



# Utah Division of Arts & Museums

## DRAFT Accessibility Plan | Last updated: 4.26.2022

I. Organization Information	
Organization name	Utah Division Arts & Museums
Links to accessibility information	<a href="https://artsandmuseums.utah.gov/e-d-i-a/">https://artsandmuseums.utah.gov/e-d-i-a/</a>
Venue location(s)	Glendinning Home: 617 East South Temple, Salt Lake City, 84102
	Rio Grande Depot: 300 South Rio Grande Street, Salt Lake City, 84101 (currently closed for remodel)
	Chase Home Museum: 1300 South Constitution Drive, Salt Lake City, 84111 (center of Liberty Park. This is only a physical address, not a mailing address)
Accessibility coordinator's name and contact information	Michelle Mileham
	801-236-7552
	mmileham@utah.gov
Our accessibility statement	
<p>At the Utah Division of Arts and Museums (UA&amp;M), we acknowledge all individuals should have equal access to our programs and services. We recognize the Americans with Disabilities Act (ADA) is a civil right by law. We will unceasingly strive to comply with this law and go beyond. UA&amp;M will also serve as a resource and guide for accessibility work at cultural organizations across the state. We recognize this work as a journey, never complete.</p>	
II. Planning: Connecting Needs and Solutions	
Who are our audiences?	<ul style="list-style-type: none"> <li>• Artists</li> <li>• Arts educators</li> <li>• Elected officials (state, county, and city)</li> <li>• General public who are interested in arts and museums</li> <li>• Institutions of learning (K-12 and above)</li> <li>• Museums, arts organizations, and cultural organizations</li> <li>• Nonprofit cultural administrators</li> </ul>
What are the needs of our audience?	<ul style="list-style-type: none"> <li>• Information about and access to resources regarding current best practices</li> <li>• Free (or reduce-priced) professional development</li> <li>• Community of practice / communication with colleagues</li> </ul>

<p>What accommodations are available <b>in-house</b>?</p>	<ul style="list-style-type: none"> <li>● Physical accessibility in all three locations - ramp at Chase Home Museum</li> <li>● Automatic doors in the Rio Grande and Glendinning locations</li> <li>● Open captioning on all videos produced <ul style="list-style-type: none"> <li>○ YouTube (free); add-on in publishing</li> </ul> </li> <li>● Microphones for all in-person presentations, workshops, and conferences.</li> <li>● Live Captioning <ul style="list-style-type: none"> <li>● Via Otter.ai account (Emilie Starr and Emily Johnson both have accounts)</li> </ul> </li> </ul>
<p>What accommodations are available <b>upon request</b>?</p>	<ul style="list-style-type: none"> <li>● Live ASL interpretation <ul style="list-style-type: none"> <li>○ <a href="#">Interwest Interpreting</a> (on state contract) \$60/hr, 2 hr min</li> <li>○ ACS Captioning live in person or virtual (on state contract) \$125/hr and <b>requires 2 weeks notice due to demand</b></li> <li>○ Possible other option for Caption is Caption West captionswest@comcast.net</li> </ul> </li> </ul>
<p>Accommodations <b>request policy</b></p>	<p>Contact Michelle Mileham at mmileham@utah.gov when needing accommodations. She will then pass along the information to the appropriate staff member. All events, presentations, and conferences will have a dedicated person from staff assigned to coordinate accessibility needs and will be listed as such in advance of the event.</p> <p><a href="#">Accommodations Request Form</a></p>
<p>How do we <b>inform</b> our audience about accessibility accommodations?</p> <p>Describe how you communicate your accommodations to the public.</p>	<p><a href="https://artsandmuseums.utah.gov/e-d-i-a/">https://artsandmuseums.utah.gov/e-d-i-a/</a></p> <p>This plan, accessibility guides for each location, an accommodation checklist, and evaluation form are available on our website.</p>
<p>What do we do when our plan goes <b>wrong</b>?</p> <p>Describe your policies and procedures for what to do when opportunities are missed and the lack of accommodations negatively affects a patron.</p>	<p>Use Breaking Barriers training as the basis of the response:</p> <p>In The Moment</p> <ul style="list-style-type: none"> <li>● Listen empathetically</li> <li>● Apologize and accept responsibility</li> <li>● Don't make excuses</li> <li>● State commitment to make change</li> <li>● Offer a refund or tickets for another day or some other token of recognition for harm</li> </ul> <p>Afterwards</p> <ul style="list-style-type: none"> <li>● Do your research on how to address problem and problem solve with necessary parties</li> <li>● Advocate for change</li> </ul>

	<ul style="list-style-type: none"> <li>• Create new policy or procedure when applicable</li> <li>• Address problems with your team and provide necessary follow-up training and/or instruction</li> <li>• Follow up with a person who had an inaccessible experience—apologize and state solution</li> </ul>
How do we collect <b>feedback</b> ?	We gather feedback on our accessibility page through a Google Form found <a href="#">here</a>
How are we <b>evaluating</b> our accessibility work?	We are currently gathering feedback through our Google Form found on our website. Accessibility questions should be considered on all evaluations for both in-person and online events moving forward.
How and where will we <b>document</b> our progress?	**Communications plan**  See successes in Addendum A below

### III. Challenges

List 2-5 <b>organizational challenges</b> to address	<ol style="list-style-type: none"> <li>1. Making our first interactions with the public accessible including clear accessibility information available to our constituents--on the website, whom to contact, and what accessibility measures we offer. Whom to contact for accessibility requests/accommodations/needs-is this multiple people depending on the event?</li> <li>2. Universal wayfinding and signage for our buildings (Glendinning, Rio Grande, Chase Home Museum) and for buildings we use for programming (i.e. UCCC) both physical and online.</li> <li>3. Open captioning on all produced materials (videos, social media, etc)</li> <li>4. Website accessibility</li> <li>5. Language accessibility; translation for materials we produce</li> </ol>
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### IV. Goals and Projects

#### Immediate (next 6 months)

**Goal:** Point person for accommodation requests for all/each event (in-person and virtual)

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes

Cross training for all staff.	Spring 2021	Jennifer	
Language for all Zoom webinars/meetings			<p>We at the Division of Arts &amp; Museums are working to make our content as accessible as possible to all. All workshop materials used will be provided to registrants in advance of the online workshop in addition to being available once the workshop is completed. We use the Zoom meeting platform to host all workshops. All content will be recorded and captioned post-workshop and will be available on our website. Accommodations can be requested when registering for the workshop online and will be accommodated with two weeks' notice.</p> <p>All in-person meetings/convenings should have a staff person assigned to be the point of contact for any accessibility needs. This person will be responsible for any requests that may come up in advance of the gathering in addition to ensuring that we have communicated to the best of our ability how accessible an event space is to our audience.</p>

Date of completion: **2/2021**

**Goal:** Checklist for external sites for minimum accessibility requirements

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Knowing who the accessibility coordinator is onsite and including this information in Salesforce.	March 2021		
NEA Venue Checklist	March 2021 <b>Date of completion: 2/21</b>	Tracy	We have adopted the NEA Venue checklist for internal use and for external organizations to use as a reference. This checklist is linked on our IDEA page <a href="#">here</a> .
Venue-specific checklist	Future		This should be a google form.

Date of completion:

**Goal:** Grants: who is your accessibility coordinator question for all grant applications.

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Inserted the question into our grants portal	<b>Date of Completion: 2/21</b>	Laurel	

Date of completion: **2/2021**

**Goal:** Wayfinding/Signage for our buildings (temporary)

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Wayfinding/ Access documents for the <a href="#">Chase Home</a>	February 2021	Rachel	are up on the website on the “Venues” page and linked on <a href="#">our accessibility page</a>
<a href="#">Glendinning</a>	March 2021	Tracy	
Date of completion: <b>March 2021</b>			
<b>Goal: Website Accessibility</b>			
Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Website accessibility expert	<b>4/2021</b>	Alyssa	Alyssa hired Will Bubenik of Nebula Media Group in April 2021 to assess website accessibility and make updates. As of 9/2021: We have <a href="#">retained Will Bubenik</a> to assess our site to adhere to the <a href="#">Web Content Accessibility Guidelines</a> (WCAG), Level 2.1 AA. WCAG defines requirements for designers and developers to improve accessibility for people with disabilities online. As part of our efforts to achieve WCAG 2.1 AA compliance, we used <a href="#">UsableNet's AQA</a> platform to address over 7,000 automatically identified accessibility issues since May 2021, <a href="#">as shown in this report</a> . We will continue to make changes to improve the user experience for everyone and apply the relevant accessibility standards for our PDF documents as well as testing manually with assistive technologies such as screen readers and keyboard navigation. This will be supplemented with staff training to implement accessibility into all of our design and development processes.  See Addendum A below for additional information.
General resources: <a href="#">Website Accessibility Checklist</a> <a href="#">Website Accessibility Webinar for Nonprofits</a>			
Date of completion: <b>Winter 2021</b>			
<b>Goal: All internal videos produced moving forward will be captioned</b>			
Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Generating list of available products / services	March 2021	Michelle, Tracy	Preferred Method: <a href="#">Otter.ai</a> ; this can be used for webinars, etc. (UNA used this for their past conference) <ul style="list-style-type: none"> <li>○ Emily Johnson has a business account that connect to their Zoom account.</li> </ul>

			<ul style="list-style-type: none"> <li>○ All staff have been introduced to the Otter.ai platform</li> <li>○ Training provided to staff on how to add captions to videos</li> </ul>

Date of completion: **April 2021**

**Goal:** Standardizing exhibit labels for accessibility

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Department-wide guidelines	July 2021	Karen	Readability Test for labels: <a href="https://readable.com/">https://readable.com/</a>

Date of completion:

**Goal:** Alt text training for all staff or staff that does social media updates

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Department-wide guidelines	Summer	Alyssa, Brendan	Alyssa needs to be looped in on this conversation. Is this something Brendan can take on and help standardize this information for our agency? Will and colleagues completed two trainings with all Division staff, including alt text, accessible PDFs, and website accessibility

Date of completion: **October 2021**

**Goal:** Budget for accessibility requests

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Budget	March 2021	Jennifer	Proposed FY22 <a href="#">Budget sheet here</a> <ul style="list-style-type: none"> <li>● Next steps: purchase items before June 2021 to keep in this fiscal year's budget</li> </ul>

Date of completion: **April 2021**

**Short term (next 1-2 years)**

**Goal:** Create a disability advisory group for UA&M

Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Review the purpose of the advisory group (postponed as Accessibility Committee determines best way to move forward)	Spring 2021		Initial conversations have happened. We still need a better understanding of what this group will do and how it will advise us. Jennifer is going to draft up a document of their roles and responsibilities to present at the May 2021 Accessibility Committee meeting

Date of completion:			
<b>Goal:</b> Work with the State Historical Preservationist and DFCM to create an accessibility masterplan for the Glendinning			
Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Initial meeting with DFCM and Steve Cornell to discuss the plan		Natalie	An initial meeting needs to be set up between all partners to discuss the need of the accessibility master plan
Date of completion:			
<b>Goal:</b> Wayfinding (online and in person) for all of our sites			
Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
Proposal for signage in person for the GD	Fall 2021		Most staff will return in some capacity this summer/fall. We should have the goal of having a plan for signage and wayfinding in the building by the Fall of 2021 with implementation happening into winter 2021.
Date of completion:			
<b>Long term (next 2-5 years)</b>			
<b>Goal:</b> Implement the Glendinning facility accessibility plan			
Resources (what we need to accomplish the goal)	Timeline	Point Person	Notes
			TBD
Date of completion:			

## ADDENDUM A: Work that's already done/in process

Please insert work here that's already done or in process at a programmatic level

### Arts Education (AE):

- We review our YouTube videos to make sure that closed captioning is working correctly.
- We have been searching for someone to help redesign our program's web pages and make them accessible.

- We require training for our Poetry Out Loud regional coordinators on making the program accessible to students, parents, and teachers. We emphasize the importance of not holding it against a competitor if they have a speech impediment or foreign accent.
- We have in the past, communicated directly with the School for the Deaf and the Blind to encourage kids who use ASL to participate in Poetry Out Loud. Oregon has had several kids participate with hearing impairments and their coordinator introduced us to individuals at Utah's school. We will continue to reach out to them.
- We've explored how in-house faculty at a detention center can utilize Poetry Out Loud resources even if the kids cannot fully participate. Specifically the Decker Lake Facility and the Provo Juvenile Detention Center. While not always Poetry Out Loud, we've taken individuals such as Glenis Redmond and Keoloha, former poet laureate of Hawaii to detention centers. Many kids at such facilities are those who have both cognitive and emotional disabilities.
- Now that we're hosting virtual events, we hired a closed captioner, for Poetry Out Loud finals in particular, who turned out to provide abysmal services.
- Jean serves on the national Poetry Out Loud subcommittee for access and Poetry Out Loud, making guidelines accessible, training judges on access issues, reaching out to schools and sites with kids with disabilities, setting standards for venues, etc.
- Our workshops and sponsorships always consider how they will be accessible if certain accommodation requests are made. Pre-workshop and sponsorship discussions and planning always take place. Most recent discussion was on April 7 with Cally Flox in anticipation of ArtsExpress and which scheduled sessions must offer accommodation. Arts Express is the second week in June. All Arts Express conference support goes to partners who offer specific sessions for special education teachers.
- We published [The Sky is Green](#), in partnership with VSA Utah (Art Access) that brought a teaching artist together with a special education teacher to co-develop arts lesson plans, such as a theatre artist working with a special education teacher who only taught kids using computerized vocal chords. AE received high marks from the National Endowment for the Arts for that publication.
- AE supported, for several years, Kindred Spirits (KS) with grants and technical assistance. KS served children with severe disabilities, their family/caretaker and friends without disabilities. That relationship ended when the founding director and her quadraplegic son moved to California. AE has consistently funded grantees such as Primary Children's Hospital, the University of Utah's residential treatment center or an arts organization working specifically with kids with disabilities.
- AE residencies prohibit sending any kids from a residency setting to the school's resource center because the "kid is in a wheelchair" or has poor small motor skills and can't use scissors, etc.
- In considering sponsorships of workshops and keynote speakers, we often emphasize attention to access. Two examples - actor Mickey Rowe, the first actor with autism to perform on a professional stage. He served as keynote speaker and presented two breakout sessions during the 2019 Arts Express Conference. We invited parents and advocates from various non-profits that are resources for families with individuals on the autism spectrum. We sponsored Mary Helen Immordino-Yang, a neuroscientist/psychologist to the Arts Principal & Administrative conference to present research on how the arts impact children and youth with cognitive disabilities.
- AE grant panelists usually have at least one panelist that comes from the perspective of special needs, institutionalized populations or from an organization that serves those with disabilities.
- The AE teaching artist roster has always been open to artists with disabilities. We've had several with visual impairments, at one time, a dancer who adapted her practice because she developed Guillain-Barre Syndrome. At one time, we drove one blind artist to her residencies in the valley.
- Currently learning how to make pdfs accessible.
- We partnered with Clever Octopus and others to provide art kits to kids along with their lunch at free and reduced lunch schools during the spring and summer 2020. We will provide additional art supply kits and adaptive tools to kids during this spring and summer.



**Visual Arts:**

- ADA compliant pedestal height for exhibitions.
- Higher contrast and larger font for exhibition labels.
- Seating for Alice Gallery

**Museums:**

- Statement allowing requests for accommodations is included in all workshop registrations - Jennifer is the contact for them.
- All workshop materials - slides, handouts, etc. - posted online in advance of the workshop.
- Workshops are recorded and the videos posted after workshop delivery. Closed captioning of videos posted to YouTube or other learning platforms is underway.

**Breaking Barriers:**

- Creation of a disability accessibility training program in partnership with Art Access
- Training began in-person but has moved to virtual and will remain virtual
- 12 hours of instruction over a 6 week period that covers: Accessibility Laws, Accommodations, Barriers to Access, Best Practices for Accessibility, Disability Gain, Disability History, Disability Microaggressions, Intersectionality, Mistakes, Models of Disability, Organizational Deficiencies, Universal Design
- Training culminates with each participants completing an Accessibility Plan that includes an examination of Deficiencies as well as Goals and Projects
- After attending all sessions, each organization is provided with 5 hours of one-on-one training with the Director of Art Access to review their specific needs and plan.
- Three cohorts of cultural organizations have attended the training
  - As of March 2021, 31 organizations have been trained
- Utah Arts & Museums' entire staff attended a special added cohort.

**Community Engagement:**

- We are examining the pros and cons of returning to in-person training and considering what can be done virtually going forward as a way to provide access to more individuals with various disabilities.
- Reviewing training videos
  - Add captioning where possible
  - Reviewing provided captioning for accuracy
- Adding easy to find questions regarding accessibility needs for anyone who signs up for our training.
- Live captioning is offered for Keynote presentations, whether requested or not.
- Securing proper AV equipment for live events to support visual / audio needs.
- Held training for the Change Leader program from Shandra Benito and Art Access on accessibility
- Funding Breaking Barriers participating organizations with membership to The Kennedy Center VSA International Network
- Budget earmarked in Community Arts to address accessibility
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**Folk Arts:**

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**Collections:**

- Working on design standards for exhibit labels which can apply to art labels for works in public places.

**Grants:**

- We are continuing to encourage and favor organizations that are providing accessible programs and services among the cultural community that we are funding.
- We are planning to provide bias training for grant panel members this year.
- We are exploring providing specific funding for organizations that have participated in Breaking Barriers to fulfill needs that were identified in the training.

**Communications:**

- We have started adding alt text to our website images and newsletter images
- We have added captions to our agency promo video

- We are attending digital accessibility workshops offered by Art Access
- We have retained Will Bubenik to assess our site to adhere to the Web Content Accessibility Guidelines (WCAG), Level 2.1 AA. WCAG defines requirements for designers and developers to improve accessibility for people with disabilities online.
- We will continue to make changes to improve the user experience for everyone and apply the relevant accessibility standards for our PDF documents as well as testing manually with assistive technologies such as screen readers and keyboard navigation. This will be supplemented with staff training to implement accessibility into all of our design and development processes.

## Notes

- Platform used in Access to Inclusion webinar: <https://www.eventcube.io/us/>