

UNEDITED REALTIME FILE

SCAC

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REMOTE CAPTIONING PROVIDED BY:

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Welcome, everybody. We will begin shortly. It is 12:00 p.m. now. So please do feel free to introduce yourselves in the chat, where your organization is from, your name and what you do. My name is Tiffany Hernandez. And I'm with Tacoma Venues, and my pronouns are she/her.

Some of the stuff we're offering today is live captioning. Our live captioner is a little delayed at the moment so do feel free to use the CC at the bottom of your screen to show subtitles and when the live captioner is available, we will have that in the chat and I will let you guys know when that is available. We also do have ASL interpreting that is available at the top of your screen and the best way is to do the side by side with the interpreter. If you do/any technical issues, please feel free to mention them in the chat and a team member will offer support. Please mute your mic when you're not speaking and if you have any questions, please do feel free to ask it in the Q&A part of Zoom that if you don't see it on your screen at the bottom, if you hit more it will be located

there. Can I go to the next slide please.

Okay. Yeah. So welcome to the lunge and learn today. We'll be talking about the fundamentals of accessibility in the next hour. Next slide, please. The SCAC's mission is to connect arts and culture organizations with the information and resources needed to improve accessibility for people of all abilities. Next slide please. We'd like to thank our funders, supporters, and sponsors, 4Culture, Arts Fund, Washington State Arts Commission and Office of Arts and Cultures. Thank you for supporting our program for Seattle disability arts. Next slide.

The land acknowledgment is we would like to acknowledge that we live, work, and play on the unceded and traditional territories of the Coast Salish people and that we occupy this land. This acknowledgment does not take the place of authentic relationships with indigenous communities but serves as a first step in honoring the land we live on. We do have more resources for the but Duwamish tribe down below. Next slide, please.

Setting the stage, this is a safe place. The fact that you're here is a big deal. We respectfully request that everyone does research and share resources proactively in an effort to broaden our collective knowledge. Refrain from judgment, speak your truth while knowing the truth of others may be different. Approach with curiosity. Recognize privilege in yourself and others, accept that each person in your organization operates in varying levels of accomplishment, listen and pause to understand. Take responsibility for your contribution. Acknowledge that today's conversation may review bravery and also speak discomfort and lastly just show kindness and offers of assistance are strongly encouraged. Next slide, please. This will be the agenda for today. We want to remind everybody that these resources were shared and will be sent after the program today.

So we will welcome -- we're going to talk about accessibility, why

it's good for us. Types of disabilities and stats. Perspectives on disability, social and medical models universal design and curb cut phenomenon. Accommodations for disability groups and language -- person first versus identity first. And then we'll go Q&A and takeaways. Next slide. The learnings objectives toward will be one, to gain a solid overall awareness of accessibility, disability and Universal Design and two, build confidence applying these concepts in your own work and community. Next slide, please. I would love before I speak about our speakers, we do have the work Streamtext in our chat so you're aware that's there. I would love to set the stage for our speakers. We'll have particularly, Elizabeth and Eva speak today and I believe Marlee is our first speaker.

>> EVA DeANDA: Thank you. I/m Eva DeAnda. I use she/her pronouns. And I'm an Asian middle aged woman with long curly black hair with gray and wearing a white T-shirt today with disability pride with the phrase finger spelled ASL along with wearing a shaped heart pin in disability pride colors. I'm very glad to be here today, and I want to thank you for joining us today to celebrate the anniversary of the ADA. I'm a new SCAC committee member. And I'm CEO and founder of Equity Works Accessibility Alliance. I'm going to turn this over to Marlee to introduce herself.

>> MARLEE SQUIRES: Thank you, Eva. Hello, everyone, my name is Marlee. My pronouns are she/they. And I'm accessibility coordinator at the Fifth Avenue theater as well as member of the SCAC. I am a white feminine presenting person in my 20s, and today I'm wearing my hair in two braids. And I've got large glasses on. I'm super excited to be participating in all of this with you all and to engage in some conversation at the end of it. And Elizabeth is our past the speaker.

>> ELIZABETH RALSTON: Hi, everybody. This is Elizabeth. I use

she/her pronouns. I'm a white woman with white wavy hair. I'm standing in my home office wearing a sleeveless shirt. and I'm also the founder. of the SCAC. Welcome all of you here to talk about this very important topic. And really excited to see so many of you here. And we will go ahead and get started. It's going to be a lot of information. Please put your questions in the Q&A. And we will do our very best to answer them at the end of this presentation. Thank you so much. I'll pass it along to Eva.

>> EVA DeANDA: Perfect. Thank you so much. We'll get started. We'll get started with the definition of accessibility: So when we talk about accession, we're talking about more than just getting through a door or logging into your Web site accessibility is fundamentally about usability, independence, dignity and equity. It's about ensuring people can participate fully without unnecessary barriers or reliance on others.

Accessibility isn't an optional or nice to have because it is a civil right. Laws like the Americans with Disabilities Act, ADA, Section 504 of the Rehab Act and Fair Housing Act exist to protect these rights. These laws affirm that people with disabilities must have equal access to programs, services, housing, employment and public life.

And at its simplest, accessibility really means that able to be reached or entered, easy to use or obtain, easy to understand or appreciate. This applies to physical spaces, digital environments, communications and the way we define experiences. When we design for accessibility, we're really designing for people's autonomy and inclusion. It's really about removing barriers so everyone can participate with dignity. Let's move on to the next slide.

For this next slide, why is accessibility good for us, I'd love to share from you. Take a minute and share one reason why accessibility benefits all of us. I'll give you a moment to share your thoughts on the chat. You can drop it on there if you like or

if you want to come off mute and come on there and just shout it out.

Makes more resources more useful for everyone. Yes, thank you, Elena. Share experiences with more of our friends and family, wonderful.

More view points in response. Curb cuts, section 1 disability of ability or mobility or disability.

Wonderful.

Thanks for sharing that. So accessibility really is good for us. Number one, it is the right thing to do. When we talk about accessibility, we're fundamentally talking about dignity, independence and equity, ensuring people can participate fully. It isn't an add on or a favor. It's a reflection of our values and how we show up for our community. It's also great for business. So accessible organizations reach more customers, reduce friction and build lasting loyalty. When people can easily navigate your services, purchase your products or engage in your programs, everyone benefits. Accessibility consistently enhances usability of all users. Not only those with disabilities.

It also strengthens your brand. So organizations that prioritize accessibility, demonstrate a genuine compliment to inclusion which resonates with customers, partners, donors and sponsors. When accessibility is part of your core mission and value, supporters are more confident that their contributions are advancing meaningful, equitable change. This is especially powerful in fundraising. Donors want to invest in organizations that reflect their values and create real impact. Showing that your programs, communications, digital spaces are accessible. Signals that your cause is worthy of their support. And that their dollars help expand access for everyone.

Next is that we have an aging population in the U.S. as people age, they are more likely to experience changes in your mobility, in

vision, hearing, cognition or stamina. Designing with accessibility in mind ensures your organization will remain welcoming and usable for older adults, which is a rapid growing segment of the U.S. population.

Next is 1 in 4 people have a disability. So disability is common. It's diverse, and it's often non-visible or non-apparent. When 1 in 4 people in the U.S. live with a disability, accessibility isn't a niche. It's mainstream. This means that customers, employees, volunteers, and community members are already navigating barriers every day.

It's part of an organization's value. Accessibility is a core part of diversity, equity, inclusion, and accessibility. You cannot have equity and inclusion without access. When organizations commit to DEIA values, accessibility becomes a natural essential part of living those values. Not a separate initiative.

And finally, it is the law. So for private businesses or organizations open to the public, the ADA required equal access for visitors, customers and guests. This applies to physical spaces, programs, services, and digital content. So compliance isn't really optional. It's a legal obligation and a baseline expectation for any public-facing organization.

And, additionally, I want to mention this -- for organizations that receive government grants or public funding, accessibility requirements our expectations are even higher. Federal and state agencies typically impose higher standards, additional reporting, and stronger enforcement to ensure that publicly -- programs are fully accessible to all people.

So let's move on. We're going to give you guys two images here. On the next slide you'll see two contrasting examples of how design choices directly affect access. To the left is an image of a visitor engaging in an exhibit using tactile and Braille elements. And on the right side is an image of an exhibit information or

display sign placed on a horizontal panel with print information. Here I'm going to ask you what assumptions are being made by these two different elements?

So kindly share any thoughts you might have or reaction you might have on the chat if you'd like. Okay. I'll move on.

The image on the left assumes a wide range of users including people who are blind who have low vision or benefit from hands-on multisensory information. It supports independent access without relying on visual reading.

The image on the left assumes that visitors can lean in and visually read printed text. It prioritizes the sighted visitor.

I'll move on to the next. Let's move on to definition of disability.

So the ADA defines a person with a disability as someone who has a physical or mental impairment that substantially limits one or more major life activities or someone has a history or a record of an impairment such as someone who had cancer that is in remission, or another criteria is that it's regarded as having such an impairment by others even if the individual does not actually have a disability.

So an example of this is a person who has scars, visual scars from a severe burn that does not limit them with any major life activity. So this definition is a legal definition. I just wanted to point that out. It is not a medical definition and not a social justice framing. It is also important to note that the ADA does not include a long registry or list of specific medical conditions. The reason for this is that the U.S. Congress intentionally wrote it so that the law is to provide broad protection from discrimination from anyone with a medical condition or disability that substantially limits one or more life activities. So, if your condition meets that criteria in the ADA, your civil rights are generally protected under the ADA. So to understand whether you're considered a person

with a disability under the ADA you need to know what is meant by physical or mental impairment. You also need to know substantially limits and major life activity. So we included these resources towards the end of this slide deck if you'd like to explore the ADA definition more in depth. Okay.

Now I will turn this over to Marlee who will continue the next section on disability.

>> MARLEE SQUIRES: Thank you, Eva. Hello. This is Marlee back again. We're going to jump a little further into what we're talking about when we're talking about disability.

So, as Eva mentioned, roughly 20% of the U.S. population has a disability. And it is statistically likely that disability will occur in all of us at some point in our lives. And it is also true that at any time on any day you could become disabled.

And I always encourage people as an accessibility advocate and as a disabled individual myself that if the thought of that brings up big feelings in you to interrogate that and consider where that comes from and to ask yourself if we lived in a society that were more accommodating for disabilities and more inclusive and encouraging for those individuals, if the prospects of becoming disabled would feel as daunting or as othering as that may seem.

It is important to remember that disabilities can be temporary, permanent, or situational. We tend to think of disabled as being an individual who uses a cane for a vision impairment or an individual who may be a wheelchair user, things like that. But there are also temporary disabilities which could include things like broken bones or pregnancy or the flu. There are permanent disabilities like Parkinson's, disilia, and deafness and blindness, and situational disabilities like if you are a non-native speaker in a certain setting or culture, if your hands are cold or wet and your mobility becomes limited, or if you're experiencing low lighting and your vision becomes impaired from that.

Right, moving on to the next slide.

This also gives us a little bit more into those perspectives of disabilities and generally speaking, the perspective that most of us grew up with and are more familiar with is the medical model which believes that individuals with disability by their physical and mental differences and that these are problems to be fixed. Even if that difference doesn't cause an individual any major illness. So the medical model focuses on what is wrong, not on what you need. There is a time and place for that, especially in medical settings. And to move away from the medical model doesn't mean that we don't ever take time to care for those differences especially if they are causing pain and illness. But what we really want to encourage people to move towards, especially as we look at accessibility through our cultural disability lens, we want to move towards the social model. And in the social model, individuals are disabled by the way that society is organized around them. I find that a good example of this would be that if two individuals came up to the entrance of a building and one is an individual who walks and another is an individual who is a wheelchair user and there are steps up to the front door and a door needs to be pulled open because it is very heavy, then one individual may find themselves disabled getting into that building. However, if the door is automatically opened and if there is a ramp up to the front, then both individuals can equally enter the building on their own without any further assistance. And now here in that situation one may be a wheelchair user but neither of these individuals are disabled in that situation. So when we look at the way society is built around us, we find there are ways that we are causing barriers and disabilities when individuals themselves are not actually the ones who are creating the problems.

All right. Moving on to our next slide. This is something that is often known as the curb cut effect. We've got a graphic here that

is sort of illustrating that for us. We see a curb cut in the sidewalk and prominently featured is a wheelchair user who is using that curb cut to use that street. And there are also individuals all around the picture including a delivery person with a dolly, parents with a child in a stroller, individuals with bikes and skateboards as well as individuals with walking canes and suitcases. So the idea of the curb cut phenomenon has its origin in the disability activism. And the idea is when we design spaces with disability in mind, we make things better for everyone. So it's great to consider when you're looking at accessible advances for your organization, the ways that you might not only be serving the disabled community but maybe perhaps this is also an advancement that can make things more accessible for everyone who comes through your doors. I really regularly get comments from people at the 5th Avenue who are so excited when they realize they're there on a captioned performance because even if they might not be Deaf or hard of hearing themselves, they find that to be a really useful benefit and there's a lot of opportunity for easing the space for everyone involved. All right. Our next slide, please.

Curb cut phenomenon brings us to the concept of Universal Design. We could bring an entire presentation all of its own. So we're going to skim over the concept of it. And we highly encourage all of you to look into it further. But Universal Design is about designing environments to be usable by the widest range of people. There are seven principles of Universal Design to look into further. But this is about designing environments to be usable by the widest range of people. There are seven principles of Universal Design again that are so wonderful. Take a look at especially if you are in the process of making any physical updates to your space. But, when we talk about two individuals who might have different needs to be able to equally access the entrance of a building, this is the concept of Universal Design in practice. Next slide please. And

we're passing this on to Elizabeth, right?

>> ELIZABETH RALSTON: To me. I think I'm transitioning here, Marlee. Thank you. I'm also running the slides so to be aware. As Marlee mentioned resources on Universal Design, we've also had some resources at the end of the slide deck. So the social model on disability we couldn't show you the video animated video because of just our timing today, but we have it. And I really encourage you to watch it. The video explains the social model in a very kind of different way. So, if you watch it, (Eva) I want you to watch how the film shifts from the focus of the individuals to the environment shows that the disability isn't about the person's, you know, impairment but the barriers defined by attitudes and systems, as Marlee explained about the social model. I highly encourage you. We only have a few resources, but they are very important. So let's just sort of sum up what Marlee kind of mentioned.

The next slide really highlights the difference between accessible design and universal design. So accessible design really ensures that specific needs of people with disabilities are considered. And those features end up improving usability for everyone versus Universal Design goes a step further. It aims to create environments usable by all people to the greatest extent possible without needing special adaptations. So together these approaches help us build spaces that work better for everyone from the start.

So I'm actually going to turn this next slide to Elizabeth to go over types of accommodations for arts patrons.

>> ELIZABETH RALSTON: Thank you. This is Elizabeth. So I'm happy to see so many people here. Please put your questions in the question and answer box if you have any burning questions. You've heard a lot about what accessibility is, different perspectives of accessibility. The curb cut phenomenon, Universal Design. And now we're going to talk about accommodations for our arts patrons. And you have images of different types of

accommodations, audio description, the loop system, opening captioning, and interpreting.

And we'll go to the next slide and start with accommodations for hearing access. As a person with hearing loss, a lot of these benefit me but not all of them. And there was a comment in the chat about how some accommodations work for some disability groups but not for others. So sometimes there's a conflict. At times. So we have to be creative how we get around those different hurdles. So for hearing access, we have loop systems. And loop systems are wires that go along an auditorium or a theater that have the sound travel correctly to a person's hearing device. It's sort of like a microphone. It works very similarly to a microphone because the sound comes directly to your hearing device and makes it easier to hear from wherever you're sitting. Assistive listening devices are great for people who have a mild hearing loss or even people who have a profound hearing loss to make wherever they're sitting to make the sound quality a little higher. And there are scripts that you can get from the back office that you can read along if there's no captioning available. There's even sign language available for people for a variety of things, for productions, events. There's open and closed captioning. That's a whole other webinar that we can do on the different types of captions. You have open captions where everyone can see them. And you have closed captioning where the person, only the user can see them through a device that's either mounted on a goose neck or put in your drink holder or cup holder on the back of your seat.

And you have live captioning versus AI captioning. We can go over -- we can spend a whole day talking about the merits of one versus the other. But for events with lots of people attending, live captioning is really the gold standard of captioning because it captures things like ambient noise and clapping and, you know, captures all of the speaker's names and things like that.

And captioning has really improved over the years. It's really getting better and better at recognizing speech. But for people with beautiful deaf accents like myself or people from different countries, it does not pick up the captions as well.

Haptics are things that people with hearing loss can -- for example, they've been experimenting with things that vibrate when music is coming through. And that's a really cool way for introducing sound for people with hearing loss. And microphones are another great way to introduce people to access. Because even though you may have a loud voice, using microphones is really the best standard because it goes directly -- as I said earlier, directly to your hearing devices wherever you're sitting. Next slide. Now we'll talk about vision access. Here we go. I don't have any fancy graphics on these slides. It's a very practical tour that you can use in any of your programs and museums and theaters and thinking about your budget and thinking about your audience and really prioritizing what you want to use for deafened disability groups. But for blind and low vision folks, audio description is a really great way to describe the action on stage or describe a painting or an exhibit in a museum for someone who is low vision or blind. Really brings that action close to them so they can be part of that.

And then there's docent-led audio-described tours where people who are blind and low vision can be led on a tour at a museum. And an audio describer will describe the exhibits that are currently available. And tactile opportunities are wonderful ways -- Eva brought this up earlier -- for people to be involved in the exhibit itself, touching things and getting a sense of costumes, for example. If you go to Fifth Avenue Theatre, they often have a tactile display in the lobby. And Marlee can talk about this later, but you can feel the wigs or the jewelry or the set props and get an idea what is on the stage.

There's also Braille and large print that can be used in programs

and labels in the museum. And then there's prerecorded audio description which can be put on Web sites so you can download and listen at your leisure. Service animals are also a great way for people to have access to go into museums and go into different arts and cultural spaces. Removing any protruding objects is always very helpful for blind and low vision people. Next slide.

All right. Now I'll talk about physical access. So physical access is for people who are in wheelchairs, people who are using crutches, people who are using scooters, even people who are pushing strollers. So this is also very helpful for people who ride bikes or people who are using strollers or what not. Accessible entrance with some parking really communicates where your accessible entrances are so people easily get from point A to point B and also consider are people able to come in the same entrance just like everybody else? Or do they have to go around the back of the building, which is not really true access. Doesn't really create a welcoming and inclusive environment if you have a separate entrance from other people.

Proper ranges. So for sales and service counters and wheelchair clearance for exhibit elements. Really important for people in wheelchairs to be able to reach things and to be able to see at a good height what an exhibit is. Because, if you have to look up too high or if something is too high on the wall, it's going to be hard for folks to see.

Seating options with adjustable and without arm rests. And that goes without saying and really important to think about companions who come in with folks in wheelchairs, for example. Accessible restrooms and dining surfaces, family gender neutral restrooms, ramp and elevators. Next slide.

Now we'll talk about accommodations for neurodiverse access. We have accessibility guides which are really simple plain language guides that explain what the route through a museum, for example,

from the beginning to the end even how to get there and having images of where to find things to break it down so it's easier for someone who gets overrun with a lot of information to easily understand something.

Sensory maps and sensory kits are all about helping people understand where there are places that are very noisy as opposed to places where you can go with low lighting or quiet spaces so they can study this map and decide I'm going to spend more time in this area that's quiet.

Relaxed performances and programs. These are really great for people who are -- who like to attend programs that have a lot of different things happening and they can just move around and can leave at their leisure and there's low lighting and maybe some lower noise levels at these performances. And often some museums, for example, have a sensory morning where people can go in before the museum actually opens to the public. And this is all sensory area morning where they can experience a low level without too many people coming in and making it very noisy and chaotic.

Content warnings are really helpful in communications when you're advertising for an event or a program and something's going to be happening and you want to be really transparent about what's going to be happening so that people don't feel anxious. And people have all the information at their fingertips so they can make a decision whether or not to attend.

Know before you go. I've seen a lot of organizations use them. Really helpful for -- again, just being transparent with what's going to be happening so people know what's going to be expected of them and what's going to be happening.

Low lighting. As I mentioned earlier.

Next slide. And I'm going to bring Marlee back in to talk about how people with disabilities often identify.

>> MARLEE SQUIRES: Thank you, Elizabeth. We're going to chat now

about person first versus identity first language.

And this I want to start by saying is going to be a general overview as this whole presentation has been. And the way that people choose to identify is, of course, incredibly personal. And I cannot and would not presume to speak for everyone. So you'll find that, as we go through this, we're sharing some generalities and some guidelines. But that, of course, we encourage you that any time you encounter any individual and they let you know how they identify themselves and how they prefer to be referred to, that is, of course, the most appropriate route to take. So person first language looks like I am person with epilepsy, a person with blindness. This language tends to uplift the individual before their disability.

It is true particularly with younger generations that people who feel that this contributes to the stigmatization of the disability. That it makes it feel like an affliction or something that is an afterthought that you are attached to.

And there are other individuals who feel that it's more just about centric myself first and that my disability is not the main component of my identity.

All right. Next slide, please.

We'll get into identity first language which looks like I am blind, I am deaf, I am autistic. And this phrasing is based in the idea that an individual cannot be seen as their complex self without their disability. This is how I personally prefer to refer to myself. And, again, it's entirely personal to every individual. And often times will depend a bit on the disability. You may often find that someone will prefer person first language when saying I'm a person with cancer, which is different than saying I am autistic. And in that particular situation that may come from a place of autism being a whole piece of my identity that is essential to creating and shaping my world view. And it is also something that

does not kill or harm of its own accord. So it is really essential to the person that I am and that you are meeting me as.

Whereas, cancer, of course, is not the same as autism and is the sort of thing where especially you might find yourself identifying as a person who had cancer as a past tense. And this might change somebody's individual perspective of how they choose to identify themselves. But, again, always meet the person where they are. And always something I encourage when I'm teaching about disability, always be prepared to come into an individual situation with grace. And if you use identity first language with someone and they correct you and say they prefer person first language, simply thank them for letting you know and move on with that. Sometimes mistakes or missteps happen, and it's about having grace and courage to move forward and being willing to learn every day.

All right. Let's move on to the next one. Eva is going to come here.

>> EVA DeANDA: Thank you. That's beautiful. We're getting ready to wrap up now our session. So I want to leave you with a few questions to carry forward. And here are some things to consider. What can each of us do to reduce barriers to access to engagement? What can you do to take responsibility for your impact and work towards inclusion and belonging?

And, finally, how can we do better as an organization, not just in policy but in everyday practice.

These questions remind us that accessibility isn't really a checklist. It's an ongoing commitment to noticing barriers, removing them, and creating spaces where everyone can fully participate meaningfully. The work really belongs to all of us. And every choice we make can move us closer to a more inclusive environment.

So let's move on so we can have a few minutes for question and answer.

I just wanted to mention the references and resources which will also be shared with you after this. So we have -- for the definition of disability, the prevalence, and the aging population, we have that. And then the social model of disability video is here. And the Universal Design that Marlee wanted you to look into. Okay. I think we are now into our Q&A.

>> Hello, everyone. Thank you so much, Eva. I'm Tanja Baumann. I use she/her pronouns. I am on the committee of the Seattle Cultural Disability Consortium, and I'm also a team member at the Henry Art Gallery. And I'm going to kind of manage the Q&A, although I would encourage everybody to please put in a question into the Q&A because so far it is empty or you can also raise your hand if you prefer to share verbally. But just a short description about me, I'm a white woman. I am in my office at the Henry, so you see art and posters in the background. I'm wearing a white cardigan and a headset as well. And I have blondish pink hair. And it's really great to be here and great to see so many people turn out for this workshop. So thank you so much. And thank you very much to our speakers -- Eva, Elizabeth, and Marlee and for Tiffany for great introduction and also big shoutout to Emily and Justine for the ASL interpretation. So does anybody want to -- so the way I see it on my screen right now, the Q&A is empty.

But does anybody want to raise their hand and share a question here?

>> ELIZABETH RALSTON: Tanja, there's a couple questions that have just come in okay. I am sorry. I cannot see them in the Q&A. Let me see.

>> Tanja Baumann: Can somebody else read the questions? It's literally empty for me, so maybe I don't have access. Apologies.

>> ELIZABETH RALSTON: Yes, I have access. I can see them. If somebody can give Tanja access, maybe you need to be a cohost. Rebecca is asking "I understand SCAC is looking into creating a running library of accessibility equipment. How is that coming

along?"

Well, I'm happy to answer that. It's coming along so well. We -- you'll see on one of the slides we have just procured two pieces of equipment which were kindly donated by one of our committee members. They are a ramp and a wheelchair. So we're going to be finalizing the order for our new equipment by the end of this month.

And we hope to order all the equipment and have it on-site at Paramount Theatre. We are partnering with Seattle Theatre Group, who is going to store the equipment. And then we're going to have a program, hopefully sometime this fall, to show everybody what equipment we have, how to use it, how to check it out, and how to return it. So I'm quite excited about this. And I really appreciate that question. Next question is: If large building overhauls are not possible, what are some temporary accessibility considerations an institution can provide when hosting an event?

>> EVA DeANDA: Well, sure. This is Eva. Thanks for that question. I can respond to this. Again, it depends on the organization's type, whether it is Title II. State or local government. There's different sort of organizational requirements that will still require you to ensure that in the future you need to plan for making sure that your organization is fully accessible to everybody. But, if it's for a temporary event, you want to consider maybe installing, ensuring that people can still access in different way such as maybe installing a temporary ramp, looking for opportunities to participate remotely. Really engaging your audience and telling them how to -- and actually individually asking audience or your customers who might come in and ask them what is the best way to accommodate people that might need access to your facility because everyone is different. So they might -- their needs might be different. So ensuring that through your Web site you're having that event applause contact us for accommodation or need would be very helpful. So looking at your planning or strategies to address

that is going to be really important. But again, it doesn't concern organisations are still obligations to remove those barriers in the future --.

>> ELIZABETH RALSTON: Thank you, Tanja. Are you able to see the questions? No?

>> Yes, thank you for fixing that. Apologies now. There's one question in the chat from Isabel. And I'll pop into the Q&A. What are disability -- what are some disability-rooted or local programs or activities around the Pacific Northwest that you find inspiring, I love that example from McCaw Hall. So I guess, Elizabeth, you probably have favorite places that you would find especially inspiring. So maybe you can tell us a bit more.

>> Elizabeth Ralston: Well, I'd love to open it up to Marlee and Eva to see if they know of any. And then I'll chime in.

>> TONJA BAUMANN: Okay.

>> Marlee, do you want to share your favorite?

>> Marlee: I would say I love what is always happening over at Woodland Park Zoo. Alexander is one of our SCAC members as well, and he does phenomenal work over there. They are always doing accessibility events including coming up on Sunday, I think it is, the zoo is hosting a disability pride event as July is Disability Pride Month and there's always a ton of accessibility and disability programming happening at Woodland Park Zoo. So I love participating in all of that.

>> TONJA BAUMANN: Thank you.

>> EVA DeANDA: Yeah. Thank you. So for me, when I come into different spaces like museums or arts, I come in as an evaluator, I evaluate for executive director and dive in deep to critiquing what could be improved in the process. So when I come in and an organization is really doing their best to provide those

accommodations or innovative approaches, those are some of the things that I really enjoy looking at and seeing what are some ways that we can, you know, improve this or move it or share it with other organizations so that they can, you know, that they can copy it or maybe use it as a model. So having -- I attended a fully sensory -- multisensory gallery opening. And everything is accessible down to -- actually, my friend was with me and that picture showed that I shared is with me when that opening happened. She was able to touch every single exhibit including, you know, reading all the materials in Braille, in tactile print, in large print. They have different modalities for access. And everyone actually enjoyed it. So for me that's sort of my favorite thing to look for.

>> ELIZABETH RALSTON: Yeah, that's awesome. I love from hearing you both about what you've seen. And yeah, I would agree with Marlee about Woodland Park Zoo. They're doing amazing work. I want to give a shoutout to Friends of Waterfront Park. They've worked really hard to make the whole waterfront space as accessible as possible. And given that it's challenging with the breadth of that space and the partners and so many things going on, they've really made use of their accessibility advisory committee, which I really appreciate because guessing the input of people with disabilities in the design and function of a place is super important.

I also want to shout out to Sound Theatre Company which is also an amazing theater which does a lot of great accessible work because they have staff with disabilities. They have board members with disabilities. They do a lot of theater programming around disability. And they have a radical hospitality seating. I don't know what it's called. I think Teresa is on the call and can speak more to that. But I think they're a great model of how accessibility is really integrated into the heart of what they do. Nothing is ever perfect. But they're really trying to make all of

their shows as accessible as possible whether it's with ASL interpreters or captioning or audio descriptioning. By the way, I want to make a plug for the audio description training program that SCAC did last year. We trained 10 community members to be audio describers. And right now we're doing a pilot program where we want to partner with organizations that are -- and we want to see what audio description is like and reach out more to the blind and low vision communities. So please contact us if you'd like to work with one of our amazing audio describers in your organization.

>> Elizabeth: I want to say something real quick because you said something that reminded me of a point that's really important. You said nothing is ever perfect when it comes to accessibility. And one thing I try to encourage people if your organization is in the early steps of moving into accessibility work, is to remember that perfection prevents progress and that, just because you don't have the resources that you look at another organization and say oh, you would, every performance they do is captioned or they have these great sensory accessibility resources, what have you, we can't afford that, we don't have whatever resources or funding you might need,

every step that you can take toward accessibility is more accessible than you were the day before. So I really encourage people not to feel bogged down by the idea that if you can't do it to what you believe is the highest standard, that doesn't mean you shouldn't do the best you are capable of because I think you will find that taking that first step and doing that little bit will help you move further and further to those larger accomplishments.

>> Thank you, Marlee.

Well said. I see Elaine has a hand raised.

>> Yes. Can you hear me?

>> Yes.

>> The sensory garden at Woodland Park Zoo is quite wonderful in

this realm of ADA. I want to applaud folks. My sister is hard at work at that. That's all I wanted to say.

>> Thank you for saying that. I think we have two folks in the chat who have recommendations. We have a shoutout for Seattle Children's Theater. And they do work with schools and special ed programs in terms of inspiring programs and also calling out -- just reading through this -- oh, Seattle Southside increasing efforts to provide information about accessible lodging, dining, recreational and educational opportunities. So that's great as well. There's links here as well that you can all check out.

Okay.

I have another question here. And I think we have time still. So, Marlee, this might be one for you but might be open to everybody. I appreciate the description of person first and identity first and understand this might be a personal preference of the person being referred to when sharing more general publicly accessed written information. Is there a preferred best way to do this?

>> MARLEE: Yeah. That's a really good question. And frankly, the answer is no. I personally prefer identity first language. And that for me comes a lot from my ethos of destigmatizing disability with the work that I do and trying to help break down those barriers of any feelings or concepts of shame or otherness that come with disability. Again, that is my personal ethos and that does not necessarily meaning mean that person first language is inherently problematic. I would maybe encourage each organization to chat with disabled individuals who are closest to your organization, be it staff members or patrons, community, and maybe try to get a sense of what it seems is most common within your sphere because might find given your particular audience that it changes. But that would be my personal preference for me is identity first.

>> ELIZABETH: Thank you, Marlee. Anybody have anything to add to that

>> TANJA: Okay. The next question: Do you have any suggestions on how to interact with landlords of a commercial space if the building is lacking accessibility?

>> EVA: Oh, that can be challenging. This is Eva. Yeah. I'm going to take a stab at it. So really depends on your -- you know, you want to engage in a sort of open communication so that explaining what are -- you know, what are you looking for, why -- you know, going back to what we talked about the benefits of accessibility. So I think I would recommend starting at that point and starting at meeting the person where they're at. Maybe they might not know about, you know, really what you're looking for. So really starting from engaging the person, meeting where they're at and, you know, moving from there so that your interaction is open and not -- you know, sort of defensive.

>> ELIZABETH RALSTON: I'd love to add on to that if I may. This is Elizabeth. This whole question of buy-in very, very important because if an organization or a building owner has not bought in to the idea of accessibility, you're going to have more challenges getting the accommodation that you need. But, as Eva said, always start with the premise that they may not know, they may not realize that there's an issue and they come with the perspective that people want to do the right thing, we hope. And to start with that premise of that open curiosity and requesting and, you know, creating and building that relationship.

>> EVA DeANDA: Yeah, absolutely. Assume positive intent when you're interacting with someone that you don't know.

>> Thank you. Thank you. So we have one more question and I actually have a question, too, if we have time. But I'll go to Sophia who is asking where can people get Braille resources printed? Any leads for that?

>> MARLEE SQUIRES: We at the 5th Avenue use Rain City Braille for all of our printing. We do Braille programs for our shows and also for our tactile displays which are up in our lobbies.

>> ELIZABETH: Thank you for that. And also I know that -- organization is not local, but I know that they offer some free resources. If you go to their Web site, there might be some free resources. And for the equipment loan program, we're going to be purchasing a Braille machine and another machine that produces tactile images. So, if you're interested in creating Braille programs or labels or maps with tactile maps, we will have those machines to be loaned out.

>> Thank you both. There is actually one more question here from Caroline. If one is new to the field, how do you suggest breaking in?

>> ELIZABETH RALSTON: I guess that's a really good question. Breaking in means that you are passionate about the topic. So start talking about it. Start networking and talking to people who are also interested in the topic of accessibility. Speaking from my own personal experience, because I'm an avid theater goer and I have a public health background, I realized that health and equity are very important to me. So I started talking to people about how to make spaces more accessible. And the more people I talk to, the more connections you can make and the more relationships you can build. And so, when I started doing that, I realized there was a gap. There was a gap in our sector. There weren't any resources to help people make their programs, spaces, more accessible. So I would just start talking, start going to meetings, start volunteering or what not. But maybe the others have something to add.

>> MARLEE SQUIRES: I would say going to events specifically disability events like the zoo on Sunday or SCAC hosted events. Any that you're aware of from any of the other orgs that are joining us today, getting involved in the disabled community I would say is the

number one thing you can do to move forward in this work for sure. Because that community is really tight knit. And so supportive. So people will be very excited to meet you and want to engage and to grow the community.

>> ELIZABETH RALSTON: Carolyn also asked where one can volunteer. But I would say Woodland Park Zoo is a great place to volunteer. They have a whole access program for our volunteers, so that's a great place to start.

>> EVA DeANDA: This is Eva. I would say volunteering with different organizations like Outdoors for All is a great one to do.

Governor's Committee on Disability and Employment, they do a lot of volunteers for summer programs for leadership programs.

Yeah, also, there are so many free webinars on ADA topics, accessibility topics that are available out there. So the ADA National Network is a great resource where you can find really relevant and proper source, I guess, of, like, ADA facts and information.

>> Thank you for those. I would say SCAC, the majority of our online programs are recorded as well/so that's also a great resource to kind of learn a little bit more about the field/and there's also the leadership exchange in arts and disability conference if there are resources available. It's once a year. I think it's in Philadelphia this year. It's also a great way to learn and network.

>> Okay. do we have time for one more question, Elizabeth? Or do we want to pass it back on to Tiffany. I can hold back.

>> ELIZABETH RALSTON: We can answer one more question and Tiffany can come on line and close us out.

>> Okay. Sounds good. Does anybody want to raise their hand if they did not type their question into the Q&A? Okay. Then I think I would ask the questions -- we have so many folks here from cultural organizations looking to improve accessibility at their organizations. I'm wondering if you all would have -- I think,

Marlee, you spoke to that kind of start somewhere. But, if you all would have some advice if you're relatively new to accessibility, how can I get the conversation started within my organization? Who do I need to bring in? What are some of the questions I might need to ask myself to move this work forward?

>> Elizabeth Ralston: I would say find allies within your organization. Start talking to people, see if people are resonating with you and jiving with you and start talking with them and seeing if you need to make the case. And what that looks like is gathering anecdotes from your constituents and doing the research and networking with other folks in other organizations and finding out how they get their folks onboard.

>> Great. Thank you.

>> Thank you guys so much. We're going to wrap up. May I get the slides back up, please. Perfect. Thank you.

>> So yes. Thank you to all of our speakers today and everyone who participated. We do encourage that everyone does fill out this post program survey. Feel free to scan it with your phones if you have that next to you or feel free to click the link. If you have any comments about the program, what would you like to hear more. Just to continue to improve our program. Can I go to the next slide, please.

Perfect. We really do try to keep our programs free and low cost for everyone. We truly couldn't do without the generosity and support of our community. If you are able to contribute, we'd greatly appreciate your support. So feel free to donate again using the QR code or link below if you have that ability. Next slide, please.

>> And then this is spoken on behalf of Elizabeth earlier, joining the SCAC community. We do have a 2027 deep dive day conference coming up. And any future programming and we'd love any

sponsorships or support with that if anybody has any interest in that as well as she brought up the equipment loan program that will launch this fall. Here are pictures about the equipment. And also ways to stay in touch with our community. We have LinkedIn and YouTube channel as well if you have questions or comments. You're more than welcome to email us at Seattle SCAC. I hope everybody was able to lunch and learn today. Thank you.