



photo by the Arizona Republic

Heard Museum, Phoenix, AZ: Sculpture by Michael Naranjo, visitor Charlotte Davis

Accessibility in Arts and Humanities Activities

Humanities and arts organizations face new challenges and opportunities in accessibility as we use the Internet, move outside traditional spaces and experiment with representing our culture. In surveying a cultural program, concern focuses on its location and content. This chapter addresses many situations and issues that are common to the arts and humanities.

Administrators of arts and humanities programs must address three common issues:

1. Ensure that all programs, activities and events are accessible to everyone, not just the audience and visitors.

Traditionally, the focus of accessibility has been on the audience, patron or visitor when, in fact, people with disabilities are also involved with the organization as staff, board and panel members, designers, volunteers, applicants, performers, writers, teachers, technicians, docents, artists and administrators. Do not limit accessibility issues and efforts to the front-of-house or to public areas.

2. Carefully evaluate each facility and activity for accessibility in cooperation with knowledgeable individuals with disabilities.

Routinely survey and evaluate all facilities and activities to ensure accessibility. Consult access advisory committee members: people who use wheelchairs (manual and electric), scooters, crutches or walkers; someone who is blind or has low vision; someone who is deaf or hard-of-hearing; and someone who has a developmental disability, a learning disability or other cognitive disability. Each individual has a unique perspective and helps to ensure a comprehensive view of the facilities and programs.

3. Make certain that knowledgeable individuals with disabilities help with designing and reviewing all policies, procedures and practices.

Clearly thought-out policies and procedures go hand-in-hand with well constructed accessible programs, effective communication and physical access. Plainly stated policies and procedures help staff members and volunteers carry out an organization's plan.

For example: an organization has installed an assistive listening system in the auditorium, a space normally used to show a video documentary and occasionally used for a small lecture series. The new policy will state, "Whenever there is programming of any kind in the auditorium, the assistive listening system will be turned on and be available for use."

The new procedures will include activating the system whenever the video is shown, making sure the system is set up and running during lectures or other events, having the assistive listening receivers properly maintained (clean earpieces, fresh batteries) and handing out the receivers from the information booth just outside the auditorium, starting a half hour before each event.

Museums, Exhibitions and Visual Arts

Display Cases

People of short stature or who use various mobility aids (scooters, wheelchairs, canes and walkers) as well as people who have low vision must be able to approach and comfortably view the contents and labels of display cases whether they are wall-mounted or free-standing. An accessible route should allow visitors to get close to the display and provide clear floor space (minimum of 30 inches wide by 48 inches long) beside each display.



Display Case Short



Display Case Tall



Display Case Wall Mount



Tactile Display

The top of free-standing display cases with pedestal bases or legs should be 33 to 40 inches above the floor. If, however, one must look into the case to see an object such as an open book or the inside of a bowl, the top of the display case must be no more than 36 inches above the floor. A display case on legs must have a cane-detectable barrier no higher than 27 inches above the floor.

Labels

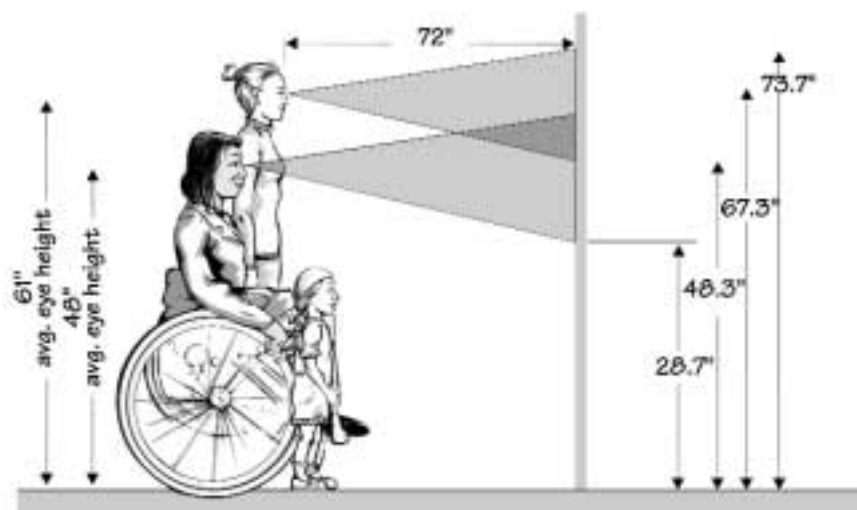
Pay careful attention to making labels legible. Take into consideration placement (distance from the reader), type size, fonts and contrast. Type size varies depending on the distance from which the label will be read. Fonts should be sans serif, such as Arial or Helvetica, with easily recognizable characters. Contrast between the typeface and its background should be strong. Although black on white provides the highest possible contrast, avoid “bright whites” that produce glare.

Consider alternative methods to deliver label information to people who do not read traditional print. Guides and docents may read label information as they give tours, or random-access digital playback devices can provide audio access to label text or other printed information that accompanies exhibits.

Comfortable Viewing Zone

Both standing and seated people are comfortable viewing large print from 19 inches away when it is between 48 and 67 inches above the floor. Centering signs and labels at 54 inches above the floor works well.

Sighted people can generally read 5/8 inch letters with good contrast at a distance of more than six feet. Sighted people can read smaller type sizes customarily used in exhibition displays at a distance of four feet if the material is printed in maximum contrast.



Comfortable Viewing Zone

Lighting

For many individuals, poor lighting can make an exhibit completely inaccessible. Be sure that lighting is adequate and avoid abrupt changes in lighting levels and colors. Place lighting instruments carefully so that reflections and glare do not obscure objects whether the visitor is standing, seated or of short stature. Keep shadows off artwork, labels, display cases, objects and pathways. Provide photographs, illustrations or copies of items that are too fragile to be exposed to strong lighting.

Alternate Formats and Exhibit Content

Make catalogues, brochures, programs and other print materials available to people who do not use traditional print. A variety of alternate formats exist, such as audiocassette tapes, the Internet, computer disks, large print or braille.

Make any visual content audible and vice versa. Videos should have both captioning and audio description. Written versions of audio tours should be available. Make content and educational programming accessible to people with different kinds of learning styles.

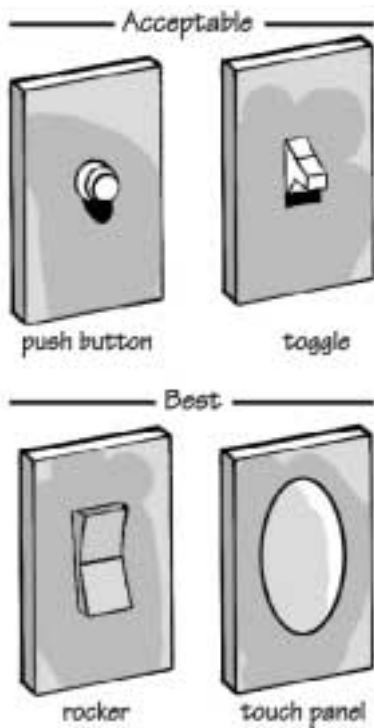
Tactile Components

Include tactile components in exhibits. Contemporary but real artifacts (for example, pieces of hand-woven cloth) or reproductions and models add immensely to all visitors' comprehension and understanding. Build small scale models of large objects such as dinosaurs, ships' hulls or tombs. Make these tactile items available to everyone by building them into an exhibit, or include them in a kit that museum staff members or docents use for general visitor education.

Work with curators to make reasonable decisions about which objects may be touched and how. Think about participatory exhibitions as a regular feature of a museum or exhibit. Appeal to people's senses—through touch, hearing, sight and smell. These multi-sensory experiences can enhance the experience for everyone.

Equipment and Controls

Controls and switches should not require pinching, grasping or fine motor control to operate. Follow the closed-fist standard—a person with a closed fist should be able to use the object or control. To test the standard, try turning a round doorknob, pushing a lever, typing on a keyboard, switching on a light, grasping a handle or operating a touch-screen with fists closed.



Controls and Switches

Examine interactive exhibits and activities to ensure that individuals with a range of abilities can operate all controls. The controls must be within reach of a person who is short or seated. Operable parts should be placed between 15 inches and 48 inches from the floor. Controls or switches should be easy to reach and easy to find. If necessary, relocate the control or add a second switch.

Controls and interactive exhibits that give feedback should be both audible and visual. For example, if identifying the right answer on a quiz causes a bell to ring, also include a visual cue such as a blinking light.

Tours

In general, the areas, items and information included in tours should be available to everyone. Docents and tour guides should receive ongoing training on how to interact appropriately and how to offer assistance to people with disabilities or older visitors. Invite people with disabilities from the community and/or advisory committee to talk to docents and tour guides about basic disability etiquette, how to communicate, and “what to do” and “what not to do” in order to make everyone feel more comfortable.

Tour Route

The tour route should meet all the requirements for an accessible route or pathway. A person who uses a wheelchair should be able to get in and out of buildings, rooms, and sections, and move along the tour route without encountering steps, curbs, turnstiles, narrow doors, rough or uneven surfaces or other barriers. Include seating with armrests for people who walk with difficulty or tire easily. Design a flexible route so those who cannot complete the whole tour can easily return to the start or rest while others complete a segment of the route.

The tour route must be well lit and free from hazards such as objects that protrude into the path of travel (display cases hung from walls), things that hang low overhead (tree branches or wall sconces), items that might trip people (wires or uneven changes in surface level) or other barriers that might be particularly dangerous.

Docents

Train docents and tour guides to orient people who are blind or have low vision to the spaces they will encounter along the tour by describing the size or dimensions of rooms, spaces and hallways. Clear concise descriptions

of objects that highlight shape, size, texture and colors are also useful. A docent or guide can deliver a more formal audio description tour by memorizing or reading from a script. Visitors who are blind or have low vision may take self-guided tours by using an audio description tour on audiocassette or a random access digital playback system.

Teach docents and tour guides to feel comfortable working with sign language interpreters. Remember to walk, stop and then talk. Face the individuals who are deaf or hard-of-hearing to facilitate speechreading. Give participants time to look at objects after the interpreter has finished interpreting the oral presentation. Portable assistive listening systems can also help people who are hard-of-hearing enjoy a tour. As a last resort, providing a printed copy of the tour script may help.

Flexibility is an essential skill for a docent or tour guide. Applying the concepts mentioned above, not overloading people with more information than they can handle, and adapting content to the learning level of the participants makes a tour better for everyone. Guides should be flexible and patient, and avoid talking down to or patronizing visitors. Remember that showing and experiencing is frequently better than lecturing.

Performing Arts and Lectures

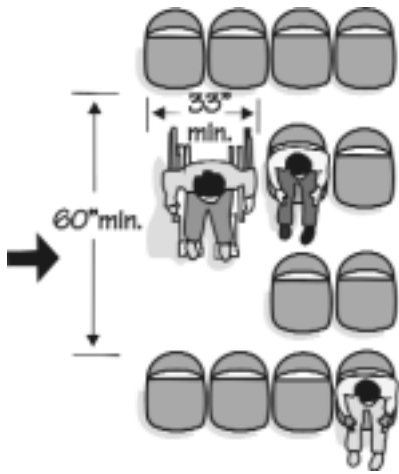
Ticket Office

The ticket office is a place where communication is particularly important and where patrons frequently get their first impression of the organization. The ability to purchase tickets and obtain information must be available to everyone, whether face-to-face with ticket office staff at the window, over the phone, using a TTY or through the organization's Web site.

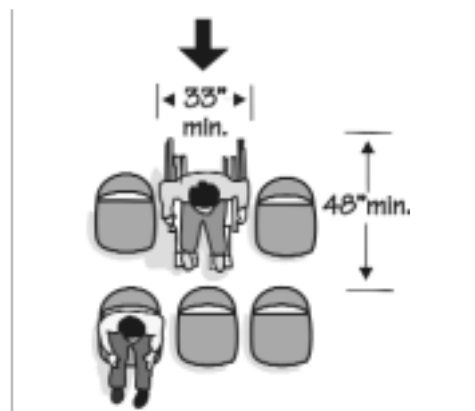
Ticket Prices and Policies

Free or reduced admission fees for people with disabilities are not required. There are several good reasons, however, to consider a discounted admission policy. One reason is to bring a new audience into the facility by giving people the opportunity to try a new experience with minimum financial risk. Further, people on fixed incomes, including retirees, appreciate discounted tickets.

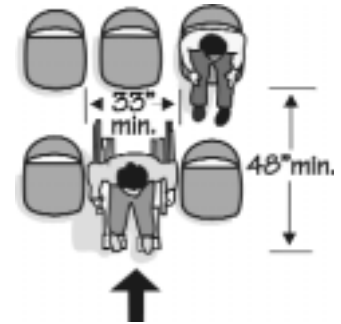
Another reason is to compensate for lack of equal access or limited choice. For example, if the organization is located in a historic structure and cannot create integrated and dispersed seating and the only accessible seating is located in the most expensive area, or if choice is limited (accessible seating is clustered in the first or last row), the organization should have a policy of selling the accessible seating at the least expensive ticket price.



Aisle Space for One

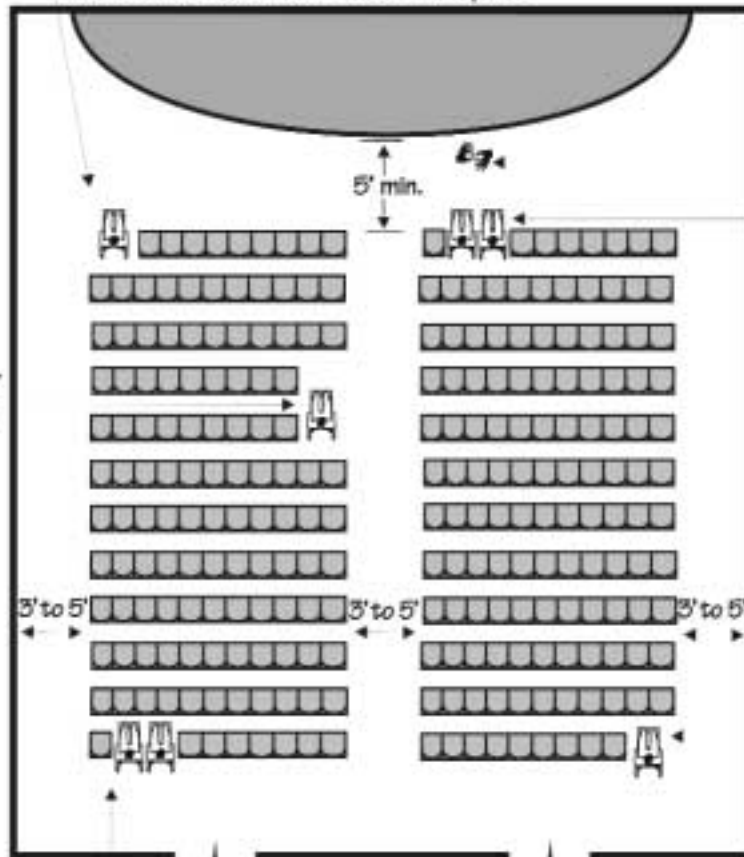


Back-Row Space for One



Front Row Space for One

front row wheelchair position
omit two chairs, 33" x 48" clear floor space



midpoint wheelchair
position, 33" x 60"
clear floor space

Interpreter
66" x 48" clear
floor space

back row
wheelchair position
omit two chairs
33" x 48" clear
floor space

doors 5lbf max. opening force

back row position for two
wheelchairs - omit three chairs
66" x 48" clear floorspace

Integrated and
Dispersed Seating
Locations

Seating Locations

Wheelchair-accessible seating spaces must be integrated and dispersed—available near the front, the back, the middle, sides and center, in the orchestra, in balconies and in boxes. Design seating to allow people using wheelchairs, scooters or other mobility aids to sit with their friends and family. If wheelchair users choose to transfer to theater seats, their wheelchairs should remain next to them so that they may move about, as needed, like everyone else.

Listed below are general guidelines from ADAAG on wheelchair accessible seating. Remember, these are minimum requirements; organizations can always provide more and better accessible seating:

- **Size:** Each wheelchair location must be a minimum of 33 inches wide and 48 inches deep for forward or rear access and 33 inches wide by 60 inches deep for side access. The space must be level (not sloped), provide maneuvering clearances (room to pull in and out) and allow the individual to face the stage without sitting sideways or twisting. Sightlines must be unobstructed.
- **Placement:** Wheelchair locations must be integrated and dispersed throughout the auditorium seating area with a seat for a companion next to each wheelchair accessible location.
- **Removable armrests:** One percent of the seats must have removable or folding armrests.
- **Number:** The minimum number of wheelchair locations required is based on overall seating capacity of the venue.

The following are the two sets of minimum guidelines for accessible seating. It is recommended that organizations aim to use the highest possible standard or, better yet, exceed the standard.

Americans with Disabilities Act Accessibility Guidelines (ADAAG) for Seating Requirements

Seating Capacity in Assembly Area	Minimum Number of Required Wheelchair Locations
4 to 25	1
26 to 50	2
51 to 300	4
301 to 500	6
over 500	six plus one additional space for each total seating capacity increase of 100

Uniform Federal Accessibility Standards (UFAS) for Seating Requirements

Capacity of Seating & Assembly Areas	Minimum Number of Required Wheelchair Locations
50 to 75	3
76 to 100	4
101 to 150	5
151 to 200	6
201 to 300	7
301 to 400	8
401 to 500	9
501 to 1,000	*
Over 1,000	**

*2 percent of total.

**20 plus 1 for each 100 over 1,000.

Some people who are deaf or hard-of-hearing may request seats near the front so they can easily see interpreters, captioning or use speechreading. However, with infrared and FM assistive listening systems, individuals who are hard-of-hearing can usually sit anywhere in the theater.

People who are blind or have low vision also may want seats near the front where visibility is best or seats near the center where the sound is best. Listen carefully to requests made by patrons to determine what will best suit their needs. Guide dogs and other service animals stay with their owners at all times.



Guide Dog in Theater

Guide Dogs and Other Service Animals

The ADA and laws in every state permit guide dogs and service animals anywhere the general public is allowed, including taxis and buses, restaurants, theaters, stores, hotels, apartment and office buildings. These animals enhance independence for people with disabilities by reducing reliance on other people. Service animals are trained to perform tasks such as guiding someone around obstacles, pulling a wheelchair, alerting when the phone or doorbell rings, retrieving dropped objects and opening doors.

Alternate Formats

Print materials, such as playbills or program books, must be available in alternate formats such as large print, braille or audiocassette recording. Staff members and volunteers need

to know what is available, where these items are kept and how to provide them. Signage should inform patrons about the availability of print materials in alternate formats.

Assistive Listening Systems and Audio Description

Audio description: Audio description is usually delivered live, with the possible exception of pre-show, prerecorded “program notes,” for people who are blind or have low vision.

Assistive listening systems: Most theaters, concert halls and lecture halls must have equipment to enhance sound for people who are hard-of-hearing.

The most common systems used for these two accommodations are FM and infrared. Be sure to carefully maintain the equipment. Keep it clean (receivers, earphones) and batteries charged or replaced regularly.

Staff or volunteers who distribute the equipment must be trained to understand how it works and be able to explain it to patrons. Be sure that staff understands the different functions of the equipment since the same or almost identical equipment is used for both assistive listening and audio description. The equipment should be easy to find and convenient to obtain. Post signs using the appropriate icons to announce the availability of these services.

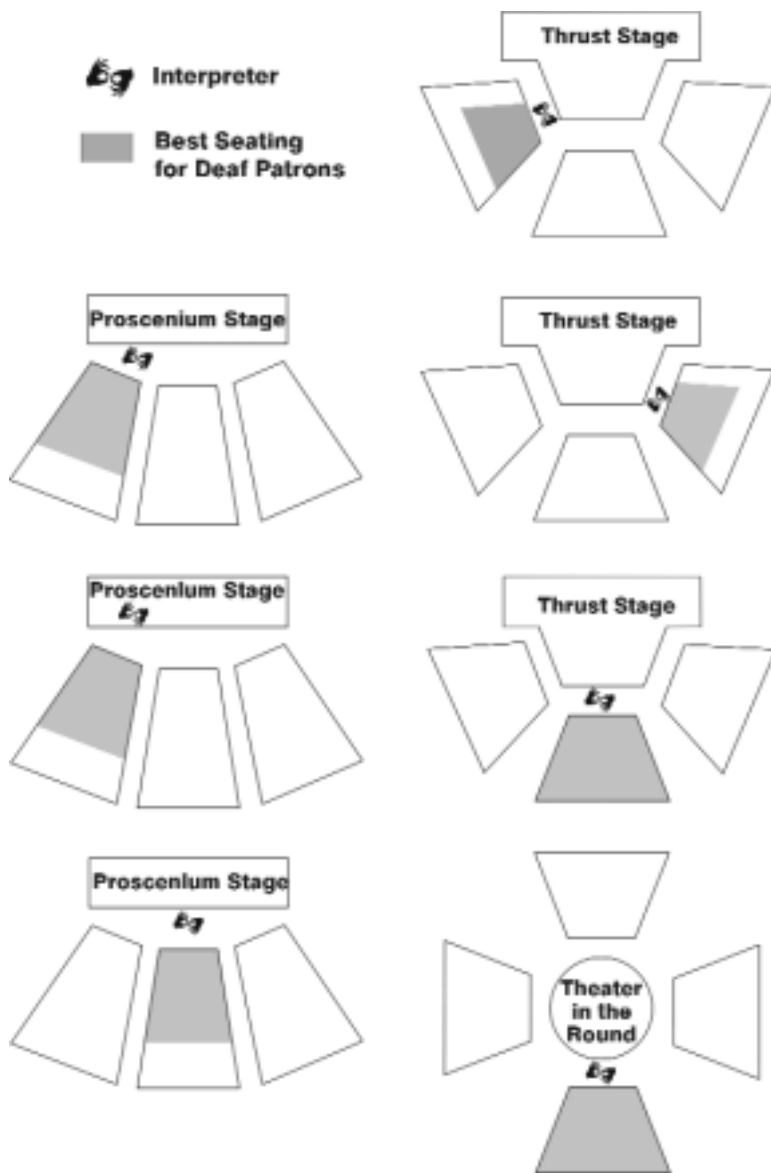
Captioning

During performances, captioning or CART (computer aided realtime reporting), which benefits older adults and those who do not know sign language, can be displayed on a video monitor, projection screen or LED sign displays. Live performance venues usually use the LED sign because it releases the least amount of light into the theater. Hire a qualified captioner, provide proper placement of the captioning equipment and the display device and supply appropriate seating for those using the captions.

Some theaters have experimented with a system that uses a standard laptop computer, an ordinary word processing program and specialized software that displays the pre-entered text of a script on an LED. During the performance a person uses the laptop to move the script forward in time with the actors’ delivery of the lines. Opera surtitle systems can also be used to deliver captioning. WGBH in Boston has developed a system called the Rear Window® Captioning System used by some movie and IMAX theaters.

Sign Language Interpretation

Determine where to place interpreters for performances and lectures as far in advance as possible. In determining the best position, include the interpreters and a patron or knowledgeable person who is deaf. The style of interpreting



Interpreter Position in Theaters

selected must provide effective communication for the audience and mesh with the artistic concept of the production.

Place the interpreters to the side or front of the action in the field of vision of audience members. Depending upon the configuration of the theater and the scenery, the interpreters may be standing or sitting together on stage, at the side of the stage or just below the stage in the audience portion of the theater. Carefully consider these issues:

- Audience members must be able to clearly and comfortably see the interpreter and the stage simultaneously.
- Light on the interpreters should be neither too dim nor too bright and not cast shadows on the interpreters' faces or torsos.
- Select qualified, and preferably certified, interpreters who are familiar with theatrical material. Not all interpreters may be qualified or comfortable with musicals or Shakespeare.
- Carefully prepare contracts for interpreters that outline how much they will be paid, what they will be expected to do (prepare for the performance, arrive on time, dress professionally) and what the organization will provide (copies of scripts, tickets to preview the performance, complimentary tickets.)

“Because the motion picture and television industry has a powerful impact on the shaping of public opinion, many feel it also has a responsibility to portray persons with disabilities accurately and sensitively. The media has an unchallenged ability to break down invisible barriers, altering those attitudes that can be the most formidable obstacles to a person with a disability’s profitable interactions with and contributions to society.”

Karen G. Littman, President, Morphonix, San Rafael, CA

Touch Tours

Touch tours before a performance are another option for providing visual information about stage sets, costumes, performance areas and props. Signage should announce the availability of touch tours.

Contractual Language for Accessibility

Contracts should clearly outline who will be responsible for accessibility. For example, a performing arts company on tour should be just as accessible to audience, performers and staff as when at the home facility. Because the responsibility for compliance falls equally on the performing arts troupe and on the facilities in which it performs, clearly spell out who will be responsible for ensuring physical and programmatic access and who will be responsible for providing effective communication.

Multimedia: Film, Video, Radio, Television, Web sites and the Internet

Media arts programs involve many different activities in the production, distribution, exhibition or broadcast of films, videos, television, radio, Internet media and other mixed media or multimedia. In addition, media arts may involve workshops, conferences, seminars, distance education programs, lectures, residencies or working space for independent artists, as well as the production of research and newsletters.

Representation

The media arts are a particularly powerful tool for influencing how society sees itself. Through exhibition and broadcast, a media producer conveys ideas and values that would not otherwise reach a wide circulation.

Including people with disabilities in productions can change attitudes. Persistent casting, writing and presentation of people with disabilities and older adults in everyday roles focusing not on disability or age, but on the person, can expand their public image. In addition, seeing professionals with

“Why do you always have to use our condition as reason for inspiration? I don’t always want to be inspiring. I just want to be me and accepted like everyone else. Whether I am liked or disliked should be based on who I am as a person, not who I am as a physical entity. I want people to loathe my character sometimes. I want to play murderers, kidnappers or whatever. If you are going to show us as equals, then you’ll have to make room for all those situations. I would like to play roles that are written regardless of disability. That’s my ultimate goal, to eliminate the necessity to even mention disability.”

Alan Toy, actor

disabilities working in all aspects of the arts and humanities increases public awareness of people with disabilities in realistic terms, as capable members of society who pursue interesting and creative employment.

Location

When going on location, filmmakers and producers of television, radio and video programs must consider what accommodations will need to be made so that people with disabilities or who are older can participate. Include the actors, production crew and others in determining what accommodations they may need.

Products

Television, film, video and the Internet are pervasive elements in our culture. Building accessibility into media products allows everyone to enjoy them. Be sure to incorporate captioning and audio or video description during the production of such products.

Captioning for film, video and television is most effective when technical concerns are taken into account at the earliest planning stage. During production, attention must be given to contrast, letter size, presentation rate and line length. When producing audio-visual materials, be sure to budget for captioning, and hire professionals or acquire the newest captioning software.

The National Endowment for the Arts requires of its grant applicants that “broadcast projects and educational/interpretive videos must be closed or open captioned.” The National Endowment for the Humanities requires that “television and film projects produced under an NEH grant must have closed captioning. Costs for this should be included in the production budget.”

Computer Technology and the Internet

New technologies enable people with disabilities to be more independent and productive in the workplace. People who are blind or have low vision can benefit from screen reading software and computerized speech synthesizers. A person with limited motor movement can benefit from modified keyboards, trackballs and ultrasonic pointers or voice recognition. People who are deaf or hard-of-hearing can use visual icons in place of sounds and captioning for audio content.

“The power of the Web is in its universality. Access by everyone regardless of disability is an essential aspect.”

Tim Berners-Lee, W3C Director and inventor of the World Wide Web

Taking advantage of the newest technologies and adaptive technologies allows cultural organizations to make Web sites as well as programs and events more accessible.

Section 508 of the 1973 Rehabilitation Act applies to all federal agencies when they develop, procure, maintain or use electronic or information technology. Federal agencies must ensure that this technology is accessible to employees and members of the public with disabilities to the extent that it does not pose an “undue burden.” Under standards published by the Access Board on December 21, 2000, the federal government will be in the forefront in ensuring access to electronic and information technology. These standards, the first of their kind in the federal sector, cover various means of disseminating information, including computers software and electronic office equipment. They provide criteria that spell out what makes these products accessible to people with disabilities, including those with vision, hearing and mobility loss.

Guidelines to Help Ensure Web Accessibility For Everyone

- Start with understandably written, clearly presented information.
- Make meaning independent of color and employ color, fonts and graphics judiciously.
- Employ a consistent layout and include a site map.
- Label forms and frames clearly.

Use these evaluation tools and others like them to analyze Web page accessibility:

- www.webable.com
- Bobby at www.cast.org/bobby
- LIFT at www.usablenet.com
- InSight and InFocus at www.ssbtechnologies.com

Assuring that Web sites are available to:

People who are Blind or have Low Vision

- Supply descriptive text attributes (i.e., HTML tags “alt” and “longdesc”) for images, links, graphs, charts, tables and maps.
- Convert PDF files to text (some screen readers can’t read PDF files).
- Provide audio to describe videos.

People who are Deaf or Hard-of-hearing

- Offer text or visual cues for all auditory information (voice, sounds, etc.).
- Caption videos.

People who have Motor Impairments

- Design easy site navigation (menu bar on each page, limit the number of clicks needed to navigate through the site, etc.).
- Allow keyboard commands for those who cannot use a mouse.



Artist with Disability

Literary Activities

Literary activities include creating, publishing, promoting, distributing and presenting literature. In addition, activities may involve graphic arts productions, printing, readings, workshops, exhibits and book fairs, as well as writing, translation and editing. These activities may take place in a variety of locations, ranging from printing shops to classrooms to shopping malls.

Considering accessibility becomes necessary when the work of literary art becomes public, is produced in a place of public accommodation, or is part of an educational program or conference. A poetry reading in a cafe, a book fair in a church social hall, a workshop at a community college, a presentation by an author at a bookstore or an exhibition in a local library must be accessible because these are all places of public accommodation.

RESOURCES

Accessibility Checklists

“Arts Accessibility Checklist”

National Endowment for the Arts
Office for AccessAbility
1100 Pennsylvania Avenue, NW
Washington, DC 20506
(202) 682-5532 voice
(202) 682-5496 TTY
(202) 682-5715 fax
www.arts.endow.gov/partner/Accessibility/Brochure.html

“Museum Accessibility Checklist for Visitors who are Deaf or Hard of Hearing”

Advocates for Better Communication
71 West 23rd Street
New York, NY 10010-4162
(917) 305-7890 voice
(917) 305-7999 TTY
abc@lhh.org
www.lhh.org/abc/museum/

Labeling and Exhibit Design

“Everyone’s Welcome: The Americans with Disabilities Act and Museums”

and “Standards Manual for Signs and Labels”
American Association of Museums
1575 Eye Street, NW, Suite 400
Washington, DC 20005
(202) 289-1818 voice
(202) 289-6578 fax
(202) 289-9127 bookstore
www.aam-us.org

“Smithsonian Guidelines for Accessible Exhibition Design”

Smithsonian Accessibility Program
Arts and Industries Building
Room 1239 MRC 426
Washington, DC 20560
(202) 786-2942 voice
(202) 786-2414 TTY
(202) 786-2210 fax
www.si.edu/opa/accessibility/access/contact.htm

Tours for Visitors who are Blind or have Low Vision

“What Museum Guides Need to Know: Access for Blind and Visually Impaired Visitors”

by Gerda Groff, with Laura Gardner
American Association of Museums
1575 Eye Street, NW, Suite 400
Washington, DC 20005
(202) 289-1818 voice
(202) 289-6578 fax
(202) 289-9127 bookstore
www.aam-us.org

“Reaching Out: A Creative Guide for Designing Cultural Programs and Exhibits for Persons who are Blind or Visually Impaired”

by Elga Joffe and Mary Ann Siller
American Foundation for the Blind
11 Penn Plaza, Suite 300
New York, NY 10001
(212) 502-7600 voice
(800) 232-3044 voice
www.afb.org

Captioning and Audio Description for Theater, Television, Film and Video

Audio Description International

Audio Description International promotes Audio Description (AD) through shared information, referrals, education, advocacy and the implementation and development of the field. Members of ADI are both professionals and amateur describers and AD consumers. This Web site lists AD providers nationally and internationally.
www.adinternational.org

Media Access Group at WGBH

The Caption Center

Descriptive Video Service®

The Media Access Group at WGBH has been pioneering and delivering accessible media for over 30 years through the Caption Center and Descriptive Video Service®. Founded in 1972, The Caption Center was the world's first captioning agency — pioneering access to television for viewers who are deaf or hard of hearing. Founded in 1990, Descriptive Video Service® pioneered access to television for viewers who are blind or visually impaired.

Media Access Group WGBH

125 Western Avenue

Boston, MA 02134

(617) 300-3600 voice/TTY

(617) 300-1020 fax

access@wgbh.org

<http://main.wgbh.org/wgbh/pages/mag/services/>

National Captioning Institute

For over 20 years the nonprofit National Captioning Institute has provided a wide variety of services including captioning live and prerecorded programming for broadcast and cable television programs and commercials; home videos and DVD; and recently started providing described video for people who are blind or visually impaired.

National Captioning Institute

1900 Gallows Road, Suite 3000

Vienna, VA 22182

(703) 917-7600 voice/TTY

(703) 917-9853 fax

mail@ncicap.org

www.ncicap.org/

“Technical Bulletin #8: Theatrical Movie Captioning Systems”

Access Board

1331 F Street, NW, Suite 1000

Washington, DC 20004-1111

(202) 272-5434 voice

(202) 272-5449 TTY

(202) 272-5447 fax

(800) 872-2253 voice

(800) 993-2822 TTY

info@access-board.gov

www.access-board.gov/publications/8-Captioning/bulletin8.html

Accessible Media

National Center for Accessible Media (NCAM)

The Corporation for Public Broadcasting/WGBH National Center for Accessible Media (NCAM) is a research and development facility that works to make media accessible.

The CPB/WGBH National Center for Accessible Media
WGBH Educational Foundation

125 Western Avenue
Boston, MA 02134
(617) 300-3400 voice/TTY
(617) 300-1035 fax
NCAM@wgbh.org
<http://main.wgbh.org/ncam>

Open Studio: The Arts Online

Provides Internet access and training to artists and nonprofit arts organizations to ensure that the communications environment of the 21st century thrives as a source of creative excellence and diversity.

Benton Foundation
1800 K Street, NW
Washington, DC 20006
(202) 638-5770 voice
(202) 638-5771 fax
openstudio@benton.org.
www.openstudio.org/

Electronic and Information Technology

The Federal Information Technology Accessibility Initiative (FITAI)

Coordinated by U.S. General Services Administration (GSA), this interagency effort offers technical assistance to individuals and federal agencies on implementation of Section 508.

www.section508.gov

The Access Board

An independent federal agency that has numerous technical assistance bulletins that address the Telecommunications Act and Section 508 including:

“Bulletin#7: Access to Telecommunications”

“Section 504 Facts – Brochure”

To download these documents and many more go to:

www.access-board.gov/indexes/pubsindex.htm

Working with Actors with Disabilities

“Everything You Always Wanted To Know About Working With Performers With Disabilities But Were Afraid To Ask”

Screen Actors Guild (SAG)

(212) 827-1433 (New York)

(323) 549-6643 (Los Angeles)

www.sag.com

American Federation of Television & Radio Artists (AFTRA)

(212) 532-0800 (New York)

(323) 634-8100 (Los Angeles)

www.aftra.org

Actors Equity Association (AEA)

(212) 869-8530 (New York)

(323) 634-1750 (Los Angeles)

www.actorsequity.org