably. Visit the site as far in advance as possible. If the venue is out-of-town, arrive at the chosen venue early on the date of the forum to sort out any access issues.
- Use the checklist [Evaluating Physical Accessibility Levels \(Appendix 6\)](#) when you do your site visit to ensure you cover all areas. Flag any potential access issues and problem solve for solutions (for example, if there are no automatic doors into the washrooms consider propping open the doors).
- Confirm that there is not any renovation or construction work scheduled during the time of your event. This may affect accessibility levels.
- Check to see whether facility staff is trained in providing accessible customer service. Ask if the facility has a brochure or any published information about their accessible features.
- Remember that the accessibility of your forum also includes event materials, display tables, and the format of the proceedings.

## Part 3: Policies, Procedures and Programs

### A. Access Support

Initiated in 2010, Access Support is a supplement provided to **successful grant recipients** who identify specific disability-related supports that are needed to carry out their proposed activities. Examples of these types of supports can include, but are not restricted to, the hiring of Sign language interpreters or personal attendants. The purpose is to assist artists who have access-related requirements to complete their proposed activity. It is intended as a contribution towards these types of expenses. Thus, the supplement may not cover 100% of these costs. Access support must be linked directly to the project; it is not given for an individual's ongoing living or transportation expenses.

#### 1. History and rationale

The implementation of this supplement is identified as a strategic priority in the ETA strategy Focus Area 1: Increasing access, support and participation in Canada Council programs. In the 2009/10 focus groups conducted by the Equity Office, a recurring comment from artists indicated that typical eligible expenses and maximum amounts for individual and travel grants did not sufficiently cover access-related expenses, and these additional expenses were prohibiting them from achieving their artistic goals.

Access-related requests were also beginning to emerge within travel grant and project grant applications. Although assessment committees tended to award access support supplements to successful applicants who requested them, this practice was ad hoc, and there were no formal mechanisms to apply for, track, budget or account for the funds. Furthermore it was not publicized to artists that these requests would be considered in program guidelines or applications. Thus, in 2010 a policy was adopted to include this as eligible expenses within program guidelines and to standardize how these requests were processed, assessed and administered.

#### 2. How is Access Support awarded?

**Access Support is available in all granting programs to individuals including travel grants.**

Every application form includes a section allowing an individual to request this type of supplementary funding. Applicants identify eligible costs within this section and are encouraged to discuss their request with the program officer.

**Access Support requests are treated as personal information and are not viewed or assessed by the Peer Assessment Committee (PAC) or the internal assessment committee (in the case of travel grants).** Instead, requests are reviewed and awarded on a case-by-case basis by program officers. The Equity Office may also provide assistance reviewing the request as needed. This is done to protect an individual's privacy with respect to identifying as Deaf or as having a disability. This is also done to maintain complete separation between assessing

requests for Access Support and assessing the proposed project or travel request. It is imperative that these types of requests do not influence the assessment of the actual grant application.

## **B. Sample of Access Support Guidelines and Forms**

### **Access Support**

Applicants who are Deaf or have disabilities may apply for additional funds to cover expenses for specific services and supports which are required to carry out the proposed eligible travel activities. The Canada Council may contribute toward the access-related expenses.

#### **Eligible expenses**

Eligible expenses may include, but are not limited to, the following:

- Sign language interpretation
- A personal attendant
- A guide
- Rental of specialized equipment

#### **Ineligible expenses**

- Major capital expenses (e.g. purchase of wheelchair, vehicle, computer, renovations, etc.)
- Services and supports for which an individual is already receiving funding
- Services and supports that are not directly tied to the activities supported by the grant

Requests are reviewed on a case-by-case basis. Please contact the program officer if you have any questions about your request.

**Application Form**

<b>ACCESS SUPPORT (if this applies)</b>	
<p>Applicants who are Deaf or have disabilities may apply for additional funds to cover expenses for specific services and supports which are required to carry out the proposed eligible activities. Please see the Access Support section in the program guidelines for details.</p> <p><b>Total amount requested: \$ _____</b></p> <p>As access support funds are separate from grant funds, do not include the total amount requested above within your budget for the proposed activities.</p>	
DESCRIPTION	Amount Requested
Describe in detail the required services and supports and provide the cost breakdown.	
For example: I will require Sign language interpretation to communicate with my script editor. I will need to hire two interpreters for 3 hours at \$80 per hour each and their travel expenses from a nearby town (two bus tickets that total \$150): $3 \times \$80 \times 2 + \$150 = \$630$	\$630
<p><b>Total amount requested</b></p> <p>You must round your total amount requested to the <b>nearest hundred dollars.</b></p>	

## C. Examples

Examples of requests vary based on the artist, the section and the program. Requests have been modest and logical in context with the funded activities. One example is of an artist who requested to travel from Ottawa to Canmore, Alberta to work with one of his artistic collaborators. Unfortunately there was no wheelchair accessible public transportation available from the Calgary airport to the studio space. He requested an Access Support supplement so that he could hire an adapted taxi.

Another artist who is blind received a travel grant as he required his guide to accompany him abroad. He requested and received supplementary funding to cover the travel expenses for his guide.

These examples reflect added costs that Deaf or disabled artists typically face and confirm that this kind of support is required in order for applicants to carry out their artistic activities.

## D. Additional Notes

- There is no maximum amount for Access Support requests. To determine what is reasonable, staff need to consider the type of support required, its relative costs and how necessary this is for the artistic work. For example, Sign Language interpretation costs significantly more than a personal attendant; thus, the relationship between the amount of the grant and the amount of the access support varies greatly.
- Not everyone with a disability requests access support. However, it is important to note that this support is governed by human rights legislation, which says that anybody requiring access should be given that right. This is a contribution, however, so the Canada Council may not be able to give as much as the request.
- On some occasions, the awarding of Access Support in addition to the amount awarded by the PAC or internal assessment committee will exceed the grant maximums for the funding program. This is permissible as the amount for the funded project does not exceed the maximum.

## E. Application Support

The purpose of application support is to assist artists who are Deaf or who have disabilities to submit an application for a grant. The requirement for this type of support must be directly due to disability. It is mainly intended for artists who need to develop their application orally and require transcription services. This can be due to a physical, learning or intellectual impairment. Application support is also intended to assist Deaf artists who need to develop their application in Sign and require an interpreter to translate their application into written English or French.

This practice is in response to a barrier identified by Deaf and disabled artists within our 2009/10 focus groups. Artists stated that the application process is often too costly and time prohibitive when disability-related supports are required.

### **Important considerations**

- Application support should only be available to applicants who are eligible for the program to which they are applying. Thus, potential applicants are required to contact the officer for the program they are applying to before incurring costs related to completing the application. Program officers are required to determine the eligibility of the applicant and the proposed project as the first step in the consideration of application support.
- The applicant is requested to provide a rationale for their request, the contact of a service provider, and a quote.
- Canada Council pays the service provider directly upon completion of the required services. This type of funding does not go directly to the individual artist.

### **F. Support for the Submission of Final Reports**

The purpose of support for the submission of final reports is to assist artists who need to develop their report orally or in Sign language. The requirement for this type of support must be directly related to disability. This is a contribution towards the costs of transcription services or Sign language interpretation to enable the artist to submit their report in written English or French.

### **G. Peer Assessment Guidelines and Targets**

#### **1. Equity Priority Policy**

The Equity Priority Policy (Appendix 8) is rooted in the value that while all artists should have equitable access to arts funding in order to create, produce and disseminate their work, not all communities enjoy this equity of access. Particularly, many artists from designated groups including Deaf and disability have difficulty accessing public arts funds because of program design, limited outreach and lack of recognition of diverse artistic practices. In addition, these communities can face systemic barriers due to limited access to arts infrastructure development, employment opportunities, arts education (including Deaf and disability specific arts training), arts venues, presenting opportunities, representation and participation in the mainstream arts ecology.

The Canada Council has made it a strategic priority to respond to the inequitable realities faced by Deaf artists and artists with disabilities along with Deaf and disability arts organizations as one of the designated equity groups.

Within a peer assessment process, there may be situations where there are insufficient funds to support all deserving candidates and several applicants are assessed as having equal merit. In this case, the Equity Priority Policy instructs the peer assessment committee (PAC), to prioritize funding recommendations to an applicant who identifies as Aboriginal, culturally diverse, Deaf or having a disability. The Equity Priority Policy does not give applicants from designated groups “preferred” status, but rather appropriate and contextual consideration. All applications must

be assessed according to the published criteria of any given program. The culturally specific arts ecology, organizational models and artistic practices of applicants, among other contexts are also considered.

**NOTE: The program officer has the responsibility to instruct PAC members on this policy and charging them with its application.**

## **2. Peer Assessors**

The make-up of the PAC is critical to the fair and equitable assessments of applications. In addition to regional representation and representation of linguistic and culturally diverse communities, it is important to ensure inclusion on the PAC from individuals who identify as being Deaf or having disabilities as well as those who have particular knowledge and expertise on disability arts practices.

## Appendix 1: Clear Print Accessibility Guidelines

Reproduced with permission from the Canadian National Institute for the Blind (CNIB)  
<http://www.cnib.ca/en/services/resources/clearprint/Pages/default.aspx>

- Readability shouldn't be an afterthought when producing materials.
- It should be the first step in making your merchandise, service, location or information accessible to everyone.
- Keep Clear Print guidelines in mind as you design your products and you'll reach a wider audience.

### 01: Contrast

- Use high contrast colours for text and background.
- Good examples are black or dark blue text on a white or yellow background, or white/yellow text on a black/dark blue background.

### 02: Type colour

- Printed material is most readable in black and white.
- If using coloured text, restrict it to things like titles, headlines or highlighted material.

### 03: Point size

- Bigger is better. Keep your text large – preferably between 12 and 18 points depending on the font (point size varies between fonts).
- Consider your audience when choosing point size.

### 04: Leading

- Leading is the space between lines of text and should be at least 25% to 30% of the point size.
- This lets readers move more easily to the next line of text.
- Heavier typefaces will require slightly more leading.

### 05: Font style

- Avoid complicated or decorative fonts.
- Choose standard, sans serif fonts with easily recognizable upper and lower case characters.
- Arial, Calibri and Verdana are good choices.

### **06: Font heaviness**

- Opt for fonts with medium heaviness and avoid light type with thin strokes.
- When emphasizing a word or passage, use a bold or heavy font. Italics or upper case letters are not recommended.

### **07: Letter spacing**

- Don't crowd your text: keep a wide space between letters.
- Choose a monospaced font rather than one that is proportionally spaced.

### **08: Margins and columns**

- Separate text into columns to make it easier to read as it requires less eye movement and less peripheral vision.
- Use wide binding margins or spiral bindings if possible.
- Flat pages work best for vision aids such as magnifiers.

### **09: Paper finish**

- Use a matte or non-glossy finish to cut down on glare.
- Reduce distractions by not using watermarks or complicated background designs.

### **10: Clean design and simplicity**

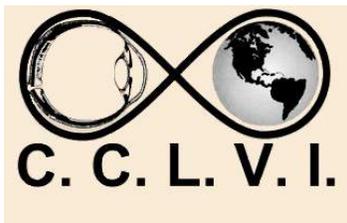
- Use distinctive colours, sizes and shapes on the covers of materials to make them easier to tell apart.

CNIB is a nationwide, community-based, registered charity committed to public education, research and the vision health of all Canadians. CNIB provides the services and support necessary to enjoy a good quality of life regardless of vision loss.

To find out more about CNIB's accessibility services, call 1-800-563-2642 or visit [cnib.ca/accessibility](https://www.cnib.ca/accessibility).

## Appendix 2: Best Practices and Guidelines for Large Print Documents

Re-produced with permission from:



used by the Low Vision Community  
authored by the Council of Citizens with Low Vision International  
an Affiliate of the American Council of the Blind (Arlington, VA)  
<http://www.cclvi.org/>

### Introduction

People with low vision are unique, being neither fully sighted nor totally blind. Visual acuities vary greatly, as do individual needs. This is especially true regarding the wide range of criteria and guidelines that are used by printing houses and publishers to produce “large print” documents for the low vision community.

In order to eliminate the confusion surrounding the production of large print documents, the Council of Citizens with Low Vision International (CCLVI) formed an ad hoc committee to identify, review, and evaluate a variety of large print documents currently available. After having done so, the committee has developed the following “Best Practices and Guidelines for Large Print Documents used by the Low Vision Community.” Simply stated, these guidelines were compiled by persons with low vision to assist in the production of the large print documents that they, themselves read.

### Guidelines

The following are best practices and guidelines for large print documents. The order in which these items appear does not denote any ranking or relative importance.

- In general, at least an 18 point, and preferably a 20 point, bold, sans serif, mono or fixed space font is desirable. Adobe’s Verdana, Helvetica, Tahoma, Arial; Linotype’s Futura Light Bolded; and Typography’s Gotham Rounded fonts currently offer optimal readability for large print documents when the aforementioned parameters are applied.
- Large print documents, with a line spacing (leading) of at least 1.5, provide good readability and help reduce eye strain.
- Titles and headings should be larger than the text of the document and contain both upper and lower case letters. Titles and headings should be aligned left where possible.
- Large print documents that display the text in blocked paragraphs which are aligned left are preferable. Double spacing between paragraphs is necessary for readability.

- Bulleted text should be identified by large solid dark bullets, with double spacing between items.
- Eliminate “widows” and “orphans” when continuing text from one page to the next.
- Page numbers should be the same font style and of at least the same font size as the document text.
- In single-sided, unbound documents, the page number should be positioned in the top right corner. Additionally, it is helpful to have the page number appear at the bottom center. In book formatted documents, the page number should be located in either the upper or lower outer corner of each page. In either case, a margin of at least 0.75 inches is needed to accommodate the page number.
- The paper used in large print documents should have a matte or dull finish to reduce glare. An eggshell color minimizes eye strain.
- Paper used in large print documents should be no less than twenty pound bond to avoid “bleed thru”.
- Emphasis is best achieved by the use of asterisks, dashes, double bolding, or by simply underlining an individual word. The use of color or italics is not acceptable for low vision readers.
- Horizontally connect two columns of information with leader dots, as in a table of contents. When a table appears in a large print document, it should be kept on one page. Horizontal and vertical lines between rows and columns will facilitate tracking in tables with multiple columns.
- Binding large print documents that are up to approximately 20 sheets of paper can be saddle stapled. Thicker documents must be bound with an appropriate spiral or wire binding to facilitate flattening for ease of reading. An ample margin is needed to accommodate the binding.
- The enlargement feature on a copy machine does **NOT** produce large print documents. Copy machines create fuzzy text, which is often on oversized pages, making the document cumbersome. The use of electronic editing and formatting produces large print documents of superior quality.
- Low vision readers have trouble with graphs, charts, and pictures in documents. An effort should be made to isolate them on individual pages accompanied by explanatory captions.
- Color and hue are not as important as high visual color contrast between a background and a text to those with low vision. The greater the difference between the “light reflectance values” (LRV) of two adjacent surfaces, the greater the contrast. Large print documents produced with a high degree of contrast receive high marks from the low vision community.
- It is generally understood that the characteristics which have the greatest effect on the readability of large print documents can be ranked as follows: spacing, font size,

contrast, and font style. Printing houses and publishers should focus on these characteristics when producing documents for the low vision community.

- Depending on eye condition, some low vision readers can read text that is presented in two columns, while others can read text in full width format.

### **Conclusion**

The intent of this review and summary of large print information is to provide a one-stop, comprehensive resource for producers and consumers of large print documents. This document is a summary of the most important large print issues.

While developed specifically for use in large print documents, these best practices are not exclusive to this medium. Many of these guidelines can easily be applied to other formats, such as printed labels for a variety of uses, signage of all sorts, a wide range of computer applications, and many others. The proper mix of spacing, font size, style, and contrast, can enhance the readability of any printed material used by the low vision community.

CCLVI has been an advocate for issues that are specific to the low vision community for decades. Since our members and others have a wide variety of eye conditions, we welcome opportunities to develop best practices and guidelines such as these, to help us all “stay in the game.”

Approved July 12, 2011 <http://www.cclvi.org/> 1-800-733-2258

### **Appendix 3: Communicating Through a Sign Language Interpreter**

Reprinted with permission from the Ontario Association of Sign Language Interpreters (OASLI)  
<http://www.oasli.on.ca/>

Communicating with a Deaf person through the services of an interpreter is not an everyday occurrence for most people. Professional sign language interpreters are equipped with techniques to make the experience of working with interpreters a seamless and effective process. Using interpreters allows information to be communicated without errors or misunderstandings. Most people begin to feel comfortable communicating through an interpreter after only a few minutes. Learning how to make effective use of interpreting services is quite simple.

It is important to note that interpreters do not participate when they are working. Their role is to facilitate communication between the Deaf person and the person who does not know sign language. Direct your comments to the Deaf person and not the interpreter. Engaging the interpreter in conversation hampers the flow of communication and can cause confusion. Questions or comments may be discussed with the interpreter before or after the appointment or during breaks.

In directing comments or questions to the Deaf person be sure to avoid referring to her in the third person. For instance, there is no need to say “please ask her if they have had a chance to review the material I sent her.” Instead, ask the question directly: “have you had a chance to review the material I sent you?” Similarly, when the Deaf person is signing, although you will hear the voice of the interpreter, all of the comments and questions are coming directly from the Deaf person.

Occasionally, the interpreter may interrupt the speaker or signer to ask for clarification. If this happens, try to repeat or rephrase what you have said.

When speaking to a Deaf person, remember to look at her rather than at the interpreter. The Deaf person’s eye gaze may be on the interpreter because they are watching the interpreter in order to understand what you are saying. However, the Deaf person will also look at you to gauge mood, tone, etc. from facial expression and body language.

Remember interpreters are facilitating communication between two distinct languages and cultures. This process involves listening to the speaker, understanding the message, interpreting its meaning and then finally, reproducing that message in another language. Therefore, you should be aware that interpreters follow between 5-20 seconds behind the speaker.

## Communicating With Deaf People

- face the Deaf person
- wave at or tap the Deaf person on the shoulder to get her attention
- ensure the environment is well lit
- be prepared to communicate in writing
- approach the Deaf person and get her attention before you speak to them
- open-ended questions may be used to make sure information has been properly conveyed
- speak normally
- looking away mid-conversation is disruptive; maintain eye contact
- keep your hands and objects away from your mouth
- rephrase misunderstood questions or comments
- eliminate background noises if possible
- if two signers in conversation are blocking your way, you can just walk through the conversation (it is not considered rude). You may add a slight head nod and sign for “[excuse me](#),”<sup>15</sup> as you go through.
- if there is a group conversation, you should go around whenever possible

Keep in mind that Deaf people are part of a linguistic and cultural minority. Be sure to ask them how they would prefer to communicate with you. Remember that there is no need to shout or raise your voice. It would not be helpful to use overemphasized mouth movements or exaggerated mime.

### Pace

For group discussions, it is important that participants speak **one at a time**. The interpreter can interpret for only one person at a time. Try to remind participants that they should not talk over top of one another but should instead take turns, ensuring that everyone’s comments are adequately interpreted.

*Information provided by The Ontario Association of Sign Language Interpreters (OASLI)*  
<http://www.oasli.on.ca/>

### A note about interpretation during the Peer Assessment Committee process

During the peer assessment process it is common for committee members to speak while also reading or referring to text in the application books. However, a Deaf assessor will need to look at the interpreter during discussion and may not be able to follow text at the same time, while others may find it difficult to listen to discussion and read application text at the same time. To avoid this, we will allow time before each file to review our notes and the file before starting our discussion. If you would like to refer to a certain section of text during discussion please provide the group with the page number, allow a moment for people to find the section and read the text aloud for everyone. Please remember to look up at the group and use eye contact as much as possible when talking.

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<sup>15</sup> <http://www.signingsavvy.com/sign/EXCUSE%20ME/4942/1>

## **Appendix 4: Tips on Communication Access Realtime Translation (CART)**

Based on White Paper: Realtime Captioning/CART/Captioning

**Reprinted with permission from Neeson & Associates Court Reporting and Captioning Inc.**

Edited for relevance by the Equity Office

### **CART/CAPTIONING/REALTIME CAPTIONING – WHAT IS IT?**

- CART = Computer Aided Realtime Transcription
- Realtime captioning is the same as CART
- CART/Captioning/Realtime Captioning = instantaneous voice-to-text translation of the spoken word into the written word
- Started in early 1990s on some television broadcasts
- Service now widely available through a number of modalities, including onsite, remote, Internet, web-based and broadcast.

### **WHO USES THE SERVICE?**

- Those with a hearing loss, particularly the late deafened (those who became deaf later in life and cannot read sign language) and the hard of hearing community
- Those for whom English is a second language – assists in their comprehension of the spoken word
- Deaf consumers, as an additional aid to ASL (American Sign Language)
- Those with some learning disabilities – assists in their comprehension and understanding of the spoken word
- Those with other health issues such as MS and brain functioning impairments – assists in comprehension
- Those who simply like to follow along and may have missed something that was said and can “catch up.”

### **WHO PERFORMS THE SERVICE?**

- Shorthand reporters who have taken additional training in order to provide captioning services (most common)
- Voice writers – those who use voice-to-text software in a very specific way (less common)

### **HOW DOES THE CAPTIONIST DO IT?**

- National Court Reporters’ Association sets the standard – captionist should pass certifications such as Certified CART Provider (CCP) or Certified Broadcast Captioner (CBC) as well as provincial certification (Ontario is CSR – Chartered Shorthand Reporter). Certain speeds must be reached as well as an accuracy level of 97% or better.

~A photo of a captioner at work~



- The captionist writes on a shorthand machine:

~A photo of a shorthand machine is shown below~



- o It produces the spoken word in “shorthand.” We use letters of the alphabet in various combinations to form words or syllables at a time (as opposed to typing letters at a time on a QWERTY keyboard). The captionist’s software, which contains his or her unique dictionary, looks to match the shorthand outline with the English equivalent as defined by the captionist.
- o The captionist’s work is then displayed on numerous modalities such as:
  - i) an LCD projector and screen, laptop and monitor
  - ii) handheld devices, including BlackBerry, iPhone and Android
  - iii) tablets

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### **CURRENT STATE OF TECHNOLOGY (2013)**

- CART provides instantaneous voice-to-text translation (very little if any lag time) so readers are completely in-sync with spoken word
- The captionist can insert punctuation, thereby creating a very readable product (not just a bunch of words thrown together)
- The captionist becomes the “ears” of those with a hearing loss, including nuances such as ambient noise (i.e., knock at the door, alarm sounds, laughter, music being played, etc.)
- Captioning services are available in many, many venues – very few restrictions of where service can be provided

### **BOOKING CART SERVICES**

#### **DETERMINING IF YOU REQUIRE CART**

- If the consumer uses ASL or LSQ (American or French sign language) then most likely you do not want to book CART services. Those who are capital “D” Deaf consider themselves to be culturally deaf, and sign language is their language of choice (just as English or French would be our language of choice). CART should not be confused with ASL or LSQ; they are not at all the same service.
- If the consumer is late deafened, they will require CART services. Imagine if you lost your hearing today – sign language would not help you, but you could certainly read text and communicate.
- If the consumer is hard of hearing (HoH), they will require CART services. Most consumers will self-identify in this regard. Many HoH consumers will also use other aids such as infrared devices, listening devices (such as a PocketTalker), lip read, hearing aids and even cochlear implants. However, they often require CART in order to fully comprehend all that is being said so that they can meaningfully participate.
- If you are hosting a larger meeting, remember that not only will CART benefit those with hearing loss, but will also aid those for whom English is a second language, learning disabilities, etc.

#### **DETERMINING THE TYPE OF SERVICE YOU WISH TO PROVIDE**

- Onsite – the CART provider will be present at the event/meeting. This is the optimal service.  
Considerations for the provision of onsite:
  - Location of event – are local providers available or do they need to be brought in?
  - If captionist needs to be brought in, travel expenses will be incurred, such as flight, meals, taxis, parking, mileage, etc.
  - Users of the service – are they all onsite, or will they also be offsite, in other locations? You can use an onsite CART provider who can also provide remote services at the same time using technology.
- Remote – the CART provider will be off-site and not in attendance at the event/meeting.  
Considerations for the provision of offsite:
  - Is there a good Internet connection at the meeting/event?

- o Can you provide good audio for the off-site captioner? If the captioner can't hear, she/he can't caption.
- o Can you provide a laptop at the event? This will be required to receive the captions.
- o Do you have other technical support at your meeting such as an AV service? If so, the AV provider can usually set up an excellent audio connection for the captioner.

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### **BOOKING A SERVICE PROVIDER**

- There are captioners available in British Columbia, Alberta, Saskatchewan, Ontario and Quebec. There are no captioners resident in the other provinces and territories. You will find captioners willing to travel, however.
- Most CART services are provided by a select number of court reporting firms and by some individuals who work out of their homes. Bear in mind your requirements – if you book a captionist who is self-employed, should illness or another emergency arise, make sure there is a backup in place; if not, you may want to consider using a captioning-CART firm/agency.
- Contact the captionist or firm as soon as possible. If you are unsure that you will require captioning, but think you might, it is best to tentatively book the date and time required. Be sure to inquire about the cancellation policy so you have time to make any changes you might need.
- You will need to provide immediately upon booking: the name of your meeting/event, date(s), time needed, location and contact information.
- Depending on the size of your event, a contract may be required by the firm you are booking, or your own employer may require same. Allow enough time for contract to be prepared, exchanged and signed by all parties.
- At least two weeks before your event, the following should be in place:
  - ✓ Setup requirements for the captioner (if onsite – table, chair, electrical powerbar, light, headphones if AV is available)
  - ✓ Decisions made as to how the captioning will be displayed and ensure equipment will be available for the event
  - ✓ If remote captioning, email addresses of those who are to receive the invitations to attend the meeting
  - ✓ Requests of speakers and presenters for their bios, notes, etc.
- Be sure to receive a written confirmation of your booking from the captioner or firm. It is the general practice of firms to confirm your booking two business days prior to the event.
  
- At least 48 hours before your event/meeting, you should provide the captionist/firm with the following information:
  - ✓ Agenda
  - ✓ List of presenters/speakers and their bios, if they will be referred to
  - ✓ Any PowerPoint presentations, notes or documents that will be referred to

- ✓ List of acronyms, names, etc. that are unique to your group
- ✓ Contact information of someone onsite at the meeting that can be reached on short notice
- ✓ Any other instructions

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### **QUESTIONS TO ASK**

CART providers are like any other service – some are excellent, some are very good and, unfortunately, some people should not be providing the service at all. Rates, minimum booking times and other things will vary from place-to-place. Like anything else, cheaper isn't always better. To determine who can best serve the needs of those consumers with a hearing loss, here are some questions/investigations you may wish to consider before booking a particular captioner or firm:

- How long have they been in business?
- What is their technical expertise in helping you achieve your requirements?
- Are there any references available?
- What are their rates? Ask for minimum booking times, prep times, out of town rates (if applicable), onsite rate versus offsite/remote rate, cancellation policies and how you are billed, i.e., if you book services from 10 am to 2 pm but only go to 10:30, what happens?
- Is there backup available should your booked captioner become ill or experience an emergency?
- Are they Canadian providers? Many remote captioners are actually providing services from the United States. They may be working for Canadian entities, but their captioners are, therefore, American. If your employer has a “Canadian” requirement, you need to ask this question.
- Request a captioner that has experience and certifications – this is one of the only independent ways you can try to assure quality.
- If you are interested in receiving a rough draft transcript of the event, inquire as to its availability and cost, if any.

**REMEMBER – THE PEOPLE YOU ARE TRYING TO SERVE ARE RELYING ON THE CAPTIONING FOR THEIR COMMUNICATION ACCESS. BAD CAPTIONING IS TANTAMOUNT TO NO ACCESS AT ALL!**

### **RUNNING A SUCCESSFUL MEETING WITH CART**

If you think about good manners in conversation, use that as a guidepost to conducting a meeting where you have a CART service provider. These same tips apply equally to meetings where an ASL/LSQ provider is present.

- Speak one at a time
- Speak in a measured, paced way – don't fly through presentations and speeches
- Breathe!

- Watch the captions from time to time – if it appears the captioner is struggling, slow the pace of the meeting down
- Allow for breaks at least every hour and a half
- For full day meetings, a one-hour lunch break is essential
- Put up name cards in front of panels, speaker tables, etc. so the captioner can identify who is speaking
- Follow the agenda as closely as you can
- When remote captioning is involved, have the person identify who they are before they speak – remember, the captioner cannot see who is talking

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### **ONE, TWO OR THREE CAPTIONERS?**

- As a rule of thumb, a captioner can write up to about seven hours comfortably, assuming there is a morning break, a one hour lunch, and an afternoon break (the breaks should be 15 minutes or more). If you have an agenda where you have a lunch speaker and you may run later into the day, then often two captioners will be required. For large-scale conferences where multiple captioning events are taking place at the same time, then several captioners may be required for the event.
- Generally speaking, if you have three captioners at your event for the day, you will be paying for three captioners' full time there, even if they are writing at sporadic intervals. You must rely to a large extent on the experience of the captioning firm to organize the captioners in such a way so as to maximize the captioners' time onsite, but with regard to the technicality of the meetings, the types of speakers, and the amount of movement from room to room which may be required.
- If your event is in a space where there is a lot of movement from room to room, please bear in mind that your captioner requires at least 10 minutes to take down, move, and re-set up in a different room. This should not be during the captionist's break. It is always stressful moving equipment and setting up again – because there's always the chance something may not work. Where you are able, provide a second set of hands to the captioner for movement between rooms – less takedown means less time in between sessions that will be required.

### **WHAT CAN GO WRONG?**

- Captioners rely on their computers, software, the Internet and their shorthand machinery to work. In between all these devices are cords and connectors of various types that also need to work. We've all had situations where our computer has conked out on us, or when the Internet connection has failed, or when a cable just stops working. None of us can predict when or where this will happen. If any of these things don't work, the captioning may not happen.
- With onsite captioning, very little – other than mentioned above – goes wrong. Assuming all the captioner's equipment is functioning, the last point of contact to "worry" about is the viewing device. If the LCD projector's bulb is burned out, obviously

it's not going to work. Therefore it's a good idea to check all ancillary equipment that you, as the client, are required to provide. Generally speaking, if an IT or AV person is available to meet with the captioner about a half an hour before the meeting is to start, that usually deals with any issues or problems. Clearly the captioner needs to hear what is being said, so the positioning of the captioner may be important if you are not providing her with an audio feed in a headset. As well, sightlines are important as body language is a part of our communication process, and captioners do read lips!

- Remote captioning is probably the place with the most difficulties. There are many more interfaces to get through to ensure successful captioning.

Listed below are the common issues we see:

*Internet connectivity is poor or non-existent – some buildings simply do not allow any wireless connection at all, and have no hard wiring the captioner can plug into.*

SOLUTION: Use hard wiring for remote captioning whenever possible.

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*The captioner cannot hear the audio – many devices that are used to provide audio, such as a telephone on speaker phone, conference calls, Skype, cell phones, etc. fail to provide adequate audio for the captioner at the other end. If the captioner can't hear, she can't provide the service and there's nothing she can do about it.*

SOLUTION: Where possible, have the AV person set up the audio for the remote captioner – that is almost always failproof. Short of that, a land line telephone is fairly stable, save for the person who is 40 feet away from the telephone and making a comment – most likely the captioner won't hear that. If the chair of the meeting repeats the comments of those far away, that is one way to ensure that the captioner can hear and provide the text.

*There are many new users of the remote software who do not take the time to test their browser prior to the event. All third party streaming providers allow you to test from their websites.*

SOLUTION: It is absolutely essential that the user ensure their Java software is up to date. <http://www.java.com/en/download/index.jsp>

*We often hear "it's not working." The way the remote streaming is generated allows the captioner to view the captioning on the web, thus ensuring that indeed the captions are being sent and being received at the third party streaming site.*

SOLUTION: It's a problem on the user's end – whether an Internet connectivity issue, a firewall issue (take note, this is an issue for many firms and government offices!), or they have not updated their browser or connected to the link sent to them.

- First-time remote Internet users should always ensure there are no firewall issues. Captioners rely on their client and the captioner's third party streaming provider to problem solve firewall issues. Captioners are generally not capable of resolving this very technical issue.
- Some words are coming out in steno, or are in English but don't make any sense! This is one of the reasons why providing the captioner with prep material in advance is so important.

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## Appendix 5: Participation and Access Requirements Questionnaire



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The purpose of questionnaire is to gather information on the needs of participants solely for the meeting or event in question. The Administrative Assistant(s) running the meeting/event will have sole access to the information collected which shall be used for the purposes of making necessary arrangements to accommodate the specified needs of the participants. This information is only disclosed to the relevant Program Officer(s) when there is a clear need to know in order to perform duties and functions related to the required accommodations. It is the responsibility of the Administrative Assistant (s) to destroy this questionnaire upon completion of the meeting or event. The information will not be filed or retained electronically.

<p>First name</p>  <p>Last name</p>	<p>_____</p> <p>_____</p>
<p>Mailing address</p>	<p>_____</p> <p>_____</p> <p>_____</p>
<p>Email address</p>	<p>_____</p>
<p>Telephone numbers</p>	<p><input type="checkbox"/> Home _____</p> <p><input type="checkbox"/> Work _____</p> <p><input type="checkbox"/> Mobile _____</p>

<p>Name of Meeting/Event:</p>	<p>_____</p>
<p>Date of Meeting/Event:</p>	<p>_____</p>
<p>Social Insurance Number (SIN)</p>	<p>Should you be receiving any payment for the meeting/event you are attending, you will be required to supply us with your SIN for the purposes of payment.</p>
<p>Method of meeting participation</p>	<p><input type="checkbox"/> In person</p> <p><input type="checkbox"/> By telephone</p> <p><input type="checkbox"/> By video or web conferencing</p> <p><input type="checkbox"/> Other (Please specify)</p> <p>_____</p> <p>_____</p> <p>_____</p>

<p>Alternative media formats</p>	<ul style="list-style-type: none"> <li>• Large print</li> <li>• Audio</li> <li>• Braille</li> <li>• CD or • Flash drive</li> <li>• Captioned video</li> <li>• Descriptive video</li> <li>• Other (Please specify): _____</li> </ul>
<p>Personal attendant/Support worker</p>	<p><input type="checkbox"/> Personal attendant or support worker (We will cover their fees to accompany you to the meeting. Please provide their first and last name, mailing address, telephone number and email address)</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p><input type="checkbox"/> Evacuation needs (please specify)</p> <p>_____</p> <p>_____</p> <p>_____</p> <p><input type="checkbox"/> Require overnight accommodations (please specify accessibility requirements)</p> <p>_____</p> <p>_____</p> <p><input type="checkbox"/> Other (Please specify)</p> <p>_____</p> <p>_____</p>

<p>Service requirements</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Oral interpreter</li> <li><input type="checkbox"/> Assistive listening system</li> <li><input type="checkbox"/> Intervenor</li> <li><input type="checkbox"/> Advisor</li> <li><input type="checkbox"/> Real-time captioning</li> <li><input type="checkbox"/> Other (Please specify): _____</li> </ul>
<p>Allergies/Sensitivities</p>	<p>Please advise us of any known allergies and or sensitivities and list them below.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>Dietary information</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dietary and/or food allergies (Please specify) _____</li> <li>_____</li> <li>_____</li> </ul> <p>Food preferences</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Vegetarian <input type="checkbox"/> Vegan <input type="checkbox"/> Lactose-free</li> <li><input type="checkbox"/> Other (Please specify) _____</li> <li>_____</li> <li>_____</li> </ul>

Interpretation requirements	<p>Simultaneous Interpretation</p> <p><input type="checkbox"/> English or <input type="checkbox"/> French</p> <p><input type="checkbox"/> American Sign Language (ASL)</p> <p><input type="checkbox"/> Langue des signes Québécois (LSQ)</p> <p><input type="checkbox"/> Other (Please specify)</p> <p>_____</p> <p>_____</p>
Travel Assistance	<p><b>Note:</b> It is your responsibility to make the required accommodation arrangements with the airline, accessible bus/taxi, etc.; we will do our best to assist you by providing you with contact information. Please specify the type of assistance required below</p> <p>_____</p> <p>_____</p>

Additional Notes:

## Appendix 6: Evaluating Physical Accessibility Levels – Checklist

Assessed by \_\_\_\_\_ Event \_\_\_\_\_

Venue Name \_\_\_\_\_ Address \_\_\_\_\_

PH \_\_\_\_\_

<b>Exterior Access</b>	<p><b>Signage</b></p> <p>Visibility from street <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Bad</p> <p>Visibility at night <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Bad</p> <p><b>Parking</b></p> <p><input type="checkbox"/> Indoor <input type="checkbox"/> Accessible parking <input type="checkbox"/> Free <input type="checkbox"/> Within 10 feet of the entrance <input type="checkbox"/> Non-slip surface <input type="checkbox"/> Convenient access to curb cuts</p> <p><b>Sidewalks/Paths of travel</b></p> <p><input type="checkbox"/> Barrier free</p> <p><b>Accessible Transit</b></p> <p><input type="checkbox"/> Services the venue during event hours <input type="checkbox"/> Designated drop off/pick up area</p>
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### Issue areas & possible alternatives

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<p><b>Interior Access</b></p>	<p><b>Entrances</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Main entrance barrier free (wide doorways, automatic doors, well lit, level threshold)</li> <li><input type="checkbox"/> Alternative entrance clearly marked</li> <li><input type="checkbox"/> Clear signage to the meeting room for individuals who are blind or partially sighted, or for people using wheelchairs</li> </ul> <p><b>Elevators</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> All are in working order</li> <li><input type="checkbox"/> Close to meeting area</li> <li><input type="checkbox"/> Spacious enough to accommodate people using wheelchairs</li> <li><input type="checkbox"/> Controls are accessible for people who are blind, partially sighted, Deaf or who use wheelchairs</li> </ul> <p><b>Accessible washrooms</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Near the meeting room</li> <li><input type="checkbox"/> Clear signage for individuals who are blind or partially sighted, or for people using wheelchairs</li> <li><input type="checkbox"/> Enough manoeuvring space for people using wheelchairs</li> <li><input type="checkbox"/> Sink and other accessories within easy reach for people using wheelchairs</li> <li><input type="checkbox"/> Unisex washroom</li> </ul> <p><b>Hallways and corridors</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Wide enough for people using wheelchairs</li> <li><input type="checkbox"/> Essential doorways wide and easy to open</li> <li><input type="checkbox"/> Smooth, easy glide floor surface</li> </ul> <p><b>Meetings and conference rooms</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> On the ground floor level</li> <li><input type="checkbox"/> Spacious enough to allow easy circulation for people using mobility aids, including reception/ refreshments area</li> <li><input type="checkbox"/> Moveable seating</li> <li><input type="checkbox"/> Wheelchair accessible seating throughout the space</li> </ul>
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	<ul style="list-style-type: none"><li><input type="checkbox"/> Stage and speaking area wheelchair accessible</li><li><input type="checkbox"/> Well lit area for Sign interpreters</li><li><input type="checkbox"/> No/minimal background noise</li><li><input type="checkbox"/> Windows can be covered to reduce glare</li><li><input type="checkbox"/> Cables and wires can be well secured away from aisles</li></ul>
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**Issue areas & possible alternatives**

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## Appendix 7: Public Accessibility Policy



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**Policies, Procedures, Standards  
and Related Forms**

**Politiques, procédures, normes  
et formulaires correspondants**

<b>Public accessibility policy</b> <b>Politique sur l'accessibilité du public</b>	
<b>Effective Date</b> <b>Date d'entrée en vigueur</b>	Dec 2013 (Rev March 2014) Déc 2013 (Rev mars 2014)
<b>Purpose</b> <b>Objectif</b>	To provide guidelines on accessibility standards, expectations and deliverables. Fournir des lignes directrices sur les normes en matière d'accessibilité, les attentes et les résultats visés.
<b>Scope</b> <b>Portée</b>	Canada Council for the Arts Conseil des arts du Canada
<b>Responsibility</b> <b>Responsabilité</b>	Director / Head of Section / Coordinators Directeur / Chef de service / Coordonnateurs
<b>Foremost File No.</b> <b>N° du dossier Foremost</b>	
<b>Delegation of Authority</b> <b>Délégation de pouvoir</b>	Director, Arts Disciplines Division; Corporate Secretary and Director, Strategic Initiatives/ Directeur, Division des disciplines artistiques, Secrétaire générale du Conseil et directrice des Initiatives stratégiques

### Public Accessibility Policy

This policy is in keeping with the Canada Council for the Arts' commitment to equity and its legal obligation under the *Canadian Human Rights Act* which states that:

*"All individuals have an opportunity equal with other individuals to make for themselves the lives that they are able and wish to have and to have their needs accommodated, consistent with their duties and obligations as members of society, without being hindered in or prevented from doing so by discriminatory practices based on race, national or ethnic origin, colour, religion, age, sex, sexual orientation, marital status,*

*family status, disability or conviction for an offence for which a pardon has been granted or in respect of which a record suspension has been ordered.”*

The Canada Council for Arts must (not extending beyond the point of undue hardship<sup>1</sup>, relative to health, safety and cost):

1. Hold all public events, including workshops, information sessions and meetings in locations that are barrier-free and physically accessible.
2. Adhere to web accessibility standards on all its websites and online systems. This includes but is not limited to, ensuring videos are accessible, with all content captioned and narrated in same-language captioning (e.g. French videos will have French captioning, English videos will have English captioning) in both official languages, and ensuring access for blind and Deaf publics;
3. Pay for and coordinate accommodation for specific disabilities. This could include support services, captioning and sign language interpretation upon request whenever people who are Deaf and/or have disabilities participate in Canada Council peer assessment committees, meetings, events or consultations. This could also include, but is not limited to, providing accommodation upon request, by a specified deadline, for people with disabilities to communicate with Canada Council staff, for application preparation, job applications and interviews, and participation in information sessions, meetings, peer assessment committees and public presentations, and award ceremonies;
4. Provide all external communications including reports, program guidelines and application forms, and internally-produced documents in accessible formats upon request.

<sup>1</sup> **Undue Hardship relative to Health and Safety:** *If accommodating a person’s age, physical or mental disability, family or marital status, or religious practice would pose an undue risk to the health and safety of that person, or others, then an employer or service provider may be able to establish undue hardship.*

**Relative to Cost:** *The cost of a proposed accommodation would be considered “undue” if it is so high that it affects the very survival of the organization or business, or it threatens to change its essential nature. The mere fact that some cost, financial or otherwise, will be incurred is insufficient to establish undue hardship.*

Canadian Human Rights Commission: [http://www.chrc-ccdp.ca/preventing\\_discrimination/duty\\_obligation-eng.aspx](http://www.chrc-ccdp.ca/preventing_discrimination/duty_obligation-eng.aspx)

## Appendix 8: Equity Priority Policy



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**Policies, Procedures, Standards  
and Related Forms**

**Politiques, procédures, normes  
et formulaires correspondants**

<b>Equity Priority Policy</b> <b>Politique sur les priorités en matière d'équité</b>	
<b>Effective Date</b> <b>Date d'entrée en vigueur</b>	Dec 2013 (Rev March 2014) Déc 2013 (Rév mars 2014)
<b>Purpose</b> <b>Objectif</b>	Instruction to the peer assessment committee (PAC), to prioritize funding recommendations to an applicant who identifies as Aboriginal, culturally diverse <sup>ii</sup> , Deaf or having a disability / <b>To be generated through ATS letters to PAC</b>  Directive aux membres du comité d'évaluation par les pairs de recommander en priorité le financement à un candidat qui s'identifie comme autochtone, issu des diverses communautés culturelles <sup>ii</sup> , handicapé ou sourd / <b>À générer au moyen des lettres du SSA aux CÉP</b>
<b>Scope</b> <b>Portée</b>	Arts Disciplines Division / Strategic Initiatives / Division des disciplines artistiques/Division des initiatives stratégiques
<b>Responsibility</b> <b>Responsabilité</b>	Head of Section / Office Coordinator Chef de service/ Coordonnateur de bureau
<b>Foremost File No.</b> <b>N° du dossier Foremost</b>	
<b>Delegation of Authority</b> <b>Délégation de pouvoir</b>	Director, Arts Disciplines Division; Corporate Secretary and Director, Strategic Initiatives/ Directeur, Division des disciplines artistiques, Secrétaire générale du Conseil et directrice des Initiatives stratégiques

**WHAT:** Within a peer assessment process, there may be situations where there are insufficient funds to support all deserving candidates and several applicants are assessed as having equal merit. In this case, the Equity Priority Policy instructs you, the peer assessment committee (PAC), to prioritize funding recommendations to an applicant who identifies as Aboriginal, culturally diverse<sup>iii</sup>, Deaf or having a disability (See the end of this document for more details on these designated groups).

The Equity Priority Policy is a critical part of the overall instructions, or charge, given by Program Officers or Section Heads to peer assessment committees. Adhering to this policy is part of your overall responsibility within the peer assessment process.

**WHY:** The Canada Council supports a vital and diverse arts ecology that enriches the lives of Canadians. It serves the breadth and diversity of Canada's artistic communities, ensuring maximum impact and value to the public by removing barriers to funding support.

The Canada Council continues to integrate principles of equity part of its operations. It has also embraced equity as a fundamental value and has identified it as a priority in its current and past strategic plans.

**The Canada Council defines equity** as a principle and process that promotes fair conditions for all persons to fully participate in society. It recognizes that while all people have the right to be treated equally, not all experience equal access to resources, opportunities or benefits. Achieving equality does not necessarily mean treating individuals or groups in the same way, but may require the use of specific measures to ensure fairness. In other words,

- 1. Equity does not mean sameness**
- 2. Equity means fairness**

The Equity Priority Policy is rooted in the value that while all artists should have equitable access to arts funding in order to create, produce and disseminate their work, not all communities enjoy this equity of access. Particularly, many artists from designated groups have difficulty accessing public arts funds because of the way funding programs are designed, limited outreach and lack of recognition of diverse artistic practices. In addition, these communities can face systemic barriers due to limited access to arts infrastructure development, employment opportunities, arts education (including culturally and linguistically specific arts training), arts venues, presenting opportunities, representation and participation in the mainstream arts ecology. The Canada Council has made it a strategic priority to respond to the inequitable realities faced by artists and arts organizations from the designated groups described at the end of this document. A number of specific programs, policies and mechanisms have been developed and are delivered through the Aboriginal Arts Office, the Equity Office and the disciplinary sections at the Canada Council.

**HOW:** The Equity Priority Policy does not give applicants from designated groups "preferred" status, but rather appropriate and contextual consideration. All applications must be assessed

according to the published criteria of any given program. The culturally specific arts ecology, organizational models and artistic practices of applicants, among other contexts are also considered.

Specialists in particular art forms can also be invited to participate in the peer assessment process to bring a deeper knowledge about the various art forms. Papers may also be commissioned and presented to the peer assessment committee to inform assessors of specific contexts and art forms. Each disciplinary section may also provide specific contexts to further inform the peer assessment committees.

It should be possible to identify these applicants through the artist statement, artistic practice, project description and/or résumé. In situations where this is unclear, Council staff may consult the Voluntary Self-Id form to identify applications for priority funding after they have been assessed as having equal merit with other applications.

If applications from members of more than one designated group are positioned in competition with one another for remaining funds, the general order of priority for awarding a particular application is as follows:

**Deaf** - Canadians who are deaf or experience differing degrees or types of hearing loss. This includes those who identify as culturally Deaf and share distinct sign languages, traditions, values, histories, aesthetics and norms.

**Disability** - Canadians with actual or perceived impairments who experience disadvantage, and therefore a disability, as a direct result of that impairment or due to social, policy or environmental barriers including discrimination and prejudicial attitudes.

**Aboriginal** - Canadians who are First Peoples of the land including First Nations, Inuit, and Métis.

**Culturally Diverse** - Canadians of African, Asian, Middle Eastern, Latin American or mixed racial heritages (including at least one of these racialized groups.)

Applying this policy can be complex and Program Officers have a role to play in guiding the PAC to ensure fairness by considering the context of the competition and the ecology of the specific discipline as well as Council's overall history and support to designated groups.

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<sup>ii</sup> When Council identified cultural diversity as a priority area, the greatest gap requiring response was increasing representation of and funding to applicants from visible minority groups. Council has regularly used the term culturally diverse to respectfully refer to these applicants and their artistic practices. The Council recognizes the limitation of using the term culturally diverse synonymously with visible minority. This language is in current usage and resonates with many who self-identified within this designated equity-seeking community but its use may shift in time and within changing contexts.

## Appendix 9: Additional Resources

### a) General:

- Expanding the Arts: Deaf and Disability Arts, Access and Equality Strategy:  
<http://canadacouncil.ca/council/research/find-research/2012/expanding-the-arts-deaf-and-disability-arts>
- Focus on Disability and Deaf Arts in Canada:  
<http://www.canadacouncil.ca/en/council/research/find-research/2011/focus-on-disability-and-deaf-arts-in-canada>

### b) Deaf:

- “The Lower Case “d” or Upper Case “D”?” *By Joanne Cripps and Anita Small*, Canadian Cultural Society of the Deaf  
<http://www.deafculturecentre.ca/Public/Default.aspx?l=299&n=The+Lower+Case+%22d%22+or+Upper+Case+%22D%22>
- “Hearing Impaired? Hearing Handicapped? Hard of hearing? Deaf? What’s in a label? Everything!” *By Joanne Cripps and Anita Small*, Canadian Cultural Society of the Deaf  
<http://www.deafculturecentre.ca/Public/Default.aspx?l=295&n=Hearing+Impaired%3f>
- “Deaf Culture” *By Joanne Cripps, Edited by Anita Small*, Canadian Cultural Society of the Deaf  
<http://www.deafculturecentre.ca/Public/Default.aspx?l=294&n=Deaf+Culture>
- The Canadian Association of the Deaf, Position Paper on Terminology  
[http://www.cad.ca/terminology\\_deafness.php](http://www.cad.ca/terminology_deafness.php)
- “Deaf Culture” *By Dr. William Vicars*, Professor of American Sign Language at Sacramento State University  
<http://www.lifeprint.com/asl101/pages-layout/culture1.htm>.
- A comprehensive list of medical labels and terms related to hearing loss. The Canadian Hard of Hearing Association (2008) Hearing awareness project:  
<http://chha.ca/chha/projects-words.php>
- Canadian Hearing Society <http://www.chs.ca/>
- The Canadian Deafblind Association <http://www.cdbanational.com/>

**c) Disability :**

- “Why Disability Pride?” <http://www.disabilityprideparade.com/whypride.php>
- “Whose Disability Culture? Why we need an artist-led critical disability arts network” **Fuse Magazine**, 30(3) pp. 15-21. Reprint in archival issue 34(3) pp. 46-51.
- “No Budget Guide for Artists to Disability Access” *Commissioned by New Work Network, written by NWN Associate, Ju Gosling*, <http://www.iu90.co.uk/LWP/nwn-accessibility-guide.htm>
- "Glossary of Terms Pertaining to Disabled Persons", Terminology Standardization Directorate, (Terminology Bulletin 247), Hull, Quebec: Public Works and Government Services Canada <http://www.bt-tb.tpsgc-pwgsc.gc.ca/publications/documents/handi-disabl.pdf?archived=true>
- “Recommended Guidelines on Language and Terminology – persons with disabilities: A Manual for News Professionals” [http://cab-acr.ca/english/social/diversity/disabilities/pwd\\_guidelines.htm#introduction](http://cab-acr.ca/english/social/diversity/disabilities/pwd_guidelines.htm#introduction)

**d) Mad:**

- Gallery Gachet [www.gachet.org/event/mad-poets-krazy-cases/](http://www.gachet.org/event/mad-poets-krazy-cases/)
- Mad Pride Toronto [www.madprideto.com](http://www.madprideto.com)

**e) Intellectual disability :**

- People First Canada [www.peoplefirstofcanada.ca](http://www.peoplefirstofcanada.ca)
- Canadian Association for Community Living [www.cacl.ca](http://www.cacl.ca)
- Keys To The Studio [www.keystothestudio.com](http://www.keystothestudio.com)