

Mass Cultural Council

Disability Equity Plan

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Dear Mass Cultural Council team,

Thank you for your commitment to this work. This has been one of the most ambitious access and inclusion plans that we have seen. We want to recognize all the effort and collaboration that went into this project, and thank everyone involved. The project and leadership teams at Mass Cultural Council, staff who took part in interviews, survey participants, and cultural sites all made this plan stronger. In the pages that follow is a plan that will strengthen arts equity across Massachusetts, recognize the importance of accessible and inclusive programming for people with disabilities, and open avenues of entry for new arts patrons to explore the creative sector.

The collaborative effort between Art-Reach and Open Door Arts has created a wholistic evaluation of the Agency and a responsive action plan that will position Mass Cultural Council as a leader in arts equity.

In evaluating the organization, its funding efforts, and programs, Art-Reach has provided tactical and innovative solutions across a broad spectrum of operations that will bolster the Agency's inclusion efforts. In evaluating learning initiatives, Open Door Arts has created an action plan that will provide the resources and tools needed by arts organizations to advance their work in every corner of the state.

All of this has been possible because of the commitment Mass Cultural Council made to collaboration, explorations, and change. The project teams from Art-Reach and Open Door Arts are excited to see this plan move from vision on paper to action in the community.

Onward!

Art-Reach & Open Door Arts



Art-Reach believes that disability is a product of design rather than diagnosis and that good design creates an accessible world. All we have to do is change the world.

Every year, over 200,000 people with disabilities engage with accessible programs through Art-Reach. By transferring power to the disability community and creating authentic inclusion, Art-Reach has been able to transform accessible arts engagement at over 200 cultural institutions in Greater Philadelphia. Evidence of Art-Reach’s mission to create, advocate for, and expand accessible opportunities in the arts for the full spectrum of society can be found in every corner of the region.

- Art-Reach believes that **art is a human right**, and that opportunities to engage with the arts should be accessible.
- Art-Reach believes in the **social model of disability**; that experiences and structures can be designed to maximize participation.
- Art-Reach believes in the idea **‘nothing about us, without us’**, and invites systemically excluded communities to be part of its planning, execution, and evaluation.
- Art-Reach believes that participation in the arts is **critical to learning, growth, and personal fulfillment**.



Open Door Arts believes our shared cultural community is stronger when it represents, includes and engages all people.

Open Door Arts, an Affiliate of Seven Hills Foundation, is a mid-sized, Massachusetts-based arts and culture organization that uniquely works at the intersection of disability, arts, and education to promote access, representation, and participation of people with disabilities in our arts and cultural community. Open Door Arts' purpose is centered on access and inclusion.

Our programming exists to mitigate and eliminate inequities and exclusionary practices that prevent people with disabilities from fully and authentically participating in arts and culture and to work systemically, strategically, creatively, and collaboratively to create sector-wide change.

Each year, in collaboration with partners, funders, and supporters, Open Door Arts supports more than 2,000 students, teaching artists, educators, and leaders of cultural organizations through programs, training, events, and exhibits designed to improve access, expand participation, challenge the status quo, and share practices to ensure equitable representation by people with disabilities in the arts.

Project Teams

Lead Project Team

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Project Advisors

Thank you to the following advisors who contributed their professional expertise and lived experience to support Open Door Arts' research efforts.

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Community Contributors

Thank you to the staff members of Massachusetts Cultural Council, representatives from arts and culture organizations across Massachusetts, and the individuals that completed surveys, attended site visits, participated in focus groups and joined for our focus group and Disability Equity Forum conversation. Their time, insights, expertise, and feedback were invaluable in informing our report.

[*Team member and advisor bios can be found in the appendix.](#)

About the Project

Project Overview

In its 2024-2026 Strategic Plan, the Mass Cultural Council clearly and intentionally centers equity as a critical priority both in terms of internal policies, practices, and procedures as well as external programming, granting, and communication. The plan outlines and articulates a focused commitment to minimizing segregation, addressing sector-wide gaps and barriers, and making the Massachusetts arts and culture sector more accessible, inclusive, creative, and competitive. Mass Cultural Council is uniquely situated to leverage their positionality, influence, and expertise to innovate and shape the Massachusetts cultural sector and act as a model for other state arts agencies across the country.

The development of the Massachusetts Cultural Council Racial Equity Plan began the process of creating identity-specific plans to address unique needs and implement targeted actions to create meaningful change. In late 2022, Mass Cultural Council released an RFP in search of a consultant to develop a comprehensive multi-year Disability Equity Plan to increase the Agency's capacity to provide equitable services and opportunities to people who are Deaf and/or have a Disability. The RFP specifically asked for two deliverables: **1) build a multi-year disability access and inclusion plan, and 2) build a one-year work plan to scale up the council's cultural sector disability resource and training programs.** Art-Reach was awarded a contract to respond to deliverable #1, and Open Door Arts to respond to deliverable #2.

As with the Racial Equity Plan and Indigenous & Native Peoples Equity Plan, the goal of the Disability Equity Plan is to increase equity in the context, content, and conduct of Mass Cultural Council's daily operations and initiatives, providing necessary resources for the sector to better serve under-resourced, under-represented, and systematically oppressed individuals. However, the Disability Equity Plan is unique in that its goals and recommendations for the Mass Cultural Council are anchored in both

a strategic vision of equity as well as in specific practices and compliance with federal, state, and local laws. While access is first and foremost a human practice, it also requires a significant investment in both human and financial resources, requiring accessible facilities, services, and communications – all of which are enforced through laws that prevent discrimination and are applicable to both the Council and grantee organizations.

Art-Reach and Open Door Arts have unique expertise, knowledge, and experience required to capture the nuance and complexities of access work while also balancing the need for compliance with the human experience. Utilizing this expertise, Art-Reach and Open Door Arts have engaged in a robust five month process of data collection, analysis, and collaboration with the arts and culture sector, the Mass Cultural Council, and the disability community. The resulting report and recommendations build on the Mass Cultural Council’s legacy of commitment to this work and history of success and impact through its programs including the Universal Participation Initiative. It also centers our shared desire to position the Council as a leader, innovator, and trusted partner in anti-discrimination work across the sector while leveraging their role, influence, and reach to make the arts and culture sector more accessible and inclusive to people with disabilities.

Data Collection and Review

Open Door Arts

To gain a thorough understanding of how Mass Cultural Council should contribute to an inclusive and accessible arts and culture sector that provides equitable services and opportunities to people with disabilities, Open Door Arts reviewed existing data and conducted additional original research. Research methods gathered valuable feedback, insights, and information from the disability community, the arts and culture sector, and the Mass Cultural Council. Throughout the data collection and review, Open Door Arts engaged a team of 13 expert advisors with professional expertise and experience as well as lived experience to inform the process and ensure a multitude of perspectives contributed to overall findings and subsequent recommendations. Specific data collection and review included:

- Designed and distributed three surveys in collaboration with expert advisors
 - **123** respondents from UP designated organizations
 - **147** respondents from Non-UP designated organizations (MCC grantees)
 - **254** individuals with disabilities (including artists with disabilities and/or family members or caregivers of individuals with disabilities)
- Conducted six focus group sessions with expert advisors
- Reviewed current UP designation criteria
- Reviewed responses to applications for UP Direct Designation
- Reviewed previous ILN participant survey data
- Reviewed data and findings from the Towards a Culture of Access Report (2022)
- Reviewed recommendations made by ODA's to the Council in 2022
- Reviewed relevant data and responses from Mass Cultural Council strategic plan provided by consultants
- Analyzed all data and findings in collaboration with expert advisors

Art-Reach

Phase I: Discovery and Assessment

- Researched Smart Simple & Granting policies
- Reviewed current programs & policies
- Researched specific programs
 - Card to Culture
 - UP Designation
- Interviewed Mass Cultural staff
 - Cultural Investment Portfolio (CIP)
 - Communities
 - Artists
 - Youth (Creative Youth Development)
 - Grants Management
 - Public Affairs
 - Senior Leadership
 - ADA Coordinators
- Investigated internal ADA policies, practices & procedures
- Investigated grants and programs operations
- Investigated services and the community served
- Compiled disability prevalence data for service area
- Established key findings and goal for community discussion
- Developed preliminary recommendations

Phase II: Community Feedback

- Invited individuals with disabilities to visit cultural sites
- Surveyed site visit participants
- Conducted group site visits and collected feedback from participants
- Conducted focus groups with segmented members of the disability community
- Spoke with members of the disability community
- Conducted the Disability Forum Discussion
- Compared community feedback with discovery findings
- Drafted final recommendations

Developing the Final Plan

Art-Reach and Open Door Arts worked collaboratively throughout the project to ensure continuity, efficiency, and to share resources whenever possible. To develop a single comprehensive report to help guide the internal and external actions of Mass Cultural Council, the two organizations had bi-weekly meetings, monthly meetings with the Mass Cultural Council Disability Task Force, and ongoing email and phone communication. Both teams also presented preliminary findings to the Mass Cultural Council Disability task force and leadership.

In the last phase of the project Art-Reach and Open Door Arts worked together to synthesize all findings, define shared vocabulary and language, and determine the structure of the final plan which includes:

- Overarching information about the project and process
- Information about the organizations and key team members
- Joint key findings
- Recommendations in the form of two distinct project deliverables:

Art-Reach

- Written strategic accessibility plan
- Executive summary presentation
- Three-year financial planning tool

Open Door Arts

- One-year work plan to improve access initiatives Appendices including data, bios, and templates

Key Findings

The following Key Findings were identified through the careful analysis of data collected by both Art-Reach and Open Door Arts throughout our data analysis process. This included data from surveys conducted with organizations and individuals, reviews of existing systems and assessment tools, community feedback, and interviews with Mass Cultural Council staff. The Key Findings listed below were used to craft the recommendations that appear in both the three year disability access and inclusion plan developed by Art-Reach, as well as the one year work plan developed by Open Door Arts to scale the Council's disability resource and training programs. [An appendix is available](#) with direct connections to specific data points from various sources for additional context and information.

- 1. There is significant variation in how organizations define, understand and actualize access work:** Across the sector and within Mass Cultural Council staff, there are discrepancies in how access work is defined, assessed and implemented. There are also widespread misunderstandings regarding access responsibilities and requirements as well as misconceptions as to how characteristics such as budget or staff size impact engagement. This variation inhibits growth and progress at scale and results in patrons having inconsistent and unpredictable access experiences that lead to documented fatigue and distrust.
- 2. Mass Cultural Council is not currently in compliance:** Internally, misunderstandings contribute to lack of compliance with the The Rehabilitation Act of 1974 (Rehab Act) and the Americans with Disabilities Act (ADA) as well as subsequent amendments and guidance. Internal communication plans, accessible accommodations for gatherings, digital presence, branding, and the current Access Policy does not comply with these obligations. Additionally, the Agency is missing a current accessibility audit which is legally required to be conducted every three years. Compliance cannot be substituted with the Disability Equity Plan.
- 3. Organizations have low expectations for access work:** Prominent misunderstandings about access work contribute to low expectations from organizations. When organizations were asked to consider access

excellence in ideal circumstances, the focus remained on improbabilities, barriers, and compliance as the goal. In contrast, people with disabilities hold higher expectations of organizations. This perpetuates misconceptions, inconsistencies, and fatigue among patrons with disabilities.

- 4. There is not enough representation of people with disabilities within organizations, including the Mass Cultural Council:** Organizations, regardless of UP designation status, under-value and under-prioritize representation of people with disabilities resulting in representation gaps at all levels, including leadership, staff and artists. A gap in representation also exists internally at the Mass Cultural Council, which undermines the progress of its access initiatives. In contrast, representation was highly valued by people with disabilities, who additionally indicated a strong desire for more opportunities to provide feedback and input. This gap is in opposition to the disability rights movement’s phrase “nothing about us, without us,” and furthers inequities.
- 5. The most common barrier for people with disabilities is affordability:** When asked directly, the most commonly encountered barrier for people with disabilities is the cost of admission, programs, performances, or events. Additionally, the majority do not have a ConnectorCare, EBT or WIC card which could mitigate a cost barrier.
- 6. Mass Cultural Council has a lot of influence and leverage:** Organizations and individuals widely reported knowing about Mass Cultural Council and receiving communication from the Council. This awareness paired with the power that comes from being a state arts agency, means that Council initiatives, services, programs, and behavior matter and have the capacity to influence large-scale change. Additionally, UP organizations trust the Council (and specifically Charles Baldwin) to provide guidance and training, and believe it’s very important that the UP Initiative and access learning programs be led or endorsed by the Council.
- 7. Funding for access work is needed and essential:** Organizations indicated that funding should be the top priority for the Mass Cultural Council. UP Designated organizations selected funding as the most valued benefit of designation, and non-UP organizations named funding as the top motivator to encourage participation in the Agency’s access initiatives. In addition, lack of funding was commonly identified as a significant barrier to engaging in access work for organizations.

- 8. Training is integral to growth:** Training is proven to accelerate progress and support the institutionalization of knowledge at organizations. Specifically, training that is sustained over time is the largest lever for growth. This is paired with a strong demand from organizations as well as Mass Cultural Council staff for robust training opportunities that are specific to individual contexts. Second to funding, organizations indicated that the Agency should prioritize directly providing training to organizations to implement access work. Additionally, individuals with disabilities also report untrained staff as an access barrier.
- 9. Individuals and organizations don't fully understand UP designation:** UP and non-UP organizations as well as individuals report lack of clarity about what the UP program is, what participation requires, which organizations are eligible to participate, and what designation indicates. Additionally, UP organizations report that designation does not translate to increased credibility among the disability community, peer organizations, or funders. This in part due to lack of clarity, as well as a demonstrated gap in clear and consistent communication about UP.
- 10. People with disabilities are more likely to visit organizations that have been vetted by the Mass Cultural Council:** When asked, people with disabilities were unequivocally more likely to engage with an organization that the Mass Cultural Council has recognized for excellence in accessibility.
- 11. Organizations and Mass Cultural Council staff need and want more accountability for access work:** UP organizations and Mass Cultural Council staff want increased accountability for access work, including periodic self-assessments and audits. Current structures are not robust enough, and the accountability that occurs as part of the designation and redesignation process lacks transparency and consistency.
- 12. Organizations and Mass Cultural Council staff want on-demand resources and information about access:** There is significant demand from organizations and Mass Cultural Council staff for access to resources and information that can be accessed in real-time as needed. The sector recognizes the inefficiency of knowledge being held within a contained training space or person and seeks more autonomy in engaging with learning.

Community Context Data

Disability Community Context

In examining fourteen counties across Massachusetts, the U.S. Census data indicates disability prevalence at approximately 11%. This percentage is based on estimated annual averages of disability as collected from U.S. Census efforts over the time period 2017 – 2021. The county lines are based on 2020 county boundaries.

While the stateside disability rate is approximately 11% there was significant fluctuation county by county. Middlesex County had the lowest rate of disability at 9.32% while Franklin County had the highest rate at 16.69%. A full breakdown by county is included below, including an additional breakdown of county by rates of disability type.

MA total population: **7,029,917**

MA total PwD: **803,600**

Disability Prevalence: **11%**

Statewide Disability Type

Percentage of population with a cognitive difficulty: 5.03%

Percentage of population with an ambulatory difficulty: 5.63%

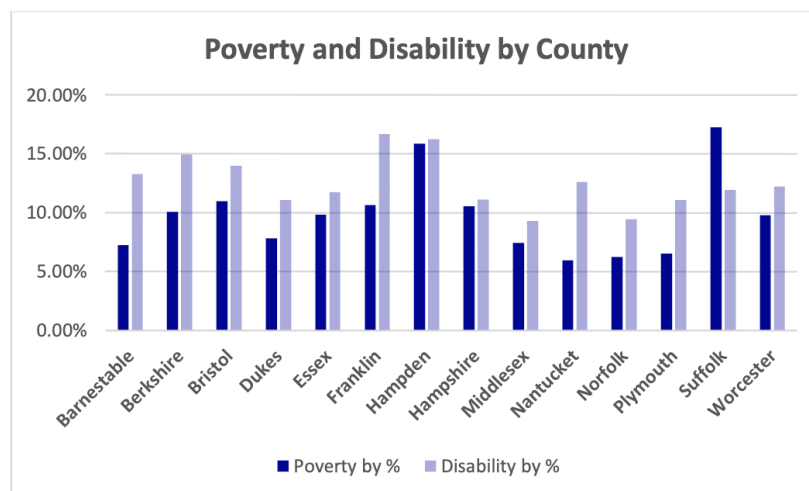
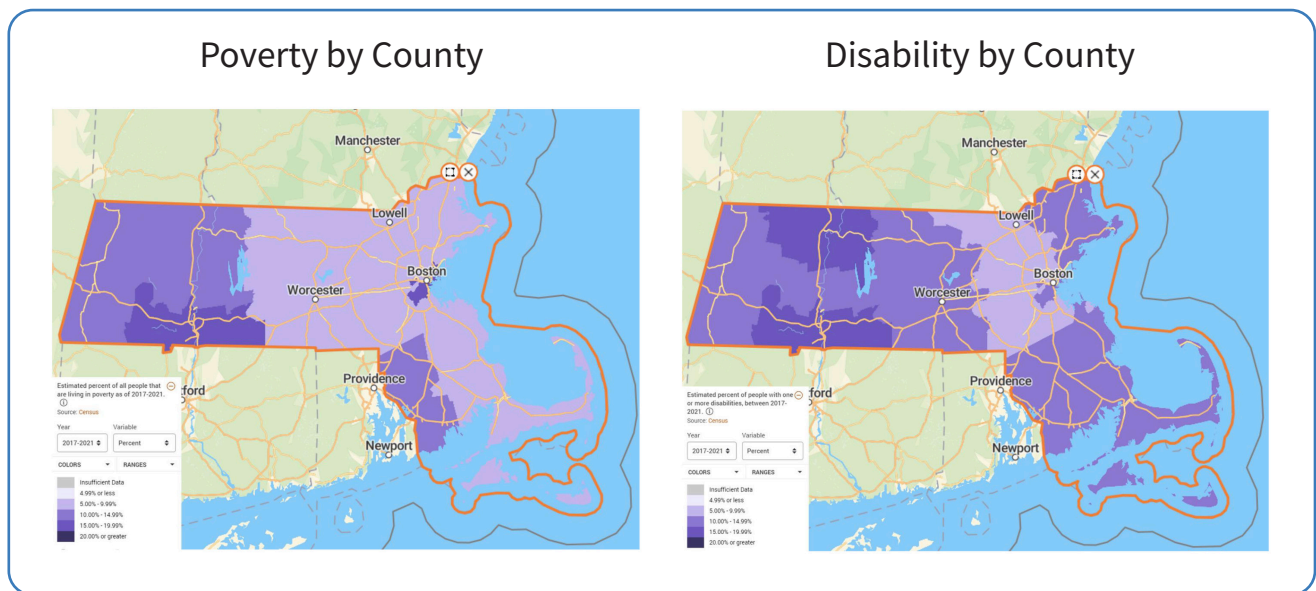
Percentage of population with vision difficulty: 1.82%

Percentage of population with hearing difficulty: 3.12%

County	Poverty by %	Disability by %	Disability type	% of county population	# of people
Barnestable	7.24%	13.30%	Cognitive	4.65	10,104
			Ambulatory	6.28	13,646
			Vision	1.81	4,089
			Hearing	4.93	11,112
			Self Care	2.24	4,877
Independent living	5.05	9,672			
Berkshire	10.08%	14.94%	Cognitive	6.28	7,646
			Ambulatory	7.13	8,684
			Vision	2.18	2,771
			Hearing	4.38	5,570
			Self Care	2.97	3,614
Independent living	6.96	7,346			
Bristol	10.97%	14.01%	Cognitive	6.53	35,295
			Ambulatory	6.76	36,539
			Vision	2.00	11,438
			Hearing	3.64	20,773
			Self Care	3.06	16,567
Independent living	6.85	30,888			
Dukes	7.83%	11.09%	Cognitive	2.19	424
			Ambulatory	7.04	1,363
			Vision	1.91	385
			Hearing	5.26	1,062
			Self Care	1.98	383
Independent living	3.13	519			
Essex	9.86%	11.75%	Cognitive	5.17	38,950
			Ambulatory	5.75	43,309
			Vision	1.90	15,129
			Hearing	3.00	23,920
			Self Care	2.55	19,223
Independent living	5.81	36,370			
Franklin	10.64%	16.69%	Cognitive	7.23	4,881
			Ambulatory	7.66	5,167
			Vision	1.86	1,309
			Hearing	5.07	3,568
			Self Care	3.08	2,077
Independent living	6.71	3,897			
Hampden	15.87%	16.27%	Cognitive	7.28	31,757
			Ambulatory	8.68	37,833
			Vision	2.46	11,349
			Hearing	3.37	15,519
			Self Care	3.98	17,354
Independent living	8.32	29,983			
Hampshire	10.54%	11.12%	Cognitive	4.48	6,954
			Ambulatory	4.40	6,834
			Vision	1.43	2,298
			Hearing	3.07	4,933
			Self Care	1.63	2,536
Independent living	4.38	6,002			
Middlesex	7.43%	9.32%	Cognitive	3.87	59,001
			Ambulatory	4.28	65,226
			Vision	1.49	23,916
			Hearing	2.72	43,846
			Self Care	1.74	26,574
Independent living	4.12	53,023			
Nantucket	5.98%	12.63%	Cognitive	6.03	792
			Ambulatory	3.70	486
			Vision	2.75	379
			Hearing	2.99	412
			Self Care	1.29	170
Independent living	3.19	354			
Norfolk	6.25%	9.44%	Cognitive	3.87	26,102
			Ambulatory	4.55	30,699
			Vision	1.37	9,779
			Hearing	2.68	19,130
			Self Care	1.93	13,054
Independent living	4.46	25,080			
Plymouth	6.53%	11.08%	Cognitive	4.53	22,309
			Ambulatory	5.11	25,172
			Vision	1.83	9,493
			Hearing	3.51	18,251
			Self Care	2.14	10,557
Independent living	4.73	19,281			
Suffolk	17.26%	11.94%	Cognitive	5.73	42,759
			Ambulatory	6.58	49,162
			Vision	2.39	18,784
			Hearing	2.45	19,294
			Self Care	2.66	19,891
Independent living	5.10	33,426			
Worcester	9.81%	12.23%	Cognitive	5.43	43,456
			Ambulatory	5.69	45,577
			Vision	1.79	15,159
			Hearing	3.34	28,263
			Self Care	2.40	19,237
Independent living	5.74	38,176			

Intersection of disability and poverty

Numerous studies have correlated disability with rates of poverty across geographic areas. This trend appears to hold to some extent in Massachusetts. Suffolk is the only county in Massachusetts where the poverty rate outpaces disability rate. This information could be useful when examining expansions of programs like Card to Culture which focuses on removing barriers for people experiencing poverty. Further investigation into the relationship between poverty and disability in Massachusetts could uncover natural extensions of current programming.



Disability and employment

This project uncovered employment rates for people with disabilities and compared it to data for people without disabilities in Massachusetts. Below is disability employment data for working age adults (ages 18-64). The data shows disproportionate employment rates based on disability. As Mass Cultural Council investigates funding options for individuals, this data will be useful as a lens through which to view employment and entrepreneurship for the disability community.

MA employment for individuals with disabilities (ages 18-64, living in the community)

2021	# With Disability	# With Disability & Employed	% Disability Who are Employed
MA	393,175	155,927	39.7% (+2.9 from 2019)
2021	# Without Disability	# Without Disability & Employed	% Disability Who are Employed
MA	4,019,866	3,212,108	79.2% (+0.1 from 2019)

Art-Reach Three-Year Plan

Art-Reach Disability Access and Inclusion Plan

Theory of Change

Disability Equity is not possible without including people with disabilities in all parts of this plan. The consultants of this work included people with disabilities in the evaluations, research, and strategic planning for this project.

The Mass Cultural Council strategic plan set a goal of minimizing segregation, and traditionally the creative and cultural sector has excluded the d/Deaf community and people with disabilities. While it cannot correct past erasure of the disabled experience in the creative and cultural sector, Mass Cultural Council has a responsibility to keep the disability community centered in and connected to all phases of their Disability Equity work.

If Mass Cultural Council centers the d/Deaf community, and people with disabilities in Massachusetts,

And leverages its influence on the creative and cultural sector in Massachusetts to fund inclusive programming, create dynamic sector-wide engagement, and amplify the disabled experience,

Then it creates collective pressure that will advance the arts. Mass Cultural Council will become a resource that relieves that pressure. It will rebuild trust between excluded communities and the creative and cultural sector while activating innovative and equitable programs.

Prioritized Activation

Art-Reach recommendations support the Theory of Change with high level goals, long-term strategies and actionable tactics.

Tiered Tactics

“**First**” = the next logical steps for access based on current operations

“**Second**” = an advance of accessibility towards best practice

“**Aspirational**” = best practice and/or field-defining innovation

To align the Disability Access and Inclusion plan with the organization’s Strategic Plan and the Racial Equity Plan, Art-Reach and Open Door Arts have followed a similar pattern. For each high-level goal, the strategies have been allocated as Internal, Services, and Grants. A fourth category focused on Community has been added to emphasize the importance of transferring power to disabled people in Massachusetts.

The actionable tactics are tiered on a first, second, aspirational model. This format creates flexibility for Mass Cultural Council and the Disability Equity Task Force to prioritize its work based community input and changes in the field. This system also allows time for Mass Cultural Council to develop internal capacity where need to fulfill the work.

To ensure that disability equity remains a focus for Mass Cultural Council it is imperative that this Access and Inclusion plan creates accountability across the organization. We advise holding time and space for discussion around the Access and Inclusion plan at each full staff meeting and council convening. Doing so will create an underpinning that reinforces access as an organizational value, not a performative practice.

This plan can be executed in a linear fashion—first level tactic, then second, then aspirational—or Mass Cultural Council can prioritize second and aspirational tactics based on the prevalence of disability in their community, the needs of the sector, and their internal capacity to execute the work at that level.

High-Level Goals

1. Create a culture of learning around accessibility.

By positioning itself as a trusted source of information, Mass Cultural Council can orchestrate a dynamic network of partners that drives the sector forward. First focusing on internal development, resource development and community partnerships as it aims to become a reliable source of information for the sector. Accurate information and accessibility practices informed by the community directly impacts the number of individuals who can independently participate in arts and culture and creates a system of information that builds trust with the d/Deaf and disabled communities.

2. Demonstrate the power of authentic organizational change.

Mass Cultural Council has the unique capacity to inspire sector-wide growth as part of their daily work. Before influencing change and galvanizing the sector, Mass Cultural Council must lead by example and participate in the process of inclusive practice and accessible policy within its current infrastructure. Representation is another incredibly powerful force to create systemic change within organizations, and to influence external partners. Mass Cultural Council will begin the process of building authentic representation at every level of the organization.

3. Disrupt traditional approaches to access and explore a path to disability justice.

Bold ideas require bold actions, Mass Cultural Council will embrace innovative approaches to advance equity and inclusion for themselves and for their grantees and partners. Mass Cultural Council will look beyond the ADA and drive the sector toward groundbreaking inclusion practices, setting the example of anti-discrimination and anti-exclusion in accessibility.

4. Amplify community stories about the disabled experience, and its intersection with the arts.

Mass Cultural Council embraces a diverse creative and cultural sector when it values and shares stories as told by people with disabilities. It can also shine light upon cultural sites doing work that leads to intentional inclusion. In alignment with Mass Cultural Council's mission to celebrate traditions and champion collective needs, an inclusive digital presence provides the platform to invite the disability community to discuss the full spectrum of the disabled experience, which includes participating in the creative and cultural sector. Through these authentic stories, the sector will learn about, engage with, and understand the importance of authentic inclusion and its central role to the mission, vision, and values of Mass Cultural Council.

Create a culture of learning around accessibility.

By positioning itself as a trusted source of information, Mass Cultural Council can orchestrate a dynamic network of partners that drives the sector forward. First focusing on internal development, resource development, and community partnerships as it aims to become a reliable source of information for the sector. Accurate information and accessibility practices informed by the community directly impacts the number of individuals who can independently participate in arts and culture and creates a system of information that builds trust with the d/Deaf and disabled communities.

Internal

Strategy: Establish baseline credentials for ADA Coordinator role

Level	Tactic
First	Enroll the current ADA Coordinator for the sector in the ADA Coordinator Certification Training Program. This program can take between 6 months and three years to complete. The Certification is valid for three years and requires continuing education for renewal. ADACTCP
Second	Ensure additional and/or future ADA Coordinators meet baseline credentials before assuming the role, and establish a 12 month timeline for uncertified coordinators to complete the ADA Coordinator Certification Training Program.

Strategy: Invest in professional development of Mass Cultural Council Staff

Level	Tactic
Aspirational	Develop and deliver robust internal training on accessibility including ADA compliance in all federal, state, and local laws, disability justice, and cultural accessibility. Every three years, the resources should be evaluated and updated.
Aspirational	Embrace “nothing about us without us” and prioritize the hiring of disabled presenters, and/or allow disabled staff members to lead training sessions.
Second	Develop and distribute training to the Disability Equity Taskforce in the following subject areas: <ul style="list-style-type: none"> • Disability Justice • ADA basics • Neurodivergence • Universal accommodations • Effective Communication • Accessible digital documents/ digital assets • Resources/ service providers
First	Distribute an RFP seeking a trusted, credible partner with disability representation to develop and deliver accessibility training quarterly to the full staff.

Level	Tactic
Aspirational	Each department will create resource materials for sustainable daily inclusive operations. Training and resources developed will be distributed to the full staff and incorporated into daily practices. Every three years, the resources should be evaluated and updated.
Second	Incorporate disability justice and accessibility training into onboarding/ training of full staff, including resources for considering access in daily operations.
First	Develop basic accessibility training for the full staff of Mass Cultural Council including effective communication, accessible documentation, basics of the ADA.
First	Create and distribute checklist/one-sheet resources for accessible engagement for Mass Cultural Council Staff.

Strategy: Establish internal office hours for Disability equity and accessibility

Level	Tactic
Aspirational	Provide frequent, open discussions for the full staff to ask questions, find resources, build community, and hold space with in-house experts, industry advocates, people with disabilities, and access service providers.
Second	Provide monthly opportunities for the full staff to ask questions and problem solving with in-house experts. .
First	Provide opportunities every other month for Disability Equity task force members to ask questions and find resources with in-house experts.

Process metric: As programs are executed, survey program officers to ascertain effectiveness of accommodations, any additional accommodation requests, and keep record of questions and answers that arise. The Disability Equity Taskforce can review these records to inform continuing education.

Services

Strategy: Establish external office hours for Disability equity & accessibility

Level	Tactic
Aspirational	Provide frequent, open hours of opportunity for the full sector (not just UP Designated orgs) to ask questions, find resources, build community, and hold space with accessibility experts, industry advocates, people with disabilities, and access service providers.
Second	Provide opportunities every other month for the sector to ask questions and find resources with in-house experts, people with disabilities and industry leaders.
First	Provide quarterly opportunities to the sector for questions and problem solving with in-house experts, people with disabilities and industry leaders. This initiative can be combined with the efforts to upscale the ILN (learning network).
First	Create, or support the creation of an an online presence for accessibility resource links that are relevant, regularly reviewed and updated as a reference point for the sector.

Strategy: Develop learning opportunities for the sector, guided by the community

Level	Tactic
Aspirational	<p>Develop a monthly rotation of learning opportunities where individuals in the cultural sector with disabilities can share their lived experiences engaging in cultural arts, and potential improvements to advance the sector.</p> <p>Develop panels of experts for discussion in key areas:</p> <ul style="list-style-type: none"> • language • customer service • emergency preparedness • effective communication • employment • developing technologies • common accommodations • disability etiquette
Second	<p>Engage partners in the sector to hold quarterly convenings for the disability community and the cultural sector to learn together from subject matter experts and develop empathic approaches to accessibility.</p>
First	<p>Hold annual panel discussions with cultural workers from the d/Deaf and disability community to share their experiences engaging in cultural arts, for sector-wide learning.</p>

Grants

Strategy: Create space for access education and professional development

Level	Tactic
Aspirational	<p>Shepard the development of a thorough Access training program centered in Disability Justice. Working with partners in the New England ADA Network, develop a rotation of experts with disabilities who can share their lived experiences as well as their experience in the cultural sector. Create opportunities for grantees to participate in this program regardless of UP Designation. The curriculum should include:</p> <ul style="list-style-type: none"> • disability history and justice • Innovative accommodations and technology • Strategies for neurodiverse inclusion • Strategies for sensory disability inclusion • ADA basics • Emergency preparedness • Effective Communication • Cultural arts accessibility best practices • Budgeting for access • Developing assistive technology
Second	<p>Distribute an RFP seeing a trusted and credible partner with disability representation to curate a “Pathway to Access and Inclusion” –a recommended track of trainings led by credible partners with, for under-resourced cultural organizations can follow to create their own accessibility improvement program in the following subject areas:</p> <ul style="list-style-type: none"> • ADA basics • Emergency preparedness • Effective Communication • Cultural arts accessibility best practices • Accessibility evaluations • Strategic access planning • Gaining organizational buy-in • Budgeting for access • Developing assistive technology
First	<p>Distribute an RFP seeking a trusted, credible partner with disability representation to develop and deliver accessibility trainings and resources sector-wide in the following subject areas:</p> <ul style="list-style-type: none"> • Disability etiquette • Language • Disability justice basics • ADA Title III Basics • Emergency preparedness • Effective Communication • Developing assistive technology

Community

Strategy: Establish forum discussions with the disability community

Level	Tactic
Aspirational	Orchestrate monthly, open discussions for the disability community to hold space, ask questions, share resources, build community, and be in community with members of the disability community and sector professionals.
Second	Provide quarterly convenings for the disability community and the cultural sector to hold discussion and develop empathic approaches to accessibility.
First	Coordinate with and invite the Centers for Independent Living, or similar disability service agencies and their constituents to hold bi-annual virtual convenings called Forum Discussions, offering opportunities for the disability community and the cultural sector to hold discussion and develop empathic approaches to accessibility.

Appendix Reference: Disability Forum Discussion invitation

Process Metric: Survey participants after each learning engagement.

Develop systems for processing and incorporating feedback from surveys.

Demonstrate the power of authentic organizational change.

Mass Cultural Council has the unique capacity to inspire sector-wide growth as part of their daily work. Before influencing greater change and galvanizing the sector, Mass Cultural Council must lead by example and participate in the process of inclusive practice and accessible policy within its current infrastructure. Representation is another incredibly powerful force to create systemic change within organizations, and to influence external partners. Mass Cultural Council will begin the process of building authentic representation at every level of the organization.

Internal

Strategy: Conduct an ADA Audit and complete a transition plan, for compliance

Level	Tactic
Aspirational	<p>Complete a thorough audit for ADA compliance as is required of all Title II entities.</p> <p>The audit as outlined in ADA Title II will cover:</p> <ul style="list-style-type: none">• Title I employment,• Title II physical spaces• Title II effective communication• Title I & Title II RABR• (reasonably accommodated barrier removal)• Title II & Title III community public engagement. <p>The result of this audit, per Title II, will be a three-year transition plan toward compliance. This evaluation and transition plan will be made publicly available. This will be conducted every three years.</p>
First	<p>Develop RFP for Consultants with disabilities to Complete a full Audit, highlighting a three-year transition plan for ADA compliance guided by the certified ADA Coordinator.</p> <p>Collaborate with the New England ADA network to identify ADA Auditors in MA.</p>

Strategy: Embrace the lived experience of employees with disabilities

Level	Tactic
Aspirational	With attentiveness to safety of diversity within current staff and future employees, establish a voluntary convening space for employees with disabilities to share their experience. Through discussion, this group may determine ways to influence change within the employment experience at Mass Cultural Council. Leadership should meet with this group or receive requests for accommodation and improvements anonymously from this group twice annually to understand the work experience and create pathways for change.
Second	Create pathways for employees with disabilities to volunteer for a task force that creates improvement in the workplace culture for people with disabilities through quarterly convenings with the Leadership team.
First	Establish a disability representation group, employee support/resource group, or a space where those who identify as having a disability can convene quarterly in a virtual setting. Participating in this group will be exclusive to those who identify as having a disability, however disclosure of disability will be at the discretion of participants. The virtual setting must be established in a way that allows anonymity in participating, such as a zoom where folks can stay off camera, rename themselves, and type in chat to communicate.

Strategy: Increase disability representation in employment

Level	Tactic
Aspirational	Actively seek new pathways, recruitment tactics, open accommodations, payment considerations, and interview methods that welcome individuals with disabilities to feel encouraged and desired for employment within the Agency.
Second	Actively research and recruit qualified individuals from the disability community for open employment or open Council Seats.
First	Research and develop new pathways and platforms to post available jobs to reach the community of people with disabilities, including the Centers for Independent Living, and the New England ADA Center.
First	<p>Alter written structure of job descriptions to be in compliance with Title I of the ADA. Job Descriptions must include:</p> <ul style="list-style-type: none"> • essential functions • marginal functions • accessible PDF & document requirements • accommodated interview process • workplace accommodations • application acceptance in flexible formats <p>Example: Video submission for candidates who speak ASL</p>

Strategy: Develop an internship program for young adults with disabilities

Level	Tactic
Aspirational	<p>Create an internship program and process for young people with disabilities entering the work force to consultant, research, evaluate, and focus group internal initiatives. Interns will collaborate on communications project, focus group, or brainstorm ideas for programming.</p> <p>Possible partnership with: Creative Youth Development team and Partners for Youth with Disabilities.</p>
Aspirational	<p>Develop a Public Affairs project for interns to collaborate on communications to influence the narrative about people with disabilities entering the workforce. Create a consistent series of communications developed by the intern group.</p>
Second	<p>Develop a temporary internship program. Interns will be asked to share their lived experience and disability perspectives in exchange for real-time workplace experience and monetary compensation. Establish a pipeline of evaluation following the program and use this feedback to refine the work.</p>
First	<p>Establish a staff position to monitor and support the internship, collect feedback, refine the process, coordinate accessible supports, and act as project director for collaborative initiatives. We recommend this is a person with a disability with a background in education or professional coaching.</p>
First	<p>Develop internal processes to support an internship program and accessible supports for the workplace. Create project goals and collaborative objectives.</p>

Grants

Strategy: Reevaluate and redevelop grant policy, procedure, and process

Level	Tactic
Aspirational	Develop a fully accessible grant processes heightened with the access features of SmartSimple, expanding the use of simple language, roadmaps, clear instructions, clear expectations, and flexible alternatives that eliminates rather than creates barriers to funding sources.
Aspirational	Consult with a council of advisors, or disability consultants to establish, inform, evaluate, and improve the grant submission process.
Second	Fill in the gaps of SmartSimple, offering alternative methods for completion (i.e., video acceptance for ASL (American Sign Language)). Document any additional individual access accommodation requests and evaluate for routine use.
First	Develop methods for grant applications and alternative methods for accommodations, using effective communication obligations.

Strategy: Establish metrics for efficacy of the funding priority

Level	Tactic
Aspirational	Reevaluate the impact of the funding priority on the disability community versus its benefits to the sector. Determine clearly defined metrics for access, improvement, and growth. Utilize these metrics when funding priority is given year over year.
Second	Communicate Mass Cultural Council values to the sector, prioritizing the thriving creative and cultural connection to disability in MA, and clearly establishing the impression of systemic correction over charity perception.
Second	Collect data regarding disability type to align funding with disability prevalence.
First	Reevaluate the ADA compliance attestation in the application process, collect and review data on the efficacy of the dDeaf/Disability funding priority.
First	Research and develop data about the efficacy of the funding priority and its impact on the disability community versus the impressions of the charity/pity model of financial hand-outs to the disability community.

Services

Strategy: Set accessible standards for Hire Culture posts

Level	Tactic
Aspirational	Establish and implement a new set of standards for Hire Culture job postings that require essential functions and marginal functions to be identified, eliminate ability limitations (example: standing, lifting, walking) and include pay transparency.
First	Required that Hire Culture posts follow ADA Title I compliance regulations, standards, and guidelines.

Disrupt traditional approaches to access and explore a path to disability justice.

Bold ideas require bold actions, Mass Cultural Council will embrace innovative approaches to advance equity and inclusion for themselves and for their grantees and partners. Mass Cultural Council will look beyond the ADA and drive the sector toward groundbreaking inclusion practices, setting the example of anti-discrimination and anti-exclusion in accessibility.

Internal

Strategy: Redefine accessibility beyond compliance to hold the sector accountable

Level	Tactic
Aspirational	Create an updated self-evaluation process and growth metric for use in grant applications defining accessibility for the sector and utilize this method in place of the NEA Evaluation and ADA Attestation in all processes. Working with an advisory council of people who are d/Deaf, people who have disabilities and people with a relationship to disability working in the cultural sector, design innovative approaches, clearly defining the obligations for a variety of grant recipients creating accountability for accessibility across the sector.
Second	Clearly define compliance for all varieties of grant recipients. Create reference material for Program Officers that identifies the differences in ADA obligations for Artists/ Organizations/ Communities/ Creative Youth/ Public Affairs/ Festivals & Projects.
First	Collect and review data on the efficacy and accuracy of the attestation. Reevaluate the ADA Compliance attestation, the NEA (National Endowment for the Arts) Assessment, and other requirements in the application process.

Strategy: Create a common standard of accessible cultural engagement, created by people with disabilities in the cultural sector

Level	Tactic
Aspirational	<p>Build a coalition of advisors to guide the creation of common standards for accessible arts and culture engagement that encourages access excellence and disability equity. Acknowledging that the ADA lacks the nuances of the creative and cultural sector, a council of advisors will bring lived and professional experience into the development of common standards for accessibility in the sector.</p> <p>Areas for standards that exceed the guidance in the ADA:</p> <ul style="list-style-type: none"> • Effective Communication in performance, exhibition, & historic sites • Accommodation for inaccessible areas • Independent engagement, participation, or equal enjoyment • Accommodations for Neurodiversity at all ages • Classroom & Workshop adaptations • Equitable employment in the cultural sector • Adaptive equipment & technology • Customer service best practices • Guidance for social media & digital engagement • Guidance for Service Animals • Guidance for priming materials • Guidance for signage & wayfinding
Aspirational	<p>Build a coalition of advisors to guide the creation of a system of accountability and standard growth metrics for those with multi-year funding opportunities, ensuring effective improvements in scale with resources.</p>
Second	<p>Gather access leaders across the sector and disability community members as a one-year “think tank” to brainstorm best practices for inclusion in cultural engagement. Create a Disability Equity Cultural Code of Conduct, that fills in the gaps and surpasses the obligations in ADA.</p>
First	<p>Using a group of people with disabilities in the cultural sector as advisors, work to identify common access initiatives and metrics that are not currently in the ADA or NEA Evaluation. Create a one-sheet of Best Practices & Growth Metrics and distribute it to the sector.</p> <p>Example: Sensory Friendly engagement in cultural settings is not in the ADA but is a common practice throughout the sector)</p>

Grants

Strategy: Develop RFP for “Cultural Access Connector”

Level	Tactic
Aspirational	<p data-bbox="423 432 1419 541">Develop an RFP for or develop a 3-year grant to create a digital community resource space where the cultural sector and the community of people with disabilities can seek trusted resources. This digital space should contain;</p> <ul data-bbox="423 548 1182 810" style="list-style-type: none"><li data-bbox="423 548 976 579">• Digital trainings/ Recorded workshops<li data-bbox="423 585 932 617">• Resources for access best practices<li data-bbox="423 623 886 655">• Visitor accessibility information<li data-bbox="423 661 776 693">• Learning opportunities<li data-bbox="423 699 842 730">• Innovative technology ideas<li data-bbox="423 737 1182 768">• Adaptive technology availability and resource sharing<li data-bbox="423 774 1146 806">• Service providers contact information and booking

Strategy: Expand the Card to Culture program to include people with disabilities

Level	Tactic
Aspirational	Create a card for those who are on SSDI/SSI or identify as having a disability to enroll and receive a “Card to Culture” to present at sites. People with disabilities can enroll online, receive their card, and present it to participating sites. Example: Art-Reach Access Card Program
Aspirational	Offer the new “Card to Culture” to those on EBT, WIC or ConnectorCare Card to avoid stigma of using their benefits card at the box office/ticket counter.
Second	Establish an RFP for an organization to run and maintain a card program for those on SSDI/SSI that is then added to the eligible cards accepted at cultural sites that participate with Card to Culture.
First	Survey individuals who currently utilize the program to evaluate for improvement. KPIs: frequency of use, number of people accommodated, disability identity of those who utilize the program, peripheral spending during visit, experience of ticket purchase, welcome & engagement while onsite
First	Reevaluate who in MA can participate in Card to Culture program from the community. Research and analyze data supporting the efficacy of this program, and its impact on the diversity and whole variety of the MA community. KPIs: What are the average admission costs? What savings will the disability community receive when Mass Cultural Council subsidizes admissions?

Level	Tactic
Aspirational	Utilize storytelling to promote use of the Card to Culture program: How the program works, who benefits, where to participate and what the impact on the sector is.
Second	Develop methods of expanding community participation in this program through direct service area marketing. Include the Centers for Independent Living.

Community

Strategy: Establish an advisory council of people with disabilities

Level	Tactic
Aspirational	<p>Develop an advisory group of people with disabilities in the cultural sector that convene regularly (monthly) to discuss the disability experience in the sector, to guide Mass Cultural Council through future actions and follow up measures of the Disability Access and Inclusion Plan.</p> <p>Where in this plan it calls for a group of advisors, this group would be tasked. Additionally, this advisory group will host disability forum discussions with the community of people with disabilities. These advisors should be compensated for their time.</p> <p>To establish this group, develop a process that mimics the staff hiring process; a job description is created, resumes are submitted and reviewed, an interview/interactive process occurs, and a final decision is made by the Disability Equity Task force.</p>
Second	<p>Establish a group of advisors with disabilities as focus groups to consult on various parts of the execution and implementation of this plan and guide future actions for Mass Cultural Council. Meetings may be irregular and intermittent, as needed throughout the phases of this project. These advisors should be compensated for their time.</p>
First	<p>Establish an annual convening for people with disabilities to share their lives experiences, and evaluate Mass Cultural Council programs, policies, and procedures. These advisors should be compensated for their time.</p> <p>Example: Art-Reach Disability Equity Forum Discussion held on July 27th</p>

Amplify community stories about the disabled experience, and its intersection with the arts.

Mass Cultural Council embraces a diverse creative and cultural sector when it values and shares stories as told by people with disabilities. It can also shine light upon cultural sites doing work that leads to intentional inclusion. In alignment with Mass Cultural Councils mission to celebrate traditions and champion collective needs, an inclusive digital presence provides the platform to invite the disability community to discuss the full spectrum of the disabled experience, which includes participating in the creative and cultural sector. Through these authentic stories, the sector will learn about, engage with, and understand the importance of authentic inclusion and its central role to the mission, vision, and values of Mass Cultural Council.

Critically important to consider: Every part of the storytelling process, from inception to execution, must include people with disabilities. This can be a project for the Internship Program or the Disability Advisory Council and guided by the Public Affairs team to ensure a respectful and aspirational (not inspirational) approach to storytelling.

Internal

Strategy: Conduct an accessibility audit of website, digital assets and branding

Level	Tactic
Aspirational	<p>Engage a trusted consultant to complete a Digital Accessibility Audit & Implementation plan for the current and future website(s), digital assets and branding.</p> <p>Example: https://tammaninc.com/</p>
Second	<p>Evaluate website(s), branding, communications, digital assets, and grant portals for accessibility using a third part web evaluation tool. Example: Site Improve: https://www.siteimprove.com/</p> <p>This digital evaluation tool offers minimal coding recommendations, and accessibility fixes while it evaluates the efficacy and coding of the entire site. Site Improve requires the Web Systems team to make the coding improvements that it suggests. Site Improve runs on the website each time coding or development occurs and will need monthly process efforts as well as maintenance.</p>
First	<p>Begin resource development for conducting a Digital Accessibility Audit with a trusted consultant to upgrade current digital presence and prepare for new guidance.</p> <p>The US Access Board shared news that the Department of Justice has posted a noticed of proposed rulemaking, regarding new guidance for web accessibility and mobile app standards: https://www.access-board.gov/news/2023/08/15/department-of-justice-seeks-public-comment-on-proposed-rule-to-strengthen-web-and-mobile-app-access-for-people-with-disabilities/</p>

Strategy: Develop Access Standards for communications & Public Affairs

Level	Tactic
Aspirational	Consistently and proactively enhance all communications with accessible features utilizing effective communication obligations and WCAG. Develop standards for engagement and distribute this resource in training and daily operations.
Second	Consistently provide basic access to communication and public engagement utilizing effective communication guidance.
First	Invest in the professional development of Public Affairs teams with training and resources for implementing accessible communications and gatherings.

Strategy: Grow public awareness of accessibility accommodations in the creative and cultural sector

Level	Tactic
Aspirational	<p>Maximize storytelling opportunities:</p> <ul style="list-style-type: none"> • cultural experiences with people with disabilities • new or interesting accessible features • explanation of how and why access features are being used <p>Example: All social media photos have image descriptions in the captions. Take the opportunity to explain why using affirmational disability language in the first comment.</p> <p>“Mass Cultural Council uses image description and alt text to include people using adaptive technology to engage with us on social media. Click the link in bio to learn more about Effective Communication practices in Arts & Culture spaces.”</p>
Second	Develop daily-use resources for accessible public messaging, content, gatherings, and meetings reviewed by a disability advisory council.
First	Invest in the professional development of Public Affairs teams with training and resources for implementing accessible communications and gatherings.

Community

Strategy: Create platforms for the d/Deaf and disabled communities to tell their story emphasizing their lived experience

Level	Tactic
Aspirational	<p>Disability is an identity, and authentic representation leads to increased participation. Utilizing the established Disability Advisory Council, and the new Internship program, develop a series of communication initiative that promote stories of people with disabilities engaging in the cultural sector:</p> <ul style="list-style-type: none"> • Inclusive engagement opportunities • New accommodation technology • Adaptive programs • Individual artists • Internal access initiatives of Mass Cultural Council • Disability-led convenings
Second	<p>Develop long-term storytelling initiatives with individuals and organizations working to improve their access features as supported by Mass Cultural Council.</p> <p>Example: UP designated orgs doing innovative access work, or a series of artist with disabilities and where to see their work.</p>
First	<p>Develop a series of stories about people with disabilities participating in the cultural sector, and successful access features informed by, and in collaboration with people with disabilities. Feature these stories every three months.</p>

Open Door Arts: One-Year Plan

Disability Access Services Work Plan: A Path to Strengthen and Scale

The following one year Disability Access Services Work Plan prepared by Open Door Arts was developed from extensive feedback and data from a wide range of stakeholders that are personally and professionally connected to, and invested in, making the Massachusetts arts and cultural sector more accessible and inclusive to people with disabilities. The recommendations have come from identifying, understanding, and prioritizing the needs and themes that emerged from the data. Each goal is grounded in rationale and presented with clear, attainable strategies and tactics to help Mass Cultural Council optimize and scale their accessibility initiatives and services over the course of one year.

The Plan acknowledges Mass Cultural Council's long-standing commitment to access work and history of success. It also leverages the Agency's positionality, power, and expertise to grow and expand opportunities for impact from a strong and established foundation. The Plan additionally emphasizes the need for the continued commitment and investment required to maintain quality, scale strategically, work efficiently, communicate effectively, and lead by example. **Mass Cultural Council is uniquely situated to lead the sector in defining, standardizing, modeling, supporting, and incentivizing access work.** In doing so, Mass Cultural Council can influence the policies, practices, and programs of thousands of organizations across the state and support disabled patrons, cultural workers, artists, and companions by alleviating the burden placed on people with disabilities to navigate access uncertainty within arts and culture organizations.

The work outlined in the Disability Access Services Work Plan began long before this plan and will hopefully continue far beyond its one year proposed timeline. The intention is to support Mass Cultural Council in fostering meaningful and sustainable impact at the individual, organizational, sector and national level by establishing a shared vision, common understanding, structures for accountability, and a clear path forward to create a more accessible and equitable arts and culture sector.

Definitions*

Goals: What the Agency needs to do, in the broadest terms, to realize its vision of an accessible arts and culture sector in Massachusetts

Strategies: Proposed ways of meeting goals, responding to the highest-priority needs identified through data, research, and community feedback

Tactics: Specific actions to implement strategies, situated within the current context

A timeframe for implementing each tactic is indicated:

Phase I: months 1-6

Phase II: months 7-12

Ongoing: throughout the plan and/or beyond the one-year time frame

Goals Overview*

The following goals represent the six core areas of focus for the Mass Cultural Council one-year Disability Access Services Work Plan. Taken together, these goals serve as an organizing set of actions that the Agency and its team should undertake to build the capacity of arts and culture organizations to provide equitable and inclusive services and opportunities to people with disabilities. The numbering of the goals does not indicate order of priority. Each goal includes specific strategies and tactics, as well as a proposed timeframe for implementation.

Goals:

1. Define Key Concepts, Terms, and Criteria
2. Lead by Example
3. Optimize Existing Services and Delivery
4. Scale Services Strategically
5. Sustain Quality and Growth of Services
6. Share the Stories of People, Organizations, and Mass Cultural Council Access Initiatives with the Community and Sector

*Adapted from the Boston Creates Cultural Plan

Recommendations

Goal 1: Define Key Concepts, Terms, and Criteria

Key Finding Alignment:

Key Finding 1: There is significant variation in how organizations define, understand and actualize access work

Key Finding 3: Organizations have low expectations for access work

Key Finding 4: There is not enough representation of people with disabilities within organizations, including the Mass Cultural Council

Key Finding 6: Mass Cultural Council has a lot of influence and leverage

Key Finding 9: Individuals and organizations don't fully understand UP designation

Key Finding 11: Organizations and Mass Cultural Council staff need and want more accountability for access work

Rationale:

Key Finding 1 and Key Finding 9 emphasize the need to clearly define access terminology including what access is and how organizations engage in access work. Developing shared language and clear expectations are a critical first step to ensuring the sector can consistently and effectively understand organizational responsibilities, communicate about access, and assess their work. Therefore, the creation of standardized documents including a glossary, rubric of access excellence, and outline of criteria for participation in Mass Cultural Council initiatives is recommended to mitigate misunderstandings and inconsistency, and help organizations progress in their access work.

The reach, impact and influence of Mass Cultural Council, shown in Key Finding 6, results in a unique opportunity to establish shared language and detail expectations for participation in access initiatives in a way that can permeate throughout the sector and support large scale growth and impact. The Agency should also ensure that the representation gaps discussed in Key Finding 4 are addressed by intentionally and meaningfully including people with disabilities in the creation of these new tools and processes. The following strategies and tactics are recommended to fulfill Goal 1: Define Key Concepts, Terms and Criteria.

- **Strategy 1.1:** Convene advisors to guide the process of defining excellence in access and access terminology, as described below
 - Tactic 1.1.1: Recruit advisors with expertise in accessibility for arts and culture organizations and with lived experience with disabilities to meaningfully inform the process (phase I)
 - Tactic 1.1.2: Compensate advisors competitively for their work and expertise (phase I)

- **Strategy 1.2:** Clearly define and articulate access terminology and language, as well as organization’s responsibilities in the context of Mass Cultural Council access initiatives and services
 - Tactic 1.2.1: Create a glossary of terms (phase I)
 - Recommended terms to include, but not limited to: Access, intersectionality, UP Initiative, UP Designated organization, access coordinator, User/Expert
 - Tactic 1.2.2: Share glossary internally with Mass Cultural Council team to ensure clarity and consistency across programming and grant making (phase II)
 - Tactic 1.2.3: Prepare an external-facing version of the glossary to share in tandem with future relevant Mass Cultural Council documents, communications, and applications related to access initiatives and services (phase II)

- **Strategy 1.3:** Clearly define criteria of excellence in access, informed by and consistent with the glossary
 - Tactic 1.3.1: Create a clear rubric that articulates access criteria for arts and culture organizations at progressive levels of achievement ([example provided here](#)) (phase I)

- **Strategy 1.4:** Clearly define participation pathways to and criteria for UP designation ([example provided here](#))
 - Tactic 1.4.1: Define participation pathways in access initiatives available to all Mass Cultural Council grantees (phase I)
 - Tactic 1.4.2: Define participation pathways and minimum rubric criteria for organizations to work towards receiving UP Designation (“UP Aspiring” organizations) (phase I)
 - Tactic 1.4.3: Define within the rubric minimum criteria to receive UP Designation (phase I)
 - Tactic 1.4.4: Determine if exemptions or modifications to the established criteria based on an organization’s specific circumstances will be allowed (phase I)

Goal 2: Lead by Example

Key Finding Alignment:

Key Finding 2: Mass Cultural Council is not currently in compliance

Key Finding 4: There is not enough representation of people with disabilities within organizations, including the Mass Cultural Council

Key Finding 6: Mass Cultural Council has a lot of influence and leverage

Key Finding 11: Organizations and Mass Cultural Council staff need and want more accountability for access work

Rationale:

Key Finding 6 unequivocally demonstrates that Mass Cultural Council is viewed as a leader and guide for access work, making it critical for the Agency to demonstrate what meaningful access work looks like in practice. As a leader and funder of access work, the Agency has a responsibility to the sector to model access excellence and hold themselves accountable for all aspects of that work including legal compliance (Key Finding 2), representation of people with disabilities (Key Finding 4), and application of newly established criteria for excellence and UP Designation.

There is also a great opportunity to build trust with organizations and the disability community by openly and transparently modeling this internal assessment, improvement and growth process. This will ensure that the Mass Cultural Council is improving internal access work, as well as partaking in work that is asked of organizations which will continue to build upon the sector's trust and respect.

The following strategies and tactics are recommended to fulfill Goal 2: Lead by Example.

- **Strategy 2.1:** Ensure Mass Cultural Council meets the criteria for UP designation
 - Tactic 2.1.1: Self-assess the Agency's accessibility using the rubric (phase I)
 - Tactic 2.1.2: Create and implement an action plan to address accessibility growth areas identified by the rubric (phase I)
- **Strategy 2.2:** Model the self-assessment and improvement process to the sector
 - Tactic 2.2.1: Communicate process and progress through various channels with UP designated organizations, grantees, and the sector at large (ongoing)

Goal 3: Optimize Existing Services and Delivery

Key Finding Alignment:

Key Finding 1: There is significant variation in how organizations define, understand and actualize access work

Key Finding 3: Organizations have low expectations for access work

Key Finding 7: Funding for access work is needed and essential

Key Finding 8: Training is integral to growth

Key Finding 9: Individuals and organizations don't fully understand UP designation

Key Finding 11: Organizations and Mass Cultural Council staff need and want more accountability for access work

Key Finding 12: Organizations and Mass Cultural Council staff want on-demand resources and information about access

Rationale:

Mass Cultural Council access initiatives and programs have proven to be impactful and effective in improving organizational practices, indicating the need for the Agency to continue providing opportunities that have been offered through the Innovation Learning Network (ILN) and UP Initiative. While existing services provide a strong foundation, in order to increase the impact and respond to identified needs, some redesigning is recommended in order to optimize before scaling (Goal 4). For the purpose of this recommendation, branded programs will not be referred to by name, with the exception of UP, in order to focus on the “what” of services. Key Finding 8 articulates that training and learning, in particular long-term learning, are a valued resource and the largest lever for change for organizations. However, current structures should be improved to address gaps (Key Findings 1, 3, 9 and 11) through intentional formats, content and accountability.

Similarly, Key Finding 9 demonstrates an opportunity to reinvigorate UP designation and its impact on the sector. When planning service delivery, implementation must include funding (Key Finding 7), as organizations need both fiscal support for engaging in learning, as well as funding to implement access work and to act as incentives. There is a demonstrated need to continue current methods of funding and to be connected to other funding opportunities. While the following strategies can be implemented independently, they are most impactful when interconnected and working in tandem. The following strategies and tactics are recommended to fulfill Goal 3: Optimize Existing Services and Delivery.

- **Strategy 3.1:** Optimize learning and training required for achieving and retaining UP designation
 - Tactic 3.1.1: Redesign learning and training initiatives to best support organizations in achieving and retaining UP Designation (phase I)
 - Structure learning and training initiatives to have core curriculum content required of all participants and elective sessions relevant to organizations' unique characteristics and circumstances
 - Tactic 3.1.2: Offer core curriculum sessions that have standardized content, timeline, sequence and providers to ensure consistency of experience from year to year (ongoing)
 - Topics should include (but are not limited to): disability culture and history, legal responsibilities, inclusive language and communication, access services, intersectionality, web accessibility, employment of people with disabilities, and physical accessibility
 - Completion of all core curriculum sessions should be required for UP designation and re-designation
 - Tactic 3.1.3: Create and offer ongoing additional elective curriculum sessions that address specific needs and facilitate peer-to-peer learning (ongoing)
 - Topics could include (but are not limited to): organization-specific services and legal requirements, facility type, organization budget or size specific considerations, and meeting the needs of specific disability populations
 - Completion of a predetermined number of elective sessions should be required for UP designation
 - Tactic 3.1.4: Provide training in hybrid formats and make recordings available to UP Designated, and organizations working towards designation, as an on-demand resource and in case of absence (ongoing)
 - Tactic 3.1.5: Create and require assessment to ensure completion and understanding of core and elective content knowledge (ongoing)
 - A passing score should be required for UP designation

- **Strategy 3.2:** Optimize the designation process including pathways to achieve UP Designation
 - Tactic 3.2.1: Continue awarding UP designation to organizations that meet established criteria (ongoing)
 - Tactic 3.2.2: Using new [designation criteria](#) (Strategy 1.4), re-assess current designated organizations to ensure they meet criteria (phase II)
 - Allow current UP organizations not meeting criteria to make progress to retain designation within a determined time frame, or enter an alternative pathway to work towards achieving designation (see 3.2.3)

- Tactic 3.2.3: Implement a pathway for organizations to work towards UP Designation (“Up Aspiring”) (phase II)
- **Strategy 3.3:** Provide direct funding and connections to external funding opportunities
 - Tactic 3.3.1: Continue providing stipends to compensate organizations for participating in learning and training requirements (ongoing)
 - Tactic 3.3.2: Continue providing annual funding opportunities to UP Designated organizations to reward excellence and offset expenses directly related to disability access (ongoing)
 - Tactic 3.3.3: Create mechanism for organizations not yet designated to receive funding to improve, grow, and expand their access work (phase II)
 - Tactic 3.3.4: Provide organizations with connections to other sources of funding and budgeting strategies for access work (ongoing)

Goal 4: Scale Services Strategically

Key Finding Alignment:

Key Finding 7: Funding for access work is needed and essential

Key Finding 8: Training is integral to growth

Key Finding 9: Individuals and organizations don't fully understand UP designation

Key Finding 11: Organizations and Mass Cultural Council staff need and want more accountability for access work

Key Finding 12: Organizations and Mass Cultural Council staff want on-demand resources and information about access

Rationale:

Once the tactics of Goal 3 have been implemented, it is possible to begin strategically growing and scaling access initiatives. It is crucial to ensure quality and efficacy, and maintain resources and funding as the service scales, as organizations indicated in Key Findings 7 and 8 that these two priorities are of particular importance and must not be compromised for the sake of breadth. While increasing the number of UP designated organizations is part of the overall scaling of access work, the two are not synonymous. In order to scale in a way that promotes overall access across the sector, it is recommended to scale funding and learning opportunities, and provide access to on-demand resources, (Key Finding 12) for all Mass Cultural Council grantees. In order to scale strategically, increase capacity, and to avoid redundancy and duplication of effort, it is important for the Agency to pursue and maintain strong partnerships. The following strategies and tactics are recommended to fulfill Goal 4: Scale Services Strategically.

- **Strategy 4.1:** Gradually increase the number of organizations working towards UP designation at a rate that maintains the quality, depth and individualized support necessary for institutionalization of learning practice
 - Tactic 4.1.1: Engage in targeted recruitment of potential participating organizations that have shown interest and capacity for participation (phase II)
 - Tactic 4.1.2: Clearly communicate UP Designation criteria, benefits, participation process, requirements, and examples of success to potential participating organizations (ongoing)
 - Tactic 4.1.3: Provide direct funding as described in Goal 3 (ongoing)
 - Tactic 4.1.4: Offer access to resources and information (see Strategy 4.3) (ongoing)
- **Strategy 4.2:** Scale opportunities for all Mass Cultural Council grantees to improve access practices, policies, and programming and ensure continuity of work across the sector
 - Tactic 4.2.1: Clearly communicate the value and impact of access work to grantees (ongoing)
 - Tactic 4.2.2: Offer hybrid introductory access learning and training opportunities (ongoing)
 - Tactic 4.2.3: Make funding opportunities available to improve, grow, and expand access work (ongoing)
 - Tactic 4.2.4: Connect organizations to on-demand access resources and information (see Strategy 4.3) (ongoing)
 - Tactic 4.2.5: Clearly communicate the process, requirements, and examples of success resulting from participation in UP as a next step (ongoing)
- **Strategy 4.3:** Expand and streamline access to on-demand resources and information to all Mass Cultural Council grantees
 - Tactic 4.3.1: Ensure that any information and resources shared during specific training sessions are easily accessible to all grantees (ongoing)
 - Tactic 4.3.2: Pursue partnership with Open Door Arts to provide access to the Open Door Arts Massachusetts Arts Access Hub (phase II)
- **Strategy 4.4:** Increase capacity to scale delivery of services through partnering with expert individuals and organizations
 - Tactic 4.4.1: Identify partner organizations and/or individuals with access expertise and experience working with arts and cultural organizations (phase II)
 - Ensure representation of people with disabilities
 - Tactic 4.4.2: Conduct market research to ensure appropriate compensation of partners and individual experts (phase I)

Goal 5: Sustain Quality and Growth of Services

Key Finding Alignment:

- **Key Finding 1:** There is significant variation in how organizations define, understand and actualize access work
- **Key Finding 4:** There is not enough representation of people with disabilities within organizations, including the Mass Cultural Council
- **Key Finding 10:** People with disabilities are more likely to visit organizations that have been vetted by the Mass Cultural Council
- **Key Finding 11:** Organizations and Mass Cultural Council staff need and want more accountability for access work

Rationale:

Evaluation and accountability structures are necessary to ensure that the quality of services is sustained at scale. Key Finding 11 suggests that this will be well received as organizations largely want increased accountability. Enforcing these structures will not only strengthen the Agency's initiatives and outcomes for organizations, but will also help mitigate some of the fatigue and distrust experienced by the disability community. As shown through Key Findings 1 and 10, there is a lot of variability, unknowing, and risk for harm when people with disabilities have to navigate organizations with unclear, inconsistent or non-existent access features and services. Once clearer criteria is established and enforced, the Agency can leverage the UP Designation process as a vetting mechanism so that this does not fall onto individuals with disabilities visiting organizations.

An additional component of sustaining quality and growth includes recognizing individuals who participate in access training initiatives. The idea of establishing an "UP Practitioner" certification was born directly from survey responses as a method to recognize individuals and create a more established trained practitioner pool in the state to aid organizations in filling access coordinator roles. This will ultimately support the long-term growth of access work as individuals will be systemically identifiable, making it possible to identify organizations who no longer have employees who underwent training yet still possess UP designation. This makes it more possible to identify knowledge gaps and maintain continuity of organizations' access work, ensuring quality. The following strategies and tactics are recommended to fulfill Goal 5: Sustain Quality and Growth of Services.

- **Strategy 5.1:** Conduct ongoing evaluation to determine efficacy of services and performance of participating organizations
 - Tactic 5.1.1: Evaluate organizations working towards designation (“UP Aspiring”) annually using designation criteria to determine progress towards designation (ongoing)
 - Tactic 5.1.2: Evaluate UP Designated organizations every 5 years using designation criteria to award re-designation (ongoing)
 - Tactic 5.1.3: Analyze trends in rubric scoring data reported by organizations to determine and respond to greatest and most frequent areas of need through additional supports and resources (ongoing)
 - Tactic 5.1.4: Establish a protocol for UP Designated organizations that are not able to maintain designation status to enter an alternative pathway for continued learning and improvement (phase I)
 - Tactic 5.1.5: Determine if there are extenuating circumstances when organizations might lose or have designation suspended regardless of meeting designation criteria (phase I)
 - Tactic 5.1.6: Host an annual forum for people with disabilities, including artists, to provide direct feedback on Mass Cultural Council access initiatives and share their perspectives and experience relating to access in the cultural sector (ongoing)
 - Tactic 5.1.7: Provide tools, templates, and resources for organizations to self-evaluate and monitor their access work (ongoing)
 - Tactic 5.1.8 Evaluate the effectiveness of the UP brand, and explore ways to more explicitly indicate its relevance to disability access (phase I)

- **Strategy 5.2:** Leverage the skills and expertise of qualified individuals to support access in the sector and maintain continuity of practices through staffing changes
 - Tactic 5.2.1: In addition to designating organizations, establish an UP Practitioner individual certification to recognize individuals who complete all required training for designation (phase II)
 - Tactic 5.2.2: Communicate to organizations the value of having UP Practitioners in their teams (ongoing)

Goal 6: Share the Stories of People, Organizations and Mass Cultural Council Access Initiatives with the Community and Sector

Key Finding Alignment:

Key Finding 1: There is significant variation in how organizations define, understand and actualize access work

Key Finding 3: Organizations have low expectations for access work

Key Finding 4: There is not enough representation of people with disabilities within organizations, including the Mass Cultural Council

Key Finding 9: Individuals and organizations don't fully understand UP designation

Key Finding 10: People with disabilities are more likely to visit organizations that have been vetted by the Mass Cultural Council

Rationale:

Communication tactics have been present throughout this plan, however sharing stories with the community and sector is of such importance that it must be prioritized as its own goal. Data from Key Findings 1 and 9 prove that while the Agency is successfully making contact with non-UP organizations as well as many members of the disability community, confusion and lack of awareness persists around access initiatives. Similarly, all organizations, including those that are UP designated, report a lack of clarity about the UP Initiative itself as well as what access work can and should look like. Communication can be a powerful tool to mitigate misunderstandings, share the value and benefits of access work, and articulate the ways in which the Agency's access initiatives can improve access work. It can also help to create continuity and motivate engagement throughout the sector.

Most importantly, Mass Cultural Council has an opportunity and obligation to utilize a strong communication plan and strategy to mitigate the burden, fatigue and harm experienced by the disability community when navigating arts and culture organizations. By taking on the responsibility of communicating designation criteria, resources, and information about the process to the disability community, the Agency can alleviate some of that burden, build trust, help increase engagement (Key Finding 10) and ensure more positive outcomes and experiences for people with disabilities. In addition, the Agency should continue investing in data collection and dissemination to further improve the sector's access work, and plan to showcase its unique access initiatives at the state and national level.

The Mass Cultural Council's initiatives are currently one-of-a-kind and should be shared to encourage national conversation and inspire action in other states. The following strategies and tactics are recommended to fulfill Goal 6: Share the Stories of People, Organizations and Mass Cultural Council Access Initiatives with the Community and Sector.

- **Strategy 6.1:** Communicate with the sector the value and impact of access work and the role of the Mass Cultural Council in advancing access work
 - Tactic 6.1.1: Create a communications plan to share with arts and culture organizations that includes: (phase II)
 - the value and impact of engaging in access work
 - the ways the UP Initiative can support them in achieving access excellence
 - stories of people with disabilities to humanize access work
 - examples of excellence at various levels and organization types
 - Tactic 6.1.2: Create a communications plan to share with the disability community that includes the following: (phase II)
 - which organizations are UP designated
 - what they can expect from an UP designated organization
 - ways to connect with the Agency if they experience harm or exclusion at a grantee organization
 - Tactic 6.1.3: Identify opportunities to showcase Mass Cultural Council initiatives and successes at the state and national level (ongoing)
 - Tactic 6.1.4: Take an active role in collecting and disseminating data and reports to better inform the sector (ongoing)

To view [tactics organized by phases, reference Appendix #](#). As planning and implementation begin, please continue to reference tactics in context of their related strategies and goals as laid out in this one year plan.



Appendices

Appendix 1: Key Findings Supporting Data

1. **There is significant variation in how organizations define, understand and actualize access work**
 - a. Survey to UP Designated Organizations:
 - i. Q11: (optional) Would you like to provide examples as to how your organization has or has not improved accessibility in any of these areas?
 1. There seems to be a misunderstanding about what is meant by access, and some respondents are labeling things access that would not apply (ex: language access, economic access)
 - ii. Q21: How would you rate your organization's work around accessibility for people with disabilities BEFORE receiving UP designation?
 1. When breaking up this data into ILN and Direct Designation organizations, we learned that Direct Designation organizations may not be doing as well as we thought when they received UP designation, given that only 27% of all responses are established or excelling/innovating. However, this could be because they are more aware and self-critical
 - iii. Q25: How is your organization using the \$5,000 UP Innovation Grant this fiscal year?
 1. Respondents using UP innovation funds for non-disability-access projects
 - b. Survey to Non-UP Designation Organizations
 - i. Q5: What has prevented your organization from participating in the UP Initiative? (check all that apply)
 1. Respondents associating access work with large staff, budgets, and extra time. Additionally, some respondents equate access work with physical access.
 - ii. Q6: (Optional) Would you like to share anything else about your previous response?
 1. "Small organizations just do not have the staff resources to go through the process that is lengthy and confusing."; "...we have very little programming that requires accessibility and very little power to change the physical limitations of the building."
 - iii. Q11: How would you rate your organization's work around accessibility for people with disabilities?
 1. When comparing these responses to the UP survey responses, we see that 73% of UP organizations rate themselves at "established" or "excelling/innovating", versus only 29% of non-UP organizations
 - iv. Q12: (Optional) Is there anything you want to share about your organization's work around accessibility for people with disabilities?
 1. "accessibility is such a large umbrella, we do our best to account for various needs and always use (physically) accessible spaces, but other types of disability are less well covered"; "One of our members can't stand up and hold his music, so he uses a stool and a music stand. I believe that our performance venue is fully accessible, as is our rehearsal space."; Many mentions of capacity (staff and budget)

- c. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q3: Which accessible services and features do you (or the person/people you care for) need from arts and cultural organizations when visiting? (Please check all that apply)
 - 1. rest areas/benches being the top chosen shows a side of providing access not necessarily thought of my organizations (this is so simple, and funding is not a barrier to do this)
 - ii. Q4: Generally, how easy is the process for you to request accessibility services and accommodations at arts and cultural organizations?
 - 1. 43% chose "My experience varies too much across organizations to generalize"
 - iii. Q8: In your experience, how accessible are arts and culture organizations in Massachusetts?
 - 1. The majority (57%) chose "Somewhat accessible"; 26% chose "My experience varies too much across organizations to generalize"
 - iv. Q9: In general, do you think Massachusetts arts and culture organizations in recent years are:
 - 1. The most chosen was "Becoming more accessible" at 43%; This, paired with Q8 responses, paints a cautiously optimistic outlook that the field is going in the right direction
 - v. Q20: How would you describe your experience as an artist or cultural worker working or collaborating with arts and cultural organizations in Massachusetts?
 - 1. We see a fairly even distribution across "Mostly good," "Somewhat good," and "My experience varies too much across organizations to generalize."
- d. 2021-22 Mass Cultural Contract with Open Door Arts:
 - i. The sector largely thinks of access work through a compliance lens, rather than a justice lens.
- e. Open Door Arts' *Towards a Culture of Access* report
 - i. Q3: How would you rank your organization's current work Q3 around access and inclusion for the disability community?
 - 1. More money does not equal more impact or progress; Each category sees each level of progress chosen, displaying variation across respondents
 - ii. Q4: Which access programs and services does your Q4 organization currently provide, and how often?
 - 1. Noticing the representation of "N/A to our work," individual responses were more closely examined. Doing so confirmed that some services and programs ranked "N/A" are services and programs being implemented by peer organizations, implying those services may be applicable to the respondents work after all
- f. Art-Reach Disability Forum Discussion on July 27
 - i. Participants note that there is miseducation around how to interact with people with disabilities
- g. Art-Reach ICA Focus Group:
 - i. Participants noted inconsistencies in policies, access, information sharing and resources. This requires them to advocate in the moment, hindering enjoyment.

2. **Mass Cultural Council is not currently in compliance**

a. Art-Reach Notes:

- i. Title I - internal interviews revealed a lack of interactive process, inconsistent accommodation, difficulty advocating for selves and others
- ii. Title II - no evaluation on file, no transition plan on file, newly outlined grievance procedure
- iii. Effective Communication - limited offerings, by request, number of people in attendance dictate when access is offered to any attendant
- iv. Section 504 & 508 - lack of evaluation and compliance website, communications, lack of access services provided
- v. WGAC - website, color contrast, social media content does not pass WGAC guidelines.

3. **Organizations have low expectations for access work**

a. Survey to UP Designated Organizations:

- i. Q14: (optional) Why or why not did you feel your organization was prepared to receive designation?
 1. "It was also framed that it was about the journey and commitment so that helped...[the] ILN has always been about the commitment and effort - it's a marathon, not a sprint- that felt important to be able to get the designation with that framework."; some respondents are using the framing of the work being ongoing as support for not pushing for more progress
- ii. Q31: Which of the following characteristics do you believe SHOULD BE true of all UP organizations? (check all that apply)
 1. Even when asked to be aspirational, no characteristic was chosen 100% of the time

b. Survey to Non-UP Designation Organizations

- i. Q9: Which of the following should be true of organizations that receive the UP Designation "seal of approval" from the Mass Cultural Council? (check all that apply)
 1. Similarly to the UP designated organizations, nothing was chosen 100% of the time

c. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities

- i. Q14: Which characteristics should be true of the most accessible arts and culture organizations? (check all that apply)
 1. Again, nothing is chosen 100% of the time, although everything was chosen over half of the time.

d. Art-Reach ICA Focus Group:

- i. Participants noted low expectations for access available, and that they are required to make detailed requests in advance of participation.

4. **There is not enough representation of people with disabilities within organizations, including the Mass Cultural Council**

a. Survey to UP Designated Organizations:

- i. Q30: Which of the following characteristics do you believe CURRENTLY apply to UP organizations? (check all that apply)
 1. LEAST chosen was "Have representation of staff and leadership with disabilities" at 25%

- ii. Q31: Which of the following characteristics do you believe SHOULD BE true of all UP organizations? (check all that apply)
 - 1. representation is shown as the most undervalued aspect, even in cases like this of being aspirational
- b. Survey to Non-UP Designation Organizations
 - i. Q9: Which of the following should be true of organizations that receive the UP Designation “seal of approval” from the Mass Cultural Council? (check all that apply)
 - 1. We see favorable perceptions of organizational practices, and undervaluing of access budgeting, representation of people with disabilities. Interestingly, in our survey of UP organizations, we saw the same undervaluing of representation.
- c. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q14: Which characteristics should be true of the most accessible arts and culture organizations? (check all that apply)
 - 1. Budget and representation were among the least chosen in our surveys to UP organizations and Non-UP organizations. In this survey, we see budget and representation given much more value
- d. Open Door Arts’ *Towards a Culture of Access* report
 - i. Q3: How would you rank your organization’s current work Q3 around access and inclusion for the disability community?
 - 1. Highest rated as Haven't Started & Emerging: 76%
Representation of people with disabilities within the organization; 57%
Relationship with the disability community
- e. Art-Reach Disability Forum Discussion:
 - i. Participants are asking for more feedback opportunities and more say in access for participation.

5. The most common barrier for people with disabilities is affordability

- a. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q6: What are the three most influential factors in your decision to visit an arts and cultural organization? (choose 3)
 - 1. The three most chosen: Content featured by the organization (exhibit, performance, etc.): 59%; Low cost or free admission, programs, performances, or events: 49%; Convenient location and/or transportation to the location: 43% (It stands out that the three most convenient factors are not explicitly tied to disability)
 - ii. Q10: Which access barriers do you (or the person/people you care for) most often experience when visiting or engaging with arts and culture organizations in Massachusetts? (choose up to 3)
 - 1. There was a fairly even distribution across answer choices, with no barrier chosen more than 39% of the time; The barrier most chosen was “Cost of admission, programs, performances, or events” at 39%
 - iii. Q17: If you have a ConnectorCare, EBT or WIC card, have you ever used it to obtain a discount at arts and cultural organizations?

1. Majority (59%) don't have ConnectorCare, EBT or WIC card, and among those who do have a card, 20% did not use it at arts and cultural organizations
- b. Art-Reach ICA Focus Group:
 - i. Participants in the Opening Doors to the Arts group utilize partnership with cultural orgs who give charitable tickets, or discounted tickets for this group. They otherwise would not participate in cultural arts.

6. Mass Cultural Council has a lot of influence and leverage

- a. Survey to UP Designated Organizations:
 - i. Q6: How influential was the fact that the ILN is run by the Mass Cultural Council to your participation?
 1. 81% chose "very," emphasizing the positive image and level of influence the MCC has
 - ii. Q20: (optional) Would you like to share more about your response?
 1. "Having UP through MCC helps us explain what our accessibility work is by associating it with concepts and organizations (like MCC) that people already know so the conversation automatically comes with more backing - it's extremely helpful to have and helps give the topic of accessibility a focal point in our organization."
 - iii. Q37: How important is it to you that the following things are run by the MCC as opposed to other entities?
 1. It is very important to organizations that MCC is leading UP, the ILN, and related access work
- b. Survey to Non-UP Designation Organizations
 - i. Q3: How have you heard about the UP Initiative at the Mass Cultural Council? (check all that apply)
 1. The most chosen answer was "Direct communication from the Mass Cultural Council" at 72% ; MCC is successfully making contact with non-UP organizations regarding its work, which is a positive sign when considering future initiatives
- c. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q12: Do you know what the Mass Cultural Council is?
 1. 76% Yes; MCC has a well-known presence, and that any increased communication they do around access will be received
 - ii. Q22: Do you view the Mass Cultural Council as a helpful resource for finding work opportunities for artists and cultural workers with disabilities?
 1. Yes 41%, but 44% unsure highlights the need for MCC to more clearly communicate what their relationship with artists and cultural workers with disabilities can be
 - iii. Q23: Do you view the Mass Cultural Council as a helpful resource for finding funding opportunities for artists with disabilities
 1. Similar to above, 45% chose "unsure"; they are hearing from the MCC and have awareness, but are unclear on how the MCC can support them more directly
- d. Art-Reach Disability Forum Discussion on July 27
 - i. When asked to describe the Mass Cultural Council: "Funder. Advocate. Partner. Champion. Convener. Conversation leader."; "Mass Cultural

Council is a great advocate of access not only in cultural institutions but also smaller art agencies and individuals. They have a number of funding opportunities as well as resources.”

7. Funding for access work is needed and essential

- a. Survey to UP Designated Organizations:
 - i. Q23: What are the greatest strengths/benefits of being an UP organization? (choose up to 3)
 - 1. Biggest benefit of UP is money , with 81% selecting the UP Innovation grant
 - ii. Q38: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field?
 - 1. Funding is ranked as desired top priority for MCC, with 82% of respondents selecting funding
- b. Survey to Non-UP Designation Organizations
 - i. Q10: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field?
 - 1. The most chosen was “Directly funding access work, connecting to funding opportunities, and/or creating incentives for organizations to do access work” at 73%
- c. Open Door Arts’ *Towards a Culture of Access* report
 - i. Q7: What are the THREE greatest barriers that inhibit your organization from being more accessible and inclusive to the disability community? Please check only 3.
 - 1. “Funding” was chosen the most at 66%

8. Training is integral to growth

- a. Survey to UP Designated Organizations:
 - i. Q5: Of the following ILN components, which has had the greatest impact on your and/or your organization’s work? (choose 3)
 - 1. The three most influential components of the ILN underscore preference for training
 - ii. Q6: How influential was the fact that the ILN is run by the Mass Cultural Council to your participation?
 - 1. Sustained training overtime, like the ILN, is very influential
 - iii. Q8: Were takeaways and resources from the ILN shared more widely within your organization?
 - 1. ILN takeaways shared with colleagues show ripple effects of sustained training
 - iv. Q11: (optional) Would you like to provide examples as to how your organization has or has not improved accessibility in any of these areas?
 - 1. Some respondents shared wanting leadership to have to go through training
 - v. Q14: (optional) Why or why not did you feel your organization was prepared to receive designation?
 - 1. “I am uncomfortable that the majority of the people involved in running the organization were able to completely bypass the training, and yet still receive the designation.”

- vi. Q9 (ILN) & Q19 (direct): To what degree has (participating in the ILN and) receiving UP designation impacted your organization's progress around inclusion for people with disabilities?
 - 1. - ILN (and training in general) as a kickstarter for progress. Direct designation does not signal growth.
- vii. Q12 & Q18: How does your organization support continued learning around accessibility? (check all that apply)
 - 1. "Researching and sharing information on relevant training sessions/professional development" and "Engaging with learning communities" are the overall most popular forms of supporting continued learning. This indicates the need for robust PD options (such as the ILN) to exist for orgs to send their teams to
- viii. Q20: (optional) Would you like to share more about your response?
 - 1. "We mostly have had a single staff member involved directly in the UP ILN and other meetings. For this reason, there has been an impact, but the breadth is limited."
- ix. Q38: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field?
 - 1. Training is ranked second to funding for preferred MCC priority
- b. Survey to Non-UP Designation Organizations
 - i. Q10: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field?
 - 1. Directly providing training to organizations to implement access work: 59%
 - ii. Q11: How would you rate your organization's work around accessibility for people with disabilities?
 - 1. When comparing these responses to the UP survey responses, we see that 73% of UP organizations rate themselves at "established" or "excelling/innovating", versus only 29% of non-UP organizations, indicating that training initiatives support progress.
- c. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q5: How do you typically learn about an arts and cultural organization's accessibility services and features? (check all that apply)
 - 1. "Visit the organization's website" was by far the most chosen at 68%, signaling the need for support accessible website development (need to prioritize websites in training)
 - ii. Q10: Which access barriers do you (or the person/people you care for) most often experience when visiting or engaging with arts and culture organizations in Massachusetts? (choose up to 3)
 - 1. The representation of "untrained/unhelpful staff or volunteers" being selected supports the need for training staff and volunteers to reduce harm and further growth
- d. Open Door Arts' *Towards a Culture of Access* report
 - i. Q6 To the extent of your knowledge, what are your organization's goals and priorities around access and inclusion at this time?
 - 1. Respondents express wanting training

- ii. Q7: What are the THREE greatest barriers that inhibit your organization from being more accessible and inclusive to the disability community?
Please check only 3.
 - 1. “Lack of or limited skills or training” was among the five most selected barriers
- iii. Q10: If so, how useful would the following resources be?
 - 1. Paired with previous questions, this is indisputable evidence that organizations are seeking a wide range of support, expertise, and resources to improve their access work.
- e. A-R Internal Research:
 - i. Interviews:
 - 1. Training is given by internal trusted partners or external unvetted partners.
 - 2. Trainings from LinkedIn Learning are prioritized over local experts
 - 3. Priority is placed on outsourcing learning
 - ii. Strategic Plan initiative: to outsource, redistribute, or create partnership for facilitating programs

9. **Individuals and organizations don't fully understand UP designation**

- a. Survey to UP Designated Organizations:
 - i. Q13: After participating in the ILN, did you feel like your organization was prepared to receive UP designation?
 - 1. Some choosing “unsure” illustrates uncertainty of what it means to be UP designated
 - ii. Q14: (optional) Why or why not did you feel your organization was prepared to receive designation?
 - 1. Many respondents note feeling confident in their purpose but not confident in their current work. Some also question if more should be required of designated organizations, such as “proof of progress in areas of access.”
 - iii. Q23: What are the greatest strengths/benefits of being an UP organization? (choose up to 3)
 - 1. “increased credibility” among artists, people with disabilities, other organizations, and funders are the lowest ranked in terms of benefits of UP indicating a lack of awareness and understanding about what UP is
 - iv. Q26: (optional) How would you describe what UP designation means to someone who doesn't know about it?
 - 1. “It's an endorsement or stamp of approval of our efforts towards improving access for audience members, artists, etc. with disabilities.” The variety of responses displays a range of interpretations of what it means to be UP designated
 - v. Q29: Do you believe patrons, artists, and cultural workers with and without disabilities in Massachusetts are aware of what UP is?
 - 1. Overall respondents are uncertain if patrons, artists, and cultural workers with and without disabilities in Massachusetts are aware of what UP is, which align with the lack of increased credibility noted in Q23
 - vi. Q32: Do you believe the current requirements/criteria for UP designation are enough?

1. 30% chose “I am unsure what the requirements/criteria are for UP designation”
- b. Survey to Non-UP Designation Organizations
- i. Q1: Do you know what the Universal Participation (UP) Initiative at the Mass Cultural Council is?
 1. 44% of participants were not familiar with UP
 - ii. Q2: What do you know about the UP initiative? (check all that apply)
 1. The least known fact was “It provides funding to organizations that have received UP designation” at 49% followed by “It provides training on accessibility for people with disabilities to arts and culture organizations” at 68%
 - iii. Q4: Has your organization ever considered participating in the UP Initiative?
 1. May indicate a need for more communication about the ILN as a pathway to UP designation for organizations needing more guidance support in their accessibility work. Also, many folks don't know who is eligible for UP.
 - iv. Q5: What has prevented your organization from participating in the UP Initiative? (check all that apply)
 1. Limited staff capacity and time: 67%; Hesitant to commit to UP and then be unable to commit financial and staff resources needed to pursue subsequent access work: 45% ; In the “other” responses, we see misunderstanding about eligibility, who UP is for and what it is. We also see a lot of responses indicating that respondents think there is a requirement to own a venue and facility in order to participate in UP
 - v. Q6: (Optional) Would you like to share anything else about your previous response?
 1. “We weren't totally clear about the program. We've made great progress, but thought we had to be at the pinnacle to apply to participate in the UP program.”
 - vi. Q7: Given that, would your organization be interested in learning more and participating in the UP Program?
 1. The majority (54%) want to learn more, and no one selected “no”
 - vii. Q8: At this time, how could the Mass Cultural Council motivate your organization and other arts and culture organizations to participate in the UP initiative? (check all that apply)
 1. The three most chosen: Communicating more clearly about what UP is and the benefits of participating: 68%, Provide more funding to UP designated organizations for access related work and projects (currently \$5,000 annually): 58%, Directly reaching out to organizational leaders to encourage participation: 47%
- c. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
- i. Q13: Do you know what the Universal Participation (UP) Initiative at the Mass Cultural Council is?
 1. No: 64%; This data poses a question as to as to how effective UP can be, when people with disabilities as well as caregivers and service providers, do not know what it is
- d. 2021-22 Mass Cultural Contract with Open Door Arts:

- i. Feedback for future training:
 - 1. Strong content and structures, could use more intentionality
 - 2. Should be rooted in justice
 - 3. Have clearer evaluation criteria
- ii. The Council should more clearly define what UP Designation means concretely, and how it translates to the experiences of patrons and artists with disabilities in designated organizations.
- iii. The Council should consider having the ILN be part of a journey, which doesn't end with UP Designation. Explore the possibility of a tiered or leveled system, where organizations can reach higher levels based on their participation, commitment and actions around access.
- iv. Institutionalized learning and progress

10. People with disabilities are more likely to visit organizations that have been vetted by the Mass Cultural Council

- a. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q11: Would you visit arts and cultural organizations more often if they were more accessible or better met your access needs?
 - 1. Yes: 72%
- b. Art-Reach Disability Forum Discussion:
 - i. Participants noted:
 - 1. that when a cultural organization has been vetted or can be trusted, they are more likely to participate.
 - 2. if a festival has a demarcation noting that their accessibility was guided and verified by a trusted entity, they would be more likely to attend.
 - 3. Fear of inconsistent, ill-informed, under-prepared and over-complicated access services and accommodations, prevent and exclude people with disabilities from cultural participation.

11. Organizations and Mass Cultural Council staff need and want more accountability for access work

- a. Survey to UP Designated Organizations:
 - i. Q14: (optional) Why or why not did you feel your organization was prepared to receive designation?
 - 1. "In retrospect, I wonder if the designation should come with proof of progress in areas of access."
 - ii. Q25: How is your organization using the \$5,000 UP Innovation Grant this fiscal year?
 - 1. Some respondents using UP innovation funds for non-disability-access projects, signaling a need for more accountability here
 - iii. Q36: Which accountability structures do you think UP should enforce? (check all that apply)
 - 1. 82% Requirement of periodic self-assessment or audit; 70% Requiring concrete examples of access programs, services and improvements; 48% Website audits

- b. Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities
 - i. Q4: Generally, how easy is the process for you to request accessibility services and accommodations at arts and cultural organizations?
 - 1. 43% chose “My experience varies too much across organizations to generalize” signaling need for accountability to decrease variability
 - ii. Q8: In your experience, how accessible are arts and culture organizations in Massachusetts?
 - 1. The majority (57%) chose “Somewhat accessible”; 26% chose “My experience varies too much across organizations to generalize” signaling need for accountability to decrease variability that creates stress and fatigue
- c. Art-Reach Disability Forum Discussion on July 27
 - i. Participants would like for MCC to provide a safe space for ASL interpreters to submit complaints about particular organizations and provide accountability of risk of losing UP, suspending UP
- d. 2021-22 Mass Cultural Contract with Open Door Arts:
 - i. The Council should determine whether an organization could lose its UP Designation - or what concrete criteria would make them not qualify for redesignation after 5 years. Correspondingly, revise the redesignation structure to include more accountability.
 - ii. The Council should develop accountability structures for UP Designated organizations that would also aid relationship building and knowledge sharing about new projects and challenges.

12. Organizations and Mass Cultural Council staff want on-demand resources and information about access

- a. Survey to UP Designated Organizations:
 - i. Q7: Which features do you think would most enhance the ILN experience, if any? (choose up to 3)
 - 1. 56% chose “A centralized digital space with access to information and resources,” 51% chose “More tailored information for your organization's unique set of circumstances such as staff and budget size, facility type, etc.” An on-demand resource would be better equipped to provide more tailored information.
- b. Survey to Non-UP Designation Organizations
 - i. Q5: What has prevented your organization from participating in the UP Initiative? (check all that apply)
 - 1. Limited staff capacity and time: 67%; on-demand resources would be responsive to limited capacity and time
 - ii. Q10: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field?
 - 1. Connecting organizations to and communicating about resources, information, and best practices around access: 39%; Directly funding access work, connecting to funding opportunities, and/or creating incentives for organizations to do access work: 73%
- c. 2021-22 Mass Cultural Contract with Open Door Arts:

- i. Overall takeaway: The field needs strategic systems to increase capacity to do access work effectively and at scale, which on-demand resources and well positioned to do
- d. Open Door Arts' *Towards a Culture of Access* report
 - i. Q9: Would your organization utilize a hub of centralized resources related to accessibility and inclusion for arts and culture organizations in Massachusetts?
 1. 88% chose "yes," and no one chose "no"
- e. Art-Reach Internal Interviews:
 - i. Staff noted challenges in facilitation of programs that require compliance of the constituency without knowledge of the compliance measures.
 - ii. Staff noted examples of failure to provide access because of their lack of expertise.
 - iii. Staff noted taxing one in-house expert, without resources for themselves.
 - iv. Staff noted reliance on Charles to guide any access initiatives or answer access questions.
 - v. Staff noted misunderstandings and misuse of the disability attestation in grant materials
 - vi. Staff noted a lack of understanding of accommodation tactics for distinct disability populations.
 - vii. Staff noted a deep interest in participating with continuing education in access and disability justice.

Appendix 2: Data from the Survey to UP Designated Organizations

Framing: This data represents the views, opinions, and beliefs of individuals working in UP designated organizations. Some organizations are represented more than once.

Bias: The data is subject to personal bias from participants to want to lean towards positive reflections of their work/organization. In this vein, the terms used as measurement were as clear as possible, but ultimately are subject to individual interpretation in the context of their work. Additionally, personal knowledge may have allowed for more or less informed answers, and answers may be inflated since this survey came from MCC.

Who filled out the survey?

- 123 individuals who work at an UP organization– given that there are 96 UP designated organizations, we know there are multiple responses for some organizations.
 - 16% identify as having a disability
 - You will notice when you look at PDFs or excel sheets of the data, that a fair number of people skip questions. This is due to the separate ILN and direct designation pathways, and folks that received designation though the ILN but indicate they did not personally do the ILN and cannot speak to that experience. Incomplete responses are also part of this. The data is still valid because the percentages of responses within each question is calculated based on the number of responses to each individual question.
- 39 participants shared their organization name
- Designation:
 - 62 respondents work in organizations that participated in the ILN
 - 61 in organizations that got Direct Designation
 - 56% of ILN respondents did the ILN in 2022 or 2021
- Budget and staff size:
 - 58% from organizations with budgets over \$1million - [Excel sheet](#), [PDF](#)
 - 55% from organizations with a staff under 25 people - [Excel sheet](#), [PDF](#)

Questions Only for Organizations Designated Through the ILN

Q2: Did you personally participate in the ILN? [Excel sheet](#), [PDF](#)

- 68% Yes
- This adds validity to the ILN responses knowing that the majority of folks are speaking to their personal experiences. The remaining responses provide nice representation as to how information from the ILN integrates into organizations

Q5: Of the following ILN components, which has had the greatest impact on your and/or your organization's work? (choose 3) [Excel sheet](#), [PDF](#)

- The 3 highest rated (by far) were:
 - 81% chose "Hearing directly from experts on accessibility"
 - 67% chose "Opportunity to meet and learn from other people and organizations"
 - 61% chose "The subsequent effect on your organization's work and culture"

Q6: How influential was the fact that the ILN is run by the Mass Cultural Council to your participation? [Excel sheet](#), [PDF](#)

- 81% chose "very," emphasizing the positive image and level of influence the MCC has
 - As we move through the rest of the data, can we distill what the particular elements of the MCC's influence is? Funding? History of running programming?

Q7: Which features do you think would most enhance the ILN experience, if any? (choose up to 3) [Excel sheet](#), [PDF](#)

- 56% chose "A centralized digital space with access to information and resources"
- 51% chose "More tailored information for your organization's unique set of circumstances such as staff and budget size, facility type, etc."
- 44% chose "More information about grants, budgeting, and other funding strategies"

Q8: Were takeaways and resources from the ILN shared more widely within your organization? [Excel sheet](#), [PDF](#)

- 93% chose "yes"
 - "Unsure" was an option, so folks were confident in saying yes

Q9 was also asked in the Direct Designation pathway, so its data is shared in the following section so we can directly compare responses from the ILN and Direct Designation groups.

Q10: As a result of participating in the ILN and receiving UP designation, has your organization improved in the following areas? [Excel sheet](#), [PDF](#)

- For every category "yes" was the most chosen by a large majority
- Digital accessibility sees the most improvement with 91% choosing "yes"
- Physical accessibility sees the least improvement with 67% choosing "yes" and having the highest representation of "no" and "unsure"
 - Some of this may be due to old buildings, higher costs, longer-term commitment and timeline, etc.

Q11: (optional) Would you like to provide examples as to how your organization has or has not improved accessibility in any of these areas? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Q12 was also asked in the Direct Designation pathway, so its data is shared in the following section so we can directly compare responses from the ILN and Direct Designation groups.

Q13: After participating in the ILN, did you feel like your organization was prepared to receive UP designation? [Excel sheet](#), [PDF](#)

- 86% chose Yes
- 2% chose No
- 12% chose Unsure

Q14: (optional) Why or why not did you feel your organization was prepared to receive designation? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Q15: Some organizations receive UP designation directly, meaning they do not have to go through the ILN. Is this an option you knew was available? [Excel sheet](#), [PDF](#)

- Only 39% chose “yes”
 - This speaks to the lack knowledge around UP designation criteria and potential lack of clarity in communication with organizations

Q16: Do you believe all organizations should have to go through the ILN to receive UP designation? [Excel sheet](#), [PDF](#)

- 61% chose “yes”
- 5% chose “no”
- 35% chose “unsure”

Overall, folks generally believe the ILN to be a strong force for progress, and that the subsequent learnings infiltrate deeper into departments or organizations.

Questions Asked of Both Organizations Designated Through the ILN and Through Direct Designation

These questions appeared in both the ILN and Direct Designation survey pathways. We analyze the data side by side here to identify similarities and differences.

Q4 (ILN) & Q17 (direct): Who in your organization engages in ongoing professional learning around access and inclusion in the arts for people with disabilities? [Q4 Excel sheet](#), [Q4 PDF](#), [Q17 Excel sheet](#), [Q17 PDF](#)

- ILN:
 - 44% (most selected) was “A particular department or team”
 - 16% said “entire organization” (which is slightly higher than direct designation)
- Direct designation:
 - 14% said “entire organization”

- A more even distribution across other three choices, between 26% and 32% for each
- Higher rate of “Primarily a single individual” than ILN folks
- An argument can be made from this question that the ILN supports knowledge sharing and institutionalization of PD around inclusion. The ILN may act as a kickstarter for beginning ongoing training

Q9 (ILN) & Q19 (direct): To what degree has (participating in the ILN and) receiving UP designation impacted your organization’s progress around inclusion for people with disabilities? [Q9 Excel sheet](#), [Q9 PDF](#), [Q19 Excel sheet](#), [Q19 PDF](#)

- ILN:
 - 72% chose “a lot”
 - Nobody chose “it has not”
- Direct designation
 - 36% chose “ a lot”
 - 4% (2 people) chose “it has not”
- Much of UP’s worth may be within the ILN experience and subsequent connections
- There may be a case that there is less progress to be made for direct designated organizations
 - Designation does not indicate a growth journey
 - Direct designation orgs might also be much further along in their journey, which could also indicate less growth

Q12 & Q18: How does your organization support continued learning around accessibility? (check all that apply) [Q12 Excel sheet](#), [Q12 PDF](#), [Q18 Excel sheet](#), [Q18 PDF](#)

- ILN:
 - 81% chose “Researching and sharing information on relevant training sessions/professional development”
 - 63% chose “Engaging with learning communities”
 - 61% chose “Collaborating with advisors and user experts”
 - No one chose “They do not support continued learning around accessibility”
 - Therefore, UP orgs always support continued learning
 - All categories were chosen over 50% of the time except “Providing mandatory training for all employees” at 28%
 - 26% chose “other” and elaborated
- Direct designation:
 - 74% chose “Researching and sharing information on relevant training sessions/professional development
 - 64% chose “Paying any fees associated with external training sessions/professional development”
 - 56% chose “Engaging with learning communities”
 - Only three categories were chosen over 50% of the time

- 2% (1 person) chose “They do not support continued learning around accessibility”
- The higher percentages for the ILN group may imply that the ILN sets up organizations for continued learning, and orgs who do not do the ILN miss this
- “Researching and sharing information on relevant training sessions/professional development” and “Engaging with learning communities” are the overall most popular forms of supporting continued learning. This indicates the need for robust PD options (such as the ILN) to exist for orgs to send their teams to.
- Sector is looking for someone else to do this/ we are counting on others to tell us best practices. The ILN matters.

Questions Only for Organizations Designated Through Direct Designation

Q20: (optional) Would you like to share more about your response? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Questions Asked of All Respondents

Q21: How would you rate your organization’s work around accessibility for people with disabilities BEFORE receiving UP designation? [Excel sheet](#), [PDF](#)

- 10% hadn’t started
- 63% emerging
- 19% established
- 8% excelling/innovating
- When breaking up this data into ILN and Direct Designation organizations, we learned that Direct Designation organizations may not be doing as well as we thought when they received UP designation, given that only 27% of all responses are established or excelling/innovating

Q22: How would you rate your organization’s work around accessibility for people with disabilities AFTER receiving UP designation? [Excel sheet](#), [PDF](#)

- No one selected haven't started
 - Signals a baseline of progress
- 27% Emerging
- 49% Established
- 24% Excelling/innovating
- Compared with Q21, this shows positive trend of growth and progress
 - Would be interesting to segment and see if anyone showed a decrease or no change, and to differentiate responses between ILN and Direct Designation

Q23: What are the greatest strengths/benefits of being an UP organization? (choose up to 3) [Excel sheet](#), [PDF](#)

- 81% The annual \$5,000 UP Innovation grant
- 62% General access resources and information

- 56% Deeper organization-wide commitment to accessibility
- The least chosen, by far, were:
 - 5% Increased credibility amongst other organizations
 - 7% Increased credibility and trust from artists, creatives, and cultural workers with disabilities
 - 14% Increased credibility with funders
 - 16% Increased credibility and engagement with patrons with disabilities
- No one selected “There have been no significant benefits from being an UP organization”

Q24: Does having UP designation increase the value of your organization? [Excel sheet](#), [PDF](#)

- 80% yes
- 18% somewhat
- 1% no

Q25: How is your organization using the \$5,000 UP Innovation Grant this fiscal year? [Excel sheet](#), [PDF](#)

- 22% Other (see open responses)
 - It will be interesting to code these to see how accountability is playing out in terms of the grant being used as intended, especially since Q23 told us that most people view the grant as the greatest benefit of the UP initiative
- 21% To contribute to the budget of ongoing access programs
- 20% To hire user experts, advisors, or consultants
- 12% unsure
 - Interesting that this far into the fiscal year some organizations have not decided what to do with these funds.
- All answer choices were selected

Q26: (optional) How would you describe what UP designation means to someone who doesn't know about it? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Q27: What portion of your organization internally (staff, leadership, board, volunteers, etc.) is aware of your UP designation and what it means? [Excel sheet](#), [PDF](#)

- Fairly even distribution with “more than half” receiving the most representation at 39%

Q28: How, if at all, have you communicated that your organization is UP designated to patrons, staff, and artists? (Check all that apply) [Excel sheet](#), [PDF](#)

- 51.6% Periodic information sharing through various platforms
- 3% We have not communicated that our organization is UP designated
- 9.5% other (see open responses)

- A few folks ask for an UP logo to utilize - however, it looks like MCC is discouraging the use of the UP logo because of branding conflicts

Q29: Do you believe patrons, artists, and cultural workers with and without disabilities in Massachusetts are aware of what UP is? [Excel sheet](#), [PDF](#)

- 56% Somewhat
- Only 2% chose yes
- 20% No
- 22% Unsure
- The responses demonstrate an overall uncertainty, and aligns with Q23 “Increased credibility and engagement with patrons with disabilities” only receiving 16% as one of the greatest benefits of being an UP organization

Q30: Which of the following characteristics do you believe CURRENTLY apply to UP organizations? (check all that apply) [Excel sheet](#), [PDF](#)

- 75% Use inclusive language and communications internally and externally
- 71% Have physically accessible spaces with clear way-finding and signage (or provide alternatives ways to participate)
 - This is interesting with Q10 showing physical accessibility with the least improvement
- 70% Have active participation of patrons with disabilities
 - This is interesting after seeing in Q23 that participants believe UP organizations generally do not have greater credibility with patrons with disabilities
- The LEAST chosen was “Have representation of staff and leadership with disabilities” at 25%

Q31: Which of the following characteristics do you believe SHOULD BE true of all UP organizations? (check all that apply) [Excel sheet](#), [PDF](#)

- 88% Use inclusive language and communications internally and externally
- 88% Have relationships with the disability community, disability organizations and artists with disabilities
- 88% Have designated organizational and program budgets for accessibility
- Nothing received above an 88% signaling that there were no unanimously agreed upon characteristics
- All percentages were at least 80% except for:
 - 79% Have artists and cultural workers with disabilities working with them
 - 67% Have representation of staff and leadership with disabilities
 - 14% Other
- Representation continues to be shown as the most undervalued aspect, even in cases like this of being aspirational

Q32: Do you believe the current requirements/criteria for UP designation are enough? [Excel sheet](#), [PDF](#)

- 60% yes

- 30% I am unsure what the requirements/criteria are for UP designation
- 9% no

Q33: How often do you think UP organizations should go through re-designation? [Excel sheet](#), [PDF](#)

- 69% Every 5 years (the current timeline of redesignation)
- 19% Every 3 years
- 7% Every 10 years
- Majority is happy with the current structure, with a little push to do so more often which could provide accountability opportunity

Q34: Which of the following would be most beneficial to you as an UP organization? (choose up to 3) [Excel sheet](#), [PDF](#)

- 73% A centralized online space for UP organizations to continue professional learning and have access to resources, information, and more
- 65% More funding opportunities for UP organizations specifically
- 52% Support for developing and implementing organizational access policies
- A desire for wrap around support

Q35: Which accountability structures has your organization used in the past three to five years? (Check all that apply) [Excel sheet](#), [PDF](#)

- 64% Access self-assessment
- 53% Website accessibility audit
- 52% Internal and/or external feedback mechanisms
- 7% We have not utilized any accountability structures
 - All UP orgs should be doing something
- Venue/facility audit not being in the top 3 is aligned with earlier data about lower progress in physical accessibility

Q36: Which accountability structures do you think UP should enforce? (check all that apply) [Excel sheet](#), [PDF](#)

- 82% Requirement of periodic self-assessment or audit
- 70% Requiring concrete examples of access programs, services and improvements
- 48% Website audits
- It was surprising to see the amount of folks who want to be held accountable and want these structures

Q37: How important is it to you that the following things are run by the MCC as opposed to other entities? [Excel sheet](#), [PDF](#)

- “Very important” was the most selected in all categories EXCEPT “Providing supervision, accountability structures, and monitoring organizations’ progress on access work” for which “important” was the most selected
- The MCC is clearly very important to these participants, and the MCC’s influence is very strong

Q38: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field? [Excel sheet](#), [PDF](#)

- 82% Directly funding access work, connecting to funding opportunities, and/or creating incentives for organizations to do access work
- 55% Directly providing training to organizations to implement access work
- 41% Connecting organizations to and communicating about resources, information, and best practices around access
- Only 8% of respondents were interested in organizations being designated exemplars

Q39: Is there anything else you want us to know? (optional) [Excel sheet](#), [PDF](#)

This was an open-response question and we have not had the opportunity to deeply look at responses. Please refer to the PDF and excel versions of the data to see responses.

Appendix 3: Data from the Survey to Non-UP Designation Organizations

Framing: This data represents the views, opinions, and beliefs of individuals working in organizations that do not have UP designation.

Bias: The data is subject to personal bias from participants to want to lean towards positive reflections of their work/organization. In this vein, the terms used as measurement were as clear as possible, but ultimately are subject to individual interpretation in the context of their work. Additionally, personal knowledge may have allowed for more or less informed answers.

Who filled out the survey?

- 147 individuals
 - 18% (24 people) identify as having a disability
- 97 participants shared their organization name
- Budget and staff size:
 - 31% from organizations with budgets over \$1million - [Excel sheet](#), [PDF](#)
 - 81% from organizations with a staff under 25 people - [Excel sheet](#), [PDF](#)

Q1: Do you know what the Universal Participation (UP) Initiative at the Mass Cultural Council is? [Excel sheet](#), [PDF](#)

- 44% of participants were not familiar with UP
-

Questions for Respondents Familiar with UP

Q2: What do you know about the UP initiative? (check all that apply) [Excel sheet](#), [PDF](#)

- The least known fact was “It provides funding to organizations that have received UP designation” at 49% followed by “It provides training on accessibility for people with disabilities to arts and culture organizations” at 68%

Q3: How have you heard about the UP Initiative at the Mass Cultural Council? (check all that apply) [Excel sheet](#), [PDF](#)

- The most chosen answer was “Direct communication from the Mass Cultural Council” at 72%
- This signifies that MCC is successfully making contact with non-UP organizations regarding its work, which is a positive sign when considering future initiatives

Q4: Has your organization ever considered participating in the UP Initiative? [Excel sheet](#), [PDF](#)

- There is a fairly even distribution of the answers with the exception of “Yes, we considered it but chose not to participate”

- Yes, we considered it but chose not to participate: 9%
- Yes, we considered it but weren't able to participate: 33%
- No, we didn't know we were eligible: 21%
- No, we haven't considered it: 21%
- Unsure: 17%
- This may indicate a need for more communication about the ILN as a pathway to UP designation for organizations needing more guidance support in their accessibility work

Q5: What has prevented your organization from participating in the UP Initiative? (check all that apply) [Excel sheet](#), [PDF](#)

- The two most chosen answers were
 - Limited staff capacity and time: 67%
 - Hesitant to commit to UP and then be unable to commit financial and staff resources needed to pursue subsequent access work: 45%
- In the "other" responses, we see misunderstanding about eligibility, who UP is for and what it is. We also see a lot of responses indicating that respondents think there is a requirement to own a venue and facility in order to participate in UP.

Q6: (Optional) Would you like to share anything else about your previous response? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Question for Respondents Unfamiliar with UP

Q7: Given that, would your organization be interested in learning more and participating in the UP Program? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes, definitely: 54%
 - Maybe: 35%
 - Not at this time, but maybe in the future: 11%
 - No: 0%
- There is significant interest in learning more, and it is notable that no one selected "no"

Questions Asked of All Respondents

Q8: At this time, how could the Mass Cultural Council motivate your organization and other arts and culture organizations to participate in the UP initiative? (check all that apply) [Excel sheet](#), [PDF](#)

- The three most chosen:
 - Communicating more clearly about what UP is and the benefits of participating: 68%
 - Provide more funding to UP designated organizations for access related work and projects (currently \$5,000 annually): 58%

- Directly reaching out to organizational leaders to encourage participation: 47%
- It is consistent to see “Provide more funding” here because in Q2, the least known fact about UP was that “It provides funding to organizations that have received UP designation.” We also see that participants are saying that \$5,000 is not enough.

Q9: Which of the following should be true of organizations that receive the UP Designation “seal of approval” from the Mass Cultural Council? (check all that apply)

[Excel sheet](#), [PDF](#)

- The three most chosen:
 - Have thorough policies and protocols to ensure accessibility and inclusion: 75%
 - Use inclusive language and communications internally and externally: 72%
 - All staff understand their role and responsibilities to ensure accessibility: 70%
- The three least chosen:
 - Have designated organizational and program budgets for accessibility: 40%
 - Have artists and cultural workers with disabilities working with them: 37%
 - Have representation of staff and leadership with disabilities: 31%
- We see favorable perceptions of organizational practices, and undervaluing of access budgeting, representation of people with disabilities. Interestingly, in our survey of UP organizations, we saw the same undervaluing of representation.

Q10: If asked to prioritize, which of the following do you believe are the TWO most critical ways the Mass Cultural Council can improve access work in the field? [Excel sheet](#), [PDF](#)

- The three most chosen:
 - Directly funding access work, connecting to funding opportunities, and/or creating incentives for organizations to do access work: 73%
 - Directly providing training to organizations to implement access work: 59%
 - Connecting organizations to and communicating about resources, information, and best practices around access: 39%
- We again see funding as the most important element to respondents. The exact same top three was true in our survey to UP organizations.

Q11: How would you rate your organization’s work around accessibility for people with disabilities? [Excel sheet](#), [PDF](#)

- Responses:
 - Haven't started: 12%
 - Emerging: 53%
 - Established: 27%
 - Excelling/innovating: 2%
 - Unsure: 6%
- When comparing these responses to the UP survey responses, we see that 73% of UP organizations rate themselves at “established” or “excelling/innovating”, versus only 29% of non-UP organizations.

Q12: (Optional) Is there anything you want to share about your organization’s work around accessibility for people with disabilities? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Appendix 4: Data from the Survey to Patrons, Artists And Cultural Workers With Disabilities, And Caregivers Of People With Disabilities

Who filled out the survey?

- 254 individuals
- 73% identify as a person with a disability/disabled
- 37% identify as a caregiver, family member, or service provider of a person or people with disabilities.
- 11% identified as both a person with a disability and a caregiver.
- Individuals from various parts of the state:
 - Northeast: 11%
 - Southeast: 9%
 - Western: 15%
 - Central: 11%
 - City of Boston: 12%
 - Greater Boston Area: 33%

Questions Asked of All Respondents

Q3: Which accessible services and features do you (or the person/people you care for) need from arts and cultural organizations when visiting? (Please check all that apply)

[Excel sheet](#), [PDF](#)

- The five most chosen:
 - Rest areas/benches: 48%
 - Physical accessibility features (elevators, ramps, and switch-operated doors, etc.): 48%
 - Accessible parking: 41%
 - Accessible seating: 40%
 - Quiet spaces: 39%
- No service or feature was chosen a majority (over 50%) of the time, representation the breadth and variety of experiences
- Every service or feature was selected

Q4: Generally, how easy is the process for you to request accessibility services and accommodations at arts and cultural organizations? [Excel sheet](#), [PDF](#)

- Responses:
 - Easy: 6%
 - Difficult: 11%
 - My experience varies too much across organizations to generalize: 43%

- I don't know what services and accommodations are available and/or how to request them: 22%
- I don't typically need additional services or accommodations: 9%
- Other (please specify): 9%

Q5: How do you typically learn about an arts and cultural organization's accessibility services and features? (check all that apply) [Excel sheet](#), [PDF](#)

- "Visit the organization's website" was by far the most chosen at 68%, signaling the need for support accessible website development
- The next most chosen was "Talk to other people about their access experience at the site" at 38%, noting that folks are sharing their experiences which affect an organization's reputation

Q6: What are the three most influential factors in your decision to visit an arts and cultural organization? (choose 3) [Excel sheet](#), [PDF](#)

- The three most chosen:
 - Content featured by the organization (exhibit, performance, etc.): 59%
 - Low cost or free admission, programs, performances, or events: 49%
 - Convenient location and/or transportation to the location: 43%
- It stands out that the three most convenient factors are not explicitly tied to disability

Q7: How do you usually travel to arts and cultural organizations? (check all that apply) [Excel sheet](#), [PDF](#)

- The three most chosen:
 - Drive myself: 57%
 - Get a ride with a friend or family member: 43%
 - Public transportation (train, bus, commuter rail, etc): 38%

Q8: In your experience, how accessible are arts and culture organizations in Massachusetts? [Excel sheet](#), [PDF](#)

- The majority (57%) chose "Somewhat accessible"
- 26% chose "My experience varies too much across organizations to generalize"

Q9: In general, do you think Massachusetts arts and culture organizations in recent years are: [Excel sheet](#), [PDF](#)

- The most chosen was "Becoming more accessible" at 43%
- This, paired with Q8 responses, paints a cautiously optimistic outlook that the field is going in the right direction

Q10: Which access barriers do you (or the person/people you care for) most often experience when visiting or engaging with arts and culture organizations in Massachusetts? (choose up to 3) [Excel sheet](#), [PDF](#)

- There was a fairly even distribution across answer choices, with no barrier chosen more than 39% of the time

- The barrier most chosen was “Cost of admission, programs, performances, or events” at 39%
- The three least chosen:
 - Inaccessible or difficult to navigate website: 11%
 - I don't typically experience access barriers: 10%
 - Hours of admission/events conflict with services (PCA, transit, etc.): 6%
- It is positive to see websites being generally accessible since Q5 revealed that websites are the primary source of access information among this group of respondents

Q11: Would you visit arts and cultural organizations more often if they were more accessible or better met your access needs? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 72%
 - Maybe: 19%
 - No: 0.8%
- The overwhelming “Yes” is a strong message to organizations that if they do the work, people will come

Q12: Do you know what the Mass Cultural Council is? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 76%
 - I've heard of it but don't really know what it is: 17%
 - No: 7%
- This data shows that the MCC has a well-known presence, and that any increased communication they do around access will be received

Q13: Do you know what the Universal Participation (UP) Initiative at the Mass Cultural Council is? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 22%
 - I've heard of it but don't really know what it is: 14%
 - No: 64%
- This data poses a question as to as to how effective UP can be, when people with disabilities as well as caregivers and service providers, do not know what it is

Q14: Which characteristics should be true of the most accessible arts and culture organizations? (check all that apply) [Excel sheet](#), [PDF](#)

- All categories were chosen over half of the time, except “unsure”
- It is notable that nothing was chosen 100% of the time
- Budget and representation were among the least chosen in our surveys to UP organizations and Non-UP organizations. In this survey, we see budget and representation given much more value
- 10 out of 42 write-in responses mention covid related things like masking, vaccines, and ventilation

Q15: Would you be more likely to visit an arts and culture organization if you knew the state had recognized them for excellence in accessibility? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 67%
 - No: 5%
 - Maybe 28%

Q16: (optional) Which arts and cultural organizations in Massachusetts do you feel are doing a great job in regards to accessibility? [Excel sheet](#), [PDF](#)

This was an open-response question. Please refer to the PDF and excel versions of the data to see responses.

Q17: If you have a ConnectorCare, EBT or WIC card, have you ever used it to obtain a discount at arts and cultural organizations? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 19%
 - No: 20%
 - Unsure: 1%
 - I don't have a ConnectorCare, EBT or WIC card: 59%

Q18: Would you be interested in information about careers and employment at arts and cultural organizations? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 52%
 - No: 35%
 - Unsure: 13%
- This data demonstrates significant interest by respondents in careers at arts and cultural organizations

Q19: Do you also identify as an artist or cultural worker with a disability who works or collaborates with arts and cultural organizations in MA? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 58%
 - No: 42%

Questions Asked of Respondents Who Are Artists and/or Cultural Workers

Q20: How would you describe your experience as an artist or cultural worker working or collaborating with arts and cultural organizations in Massachusetts? [Excel sheet](#), [PDF](#)

- We see a fairly even distribution across “Mostly good,” “Somewhat good,” and “My experience varies too much across organizations to generalize.”
- “Mostly good” was the most chosen at 33%
- This continues to paint a fairly optimistic picture

Q21: What are the three greatest barriers you have experienced as an artist or cultural worker? (choose up to 3) [Excel sheet](#), [PDF](#)

- Two barriers were chosen far more often than the rest:
 - Lack of or limited funding for independent work: 59%
 - Lack of or limited affordable live/work space: 40%
- These barriers show a need for more systems and structures that supports artists and cultural workers with disabilities long term

Q22: Do you view the Mass Cultural Council as a helpful resource for finding work opportunities for artists and cultural workers with disabilities? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 41%
 - No: 15%
 - Unsure: 44%

Q23: Do you view the Mass Cultural Council as a helpful resource for finding funding opportunities for artists with disabilities? [Excel sheet](#), [PDF](#)

- Responses:
 - Yes: 37%
 - No: 18%
 - Unsure: 45%
- Q22 and Q23 demonstrate that while respondents are familiar with MCC, there is uncertainty about what their relationship with the MCC can be or how the MCC can more directly support them

The Community Group "Opening Doors to the Arts" was invited to attend the ICA, an UP Designated Org. They met with the Art-Reach programming team to share their experience on that day as well as their experiences at Arts & Cultural sites in general. Each person was compensated for their participation.

focus Group 6/28 4pm on Zoom:
Join Zoom Meeting
<https://us02web.zoom.us/j/87340351417?pwd=V2xpQzVqT0QzU2o3ZERqTjdhT3JqUT09>

Meeting ID: 873 4035 1417
Passcode: 121355

Max 7 people
Did not go through ticket purchase process
Take screenshot of participant list- get emails from Howard or ask everyone to post in chat
Record meeting & turn on transcript

This group visited the ICA Museum in Boston for their special Juneteenth events 6/19. Like our member programs, this group receives ticket opportunities to attend a variety of cultural events around the city. Each participant was invited to fill out a survey about their visit. They are compensated \$25 for the survey. Each participant in this focus group will receive \$50 compensation. They may do both the focus group and the survey.

I will also be sending Howard the info sheet for the independent site visits - anywhere they visit, they can complete a survey for that site and get \$25. There is no limit to the sites or surveys they can participate in. They may share this info with their friends/constituents/ anyone who identifies as having a disability or caregiving for someone with a disability.

We would like to ask the following questions about their experiences:

1. **Can you share about your overall experience at ICA?**
 - a. Norma - first time; really enjoyed going during Juneteenth, especially as a Latina; had a great time and loved the location; liked the availability of chairs, which were also placed next to the elevators
 - b. Beverly - first time, plans on going back; went with a friend and had a great time; no complications getting into the museum and was given helpful directions from the beginning of the trip; there was a tour person in each room to help answer questions/guide guests to the next exhibit
 - c. Sue - not her first time, enjoyed the art more this time around
 - d. Deborah - not her first time, enjoyed the art more this time around
 1. **Were there barriers to your participation?**
 - a. Norma - ladies room was dirty; parking was difficult
 - b. Deborah - wasn't told about the chairs initially, but asked when she saw others using them and was able to get a chair; better signage throughout the museum; recognizes that some desired information may have been online, which isn't helpful for everyone
 - c. Sue - there was no map, making navigating the different exhibits very difficult
 2. **Were there awesome features or interesting exhibits?**
 - a. Beverly - liked the new and old exhibits, took lots of pictures of displays
 - b. Sue - loved the exhibit with the Cuban artist with children and Japanese paper collage/huge paintings; also loved the sculpture exhibit made by African American artist
 - c. Deborah - amazed by the large pieces, generally liked the display of placards
 3. **Did you learn anything while you were there?**
2. **What's an example of a time you felt accommodated, safe and understood at a museum or cultural site?**
 1. Sue - MFA was a great example of a place that was very accommodating
 2. Beverly - MFA was wonderful: the layout made sense

I would like a \$50 check mailed to me at: Susan Hart
8 Museum Way, APT. 1405
Cambridge, MA 02141

Deborah Bennett 4:20 PM

eARTS.org

sue to You (Direct Message) 4:09 PM



Al Wood's email is: abrw123@yahoo.com

Deborah Bennett 4:10 PM



Deborah Bennett
debb@bu.edu

Who can see your messages? Recording On

Payments:

3. Deborah - (somewhere?) in Salem; smaller museum so it's easy to get around; has lots of light; great exhibits and different events
4. Norma - had good experiences with her grandchildren at the Museum of Science

3. What's an example of a way that cultural sites often create a misunderstandings, or create barriers?

1. Sue - ticket costs are a big barrier
2. Deborah - every major museum is expensive
3. Norma - weather, ticket prices, parking, transportation

4. When you're visiting a site, or attending a performance, how do you typically travel? Do you experience travel or transportation barriers?

1. Deborah - took the Silver Line, but was confused by a lack of signage; went to the back of the museum and couldn't find signs that directed her to the front
2. Norma - traveled by car and found parking to be difficult to find and very expensive
3. Sue - doesn't have a car and can't get to many museums because they're not accessible by transit or by walking

5. Do you look up information about the site before you attend? What are you looking for? How easy is it to find?

1. (Alasia's summary) Most folks on the call didn't look up information beforehand, and opted to ask questions in person to staff in the museum

6. Do you use print materials, like maps or signs to navigate around the site?

1. (Alasia's summary) the ICA didn't have maps available, and lacked signage; many found the space confusing to navigate on their own

7. What is it like for you, navigating around the site? What could the museum/site do to make navigating easier?

1. (Alasia's summary) Maps and signage would be an improvement; people did enjoy being able to ask staff for help in the moment

8. Can you share some specifics about your experiences attending cultural events/sites?

1. What considerations go into selecting your performance or site?
2. Where do you go often? Where do you avoid going, and why?
3. What tools or tactics do you use to self-accommodate, that the museum/Site does not provide?

9. If you could wave a magic accessibility wand, what changes would you magically create?

1. Elevators!
2. Signage
3. Clean bathrooms

Emails:

Norma Heath - Norma@OpeningDoorsToTheArts.org (requests a check sent to 68A Earle St Brockton 02301)

Deborah Bennett - debb@bu.edu (Amazon is OK)

Beverly A. Thomas - Mrs.thomasb2021@gmail.com (requests VISA)

Al Wood - abrw123@yahoo.com (Amazon is OK)

Susan Hart - susanhartesquire@yahoo.com (requests a check sent to 8 Museum Way, APT. 1405 Cambridge, MA 02141)

Susan Hart- check
8 Museum Way, Apt 1405
Cambridge, MA 02141

Norma Heath- check
68A Earle St
Brockton, MA 02301

Al Wood- Amazon gift card
Abrw123@yahoo.com

Deborah Bennett- Amazon gift card
Debb@bu.edu

Beverly Thomas- Visa gift card
Mrs.thomasb2021@gmail.com

#1

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, June 19, 2023 3:24:18 PM
Last Modified: Monday, June 19, 2023 3:32:45 PM
Time Spent: 00:08:26
IP Address: 174.196.210.243

Page 1: Participation Survey: Massachusetts

Q1 **Employment Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
What is your zip code?

02141

Q3
What Cultural Site or Arts Organization did you visit?

ICA

Q4 **Yes**
Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **Yes**
Did the website have an accessibility section?

Q6 **Somewhat helpful**
If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **In person at the Box Office**
How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

MFA

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Very easy

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

None of the above

Please Check the box- What accessible service and equipment did you use or request ?

Q12

I was unaware of the availability services and accommodations

Was the process easy for you to request services and accommodations?

Q13

Public Transportation

How do you travel to the cultural site ?

Q14

Somewhat interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Yes

Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

The museum is confusing to navigate and it would be helpful to have a museum map at the front information desk.

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

No I have not experienced similar Barrie's at other museums like the MFA because they provide free maps of the exhibit halls.

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

N/A since so did not have access issues.

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Yes

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

Susanhartesquire@yahoo.com

#2

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, June 19, 2023 3:44:39 PM
Last Modified: Monday, June 19, 2023 3:51:58 PM
Time Spent: 00:07:18
IP Address: 172.56.193.206

Page 1: Participation Survey: Massachusetts

Q1 **None of the above**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02148

Q3
 What Cultural Site or Arts Organization did you visit?

Ica boston

Q4 **Yes**
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **Yes**
 Did the website have an accessibility section?

Q6 **Very helpful**
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **In person at the Box Office**
 How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

Theater, ballgames. Museums and movies

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

**Rest Areas/ Benches,
Map**

Please Check the box- What accessible service and equipment did you use or request ?

Q12

**Other (please specify):
Staff is very helpful**

Was the process easy for you to request services and accommodations?

Q13

Public Transportation

How do you travel to the cultural site ?

Q14

Somewhat interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Yes

Would you be interested in more accommodations for people who are blind/low vision?

Q16

Yes

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

None they were very good

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

No

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

Ok

Q21

Men, Trans Men

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Maybe

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

Abrw123@yahoo.com

#3

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, June 21, 2023 10:33:17 AM
Last Modified: Wednesday, June 21, 2023 10:39:02 AM
Time Spent: 00:05:45
IP Address: 24.91.236.162

Page 1: Participation Survey: Massachusetts

Q1 **Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02301

Q3
 What Cultural Site or Arts Organization did you visit?

ICA

Q4 **No**
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **No**
 Did the website have an accessibility section?

Q6 **Respondent skipped this question**
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **Online**
 How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

Science Museum

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

None of the above

Please Check the box- What accessible service and equipment did you use or request ?

Q12

I was unaware of the availability services and accommodations

Was the process easy for you to request services and accommodations?

Q13

Drive and Park

How do you travel to the cultural site ?

Q14

Somewhat interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Yes

Would you be interested in more accommodations for people who are blind/low vision?

Q16

Yes

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

N/A

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

N/A

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

It had chairs so that was good

Q21

Women, Trans Women

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

norma@openingdoorstothearts.org

#4

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, June 21, 2023 4:49:27 PM
Last Modified: Wednesday, June 21, 2023 7:52:25 PM
Time Spent: 03:02:57
IP Address: 24.147.11.44

Page 1: Participation Survey: Massachusetts

Q1 **Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02445

Q3
 What Cultural Site or Arts Organization did you visit?

Institute of Contemporary Art ICA

Q4
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Yes,
 Tell us More :
 Yes But it took going to the museum to fully comprehend it although I did call.

Q5
 Did the website have an accessibility section?

Yes

Q6
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Not at all helpful,
 Please share additional comments:
 all it said under accessibility, when you clicked on visitor's guide was wheel chair accessible and stroller. Had listening devices and large text and video transcripts and sign language and ask staff for help

Q7 Other (please specify):
How do you buy your tickets to events? Part of the survey for Art-reach Dani Rose

Q8
Are there certain performances, museums, or sites you prefer to attend? If so, what are they?
Peabody Essex Museum Harvard Art Museum performances at Symphony Hall Boch Center performances Regent Theater The Colonial theater now owned by Arts Emerson Cutler Majestic programs and Paramount

Q9 Yes
Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10 Very easy
If yes, Did you find the space easy to move around with limited, to no barriers?

Q11 Other (please specify):
Please Check the box- What accessible service and equipment did you use or request ? I used a cane- No problem. Very large spaces except for viewing rooms on the 4th floor

Q12 I was unaware of the availability services and accommodations
Was the process easy for you to request services and accommodations?

Q13 Public Transportation
How do you travel to the cultural site ?

Q14 Somewhat interested
Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15 No
Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

I could not find the explanation of accessibility services in detail at all. The web site was provided by art-reach. Under visitors guide they did not lead you to the full explanation of accessibility services. Explanation of the difficulty of getting shuttle tickets was only explained by ordering in advance although included in the ticket purchase. Seemed limited in trips

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Should I have needed a wheelchair, I do not know how limited they are in any of the museums. It was difficult at the MFA but that s not often a service that I have needed to use.

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

If I had had a wheel chair, I think I would have had difficulty getting into the museum itself because of its location when you finally reach the street it is off. Also no sign when we came in the back that I remember indicating we were in the right place. Nor were there signs on the street it is off indicating you were at the museum.

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

Yes

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

debb@bu.edu

#5

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, June 21, 2023 4:46:49 PM
Last Modified: Wednesday, June 21, 2023 8:47:55 PM
Time Spent: 04:01:05
IP Address: 104.28.39.32

Page 1: Participation Survey: Massachusetts

Q1 Other (please specify):
 Senior with mobility issues

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2

What is your zip code?

01114

Q3

What Cultural Site or Arts Organization did you visit?

ICA

Q4 **No,**
 Tell us More :
 Was not given the information before going

Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **No**

Did the website have an accessibility section?

Q6 Please share additional comments:
 Went with a friend

If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 Other (please specify):
 ODA tickets

How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

MFA

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

Please Check the box- What accessible service and equipment did you use or request ?

Rest Areas/ Benches,

Other (please specify):

My friend saw the seats but not till we were done and I think that she could have use it at the beginning because she was having trouble getting around and we were somewhat rushed because of her inability to stand.

Q12

Was the process easy for you to request services and accommodations?

I was unaware of the availability services and accommodations

Q13

How do you travel to the cultural site ?

Public Transportation,

Other (please specify):

Walked and public transport m

Q14

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Not at all interested

Q15

Would you be interested in more accommodations for people who are blind/low vision?

Maybe

Q16

Maybe

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

The film area felt a little dark , was not sure if there was room to go into the area. Also not enough seating for my friend.

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

No first time.

Q19

Did you feel welcomed and accommodated during your visit?

Other (please specify):

The person that was taking the tickets for entry was very nice and let us go in even though my friend was unable to find the email with the tickets .

Q20

How can this site meet your individual access needs that have not been previously discussed?

The site was lovely I had tried several times to go on the free days but just never worked out . I am very happy to have finally made it to the ICA. Thank you so much.

Q21

Women, Trans Women

Optional: Do you identify as part of the following social groups:

Q22

Yes

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Maybe

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

mailto:howarddtrachtman@gmail.com give to Howard Trachtman at ODA for the arts

#6

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, June 26, 2023 5:51:36 PM
Last Modified: Monday, June 26, 2023 5:59:46 PM
Time Spent: 00:08:10
IP Address: 98.217.96.225

Page 1: Participation Survey: Massachusetts

Q1 **Physical Disability, Mental Disability**
 Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?
 02138

Q3 **Respondent skipped this question**
 What Cultural Site or Arts Organization did you visit?

Q4 **No**
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **Yes**
 Did the website have an accessibility section?

Q6 **Very helpful**
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **Online**
 How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

Mass fine Arts

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

**Accessible Parking,
Rest Areas/ Benches**

Please Check the box- What accessible service and equipment did you use or request ?

Q12

Very easy

Was the process easy for you to request services and accommodations?

Q13

Public Transportation

How do you travel to the cultural site ?

Q14

Somewhat interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Maybe

Would you be interested in more accommodations for people who are blind/low vision?

Q16

Maybe

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

N/A

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Yes

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

Tour guide

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

Yes

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Yes

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

Mrs.thomasb2021@gmail.com

#7

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, June 27, 2023 10:50:24 AM
Last Modified: Tuesday, June 27, 2023 10:55:08 AM
Time Spent: 00:04:43
IP Address: 50.216.106.15

Page 1: Participation Survey: Massachusetts

Q1 **Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02139

Q3
 What Cultural Site or Arts Organization did you visit?

Women's market

Q4 **Yes,**
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan? **Tell us More :**
 Goo Info about the market

Q5 **Yes**
 Did the website have an accessibility section?

Q6 **Somewhat helpful**
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **In person at the Box Office**
 How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

The ones that are low cost

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

Map

Please Check the box- What accessible service and equipment did you use or request ?

Q12

Neither easy nor difficult

Was the process easy for you to request services and accommodations?

Q13

Public Transportation

How do you travel to the cultural site ?

Q14

Very interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

No

Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

Everything was fine

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

No

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

No way

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Yes

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

ecourtneymoore@gmail.com

#8

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, June 27, 2023 7:31:50 PM
Last Modified: Tuesday, June 27, 2023 7:49:21 PM
Time Spent: 00:17:30
IP Address: 172.58.219.19

Page 1: Participation Survey: Massachusetts

Q1 **None of the above**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02445

Q3
 What Cultural Site or Arts Organization did you visit?

Museum of Fine Arts in Boston

Q4 **No**
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **No**
 Did the website have an accessibility section?

Q6 **Respondent skipped this question**
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **Other (please specify):**
 How do you buy your tickets to events? Went with Boston University Center for Psychiatric Rehabilitation

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

Want to go to The Harvard Museum of Natural History,

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

Other (please specify):

Please Check the box- What accessible service and equipment did you use or request ?

The Harvard Museum of Natural History

Q12

Other (please specify):

Was the process easy for you to request services and accommodations?

Harvard Museum of Natural History Institute of Contemporary Art Folk Music

Q13

Walk or Bike

How do you travel to the cultural site ?

Q14

Not at all interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Yes

Would you be interested in more accommodations for people who are blind/low vision?

Q16

Yes

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

Didn't experience any barriers

Q18

Respondent skipped this question

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

There are no other needs

Q21

Women, Trans Women

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

olickrosalyn@gmail.com

#9

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Thursday, June 29, 2023 10:26:53 PM
Last Modified: Thursday, June 29, 2023 10:36:05 PM
Time Spent: 00:09:12
IP Address: 174.233.229.20

Page 1: Participation Survey: Massachusetts

Q1 **Physical Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02446

Q3
 What Cultural Site or Arts Organization did you visit?

Museum of Fine Arts

Q4
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Yes,
 Tell us More :
 It tells you what exhibits are now on and in the future. It's great how it tells you in the site the cost to get in with discounts.

Q5
 Did the website have an accessibility section?

Yes

Q6
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Extremely helpful,
 Please share additional comments:
 Help me plan in each exhibit time that I like and my friends.

Q7 **In person at the Box Office**

How do you buy your tickets to events?

Q8
Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

MFA very good as it changed exhibits.

Q9 **Yes**

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10 **Difficult**

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11 **Sensory Accommodations/Quiet Space,
Accessible Restrooms,
Rest Areas/ Benches,
Map**

Please Check the box- What accessible service and equipment did you use or request ?

Q12 **Neither easy nor difficult**

Was the process easy for you to request services and accommodations?

Q13 **Public Transportation**

How do you travel to the cultural site ?

Q14 **Somewhat interested**

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15 **Yes**

Would you be interested in more accommodations for people who are blind/low vision?

Q16

Maybe

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

A lot of windows which is overwhelming and lot to look at.

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

No

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

Need more resting areas to sit.

Q21

Women, Trans Women

Optional: Do you identify as part of the following social groups:

Q22

Yes

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

wongtina989@gmail.com

#10

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Sunday, July 02, 2023 9:14:09 PM
Last Modified: Sunday, July 02, 2023 9:37:43 PM
Time Spent: 00:23:33
IP Address: 74.104.146.10

Page 1: Participation Survey: Massachusetts

Q1 Other (please specify):
 Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).
 Psychiatric disability

Q2
 What is your zip code?
 02476

Q3
 What Cultural Site or Arts Organization did you visit?
 Peabody Essex Museum

Q4 **Yes,**
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?
 Tell us More :
 I learned about the various exhibits, as well as a discount for me.

Q5 **Yes**
 Did the website have an accessibility section?

Q6 **Not at all helpful,**
 If Yes, Did you find it helpful when gathering information and/or planning your experience?
 Please share additional comments:
 I did not explore that section when planning my visit.

Q7 **Online**
 How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

I prefer art museums, particularly the MFA, classical music concerts, like at Symphony Hall, and plays, frequently at the Lyric Stage Theater.

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

Map

Please Check the box- What accessible service and equipment did you use or request ?

Q12

Very easy

Was the process easy for you to request services and accommodations?

Q13

Public Transportation

How do you travel to the cultural site ?

Q14

Not at all interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

No

Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

This site perfectly served me.

Q18

Respondent skipped this question

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

Have a variety of 100% plant based meal items at the restaurant.

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

Yes

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Maybe

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

songwine@mac.com

#11

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Friday, July 07, 2023 4:38:00 PM
Last Modified: Friday, July 07, 2023 4:54:59 PM
Time Spent: 00:16:59
IP Address: 71.235.125.133

Page 1: Participation Survey: Massachusetts

Q1 **Physical Disability, Go outside-home Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2

What is your zip code?

02445

Q3

What Cultural Site or Arts Organization did you visit?

MFA

Q4 **No, Tell us More :**

Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Distances that I would need to walk and any inclines were not included on the website, nor was information on disabled parking spots and their distances from entrances.

Q5 **No**

Did the website have an accessibility section?

Q6 **Respondent skipped this question**

If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7

Online

How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

BCA, ART, MFA, small venues

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

Rest Areas/ Benches

Please Check the box- What accessible service and equipment did you use or request ?

Q12

I am unaware of how to request services and accommodations

Was the process easy for you to request services and accommodations?

Q13

Drive and Park

How do you travel to the cultural site ?

Q14

Not so interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

No

Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

There was a lot more walking than I could do between getting from parking to the entrance, and from the entrance to the exhibit. I'm not sure what to do about this since there are many constraints on layout. Certainly more benches in the exhibit (in every room, not just one in middle) would have helped. I was really suffering in there from all the standing after all the walking. I also would love if there could be an entrance closer to the main exhibit and/or parking access next to the entrance. I also needed to sit while I was on line for the cafe, which wasn't possible (a few chairs by the host would help a lot). Also is there a way to park as a handicap person without paying a fee? I used to take the T before I was disabled and the parking rates are more than I can afford.

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Isabella Stewart Garner feels a little more accessible because of street parking and its smaller indoor size plus all the benches around the courtyard. My favorite thing about it access-wise though is the old elevator that actually has a bench inside! Do they make those anymore? I would love one everywhere.

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

I also get dizziness and headaches from moving film, especially if the camera work is shaking or panning quickly or cutting quickly from scene to scene. A lot of artsy films end up being hard to watch and are disturbing in my periphery too. So when a film is part of an exhibit, it would help me if it was set up so it wasn't visible from the rest of the gallery (or as much as possible) and also warnings about shaky camerawork or quick camera movements or rapid scene cuts would be VERY much appreciated so that I can decide what films to walk into. This goes especially for full-length films being shown in the theater, for which I have sometimes paid money and had to leave because of camerawork.

Q21

Optional: Do you identify as part of the following social groups:

**LGBPA (Lesbian, Gay, Bisexual, Pansexual, Asexual),
Women, Trans Women,
Gender Non-conforming, Gender Queer**

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

j.lynn.guth@gmail.com

#12

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, July 11, 2023 12:37:14 PM
Last Modified: Tuesday, July 11, 2023 1:01:21 PM
Time Spent: 00:24:06
IP Address: 128.197.63.138

Page 1: Participation Survey: Massachusetts

Q1 **Physical Disability, Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2

What is your zip code?

02445

Q3

What Cultural Site or Arts Organization did you visit?

New Bedford Art Museum

Q4 **No**

Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **No**

Did the website have an accessibility section?

Q6 **Respondent skipped this question**

If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **In person at the Box Office**

How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

This had interesting exhibits. I enjoy the MFA and Peabody Essex as they are within reach

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

Please Check the box- What accessible service and equipment did you use or request ?

Assistive Listening Device,

Accessible Restrooms,

Rest Areas/ Benches,

Tour Guide,

Other (please specify):

the people were friendly and accomodating and told us about all the accessible services

Q12

Very easy

Was the process easy for you to request services and accommodations?

Q13

Drive and Park

How do you travel to the cultural site ?

Q14

Not at all interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Other (please specify):

Would you be interested in more accommodations for people who are blind/low vision?

They provided great assistance for all challenges. They haveassistive listening devices and tours

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

They included on their site statements that they accommodate every challenge and to call them ahead if you had needs. They had all services available and they are a member of your Council. But the web sites does not have a specific place to read all the accommodations they do have.

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Each place has different accommodations and until I visit the places I wouldn't know. I have called theaters in advance and asked for handicapped seats and they are mostly accommodating. This place was very personable and the whole concept was built around accommodating challenges before hand as well as while there

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

Met all my needs

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

debb@bu.edu

#13

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, July 12, 2023 9:12:46 AM
Last Modified: Wednesday, July 12, 2023 9:29:22 AM
Time Spent: 00:16:35
IP Address: 38.42.248.246

Page 1: Participation Survey: Massachusetts

Q1 **Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
 What is your zip code?

02115

Q3
 What Cultural Site or Arts Organization did you visit?

springfield museums

Q4
 Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Yes,
 Tell us More :
 I had to fine the muesums location and how to get there by local bus.....No it did not have information about local public transportation to the museum

Q5
 Did the website have an accessibility section?

Yes

Q6
 If Yes, Did you find it helpful when gathering information and/or planning your experience?

Somewhat helpful

Q7 **In person at the Box Office**

How do you buy your tickets to events?

Q8
Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

d'moure only

Q9 **No**

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10 **Neither easy nor difficult**

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11 **None of the above**

Please Check the box- What accessible service and equipment did you use or request ?

Q12 **I was unaware of the availability services and accommodations**

Was the process easy for you to request services and accommodations?

Q13 **Public Transportation**

How do you travel to the cultural site ?

Q14 **Not so interested**

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15 **Other (please specify):**
I have a few friends who have visual issues...I think it would be great if they did offer things for them

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

no public transportation info on it

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

no other sites

Q19

Did you feel welcomed and accommodated during your visit?

Other (please specify):

NO!.....the lady who sold me my ticketwas not friendly. She seem to act like it was an incoveince to ask about the program. I thought this lady does not want to work with low income households

Q20

How can this site meet your individual access needs that have not been previously discussed?

It is ok for me

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Maybe

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

j14423@yahoo.com

#14

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Friday, July 14, 2023 9:47:49 AM
Last Modified: Friday, July 14, 2023 9:52:36 AM
Time Spent: 00:04:46
IP Address: 75.69.57.42

Page 1: Participation Survey: Massachusetts

Q1 **Physical Disability, Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2

What is your zip code?

02155

Q3

What Cultural Site or Arts Organization did you visit?

ICA Boston

Q4 **Yes**

Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **Yes**

Did the website have an accessibility section?

Q6 **Somewhat helpful,**

If Yes, Did you find it helpful when gathering information and/or planning your experience?

Please share additional comments:
 Didn't have info about elevators and stairs

Q7 **Online**

How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

mfa

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Respondent skipped this question

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

None of the above

Please Check the box- What accessible service and equipment did you use or request ?

Q12

I was unaware of the availability services and accommodations

Was the process easy for you to request services and accommodations?

Q13

Ride Share (Lyft/Uber)

How do you travel to the cultural site ?

Q14

Very interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

No

Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

Add in information about elevators and stairs on the accessibility part of the website

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

no

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

n/a

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

jmccormick123@gmail.com

#15

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Saturday, July 15, 2023 3:38:58 PM
Last Modified: Saturday, July 15, 2023 3:49:39 PM
Time Spent: 00:10:40
IP Address: 174.233.16.76

Page 1: Participation Survey: Massachusetts

Q1 Other (please specify):
 Psychiatric disability

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2

What is your zip code?

02476

Q3

What Cultural Site or Arts Organization did you visit?

Museum of Fine Arts

Q4 **Yes,**
 Tell us More :
 Info about hours, exhibits, participation in Card to Culture program was easy to find.

Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **Yes**

Did the website have an accessibility section?

Q6 **Not at all helpful,**
 Please share additional comments:
 I don't have a physical disability, so I am not interested in that section.

If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **In person at the Box Office**

How do you buy your tickets to events?

Q8
Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

MFA, Lyric Stage theater, Peabody Essex museum

Q9 **No**

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10 **Respondent skipped this question**

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11 **Map**

Please Check the box- What accessible service and equipment did you use or request ?

Q12 **Very easy**

Was the process easy for you to request services and accommodations?

Q13 **Public Transportation**

How do you travel to the cultural site ?

Q14 **Not at all interested**

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15 **No**

Would you be interested in more accommodations for people who are blind/low vision?

Q16

No

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

N/a

Q18

Respondent skipped this question

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

N/a

Q21

Respondent skipped this question

Optional: Do you identify as part of the following social groups:

Q22

Yes

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

No

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

songwine@mac.com

#16

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, July 18, 2023 12:07:08 PM
Last Modified: Tuesday, July 18, 2023 12:14:59 PM
Time Spent: 00:07:50
IP Address: 209.94.141.140

Page 1: Participation Survey: Massachusetts

Q1 **Mental Disability**

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a Disabled Person? Please use these same categories the United States Census to collect data from the American Community Survey (ACS).

Q2
What is your zip code?

02446

Q3
What Cultural Site or Arts Organization did you visit?

MFA

Q4 **No**
Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Q5 **No**
Did the website have an accessibility section?

Q6 **Respondent skipped this question**
If Yes, Did you find it helpful when gathering information and/or planning your experience?

Q7 **In person at the Box Office**
How do you buy your tickets to events?

Q8

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

Japanese Artist Special Exhibit: Hokusai: . Also visited other artwork, cafeteria, gift shop and courtyard

Q9

No

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

Q10

Very easy

If yes, Did you find the space easy to move around with limited, to no barriers?

Q11

None of the above

Please Check the box- What accessible service and equipment did you use or request ?

Q12

Very easy

Was the process easy for you to request services and accommodations?

Q13

Ride Share (Lyft/Uber)

How do you travel to the cultural site ?

Q14

Very interested

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

Q15

Maybe

Would you be interested in more accommodations for people who are blind/low vision?

Q16

Maybe

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Q17

What can this site do to address barriers you experience either online, or onsite?

I did not experience any barriers

Q18

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

Not recently.

Q19

Yes

Did you feel welcomed and accommodated during your visit?

Q20

How can this site meet your individual access needs that have not been previously discussed?

It was more than adequate.

Q21

Women, Trans Women

Optional: Do you identify as part of the following social groups:

Q22

No

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

Q23

Maybe

Would you be interested in information about careers and employment at cultural sites?

Q24

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

elynn912@yahoo.com

Notes from interview with ADA Coordinators

Title I - Cathy

Everyday workplace accommodation to FLMA - between state and

Grievance procedure is all encompassing -

Covering all the unlawful workplace

Cathy service the grievance processor

Dave Slatery - serves on general council, Cathy and Dave work together to investigate

1. Work together to gain resolution

Cathy - Dir of People and Culture - out in place in one year

1. Labor negotiator for the state socializing on leave accommodations the entire commonwealth and providing the steps in a labor contract to have employee procedures.
2. Pathways of avoiding retaliation - ensure that job posting list essential functions based on legitimate business needs and accommodation through the interactive process.
3. Mostly that the employee doesn't speak with their manager - they work with Cathy and then Cathy works to the manager - gives them training on the manager and employee on what the process will be
4. Clean compliance process to ensure that everyone is staying in the process
5. Documentation and maintenance of the interactive process, discussion
6. Workplace flexibility - telework two days a month - folks can choose the day
 1. Flexible about being in the office
 2. Timespan of work is 6am - 8pm, 37.5 hours of work per week
 3. Approval process for hours scheduling that routes online going to the manager for approval
 4. Flexible - commonwealth policy is no caregiving during work hours, flexibility for school pick ups and understanding for the afternoon time period
 5. Cathy & Michael wanted to create a workplace where folks could grow their careers.
 6. New updated and comprehensive handbook. Accessible to all employees
 7. Working to develop ERG groups - it's a matter of bandwidth to come up with a charter, but it is the intention to create groups that have structure and purpose
 1. And create some boundaries around those
 8. Creating a place that is super transparent - because that wasn't always in existent
1. Who is the contact for workplace accommodation?
2. What is the grievance procedure?
3. What pathways help avoid associate and retaliation?
 1. What flexible options for caregivers?
4. What Employee Resource Groups exist?
5. What WFH/ Flexible workplace structures are in place?

Title II

1. When was the last Title II Audit conducted?
 1. Lead by Dave before Cathy - reviewed by Charles
 2. Required annual for the NEA

3. Probably lack in this area
4. Not really had a comprehensive audits - def due for one
5. The goal is to get everyone on board
2. When was the last website accessibility audit?
 1. Working national center for accessible media - local through GBH
 2. With the re-brand the pages want to be clarified
 3. Dawn has worked on page if not the full site
 1. There is a next wave coming up
 4. We know that the web is too hefty when it comes to work - want to streamline for a 3-5 reading level
 1. Taking on this initiative in 2024
 5. Charles & Cathy updated the accessibility part of the website
 1. Clearly lists out the the requests that you can make that are readily available
 2. No forced disclosure - you can ask for large front without saying you need it
3. What considerations are made to:
 1. Effective Communication
 2. RBAR
 3. Equal Access/Integration
 4. Disability Justice/Awareness
 1. Staff bandwidth to provide one to one accommodations - when they need to be reactive to accommodation requests
 2. This is a large use of staff time - how can it be less use of staff time
 3. And what is the process once it is done - where is the line and how to we ethically participate in this
 4. The contract is dense 10 pages in 8pt font then needs to be wet signed in stuck in an envelope and docuSign is a goal (2024) to eliminate the barrier
 5. Need to create process to understand the full scope of where the information goes and how it is used
 6. There are a lot of admin things we can put up for folks - to talk about the process and talk about the process in different languages - we are a grants bureau - how do we comply with transparency laws with protecting individual circumstances.
 1. Put a process into place to learn if the grantee wants to be listed under a different name
 2. Implementing new processes with procedures up front
 7. Social services agencies are not sister agencies but all have the same employer which is the commonwealth -
4. What resources are provided to employees for compliance checks?

Title III

1. What is your understanding of the obligations for Title III orgs receiving Title II funds
 1. Festivals and programs: run on ASL interpreters & run on Charles
 1. 1 person available to 700 applicants

1. What is the method for determining compliance measures?

There is a basic understanding but usually everyone kicks it to Charles

This is the first year we are amplifying ada as criteria - it has created more questions

Put together an FAQ sheet, with the goal of improving

You need an ADA coordinator, access plan, grievance procedure, non-discrimination statement

What is the metric of compliance - no rather what is the metric of improvement

Help orgs understand where they can improve.

Push and pull of understanding what compliance mean and what access means as a system

Finding out what were the requirements - (people entering the ADA coordinators as the grant writer)

Provided ADA 101 basics

Resource hub for orgs - including access resources - not a regulatory agency

Who are vendors

1. Without the ILN what resources are provided to accompany the funding priority?

Title IV

1. Effective communication initiatives?
2. Consistently offered?
3. Flexible communication formats?

Title IV

1. Definition of a disability
2. Intersections of illness/disability/identity

Disability Justice:

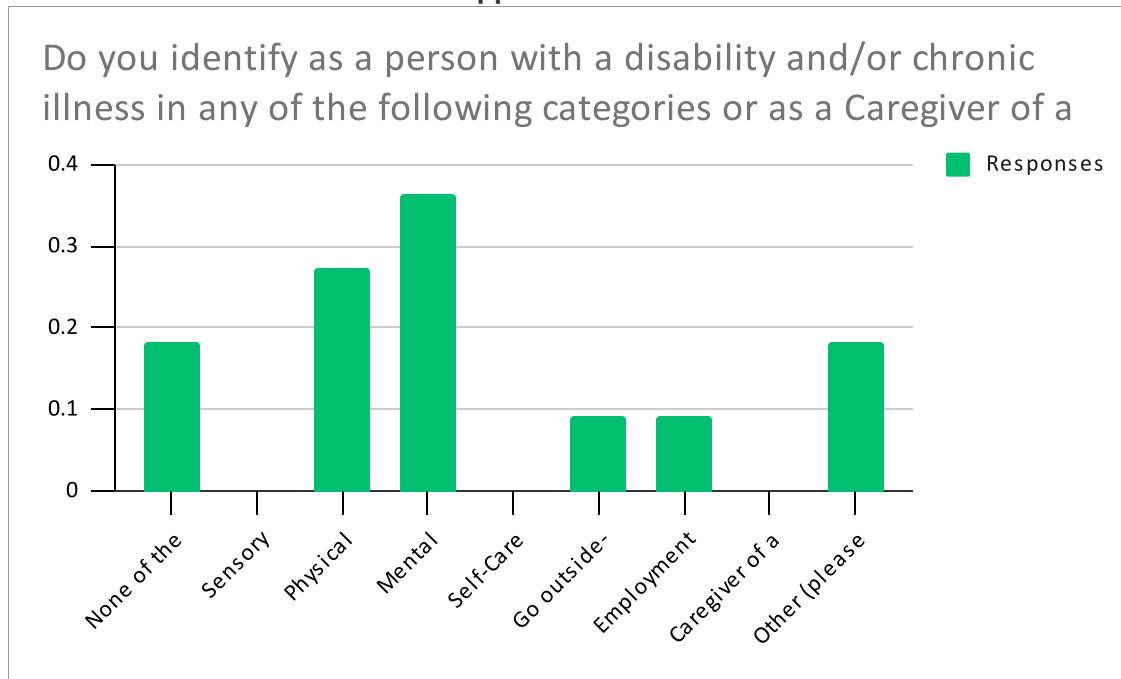
1. From your perspective, in your department, what initiatives toward inclusion are successful?
2. From your perspective, in your department, what areas would you want evaluated for greater inclusion?
3. From your perspective, in your department, who does the access work?
4. How is disability represented in:
 1. Leadership
 2. Audiences
 3. Employees
 4. Members/ Grantees
 5. Donors
 6. Board
 7. Artists - who are on the receiving end of the one-time 5k grant - have not figured out the method for the recipient to get the money without impacting SSDI - consultant to one to one figure out a system - can the council create a system to grant without impact on other state funding

5. How are people with disabilities welcomed/ invited to engage?

Accessibility and Inclusion Survey 2023

Do you identify as a person with a disability and/or chronic illness in any of the following categories or as a Caregiver of a

Answer Choices	Responses	
None of the above	18.18%	2
Sensory Disability	0.00%	0
Physical Disability	27.27%	3
Mental Disability	36.36%	4
Self-Care Disability	0.00%	0
Go outside-home Disability	9.09%	1
Employment Disability	9.09%	1
Caregiver of a Disabled Person	0.00%	0
Other (please specify)	18.18%	2
Answered		11
Skipped		0



Respondent ID	Response Date	Other (please specify)	Tags
118359527031	Jul 02 2023	0: Psychiatric disability	
118350857346	Jun 21 2023	0: Senior with mobility issues	

Disabled Person? Please use these same categories the United States Census to collect data from the American Cc

Immunity Survey

Accessibility and Inclusion Survey 2023

What is your zip code?

Answered 11

Skipped 0

Respondent ID	Response Date	Responses	Tags
11836368407	Jul 07 2023	0	02445
11835952703	Jul 02 2023	0	02476
11835745586	Jun 29 2023	1	02446
11835527794	Jun 27 2023	0	02445
11835486857	Jun 27 2023	1	02139
11835430611	Jun 26 2023	0	02138
11835085734	Jun 21 2023	0	01114
11835094984	Jun 21 2023	0	02445
11835047683	Jun 21 2023	1	02301
11834892414	Jun 19 2023	0	02148
11834891260	Jun 19 2023	0	02141

Accessibility and Inclusion Survey 2023

What Cultural Site or Arts Organization did you visit?

Answered 10

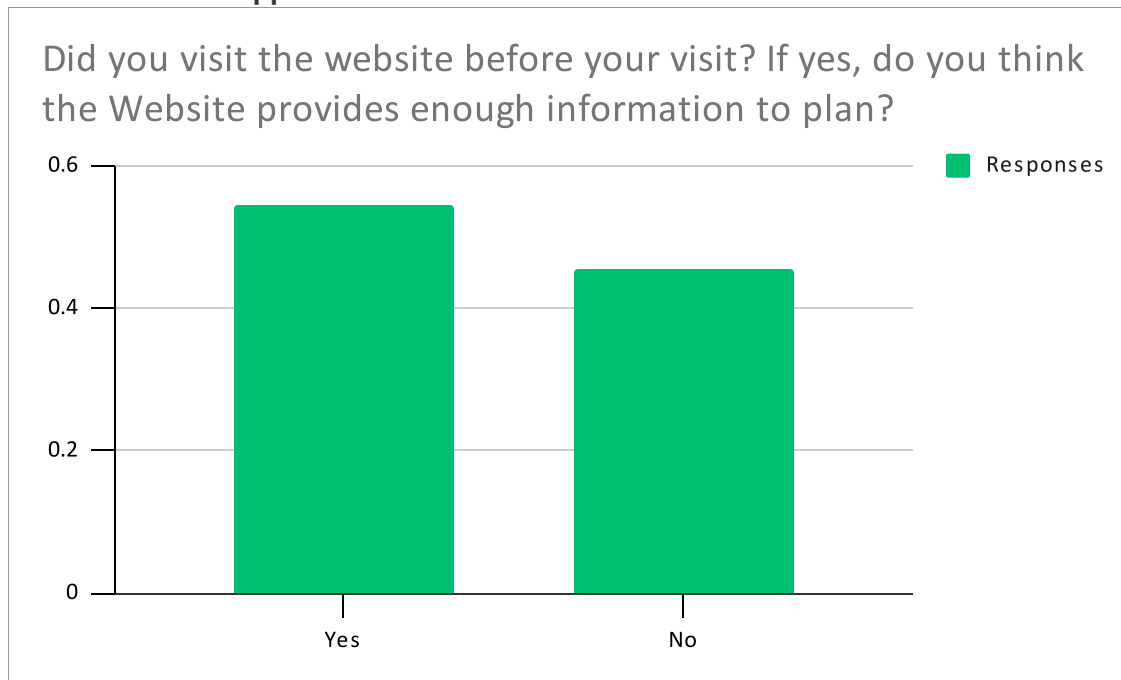
Skipped 1

Respondent ID	Response Date	Responses	Tags
11836368407	Jul 07 2023	0	MFA
11835952703	Jul 02 2023	0	Peabody Essex Museum
11835745586	Jun 29 2023	1	Museum of Fine Arts
11835527794	Jun 27 2023	0	Museum of Fine Arts in Boston
11835486857	Jun 27 2023	1	Women's market
11835085734	Jun 21 2023	0	ICA
11835094984	Jun 21 2023	0	Institute of Contemporary Art ICA
11835047683	Jun 21 2023	1	ICA
11834892414	Jun 19 2023	0	lca boston
11834891260	Jun 19 2023	0	ICA

Accessibility and Inclusion Survey 2023

Did you visit the website before your visit? If yes, do you think the Website provides enough information to plan?

Answer Choices	Responses	
Yes	54.55%	6
No	45.45%	5
Tell us More		6
Answered		11
Skipped		0



Respondent ID	Response Date	Tell us More	Tags
118363684072	Jul 07 2023	0	Distances that I would need to walk and any inclines were not included on the website, nor was information on dis
118359527031	Jul 02 2023	0	I learned about the various exhibits, as well as a discount for me.
118357455866	Jun 29 2023	1	It tells you what exhibits are now on and in the future. It's great how it tells you in the site the cost to get in with dis
118354868574	Jun 27 2023	1	Goo Info about the market

118350857346 Jun 21 2023 (Was not given the information before going

118350949846 Jun 21 2023 (Yes But it took going to the museum to fully comprehend it although I did call.

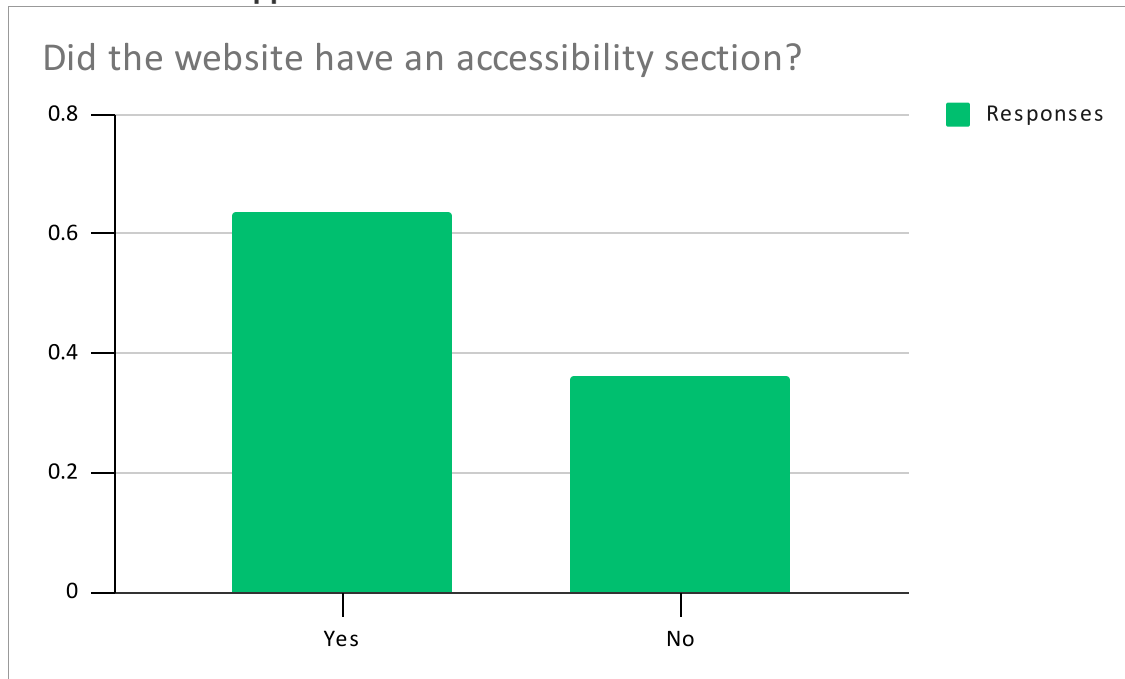
abled parking spots and their distances from entrances.

counts.

Accessibility and Inclusion Survey 2023

Did the website have an accessibility section?

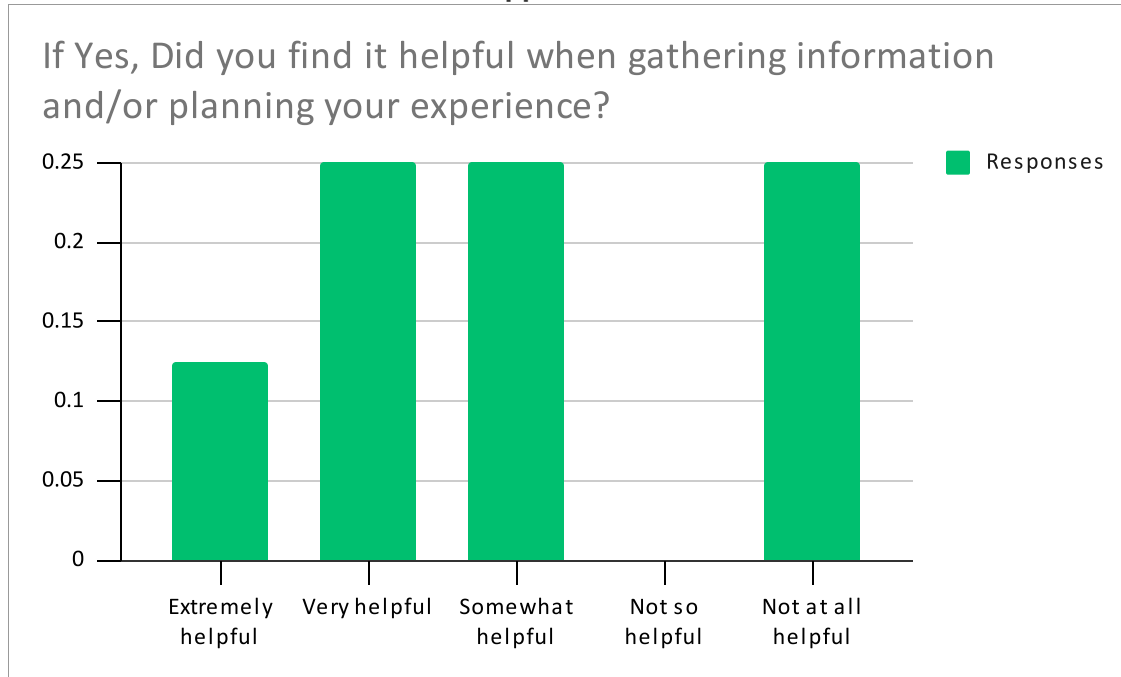
Answer Choices	Responses	
Yes	63.64%	7
No	36.36%	4
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

If Yes, Did you find it helpful when gathering information and/or planning your experience?

Answer Choices	Responses	
Extremely helpful	12.50%	1
Very helpful	25.00%	2
Somewhat helpful	25.00%	2
Not so helpful	0.00%	0
Not at all helpful	25.00%	2
Please share additional comments		4
Answered		7
Skipped		4



Respondent ID	Response Date	Please share additional comments	Tags
118359527031	Jul 02 2023 0:	I did not explore that section when planning my visit.	
118357455866	Jun 29 2023 1:	Help me plan in each exhibit time that I like and my friends.	

118350857346

Jun 21 2023 (Went with a friend

118350949846

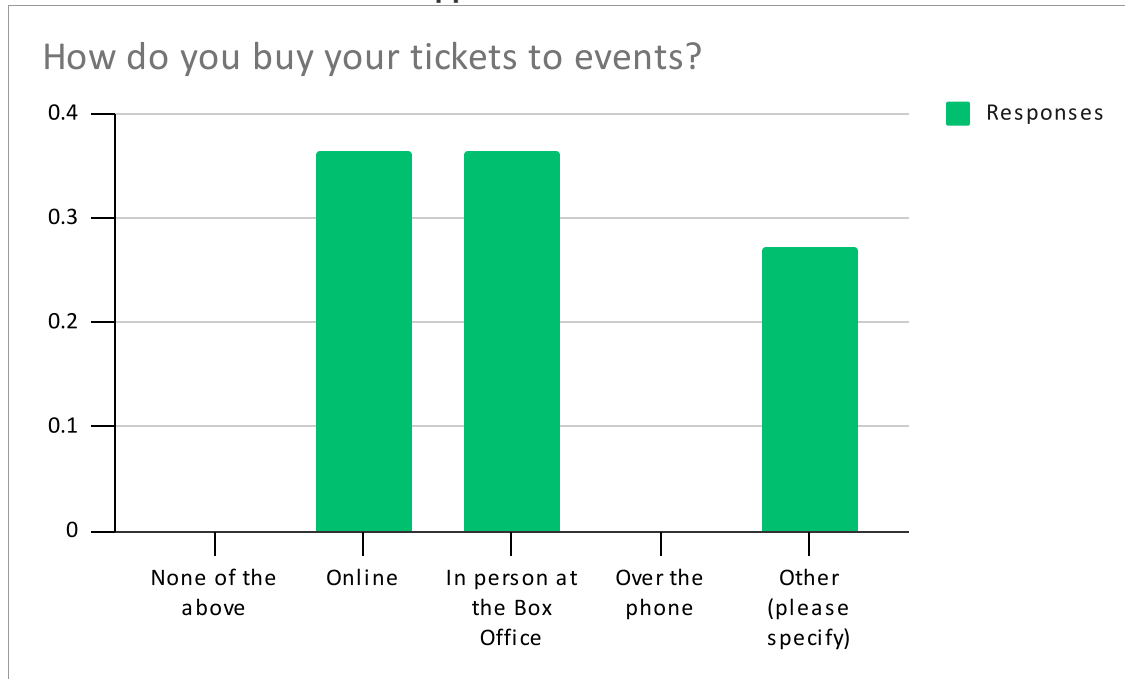
Jun 21 2023 (all it said under accessibility, when you clicked on visitor's guide was wheel chair acces

sible and stroller. Had listening devices and large text and video transcripts and sign language and ask staff for help

Accessibility and Inclusion Survey 2023

How do you buy your tickets to events?

Answer Choices	Responses	
None of the above	0.00%	0
Online	36.36%	4
In person at the Box Office	36.36%	4
Over the phone	0.00%	0
Other (please specify)	27.27%	3
Answered		11
Skipped		0



Respondent ID	Response Date	Other (please specify)	Tags
118355277942	Jun 27 2023	(Went with Boston University Center for Psychiatric Rehabilitation	
118350857346	Jun 21 2023	(ODA tickets	
118350949846	Jun 21 2023	(Part of the survey for Art-reach Dani Rose	

Accessibility and Inclusion Survey 2023

Are there certain performances, museums, or sites you prefer to attend? If so, what are they?

Answered 11

Skipped 0

Respondent ID	Response Date	Responses	Tags
11836368407	Jul 07 2023	0	BCA, ART, MFA, small venues
11835952703	Jul 02 2023	0	I prefer art museums, particularly the MFA, classical music concerts, like at Symphony Hall, and plays, frequently
11835745586	Jun 29 2023	1	MFA very good as it changed exhibits.
11835527794	Jun 27 2023	0	Want to go to The Harvard Museum of Natural History,
11835486857	Jun 27 2023	1	The ones that are low cost
11835430611	Jun 26 2023	0	Mass fine Arts
11835085734	Jun 21 2023	0	MFA
11835094984	Jun 21 2023	0	Peabody Essex Museum Harvard Art Museum performances at Symphony Hall Boch Center performances Re
11835047683	Jun 21 2023	1	Science Museum
11834892414	Jun 19 2023	0	Theater, ballgames. Museums and movies
11834891260	Jun 19 2023	0	MFA

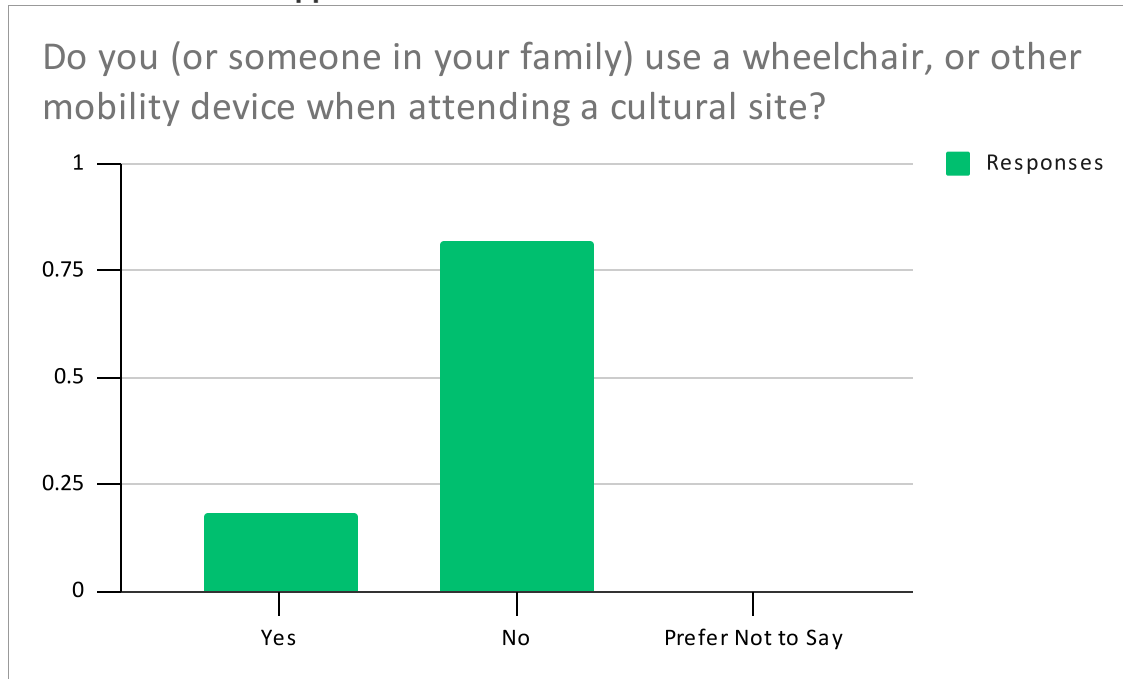
at the Lyric Stage Theater.

agent Theater The Colonial theater now owned by Arts Emerson Cutler Majestic programs and Paramount

Accessibility and Inclusion Survey 2023

Do you (or someone in your family) use a wheelchair, or other mobility device when attending a cultural site?

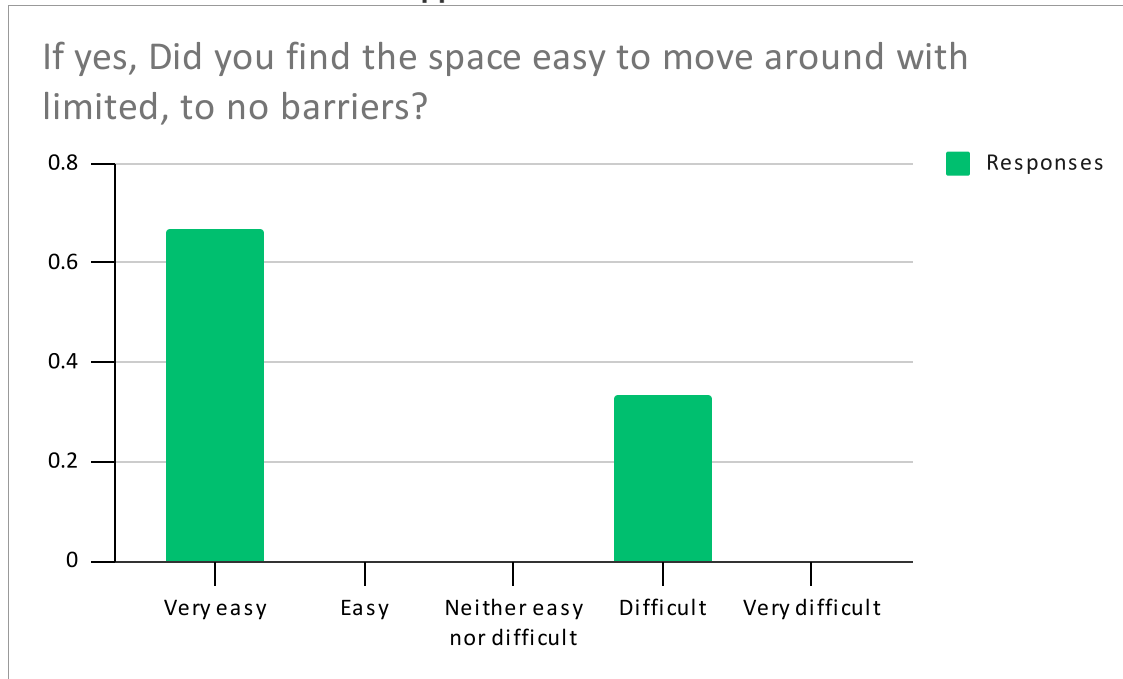
Answer Choices	Responses	
Yes	18.18%	2
No	81.82%	9
Prefer Not to Say	0.00%	0
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

If yes, Did you find the space easy to move around with limited, to no barriers?

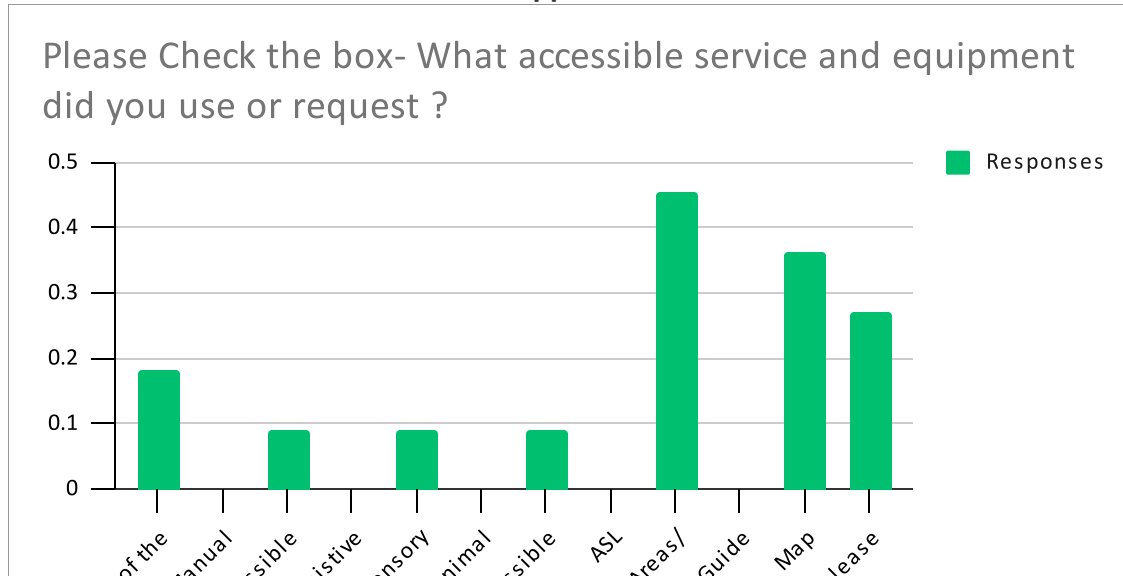
Answer Choices	Responses	
Very easy	66.67%	2
Easy	0.00%	0
Neither easy nor difficult	0.00%	0
Difficult	33.33%	1
Very difficult	0.00%	0
Answered		3
Skipped		8



Accessibility and Inclusion Survey 2023

Please Check the box- What accessible service and equipment did you use or request ?

Answer Choices	Responses	
None of the above	18.18%	2
Manual Wheelchair	0.00%	0
Accessible Parking	9.09%	1
Assistive Listening Device	0.00%	0
Sensory Accommodations/Quiet Space	9.09%	1
Service Animal	0.00%	0
Accessible Restrooms	9.09%	1
ASL Interpreters	0.00%	0
Rest Areas/ Benches	45.45%	5
Tour Guide	0.00%	0
Map	36.36%	4
Other (please specify)	27.27%	3
	Answered	11
	Skipped	0



None o.	Ma.	Acces>	Assl-	Sei.	Service An.	Acces>	Rest. Ar.	Tour G.	Other (pl-
---------	-----	--------	-------	------	-------------	--------	-----------	---------	------------

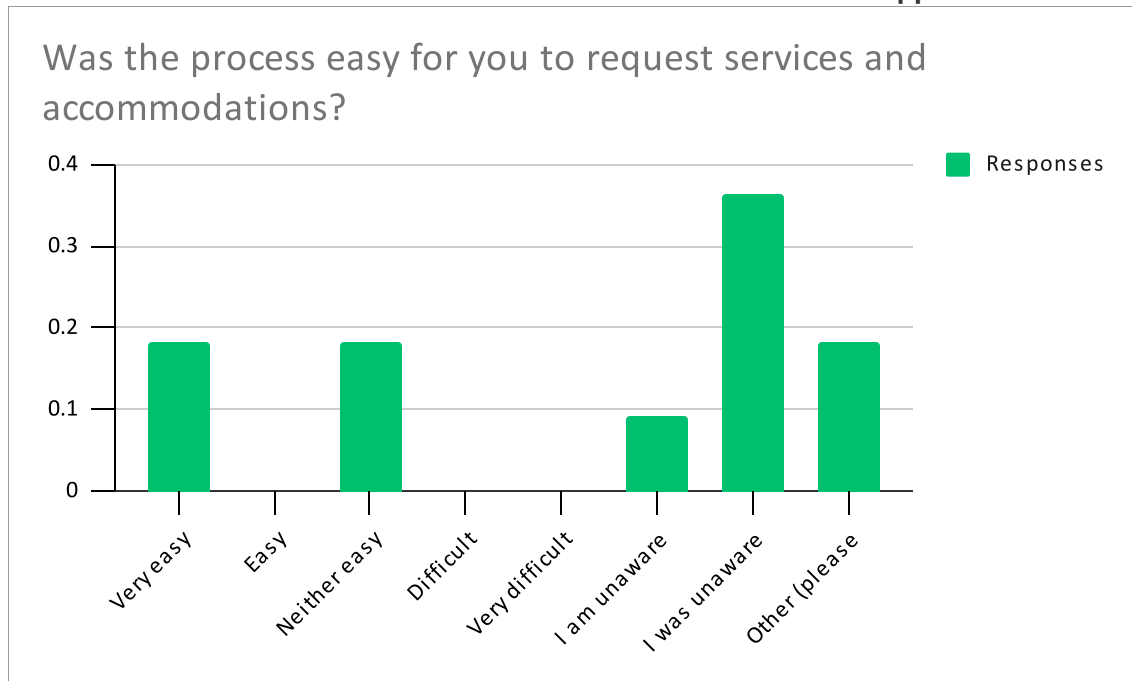
Respondent ID	Response Date	Other (please specify)	Tags
118355277942	Jun 27 2023	(The Harvard Museum of Natural History	
118350857346	Jun 21 2023	(My friend saw the seats but not till we were done and I think that she could have use i	
118350949846	Jun 21 2023	(I used a cane- No problem. Very large spaces except for viewing rooms on the 4th flo	

t at the beginning because she was having trouble getting around and we were somewhat rushed because of her inability to stand.
or

Accessibility and Inclusion Survey 2023

Was the process easy for you to request services and accommodations?

Answer Choices	Responses	
Very easy	18.18%	2
Easy	0.00%	0
Neither easy nor difficult	18.18%	2
Difficult	0.00%	0
Very difficult	0.00%	0
I am unaware of how to request services and accommodations	9.09%	1
I was unaware of the availability services and accommodations	36.36%	4
Other (please specify)	18.18%	2
Answered		11
Skipped		0



Respondent ID	Response Date	Other (please specify)	Tags
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118355277942

118348924149

Jun 27 2023 (Harvard Museum of Natural History Institute of Contemp

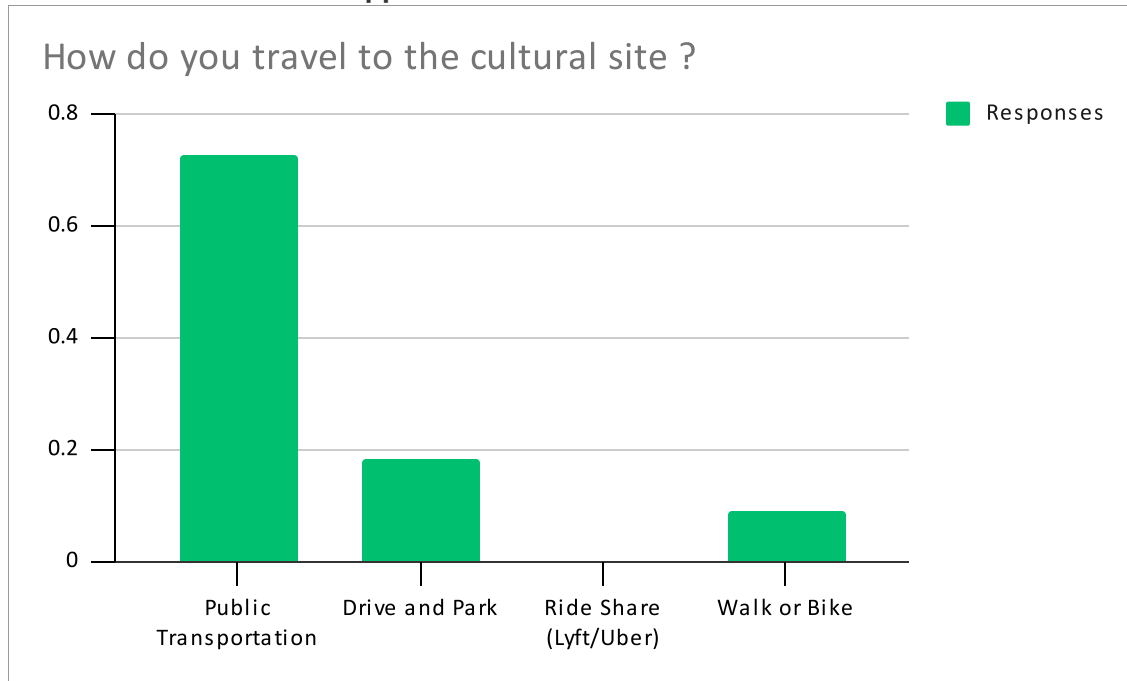
Jun 19 2023 (Staff is very helpful

rary Art Folk Music

Accessibility and Inclusion Survey 2023

How do you travel to the cultural site ?

Answer Choices	Responses	
Public Transportation	72.73%	8
Drive and Park	18.18%	2
Ride Share (Lyft/Uber)	0.00%	0
Walk or Bike	9.09%	1
Other (please specify)		1
Answered		11
Skipped		0

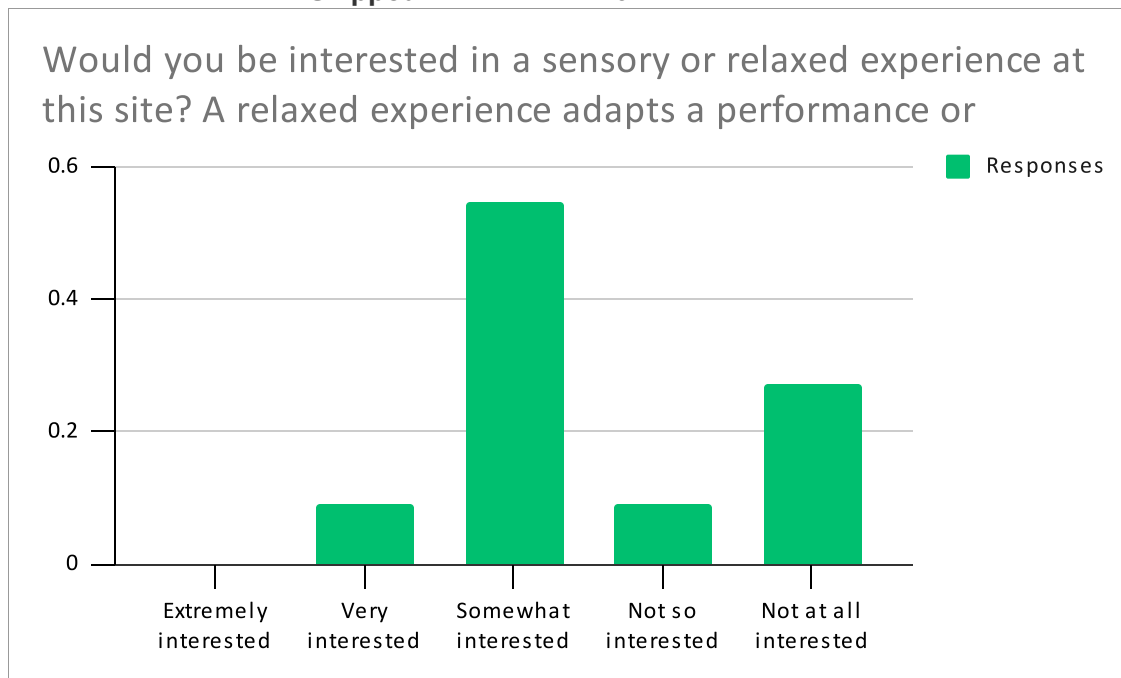


Respondent ID	Response Date	Other (please specify)	Tags
118350857346	Jun 21 2023	Walked and public transport m	

Accessibility and Inclusion Survey 2023

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (Such as limited capacity, no strobe lighting, a quiet space, noise-canceling headphones, interactive components, etc).

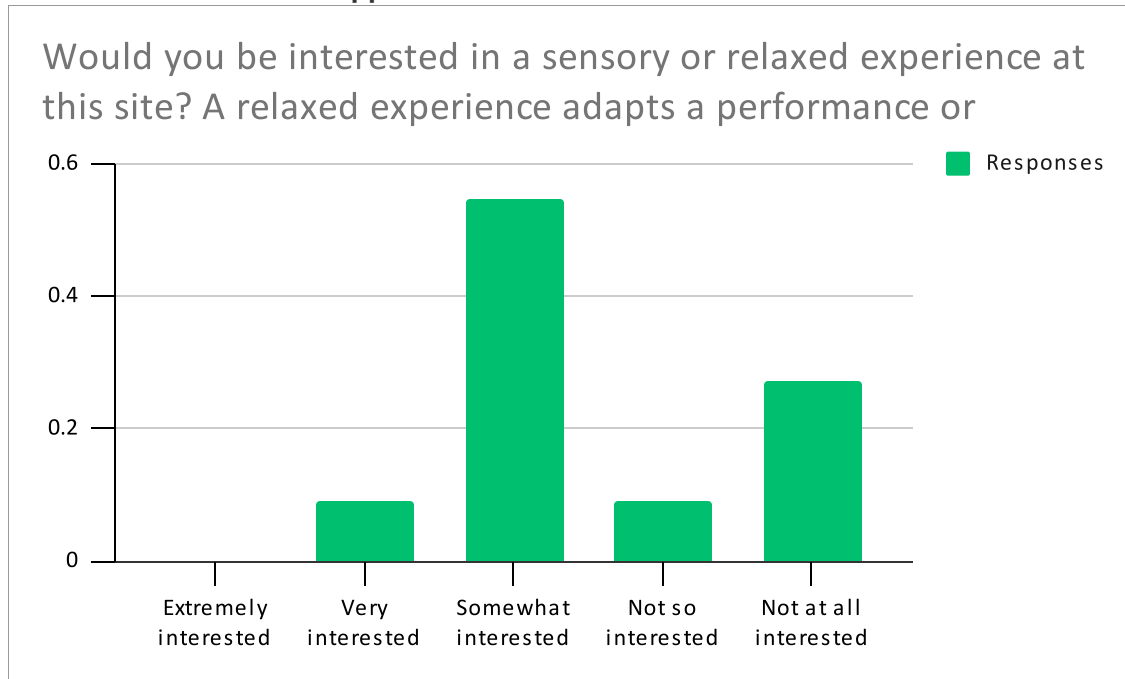
Answer Choices	Responses	
Extremely interested	0.00%	0
Very interested	9.09%	1
Somewhat interested	54.55%	6
Not so interested	9.09%	1
Not at all interested	27.27%	3
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

Would you be interested in a sensory or relaxed experience at this site? A relaxed experience adapts a performance

Answer Choices	Responses	
Extremely interested	0.00%	0
Very interested	9.09%	1
Somewhat interested	54.55%	6
Not so interested	9.09%	1
Not at all interested	27.27%	3
Answered		11
Skipped		0

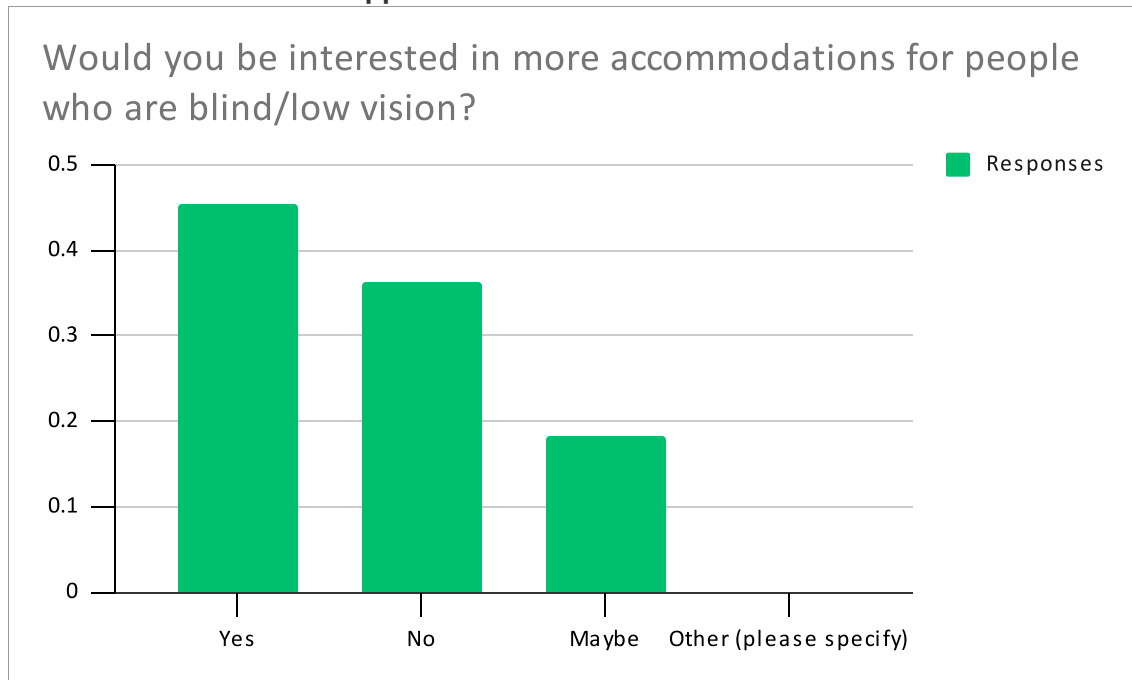


or experience with access needs for people with physical, sensory and learning disabilities and their caregivers. (S)

Accessibility and Inclusion Survey 2023

Would you be interested in more accommodations for people who are blind/low vision?

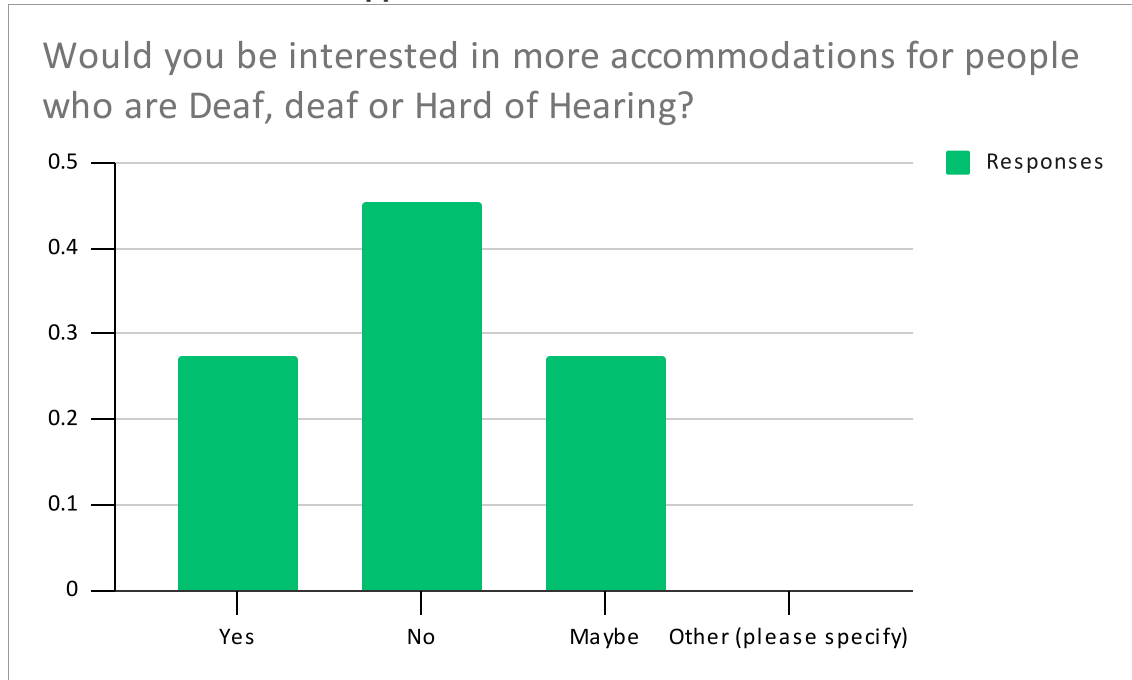
Answer Choices	Responses	
Yes	45.45%	5
No	36.36%	4
Maybe	18.18%	2
Other (please specify)	0.00%	0
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

Would you be interested in more accommodations for people who are Deaf, deaf or Hard of Hearing?

Answer Choices	Responses	
Yes	27.27%	3
No	45.45%	5
Maybe	27.27%	3
Other (please specify)	0.00%	0
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

What can this site do to address barriers you experience either online, or onsite?

Answered 11

Skipped 0

Respondent ID	Response Date	Responses	Tags
		There was a lot more walking than I could do between getting from parking to the entrance, and from the entrance to the exhibit. I'm not sure what to do about this since there are many constraints on layout. Certainly more benches in the exhibit (in every room, not just one in middle) would have helped. I was really suffering in there from all the standing after all the walking. I also would love if there could be an entrance closer to the main exhibit and/or parking access next to the entrance. I also needed to sit while I was on line for the cafe, which wasn't possible (a few chairs by the host would help a lot). Also is there a way to park as a handicap person without paying a fee? I used to take the T before I was disabled and the parking rates are more than I can	
11836368407	Jul 07 2023	0	afford.
11835952703	Jul 02 2023	0	This site perfectly served me.
11835745586	Jun 29 2023	1	A lot of windows which is overwhelming and lot to look at.
11835527794	Jun 27 2023	0	Didn't experience any barriers
11835486857	Jun 27 2023	1	Everything was fine
11835430611	Jun 26 2023	0	N/A
11835085734	Jun 21 2023	0	The film area felt a little dark , was not sure if there was room to go into the area. Also not enough seating for my friend.
11835094984	Jun 21 2023	0	I could not find the explanation of accessibility services in detail at all. The web site was provided by art-reach. Under visitors guide they did not lead you to the full explanation of accessibility services. Explanation of the difficulty of getting shuttle tickets was only explained by ordering in advance although included in the ticket purchase. Seemed limited in trips
11835047683	Jun 21 2023	1	N/A
11834892414	Jun 19 2023	0	None they were very good
11834891260	Jun 19 2023	0	The museum is confusing to navigate and it would be helpful to have a museum map at the front information desk

Accessibility and Inclusion Survey 2023

Have you visited other sites similar to this one? And if so, did you experience the same barriers?

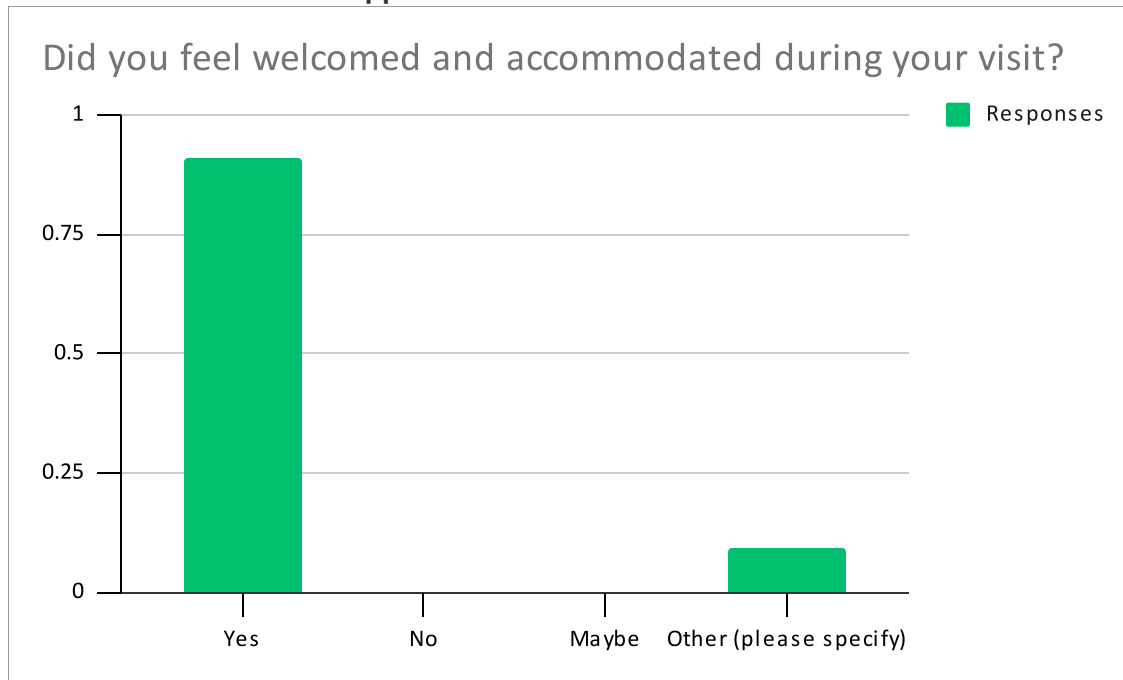
Answered 9
Skipped 2

Respondent ID	Response Date	Responses	Tags
11836368407	Jul 07 2023	0	Isabella Stewart Garner feels a little more accessible because of street parking and its smaller indoor size plus all the benches around the courtyard. My favorite thing about it access-wise though is the old elevator that actually has a bench inside! Do they make those anymore? I would love one everywhere.
11835745586	Jun 29 2023	1	No
11835486857	Jun 27 2023	1	No
11835430611	Jun 26 2023	0	Yes
11835085734	Jun 21 2023	0	No first time.
11835094984	Jun 21 2023	0	Should I have needed a wheelchair, I do not know how limited they are in any of the museums. It was difficult at the MFA but that s not often a service that I have needed to use.
11835047683	Jun 21 2023	1	N/A
11834892414	Jun 19 2023	0	No
11834891260	Jun 19 2023	0	No I have not experienced similar Barrie's at other museums like the MFA because they provide free maps of the exhibit halls.

Accessibility and Inclusion Survey 2023

Did you feel welcomed and accommodated during your visit?

Answer Choices	Responses	
Yes	90.91%	10
No	0.00%	0
Maybe	0.00%	0
Other (please specify)	9.09%	1
Answered		11
Skipped		0



Respondent ID	Response Date	Other (please specify)	Tags
118350857346	Jun 21 2023	(though my friend was unable to find the email with the tickets .	The person that was taking the tickets for entry was very nice and let us go in even

Accessibility and Inclusion Survey 2023

How can this site meet your individual access needs that have not been previously discussed?

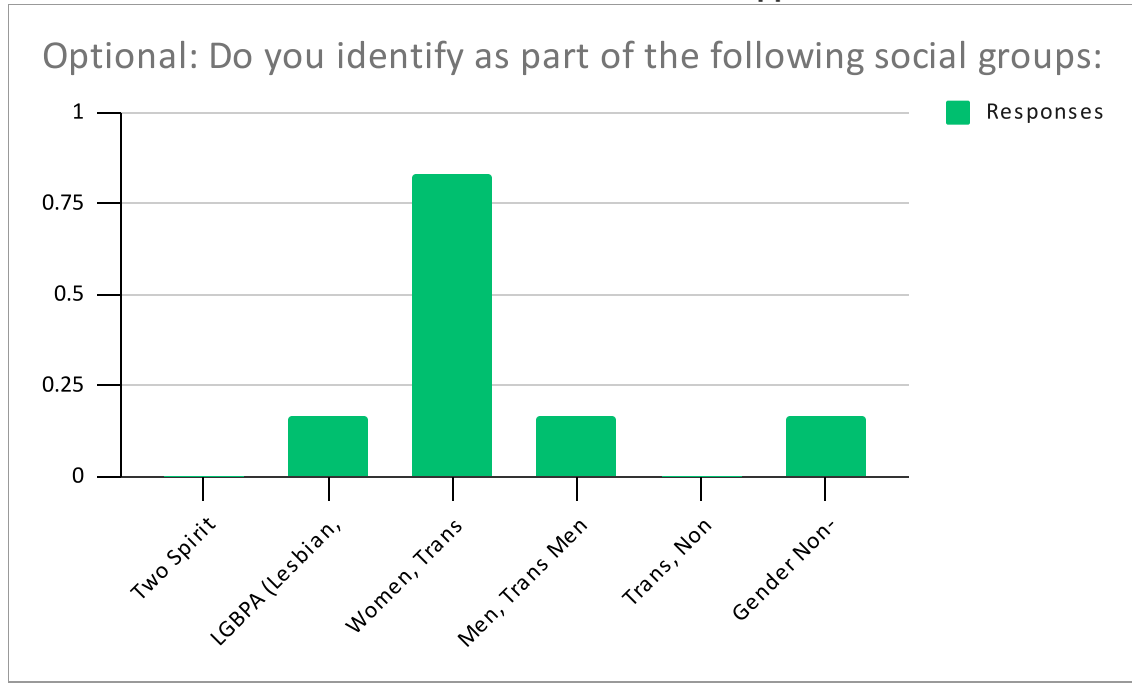
Answered 11
Skipped 0

Respondent ID	Response Date	Responses	Tags
		I also get dizziness and headaches from moving film, especially if the camera work is shaking or panning quickly or cutting quickly from scene to scene. A lot of artsy films end up being hard to watch and are disturbing in my periphery too. So when a film is part of an exhibit, it would help me if it was set up so it wasn't visible from the rest of the gallery (or as much as possible) and also warnings about shaky camerawork or quick camera movements or rapid scene cuts would be VERY much appreciated so that I can decide what films to walk into. This goes especially for full-length films being shown in the theater, for which I have sometimes paid	
11836368407	Jul 07 2023	0	money and had to leave because of camerawork.
11835952703	Jul 02 2023	0	Have a variety of 100% plant based meal items at the restaurant.
11835745586	Jun 29 2023	1	Need more resting areas to sit.
11835527794	Jun 27 2023	0	There are no other needs
11835486857	Jun 27 2023	1	No way
11835430611	Jun 26 2023	0	Tour guide
11835085734	Jun 21 2023	0	The site was lovely I had tried several times to go on the free days but just never worked out . I am very happy to have finally made it to the ICA. Thank you so much. If I had had a wheel chair, I think I would have had difficulty getting into the museum itelf because of its location when you finally reach the street it is off. Also no sign when we came in the back that I remember indicating we were in the right place. Nor were there signs on
11835094984	Jun 21 2023	0	the street it is off indicating you were at the museum.
11835047683	Jun 21 2023	1	It had chairs so that was good
11834892414	Jun 19 2023	0	Ok
11834891260	Jun 19 2023	0	N/A since so did not have access issues.

Accessibility and Inclusion Survey 2023

Optional: Do you identify as part of the following social groups:

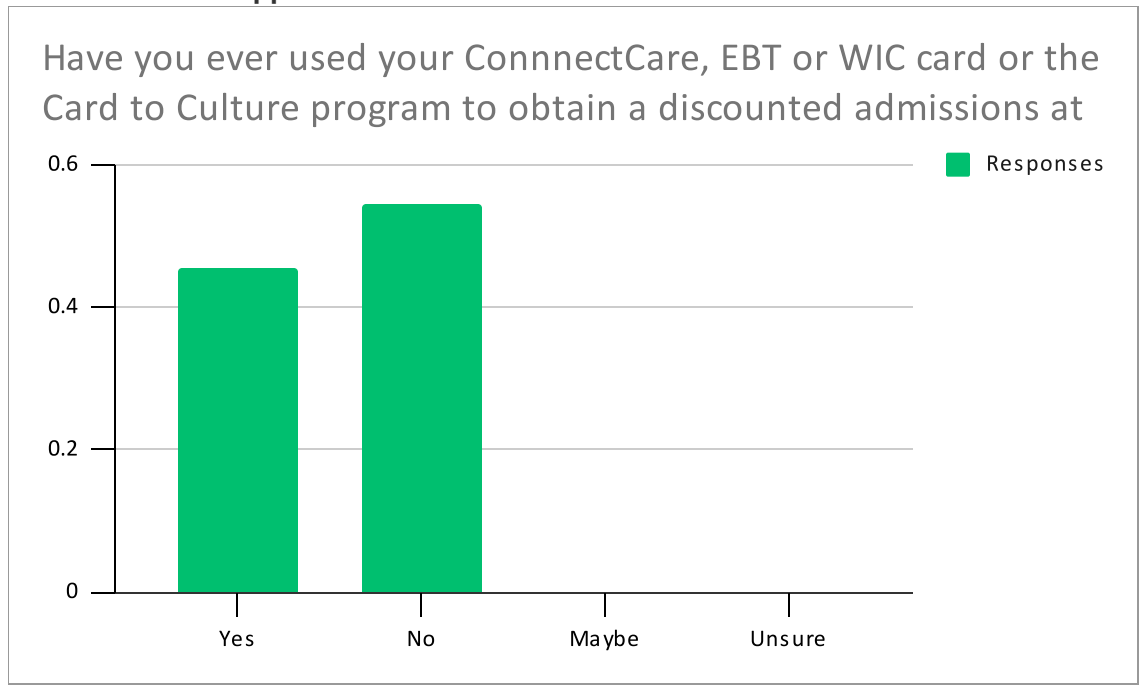
Answer Choices	Responses	
Two Spirit	0.00%	0
LGBPA (Lesbian, Gay, Bisexual, Pansexual, Asexual)	16.67%	1
Women, Trans Women	83.33%	5
Men, Trans Men	16.67%	1
Trans, Non Binary	0.00%	0
Gender Non-conforming, Gender Queer	16.67%	1
Answered		6
Skipped		5



Accessibility and Inclusion Survey 2023

Have you ever used your ConnectCare, EBT or WIC card or the Card to Culture program to obtain a discounted admissions at cultural sites?

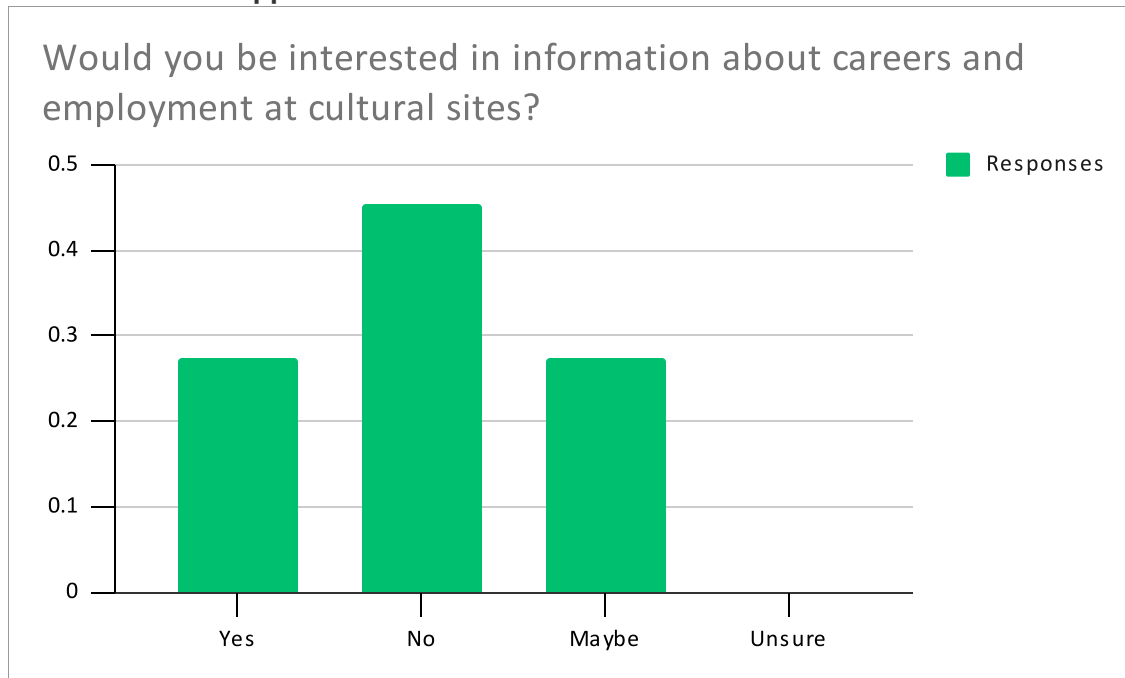
Answer Choices	Responses	
Yes	45.45%	5
No	54.55%	6
Maybe	0.00%	0
Unsure	0.00%	0
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

Would you be interested in information about careers and employment at cultural sites?

Answer Choices	Responses	
Yes	27.27%	3
No	45.45%	5
Maybe	27.27%	3
Unsure	0.00%	0
Answered		11
Skipped		0



Accessibility and Inclusion Survey 2023

What is your email address? Participants in this survey will receive a \$25 gift card to the email address provided.

Answered 11

Skipped 0

Respondent ID	Response Date	Responses	Tags
11836368407	Jul 07 2023	0	j.lynn.guth@gmail.com
11835952703	Jul 02 2023	0	songwine@mac.com
11835745586	Jun 29 2023	1	wongtina989@gmail.com
11835527794	Jun 27 2023	0	olickrosalyn@gmail.com
11835486857	Jun 27 2023	1	ecourtneymoore@gmail.com
11835430611	Jun 26 2023	0	Mrs.thomasb2021@gmail.com
11835085734	Jun 21 2023	0	mailto:howarddtrachtman@gmail.com give to Howard Trachtman at ODA for the arts
11835094984	Jun 21 2023	0	debb@bu.edu
11835047683	Jun 21 2023	1	norma@openingdoorstothearts.org
11834892414	Jun 19 2023	0	Abrw123@yahoo.com
11834891260	Jun 19 2023	0	Susanhartesquire@yahoo.com

Massachusetts and U.S. Disability Facts & Statistics: 2022

- In 2021, there were 4,113,720 individuals living in the community in Massachusetts, of which 1,349,913 were persons with disabilities; a prevalence rate of 23.5%.
- In 2021, there were 165,449,720 individuals living in the community in the U.S., of which 65,991,204 were persons with disabilities; a prevalence rate of 27%.
- In 2021, 25.4% of individuals with disabilities living in the community in the US were below the poverty line, in Massachusetts this rate in 2021 was (“there is no published data available”), compared to 11.8% of individuals without disabilities in the US, and in Massachusetts (“there is no published data available”)

Massachusetts Residents by Disability Category (ages 18-64 living in the community)

Disability Category	# of MA Residents	% of MA Residents	% of Disabled in MA
Cognitive Disability	625,453	11.7%	12%
Ambulatory Disability	604,760	9.6%	10%
Independent Living Disability	339,452	5.8%	6%
Self-Care Disability	181,526	3.0	3%
Hearing Disability	325,125	5.1%	5%
Vision Disability	205,160	3.5%	4%

Change in the Number of People with Disabilities in MA (individuals living in the community)

2020	2021	2020 to 2021 % change
1,242,139	1,349,913	+8.6% (107,774 more individuals)

MA and U.S. Employment For Individuals With Disabilities (ages 18-64, living in the community)

2021	# With Disability	# With Disability & Employed	% With Disability Who are Employed
MA	393,175	155,927	39.7% (+2.9 from 2019)
U.S.	65,991,204	23,081,348	43.9% (+3.25 from 2019)

MA and U.S. Employment For Individuals Without Disability (ages 18-64, living in the community)

2021	# Without Disability	# Without Disability & Employed	% With Disability Who are Employed
MA	4,019,866	3,212,108	79.2% (+0.1 from 2019)
US	107,887,042	(“there is no published data available”)	(“there is no published data available”)

Example: Rubric for Evaluating Accessibility Excellence

The following is an example of a rubric that, when completed, could be used to standardize evaluation of accessibility across organizations as well as inform action for growth. The column categories indicate levels of excellence and include a requirement for documentation of the measure. The row categories indicate critical aspects and outcomes of access work that have been prioritized based on data, legal requirements, and documented best practices. It is recommended that completion of the full rubric be done in counsel with advisors as noted in Strategy 1.1.

Category	Haven't Started	Emerging	Established	Excelling	Evidence (documentation, description, or exception if applicable)
Accessibility Coordinator	Not assigned or do not know what this is	Assigned but not actively engaged with organizational accessibility efforts	Assigned and primarily working independently or solely responsible for organizational accessibility efforts	Assigned and working as part of a larger integrated team to ensure organizational accessibility efforts	
Self Assessment and Transition Plan	Has not completed an organizational self assessment and Transition Plan in the past 10 years or more	Has incomplete or partially complete organizational self assessment and/or Transition Plan or documents were completed more than 5 years ago	Has completed an organizational self assessment and has created a transition plan in the last 5 years	Has completed an organizational self assessment and has created a transition plan in the last 5 years and are actively reviewing and implementing the transition plan	
Relationship with the disability community					
Relationships with disabled artists and cultural workers					
Representation of people with disabilities in staff and leadership					
Disability specific training and professional development for staff and volunteers					

Example: Rubric for Evaluating Accessibility Excellence
CONT.

Category	Haven't Started	Emerging	Established	Excelling	Evidence (documentation, description, or exception if applicable)
Designated budget for access					
Services and offerings for people with disabilities					
Organizational approach and commitment to access					
Programming for people with disabilities					
Accessible language and communication					
Accessible physical space					
Engagement with User/Experts					
Website and digital materials					

Example: Pathways to Participation and Designation

The following is an example template outlining possible criteria and suggested pathways to engage with access initiatives and achieve designation. The column categories indicate 3 distinct types of organizations on a continuum of engagement with access work and initiatives. The row categories indicate criteria, requirements, and eligibility across multiple areas that can be used to designate organization as well as provide information on pathways to move through the designation process.

Category	Any MCC Grantee	UP Aspiring Organization	UP Designated Organization
Designation Status	Not required to be working towards designation	Working towards designation	Designated
Rubric Score	Not required	-Minimum of Emerging in all categories -Clear action plan/documentation for improving categories scoring Emerging	-Minimum of Expanding in all categories with evidence/documentation -Excelling in a minimum of X/14 categories
Training and Learning Requirements	-Access to voluntary introductory learning sessions -Access to on-demand resources and information	-Working to complete or have completed all core curriculum sessions (X years to complete) -Working to complete or have completed a minimum of X Elective sessions (X years to complete) -Passing score on all required session assessments -Access to on-demand resources and information	-Completed all core curriculum sessions in the last X years -Completed X elective sessions in the last X years OR demonstrated equivalent ongoing training -Continued access to all core curriculum and elective sessions -Access to on-demand resources and information
UP Practitioner Requirements	None	-Minimum of 2 staff members working towards or certified UP Practitioner	-Minimum of 2 certified UP Practitioners
Other Requirements	None	None	-Completed site visit by MCC staff in last 5 years -Contribute examples of work or content to Council Communication or learning sessions -Evidence of ongoing communication about designation status to the community
Reviewed	Not reviewed	Annually	-Every 5 years or anytime UP Practitioner or Access Coordinator changes, must continue to meet all criteria for redesignation
Funding Eligibility	-Participation is free, no stipend -Eligible for funding to grow/improve access work	-Participant Stipend -Eligible for funding to grow/improve access work	-Awarded funding for excellence to go towards access work

One Year Disability Access Services Work Plan: Tactics by Phases

As planning and implementation begin, please continue to reference tactics in context of their related strategies and goals as laid out in the [one year plan](#).

Phase I: Months 1-6

- Tactic 1.1.1: Convene advisors to guide the process of defining excellence in access and access terminology describe below
- Tactic 1.1.2: Compensate advisors competitively for their work and expertise
- Tactic 1.2.1: Create a glossary of terms
 - Recommended terms to include, but not limited to: Access, intersectionality, UP Initiative, UP Designated organization, access coordinator, User/Expert
- Tactic 1.3.1: Create a clear rubric that articulates access criteria for arts and culture organizations at progressive levels of achievement ([example provided here](#))
- Tactic 1.4.1: Define participation pathways in access initiatives available to all Mass Cultural Council grantees
- Tactic 1.4.2: Define participation pathways and minimum rubric criteria for organizations to work towards receiving UP Designation ("UP Aspiring" organizations)
- Tactic 1.4.3: Define within the rubric minimum criteria to receive UP Designation
- Tactic 1.4.4: Determine if exemptions or modifications to established criteria will be granted based on organization's specific circumstances will be allowed
- Tactic 2.1.1: Self-assess the Council's accessibility using the rubric
- Tactic 2.1.2: Create and implement an action plan to address accessibility growth areas identified by the rubric
- Tactic 3.1.1: Redesign learning and training initiatives to best support organizations in achieving and retaining UP Designation
 - Structure learning and training initiatives to have core curriculum content required of all participants and elective sessions relevant to organizations' unique characteristics and circumstances
- Tactic 4.4.2: Conduct market research to ensure appropriate compensation of partners and individual experts
- Tactic 5.1.4: Establish a protocol for UP Designated organizations that are not able to maintain designation status to enter an alternative pathway for continued learning and improvement
- Tactic 5.1.5: Determine if there are extenuating circumstances when organizations might lose or have designation suspended regardless of meeting designation criteria
- Tactic 5.1.8: Evaluate the effectiveness of the UP brand, and explore ways to more explicitly indicate its relevance to disability access

Phase II: Months 7-12

- Tactic 1.2.2: Share glossary internally with Mass Cultural Council team to ensure clarity and consistency across programming and grant making
- Tactic 1.2.3: Prepare an external-facing version of the glossary to share in tandem with future relevant Mass Cultural Council documents, communications, and applications related to access initiatives and services
- Tactic 3.2.2: Using new [designation criteria](#) (Strategy 1.4), re-assess current designated organizations to ensure they meet criteria

- Allow current UP organizations not meeting criteria to make progress to retain designation within a determined time frame, or enter an alternative pathway to work towards achieving designation (see 3.2.3)
- Tactic 3.2.3: Tactic 3.2.3: Implement a pathway for organizations to work towards UP Designation (“Up Aspiring”)
- Tactic 3.4.3: Create mechanism for organizations not yet designated to receive funding to improve, grow, and/or expand their access work
- Tactic 4.1.1: Engage in targeted recruitment of potential participating organizations that have shown interest and capacity for participation
- Tactic 4.3.2: Pursue partnership with Open Door Arts to provide access to the Open Door Arts Massachusetts Arts Access Hub
- Tactic 4.4.1: Identify partner organizations and/or individuals with access expertise and experience working with arts and cultural organizations
 - Ensure representation of people with disabilities
- Tactic 5.2.1: In addition to designating organizations, establish an UP Practitioner individual certification to recognize individuals who complete all required training for designation
- Tactic 6.1.1: Create a communications plan to share with arts and culture organizations that includes:
 - the value and impact of engaging in access work
 - the ways the UP Initiative can support them in achieving access excellence
 - stories of people with disabilities to humanize access work
 - examples of excellence at various levels and organization types
- Tactic 6.1.2: Create a communications plan to share with the disability community that includes:
 - which organizations are designated
 - what they can expect from a designated organization
 - ways to connect with the council if they experience harm or exclusion at a grantee organization

Ongoing: Throughout and Beyond Months 1-12

- Tactic 2.2.1: Communicate process and progress through various channels/platforms with UP designated organizations, grantees, and the sector at large
- Tactic 3.1.2: Offer core curriculum sessions that have standardized content, timeline, sequence and providers to ensure consistency of experience from year to year
 - Topics should include (but are not limited to): disability culture and history, legal responsibilities, inclusive language and communication, access services, intersectionality, web accessibility, employment of people with disabilities, and physical accessibility
 - Completion of all core curriculum sessions should be required for designation and re-designation
- Tactic 3.1.3: Create and offer ongoing additional elective curriculum sessions that address specific needs and facilitate peer-to-peer learning
 - Topics could include (but are not limited to): organization-specific services and legal requirements, facility type, organization budget or size specific considerations, and meeting the needs of specific disability populations

- Completion of a predetermined number of elective sessions should be required for designation
- Tactic 3.1.4: Provide training in hybrid formats and make recordings available to UP Designated and UP Aspiring organizations as an on-demand resource and in case of absence
- Tactic 3.1.5: Create and require assessment to ensure completion and understanding of core and elective content knowledge
 - A passing score should be required for designation
- Tactic 3.2.1: Continue awarding UP designation to organizations that meet established criteria
- Tactic 3.4.1: Continue providing stipends to compensate organizations for participation in learning and training requirements
- Tactic 3.4.2: Continue providing annual funding opportunities to UP Designated organizations to reward excellence and offset expenses directly related to disability access
- Tactic 3.4.4: Provide organizations with connections to other sources of funding and budgeting strategies for access work
- Tactic 4.1.2: Clearly communicate UP Designation criteria, benefits, participation process, requirements, and examples of success to potential participating organizations
- Tactic 4.1.3: Provide direct funding as described in Goal 3
- Tactic 4.1.4: Offer access to resources and information (see Strategy 4.3)
- Tactic 4.2.1: Clearly communicate the value and impact of access work to grantees
- Tactic 4.2.2: Offer hybrid introductory access learning and training opportunities
- Tactic 4.2.3: Make funding opportunities available to improve, grow, and expand access work
- Tactic 4.2.4: Connect organizations to on-demand access resources and information (see Strategy 4.3)
- Tactic 4.2.5: Clearly communicate the process, requirements, and examples of success resulting from participation in UP as a next step
- Tactic 4.3.1: Ensure that any information and/or resources shared during specific training sessions is easily accessible to all grantees
- Tactic 5.1.1: Evaluate organizations working towards designation (“UP Aspiring”) annually using designation criteria to determine progress towards designation
- Tactic 5.1.2: Evaluate UP Designated organizations every 5 years using designation criteria to award re-designation
- Tactic 5.1.3: Analyze trends in rubric scoring data reported by organizations to determine and respond to greatest and most frequent areas of need through additional supports and resources
- Tactic 5.1.6: Host an annual forum for people with disabilities and artists with disabilities to provide direct feedback on Council access initiatives and the share their perspectives and experience relating to access in the cultural sector
- Tactic 5.1.7: Provide tools, templates, and resources for organizations to self-evaluate and monitor their access work
- Tactic 5.2.2: Communicate to organizations the value of having UP Practitioners in their teams
- Tactic 6.1.3: Identify opportunities to showcase Mass Cultural Council initiatives and successes at the state and national level
- Tactic 6.1.4: Take an active role in collecting and disseminating data and reports to better inform the sector

Nicole Agois, Ed.M.

Managing Director, Open Door Arts

Nicole Agois Hurel is a musician, educator, arts administrator, and disability advocate whose work centers at the intersection of arts, education and disability. She is the Managing Director of Open Door Arts (formerly VSA Massachusetts), an organization that works to increase access, participation, and representation in arts and culture by people with disabilities. She served on the Leadership Council for the city of Boston's cultural planning process, and currently serves on the Steering Committee of Cultural Access New England and the Boston Cultural Leaders Coalition, and on the Advisory Board of the Berklee Institute for Arts Education and Special Needs. Passionate about the intersection of art and Universal Design for Learning, Nicole has written and developed numerous professional development opportunities on the subject, including serving as National Institute Faculty for VSA International, and as a UDL consultant for PBS Kids and SchoolTalk. Born and raised in Lima, Peru, Nicole holds a Master's Degree in Arts in Education from the Harvard Graduate School of Education and a Bachelor's Degree in Music with an emphasis on Piano Performance from the Boston Conservatory

Portia Brown, M.A., Ed.M.

Director of Operations, Open Door Arts

Portia joined Open Door Arts in 2018. She is a former Special Education Teacher and instructional coach for new teachers. More recently she was the Assistant Director for Education and Community Initiatives at Boston Ballet where she directed programming that provided accessible and inclusive dance education and offered trainings and professional development opportunities to educators and service providers. Portia earned her Master of Education in Prevention Science and Practice from the Harvard Graduate School of Education, her Master of Arts in Curriculum and Instruction from The University of Colorado and graduated Cum Laude from Colorado College. She is a board member for The Boston Dance Alliance, a member of the Berklee Institute for Arts Education and Special Needs advisory board, is the Primary Consultant for United Dance, and was a finalist for the 2017 Massachusetts Non-Profit Network Young Professional Excellence Award.

Elisabeth Staal, Ed.M.

Research and Communications Consultant, Open Door Arts

Elisabeth (she/her) is currently based in Washington, D.C. and graduated in 2022 with her Ed.M from the Harvard Graduate School of Education (HGSE) where she studied Education Leadership, Organizations, and Entrepreneurship with a concentration in Arts & Learning. She has 8+ years experience working in education at arts nonprofits in both administrative and teaching capacities, with a particular focus on the intersection of arts education and disability. Most recently she has worked as the Research and Communications Consultant with Open Door Arts, a Teaching Fellow at HGSE, a Curriculum Design Specialist with OneWorld, and as an Early Childhood Special Education Substitute Teacher with D.C. Public Schools. Elisabeth is also a member of the steering committee for the Leadership Network for Accessible Arts

Education hosted by Berklee College of Music. Her range of experience provides her with a well-informed perspective when considering solutions, developing projects, and advocating for access and equity.

Art-Reach

Dani Rose Managing Director, Project Lead

Lived Experience: Dani identifies as neurodivergent.

Professional Experience: Oversees resource development for programmatic initiatives. Prior to Art-Reach Dani spent two decades in performing arts administration and cultural arts customer service. Dani is a frequent presenter on accessible ticketing and guest-facing best practices for inclusive arts experiences.

Certifications: Certified ADA Coordinator for Title II & Title III

Area of expertise: ADA standards & compliance, accessible ticketing, program design, planning & evaluation

John Orr Executive Director

Lived Experience: John is neurodivergent

Professional Experience: Over 15 years of executive leadership experience, including the past 7 years as the Executive Director of Art-Reach. John is a previous president of The Museum Council of Greater Philadelphia, and has worked at The Franklin Institute, The Academy of Natural Sciences, Fleisher Art Memorial, and The Science History Institute.

Other relevant experience: Mayoral appointed Commissioner on the Commission for People with Disabilities; Gubernatorial appointed Councilmember for PA Developmental Disabilities Council and Board Member for PA Humanities; Board Member of Philadelphia Cultural Fund

Certifications: Designing Leadership Certificate

Areas of expertise: Strategic planning, policy, stakeholder engagement, fundraising, governance

Adrienne Beckham Executive Coordinator

Lived Experience: Adrienne has a congenital myopathy

Professional Experience: Supports the Executive Office, Board of Directors and Consulting Initiatives at Art-Reach. Prior to joining the Art-Reach team, Adrienne worked as a Ticketing Operations Associate at Ticket Philadelphia and as a freelance virtual assistant. Adrienne graduated from Drexel University and earned her B.S. in Economics, with a minor in Communications.

Areas of expertise: data management, reporting

Brenna Siegfriedt

Brenna Siegfriedt is passionate about dance for students with and without disabilities. She has been dancing since she was three years old, taking classes in ballet, tap, musical theater, hip hop and jazz, and most recently dancing in Boston Ballet's adaptive dance program. Using skills from her first teaching experience in a gymnastics class for young students with Autism

Spectrum Disorder, she quickly transitioned from student to volunteer teaching assistant in Boston Ballet's adaptive dance classes. In 2017, her written testimonial detailing her experience as a student and volunteer was an integral part to receiving a grant enabling the adaptive dance program to begin paying teaching assistants. Brenna was then among the first paid teaching assistants in the program. She graduated from the Cotting School in 2017, and is grateful to have the opportunity to pursue her passion.

Appendix 5: ODA Advisor Bios and Photos

Ali Rheame



Ali Rheame is an award-winning artist from Franklin, MA, who began painting after sustaining a Traumatic Brain Injury. She is a member of the Franklin Art Association and created her own art business called Embracing Unique. Her main work is to “paint things that are important to people”, whereas someone will give her a photo of importance, and she will create a watercolor painting of it - a house, an engagement capture, a wedding moment, a pet, a family photo, and more. Ali also creates acrylic

paintings, embroiders, and designs logos, flyers, presentations, and more.

In addition to art, Ali is also a public speaker and an advocate for disability. She is passionate about educating, creating awareness, and collaborating, having spoken at several conferences, on webinars, and on podcasts.

Ali serves on the Brain Injury Council of Massachusetts and the Franklin Disability Commission. She hosts a free virtual support group she created, called Life After Concussion, in addition to being a support group facilitator for the Brain Injury Association of Massachusetts. Ali’s mission in life is to multiply hope, to encourage people to be their true selves, and to turn mourning into dancing. You can find her at her website <https://alirheame.com>, in addition to social media on Instagram at @alison.rheame & @embracingunique and Facebook as Ali Rheame.

Alicia Greene



Alicia Greene has over 20 years of experience in education and arts administration. Her work centers cultural equity to support systemic change in the arts & culture sector as well as challenge inequities throughout the arts and education ecosystem. She has written about her work for The Journal of Museum Education, American Alliance of Museums and the Association of Children's Museums' Hand to Hand. Alicia is an alumna of Kansas State University, Brown University, the American Academy of Dramatic Arts and Harvard Graduate School of Education's Project Zero. Ms. Greene also serves on the Board of Directors for Jean Appolon Expressions (JAE) contemporary dance company and is a member of NECAP (New England Consortium of Artist-Educator Professionals)

Amber Pearcy



Amber Pearcy has been a braille proofreader and transcriber for 11 years. In addition to her work providing braille materials to individuals of all ages, Amber is a consultant to arts organizations wishing to provide greater access for visitors and audiences who are blind/low vision. She provides staff and volunteer trainings to promote greater awareness and sensitivity of people with disabilities, as well as advises on issues including audio description, touch tours, and digital accessibility. She holds a Master of Science in arts administration from Boston University, and she is certified in literary braille transcription and proofreading by the Library of

Congress.

Christopher Robinson



Christopher Robinson joined Boston University as staff ASL/English interpreter in 2005 and went on to become the Coordinator of Outreach and Training at Boston University Disability & Access Services (DAS) in 2013. He has practiced as a Performing Arts ASL/English Interpreter since 1994. Christopher has over 25 years of experience as an ASL/English Interpreter, interpreter mentor and national presenter in the content areas of inclusion practices in the Performing Arts, Mentorship for Interpreters, and Cross-Cultural Mediation within Deaf and hearing

communities.

In 2001, Christopher entered the Conference Interpreter Mentorship Program (CIMP), a collaborative project with the then Northeastern University Interpreter Education Project and Boston University Center for Interpreter Education (BUCIE). Upon completion of the program in 2003, he went on to become coordinator of the program until 2006. From the Fall of 2007 to the Fall of 2008, Christopher was one of two lead facilitator trainers for the Gallaudet University Regional Interpreter Education Center (GUREIC) interpreter mentoring project, and most recently he was a program advisor and the lead facilitator for the National Community of Practice for ASL/English Interpreters for the College of St. Catherine's Graduation to Certification program in 2017-2018

He is also Certified Facilitator in the LEGO® Serious Play™ methodology. In this capacity, he organizes facilitated sessions to adjust student group programming practices and mitigate program barriers that obstruct the participation of persons with disabilities in campus life.

Gordon Sasaki



Gordon Sasaki's work blends traditional techniques with contemporary ideas of identity and culture. Combining an unexpected use of images and materials, his mixed and multi-media works purposefully cross over categorical boundaries to create possibilities and inclusion. His work is exhibited internationally and is held in many corporate and private collections.

A wheelchair user due to an automobile accident, Gordon brings a unique combination of personal insight and academic training to his work in disability advocacy. Emphasizing the creative process in his teaching, he uses the inherent universal qualities of the arts to adapt to individual student needs.

Gordon is a dedicated proponent for the inclusion of the arts as a life tool, invaluable to everyone and relevant to all aspects of daily life and learning. Implementing his ideas through his studio practice as well as teaching in universities, museums, schools and private institutions, including the New York City Dept. of Education, the Museum of Modern Art, the Metropolitan Museum of Art, the Museum of Arts and Design and the International Center for Tolerance in Education, and the VSA arts Institute.

Karen Krolak



Karen Krolak (she/her - pronounced Care - wren Crow- lock) is a free range collaborator who lives with a rare chronic health condition on the unceded lands of the Massachusett and Pawtucket near what is now called Boston, MA. Growing up as a middle child roaming the college campuses where her father taught, she relishes exchanging knowledge and connecting people to resources. Since 2000, she has been the co-founder/Artistic Director of Monkeyhouse, an award winning nonprofit that connects communities to choreography. Through Monkeyhouse's Covid Collaborations, she has mentored over 130 choreographers since 2020. karen is also an adoptive mother to

two creative canines and a gaggle of plants, co-producer of NACHMO Boston, co-director of aMaSSiT at The Dance Complex, co-curator of the Malden Dance Mile, a member of the 2022 Dancing Disability cohort at UCLA, a Humanities Advisor to the Black Arts Sanctuary, a Board member for the Boston Dance Alliance and The Flavor Continues, the Sustainability Advisor for Subcircle, and the creator of the Dictionary of Negative Space.

Katherine Gilliland



Katherine Gilliland is an education specialist and accessibility consultant. For 17 years, Ms. Gilliland managed the volunteer docent program at the John F. Kennedy Presidential Library and Museum where she developed accessibility training for volunteers and tactile history programs for the public and school groups. In 2011, she co-founded Cultural Access New England, along with staff from arts and culture institutions. CANE was founded to advance access to cultural facilities in New England for people with disabilities of all types. For CANE, Ms. Gilliland develops and delivers accessibility training and workshops for staff at cultural institutions.

Laura Sánchez Garcia



Laura Sánchez is an award-winning flamenco artist, creator, choreographer and educator originally from Cádiz, Spain. As a Spanish speaking immigrant woman, trauma survivor and mother of two kids, one with multiple disabilities, Laura explores her own personal struggles to create interdisciplinary pieces with flamenco in the core to tell stories that others can relate to.

She began her flamenco education as a child and received professional training from the Dance Conservatory of Madrid. Laura holds a Professional Certificate in Expressive Arts Therapies from Lesley University where she developed an emerging therapeutic dance practice, Expressive Flamenco©. She facilitates workshops, presents this work internationally and continues to serve annually as Guest Professor for the Lesley University Expressive Therapies Master's Program. Her most recent research work was published at the Journal of the American Dance Therapy Association in 2021. Laura actively performs as soloist in flamenco venues in the Eastern U.S., and placed 3rd at the 2016 Flamenco Certamen USA, an international competition that takes place in NYC annually.

She works as independent choreographer for organizations including Boston College of Fine Arts, Massachusetts Government, Bridgewater University, and Kingston Theater. Laura works as an independent producer and has presented several flamenco shows over the past few years in Massachusetts. In her last production Flamenco at Starlight she brought the flamenco community back together to perform for the first time in Cambridge since Covid-19. During the pandemic she created an award-winning short film called AFTER DARK to tell the resilience stories of a community affected by the Covid-19 global pandemic. She has been granted the prestigious Live Arts Boston grant from the Boston Foundation in 2021 and was honored to be a member of Flamenco Vivo

Carlota Santana Professional Consorcio Flamenco, a group dedicated to growing flamenco on the national stage in 2020.

Leslie Condon



Leslie Anne Condon is a Boston-area artist scholar and independent curator who utilizes her artistic practice and scholarship to complicate public histories and social narratives. As a scholar, Leslie is interested in Critical Race Art History and representation within the arts, especially within immigrant communities of color. Leslie's current curatorial project, *Call and Response: Illustration in Uncertain Times*, is now on view at Pao Arts Center until June 30. The exhibition features illustrations and graphic designs by seven local AAPI artists who have used their craft to speak to this complicated moment. As with other kinds of labor, these artistic gestures offer critical

support to the community by giving voice to different AAPI experiences.

In addition to serving as a guest curator, Leslie has been Pao Arts Center's Visual Arts Manager since November 2020. She also served as Hopkinton Center for the Arts' inaugural Kris Waldman Curator-in-Residence and as a guest speaker for various organizations, including the AIDS Action and Fenway Health Activist Academy's Getting to Zero MA Coalition, The Dying Year, Phillips Academy, Creatives of Color Boston, and the Asian Arts Initiative in Philadelphia, PA. Leslie also served as the Advocacy Chair for TargetCancer Foundation from 2016 to 2019.

Leslie graduated from the University of New Hampshire with a minor in the Fine Arts and earned her postbaccalaureate in Fine Art 3D from the Massachusetts College of Art and Design in 2011.

Marcela Bastida



Marcela Bastida is a jazz composer, arranger, pianist and educator. Before joining Cmcb, She received her bachelor's degree in Jazz Composition and Piano Performance from Berklee College of Music in 2020 and has been teaching and performing throughout the Boston area. Growing up in Mexico, Marcela got deeply interested in jazz artists who would inspire her to pursue a music career in the United States. Following her passion, she moved to Boston in 2016. Soon after starting her studies at Berklee, she began working in the assistive music technology program at the school, which provides adapted music software instruction and assistance with projects to blind and

visually impaired students. This experience soon became a crucial step in her career, leading her to share her experience and collaborate to improve fellow blind musicians' technology

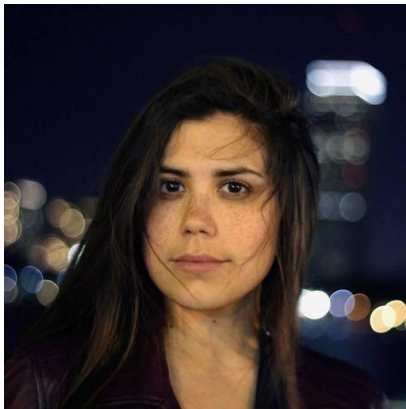
resources. She has helped with beta testing software, providing feedback about accessibility to software developers and has successfully completed various projects through music technology. Currently, she continues to expand her musical journey through teaching, composing, performing and collaborating with various organizations in the music industry.

Nora Nagle



Nora Nagle lives in Boston, MA and is a consultant on access for people with disabilities. As a legally blind guide dog user, she has been on both sides of the cultural access issue. Most recently, she worked for 12 years as the ADA Coordinator at the Museum of Science in Boston. Over the last 30 years, she has worked and volunteered in a variety of capacities for a wide range of organizations focusing on the rights of people with disabilities

Rhiannon Gutierrez



Rhianon E. Gutierrez, MA, CPACC (she/her) is driven to make a more accessible world for all. For the past 20 years, she has pursued this mission through education, media, and disability advocacy. At present, she serves as the Director of Digital Learning in the Boston Public Schools, where she leads the district's instructional technology team and advises on accessible and inclusive uses of technology districtwide. As an educator, Rhianon has taught media arts and digital literacy skills across K-12, higher education, and workplace settings in California, Michigan, and Massachusetts. As a designer and consultant who lives with a disability, she collaborates with organizations to develop accessible digital content and advise on disability inclusion strategies for stage, film, television, games, and interactive media. She is an experienced facilitator who regularly presents nationally on the topics of Universal Design for Learning, digital learning, and accessible media. Rhianon is an award-winning documentary filmmaker and was named a 2018 Emerging Leader and 2020 Inclusive Learning Network Outstanding Educator by the International Society for Technology in Education (ISTE).

Stewart Ikeda



Stewart Ikeda is Director of Marketing & Strategic Communications at the Umbrella Arts Center in Concord, MA, co-chair of the Arlington Commission for Arts & Culture, and serves on the Semiquincentennial planning commissions of both towns. With decades of marketing and communications experience in industries ranging from publishing and diversity recruitment to education and travel. Also an experienced editor, book author, former professor, and public speaker, he has managed national magazines and award-winning web publications, is author of a novel, *What the Scarecrow Said* (HarperCollins), and is a widely published writer of poetry, fiction and nonfiction.