



# Cultural Access News

A publication of  
the New Jersey Arts  
Access Task Force

Summer/Fall 2005

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## Signing On: Forum Theatre premieres sign-interpreted musical version of classic adventure tale

by Laurie Granieri, Staff Writer, *Herald Tribune*

This article was published April 24, 2005 in *Art & Life*, the *Home News Tribune's* Sunday lifestyle and entertainment section.

Ellen Beattie still remembers the phone call. "A customer was irate that we didn't have sign interpreters" for the Forum Theatre Company's spring 2004 production of *Alice in Wonderland*."

The frustrated customer, a father of a deaf child, "made it apparent to me that this was a culture that was not served," says Beattie, artistic director of A Kid's Forum, the Metuchen theater's series of family programming. A Kid's Forum has been operating for a decade at the 500-seat theater on Main Street.

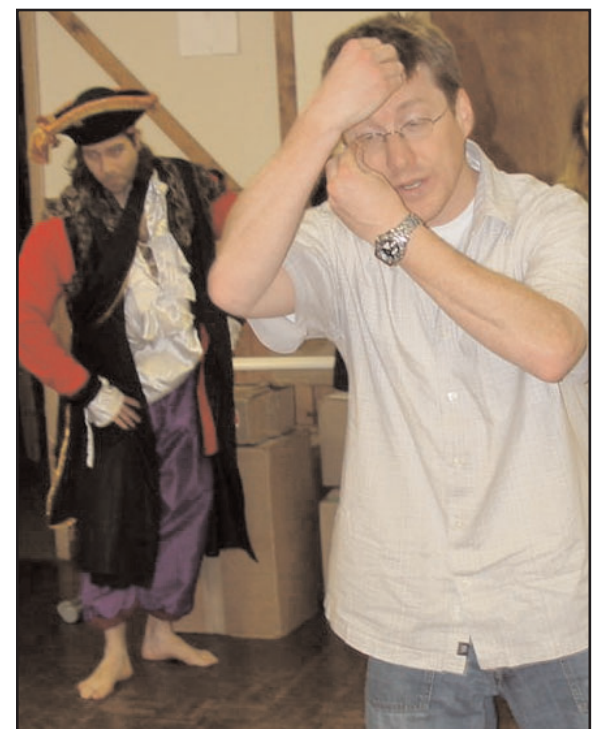
The phone call prompted Beattie to begin brainstorming with her staff about mounting a fully signed

This Forum Theatre production would not involve a group of "shadow interpreters" who act out the show on the stage's periphery, and there would be no subtitles hovering above the action; this would involve a cast of performers who would sing, dance, act and sign the entire production.

A year later, the brainstorming sessions have borne fruit. Beginning Saturday, the Forum will present the world premiere of a fully sign-interpreted *Treasure Island*. Forum producer/artist-in-residence Paul Whelihan adapted the musical from Robert Louis Stevenson's 1883 swashbuckling adventure novel. He directs an eight-member cast of hearing and deaf actors.

Neither Beattie nor Whelihan sign, so they enlisted the help of R. Liam Jennings of Highland Park and Brianne Sudia of Tabernacle, both of whom had previously done sign interpretations for the Forum.

Jennings, 21, says he helped "with fluency, idioms, colloquialisms."



L to R: Brian Townes and Steve Graham. Photo: Greg Weber

production, one along the lines of the 2003 Broadway revival and American Sign Language adaptation of the musical *Big River*. The musical used hearing, hearing-impaired and deaf actors who spoke and signed the show simultaneously.

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# A Message from the Chairman of the New Jersey Arts Access Task Force

Welcome to this issue of Cultural Access News.

*"A cultural institution and its constituents benefit when farsighted board members and administrators look beyond minimum standards to broaden the potential for usability of space and facilities for all potential staff, constituents, visitors and audiences."*

— Jonathan Katz, Chief Executive Officer, National Assembly of State Arts Agencies



We are happy to spotlight The Forum Theatre and Creative Heartworks who have gone beyond the minimum standards and are offering programs that integrate and fully embrace people with disabilities. These organizations are reaching new audiences and through their innovative programs are enriching the lives of their staff, general audiences and constituents.

The newsletter also features information that can serve as a valuable resource in hiring individuals with disabilities, researching and soliciting support for access programs and services, as well as national and state resources that will assist organizations in marketing their services.

To better understand the cultural participation and consumer behavior patterns of people with disabilities, The New Jersey Arts Access Task Force has been busy developing a survey and conducting a series of focus groups to explore the interests, buying patterns and participation in cultural events among people with hearing loss, deafness, vision loss, and mobility impairments. As part of the Building Cultural Participation Project, a program made possible in part by funds from the New Jersey State Council on the Arts and by funds from the Wallace Foundation, the Task Force partnered with eight county offices serving people with disabilities, the New Jersey Division for the Deaf and Hard of Hearing, the New Jersey Commission for the Blind and Visually Impaired, and VSA Arts New Jersey.

RL Grubbs, a research specialist from the Georgia Technical Institute, conducted eight focus groups in eight counties around the state. The results of those discussion groups and the findings from a statewide survey, to be conducted this summer, will be shared in a report to the arts community to provide arts managers and volunteer leadership with guidance and a better understanding on how to effectively market and serve people with disabilities. This information will not only be useful in serving individuals with disabilities but will have a positive impact on how organizations serve the broader public.

Remember, arts access is not the responsibility of just one person, but the responsibility of everyone at your organization, so please share this information with your staff and hold onto this newsletter for future reference.

If you have an arts access question or would like someone from the Task Force to conduct a workshop for your board and staff, please call Magaly Roig at 973-540-0515, ext. 15.

We look forward to continue to work with the arts community to ensure that New Jersey remains a leader in cultural access.

Best wishes for a happy and healthy summer.

Sincerely,

A handwritten signature in black ink that reads "John McEwen".

John McEwen



## Cultural Access News

Editor: Magaly Roig  
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Anna Weisgerber

Design and Production Linda Lobdell

He and Sudia, 18, reviewed the lyrics and the script and then applied a creative, sensitive sign interpretation that takes into account the personalities of the various characters.

"It's not just (about) having a deaf audience have access to" a play, Jennings says in a telephone interview, with Sudia as his interpreter. The concept behind *Treasure Island* is that it is "not just a modified play...It's much more than just the information."

For instance, Jennings says, the character of Capt. Flint "signs more regal, structured, bluntly," while Long John Silver's signing "would be more rough in appearance;" young Jim Hawkins' signs would be "more idealistic...nothing too complicated for him. You could have no understanding of sign at all, but (for example), the sign for 'walk the plank'... it looks like you're walking the plank" he says, because there's a lot of "physical comedy" in the show. "It's beautiful," Beattie says. "It's like choreography."

The actors admit that the process of learning the signs in addition to the dance, singing and speaking is challenging. But they also seem to view signing as a way to get to the core of their characters.

"I'm afraid I'll sign a different line," says Christopher Jones, a high school student from New Egypt. Still, he says, signing adds another dimension to the process, making it "easier to put out different emotions."

Fanwood's Steve Graham, 34, agrees that the learning process can be daunting.

"It's interesting to realize for a lot of people, singing and saying (the lines) will take a back seat to what you're signing," says Graham, who has performed in

the Forum's productions of *Aladdin* and *Rapunzel*, among other shows. " ...I'm retraining myself...it's a different approach."

For example, Graham says, laughing, "when you're learning your lines, you have to learn signs... you can't practice while you're driving. The old methods don't work."

"There's a lot of coordinating issues going on," adds performer Mindy Gollins of Marlboro. "My brain is pretty full."

"ASL (American Sign Language) is a totally different language from English," she continues. "You can compare it to doing Spanish and English at the same time. We're translating it. There's lots of idioms that have to be translated."

Fortunately, Ellen says, "Liam teaches them the essence of the signing. It's more emotional," so that the actors are not merely communicating words, they're projecting emotion, telling a story. Jennings checks up on the actors on weekends, Beattie says, just to be sure the signing is working out.

Whelihan says his "charge is to make sure the actors still illuminate the story and the characters even though they're using their hands. The heart of the drama can go out with the actors worrying that they're not cursing."

Forum Theatre Company patron Stephanie Salony of Jackson says she is looking forward to accompanying her 6-year-old deaf daughter, Chloe, to *Treasure Island*.

"That is so exciting to me. It's so...you can't even imagine," Salony says.

"I'm looking forward to it because (when you see a fully sign-interpreted show), you don't have to look back and forth"



Christopher Jones plays Jim Hawkins and Brian Townes plays Long John Silver. Credit: Greg Webber

from the interpreter to the stage. "It's right there. She's going to see it like we are."

This is important, Salony points out, because although sign interpreters stationed in the theater can be helpful, Chloe often is "missing the actual show if she's looking at the interpreter." For instance, when Chloe attended the Radio City Christmas Spectacular, Salony says, the interpreters were difficult to see.

Sometimes the interpreters are too far away, or the theater is too dark to make them out, Salony says. Other times, Chloe gets stuck behind a tall patron and can't see a thing.

*Treasure Island* means a lot, Salony says. Recently, Chloe saw a fully sign-interpreted theater production and she "was on the edge of her seat," Salony says. "I like that she's getting as much as everyone else out of it."

And that's exactly the point, Jennings says.

A fully sign-interpreted play utilizing signing performers "is much more rewarding to a deaf audience," he says. "Instead of (merely) making it accessible, we are making it enjoyable." ▲

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# Creative Heartwork Offers Child Art Therapy

By Anna Weisgerber, Contributing Writer,  
*Observer-Tribune The Chesters–The Mendhams*

October 17th 2002

**G**enerations of caregivers have understood the importance of fairy tales to young minds struggling to understand their place in the world.

Children have always enjoyed stories with happy endings, no matter how frightening the interim plot twists may be.

Some children, as victims of shameful neglect and vicious abuse, or as witnesses to horrible crimes, need to hear more than others that happy endings can lay ahead.

Karen Carbonello of Mendham understands that by virtue of her long career as a sociologist.

The instinctive, natural need for artistic expression as a means of individual healing has always captured Carbonello's interest.

"I've interviewed many adult survivors of abuse and trauma," says Carbonello, "and I was always interested in what they did to get by, how they kept themselves together."

She adds that most of the survivors she's talked to did not seek professional help.

"What they did was keep journals, keep sketchbooks, and write poetry," she shares.

## New Directions, New Venture

Carbonello recently served as director of the Deirdre O'Brien Child Advocacy Center in Morristown.

The O'Brien Center, which opened in 1996, is a child-friendly place offering housing, therapy, prevention, and advocacy for the community's youngest victims of crime.

Carbonello was instrumental in launching the O'Brien center's successful Mending Arts program.

"The Mending Arts program served children of abuse and neglect," she says. It specialized in professionally led music, art, dance, and drama workshops.

Over the course of two years, 75 young people participated.

"Sessions were 10 weeks long, with classes meeting once a week for one and one-half hours," she said.

Response was so enthusiastic that the center began receiving calls from parents and psychologists who wanted to enroll children outside the usual referral process of social services and the courts.

So Carbonello decided to leave the O'Brien center and make Mending Arts a full-time program available to a wider audience of children.

The new venture includes not only the Mending Arts program, which the O'Brien Center signed over to Creative Heartwork's management, but branched off to include The Heartist Within for children who are homebound, or residing in hospices, hospitals, or other residential facilities; TenderArts

for children experiencing serious or chronic illness or disabilities; and a network of volunteers who assist in workshops and help in fundraisers and donation drives.

"We are announcing our grand opening in January 2003," says Carbonello, "and we already have a waiting list of 30 children, so we know there is a need."

## Work Of Heart

Here's an example of a workshop Creative Heartwork is putting together. It's called Everything in its Place. "This workshop is designed specifically for children who have lost a sibling or a parent," Carbonello explains, adding, "Many of these children have severe nightmares."

The workshop has an arts and a music component. Each child is given an unpainted wooden nightstand. They will learn the art of decoupage, and thereby decorate the interior of the piece with pictures and photos of remaining family members, and poetry tributes of those they have lost.

The kids will then learn faux finishing techniques, and apply these skills to decorate the outside of the nightstand, and choose their own knobs and hardware. The top of the stand will be inlaid with a tile mosaic that the child designs and crafts. The music component of this workshop includes therapeutic drumming. "The kids will actually record their own relaxation CD



which they can take home with them," explains Carbonello.

Creative Heartwork is the only non-profit in the state dedicated exclusively to art therapy for children, but does not have a building of its own just yet.

"We'll rent places where the kids are," says Carbonello. "We figure out where our students are coming from in terms of ages, interests, and location, and then try to find a space near them so that they don't have to travel so long in the van." The first such satellite programs are slated for Dover, Morristown, and Chester.

"Down the road," Carbonello suggests, "what we'd really like is to have a barn that we can use for arts and performance."

For now, she says they have been blessed with many organizations — churches and art studios — that have been willing to provide them with inexpensive space.

"It's nice to have a stage available for the drama classes," she adds. She likes to avoid classroom-style spaces, "because so many of these kids are failing in that environment."

Creative Heartwork workshops are designed for children age 6 – 16. Students are referred through school counselors,

private therapists, social services agencies, hospitals, hospices, and the victim's advocate in the prosecutor's office.

The artists who are contracted to lead workshops in music, art, dance, and drama are referred through the Arts Council of the Morris Area and work in conjunction with a board-certified, master's-level creative arts therapist.

Carolyn Ward of the Long Valley section of Washington Township is the executive director of the Arts Council of the Morris Area and says it's very exciting to know that Carbonello is expanding the opportunities for children to express themselves.

## Artists Welcome Children

The arts council serves as the referral agency for Creative Heartwork's teaching artists.

"I thoroughly believe in the power of art to heal young people. I've seen it happen. Art gives people an opportunity to express themselves in ways that words cannot," says Ward.

The arts council keeps a roster of artists who are qualified to go into schools as guest teachers, and the ones who are recommended for Creative Heartwork, Ward said, are

especially in tune to the process of making works of art, as a learning journey.

Another Heartwork workshop, entitled Myth vs. Reality, is based on the myth of Pandora. In the myth, the gods furnish her with a box of blessings but by accident all but hope escape.

Under this course, the children will design costumes and masks, then write and stage a play based on the myth. They may well conclude, as did Greek mythologist Thomas Bulfinch writes that, "while we have (hope), no amount of other ills can make us completely wretched."

This story book wisdom told for hundreds of generations is ever new; it never tires.

Carbonello, 45, lives on Thackery Road in Mendham with her husband Gary, and their two children Lyndsey and Justin. She has a master's degree in sociology, specializing in the sociology of medicine and family. She often lectures and teaches at Montclair State College.

Those seeking more information about Creative Heartwork can visit its recently launched web page at [creativeheartwork.org](http://creativeheartwork.org). One can also send e-mail to [cre8iveones@aol.com](mailto:cre8iveones@aol.com), or call (973) 543-4449.

Editor's Note: Although this article was written in October 2002 it contains valuable information about this unique program. In June, 2005, Creative Heartwork achieved their dream of a new 4,500 square foot facility in the Morris Plains Area which has allowed them to greatly expand their programming and serve a larger constituency. ▲

# Tips to Make Your Hiring Process an Easy One

**T**he ENABLE Division of Small & Associates, Inc. is a job placement company serving Bergen, Passaic, Essex, Hudson and Union Counties. ENABLE specializes in assisting persons with disabilities to find and maintain employment through a network of support services. Our staff members participate in many job interviews with our applicants and often are asked for interview tips. This is the first in a series of articles about the Hiring Process, adapted with permission from *The HR Answer Book*.

## Do You Ask Incisive Interview Questions?

Just as candidates should prepare for interviews, an employer needs to prepare as well. The first step is to conduct a brief pre-screening to determine whether the candidate meets your basic requirements. This can be done over the telephone, at a career fair or in person.

When you are ready to conduct the full interview, outlining interview questions in advance will help you obtain all of the information that you need.

- **Review the resume and pre-screening material** as a starting point for questions to clarify, verify and elaborate on the information provided.

- **Ask behaviorally based questions** rather than ones that elicit feelings or opinions. Rather than asking, "Are you a team player?" ask the candidate to describe a time when he or she worked cooperatively with others on a project.

- **Use open-ended questions** — questions that cannot be answered with a "yes" or "no." Open-ended questions start a conversation in which you will learn if this candidate can help your company.

- **Avoid common, overused questions** such as asking the candidate to describe strengths or weaknesses. Answers to standard questions are likely to be rehearsed and uninformative. A more effective question is "Describe the strengths you would bring to this position."

Following these tips will help you gather the information that you need to make the best hiring decision.

## What is an Illegal Interview Question?

If a question does not relate to the candidate's qualifications and ability to do the job, there is no reason to ask it during an interview. Questions that focus on age, sex, marital status, race, ethnicity, religion, disability and sexual orientation are illegal.

Many questions that may appear innocuous can actually be discriminatory. The following are sample questions that can and cannot be asked in three common categories:

- **Marital Status:** Questions such as, "Can your husband watch the children?" and "How much does your wife earn?" do not relate to the applicant's ability to do the job. Instead, try work-

related questions such as "Are you available for overtime?"

- **Race or National Origin:** It is illegal to ask questions such as "What country are you from?" or "What kind of name is that?" or "Is English your first language?" You may ask if the candidate reads and writes English, if that is job-related. You may also ask whether the candidate has the legal right to work in the USA.

- **Disability:** Employers cannot ask about disabilities during the pre-employment process. "Have you ever filed a Workers Comp claim?" or "Do you have a disability that interferes with your working?" are illegal. You can ask how a candidate would perform a particular job. You can also ask about attendance records at previous jobs, since absences can be caused by many reasons.

As a rule, designing questions with the purpose of bringing out information about the candidate's work experience, skills and judgment will best equip you for making sound hiring decisions. ▲

If you would like more information about hiring qualified persons with disabilities, please call Kathleen Wilson, ENABLE Director at (973) 533-1662. To learn more about our company, visit us on the web at [www.smallandassoc.com](http://www.smallandassoc.com).

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Adapted from *The HR Answer Book: An Indispensable Guide for Managers and Human Resources Professionals* by Shawn Smith, JD and Rebecca Mazin (AMACOM; April 2004 \$24.95)

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# Introduction to Funding Accessibility Projects: In Search of the Money Tree

By Amy Shrake, National Center on Accessibility

Every organization experiences periods of time during which its economic resources are stretched, budgets are lean, and there is a need to set priorities for taking action on important safety, accessibility, and maintenance projects. In such economic times, identifying sources of external funding to support your accessibility projects can greatly enhance the likelihood your organization will move forward with those projects. Where internal funding may allow for the project to be completed with only the most basic necessary elements, external funds can bolster the project to provide optimal access for the widest spectrum of users through creative and innovative design. External funding may also allow your organization to move up its timetable for work on accessibility projects because most external funding sources will require timely completion of proposed projects with clear milestones for progress on all activities supported by the external funds.

Searching for sources of external funding can be a tedious and frustrating task. As you would expect, there is usually a great deal of competition pursuing the available external funding. Whether you are seeking grant funds, soliciting organizations for donations, or conducting fundraising activities, you must be able to clearly present a strong case for why your project should be supported. Potential funders are generally overwhelmed with solicitations and in almost every case requests far exceed an organization's ability to accommodate requests. One CEO recently stated, "I get at least 10 phone calls, emails or letters per day from organizations soliciting support. It is impossible to even respond to all of the requests, let alone to fund them." Prior to soliciting funds from any source, it is critical to develop a strong case statement for your project, program, or activity. This may be the most important aspect of the entire fund seeking process.

There are a number of things that you can do to enhance the possibility of getting your project or program financial support. One of the best places to start is within your own organization. Involving accessibility in the initial discussions and planning

stages for new programs, renovation of facilities, etc. can save your organization a lot of money.

## Plan for Access in the Initial Design Stages!

Following this simple rule can save a great deal of expense and headache. If accessibility is included from the beginning, seeking additional funds will not be necessary. There is often a misconception that accessibility increases costs. When included in the initial design, this is generally not true. Expenditures can, however, be increased when accessibility is not considered during design stages and pre-existing plans have to be modified to comply with the law. It is much more cost effective to pay for one set of plans that are in compliance rather than having to go back and make changes to include the technical specifications for accessibility. According to the Final Regulatory Impact Analysis for Final ADA Accessibility Guidelines for Buildings and Facilities from the U.S. Access Board, [www.access-board.gov/indexes/accessindex.htm](http://www.access-board.gov/indexes/accessindex.htm), designing buildings for accessibility from the beginning adds less than 1% to the total cost of construction for a new facility.

## Take a Workshop on Grant Writing or Fundraising

Courses are available through continuing education programs at universities and community colleges in both grant writing and fundraising. In addition, several online seminars are also available. The following websites, just to list a few, might be useful: Revisions Grant Services ([www.revisions-grants.com](http://www.revisions-grants.com)),



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American Psychological Association ([www.apa.org/science/freegrantclass.html](http://www.apa.org/science/freegrantclass.html)), or Education Place ([www.eduplace.com/grants/help/courses.html](http://www.eduplace.com/grants/help/courses.html)). If fund raising is going to be part of your ongoing responsibilities, these types of courses can be invaluable in saving time and providing guidance to maximize your time searching for funding.

## Get Local Support

Although frequently overlooked, the necessary funding may be right in your own neighborhood or community. Often local businesses donate to local projects as a way to pay back to the community for their support. Additionally, businesses or corporations will want to know how the project can benefit them. Sometimes it may be as simple as an acknowledgement in the form of a plaque signifying where the funding came from, or through a press release recognizing their contribution.

Local bank branches also frequently have designated funds at the discretion of the bank manager to give back to the community. The same quid pro quo can apply here by offering positive promotions for them in exchange for their donations. A little recognition can go a long way.

Another way of securing external funds from local sources is to form partnerships with local organizations, schools, etc. Local civic clubs such as Kiwanis International, Lion's Club, Rotary International, The Association of Junior Leagues, etc. often look for philanthropic causes.

## Expand the Search Outside the Community

### 1. The Internet

The internet is a great resource — even for dollars. There are a few websites in particular that are full of funding opportunities.

Fundsnet Online Services ([www.fundsnet.com](http://www.fundsnet.com)) — This website has a variety of categories including grants specifically aimed toward disability related projects.

The Foundation Center ([www.fdncenter.org](http://www.fdncenter.org)) offers a Finding Funders section that includes information on grant applications. There is also an online directory of both individual and foundation donors. The Foundation Center is arguably the most authoritative source of grant and funding information. Generally, local libraries will have

resources available from The Foundation Center, particularly in larger cities.

Most state university websites also offer a variety of funding resources. An example is Indiana University's Research Gateway found on [www.indiana.edu](http://www.indiana.edu). This source incorporates various federal agencies as well as organizations and Indiana state funding opportunities. Other state Universities will most likely have similar websites.

### 2. State and National Funding Directories

Many directories are available and are extensive resources for external dollars. Directories are categorized by state, region, national, international and topic specific. There are also directories that focus on non-profits. Directories can be purchased through various resources including bookstores, Amazon.com, and organizations such as the Foundation Center and the Research Associates. As indicated earlier, they are also often available at the Reserve Desk in local and university libraries.

The Foundation Center has several directories such as the Foundation Directory which offers key facts on the nation's 10,000 top foundations by total giving and the National Guide to Funding in Arts and Culture which features essential information on over 7,500 foundations, corporate direct giving programs, and public charities with a demonstrated interest in the field just to name a few. They can be purchased through The Foundation Center.

The Research Associates have various other directories ([www.grantexperts.com](http://www.grantexperts.com)). Directories from the Research Associates include Federal Grants and Agency Funding which profiles nearly 100 popular federal grant and contact information, National Corporate Giving Programs which contains more than 150 national corporations such as Microsoft, and National Large Foundations (Volume I, II & III) which lists over 100 of the largest foundations with assets over \$90,000,000.

### 3. University Grants and Contracts Offices

State universities have departments specifically focused on contracts and grants. These grants and contracts offices can be used as a source for funding opportunities. The University of Colorado at Boulder is a good example and can be found on the web ([www.colorado.edu/ocg](http://www.colorado.edu/ocg)). Another example is the University of Michigan and can be found on its website ([www.lib.umich.edu/govdocs/fedgt.html#grants](http://www.lib.umich.edu/govdocs/fedgt.html#grants)).

In addition to funding opportunities, university grants and contracts offices are resources for proposal preparation and answers to frequently asked questions on grant writing and fund raising.

#### 4. Disability Publications and Newsletters

Disability publications such as the Disability Compliance Bulletin and Disability Funding News have resources specific to funding accessibility or other projects directly involved with people with disabilities. These publications require the purchase of a subscription and can be ordered through their publishers. The Disability Compliance Bulletin is published by LRP ([www.lrp.com](http://www.lrp.com)), and the Disability Funding News is published by CD Publications ([www.cdpublications.com](http://www.cdpublications.com)). Both are good resources to obtain if seeking funding for accessibility related projects will be an ongoing task.

#### Seek Non-monetary Donations

Dollars are critical in any project, however many other things can be sought for donation. For example, if you are building or altering a play area, equipment or portions of the play surface may be donated by vendors or manufacturers. In addition, the use of volunteers instead of paid laborers can save a great deal of money.

Volunteers offer a valuable service through the donation of their time. Organizations such as Americorps ([www.americorp.com](http://www.americorp.com)) and TelecomPioneers ([www.telecompioneers.org](http://www.telecompioneers.org)) are sources of volunteers. Each of their websites provides contact information for various regional chapters all over the country. Forming relationships with local chapters of these types of service organizations is an excellent way of having ongoing volunteer support. In addition, another source of volunteers is students. In particular, college students in certain majors are often required to have service hours to complete their degree. For example, for Therapeutic Recreation majors volunteer work is required. Contacting the advisor for recreation

students at the local university can be an effective method of attracting volunteers.

Local retailers are a good source of specific materials and possibly labor as well. For example, home improvement stores such as Home Depot ([www.homedepotfoundation.org](http://www.homedepotfoundation.org)) and Lowe's ([www.lowes.com](http://www.lowes.com)) may be willing to donate materials and workers to build a ramp. Home Depot offers corporate grants through the Home Depot Foundation in addition to donating 7,000,000 hours of volunteer time in 2002. Other goods and services might be available through chain corporations such as Wal-mart ([www.walmart.com](http://www.walmart.com)), Target ([www.target.com](http://www.target.com)), K Mart ([www.kmart.com](http://www.kmart.com)), or even your locally owned hardware store. Target also offers grants and has the Target Volunteers who are involved in many community projects all over the country.

#### What now?

Whether you are seeking money, volunteers or materials, keep in mind the importance of the project. As stated earlier, having a strong case statement is critical in getting any type of resources and donations. Convincing potential donors of the importance of your particular project is difficult with the harsh competition for resources. However, resources are attainable and available to be tapped.

#### About this Monograph

This monograph was produced by the National Center on Accessibility ([www.ncaonline.org](http://www.ncaonline.org)) under a collaborative partnership with the National Center on Physical Activity and Disability, with funding from the Centers for Disease Control and Prevention ([www.cdc.gov](http://www.cdc.gov)).

#### About the Author

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# Leadership Exchange in Arts and Disability (L.E.A.D.) Conference



## The Kennedy Center

For the very first time since its inception, the John F. Kennedy Center for the Performing Arts' LEAD conference leaves Washington D.C. and heads west to AZ. The 2005 conference will be held at The Scottsdale Center for the Performing Arts and Mesa Arts Center on September 29th through October 1st, 2005.

Leadership Exchange in Arts and Disability (LEAD) was established in 1999 to address the growing interests and need for information on accessibility. Accessibility has become a top priority for theaters, museums and other arts organizations that have dedicated themselves to making the arts accessible to all. Mollie Lakin-Hayes, Assistant Director and Accessibility Coordinator for the Arizona Commission on the Arts, has attended the conference for 2 years. As she says, "Through my work with the Commission and independently as an Audio Descriptor, I can learn more in three days about accessibility for older people and people with disabilities than I can all the rest of the year."

"No other conference or organization has the resources and the name-recognition that The Kennedy Center has. And because of that, those involved with accessibility — from programs to communication, to the physical design of our arts and cultural facilities, can come together to learn."

Like Lakin-Hayes, Scottsdale Center for the Performing Art's Education Director, Linda Jane Austen, has been a regular attendee and instrumental in seeing the conference come west. As she says, "It's not always

easy for small theater groups or arts communities to get the funds to make the trip to D.C. Here in Arizona, we can be as close as a few hours' drive to organizations who could never attend in the past."

Betty Siegel, Manager of Accessibility for The John F. Kennedy Center for the Performing Arts agrees, saying, "Arizona's cultural arts community has come together to provide a unique and unprecedented local collaboration with national impact for creating arts access. The partnership between the Kennedy Center, ARTability, The Scottsdale and Mesa Centers and The Arizona Commission made us feel confident that a move west is the right move. We've never left D.C. for this conference before, but Phoenix and Scottsdale are young cities in terms of architecture and accessible buildings."

"Right now our target audience is the staff of theatres, museums, and arts organizations across the nation. These individuals have the potential to demonstrate for the rest of the country how to expand the inclusion of people who are older and people with disabilities in the arts," Siegel continued.

Past conferences have included seminars on building the business case for disability marketing, a common sense approach to legal requirements for access, and applying universal design as well as new technologies in cultural environments. This year's conference looks like it will encompass as wide a range of

information and entertainment, as well as the perfect weather that comes with Fall in Arizona.

"We've all been working together to make this happen for almost two years now. It's exciting to know that accessibility and the arts keeps growing and maturing as a force in this country. And it's thrilling for us at ARTability to join with The Kennedy Center in the conference," says Eileen Bagnall, Accessibility Coordinator for ARTability as well as Arizona Theatre Company.

Accessibility in the arts focuses on making the arts (theater, museums, etc.) better able to be enjoyed by people with hearing loss, sight or vision impairment and issues of mobility.

For more information, contact Eileen Bagnall at ARTability in Arizona at (602) 757-8118 or (520) 631-6253 or the Kennedy Center Accessibility Program at (202) 416-8727 (voice) or (202) 416-8728 (TTY) or via email: [access@kennedy-center.org](mailto:access@kennedy-center.org)

The following are a few of the conference sessions that will be offered. This conference is both a time to network with others in the field and find out what the best practices are. It is also a time to get basic training on how to provide inclusive cultural arts programming and facilities.

### ■ Audio Description — Train the Trainer

In order for Audio Description to grow and thrive, there needs to be a cadre of trained trainers who all use the same standards and can train and sustain audio

description in their communities. Deborah Lewis of the ELA Foundation and Teri Grossman of Audio Description Los Angeles will lead a pre-conference day to train trainers. The training will be based on accepted standards of audio description that we follow and teach in training around the United States. It will consist of an overview of a training weekend including exercises of physical description of performers, costumes and sets and well as scene analysis. We will also cover mentoring of new describers, evaluation of trained describers and creating and nurturing an audio description program locally.

#### ■ **Getting Lost and Found Again: Wayfinding Models for People with Disabilities**

Getting around in large venues and small can be confusing and downright frustrating. Talk to some experts in the field of wayfinding to see what you can do to build an environment that

supports people in finding their way around.

#### ■ **I Can't Hear You!!**

An introduction and discussion of the variety of different accommodations that can be provided to enhance the enjoyment of deaf and hard of hearing patrons and visitors. Everything from sign language interpreters to assistive listening devices and a variety of new captioning devices will be explored.

#### ■ **Conversations with the Community**

This is an opportunity to talk to knowledgeable people from specific disability communities about the services and accommodations they expect or would like to have available. How to be effective at marketing and outreach to a specific community will also be discussed.

#### ■ **Framing the Discussion**

This session will frame the

discussion about accessibility through the history of the disability rights movement and through the different models of disability (medical, charity, rights). Panelists will discuss Disability Culture, what it is, who it belongs to and who belongs to it.

#### ■ **Legal issue of Accessibility**

Brief presentations on the ADA and Section 504 will be featured and then the floor will be open for your questions. This will be a unique opportunity to get your questions answered by the people who work on these issues at a policy as well as legal level. It will be an open discussion about the legal issues that arts organizations face in compliance with the 1973 Rehabilitation Act and the 1990 Americans with Disabilities Act with a representative of the U.S. Department of Justice and the Disability Business and Technical Assistance Centers. ▲

## New Jersey State Council on the Arts Individual Artist Fellowship Grants

**F**ellowships are awarded to practicing New Jersey artists to enable them to pursue their artistic goals. Awards are based solely upon demonstrated artistic excellence and not on any other merits that may be associated with a project or any other factors. Artists may use fellowship awards to pursue work, purchase supplies, attend a residency or workshop, rent studio space or otherwise free their time.

In the last two-year cycle 837 artists from around the state applied for a fellowship grant. Of those, 58 artists were awarded fellowships in fourteen categories and ranged from \$7,200 to \$12,000. A total of \$439,800 in

grant money was awarded.

In January 2006 (and even numbered years) fellowships will be awarded in choreography, design, media, music composition, new genres in visual arts, painting and works on paper. The application deadline for these categories is July 15, 2005.

In January 2007 (and odd numbered years) fellowships will be awarded in these seven categories: crafts, interdisciplinary performance, photography, poetry, playwriting, prose and sculpture. The application deadline will be July 15, 2006.

Guidelines and applications are available online at [www.njartscouncil.org](http://www.njartscouncil.org). If you are

unable to access the web please contact the Mid Atlantic Arts Foundation at: 410-539-6656 extension 101 or at: 201 N. Charles Street, Suite 401, Baltimore, MD 21201 and they will mail you a copy of the application. For questions about the Fellowship Program please call the Artist Services unit at the NJSCA at 609-984-7023 or contact [don@arts.sos.state.nj.us](mailto:don@arts.sos.state.nj.us).

Eligibility is open to artists who are permanent residents of New Jersey, have not received a Fellowship in the past five years and are not currently enrolled as matriculating students in high school, college or graduate school. ▲

# Strategic Marketing with the Disability Community:

Building the Business Case, Weaving an Accessible Welcome Mat

## Disability Demographics in Your Own Community

Census Bureau Profiles calculates people with disabilities in your town, city, or state and their ages and employment statistics  
<http://censtats.census.gov/pub/Profiles.html>:

- Select your state from pull down menu.
- Enter your town/city in the box to the right — click GO.
- Multiple entries are displayed on the next screen.
- Select entry you want — click GO.
- On page 2, scroll down left column to "Disability Status of the Civilian Non-institutionalized Population."
- Calculate the total number of persons with disabilities in your community by adding:
  - Population ages 5-20 with a disability
  - Population ages 21-64 with a disability
  - Population ages 65 and over with a disability

## ADA: Questions and Answers

**U.S. Department of Justice**  
800-514-0301 (Voice)  
or 1-800-514-0383 (TTY)  
[www.ada.gov](http://www.ada.gov)  
U.S. Access Board  
[www.access-board.gov](http://www.access-board.gov)

## ADA Technical Assistance Centers (DBTACS)

[www.adata.org](http://www.adata.org)  
800-949-4232 (voice/TTY)

## ADA Checklist for Readily Achievable Barrier Removal

(800) 949-4ADA (4232)  
<http://www.usdoj.gov/crt/ada/checkweb.html> —  
Download from the internet

## Online — Internet Accessibility

### Worldwide Web Consortium (W3C)

[www.w3.org/WAI](http://www.w3.org/WAI)

**Section 508:** government (not private sector) Web sites have regulations — these guidelines are a wonderful resource.  
[www.section508.gov](http://www.section508.gov)

### Center for Applied Special Technology (CAST)

[www.cast.org](http://www.cast.org)

### Utah State University

[www.webaim.org](http://www.webaim.org)

## Employment, Interns, Mentoring

**Job Accommodation Network**  
1-800-526-7234 (v/TTY) or  
[www.jan.wvu.edu](http://www.jan.wvu.edu)

### US Business Leadership Network

[www.usbln.com](http://www.usbln.com)

### Career Opportunities for Students with Disabilities

[www.cosdonline.org](http://www.cosdonline.org)

### NDEAM

[www.dol.gov/odep](http://www.dol.gov/odep)

### Disability Mentoring Day

[www.dmd-aapd.org/coordlist/coordlist.html](http://www.dmd-aapd.org/coordlist/coordlist.html)

### Youth to Work Coalition

[www.ncset.org/youthtowork/](http://www.ncset.org/youthtowork/)

## Public Relations

### Ragged Edge:

[www.ragged-edge-mag](http://www.ragged-edge-mag)

### America's Telability Media:

573-445-7656

## Conferences

### ■ Mobility Community

**National Spinal Cord Injury Association (NSCIA) Summit**

[www.spinalcord.org](http://www.spinalcord.org)

Spring 2005 Washington, DC

**Abilities Expo**

www.abilitiesexpo.com

- August 26–28, 2005  
Metro Detroit
- September 16–18, 2005  
Chicago Metro
- November 18–20, 2005  
Northern California
- December 9–11, 2005  
Texas

### ■ Blind/ Low Vision Community

#### **American Council of the Blind (ACB)**

www.acb.org  
July 2005 Las Vegas, NV

#### **Commission for the Blind and Visually Impaired**

http://www.state.nj.us/  
humanservices/cbvi/

#### **Council for Citizens with Low Vision Int'l (CCLVI)**

Affiliate of ACB  
www.cclvi.org

#### **National Federation of the Blind (AFB)**

www.nfb.org  
July 2–8, 2005  
Louisville, KY

### ■ Deaf/Hard of Hearing Community

#### **National Association of the Deaf (NAD)**

www.nad.org  
State Conventions (even  
numbered years)  
NAD National (2005-  
odd numbered years)

#### **Self Help for Hard of Hearing People (SHHH)**

www.hearingloss.org  
June 2005  
Washington, DC

#### **AG Bell**

www.agbell.org  
June 23–27, 2005  
Pittsburgh, PA

#### **Deaf Expo**

www.deafexpo.org  
East May 2005  
Fort Washington, PA

#### **Association of Late Deafened Adults (ALDA)**

www.alda.org  
September 7–11  
Salt Lake City, Utah

#### **TDI**

www.tdi-online.org  
July 11–13, 2005 TBD

#### **The Division of the Deaf and Hard of Hearing**

http://www.state.nj.us/  
humanservices/ddhh/  
index.html

### ■ Cognitive, Developmental

#### **TASH**

www.tash.org  
November 9–12, 2005  
Milwaukee, WI

#### **National Down Syndrome Congress (NDSC)**

www.ndscenter.org  
July 29–31, 2005  
Anaheim, CA

#### **National Down Syndrome Society (NDSS)**

www.ndss.org  
July 7–10, 2005  
Chicago, IL

### ■ Cross- Disability

#### **American Association of People with Disabilities (AAPD)**

www.aapd-dc.org

#### **National Council on Independent Living (NCIL)**

www.ncil.org  
July 11–14, 2005  
Grand Hyatt in  
Washington, D.C.

Please log onto the organizations' websites for up-to-date information regarding any upcoming conferences that were not available at the time of print.

## Arts Alive! Staying Ahead of the Curve



This exciting two-day conference, taking place on September 22 and 23, 2005, will feature powerful tools and sessions to help New Jersey's nonprofit arts organizations improve their effectiveness as arts administrators and board members. The conference will take place at the Hyatt Regency in New Brunswick.

Please make sure your entire organization knows about this exciting event! This is the one conference your organization will not want to miss!

### Conference Highlights

- Keynote Speakers: Andy Goodman on best practices in storytelling and Dr. Gene Cohen on the importance of arts to the healing process
- Workshops and interactive sessions on time management, advocacy, arts and healing, arts education, marketing, development, and board/staff relations
- A resource room of vendors and service providers
- A Gubernatorial Reception to meet the candidates and learn about their positions on the arts

The conference is designed for executive management, administrative staff, and board members.

### Registration Fees:

Early registration: \$65 for first person, \$50 for each additional staff member

Registration after Labor Day: \$80 for first person, \$65 for each additional staff member

There is limited availability so be sure to register as soon as possible! Registration information is available at [www.njtheatrealliance.org](http://www.njtheatrealliance.org).



# Calendar of Accessible Cultural Events

Summer 2005

## Paper Mill Playhouse

Brookside Drive  
Millburn, NJ 07041  
973-376-4343  
www.papermill.org

### Ragtime



7/7/05 at 2:00pm



7/9/05 at 2:30pm



7/10/05 at 7:30pm



7/15/05 at 8:00pm

## Plays in the Park at Roosevelt Park Amphitheatre

P.O. Box 661  
New Brunswick, NJ 08903  
732-548-2884  
www.playsinthepark.com

### Miss Saigon



### Aida



### DreamGirls



## The East Lynne Theater Company

In residence at the  
First Presbyterian Church  
500 Hughes Street  
Cape May, NJ 08204  
609-884-5898  
www.eastlynnetheater.org

### Four By Four



### Rain



Contact the theatre to find out about ticket prices and details about their physical and programmatic accessibility. Dates and productions are subject to change.

## The Shakespeare Theatre of New Jersey

36 Madison Avenue  
Madison, NJ 07940  
www.shakespearenj.org

### The Importance of Being Earnest



9/25/05 at 2:00pm



#### Wheelchair Accessibility —

All of these venues offer various degrees of wheelchair accessibility.



#### Audio Described Performances —

Using an earpiece attached to a small transistor, patrons with visual impairments can hear a live, objective and concise description of the action on stage in between dialogue and music.



#### Open Captioned and/or Sign-

**Interpreted Performances —**  
Open captioning (OC) is available to patrons with profound hearing loss who do not fully benefit from assistive listening devices. American Sign Language (ASL) is a complete language, with its own grammatical structure and syntax.



#### Assistive Listening —

Amplification of music and dialogue for those with hearing loss.

# we're your resource

## Would you like to host a training session for your organization or community?

Please contact the New Jersey Arts Access Task Force for further details.  
973-540-0515 x 13

## Would you like to offer an audio-described performance or provide assistive listening equipment for a concert, conference or short run of a show?

The New Jersey Theatre Alliance has multi-channel FM Equipment available for loan that can be used for assistive listening and audio-description events. For further information call John McEwen at the Alliance at: (973) 540-0515 ext 13 or e-mail: [jmcewen@njtheatrealliance.org](mailto:jmcewen@njtheatrealliance.org)

# Guide to Accessible Theatre

The New Jersey Theatre Alliance is committed to working with its members to make live theatre in New Jersey accessible to everyone. Please contact us for the *Guide To Accessible Theatre* which provides a convenient list of upcoming accessible performances and services at our member theatres.

To receive a copy of the Spring/Summer 2005 *Guide To Accessible Theatre*, email your request to [info@njtheatrealliance.org](mailto:info@njtheatrealliance.org) or call (973) 540-0515 ext 10.



## Guide to Accessible Theatre

Spring/Summer 2005



Seasonal Resource Guide

Includes accessible performances from our member theatres, our associate members and performance venues in the state of New Jersey

## NJ Arts Access Task Force Board Members

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*New Jersey State Council on the Arts*



# Cultural Access News

## Additional Copies/Braille/ Audio Cassette Order Form

To receive additional copies of *Cultural Access News* or to order a copy in braille or on audio cassette, complete this form and return it to:

New Jersey Arts Access Task Force c/o New Jersey Theatre Alliance  
163 Madison Avenue, Suite 500, Morristown, New Jersey 07960  
or e-mail us at [info@njtheatrealliance.org](mailto:info@njtheatrealliance.org) with your request

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### Arts Access Task Force

c/o New Jersey Theatre Alliance  
163 Madison Avenue, Suite 500  
Morristown, NJ 07960

voice: (973) 540-0515 ext 15  
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[www.jerseyarts.com](http://www.jerseyarts.com)