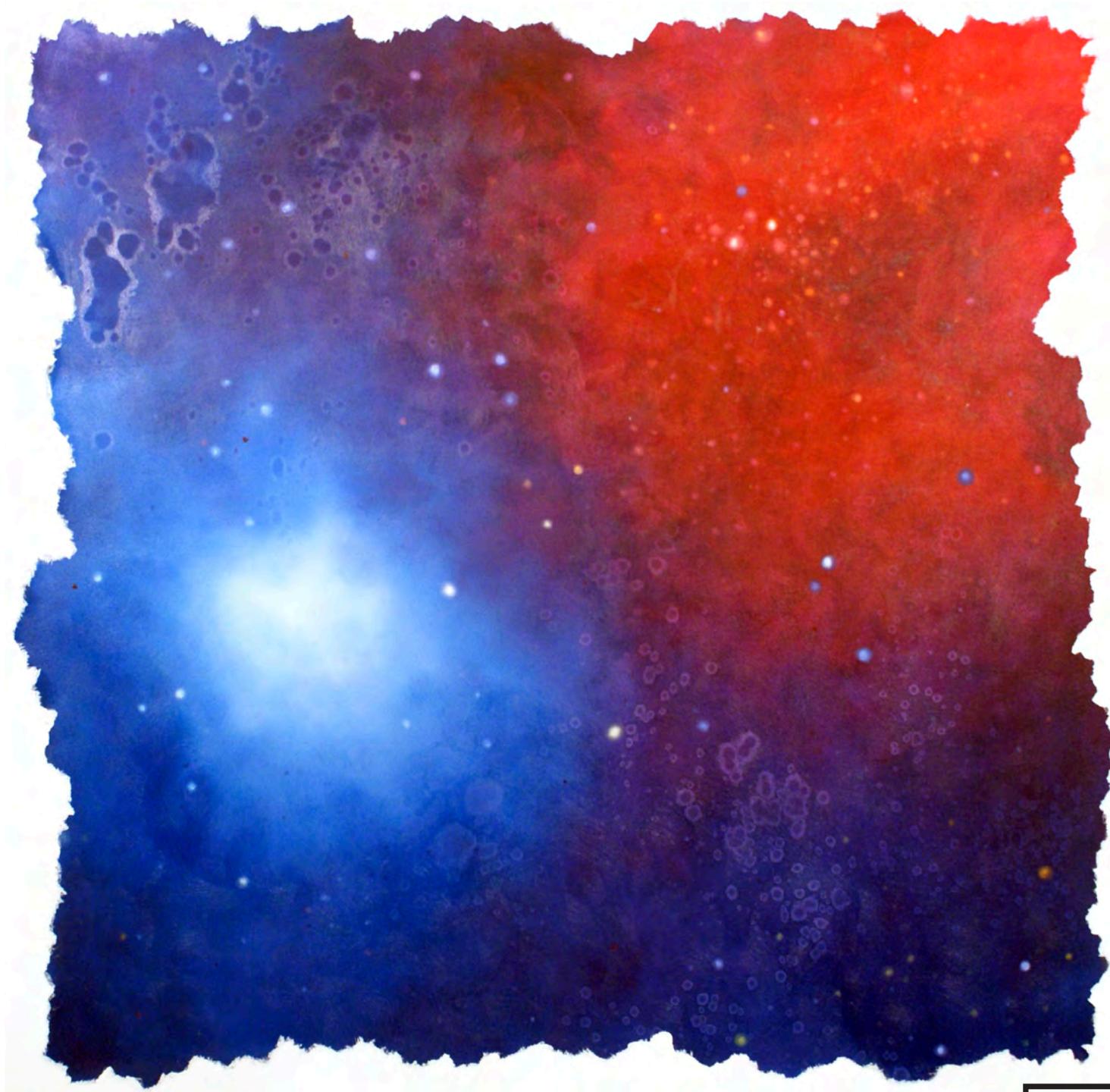


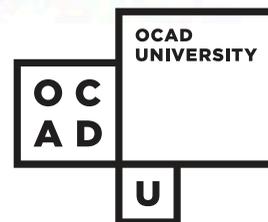
2013
Vol. 1

WOVEN

Disability, Inclusion & Community



Brooke Wayne, "Contrast"



Thank you to the accessibility committee working groups and to all contributing departments, individuals, artists, designers and community members for their generous images, insight and dedication.

It is only through the collaborative efforts of our community that we can begin to realize full and meaningful inclusion at OCAD University.

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Introduction

**Accessibility:
imagine the possibilities**

With contributions from across the University, Woven is the first publication of the Office of Diversity and Equity Initiatives. This current issue offers a glimpse into the commitments, successes and works in progress that recognize disability and accessibility across campus.

All members of the university community, students, faculty and administrators alike, are instrumental in realizing our goal of creating an inclusive campus. It is with this collaborative spirit that we are working to ensure that the University's values of diversity, equity and inclusion live and breathe within the scope of each person's role

Living by OCAD University's Values

Woven features how members across campus, in partnership with Diversity and Equity Initiatives, are working to support the OCAD U 2012-17 Strategic Plan, which articulates the University's goals and aspirations over the next 5 years.

Woven demonstrates the University's dedication to the action strategies outlined in the Diversity Action Plan, a proactive university wide initiative established to infuse the values of diversity and equity into all facets of our community.

This is how we are contributing to "advancing the enterprise".
This is how we are working to "sustain a strong organization".
This is how we are creating an inclusive, barrier-free community!



Elija Montgomery, "Tactile Tendencies"

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2011 Peer Mentor Orientation: Perspectives on Diversity

COMMITMENT TO ACCESSIBILITY

“ At OCAD U, students, staff and faculty ensure that the institutional values of diversity, equity and inclusion are realized. For us this is not an added responsibility, indeed it is within the scope of each person’s role. This publication demonstrates this commitment. ”

— *Dr. Jane Ngobia,
Director, Diversity & Equity Initiatives*

What is the Accessibility for Ontarians with Disabilities Act?

The Accessibility for Ontarians with Disabilities Act (AODA) came into effect in June, 2005. The University recognizes the vital role it plays in supporting people with disabilities, and is committed to providing greater access to education and employment opportunities.

OCAD U shares Ontario's provincial goal of creating a barrier-free province by 2025. The AODA intends to realize this barrier-free status through the development and enactment of a number of accessibility standards that are as follows:

CUSTOMER SERVICE STANDARD

Coming into effect on January 1, 2010, the AODA Customer Service Standard ensures that persons with disabilities have equal access to goods, services, opportunities and employment. OCAD U has developed and distributed customer service training, allowing for opportunities to learn about providing inclusive service through online modules, individual and departmental consultations, and workshops.

INTEGRATED ACCESSIBILITY STANDARD

Released in June 2011, the Integrated Accessibility Standard focuses on accessible formats, digital content, communication supports, procurement, and inclusive practices for educators.

BUILT ENVIRONMENTS STANDARD

While the AODA Built Environments Standard has yet to be released, OCAD U has proactively begun to consider how the standard may impact our community. In September 2012, OCAD U organized a public debate and consultation regarding the proposed Built Environment standards, hosted at the Inclusive Design Institute.

OCAD University's Accessibility Planning Committee

OCAD U strives to be an inclusive community by incorporating the Accessibility for Ontarians with Disabilities Act (AODA) guiding principles of respect, dignity, equal opportunity and independence.

Enhancing accessibility for persons with disabilities is one of the seven institutional goals identified by the Educational and Employment Equity Committee (EEEEC) and is incorporated into all departmental diversity action plans.

The Accessibility sub-committee, reporting to the EEEEC, is comprised of four working groups: Customer Service, Information & Communication, Employment and the Built Environment.

The Accessibility sub-committee is committed to achieving the identified goals:

- ◆ The continual improvement of access to university premises, facilities, and services for students, employees and other members of the community with disabilities; and
- ◆ The participation of persons with disabilities in the development and review of its annual access plans; and
- ◆ The provision of quality services to all students, staff, faculty and members of the community with disabilities.



2011 Peer Mentor Orientation: Perspectives on Diversity

“ In June of this year, I joined the Accessibility Customer Service Working Group as a guest member. As a part of this working group I have learned of the varied university initiatives dedicated to enhancing accessibility for people with disabilities across campus.

Being a part of this working group has reinforced for me the paramount importance of collaboration among different functional areas of the university. As a new liaison between the working group and the Faculty of Art, I am looking forward to strengthening the OCAD U community as we remove barriers together. ”

—James Morrow, Student Advisor, Faculty of Art

Inclusive Design for new paradigms

Inclusive Design Research Centre

In May 2012, the Inclusive Design Research Centre (IDRC) hosted the Designing Enabling Economies and Policies (DEEP) conference, a program of the Global Initiative for Inclusive Information and Communication Technologies (G3ict).

The conference brought together the world's most influential digital inclusion thinkers, information and communications technology designers, persons with disabilities, advocates and policy makers to identify levers and innovative new strategies for digital inclusion that go beyond current approaches.

The power of inclusive thinking

Faculty of Design Speaker Series

The Faculty of Design Speaker Series invited Judith Heumann, Special Advisor for International Disability Rights at the U.S. Department of State, to speak to the university community. Her presentation, "Changing Society: The Power of Inclusive Thinking" was delivered in conjunction with the Faculty of Design competition titled, For All.

Judith Heumann is an internationally recognized leader in the disability community and a lifelong civil rights advocate.

SHIFT

Kayla Altman
Adrienne Crossman
Heba Kandil
Elija Montgomery
Megan Skyvington

A collection of visual, tactile, verbal,
and always visceral work exploring the
experience of *embodied difference*.*

Juried by:

Colin Clark

Project Manager
Inclusive Design Research Centre

Stan Krzyzanowski

Associate Professor
Faculty of Design

Cheryl Giraudy

Associate Dean
Faculty of Design

Cathy Berry

Accessibility Manager
Diversity & Equity Initiatives



*Rethinking Images of *Embodied Difference*
*Disability Studies, Ryerson University.

Shift, coordinated by the Inclusive Design Research Centre (IDRC), is an exhibition displayed through 2012 in the collaborative spaces of the IDRC.

Artists from all disciplines were invited to submit works that explored concepts of “otherness” and inclusion in ways that celebrated difference and challenged dominant idealizations of ‘normalcy’.

The work of 5 artists and designers was selected by a jury consisting of Colin Clark (Inclusive Design Research Centre (IDRC)), Stan Krzyzanowski (Faculty of Design), Cheryl Giraudy (Faculty of Design) and Cathy Berry (Diversity & Equity Initiatives).

Temporarily installed for the launch of the Inclusive Design Institute, the ***Shift*** collection lined the wall-less black box lab, with works sitting atop plinths, streaming from screens and suspended from the ceiling.

They stayed in a place and were **gay** there, both of them stayed there, they stayed together there, they were **gay** there, they were regularly **gay** there.



Miss Skeene

Miss Furr

Adrienne Crossman,
“Miss Skeene & Miss Furr”

The Inclusive Design Institute (IDI) has a commitment to conduct inclusive participatory design that involves the larger community and a diversity of end users. This implies that over 90 listed collaborating organizations will be engaged in the research and community engagement at the IDI.

Located at 49 McCaul Street, the Inclusive Design Institute (IDI) will serve as a hub of innovation and research that will enable Ontario to be a leader in inclusive systems, practices and communication.

With a focus on accessibility that addresses the full range of human diversity, OCAD U is proud to be one of the IDI's eight postsecondary partners, along with the University of Toronto, Ryerson University, York University, University of Ontario Institute of Technology, Sheridan College, George Brown College and Seneca College.

Supported by both the Canada Foundation for Innovation and the Ontario Ministry for Economic Development and Innovation, the IDI will help prepare a skilled group of individuals to fuel ongoing innovation in inclusive design, communication systems and services.

OCAD University and the IDI recognize that the principles of accessibility and inclusion are not only inherent human rights, but essential in driving design, commerce and social development forward.



Elija Montgomery, "Tactile Tendencies"

“This is a tactile exploration of inclusive art and design. This piece is to be engaged with beyond mere sight, considering our other senses as response, and touch is permitted and encouraged. Engagement with materials often ends when the piece is completed and placed on a wall somewhere. Aiming to break beyond that, I have enjoyed exploring how an inclusive array of persons may partake in textile art.”

ACCESS ON CAMPUS: 2011-2012

The following chapter highlights some of the accessibility projects completed in 2011-2012, as outlined in the OCAD U Accessibility Plan and the departmental Diversity Action Plans.

“ Disabled Canadians, and rightly so, are demanding not only admission to this nation’s institutions of art education but to the very cultures of art and design that universities like OCAD U illuminate.

Having access to public culture means getting right in, behind the stanchions and display cases, requires entertaining new curatorial perspectives, and new cultural forms.

Bluntly put, the practice of deep cultural inclusion shatters more than stereotypes.

It disrupts every allegiance we have to the status quo, to those deeply entrenched patterns of exclusion and neglect.

That’s what accessibility demands. ”

— Catherine Frazee,
Writer, Artist, Activist

Supportive employee environments

Human Resources

Human Resources (HR) holds a leadership role in cultivating a workplace atmosphere that is attentive to the needs of employees with disabilities. The Accommodation in Employment for Persons with Disabilities policy, and the AODA Customer Service policy and training are embedded into many hiring practices, including the orientation guide for hiring managers, faculty handbook and the new employee acknowledgement of policies form. Accessibility is considered from the first point of contact with the Human Resources department.

OCAD U has made the Employment Equity Workforce survey available to all fulltime employees. This survey provides employees with the choice to self identify within one or more of the designated groups, Women, Aboriginal Peoples, Persons with Disabilities, and Members of Visible Minorities, such that the University can utilize the survey data to review and improve employment practices and remove barriers to employment.

Enriching peer-to-peer student engagement

Student Success Programs

Campus Life maintains a deep commitment to enhancing the lives of students and to creating a network of inclusion within all student life initiatives.

This commitment has been demonstrated by embedding AODA Customer Service training as a requirement for all peer mentors, volunteers and student group leaders. These training processes are a key step towards ensuring that students have accessible and inclusive peer-to-peer experiences.

Removing barriers to safety

Campus Services & Security

OCAD U campus security has teamed up with Guardly to bring safety right to your personal data device. The Guardly Safe Campus program is a mobile application that breaks down barriers to safety so that users can instantly be connected with campus security in an emergency and within your own personal safety group when you are off campus. Emergencies happen and now you can get the response you need no matter where you are! OCAD U continues to work with Guardly to improve the accessibility features of this software.

OCAD U students, staff, and faculty can learn more and sign up for free @ www.Guardly.com/signup/ocad/.

Providing the tools for embedding access

Diversity & Equity Initiatives

Diversity & Equity Initiatives has initiated a variety of accessible document workshop opportunities for employees across campus. These workshops include methods for creating accessible word documents, pdf's, powerpoint presentations, and web development techniques. These sessions are meant to provide a clear and plain language approach to embedding access in digital documents.

These workshops, much like the state of accessibility, are not static, and further tools for creating accessible documents can be accessed at www.ocadu.ca/accessibility.

Leadership in accessible curriculum practices

*Eric Nay, Associate Dean,
Faculty of Liberal Arts & Sciences
and School of Interdisciplinary Studies*

PODCASTING: The Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies (FOLAS and SIS) has continued to support, encourage and advocate for PODcasting in all large first year and second year lecture classes. This has in recent years reached 100% participation on the part of instructors at times. Students working with the Centre for Students with Disabilities (CSD) have expressed their thanks for this advocacy as this tool gives students (both with and without disabilities) the opportunity to not have to attend lecture and take notes simultaneously, review lectures at their own pace in their ideal environments as well as repeat portions of lectures that were not fully understood for review.

PODCASTING RESEARCH: Lena Kushnir and Jessica Wyman (FOLAS and SIS Faculty) used our PODcasting statistics to measure efficacy and found it was an excellent supplement and was useful in terms of students with disabilities as well as others. Design Faculty, Michael Dejardines, also used our PODcasting in his research as well. We are fortunate to have this data confirm our expectations.



2011 Peer Mentor Orientation:
Perspectives on Diversity

ACCESSIBILITY & COURSEPACKS: The FOLAS and SIS has encouraged the use of Canadian Scholars' Press Inc. (CSPI) to provide our coursepacks rather than smaller companies specifically because CSPI is able to digitize all coursepack readers and provide students with thumb drives holding PDF's that can be easily converted using text recognition software, which is a great advancement to the previous practice of hand scanning readers for text recognition by the CSD staff. CSPI offers the most efficient and accurate scanning and conversion process we have found and even has a means for students to easily pay for a digitized reader without burdening the CSD staff.

ONLINE/ HYBRID PILOT: Dr. Keith Bresnahan participated in a pilot to run a hybrid online delivery version of a large required FOLAS and SIS course this past year to test alternative delivery systems that could reach students who may have difficulty in attending every course. Previous pilots by Eric Nay and others have been run to test the use of OCAD U database reading sources in existing courses to address access issues. This is an ongoing project with five more courses currently slated for online/hybrid delivery with sections on the slate for approval at the curriculum committee and Senate levels.

Instructure Canvas: Moving accessibility forward

Andrew McAllister, Manager Academic Computing, IT Services

In September 2012, IT Services implemented Canvas (Community Version), a new and innovative learning management system from Instructure, a Utah-based startup company.

In 2010, Canvas received a Gold certification from the National Federation of the Blind in the US, and based on this certification we felt confident we were providing a great and accessible solution to students. Once OCAD University implemented Canvas, our colleagues at the Inclusive Design Research Centre conducted an accessibility review of the product, and drew to our attention a number of areas of improvement for the product, more than likely which had crept in over a series of updates.

As a result of advocacy by IT Services through social media, github bug reports, Google forums and emails to Instructure staff, Brian Whitmer (CEO) acknowledged these areas, and stated their commitment to resolving the issues in future releases. Some of that advocacy has resulted in updates to Canvas that resolves some of the issues, and IT Services will be deploying it to OCAD U students in the very near future.

We're really pleased to see this result from Instructure. IT Services has been consulting with other educational institutions such as Simon Fraser University, Berkeley, and Sotheby's Institute of Art on some of our integrations and lessons learned and we expect to continue sharing with the community our experience with Canvas.

Accessible communication

Marketing & Communications

Marketing & Communications has been instrumental in increasing awareness of the university's dedication to removing barriers for persons with disabilities.

This commitment expands well into the fabric of OCAD University in a variety of ways, including:

- ◆ Ensuring that American Sign Language (ASL) interpreters are hired for all marquee events; and
- ◆ Engaging in a way finding & building signage project that is committed to reducing disability related barriers; and
- ◆ Ensuring that departmental web and print practices adhere to accessibility best practices, and offering guidance to other university departments on embedding these practices as well; and
- ◆ Offering web writing seminars, facilitated by Kelley Teahen, Director, Marketing & Communications, which embed references to accessibility and the integration of these principles; and
- ◆ Implementing accessibility best practices into new online developments, as recommended in the accessibility website audit review.

Enabling access to library spaces and materials

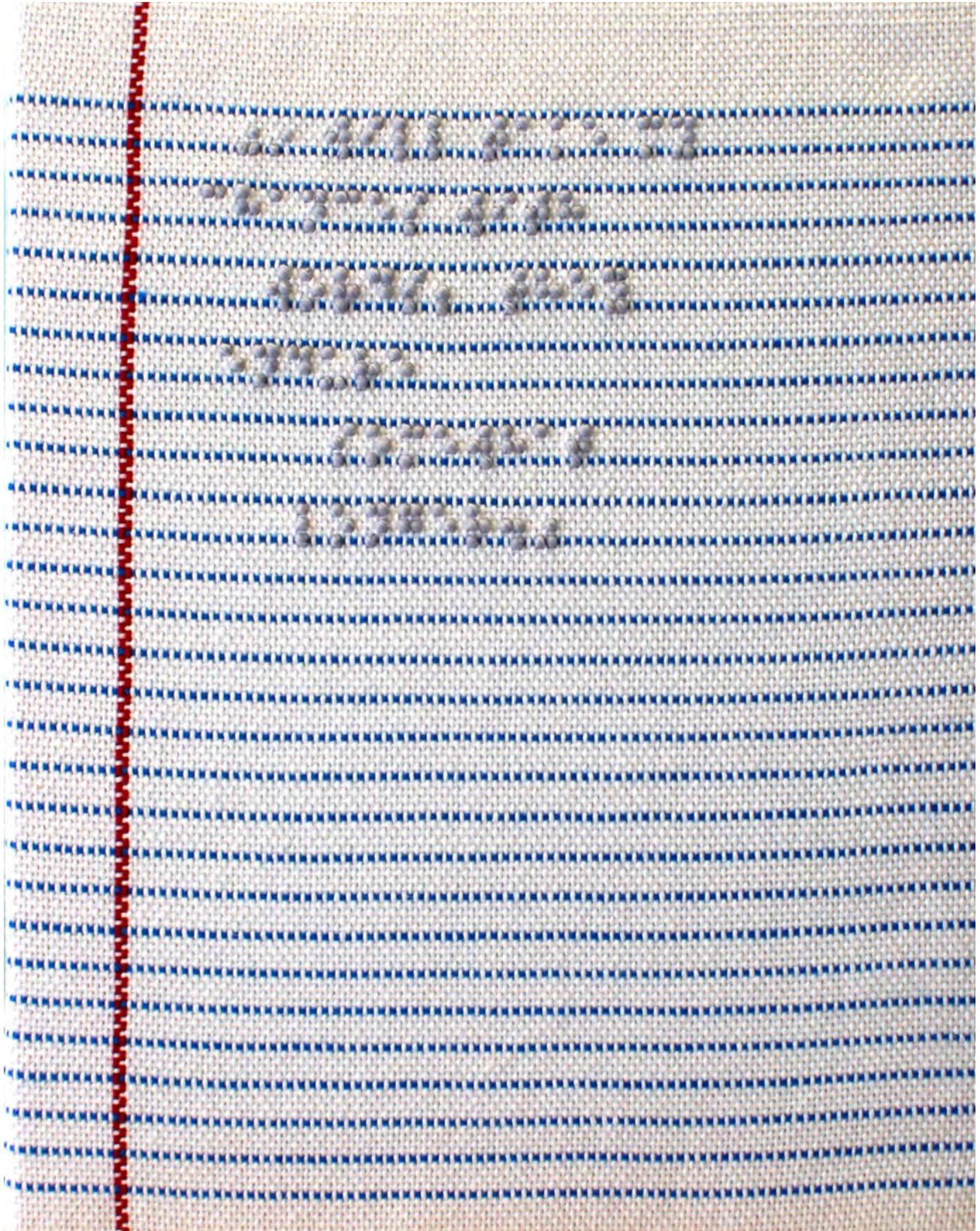
Library Services

In order to enhance accessibility for people with disabilities, Library Services has been a leader and key supporter in inclusive education by advancing accessibility in the following areas:

- ◆ Accessible public service desks were designed and installed in both the Library and the Learning Zone.
- ◆ Guidelines were developed to encourage faculty to produce course packs through Canadian Scholars Press or through the Computer Store, who have the resources to provide scanned copies for conversion to alternate formats in a timely manner.
- ◆ Developed a Library accessibility page.
- ◆ Library Services has hosted opportunities for knowledge creation, skills development and networking and has supported diversity by hosting groups and activities in the Learning Zone.

“ Textiles are highly tactile, yet rarely engaged with beyond the maker. Soft Spoken engages the audience both visually and physically, as well as opening the visual art experience to persons with disabilities. It also creates a connection between maker and audience through the touch history of the piece. ”

— Elija Montgomery on “Soft Spoken”



Text:

Elija Montgomery, "Soft Spoken"

"I will take my chances with words;
they endure somewhat longer."

— Louis L. Bucciarelli



Adrienne Crossman, “Fall to Pieces”
(video stills)

“ Challenging heteronormative ideas about relationships and sexuality, “Fall to Pieces” questions which parts of ourselves we choose to reveal and which we keep hidden from ourselves, our partners and the world. ”

— Adrienne Crossman

A CULTURE OF INCLUSION

“ Diversity is the existence of difference. Different ways, different looks, different ideas, beliefs, philosophies, approaches, circumstances, opinions, sounds, languages, memories, associations, behaviors, needs, relationships, and abilities.

Our departments require the courage to support difference. The courage, will, enthusiasm and foresight to prepare for difference; to listen to it, speak to it, learn with it, create with it, and grow with it. Art and design require the courage it takes to embrace difference. Innovation, change, invention and collaboration are bred through the ability to welcome what is new and different. ”

— OCAD University Community Member



Diversity & Equity Initiatives invites you to

The International Day of Persons with Disabilities Open Café and Dialogue (English and ASL)

The Daily Special: Where do Art, Design and Disability Collude?

A Study of Shyness, Graphic Design Thesis

Samantha Bryan, Faculty of Art Alumni and Academic Computing Staff

Role of Museums to Engage in Disability Culture

Charles Reeve, Faculty of Liberal Studies and OCADU Professional Gallery Curator

Access, Technology and Innovation

Jorge Silva, Researcher and Software Developer, Inclusive Design Research Centre

Doing Disability Differently!

Student(s) Presentation

Short Film Screening, "What suffers inside me"

Jennifer Hardy, Faculty of Art Alumni

**Friday December 3, 2010 from 11:30 am to 1:00 pm
Room 187, 100 McCaul Street (accessible venue)**

Light refreshments provided by Lemon and Allspice Catering. Please bring a non-perishable food item for the OCADU 2010 Holiday food Drive



IMAGE: FREDDIE ARPS, YES WE CAN, 2011

2010 OCAD U International Day Poster

OCAD U PRESENTS THE SECOND ANNUAL CREATIVE CAFE:

SHARED PERSPECTIVES

THE INTERNATIONAL DAY OF PERSONS WITH DISABILITIES

OCAD U, THE LEARNING ZONE, 113 MCCAUL STREET

FRIDAY, DECEMBER 2, 12 PM-2 PM

FREE ADMISSION

REFRESHMENTS OFFERED

SPOKEN WORD, DRAWING & PAINTING,
VIDEO AND MATERIAL ART

LILLIAN ALLEN

JUNO AWARD WINNER

PROFESSOR

FACULTY OF LIBERAL ARTS & SCIENCES

DUB POET, WRITER

BROOKE WAYNE

DRAWING & PAINTING STUDENT

ARTIST

ELIJA MONTGOMERY

MATERIAL ART & DESIGN STUDENT

ARTIST

CATHERINE BLACK

ASSOCIATE DEAN

FACULTY OF LIBERAL ARTS & SCIENCES

WRITER

JENNIFER HARDY

OCAD UNIVERSITY ALUMNI

ARTIST

**ACCESSIBLE ENTRANCES: 113 MCCAUL STREET,
LEVEL 1, 122 ST. PATRICK STREET,
FOR ACCESS NEEDS CONTACT cberry@ocad.ca**

**CREATIVE CAFE WAS PROGRAMMED BY:
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KAYLA ALTMAN, ACCESSIBILITY ASSISTANT
SHAMINA CHERAWALA, DIVERSITY COORDINATOR
BROOKE WAYNE AND FREDDIE ARPS,
STUDENT MONITORS.**

SPONSORED BY:
THE OFFICE OF DIVERSITY
AND EQUITY INITIATIVES



International Day of Persons with Disabilities

at OCAD U

The International Day of Persons with Disabilities has been recognized at OCAD University over the last three years. Beginning with a Creative Café in 2010, our community continues to shape the event with a diversity of perspectives, creating dialogue around disability and access.

Faculty, staff, students, alumni and community members have had the unique opportunity to hear, consider and question where art, design and disability entwine.

A global event, International Day of Persons with Disabilities has been honored with pride at OCAD U. In line with the spirit of the day, this annual event promotes inclusion, dignity, awareness and creates a space for conversation and questioning.



Megan Skyvington, "Stretch"



Megan Skyvington, "Birthmark (Bloom)"

You'd be a pretty girl if it weren't for that.

“The body is a place of private history only ever known to the individual. My recent work deals with areas of the body that harbor a dark past earned through public stigma. As a reaction to this, the work seeks both to reveal this private dialogue with the body and to subvert the negative history through transformation. These areas of skin become fantastic wearable objects that simultaneously encumber the wearer while also shielding them from prying eyes. Each object highlights and reveals the area of interrogation, making what was once a point of shame now a focal point that even the bearer cannot deny; the impulse to cover up now being undermined.”

-Megan Skyvington, on the series "Perfect Imperfections"

Building inclusive student communities

Together

Together is an OCAD U student group that considers issues of accessibility and disability and how they relate to diversity, equity, and inclusion.

Together has three objectives: it is a social group and a forum, an educational network, and an activist initiative to create positive change at the university. Together is a vibrant, safe and supportive community that values all aspects of human diversity.

For further information contact
togetherOCADU@gmail.com.



StArt: supporting student transition

*Bharat Saini, Senior Disability Consultant
& Program Supervisor, Centre for Students with Disabilities*

The Centre for Students with Disabilities (CSD) coordinates the annual StArt Summer Transition Program for students with learning disabilities. The overall goal of the transition program is to provide students with a variety of academic activities and experiences to prepare them for the transition to university.

The five-day program includes: an orientation to the campus; seminars and workshops on understanding one's disability(ies), learning strategies, assistive technologies, health and wellness as well as academic advising and other key resources on and off-campus; lecture and studio experiences; as well as a parent session. The transition program is quite comprehensive and covers all major aspects and needs of students with learning disabilities making the transition to postsecondary education.

Imagining inclusive space in our own backyard

Beth Alber, Associate Dean, Faculty of Design

At OCAD U we embrace the notion that excellence flourishes in inclusive environments that value diversity and equity. What better way to demonstrate this than to invigorate what is literally in our own backyard.

The Design Competition is an annual event wherein interdisciplinary teams of three to six students are presented with a design challenge — usually a real-world issue.

Over an intense 4-day period, **FOR ALL** challenged 14 teams of students to redesign Grange Park as an outdoor space without barriers that engaged people of all ages, abilities and culture and supported a communal experience designed for full enjoyment and participation. Two teams tied for first place and their winning formulas approached the design problem by looking at the history of Grange Park and its connections to the community within the context of Universal Design principles.

The committee members of the competition were: Beth Alber (Chair), Ann Urban, Guy McCrum, Cathy Berry, Richard Hunt and Howard Gerry.

Roll Call

*Catherine Black, Associate Dean, Faculty of Liberal Arts
& Sciences and School of Interdisciplinary Studies*

I love you students of bone
and bed-head, students pierced
and frozen lipped, serious students
in platform boots and fishnets,
I love you owl-obsessed students
stoned and giggling, rumpled sweater
punk rock glaring, scissor armed
students, covertly scarred students,
students self monikered: this means you
Starship, Tigerlily, Foxtrot, Alpha,
and Jerome, even you, Jerome,
I love you students of thrift rags and fibre,
pyjama pant students mute and red-
headed with esoteric knowledge of camera
obscura, students vaudevillian and vague,
acne stippled, slouching, busty-flat students,
verbose and broken English students,
somebody else's broken children students,
I love you students of peacock-blue
eye shadow and patchy beard,
amorphous boy-girl students,
shutterbug, stuttering, dawn of the dead
students with hearts swollen fat
with loneliness and longing, aching
students of empty holiday dorm rooms,
no plane ticket home students, small town
nowheresville students, welcome home,
students, here you are so loved.

Jennifer Hardy, "Hammer and Nail"



BREAKING DOWN BARRIERS

“ Connection is about community and inclusivity, and an environment where everyone is connected to each other - whether it's physically, emotionally or technologically.

Accessibility is a lot like this in similar principles as well, in that we strive to build a world where everyone is included and where everyone can interact with each other without any barriers or obstacles - ensuring flawless connection and communication. ”

— *Brooke Wayne, OCAD U Drawing & Painting*

Interactive inclusion in the digital world

Bold Shift is the debut of an Interactive Digital Installation, part of an OCAD University accessibility initiative that took place in Open Space Gallery, Inclusive Design Institute, 49 McCaul Street on December 3, 2012. It is the first of a two phase initiative, and will be exhibited again in different venues.

This first installation utilizes integrated and time-based media together with Kinect, a camera that ‘sees’ in 3D, to create an interactive immersive experience, which the viewer and spectators affect by their movement. The installation is an assemblage of art and design content embedded within a spatial virtual garden. It entices the viewer to interact, seek, play and discover content, while experiencing the analogy of a barrier.

This content is intended to educate, define, and communicate issues of accessibility, disability perspectives, barriers, inclusiveness, diversity and equity at OCAD University.

A Living Identity of Bold Shift is a complimentary installation utilizing the same time-based media and interaction utilizing a Kinect camera. This identity is a type of parentheses to a word object, whereby the parentheses is a space to welcome the inclusion of words pertaining to accessibility at OCAD U. These words are based on community feedback and is part of the intervening occurrence within the identity. It is a visual and auditory realization at a point of temporal recognition.

This Installation is collaboration between Andrew Lovett-Barron and Gordon Waller, with Lawrence Kwok partnering in the creation of the Living Identity.

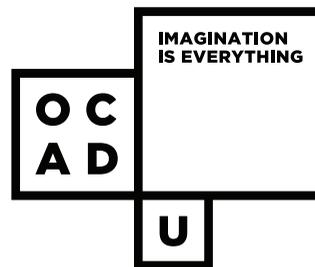
BOLD SHIFT

BOLD SHIFT

BOLD SHIFT

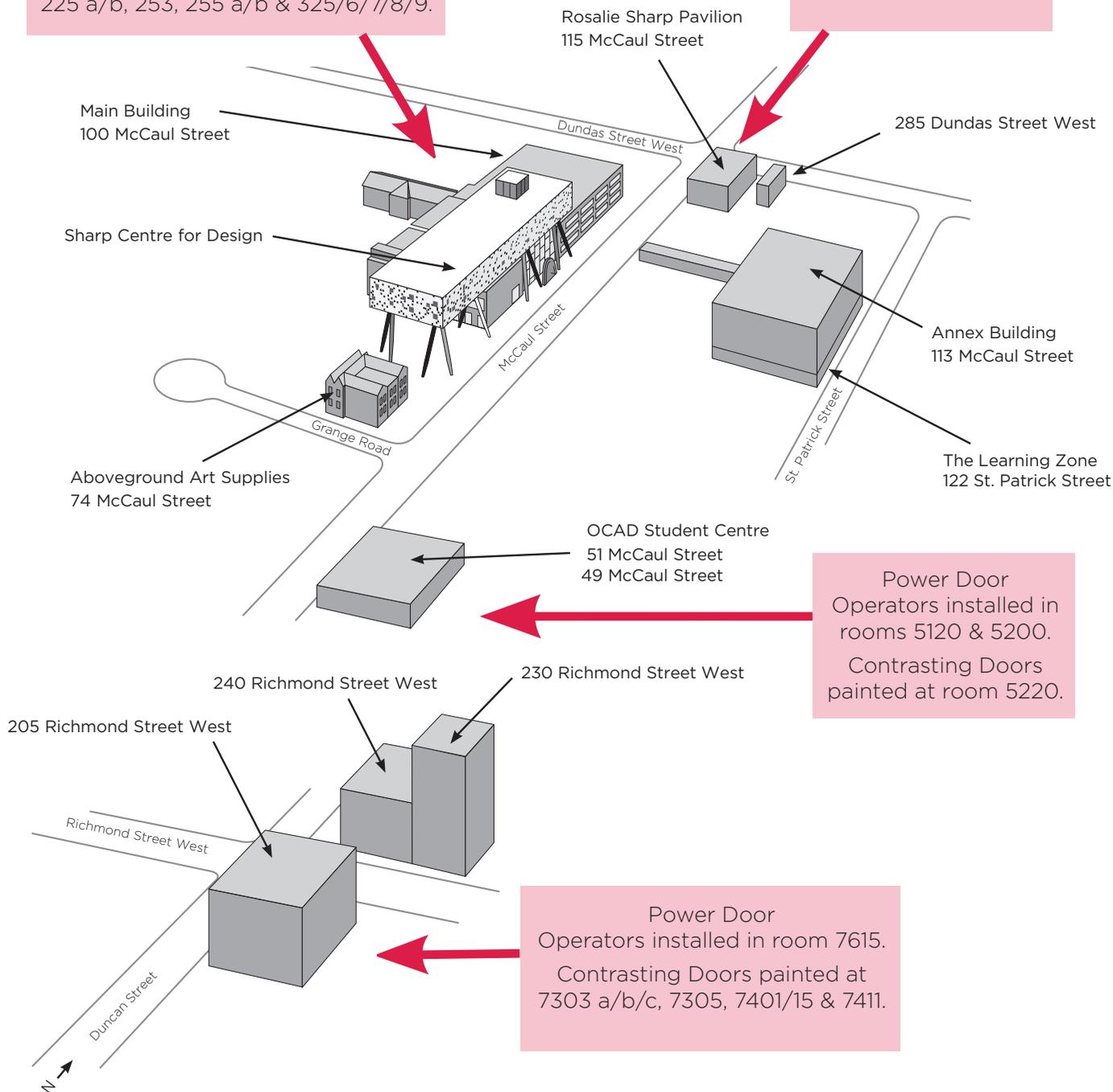
BOLD SHIFT

FACILITIES ACCESSIBILITY UPGRADES CAMPUS MAP 2012



Power Door
Operators installed in rooms 187, 190,
284 & 286.
Contrasting Doors painted at rooms
225 a/b, 253, 255 a/b & 325/6/7/8/9.

Power Door
Operators installed
in room 2120.



An open door to education

Admissions & Recruitment

This year, Admissions & Recruitment's university fair booth and presentations were inclusive to those who attended with disabilities. This was done through ensuring that the Viewbook was accessible and provided in alternative format (available by scanning a quick recognition code (QRC)) and the videos presented were closed-captioned.

This work acknowledges that OCAD U is reaching out to the diverse range of students who might be interested in attending our university.

From diversity to inclusion

“ Access is about moving from diversity to inclusion. My efforts to move accessibility forward at OCAD U, within Admissions & Recruitment has taken many forms. Most recently, I have formed partnerships with the Pathways to Education branches throughout Toronto, Hamilton and Kitchener as well as the Pape Adolescent Resource Centre (PARC). Equal access to the visual arts does not yet exist due to a number of challenges, yet creating opportunities for access can lead to inclusion.

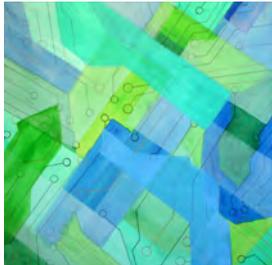
Often there are individual socio-economic constraints, a lack of time and/or space, and/or limited community resources or support, all of which operate as barriers to the visual arts. I facilitate community and youth-led creative workshops and projects that help increase access to art & design as a whole. Providing greater access and support to the arts opens the doors to a greater number of underrepresented groups joining the creative community OCAD U.”

— *Nadia Galati,*
Recruitment Coordinator, Admissions & Recruitment

Have your say! Accessibility Feedback

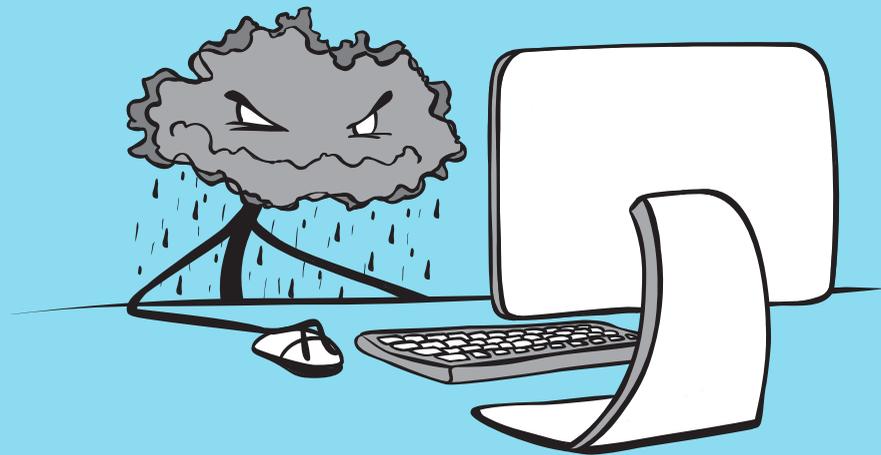
The Diversity & Equity Initiatives was pleased to roll out a new accessibility feedback form in 2012. This form is featured on posters across campus, inviting the OCAD U community to “**Have your say**” and provide input and ideas on access across campus.

Diversity & Equity Initiatives welcomes feedback in a range of formats including email, phone, mail, and in person.

	<h3>OCAD University Accessibility Feedback Form</h3>
<p>Brooke Wayne, <i>Connection</i>, 2011 acrylic on panel.</p>	
<p>Connection is about community and inclusivity, and an environment where everyone is connected to each other - whether it's physically, emotionally or technologically. Accessibility is a lot like this in similar principles as well, in that we strive to build a world where everyone is included and where everyone can interact with each other without any barriers or obstacles - ensuring flawless connection and communication.</p>	
<p>Whether you work, visit or study at OCAD U, you are encouraged to use this feedback form to provide your experiences with accessibility and suggestions for removing barriers for persons with disabilities. Your feedback will assist us with designing a more inclusive place to teach, work and learn.</p>	
<p>Where possible, feedback will be addressed immediately. Some feedback may, however, require more effort to address and may need to be reviewed before an action is taken.</p>	
Personal information:	
I would like a response back from OCAD U:	
<input type="checkbox"/> YES	<input type="checkbox"/> NO
Please provide how you would like to be contacted:	
NAME:	PHONE:

RANT & rant!!!

Accessibility = freedom from barriers caused by **attitudes, architecture, information, communication, technology, systems...**



Jennifer Hardy CK, Artist

Have your say! RIP a feedback form off, RANT and/or RAVE!

Contact accessibility@ocadu.ca to receive a digital and/or an alternative version of an **OCAD U Accessibility Feedback Form**.



New gallery space means increased independence

Lauren Hunter, Director of Academic & University Affairs, OCAD U Student Union

The Student Union is excited to announce that XPACE, an external art gallery of which all OCAD U students are members, is moving from Ossington to Lansdowne.

Our former location contained a basement space, in which site-specific installations were exhibited. In the new location, the basement space has been replaced with a fully accessible back room, so that now everyone can enter the space without requiring assistance.

This year, we have also hired Robin Fraser as our new student advocate. She specializes in helping the system to acknowledge disAbilities and help students to negotiate and understand their rights.





2011 Peer Mentor Orientation: Perspectives on Diversity



Megan Skyvington, "Takeover"

Where
**ART, DESIGN &
ACCESS ENTWINE**

“ To deny Warhol’s identity as a gay man, Basquiat’s social marginalization, or (Judy) Chicago’s womanhood would be considered a corruption of art’s history. And yet, while denying these artists intersectionalities would be considered a travesty, disability remains largely hidden, an identity reserved for the subject - to be looked at, to be studied, to be pitied.

The representation of disability can no longer be displayed through the lens of ableism. It is the work of those who resist the enfreakment of disability, those who challenge the notions of ideal bodies and minds - it is this work that must be written into our cultural histories and lining our gallery walls. ”

— *Kayla Altman, OCAD U Alumni*

ACCESS 101: Accessibility in Design Teaching

John Willis, Instructor,

Faculty of Design & Project Lead, Access 101

Access 101 was a project for undergraduate design students at OCAD U. In it, we used Ontario's new standards for accessible customer service (under the Accessibility for Ontarians with Disabilities Act) to engage students in the world of inclusive communications design.

We started with the observation that many organizations in Ontario's nonprofit sector have little or no understanding of the AODA, nor do they have any plans or resources to commit to its promise of an accessible society.

Here was a real-world challenge for young designers!

In partnership with Green Communities Canada (a local group that delivers home energy audits), Access 101 undertook a three-stage design project with the aim of guiding GCC to meet the AODA standards for customer service and public communication. Students used the tools of design process to understand and investigate the client's needs in customer service for Ontarians with disabilities. Guided by faculty and mentors, they developed accessible design prototypes in print media, websites, and even face-to-face communication - and the Good Practices Guide to accessible customer service is the result.

In Access 101, undergraduate students learned to rely on the strength of their design approaches to alter day-to-day reality for citizens and civic action groups. I hope that it also brought about a new awareness of the potential for accessibility and inclusion in the University's curriculum.

Experience Design and the AODA

Teresa Ascencao, Instructor, Faculty of Design

It was a rich learning experience, for myself and students, to work with Frog Pond's Access 101 project. Our 2011 Experience Design 3D class conducted five weeks of contextualized projects that manifested into AODA standard accessibility recommendations for Green Communities of Canada.

Students visited the Canadian National Institute for the Blind (CNIB) to learn about barriers and progressive accessibility design. In teams, they engaged in brainstorming, role-playing, and analysis of documents and websites around possible accessibility barriers within the print, web and face-to-face customer service domains of Green Communities of Canada. Throughout the design process, students received critical feedback and mentorship from OCAD U's Inclusive Design Research Centre. Students presented scenarios, diagrams, wireframes and multiple prototypes proposing broader accommodation for audiences of various abilities.

We learned about **designing with awareness of sensorial variability** and the importance of engaging broad audiences through diverse interfaces¹ - critical aspects for Experience Design.

¹ Poggio, Lorena Natacha. "Making Sense with Design: A Taxonomy of Designed Experiences." MFA thesis University of Texas at Austin, 2006. 40-41. Print.



HOW CAN MY PROJECT HELP OTHERS
VIEW DISABILITY IN A VALUED
WAY?

Jennifer Hardy, from "Thinking Beyond Disability" Booklet

Wayfinding in the Social Housing Context

Cheryl Giraudy, Associate Dean, Faculty of Design

Wayfinding as the sensory and cognitive experience of movement through or within cities, spaces and places is an essential concept for planning built environments. Wayfinding is particularly important for many of the population who face physical challenges be they permanent or temporary states of disability, as they navigate their communities on a daily basis. OCAD University partnered with one of North America's largest housing providers, Toronto Community Housing Corporation (TCHC) during 2010 and 2011 to engage Art & Design students with residents, housing advocates, abilities groups, and administrators in a design research process that yielded many outcomes including innovative approaches to advancing wayfinding in the social housing context.

As part of inclusive strategies for planning accessible housing, Toronto Community Housing Corporation understands that Wayfinding is more than signage. In serving and supporting the thousands of TCHC community members as they live, work and play in dense housing complexes, the housing provider seeks innovative and economically sustainable solutions for meeting forthcoming Accessibility Legislation (AODA) in the province of Ontario.

The wayfinding project also mobilized the expertise of academic and design advisors to evolve workable, engaging solutions that allow this important aspect of city infrastructure to accommodate the broadest range of users in a dignified manner while informing the field of wayfinding for application. Pilot Project 1 was developed as a first step in developing guidelines and better practices for wayfinding in forthcoming revitalization and renovation projects of TCHC facilities.

Undergraduate and graduate design students had a rich experience with stakeholders in applying inclusive and universal design principles to large housing complex of Moss Park in the downtown east side of Toronto.

The outcomes of this first research project included several key findings applicable to further stages of wayfinding design, chief among them:

- ◆ The development of a tailor made, multifaceted approach to user participation in design research; and
- ◆ The start of a database of international and local design precedents including new adaptive technologies for wayfinding that will be relevant for further design development; and
- ◆ Environmental findings that identify issues and opportunities for planning wayfinding systems to meet user/occupant needs and preferences; and
- ◆ Perceptual and pre-cognitive findings that indicate various wayfinding issues for specific groups of disabled users/occupants in common areas of housing facilities; and
- ◆ The establishment of recurring themes to be addressed in inclusive design solutions including the role that community making and common spaces play in successful wayfinding.

The collaboration between TCHC and OCAD University has shown the strong potential for further design research in the area of urban housing and accessible and inclusive design. This is research, which could benefit thousands of residents, particularly as TCHC works towards implementing forthcoming accessibility legislation. The publication, designed to reflect the inclusive approach brought to the research project, demonstrates how research brings insight to problem solving with the overall aim of sustainable, effective and economical design solutions for long-term implementation.

A major benefit of the effort undertaken in Pilot Project 1 is the engagement of young artists and designers with disabled and abled residents and their community workers and administrators in understanding how each group can help the other in meaningful ways as they work with new inclusive planning processes for making viable, effective housing environments that meet the needs of the broadest spectrum of occupants.

disrupting/Undoing: an inclusive exhibition

disrupting/Undoing is a project featuring events and exhibitions curated by faculty and 4th year Criticism and Curatorial Practices (CRCP) students, the staff of the Inclusive Design Research Centre, and Diversity and Equity Initiatives. The exhibition will take place in the Open Gallery at the Inclusive Design Institute's new space at 49 McCaul Street. Through this inclusive exhibition, we hope to connect the OCAD U community with other organizations interested in disability, art and culture, by providing a collective experience. We aim to create an inspiring happening in which everyone is included in both the physical space and in their interaction with the art.

disrupting!
UNDOING

OC
AD
U

An exhibition that dares to challenge the current constructs of disability.

Artists & Designers
Express interest by
Dec 14, 2012



<http://inclusivedesign.ca/disrupting-undoing/>

Disrupting Undoing: Constructs of Disability

An OCAD University Call for Submissions

This is a call for expressions of interest for an exhibition to take place at OCADU's Open Gallery at 49 McCaul in April 2013.

As a collaboration between OCAD U Criticism & Curatorial Practice, Diversity & Equity Initiatives and the Inclusive Design Research Centre, the exhibition will form part of a week-long Arts Salon that aspires to reshape the issues around disability, accessibility and inclusion.

This exhibition is open to all students, faculty, staff, alumni & artists working in all media.

Please address all questions and submissions to the Selection Committee:

Web: idi@ocadu.ca

Post: Inclusive Design Research Centre
205 Richmond St. W., 2nd Floor
Toronto, Ontario
M5V 1V3

Round 1 - Dec 14th, 2012

- An indication of interest in the form of 200 words, or an equivalent expressive medium.
- May be an existing work, or a proposal for new work.
- Proposals are welcome from individuals, pairs or groups.

Round 2 - Jan 25th, 2013

Your full proposal must include:

- A short artist biography or CV
- Up to ten images in jpeg format
- A brief description of the work including your name, title, date, medium and size.

<http://inclusivedesign.ca/disrupting-undoing/>



Kathleen Morris, “fabric detail: ikat and woven shibori. 2009”

“ Words such as ability and disability are designed to push against each other and create two distinct camps. Language freezes each group in position and ensures their members do not stray. In a classroom, these words are problematic as neither is able to describe the complex and varied range of skills possessed those within it. I see all members of a classroom positioned somewhere along a continuum of knowledge building, rather than occupying either extreme. Their positions are fluid, surprising, and ever changing. When allowed to, they scrape away at boundaries, they expose the failings of language. ”

— Kathleen Morris, Instructor, Material Art & Design

an in-depth look:
 how one course immersed
 disability & access into its curriculum



Innovation, Access & Inclusion in ADEL 2012

Pam Patterson (ADEL Faculty - artist)

& Colleen Johnston (ADEL student -designer)

In November, 2012, Art and Design Education Lab (ADEL), comprised of students in art and design, met for one of our twice-yearly open symposia at the AGO. Our guest presenters were: Margot Whitfield, Scholarly Research and Creative Associate, Inclusive Media and Design Centre, Ryerson University; Cathy Berry, Accessibility Manager, Diversity & Equity Initiatives & Inclusive Design Research Centre, OCAD U; and Judith Snow, a social innovator and advocate for inclusion, visual artist, and Founding Director of Laser Eagles Art Guild, an organization making creative activity available through personal assistance to artists with diverse ability.

Our symposium, entitled **Innovation, Access and Inclusion** blended artistic practice, art and design education, and design innovation in a short seminar. The seminar was followed by a multi-sensory tour led by Doris Ven Den Brekel and Gallery Guides at the AGO. Other guests included those from the Inclusive Design Research Centre, Faculty of Design, and other interested students from OCAD U.

“Thank you to the students of ADEL and guests for brainstorming such excellent responses to “innovation, access, and inclusion”; and to Cathy Berry and Alexis Boyle for having the foresight to record those responses and the generosity to share them.” — Pam & Colleen

Pam:

Working in 3 groups, we first explored the three key words that titled our symposium. We brainstormed, drew mind maps, and played: Innovation – is action - not just words, challenges old ideas, brings fresh perspectives; Access/ible – information/ative, available, multi-lingual, diverse, relate-able, approachable for a wide audience, enjoyed by everyone; Inclusion – is accommodating, embracing, representative of many artists and cultures, draws pathways from different disciplines, challenges status quo, raises standards, builds community.

I reflected as I listened to the presenters speak..... We as teachers need to enable our art and design education students to master, at sometimes overwhelming speeds, the new codes of transmissibility. Perhaps in doing so, we need to embrace a metaphor of the mutating transhuman body? What might it mean to reconfigure a world in which disability becomes that which is desired, not shunned and that this desired metaphor frames our practices?

Questions we, as educational institutions, need to ask: “What is our role as a public institution?” and “What kind of communities are we trying to create?”

One goal is increased access. The AGO is developing new self-guided tours for school groups. These tours make use of inquiry learning – with questions provided on cards or through technology – to encourage students to be self-directed and engage from their own knowledge and comfort base.

(Pam continued...)

AGO educators also train our students in ADEL to be able to work with many mixed-age and population groupings. They need to be all-inclusive in their pedagogy, and use listening, touch, and movement activities. Tours and experiences for those with sight and hearing impairments and with Alzheimer's and mental health issues have already been developed – some like the multi-sensory tour we experienced. All this speaks to a desire to acknowledge visitor attributes. It grounds an expansive pedagogy and provides wider access through the use of a range of seeing, hearing and apprehending practices.

Some of these innovative practices require little modification or expense. In working with blind or low vision viewers, we learn that Doris Van Den Brekel and her team pass out cloth sample books, use recorded opera music and visual description, and make cardboard-layered models to portray the mood, texture, perspective, subject matter and content of a painting. Little more is needed. However, sophisticated technology is being developed at Ryerson and OCAD universities. Both have inclusive design research centres which are investigating a range of devices and interfaces to enable access for many to cultural products and places.

Just as the cut sidewalk enabled a wheelchair and baby stroller to easily cross from sidewalk to sidewalk, so too do new technologies enable different experiences for many. Its use is not restricted to those who are blind or deaf. Just imagine the layered listening experience of “hearing” music in an Emoti-chair!

Colleen:

As a fourth year art and design student, I'm currently working around the topic of disability. I was extremely excited about this particular symposium, Innovation, Access and Inclusion in Art and Design Education.

I have a personal interest in this because my older brother Charles has a mental disability called Down syndrome (a genetic condition in which a person has 47 chromosomes instead of the usual 46; it can cause the individual to have, for example, a shorter attention span or be slower at learning). He is 38 years old and over the years I have noticed him steadily declining from his formally youthful self. As a child, he was always full of energy, excitement, and was eager to participate and learn. I feel that life has been passing him by and I don't want him to be left behind.

Charles cannot speak or use sign language. This is probably the biggest factor contributing to him hitting this plateau. It is so challenging for him to communicate with others and for them, in turn, to communicate with him.

We've made video pieces together where's he's done most of the shooting and photography as well.

Here are the things I'm trying to figure out: Whose art is this? And is he really getting something out of this? When I show him the finished works he smiles, but perhaps he's not praising the final product but remembering the time we spend together?

When Margot Whitfield and Judith Snow were speaking, their stories were inspirational. They spoke of making art, the museum, and pretty much making life in general more accessible for all.



Colleen Johnston,
"Charlie's First Pictures, Age 28"

(Colleen continued...)

Judith suggested that perhaps my brother would get more out of these experiences if he wasn't alone with just me. Perhaps he could be part of a group of adults taking pictures instead of just with his little sister. I really like this idea of including others in these group activities; it gives me hope that one day my brother won't feel so isolated living alone within his own mind.

Keep in mind my brother doesn't have a physical disability; he has a mental disability. So, as much as we'd like to argue to just let him be and hope he finds his own way, I believe that whether we are disabled or abled, everyone needs to have goals. We as a society should not be so complacent. If we see friends or family members that we feel could do better or be more actively involved, then I think that it's important to offer them opportunities many times over – to invite them to engage. Because, sometimes that's what it takes to find out where your interests lie. Everybody has gifts; some are just harder to uncover.

Breathing life into access & inclusion

Kayla Altman

In the fall of 2012, with collaboration from members across OCAD U, Woven was shaped as a collection of words, ideas and imagery that documents the university's commitment to accessibility and inclusion of persons with disabilities.

This publication was accomplished under the mentorship of Cathy Berry and with the support of the Diversity & Equity Initiatives.

I would like to thank everyone whose efforts contributed to this publication, School of Disability Studies (Ryerson) for being available as a resource and support, and the many allies who continue to support the spirit of equity and access in the many ways that they do.

Editing/Content Kayla Altman, OCAD U Alumni/Woven Project Coordinator (Internship through Chang School at Ryerson University, Advancing the AODA: Principles and Practices of Accessibility) & Cathy Berry, Accessibility Manager, Diversity & Equity Initiatives/Inclusive Design Research Centre

Design Kayla Altman & Brooke Wayne, Student, Drawing & Painting



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Website: www.ocadu.ca/accessibility

Kayla Altman,
“[it’s alright]...sooner or later” (detail)



Kathleen Morris, "Walking I: pieced woven shibori, stitch. 2011"



Scan to read Woven
as an accessible PDF

