

4/24/13 WELCOME TO THE WEBINAR! SUCCESSFULLY ACCESSIBLE!

TIM>> GOOD MORNING, GARRY, ARE YOU WITH US? CAN YOU -- STAR 6? OR POUND 6? STAR 6? OKAY. GOOD MORNING, EVERYBODY, OUR FIRST PRESENT IS GARRY NOVAK, BUT WE ARE HAVING TROUBLE GETTING HIM ON THE LINE. SO I THINK WE ARE GOING TO JUST TAKE ONE MINUTE AND SEE IF WE CAN GET HIM WITH US. AND WE WILL BE RIGHT BACK. WE APPRECIATE YOU JOINING US TODAY. THANK YOU.

MARIAN: HELLO, MAUREEN, THIS IS MARIAN.

TIM>> THIS IS TIM. MAUREEN IS ON THE LINE WITH GARRY TRYING TO GET HIM WITH US. WE CAN MOVE FORWARD AS SOON AS SHE GETS BACK WITH US.

MARIAN>> OKAY.

MAUREEN>> GOOD MORNING, THIS IS MAUREEN, AGAIN, WE ARE EXPERIENCING A LITTLE TECHNICAL DIFFICULTY, WE ARE GOING TO BE CHANGING UP OUR ORDER THIS MORNING. LET ME TELL YOU WHO ARE GOING TO BE OUR PRESENTER S. FIRST, WE ARE GOING TO HAVE MAGGIE REYNOLDS SPEAKING ABOUT THE EDUCATION PROGRAM AT THE CUMMER MUSEUM NEXT, WE WILL HAVE GARRY NOVICK, HE WILL BE SPEAKING ABOUT ACCESSIBLE PROGRAMS AND SERVICES, HE IS THE DIRECTOR OF BROWARD CENTER FOR PERFORMING ARTS. THIRD, WE WILL BE HAVING MARIAM WINTER DISCUSSING DEFINITIONS AND STRATEGIES. AND I WILL BE DOING, I'M MAUREEN MCKLOSKI, THE ACCESSIBLE COORDINATOR FOR THE FLORIDA DIVISION OF CULTURAL AFFAIRS, I WILL BE COVERING TECHNOLOGY. HOPEFULLY WE WILL HAVE A QUESTION AND ANSWER PERIOD, BUT YOU ARE WELCOME TO TYPE YOUR QUESTIONS AS WE GO. WE ARE VERY HAPPY TO ANSWER THEM. IF WE DO NOT COVER THEM TODAY, WE WILL BE SENDING OUT AN E-MAIL. YOU ARE WELCOME TO ASK ME PERSONALLY THE QUESTIONS. AND IF I NEED TO SEND THEM ON TO THE OTHER PRESENTERS, AND GET AN OPINION, I WILL BE HAPPY TO DO THAT AND WE WILL GET BACK TO YOU. WE WILL BE HAVING TESS CROWDER OF REALTIME COMMUNICATION SERVICES. SHE WILL BE PROVIDING REALTIME TRANSLATION. AND THE EFFECTIVE ACCOMMODATION FOR THIS IS THAT WE ARE VERY CLEAR AND SPECIFIC ABOUT EVERY WORD THAT WE ARE SAYING. SO WE NEED TO SPEAK SLOWLY AND CLEARLY. EACH SPEAKER WILL IDENTIFY THEMSELVES BEFORE THEY SPEAK AND WE WILL ALSO BE PROVIDING A BRIEF VISUAL DESCRIPTION OF THE IMAGES ON THE SCREEN, BEFORE WE ACTUALLY DISCUSS THEM. OUR GOAL FOR THIS SERIES IS TO PROVIDE YOU INFORMATION FOR YOUR ORGANIZATION AND BROADEN THE OUTREACH TO YOUR COMMUNITY. THROUGH THESE ACCESSIBLE WEBINARS, WE WANT TO PRESENT INFORMATION AND RESOURCES REGARDING MARKETING AND STATISTICS, AND WE WANTED TO GIVE YOU SOME REAL STORIES FROM REAL PEOPLE IN THE COMMUNITY. THAT'S WHAT WE ARE GOING TO BE DOING FIRST. FIRST WE WILL HAVE MAGGIE REYNOLDS, IF YOU ARE READY, GOOD MORNING, MAGGIE.

MAGGIE>> GOOD MORNING. CAN YOU HEAR ME?

MAUREEN>> YES! NICE TO HAVE YOU WITH US.

MAGGIE>> THANK YOU VERY MUCH. OKAY. I'M MAGGIE REYNOLDS, I'M FROM THE CUMMER MUSEUM AND I AM THE ASSOCIATE DIRECTOR. I'M VERY HONORED TO BE PART OF TODAY'S WEBINAR. AND WHAT I WOULD LIKE TO DO IS TO KIND OF LOOK AT TWO PROGRAMS HERE AT THE MUSEUM THAT I FEEL HAVE REALLY ATTRIBUTED TO THE SUCCESS THAT WE HAVE HAD SO FAR IN THIS AREA, AND HAVE REALLY HELPED US CONTINUE TO GROW. THERE ARE TWO IMAGES ON THE SCREEN WHICH WILL BE THE FIRST OF FIVE SCREENS. AND THE FIRST IMAGE SHOWS A WOMAN WORKING ON A RELIEF PRINT IN ONE OF OUR ART STUDIOS. SHE IS ACTUALLY BEING ASSISTED BY ME. AND SHE IS A MEMBER OF OUR WOMEN OF VISION PROGRAM. HER NAME IS SUZY JOHNSON. AND THIS PROGRAM IS ACTUALLY A GROUP OF, IT'S A RUNNING NUMBER BETWEEN 15 AND 18 SENIOR WOMEN THAT HAVE VARYING DEGREES OF SIGHT IMPAIRMENTS AND THEY MEET MONTHLY HERE AT THE MUSEUM 10 TIMES A YEAR TO PARTICIPATE IN WRITING, AND MUSEUM EXPLORATION. THIS PROGRAM IS ONE OF THE TWO THAT I WANTED TO HIGHLIGHT BECAUSE IT WAS ACTUALLY CREATED 15 YEARS AGO AND HAS REALLY BEEN A CATALYST IN THE MUSEUM'S ACCESSIBILITY AWARENESS. IT WAS CREATED OUT OF A PARTNERSHIP BETWEEN ONE WOMAN WHO WAS FROM I-LAB, WHICH IS THE INDEPENDENT LIVING FOR ADULT BLIND, A PROFESSOR OF ENGLISH AT A LOCAL COMMUNITY COLLEGE, AND THE DIRECTOR OF EDUCATION AT THE TIME FOR THE DEPARTMENT HERE AT THE MUSEUM. AND THE FUNDING REALLY BEGAN WITH JUST AN INITIAL SMALL PRIVATE GRANT, WHICH HAS SINCE GROWN TO INCLUDE A PUBLIC AND PRIVATE FUNDING. AND AS THE PROGRAM HAS GROWN, IT HAS NOW BECOME PART OF THE MUSEUM'S ART BEYOND SITE INITIATIVE. I ACTUALLY HAVE A QUOTE FROM THE WOMAN FROM I LAB WHO HAD THE IDEA ABOUT THIS PROGRAM BECAUSE I KNOW IN SOME OF THE PRELIMINARY QUESTIONS THAT WE WERE SENT TO THINK ABOUT WHEN WE WERE DISCUSSING OUR PROGRAMS, ONE OF THEM IS: HOW DID THIS PROGRAM FORM?" THIS IS SOMEONE WHO ACTUALLY WAS SEARCHING FOR A VENUE TO DO ART. AS A WOMAN THAT HAD LOST HER SIGHT, SHE WANTED TO KNOW "WHERE COULD SHE DO ART AND WHO WOULD BE WILLING TO TAKE ON SUCH A PROGRAM?" AND SHE SPENT ALMOST A YEAR LOOKING FOR THE MONEY TO HAVE TO HIRE AN INSTRUCTOR, FOR COORDINATION, AND FOR SUPPLIES. PART OF THE ISSUE WAS TRANSPORTATION TO AND FROM THE MUSEUM, WHICH WOULD BE VERY COSTLY, THE WOMEN COME FROM ALL OVER A VERY SPRAWLING CITY AREA, MOST OF THEM WERE UNABLE TO DRIVE THEIR CARS, OBVIOUSLY AND DIDN'T WANT TO RISK THE HAZARDS OF LONG BUS RIDES AND WAITING FOR TRANSPORTATION. IT TOOK TIME TO GET THIS TOGETHER, BUT SHE INITIALLY RECEIVED A SMALL GRANT AND 15 YEARS LATER, THE PROGRAM IS GOING STRONG. WITH EACH YEAR SHE AND THE REST OF THE MEMBERS OF THIS GROUP (AND SOME OF THEM HAVE CHANGED). WE HAVE HAD A FEW MEMBERS ACTUALLY PASS AWAY AND SOME OF THEM HAVE BECOME UNABLE TO PARTICIPATE IN THE PROGRAM ANYMORE. SO, NEW MEMBERS ARE INVITED IN BY THE GROUP. IT'S KEPT SMALL SO THAT IT'S MANAGEABLE AND THESE WOMEN HAVE A VERY PERSONAL CONNECTION AND THEY REALLY HAVE CHALLENGED THE MUSEUM STAFF IN UNEXPECTED WAYS AND REALLY MADE US THINK OUTSIDE OF THE BOX SO TO SPEAK, ON WHAT A

MUSEUM VISITOR AND CLASS PARTICIPANT WITH VISUAL IMPAIRMENTS WOULD WANT TO EXPERIENCE, AND ACTUALLY WHAT THEY'RE ABLE TO EXPERIENCE. THE SECOND IMAGE ON THE SCREEN IS A CLOSE UPSHOT OF A VIEW OF A WOMAN THAT IS WORKING ON A PAINTING. YOU SEE JUST HER HAND HOLDING A PAINT BRUSH AND SHE IS APPLYING PAINT TO A CANVAS AND THERE ARE ACTUALLY TWO STRINGS DIVIDING THE CANVAS INTO THREE HORIZON SECTIONS. THIS ALLOWS HER TO ORIENT HERSELF WITH THREE DIFFERENT SUBJECTS IN IT. SHE HAS GOT TO PAINT WATER, LAND, AND SKY. I INCLUDED THIS BECAUSE THIS IS A GREAT EXAMPLE OF SOME OF THE ADAPTIVE PROCESSES THAT WE HAVE DEVELOPED OVER THE YEARS. WE HAD BEEN WORKING WITH THE WOMEN FOR MANY, MANY MONTHS, DOING PROJECTS THAT WE THOUGHT WERE APPROPRIATE FOR SIGHT IMPAIRED VISITORS, CLAY, WEAVING, SCULPTURE AND FINALLY ONE OF THE WOMEN SAID THIS IS AN ART MUSEUM, WHEN ARE WE GOING TO PAINT? AND THAT REALLY, THAT WAS ONE OF THE FIRST EYE OPENING EXPERIENCES OF MAKING THE VISITOR EXPERIENCE EQUAL AND NOT THINKING THAT THERE ARE LIMITATIONS AND THAT EXPANDING THE POSSIBILITIES OF WHAT THE PROGRAM COULD INCLUDE. I NEED THE NEXT SLIDE, IF POSSIBLE. DO I CHANGE THIS MANUALLY OR CAN WE GO TO THE NEXT PAGE OF IMAGES?

TIM>> I THINK, I JUST FLIPPED IT OVER, BUT YOU CAN ALSO ON YOUR OWN.

MAGGIE>> I CAN FLIP IT? OKAY, I SEE, I'M STILL SEEING THE ORIGINAL SLIDE. HOW DO I --

TIM>> I WILL CHANGE IT OVER, AND THEN I CAN JUST RUN THAT.

MAGGIE>> OKAY. PERFECT. THANK YOU. WE ARE ON TO THE NEXT PAGE. THE FIRST IMAGE ON THIS PAGE SHOWS ONE OF THE WOMEN THAT'S ACTUALLY, SHE IS SEATED IN A GALLERY, AND HER HAND, SHE HOLDS AN ACTUAL SUN FLOWER IN ONE HAND AND THE OTHER HAND SHE IS EXPLORING A DRAWING WITH HER FINGER TIPS. THE OTHER IMAGE ON THE SCREEN SHOWS ONE OF THE WOMEN PAINTING ON A CANVAS OUT IN OUR GARDENS. AND BOTH OF THESE IMAGES KIND OF HELP SHOW SOME OF THE VARIOUS WAYS THAT THE PROGRAM HAS EXPANDED THE WAY WE TEACH TO ENHANCE MUSEUM EXPERIENCE AND IT'S REALLY NOT JUST FOR THE VISUALLY IMPAIRED. THE SUN FLOWER EXPLORATION WAS PART OF AN EXHIBITION LECTURE FOR A GEORGIA O'KEEFE FLOWER SHOW THAT WE HAD SEVERAL YEARS AGO. AND AFTER WE FIGURED OUT WAYS TO HELP THE WOMEN, "SEE THE SHOW", SOME OF THESE ADAPTIVE PROCEDURES WERE ACTUALLY INCLUDED IN THE GENERAL EDUCATION TOURS AS WELL BECAUSE IT SIMPLY ALLOWED FOR A BETTER VISITOR EXPERIENCE. WHEN THE GENERAL PUBLIC VISITS THE MUSEUM AND CAN SEE ONE OF THESE PROGRAMS FOR THE VISUALLY IMPAIRED IN ACTION, LIKE THE WOMEN OUT PAINTING IN THE GARDENS, IT REALLY HELPS WITH PROMOTION AND AWARENESS AND SOMETIMES ALSO LEADS TO FUNDING. A RECENT EXAMPLE WHERE A MEMBER OF THE MUSEUM ATTENDED A LECTURE HERE, AND HEARD ABOUT THE WOMEN OF VISION PROGRAM BEING MENTIONED. AND SHE ACTUALLY HAD A FRIEND WHO HAS RECENTLY LOST HER SIGHT WHO LIVES IN ST. LOUIS. AND SHE WAS JUST MOVED BY WHAT WAS GOING ON HERE, AND MADE ARRANGEMENTS FOR HER FRIEND TO FLY TO JACKSONVILLE TO COME TO ONE OF THE WOMEN OF VISION MEETINGS. WE SET IT UP WITH THE LADIES. SHE GOT TO EXPERIENCE THE WHOLE DAY WITH THE

WRITING AND ART MAKING AND TOOK ALL OF THIS INFORMATION BACK BECAUSE SHE WANTS TO HELP CREATE A PROGRAM LIKE THIS AT THE MUSEUM IN ST. LOUIS BECAUSE THEY DON'T CURRENTLY HAVE ANYTHING LIKE THIS.SO IT'S JUST ONE OF THOSE THINGS WHERE THE MORE EXPOSURE THE GENERAL PUBLIC HAS TO THE PROGRAMMING, THE BETTER THE MESSAGE IS SPREAD AND IT ALLOWS FOR OTHER MUSEUMS TO POSSIBLY CREATE PROGRAMS OF THEIR OWN THAT ARE SIMILAR.THE NEXT PAGE, PLEASE.THE FIRST IMAGE ON THIS SCREEN SHOWS, IT'S A PICTURE OF OUR EXHIBITION DESIGNER WHO IS GIVING A TALK TO SOME VISUALLY IMPAIRED WOMEN ABOUT THE DESIGN AND SET UP HE DID FOR A RECENT EXHIBITION OF 50 LOCAL ARTISTS AND THEIR WORKS. IT WAS A HUGE EXHIBITION. THE EXHIBITION DESIGN TEAM REALLY TAKES INTO CONSIDERATION HOW PEOPLE MOVE THROUGH A SPACE, WALKING, IN A WHEELCHAIR, OR WITH A CANE AND I KNOW THAT ONE OF THE QUESTIONS WAS "WHO WAS INVOLVED IN THESE PROGRAMS ON STAFF." AND TO START WITH, IT WAS PREDOMINANTLY THE EDUCATION DEPARTMENT. BUT IT'S EXTREMELY IMPORTANT FOR AS MANY MEMBERS OF STAFF IN THE MUSEUM AS POSSIBLE TO BE EXPOSED TO, OR INVOLVED IN THE PROGRAMS TO PROMOTE AWARENESS, ALSO TO HEAR WHAT THEIR OPINIONS ARE, AND "WHAT WOULD POSSIBLY MAKE A BETTER MUSEUM EXPERIENCE?" WE HAVE DIFFERENT STAFF MEMBERS AND DEVELOPMENT TEAMS VISIT SOME OF THESE PROGRAMS SO THAT WHEN THEY ARE GOING OUT AND ASKING FOR FUNDING, AND WORKING ON GRANTS, WHICH WE ALSO HELP CONTRIBUTE TO THE CONTENT OF, THEY ARE FAMILIAR WITH THE PROGRAMS AND THEY CAN ACTUALLY SEE THE SUCCESS AND THE AH-HAH MOMENT AND THE EXCITEMENT.ANOTHER IMPORTANT ASPECTS OF THIS PROGRAM THAT REALLY HELPS PROMOTE AWARENESS TO THE COMMUNITY AND DRIVE THE SUPPORT IS THE FACT THAT WE NOW CREATE AN ART EXHIBITION THAT IS -- EACH YEAR IN OCTOBER, THE YEARS WORK FOR THE WOMEN, ANY OF THE WORK THAT THEY HAVE DONE, CLAY PAINTING, EXAMPLES OF THEIR WRITING, VIDEO SHOWING THEM IN THE PROGRAM IS PUT UP IN THE MUSEUM IN OCTOBER AND REMAINS UP FOR SEVERAL MONTHS SO THAT THIS IS FOR THE COMMUNITY TO SEE THESE WORKS OF ART THAT ARE CREATED AND READ ABOUT THE PROCESS. IT IS A POWERFUL WAY TO PROMOTE THE MUSEUM'S ENDEAVORS AND EXPOSE WHAT OPPORTUNITIES THERE ARE FOR THE VISUALLY IMPAIRED.I WOULD NOW LIKE TO TALK ABOUT KIND OF THE OTHER PROGRAM THAT HAS BEEN SUCCESSFUL FOR US, WHICH IS OUR TOUCH TOUR PROGRAM. AND THE SECOND IMAGE ON THE SCREEN ACTUALLY SHOWS A YOUNG GIRL WHO IS USING HER FINGERS TO EXPLORE A 3D TACTILE IMAGE OF ONE OF THE PIECES IN OUR PERMANENT COLLECTION. WE HAVE ACTUALLY CREATED A 3D IMAGE OF A STILL LIFE THAT WE OWN BECAUSE OBVIOUSLY WE CANNOT TOUCH THE PAINTING, AND IT'S A TWO DIMENSIONAL PIECE. THESE TOUCH TOURS WHICH ARE LED BY TRAINED MEMBERS OF STAFF CONTINUE TO GROW AS WE INTRODUCE NEW WAYS SUCH AS THE TACTILE IMAGES TO EXPLORE OUR COLLECTIONS AND GARDENS. ANYONE CAN SIGN UP FOR A TOUR. IT'S BY APPOINTMENT. THEY ARE LISTED ON OUR WEB SITE. IT CAN BE AN INDIVIDUAL OR A GROUP. CHILDREN OR ADULTS. WE HAVE A LIST OF PIECES THAT WE WORKED ON WITH THE CONSERVATION DEPARTMENT, THAT ARE INSIDE THE GALLERY, FOR A GLOVE TOUCH TOUR AND THERE ARE THINGS IN OUR GARDENS THAT CAN ACTUALLY BE TOUCHED WITHOUT THE GLOVES. AND WE WILL GO TO THE NEXT SLIDE.ON THE SCREEN THERE ARE TWO IMAGES OF VISITORS EXPLORING A SCULPTURE THAT IS A DOG MADE OUT OF DISCARDED METAL PIECES FROM FARM MACHINERY. THIS WAS PART OF A TEMPORARY EXHIBITION THAT WE HAD OF LOCAL ARTISTS. SOMETIMES THESE TEMPORARY EXHIBITIONS, WE ARE ABLE TO CONTACT THE ARTISTS AND ASK THEM IF THEY WOULD BE WILLING TO LET THEIR WORK BE TOUCHED AS PART OF OUR SPECIALTY TOURS.

HONESTLY, THIS DOES NOT HAPPEN OFTEN, BUT WHEN IT DOES HAPPEN, IT'S ANOTHER WAY OF ENHANCING THE PROGRAM IF IT'S AVAILABLE. THE TOUCH TOURS ARE A REALLY GREAT PROGRAM FOR A MUSEUM. I THINK IT'S A GREAT WAY TO START THE COST FOR DOING THESE TOURS ARE MINIMAL. YOU DO NEED TO PROVIDE TRAINING FOR STAFF. IT TAKES SOME SUPPLIES AND MONEY TO CREATE THAT. PROVIDING A COPY OF LARGE PRINT LABELS AT THE FRONT DESK IS ANOTHER PART OF THIS, BUT IT'S NOT EXTREMELY COSTLY. AND OF COURSE FOR MOST MUSEUMS, THEY ARE GOING TO REQUIRE SETS OF GLOVES. I ACTUALLY WAS AT A TRAINING AT THE WHITNEY MUSEUM LAST OCTOBER AND I WENT ON A TOUCH TOUR THERE, AND I TALKED TO -- WE DID A TOUCH TOUR WITH GLOVES AND WITHOUT, AND TALKED TO THEM ABOUT GLOVE OPTIONS. I ACTUALLY SPOKE WITH DANIELLE THERE WHO IS THE MANAGER OF ACCESS AND COMMUNITY PROGRAM FOR THE WHITNEY. AND SHE RECOMMENDED TWO KINDS OF GLOVES. ONE IS A REUSABLE SILK GLOVE, FOR VERY COLD TEMPERATURES. AND THE OTHER WAS A DISPOSABLE POLYETHYLENE GLOVE WHICH YOU FIND IN RESTAURANT SUPPLIES. AND THEY WERE APPROVED BY THEIR CONSERVATION DEPARTMENT. THAT HELPS WHEN YOU GO BACK TO YOUR ORGANIZATION AND SAY THIS HAS BEEN APPROVED BY THE CONSERVATION DEPARTMENT AT THE WHITNEY. SOMETIMES IT HELPS IN GETTING MATERIALS PROMOTED IN YOUR OWN INSTITUTION. IT IS ALSO IMPORTANT TO NOTE THAT WITH TOUCH TOURS, AS TECHNOLOGY CONTINUES TO ADVANCE, THAT THERE ARE MORE OPTIONS FOR EQUIPMENT, THERE ARE APPS FOR PHONES, AND THERE ARE PIECES OF EQUIPMENT THAT CAN BE PURCHASED. THIS WOULD LEAD TO AN INCREASED NEED FOR FUNDING. RIGHT NOW WE ARE REALLY TRYING TO MAKE A QUALITY TOUCH TOUR BASED ON WHAT WE HAVE, GOOD DESCRIPTION OFFERING AS MANY PIECES AS POSSIBLE FROM OUR PERMANENT COLLECTION SOME WITH GLOVES, SOME WITHOUT GLOVES, OFFERING TACTILE IMAGES TO ENHANCE THAT EXPERIENCE. AND EVEN ONE OF OUR EXHIBITION DESIGNERS HAS CREATED A SCALE MODEL OF ONE OF THE GALLERIES SO THAT, WHEN YOU ARE TALKING ABOUT THE PHYSICAL LAYOUT OF THE MUSEUM, SOMEONE CAN EXPLORE PHYSICALLY A SMART ARCHITECTURAL MODEL OF THE SPACE THAT THEY ARE IN, AND TALK ABOUT THE SOUTH WALL, THE NORTH WALL HAS ART AND SCULPTURES PLACED IN THE MIDDLE. IT'S JUST SMALL AREAS THAT REALLY LEAD TO AN ENHANCED EXPERIENCE. AND THE LAST SLIDE. THE FINAL TWO IMAGES BOTH SHOW CONTINUATION OF OUR TOUCH TOURS WHICH ALSO HAPPEN, OF COURSE, IN THE GARDEN. ONE IMAGE IS OF A CLOSE UP OF HANDS, EXPLORING A BLOOM, AND THE OTHER IS OF CHILDREN TOUCHING A SCULPTURE IN OUR GARDENS. OUR TOUCH TOURS HAVE CONTINUED TO GROW. WE ARE TRYING TO BE MORE VIGILANT ABOUT EVALUATING EACH GROUP TO BE AWARE OF MORE SUCCESSES AND AREAS THAT NEED IMPROVEMENT. EVALUATION IS AN EXTREMELY IMPORTANT TOOL AS IS INPUT FROM A VISUALLY IMPAIRED ADVISOR. AND THAT'S ONE OF THE THINGS THAT THE WOMEN OF VISION PROGRAM, HELP US WITH, EVEN THOUGH IT IS A SMALLER PROGRAM, AND IT'S CLOSED, IT'S NOT OPEN TO THE PUBLIC. BUT IT HAS BEEN VERY GOOD TO HAVE THOSE WOMEN THAT ARE HERE AND FAMILIAR WITH THE MUSEUM ENVIRONMENT HELP US FOR OUR TOURS FOR PROGRAMS THAT ARE OPEN TO THE PUBLIC, AND GIVE US ADVICE ON SOMETHING WE POSSIBLY DEEM SUCCESSFUL THAT IS NOT, OR SOMETHING THAT WE TRY OUT THAT THEY SAY YOU SHOULD DO THIS FOR EVERYONE. A GREATER OVERALL VISITOR EXPERIENCE REALLY IS THE REWARD HERE, ANYTHING THAT WE DO TO HELP OUT A VISITOR WITH A VISUAL IMPAIRMENT IS PROBABLY GOING TO MAKE A BETTER EXPERIENCE FOR EVERYONE. CHANGING THE CONCEPT OF WHAT IT COULD BE FOR EVERYONE ULTIMATELY MAKES A BETTER INSTITUTION. I THINK THAT BOTH OF THESE PROGRAMS, WE HAVE BEEN VERY LUCKY WITH

BOTH OF THEM AND AS THEY CONTINUE TO GROW, IT BECOMES EASIER TO ASK FOR FUNDING, AND TO SHOW THE SUCCESS AND TO SHOW THE MEANINGFULNESS. AND I THINK THAT THAT IS THE BEST EXAMPLE RIGHT NOW OF WHAT WE ARE DOING FOR A GOOD VISITOR EXPERIENCE. WITH SIGHT IMPAIRMENTS. THANK YOU VERY MUCH.

MAUREEN>> THANK YOU VERY MUCH, MS. MAGGIE REYNOLDS. WE APPRECIATE EVERYTHING THAT YOU HAVE DONE. AND GARRY IS NEXT. HE WILL BE DISCUSSING ACCESSIBLE PROGRAMS AND SERVICES FOR THE BROWARD CENTER FOR PERFORMING ARTS.

GARRY>> I AM HERE, I WOULD LIKE TO TAKE A MINUTE TO THANK YOU FOR THIS WONDERFUL LUNCH TIME SERIES. I HAVE BEEN WITH YOU THROUGH ALL OF THEM, AND THEY HAVE BEEN ENJOYABLE. THE FIRST SLIDE THAT YOU ARE LOOKING AT IS WHAT THE BROWARD CENTER WILL LOOK LIKE AFTER ITS RENOVATION IS COMPLETED. WHAT WE ARE DOING IS ADDING SOME RESTAURANT-BASED, CATERING SPACE IN OUR EDUCATION CENTER AND REFURBISHING OUR LOBBY AREAS, ET CETERA. ALL THIS WITH ACCESS IN MIND. I HAVE BEEN WITH BROWARD CENTER NOW FOR ALMOST 15 YEARS, AND ACCESS HAS BEEN A VERY IMPORTANT PART OF WHAT I DO HERE. SLIDE TWO, IF WE CAN MOVE ON TO SLIDE TWO., IT SHOWS WHAT WE WERE DOING IN 2004, WHICH WAS REALLY NOT VERY MUCH. JUST TO GIVE YOU BACKGROUND ABOUT OUR ACCESS INITIATIVES, WE STARTED AGGRESSIVELY LOOKING AT ACCESS PROGRAMS WHEN I RETURNED FROM MY FIRST CONFERENCE IN WASHINGTON AT THE KENNEDY CENTERS. PRIOR TO THAT, OTHER THAN PHYSICAL ACCESS, WE OFFERED ASSISTIVE LISTENING DEVICES, BUT I CAN'T SAY WE OFFERED MUCH MORE IN PROVIDING ACCESS, NOTHING FOR THE LOW VISUAL AND BLIND COMMUNITY. TODAY THINGS LOOK DIFFERENT. WE OFFER MANY MORE SERVICES. WE MAKE OUR THEATER ACCESSIBLE TO ANYONE WANTING TO ATTEND THE PERFORMANCE. IF WE CAN MOVE TO SLIDE THREE. THE OPEN CAPTIONING DISPLAY, AND SLIDE FOUR, AND WE OFFER, OF COURSE, OUR SIGN INTERPRETED PERFORMANCE. AND SLIDE FIVE. AND AGAIN, A SLIDE SHOWING SESAME STREET CHARACTERS ON THE STAGE AND THE SIGNER INTERPRETING FROM THE LOWER RIGHT SIDE OF THE HOUSE. WE ARE CONSTANTLY EXPLORING NEW SERVICES WHICH WILL FURTHER OUR ACCESS INITIATIVE. SLIDE SIX OUTLINES THE STEPS TO CREATE A SUCCESSFUL INITIATIVE. WHAT YOU WILL NEED TO CREATE AN ACCESS INITIATIVE. YOU NEED TO PLAN WHAT YOU LIKE TO PROVIDE. THEN YOU NEED TO GET ADMINISTRATIVE COMMITMENT AND ACQUIRE SUPPORT FROM THE TOP. FOCUS GROUPS, ARE VERY IMPORTANT. IT CONFIRMS WHAT YOUR GUESTS REQUIRE. AND SERVICES THAT YOU WOULD LIKE TO OFFER, BE IT AUDIO DESCRIPTION, TRAINING SERVICES, LARGE PRINT BRAILLE, TOUCH-TOURS. AND THEN FUNDING BECOMES VERY IMPORTANT, IF YOU WANT TO CONTINUE YOUR SERVICES. AND IT NEEDS TO BE DECIDED IF YOUR FUNDING IS COMING FROM YOUR ORGANIZATION, FROM SPONSORSHIP OR FROM GRANTS. PARTNERSHIPS; WE HAVE BEEN FORTUNATE IN BEING ABLE TO PARTNER WITH LIGHTHOUSE OF BROWARD, WHICH HAVE CULTIVATED AN AUDIENCE. WE HAVE HAD STAFF TRAINING TO INCLUDE OUR VOLUNTEERS. WE FEEL THAT STAFF TRAINING IS A CRITICAL ELEMENT TO CREATE THE RIGHT EXPERIENCE. AND LASTLY, YOU NEED TO MARKET TO YOUR AUDIENCE, WHETHER IT BE THROUGH WEB, BROCHURES, DISABILITY EXPOS, OR PARTNERING WITH DISABILITY GROUPS. AND IT IS IMPORTANT THAT YOUR ORGANIZATION SUPPORTS YOU IN THIS INITIATIVE, AND THAT YOU BECOME A

PASSIONATE CRUSADER FOR YOUR ORGANIZATION. I KNOW SOMETIMES YOU NEED TO BE RELENTLESS, AND IN THE EARLY DAYS, WE INVITED MEMBERS OF THE DISABILITY COMMUNITY TO FOCUS GROUP SESSIONS. WE LEARNED THEIR NEEDS AND THAT'S HOW WE BEGAN TO CREATE OUR ACCESS INITIATIVES. SLIDE 7 SHOWS ONE OF OUR AUDIO DESCIBERS WHEN IS ELLEN. AND IT SHOWS HER DESCIBING TO THE AUDIENCE BELOW, AND I DON'T KNOW IF EVERYBODY OUT HERE KNOWS WHAT AUDIO DESCRIPTION IS, BUT IT DOES BRING THE THEATRICAL EXPERIENCE TO THOSE WHO ARE BLIND OR HAVE LOW VISION. AND A TRAINED DESCIBER NARRATES THE ELEMENTS OF THE PERFORMANCE, INCLUDING THE LIGHTS, THE COSTUMES, THE ACTIONS AND THE SCENERY. SO IF WE COULD HAVE SLIDE EIGHT NOW, PLEASE. HERE AS LISTING OF THE SERVICES WE CURRENTLY OFFER TO OUR BLIND AND LOW VISION GUESTS. ONE OF OUR FOCUS SESSIONS IN 2007 RESULTED IN ADDING AUDIO DESCRIPTION TO OUR ACCESS OFFERINGS. WE RECRUITED SEVERAL VOLUNTEERS AND ENLISTED THE HELP OF A PROFESSIONAL DESCIBER. WE PRACTICED A LOT, AND WE INVITED A GROUP FROM LIGHTHOUSE OF BROWARD TO CRITIQUE. WE SCHEDULED ONE PERFORMANCE FOR EACH OF OUR TITLES. OUR DESCIBERS WORK PRETTY HARD. ONE SOUGHT ADDITIONAL TRAINING, AND NOW WE ARE PROVIDING THAT TO THE COMMUNITY. SLIDE NINE SHOWS IMAGES OF SOME OF THE CHILDREN WHO ATTENDED A NUT CRACKER PERFORMANCE. AND THEY ATTENDED COURTESY OF THE LIGHTHOUSE OF BROWARD. SLIDE 10, IF WE WILL. THIS SLIDE SHOWS ONE OF THE YOUNG GIRLS WHO IS BLIND, FEELING THE HEADDRESS OF ONE OF THE COSTUMES, THE COSTUME OF THE NUT CRACKER. AND WE REACHED OUT TO THE LIGHTHOUSE SEVERAL TIMES IN ORDER TO BRING IN AN AUDIENCE. AS A RESULT, WE STARTED TO BUILD IN A PRESHOW TALK, A TOUCH TOUR AROUND THE PERFORMANCE, AND FOR THE NUTCRACKER, WE HAD THE ARTISTIC DIRECTOR TALK ABOUT THE STORY LINE. ITEMS FROM THE PERFORMANCE WERE PASSED AROUND THE ROOM. TEENS HAD AN OPPORTUNITY TO FEEL THE TEXTURES OF THE GARMENTS AND IN SOME CASES SLIP ON THE HEAD OF SOME OF THE CHARACTERS, WHICH YOU CAN SEE IN THE LOWER LEFT IMAGE THAT'S ON THE SCREEN. WHEN PHANTOM OF THE OPERA CAME TO THE CENTER, WE APPROACHED THE COMPANY AND THEY WERE WILLING TO PROVIDE SIMILAR EXPERIENCES. THEY BROUGHT UP COSTUMES AND PROPS, AND WE HAD A LARGER GROUP OF CHILDREN AT THAT TIME WHICH HAD THAT OPPORTUNITY TO, AGAIN, FEEL AND TOUCH SOME OF THE ITEMS, AND THEN THEY ATTENDED PRODUCTION. SLIDE 12, PLEASE. OKAY. WE HAVE FOUR IMAGES HERE ON THE SCREEN OF TEENS AND CASTS DANCING TOGETHER. WHEN WE PRESENTED ON THE FLOOR, THE COMPANY SUGGESTED WE DO A DANCE WORKSHOP FOR A GROUP OF BLIND AND LOW VISION TEENS. WE HAD ABOUT 10 PARTICIPANTS AND THE CAST CAME INTO THE ROOM, THE MUSIC PLAYED AND THE CAST MEMBERS PROVIDED A ONE-ON-ONE DANCE INSTRUCTION. IN ADDITION TO OVERHEAD PROJECTS FOR THE OPERA, WE STARTED FURNISHING LARGE PRINT AND BRAILLE FOR THE PERFORMANCE. TO PROVIDE A FULL SERVICE, WE NOW ALSO ASSIGNED AUDIO DESCIBERS SO WHATEVER THE VISION IMPAIRMENT OF OUR GUESTS, THEY CAN ATTEND AND ENJOY OUR PERFORMANCES. NEXT SLIDE, PLEASE. WE, IN ORDER TO REACH OUT AND TRY TO GET THE MESSAGE ACROSS THE COMMUNITY, WE HAVE FOR THE PAST FEW YEARS, ATTENDED AN EXPO AT THE DISABILITIES EXPO THAT'S RUN YEARLY AND NOVA SOUTHEASTERN UNIVERSITY. THOUSANDS OF PEOPLE ATTEND THIS. WE HAVE HAD AN OPPORTUNITY TO TALK UP OUR SERVICES AND PROMOTE ACCESS IN OUR VENUE. 14, PLEASE. NEXT SLIDE. THAT'S A GROUP PHOTO OF ATTENDEES WE POSTED. FROM THE CENTER OF INDEPENDENT LIVING. WE CONDUCTED A VENUE TOUR, SPOKE ABOUT OUR ACCESS AND PROVIDED LUNCH. WITH AN INCREASE IN THE NUMBER OF DISABLED VISITING, AGAIN, WE

STARTED WITH FULL AND PART TIME STAFF AND OPENED IT UP TO VOLUNTEER CORE. OUR VOLUNTEERS, OFTEN THE FIRST POINTS OF CONTACTS. WE WANT TO BE SURE THEY WERE PROPERLY SPEAKING TO AND DIRECTING PEOPLE WITH DISABILITIES. VSA HAS A GUIDE TO USING PEOPLE FIRST LANGUAGE, WHICH HAS BEEN INCREDIBLY HELPFUL IN STAFF TRAINING. WHILE AT DINNER, THE LEAD CONFERENCE, WE DECIDED TO FORM A COALITION, THE COALITION FOR THE ARTS WAS BORN. TODAY WE HAVE 30 MEMBERS WITH OUR MISSION TO PROVIDE ACCESS TO ANYONE WANTING TO EXPERIENCE THE ARTS. SLIDE 15. WE ARE BACK TO THE 2004 TO PRESENT TIME SLIDE, SOME OF THE WAYS WE WERE RECOGNIZED FOR THE SERVICE WE PROVIDED. WE HAVE RECEIVED TV AND NEWSPAPER AWARDS AND ACCOLADES-- EACH OF THESE TIMES, WE HAVE AN OPPORTUNITY TO REACH MORE MEMBERS OF THE COMMUNITY WHO IDENTIFY AS HAVING A DIFFICULTY. AND THE LAST SLIDE, PLEASE. WE ARE BACK TO THE SLIDE OF VISUAL BROWARD CENTER WE WILL LOOK AT, RENOVATIONS COMPLETED, AT THIS TIME I WOULD LIKE TO KNOW IF ANYONE HAS ANY QUESTIONS, MY CONTACT INFORMATION IS ON THE SLIDES, FEEL FREE TO CONTACT ME. I APPRECIATE YOUR ATTENTION -- IN MAKING OUR SPACES INCLUSIVE TO EVERYONE. THANK YOU.

TIM>> THANK YOU SO MUCH,

MAUREEN>> GARRY. THIS IS MAUREEN MCKLOSKI. WE ARE ASKING THAT ANY QUESTIONS AT THE MOMENT BE TYPED IN OUR TRACK BOX, WE WOULD BE HAPPY TO HELP YOU. SEND THEM ON. PLEASE PRESS STAR SIX IF YOU ARE NOT MARIAN WINTERS RIGHT NOW. SHE WILL BE OUR NEXT PRESENTER, THE EXECUTIVE DIRECTOR OF VSA FLORIDA, SHE WILL BE DISCUSSING DEFINITIONS AND STRATEGIES.

MARIAN>> HI, EVERYBODY, IT'S A PLEASURE TO BE HERE. THANKS TO OUR TWO EARLIER PRESENTERS, YOU COVERED JUST ABOUT EVERYTHING I WANTED TO SAY. TIM, I CAN'T CHANGE THE SLIDE, MY ARROW, MY MOUSE IS FROZEN, YOU WILL HAVE TO DO IT. SO, WHAT I WANT TO DO IS GO THROUGH JUST A FEW BITS OF BEST PRACTICES NOW THAT WE HAVE HEARD ABOUT ALL THE DIFFERENT KINDS OF ACCESS THAT CAN BE PROVIDED THROUGH CULTURAL FACILITIES, BOTH MUSEUM AND THE PERFORMING ARTS CENTERS. THE FIRST SLIDE IS JUST TALKING ABOUT WHAT IT MEANS TO PEOPLE WHO HAVE VISION IMPAIRMENT, WHAT IT MEANS FOR THEM TO HAVE AN ABILITY TO FULLY PARTICIPATE IN THE ARTS. SO, WHEN WE TALK ABOUT WHAT IS A PERSON WHO HAS A VISION IMPAIRMENT, THE DEFINITION IS THERE FOR YOU, TO LOOK AT. IT'S SOMEONE WHO IS, WHO HAS NO SIGHT WHATSOEVER AS WELL AS WHO HAS SOME LIMITED SIGHT FROM VARIOUS NUMBER OF DISEASES OR THINGS THAT HAVE HAPPENED TO THEM. THE NEXT SLIDE TALKS ABOUT WHAT PATRONS WANT. THERE WAS A NUMBER OF RECENT ARTICLES ABOUT ACCESS FOR VISION, PEOPLE WITH VISION IMPAIRMENT. AND THIS IS JUST A SUMMARY OF WHAT THE COMMENTS WERE OF THESE PATRONS. PEOPLE DEFINITELY WANT TO HAVE INDEPENDENCE. THEY DON'T WANT TO HAVE ANYONE BETWEEN THE INDIVIDUAL AND THE ART EXPERIENCE. AND FOR SOME, THAT ALSO INCLUDES NOT HAVING SOMEONE INTERPRET IT FOR THEM, ALTHOUGH THAT IS A REQUEST THAT MANY PEOPLE HAVE NOWADAYS FOR ALL VISITORS TO USE. THEY NEED TO HAVE STAFF TRAINING THAT'S CONTINUAL. COMMUNICATION, THE STAFF MAKING SURE THE EXPERIENCE IS A POSITIVE ONE THAT GOES BACK TO

THE TRAINING WHICH MUST BE ONGOING FOR ALL STAFF MEMBERS. PEOPLE WANT TO HAVE AN EXPERIENTIAL LEARNING. THEY WANT TO BE ABLE TO ACCESS YOUR WEB-SITES; THEY WANT TO BE ABLE TO MAKE ARRANGEMENTS. WE KNOW IF YOU ARE ASKING FOR ACCOMMODATIONS OR PEOPLE ASKING FOR ACCOMMODATIONS, THAT YOU NEED EXTRA TIME FOR THAT, BUT THEY DON'T WANT TO BE OUT TOO FAR BECAUSE PEOPLE ARE ALWAYS CHANGING THEIR PLANS ABOUT WHAT THEY WANT TO DO. SO, TRY NOT TO MAKE IT TOO FAR OUT FOR THEM. THEY LIKE TO BE ABLE TO DOWNLOAD INFORMATION, HAVE POD CASTS AND OTHER INFORMATION. YOU NEED TO INCLUDE -- HOW DO YOU GET IN AND OUT OF YOUR FACILITY, AND WEB SITE WITH ACCESSIBLE VISITORS PAGE THAT DESCRIBES ALL WILL VISITOR'S OPTIONS. MARKETING, WE WANT TO, AS MAGGIE AND GARRY TALKED ABOUT, YOU NEED TO MAKE SURE YOU ARE MARKETING YOUR ACCESS INITIATIVES TO THE POPULATION THAT'S GOING TO BE USING THEM. THE FOCUS GROUPS, YOU NEED TO MAKE SURE THAT THEY ARE INCLUDED SO YOU KNOW WHAT THEY WANT. WE SHOULD NOT BE IN THE BUSINESS OF CREATING THINGS THAT WE THINK PEOPLE WANT, WE NEED TO HEAR FROM OUR CONSTITUENTS, OUR PATRONS FOR WHAT WILL MAKE THEM COME AND VISIT AND REVISIT ALL THE TIME. THE BIG THING IS TO MAKE SURE ALL STAFF ARE AWARE OF YOUR PROGRAMS. IT'S NOT A GOOD PRACTICE TO HAVE SOMEONE WHO MAY BE IN ONE AREA OF THE MUSEUM AND SOMEONE SHOULD ASK, "DO YOU HAVE ANYTHING ABOUT ANYTHING WITH AN INTERPRETER COMING UP?", THEY SHOULD BE ABLE TO SAY, WELL, I DON'T KNOW, BUT IF YOU GO TO THE FRONT DESK AND ASK FOR SO AND SO, THEY WILL BE ABLE TO HELP YOU. SO, IT'S ALL PART OF THE MARKETING INFORMATION. THE NEXT SLIDE TALKS ABOUT, THESE ARE BASIC TIPS WHEN YOU ARE TALKING TO SOMEONE WHO IS BLIND, OR VISION IMPAIRED. YOU ALWAYS NEED TO MAKE SURE THAT YOU INTRODUCE YOURSELF AND STATE YOUR NAME AND POSITION. YOU CAN USE YOUR NORMAL TONE OF SPEECH, YOU DON'T HAVE TO YELL OR EXAGGERATE. USE A PERSON'S NAME OR TOUCH THEIR ARM WHEN STARTING A CONVERSATION. BUT BEFORE YOU TOUCH THEM, LET THEM KNOW THAT YOU ARE GOING TO BE DOING THAT AND MAKE SURE YOU ASK THEIR PERMISSION IF IT'S OKAY TO TOUCH THEM. IT IS THEIR PERSONAL SPACE AND YOU NEED TO BE, PROTECT THAT FOR THEM. IT'S ALWAYS, WHEN YOU ARE READY TO LEAVE THE ROOM, OR YOU HAVE TO CHANGE THE CONVERSATION OR TURN AROUND OR TALK TO SOMEBODY ELSE, LET THAT PERSON KNOW WHAT YOU ARE DOING. IT'S ALWAYS APPROPRIATE TO OFFER YOUR HELP, BUT DON'T BE SURPRISED IF THE PERSON WOULD RATHER DO IT THEMSELVES. IF A PERSON GIVES YOU PERMISSION TO WALK WITH HIM, DON'T GRAB THE ARM, LET THEM TAKE YOURS. AFTER THAT, IT'S SOMETHING LIKE DANCING FROM THE MOTION OF YOUR BODY, THE PERSON CAN TELL WHEN YOU COME TO STEPS OR TURNS. TO AVOID SURPRISES, A PERSON MAY WALK A HALF STEP BEHIND YOU. WHEN SITTING DOWN, YOU CAN GUIDE THE PERSON'S HAND TO THE BACK OF THE CHAIR AND TELL HIM OR HER WHETHER THE CHAIR HAS ARMS. WHEN GIVING DIRECTIONS, BE AS CLEAR AS SPECIFIC AS POSSIBLE. IDENTIFY LANDMARKS ALONG THE WAY, WHICH THEY MAY UNCOVER IF THEY ARE USING A CANE, LIKE A POTTED PLANT OR FOUNTAIN OR NOISES THAT ARE COMING AROUND. WHEN MAGGIE WAS TALKING ABOUT HER GUIDED TOURS WHILE AT THE MUSEUM AS YOU ARE WALKING FROM ONE SPACE TO ANOTHER, DESCRIBE WHAT IS COMING AROUND, WHAT PEOPLE ARE PASSING IF THEY ARE NOT ABLE TO SEE IT. PEOPLE WITH VISION IMPAIRMENTS, MANY OF THEM HAVE EXCELLENT HEARING AND THEY CAN HEAR BY YOUR VOICE WHAT ECHOS THERE ARE AND WHAT OBJECTS ARE BEING PASSED BY SO PEOPLE WILL KNOW IF YOU ARE WALKING JUST DOWN AN EMPTY HALLWAY OR IF THE HALLWAY HAS ARTWORK UP OR THERE ARE OTHER THINGS AROUND THAT WILL REFLECT SOUND. YOU WANT TO TALK ABOUT HOW MANY

STEPS MIGHT BE BEFORE WE MAKE A RIGHT TURN OR A LEFT TURN. YOU WANT TO POINT OUT OBVIOUS OBJECT OBSTACLES. ANNOUNCE WHEN YOU ARE LEAVING A ROOM. SO, NEXT SLIDE, PEOPLE WHO ARE ASKING FOR ASSISTANCE, THERE ARE THREE BASIC WAYS THAT YOU CAN IDENTIFY PEOPLE THAT WILL NEED THAT. THEY WILL TRAVEL WITH A DOG, THEY WILL USE A CANE OR THEY WILL BE WITHOUT ADAPTIVE ASSISTANCE. THESE ARE SOME BASIC GUIDELINES WHEN WORKING WITH SOMEONE WHO IS USING A DOG AS A GUIDE. IT'S REALLY A PERSONAL PREFERENCE BY THESE INDIVIDUALS. AND IT'S BEST TO JUST ASK THEM "HOW WOULD YOU LIKE ME TO WORK WITH YOU?" "WHERE DO YOU WANT ME TO STAND?" "WHICH WAY DO YOU WANT ME TO WALK?" "ON WHAT SIDE OF YOU?" CERTAIN THINGS LIKE THAT. NEXT SLIDE. PEOPLE WHO USE CANES WILL EITHER FOLLOW YOU OR ASK YOU TO BE A SIGHTED GUIDE. AND BEST PRACTICE IS TO WALK ON THE SIDE OPPOSITE THE CANE, SO THE GUEST CAN BE SWINGING THE CANE TO DETECT ANY OBJECTS THAT MIGHT BE IN THEIR WAY. YOU ALSO NEED TO MAKE SURE YOU VERBALLY WARN INDIVIDUALS OF ANY POTENTIAL OBSTACLES. NEXT SLIDE. PEOPLE WHO DON'T USE ANY OF THESE OBVIOUS TOOLS, MAY NOT APPEAR TO HAVE A VISION IMPAIRMENT. IT'S THE IS BEST THING TO ASK THEM WHAT KIND OF ACCOMMODATION THAT PERSON MIGHT NEED. JUST AS A GENERAL PRACTICE. IT'S OKAY TO ASK, NOTHING TO BE ASHAMED OF TO ASK THE QUESTION. THE NEXT SLIDE IS LARGE PRINT. A LOT OF STANDARDS FOR LARGE PRINT. BOTH MAGGIE AND GARRY MENTIONED, LARGE PRINT IS AN EXCELLENT TOOL FOR PEOPLE WITH VISION IMPAIRMENT AND THERE'S A LOT OF BEST PRACTICES FOR THAT. YOU CAN ACCESS THIS INFORMATION LATER ON, WHEN THESE SLIDES BECOME AVAILABLE TO YOU. BRAILLE IS ANOTHER GOOD SOURCE. AND THERE ARE A NUMBER OF SOURCES WITHIN THE COMMUNITY THAT CAN HELP YOU TURN SOME OF YOUR INFORMATION INTO BRAILLE DOCUMENTS. SO THE NEXT SLIDE IS, AN ACCOMMODATION TIP THAT I LEARNED JUST RECENTLY WHEN I DID AN ACCESSIBILITY TRAINING AT THE MUSEUM IN GAINESVILLE. THERE WAS A LADY WHO USES A WHEELCHAIR AND SHE WAS ALSO VISION IMPAIRED. SHE BROUGHT UP THE QUESTION ABOUT ACCESSIBLE BATHROOMS. YOU MAY THINK, WELL, WE ALL HAVE ACCESSIBLE BATHROOMS. BUT EACH ONE IS DESIGNED DIFFERENTLY, WHETHER YOUR FAUCET TURNS ON BY PUTTING YOUR HAND UNDER IT OR IF YOU HAVE TO TURN IT ON MANUALLY, WHETHER THE TOILET FLUSHES MANUALLY, WHERE THE TRASH CAN IS, WHERE THE LIGHT SWITCH IS, WHERE ANY OF THESE THINGS ARE, IT'S ALWAYS DIFFERENT IN ANY BATHROOM THAT YOU GO TO. THERE'S NO COMMON WAY OF DOING THINGS. SO WHAT DO YOU DO ABOUT THAT? WELL, THE BEST THING THAT WE CAN COME UP WITH THAT WAS COST EFFECTIVE WAS TO HAVE YOUR STAFF EXPLAIN, WHEN SOMEONE COMES IN AND IT'S NOTED THAT THEY HAVE A VISION IMPAIRMENT, YOU CAN ASK, YOU COULD SAY, OUR ACCESSIBLE BATHROOM IS LOCATED SO AND SO AND THIS IS THE WAY IT'S LAID OUT FOR YOU. ANOTHER OPENING WOULD BE TO HAVE A TACTILE MAP OF HOW THINGS ARE LAID OUT IN THE BATHROOM. BUT AGAIN, THIS GOES BACK TO TRAINING YOUR STAFF TO UNDERSTAND THAT THAT MIGHT BE A QUESTION FOR SOMEBODY, AND PEOPLE MIGHT NOT THINK OF IT RIGHT AWAY, BUT IT IS A CONCERN. I JUST FOUND THAT PRETTY INTERESTING. THE NEXT SLIDE IS ON ACCESSING PROGRAM TECHNIQUES. AND BOTH OF OUR PREVIOUS PRESENTERS SPOKE ABOUT THIS. SO WE CAN GO ON TO THE NEXT SLIDE, TALKS ABOUT AUDIO DESCRIPTION. GARRY RELATED THAT IDEA TO YOU, THE IMPORTANCE OF IT. TRAINING IS AVAILABLE IN ALL DIFFERENT FORMATS. THERE'S A TRAINING COMING UP FOR AUDIO DESCRIPTORS THAT MAUREEN WILL HAVE AVAILABLE ON THEIR WEB SITE IF YOU ARE INTERESTED IN THIS HAVING PEOPLE LEARNING TO BECOME VIDEO DESCRIPTORS. CELL PHONE TOURS, AN AUDIO DESCRIPTION OF WHAT ARTWORK IS THERE. THERE ARE SO MANY NEW AND

OTHER ADAPTIVE EQUIPMENT OUT THERE THAT, CELL PHONES MAY NOT BE THE WAY THAT YOU WANT TO GO NOWADAYS. NEXT SLIDE IS ACCESS PROGRAMS AND TECHNIQUES FOR TOUCH TOURS, WHICH MAGGIE GAVE A WONDERFUL, AND SO DID GARRY, DESCRIPTION OF WHAT IT MEANT. WHEN YOU ARE HAVING THESE SESSIONS, BEFORE YOU START GIVING THE VISUAL DESCRIPTION OF THE SPACE, INCLUDING THE SPACES THAT YOU WALK THROUGH, IT'S BEST TO LIMIT YOUR TOUCH TOUR TO JUST THREE TO FIVE OBJECTS AND KEEP THE GROUP SMALL THAT'S GOING ON IT SO THAT EVERYBODY WILL HAVE A CHANCE TO TOUCH THE OBJECTS. AND WHILE PEOPLE ARE TOUCHING THEM, AND EXPLORING WITH THEM, ALSO GIVE VERBAL DESCRIPTIONS, TOO, AS WELL. WHEN YOU ARE DOING A TOUCH TOUR, MAKE SURE YOU ENGAGE THE PEOPLE IN DIALOGUE AND HAVE EXPERIENCES AND HAVE THEM TALK ABOUT WHAT THEY ARE EXPERIENCING. WHEN YOU ARE CHOOSING OBJECTS FOR THE TOUR, IF YOU ARE NOT HAVING IT RIGHT AT THE TABLE WITH THEM, IF IT'S PART OF THE EXHIBITION AREA, MAKE SURE YOU UNDERSTAND THE PET STOOL HEIGHT AND THE HEIGHT RELATIVE TO THE VIEWER. IF IT'S PART OF A GENERAL TOUR, YOU MAY NEED TO ALLOW ADDITIONAL TIME FOR THE VISITORS. THE NEXT SLIDE IS ABOUT BRAILLE DOCUMENTS. THEY LIKE PEOPLE WHO USE THEM LIKE TO HAVE THEM DURING THE EXHIBITION AS PART OF THEIR BROCHURES FOR THEIR VISIT. THEY LIKE TO BE ABLE TO KEEP THESE DOCUMENTS. AND YOU HAVE TO REMEMBER THAT YOU NEED TO DO THEM IN THE HIGHEST QUALITY POSSIBLE, NOT JUST BY SOMEONE WHO JUST IS LEARNING HOW TO DO BRAILLE, BUT ACTUALLY MAKE SURE THAT THE CONTENT IS EXACTLY CORRECT AS IT SHOULD BE. NEXT SLIDE TALKS ABOUT AUDIO FORMAT, WHICH IS AN ADAPTIVE WAY OF PUTTING OUT YOUR PUBLICATIONS. ACCORDING TO LITERATURE, THE PREFERRED FORM IS CALLED DAISY; DIGITAL ACCESSIBLE INFORMATION SYSTEM, IT'S EASILY DOWNLOADABLE. AGAIN, GOING THROUGH THE RECENT INFORMATION ON BEST PRACTICES, THE TACTILE GRAPHICS, THERE'S A LOT OF CONCERN ABOUT PEOPLE WHO USE THEM A LOT, NOT SO MUCH IN A TOUCH TOUR, BUT IF YOU HAVE INFORMATION ALONG SIDE YOUR EXHIBITIONS, THERE ARE QUESTIONS ABOUT WHAT THE CONTEXT IS, THERE NEEDS TO BE A CONNECTION AND TO THE STORY THAT'S BEING TOLD, YOU JUST CAN'T PUT UP A SIGN THAT MIGHT BE ABLE TO BE USED AND NOT HAVE ANY INFORMATION TO MAKE IT RELEVANT. YOU HAVE TO MAKE SURE THAT THE PROFILES ARE CLEAR OF YOUR SINAGE, FOR EXAMPLE IF YOU ARE SHOWING AN ANIMAL MAKE SURE THAT IT ISN'T TWO LEGGED VERSUS FOUR LEGGED, IT HAS TO BE A GOOD TACTILE REPRESENTATION. YOU NEED TO HAVE THE DETAIL THAT'S REQUIRED SO YOU CAN AVOID CONFUSION. OBJECTS MUST BE KEPT IN SCALE. THE BRAILLE MUST BE IN THE ROOM FOR WHICH THE OBJECT IS BEING OBSERVED AND IT NEEDS TO BE CLEAN AND CRISP. THE TACTILE LETTERS SHOULD BE SAN SERIF, WITHOUT ANY CURVES TO IT. TITLE AND LABELING PLACEMENT. YOU MUST ALWAYS BE CONSISTENT WHERE YOU PLACE THE LABELS. MOST READERS START AT THE CENTER OF THE LABELING AND MOST READ FROM LEFT TO RIGHT. DON'T USE INSETS. HAVE A SEPARATE GRAPHIC FOR THESE. COLOR, PEOPLE WITH LOW VISION WANT COLOR TO DISTINGUISH LANDSCAPE, GESTURES. AND AUDIO IS GOOD FOR TACTILE PIECES, SOUND EFFECTS IS A GOOD ADDITION FOR THAT. IF YOU HAVE A TACTILE REPRESENTATION, THE NEXT SLIDE, THEY SHOULD BE WORKING IN TANDEM WITH TEXTILE EXPLORATION. HAVE THE PAUSE BUTTON, HAVE A DELAYED START AND FOREWARNING THAT THE AUDIO IS COMING. SOUND EFFECTS ARE GOOD AND USE COLOR IN YOUR DESCRIPTION. GOING TO THE NEXT SLIDE, YOUR AUDIO DESCRIPTION, YOUR VISUAL, VISUAL ACTIVATION PLACEMENT SHOULD HAVE A LABEL. VOLUME LEVEL MUST BE ABLE TO BE CONTROLLED, BE ABLE TO CONTROL THE SPEED OF THE DELIVERY; THE CONTENT MUST BE SOLID AND DIRECTIONS ON HOW TO USE IT. AND KNOWING WHERE THE PIECES ARE THAT IS AUDIO DESCRIPTIVE, DIFFERENCE IN

TEXTURE, WHERE YOU HAVE, WHAT YOU ARE DESCRIBING, HOW TO GET TO THAT PLACE. AND WHERE IT'S LOCATED WITHIN, ON WHICH WALL AND SO FORTH. FINALLY, YOUR TACTILE LABELS. YOU NEED TO THINK ABOUT PHYSIOLOGY AND ERGONOMICS. LABELS SHOULD BE MOUNTED AT A 45-DEGREE LABEL AWAY FROM THE VISITOR. SO ONE READS FROM THE BOTTOM OF THE LABEL UP, WHICH I FOUND VERY INTERESTING. PORTABLE BRAILLE IS BETTER THAN TACTILE LABELS. AND MAKE SURE THE SAME INFORMATION IS AVAILABLE TO NON-SIGHTED AS WELL AS SIGHTED VISITORS. AND A BIG THING IS TO MAKE SURE THE EXHIBITS ARE CLEAN AND MAINTAINED. AND THAT THE PIECES THAT ARE BEING TOUCHED ARE CLEAN AND MAINTAINED. AND THANK YOU FOR YOUR TIME AND I KNOW MAUREEN HAS A LOT TO TALK ABOUT. THAT'S WHY I WENT THROUGH FAST. I WILL BE HAPPY TO ANSWER ANY QUESTIONS LATER ON.

MAUREEN>> THANK YOU, MARIAN. I APPRECIATE THAT. I DO HAVE A LOT OF VERY INTERESTING STATISTICS AND TOOLS. I JUST WANT TO ANNOUNCE THAT WE HAD A LITTLE BIT OF INFORMATION IN OUR CHAT BOX –A PARTICIPANT SUGGESTED THAT EVERYBODY KNOW ABOUT THE PG GUIDELINES AVAILABLE TO DOWNLOAD AT BRAILLEAUTHORITY.ORG. WE APPRECIATE HER INPUT AS A BRAILLE INTERPRETER. SHE IS DEFINITELY VERY VALUABLE AS A RESOURCE. OKAY. BASICALLY -- THERE'S 285 MILLION PEOPLE WORLDWIDE, 39 OF WHICH ARE BLIND AND 24.6 MILLION, MILD TO MODERATE TO SEVERE IMPAIRMENT. THESE ARE HUGE NUMBERS. AND IT'S CHANGING DRAMATICALLY BECAUSE OF MEDICAL ADVANCES, AS THE LAST SLIDE SAID, BUT WE ARE ALSO GOING TO HAVE A LOT MORE INDIVIDUALS WHO ARE AGING AS A POPULATION. RIGHT NOW 58 PERCENT OF ARE OVER 60 WHO ARE BLIND WORLD WIDE. 32 PERCENT ARE 45 TO 59. 7 PERCENT ARE AGES 15 TO 44 AND FOUR PERCENT ARE AGES 14 OR UNDER. GLOBALLY ABOUT 85 PERCENT OF VISUAL IMPAIRMENT AND 75 PERCENT OF BLINDNESS CAN BE PREVENTED OR CURED WORLD WIDE, WHICH IS PRETTY PHENOMENAL. WE ARE GOING TO GO TO THE UNITED STATES NOW AND I'M SORRY, WE ARE GOING THROUGH THIS VERY QUICKLY. THE POWERPOINTS WILL BE AVAILABLE FOR DOWNLOAD. WE WANT YOU TO HAVE ALL OF THESE STATISTICS, TO HELP YOU WITH YOUR PROMOTION, YOUR MARKETING MATERIALS, TO PRESENT TO YOUR BOARD MEMBERS. BUT WE DO HAVE A LOT OF INFORMATION AND THERE'S A LOT OF COOL TECHNOLOGY THAT I HAVE ACTUALLY INCLUDED IN THIS ONE, SO WE ARE GOING TO GO AS QUICKLY AS POSSIBLE. IN THE UNITED STATES, EVERY 7 MINUTES, SOMEONE IN AMERICA WILL BECOME BLIND OR VISUALLY IMPAIRED. 21.5 MILLION BLIND OR VISUALLY IMPAIRED PEOPLE ARE IN THE UNITED STATES TODAY. WE ARE EXPECTING TO HAVE THE POPULATION, TO DOUBLE WITHIN THE NEXT THREE DECADES. AND THAT POPULATION DOES NOT INCLUDE THE VETERANS, OVER WHICH WE HAVE 158,000, AND THEN, WHICH, FOR THE ENTIRE VETERANS IN THE UNITED STATES, EXCEPT FOR THOSE THAT HAVE BEEN IN THE IRAQ AND AFGHANISTAN WAR, THOSE NUMBERS ARE NOT INCLUDED IN THAT YET AND 45 PERCENT OF THOSE INDIVIDUALS ARE FILING FOR DISABILITY, AND NOT JUST ONE TYPE OF DISABILITY, MULTIPLE TYPES. GENERALLY THESE ARE 8 TO 11 DIFFERENT DISABILITIES. RIGHT NOW, WE HAVE, IF WE THINK ABOUT OUR MARKETING MATERIAL AND OUR PRINTED OFFERINGS TO INDIVIDUALS IN OUR PATRONS, WE HAVE TO REMEMBER THAT THIS DOES NOT EFFECT THOSE THAT HAVE BEEN DIAGNOSED WITH A SIGHT IMPAIRMENT OR AS BLIND. THERE ARE OVER A HUNDRED 50 MILLION AMERICANS WHO USE CORRECTIVE EYE WEAR AND ASTIGMATISM OCCURS IN ONE IN THREE PEOPLE. THEY MIGHT HAVE ASTIGMATISM AS WELL AS BEING NEARSIGHTED OR FARSHIGHTED. WE REALLY HAVE

TO CONSIDER THAT PUTTING LARGE FACE BOLD EASY TO READ TYPE WOULD ACTUALLY BENEFIT A LOT MORE PEOPLE THAN IT WOULD NOT TO DO SO. OKAY. VISUAL IMPAIRMENTS IN CHILDREN. WE HAVE 490,420 CHILDREN HAVE VISION DIFFICULTY. 42,000 EXPERIENCE SEVERE VISION IMPAIRMENT AND 59,341 ARE LEGALLY BLIND. NOW, THAT IS FROM A STATISTIC IN 2011. SO IF YOU ADD UP ALL OF THOSE INDIVIDUALS, BASICALLY YOU HAVE 591,761 WHICH IS MORE PEOPLE THAN THE ENTIRE CITY OF MIAMI, JUST FOR THE RECORD. GIVES YOU KIND OF -- PUTS IT IN PERSPECTIVE. THERE ARE 20,000 LEGITIMATE SERVICE DOGS ACROSS THE COUNTRY. 2,000 OF THEM ARE LOCATED HERE IN FLORIDA. AND IT TAKES ABOUT THREE YEARS TO GET THAT TRAINING, AND THERE'S A THREE YEAR WAITING LIST. THESE DOGS COST ANYWHERE FROM 20 TO \$40,000 ON AVERAGE. THESE ARE WORKING DOGS, THESE ARE BASICALLY, THEY ARE VEHICLES, IT IS THEIR MEANS OF TRANSPORTATION. IT'S NOT AN ANIMAL TO BE PLAYED WITH. OKAY. WE HAVE GOT TWO MINUTES LEFT; WE ARE GOING TO GO THROUGH IT REAL QUICK. WE HAVE MORE STATISTICS IN FLORIDA ON THE NEXT PAGE. WE ALSO HAVE SOME RESOURCES FOR YOU, FROM, THESE ARE STATE RESOURCES, EXCEPT FOR THE BOTTOM WHICH ARE LOCAL ARTS AGENCIES, LIGHTHOUSE FOR THE BLIND, IF YOU HAVE ONE IN YOUR AREA, TO PROVIDE SERVICES, THEY WOULD BE HAPPY TO MAKE TACTILE MAPS, AND BRAILLE, IT'S A FUND RAISER FOR THEM AND IT CAN HELP YOU. AND WE HAVE FACILITIES, WE HAVE INFORMATION ABOUT VISUAL ACCESSIBILITY, WE HAVE FACILITY RESOURCES FOR YOU. AND WE HAVE ACCESSIBLE AND ADAPTIVE AIDS. WE HAVE TALKING AND BRAILLE DEVICES. WE HAVE RESOURCES SPECIFICALLY CATERED TO THAT. THIS IS A MAP OF BRAILLE SERVICES. WE HAVE THE TECHNOLOGY THAT YOU CAN USE FOR YOUR PATRONS TO NAVIGATE TO GET TO YOUR ORGANIZATION OR TO BE IN YOUR ORGANIZATION. THESE ARE MORE APPS THAT ARE POSSIBLE FOR USE IN YOUR FACILITY. WE HAVE A SLIDE PERTAINING TO COLOR BLINDNESS, WHERE WE ACTUALLY HAVE SHOWN YOU WHAT PEOPLE SEE. IF YOU ARE TRAINED TO AVOID USING COLORS THAT COLOR BLIND PEOPLE CAN'T SEE, IT'S VERY SAFE TO USE BLUE. 95 PERCENT OF EVERY PERSON WITH COLOR IMPAIRMENT CAN ACTUALLY SEE BLUE. DEVICES FOR COLOR, AGAIN, WE ARE NOT GOING TO BE ABLE TO GET THROUGH THIS, I WANT TO THANK EVERYBODY FOR JOINING US, PLEASE DO SIGN UP FOR OUR FUTURE WEBINARS, OUR NEXT ONE WILL BE MAY 22ND AT 12:00, HOW TO PLAN SUCCESSFUL VISIT FOR PEOPLE WITH MOBILITY ISSUES. WE ARE TRYING TO GET OUR TIMING UNDER CONTROL. WE HAVE A LOT OF INFORMATION THAT WE WANT TO SHARE WITH YOU, PLEASE DO ACCESS OUR POWERPOINT PRESENTATIONS AND GIVE US FEEDBACK ON THE QUESTIONNAIRES WHICH WILL HELP US WHEN WE DESIGN OUR FUTURE WEBINARS, WE APPRECIATE EVERYBODY AND ALL THE PRESENTERS FOR JOINING US AND ALL THE WORK TODAY AND WE LOOK FORWARD TO HELPING YOU BECOME MORE ACCESSIBLE IN THE FUTURE. THANK YOU VERY MUCH, THANK YOU, AND AGAIN IF THERE ARE ANY OTHER QUESTIONS, WE WOULD BE HAPPY TO ANSWER THEM IN THE E-MAIL FORMAT. WE ARE SIGNING OFF.