

ACCESS WORD OTTAWA



a guide to barrier-free venues
for literary, spoken word
storytelling and nonfiction
events

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LIST OF UPDATES TO GUIDE

DECEMBER 24, 2018 PUBLICATION OF VERSION 1.0 CENTRETOWN

DECEMBER 28, 2018 CORRECTION OF OTTAWA ART GALLERY LISTING

MAY 17, 2019 ADDITION OF SANDY HILL VENUES

JULY 21, 2019 NOTE ON WEEKEND ELEVATOR CLOSURE, LES 3 BRASSEURS

JULY 22, 2019 ADDITION OF QUEEN STREET FARE

JULY 25, 2019 ADDITION OF ALL SAINTS EVENT SPACE, SANDY HILL

AUGUST 9, 2019 ADDITION OF UNIVERSITY OF OTTAWA

DECEMBER 4, 2019 ADDITION OF KENZIE MCCURDY'S STOPGAP ARTICLE and INTRODUCTION TO 2ND EDITION

DECEMBER 19, 2019 ADDITION OF IMAGINARY SAFE HOUSE, DISABILITY ARTS ONLINE AND DOROTHY ELLEN PALMER'S MEMOIR TO RESOURCES LIST

DECEMBER 21, 2019 REPLACEMENT OF TERM "ACCESSIBLE" TO "BARRIER-FREE"

DECEMBER 21, 2019 SMALL EDITS TO 1ST INTRO BY AMANDA EARL

DECEMBER, 21, 2019 ADDITION OF LINK TO GOOGLE MAP

SANDRA ALLAND - EXCERPT FROM 'NOTHING ABOUT US WITHOUT US, NO ONE LEFT BEHIND'

(Stairs and Whispers: D/deaf and Disabled Poets Write Back; eds Alland, Barokka and Sluman; Nine Arches Press; Rugby UK; 2017)

When you can't even get into the room, how do you participate? And then the question eventually becomes, do you want to participate in that particular room – or do you prefer to make a new room, and let others come to you on your terms?

But let's start with that room – because, to be frank, one cannot survive on love alone, and we often need access to that room to survive.

Most poetry readings are held in inaccessible spaces; there's no step-free entrance to the building, the reading or slam is in the basement, there's no British Sign Language interpreting or captions offered, and/or there are no single and accessible gender-neutral toilets. Despite these being the most basic of access requirements, most non-disabled people who lead reading series or festivals still don't commit to providing them. As a writer seeking to be published, you're generally required to read or perform publicly – but you can't.

The barriers to disabled and D/deaf poets participating in reading and publishing go far beyond the wheelchair-accessible building. Fewer even than accessible spaces for audiences are accessible stages; it seems not to occur to most venues and organisers that a disabled person might be behind the mic. Other considerations include: freedom from loud and distracting background noise and fluorescent or flashing lights; lip-speaking and deaf-blind interpreting; a location that can be reached by affordable and accessible public transit; and provision of speech-to-text, large print, Braille, audio description, easy English, comfortable chairs, quiet space outside of the main reading/performance space, a scent-free environment and relaxed performances.

And then there's the being invited in the first place. Because the main barrier tends to be in the imagination, in the fact that most non-disabled and hearing people don't even think about reading, watching or listening to disabled and/or D/deaf writers. They don't imagine our existence at all, except perhaps as bad metaphors for their own work. The spoken word scene, for example, often demands that writers do not read from the page; it's inherently ableist to assume everyone can memorise (or be anxiety-free).

There's also a focus on smooth and fast talking and on meticulous time-keeping, which can exclude people with stammers or stutters, D/deaf people, people with cerebral palsy, people who speak quietly or not at all, people who shout or tic, neurodiverse people, people with learning difficulties/differences, people in mental distress, people in chronic pain or on medication, and/or mad folks.

Another barrier that isn't often considered is the social barrier. Many disabled people don't or can't go out often, for reasons including but not exclusive to the physical and mental inaccessibility of events. And social networking in person is one of the foundations of 'getting ahead'. If disabled and D/deaf people can't get to the party and don't drink with those in power, we are unlikely to be remembered when opportunities arise. Also, plans get made in the pubs, often the posher ones – places that are often not only inaccessible but also additionally unfriendly to disabled and D/deaf people who are racialised or BIPOC, trans, gender non-conforming, femme, queer, working class, non-English-speaking and/or non-drinking.

For non-disabled/hearing and disabled/Deaf people alike, access is a learning curve. The easiest way to begin this journey is to lose one's defensiveness when a disabled person highlights their exclusion. It takes time and commitment to become accessible, and it's not a goal we can ever fully attain; it's almost impossible to be accessible to all people at all times. But hopefully more and more organisers and fellow poets will begin to seriously contemplate the phrase 'leave no one behind' – and make efforts towards access, following the lead of disabled and D/deaf people in their communities.

AMANDA EARL – INTRODUCTION TO THE 2ND EDITION

The new edition features a few additional venues in Centretown and Sandy Hill, a few corrections and a new essay by Stopgap Ottawa's Kenzie McCurdy. Stopgap helps communities benefit from barrier-free spaces by building ramps that businesses can acquire to make their space more accessible.

I've created a companion Google Map for a quick reference.

https://drive.google.com/open?id=1cKoxgCfKVSguyGUo7vusz_Dff41DUPul&usp=sharing

Where I can, I've replaced the term "accessible" with "barrier-free" because I believe "barrier-free" because I think it more directly addresses the issue.

I'm disappointed that there aren't more additional venues here and I'm disappointed that many of the venues added are not particularly affordable for literary, spoken word, storytelling and nonfiction events in the City. I'm heartened by the fact that a few event organizers have told me they've referred to the Guide to find locations and have found it helpful. If this guide causes even one organizer to move to a barrier-free space, if it causes even one disabled person to be able to attend an event, it is worth it to me.

The plan is to keep adding venues as I am told about them or discover them on my own and to include more Ottawa neighbourhoods. If you know of a venue that is barrier-free and you think it should be in the Guide, please contact me at amanda@bywords.ca. We will put out an updated guide earlier if there are significant changes to make; otherwise the next edition of the Guide will come out at the end of December, 2020. I am going to add Hintonburg in 2020. If you know of any barrier-free venues in Hintonburg or elsewhere in Ottawa, please let me know and I'll add them to the list of venues to check out. If you're a disabled creative and want to help find barrier free venues suitable for events, please contact me. I'd welcome your input and assistance.

Thanks to all those who've contributed this year and last in the creation of Access Word Ottawa's Guide to Barrier-Free Venues. If you see any outdated listings, please let me know. I welcome your suggestions, comments, corrections and advice.

Amanda Earl,
Ottawa, December 31 2019

AMANDA EARL - INTRODUCTION

The Guide to Barrier Free Venues for Literary, Spoken Word, Storytelling and Nonfiction Events is aimed at organizers in the hopes that when given an option, you will prioritize accessibility and inclusivity. Please remember that everyone needs barrier-free venues: artists, friends, family, and audience members. By not choosing a barrier-free venue, you are considerably limiting both audience and performer possibilities.

The 2018 edition is focused specifically on Centretown, bounded by Wellington/Parliament Hill on the North, the Rideau Canal on the East, Bronson Avenue on the West and the Queensway on the South.

In future, I hope to add other neighbourhoods to the list, if there are volunteers willing to verify and document venues for accessibility and suitability for readings, performances and signings, referred from now on as “literary suitability.” Please refer to the Literary Suitability Checklist included in this guide and please offer additional suggestions.

Note that there were numerous barrier-free cafés in downtown Ottawa where managers often didn’t have the authority to make the decision and either didn’t provide contact info for anyone who did or passed the info on to a general e-mail address, which met with no response. Larger publicly funded venues that have a responsibility to accommodate community needs would be ideal for numerous events but they are not affordable for most members of the literary community. Clearly there is much work to be done to ensure that literary, spoken word, storytelling and nonfiction events are inclusive for all.

The accessibility spectrum includes physical, intellectual, developmental, psychiatric and age-related disabilities. The goal of this guide is that no person in the Nation’s Capital should miss out on any of these events due to barriers.

The Ontario government has identified five barriers to accessibility: attitudinal, organizational or systemic, architectural or physical, information or communications and technology. Organizers, it is up to you to change your perceptions regarding disability and to put into place inclusive policies and procedures within your organization. [[Understanding Barriers to Accessibility, Council of Ontario Universities](#)]

For this first edition, I visited venues that were barrier-free to determine their suitability for readings and performances and was fortunate to have help from creatives with disabilities, who also assisted with this project.

Toronto writer and activist, Dorothy Ellen Palmer writes eloquently about the need for accessible venues for CanLit participants. See her article [When Buildings Do the Dirty Work, CanLit Hands Aren't Clean](#).

Dorothy recommends an event satisfy the following conditions:

- 1) a flat entrance or a ramp, with a main floor flat venue, or an elevator to one;
- 2) a wheelchair/walker/scooter accessible washroom;
- 3) a stage without stairs, or all presenters seated equally at floor level;
- 4) accessibility information posted on the event invitation and website: entrance, venue, and washroom accessibility, transit, and accessible parking information;
- 5) an email and phone number of the event's Accessibility Contact Person.

We have attempted to ensure that we have listed venues that satisfy the first two conditions. These are the bare minimum. If we haven't yet been able to get a disabled person to inspect the venue for physical accessibility, we have made a note.

If you see any errors or inaccuracies, please e-mail amanda@bywords.ca. If you have additions to provide or would like to volunteer to help update this version of the guide or work on additional editions for other parts of Ottawa, please e-mail.

It is up to you as an organizer to satisfy conditions 3, 4 and 5. Be aware that your audience and your performers may have visible and invisible disabilities. It is up to you to communicate and share information about the venue so that all feel welcome and are able to attend.

Contributors Sandra Alland, Chris Binkowski, Kristen Williams, Dorothy Ellen Palmer, and Nathan Hauch offer tips on ways to make events inclusive and accessible for all and insights into their own needs.

Another helpful note comes from Kim Kilpatrick, a disability advocate, storyteller and co-host of the CKCU Show *Welcome to My World*. She suggests organizers ensure that printed material, such as programs be in large print and in high contrast for visually impaired participants.

Additional information and regular updates are available on the Access Word Ottawa [Facebook page](#) and the following Google docs:

[Accessible Venues for Literary, Spoken Word, Storytelling and Nonfiction events](#)

[Accessible Venues Query Sheet](#) . Please feel free to add comments and information to this sheet.

More resources are listed in the back of this guide.

Room rental costs are meant to serve as a guide and are negotiable. Please contact venue bookers to negotiate price at the time of your event.

Additional venues that are not within Centretown and still need to be verified for literary suitability are included at the end of the guide.

The order of venues listed is according to cost and capacity.

Thank you to all who helped to create this first edition of what I hope will be a regular and updated guide to barrier-free venues. Thanks to contributors Sandra, Nathan, Kristen, Dorothy and Chris for help with this guide and for their tireless advocacy and work on behalf of disabled people, and thank you to businesses with barrier-free venues and organizers willing to prioritize accessibility.

Please help us in our goal to ensure that no person in Ottawa is unable to attend events due to barriers.

Please share this guide with fellow organizers.

Bywords.ca would like to acknowledge that our work takes place on the unceded and unsurrendered territory of the Algonquin nation.

GOOGLE MAP OF BARRIER-FREE VENUES

In 2019, I created a Google map which includes all of the venues listed here. The map is meant to act as a quick reference. Specific details about pricing and issues related to the venue will still be available here. I'll update it with new venues regularly, as long as the venues have been verified for literary suitability. If a venue has not been inspected by a disabled person to classify it as barrier-free, I've included that in the notes for each venue in the guide.

https://drive.google.com/open?id=1cKoxgCfKVSguvGUo7vusz_Dff41DUPuI&usp=sharing

PRICE TO BE NEGOTIATED

Happy Goat Coffee Company

Address: 326 Elgin

Neighbourhood: Centretown

Contact: elgin@happygoatcoffee.com

Availability: evenings after 7pm

Capacity: 40

Cost: check with manager via e-mail

Sound: not provided

Massine's Cooking School

Address: 296 Bank
Neighbourhood: Centretown
Contact: info@chefsatmassines.ca
Site: <http://chefsatmassines.ca/meeting-space/>
Availability: e-mail contact
Capacity: 18 with tables; auditorium style 25
Cost: send e-mail for room rental cost; depends on event type.
Sound equipment: no
Notes: Not verified by a disabled person

FREE VENUES

Deacon Brodies

Address: 247 Elgin
Neighbourhood: Centretown
Contact: 613-236-6464;
deaconbrodiespub@gmail.com
Site: <https://www.deaconbrodiespub.com>
Availability: 11 a.m. to 2 a.m. 7 days a week
Capacity: 200
Sound system: Provided by venue
Note: Literary suitability not verified

Lieutenant's Pump

Address: 361 Elgin
Neighbourhood: Centretown
Contact: John Couse
Partyatthepump@gmail.com
613-238-2949
Site: <http://www.lieutenantspump.ca/book-an-event-2>
Availability: pub hours
Capacity: 50
Sound system: provided by venue
Notes: Ramp is outside and shared with other businesses;
Accessible entry is near patio; get attention of server or ring buzzer;
Narrow passages;
Washroom has only one grab bar at standing level.

Bridgehead, 366 Bank (at Gilmour)

Address: 366 Bank

Neighbourhood: Centretown

Contact: meghan.okeefe@bridgehead.ca

Availability: e-mail

Capacity: 30?

Sound equipment: no

Notes: Not verified by a disabled person

Venus Envy

Address: 226 Bank
Neighbourhood: Centretown
Contact: Sam education@venusenvy.ca
613-789-4646
Site: <https://venusenvy.ca/pages/ottawa>
Availability: after store closes;
Capacity: 40 seated; 60 standing;
Sound system: no
Notes: Venus Envy is a sex shop.
Space is free to organizations not charging fees.
Not verified by a disabled person.

\$20 OR LESS

Les 3 Brasseurs

Address: 240 Sparks
Neighbourhood: Centretown
Contact: manager or whoever answers phone: 613-380-8140
Availability: restaurant hours
Capacity: two sections on upper level: 30 and 50
Cost: minimum \$20 per person
Sound equipment: 150-watt speaker & microphone, if available
Notes: Upstairs venues are available for events; there's an accessible elevator to the 2nd floor and accessible washrooms. Accessible washroom; for upper level requires navigation from building elevator through kitchen. Note that as of summer, 2019, the elevator is shut down on weekends.

B25, Ottawa Public Library Main Branch,

Address: 120 Metcalfe

Neighbourhood: Centretown

Contact/Site: <https://bibliottawalibrary.ca/en/room-rates>

Availability: 9 a.m. to 9 p.m. 7 days a week?

Capacity: 35

Cost: \$6.25 to 18.76 / hour

Sound system: Check with contact

Notes: "Customers attending OPL programs can fill in the accommodation request form to indicate additional needs to make the event more accessible <https://bibliottawalibrary.ca/en/content/disability-accommodation-request-form>. The rooms are accessible but we tailor (upon request) the event to our best ability given enough notice."

\$25 to \$120

Bridgehead, 96 Sparks

Neighbourhood: Centretown
Address: 96 Sparks
Contact: chris.brown@bridgehead.ca; 613 232 4936
Availability: check with manager
Capacity: 50 people (including 12 on higher chairs)
Cost: Check with manager; approx \$70 /hour for after hours;
approx. \$200 / hour for business hours
Notes: Not verified by a disabled person.

25onecommunity

Address:	251 Bank
Neighbourhood:	Centretown
Contact:	Hadia Walhad: hadia@25onecommunity.ca ; 613 568-3448 ext 1
Availability:	Monday to Friday 5 to 10 pm. weekend: flexible
Capacity:	10 to 100
Cost:	\$25 to 100 an hour
Elevator:	Yes
Sound System:	Yes
Notes:	Not verified by a disabled person.

Auditorium, Ottawa Public Library Main Branch

Address: 120 Metcalfe

Neighbourhood: Centretown

Contact/Site: <https://bibliottawalibrary.ca/en/room-rates>

Availability: 9 a.m. to 9 p.m. 7 days a week?

Capacity: 189

Cost: \$35 to \$65 / hour

Sound system: verify with OPL

Notes: "Customers attending OPL programs can fill in the accommodation request form to indicate additional needs to make the event more accessible

<https://bibliottawalibrary.ca/en/content/disability-accommodation-request-form>

The rooms are accessible but we tailor (upon request) the event to our best ability given enough notice."

Geneva Hall, Knox Presbyterian Church

Address: 120 Lisgar

Neighbourhood: Centretown

Contact/Site: knoxottawa@rogers.com / <https://www.knoxottawa.ca/rentals>

Availability: contact church

Capacity: 200

Cost: \$70 / hour

Sound System: upon request

Notes: Not verified by a disabled person.

Impact Hub

Address: 123 Slater
Neighbourhood: Centretown
Contact: bookings@hubottawa.org; 613 680 3506
Site: <https://ottawa.impacthub.net/hub-events/space-rentals/>
Availability: contact booking manager
Capacity: 50-75
Notes: Not verified by a disabled person.

\$125 to 299

Lindsay Hall, St. Luke's

Address: 760 Somerset W.

Neighbourhood: Centretown

Contact: officestlukesottawa@gmail.com

Site: <http://www.stlukesottawa.ca/en/rent-our-space>

Availability: after 3 p.m. Monday to Friday

Capacity: 144

Cost: \$150 to \$200 or hourly/half day

Sound system: yes with \$25 hour charge

Elevator: yes

Notes: Security deposit required;
Liability insurance required
Not verified by a disabled person.

The Sanctuary, Knox Presbyterian Church

Address: 120 Lisgar

Neighbourhood: Centretown

Contact/Site: knoxottawa@rogers.com / <https://www.knoxottawa.ca/rentals>

Availability: not available on Sundays before 2 p.m.

Capacity: 700

Cost: \$125 / hour

Sound System: additional fee;

Notes: Not verified by a disabled person.

Queen Street Fare

Address: 170 Queen Street

Neighbourhood: Centretown

Contact/site: events@events@queenstfare.ca/<http://queenstfare.ca/>

Availability 6am to 12am, 7 days week

Capacity 390

Cost please contact

Sound tech is \$200

Main stage has 3 steps

Notes: not verified by a disabled person

\$300 +

Garrison Sergeant Hall, Royal Canadian Legion, Montgomery Branch

Address: 330 Kent

Neighbourhood: Centretown

Contact Info: rcl351@rogers.com

Site: <http://www.montgomerylegion.ca/hall-rental.html>

Availability: 333 days a year; 7 a.m. to 2:45 a.m.

Capacity: 180

Cost: \$395.50

The Sanctuary, St. Luke's

Address: 760 Somerset W.

Neighbourhood: Centretown

Contact: officestlukesottawa@gmail.com

Site: <http://www.stlukesottawa.ca/en/rent-our-space>

Availability: after 3 p.m. Monday to Friday

Capacity: 150

Cost: \$300 to \$350 or hourly/half day

Sound system: yes with \$25 hour charge

Elevator: yes

Notes: Security deposit required;
Liability insurance required
Not verified by a disabled person.

Café Nostalgica	
Address:	601 Cumberland
Neighbourhood:	Sandy Hill
Contact info:	Dave Breitenherdt, General Manager, Nostalgica@gsaed.ca
Site:	http://nostalgica.ca/
Accessible stage:	yes
Availability for booking:	7 days a week until 2 a.m.
Sound equipment:	Stage, PA, Projector, screen, microphones, keyboard and a house guitar are available free of charge.
Cost:	Minimum Spending of \$1500
Capacity:	100 seat restaurant and 140 seat patio
Notes:	Not verified by a disabled person

RANGE OF ROOMS AND PRICES

McNabb Recreation Centre, various rooms

Address: 180 Percy

Neighbourhood: Centretown

Contact/Site: <https://ottawa.ca/en/residents/recreation-and-parks/recreation-facilities#room-rental-rates>
<https://ottawa.ca/en/residents/recreation-and-parks/recreation-facilities#room-rental-rates>

Availability: use form online.

Capacity: 12-100

Cost: check site;

Notes: not verified by a disabled person

O'born Room, National Arts Centre

Address: 1 Elgin
Neighbourhood: Centretown
Contact/site: <https://nac-cna.ca/en/meetings>
Availability: book on site.
Capacity: 250
Cost: speak to sales rep;
Sound system: provided
Additional notes: Deposit required;
Not verified by a disabled person.

Lantern Room, National Arts Centre

Address: 1 Elgin
Neighbourhood: Centretown
Contact/site: <https://nac-cna.ca/en/meetings>
Availability: book on site
Capacity: 72 to 120
Cost: speak to sales rep;
Sound system: provided
Additional notes: Deposit required; Not verified by a disabled person.

Le Salon, National Arts Centre

Address: 1 Elgin

Neighbourhood: Centretown

Contact/site: <https://nac-cna.ca/en/meetings>

Availability: book on site

Capacity: 40-150

Cost: speak to sales rep;

Sound system: provided

Additional notes: Deposit required; Not verified by a disabled person.

Canada Room, National Arts Centre

Address: 1 Elgin

Neighbourhood: Centretown

Contact/site: <https://nac-cna.ca/en/meetings>

Availability: book on site

Capacity: 60 to 1500

Cost: speak to sales rep;

Sound system: provided

Additional notes: Deposit required; Not verified by a disabled person.

Alma Duncan Salon, Ottawa Art Gallery**Address:** 50 Mackenzie Bridge**Neighbourhood:** Centretown**Contact:** <https://oaggao.ca/rent-space>**Availability:** book on site**Capacity:** 350 (standing), 200 (banquet), 245 (theatre)**Cost:** speak to sales rep**Sound system:** additional charge

Terraces, Ottawa Art Gallery

Address: 50 Mackenzie Bridge
Neighbourhood: Centretown
Contact: <https://oaggao.ca/rent-space>
Availability: book on site
Capacity: 130 (North Terrace), 180 (South Terrace)
Cost: speak to sales rep
Sound system: additional charge

Sky Lounge, Ottawa Art Gallery

Address: 50 Mackenzie Bridge

Neighbourhood: Centretown

Contact: <https://oaggao.ca/rent-space>

Availability: book on site

Capacity: 50 (standing), 24 (banquet), 24 (theatre)

Cost: speak to sales rep

Sound system: additional charge

Board Room, Ottawa Art Gallery

Address: 50 Mackenzie Bridge
Neighbourhood: Centretown
Contact: <https://oaggao.ca/rent-space>
Availability: book on site
Capacity: 22
Cost: speak to sales rep
Sound system: additional charge

Banquet Hall (lower), St. John Evangelist Church

Address: 154 Somerset Street West

Neighbourhood: Centretown

Contact: office@stjohnsottawa.ca

Site: <https://www.stjohnsottawa.com/about/booking-our-facilities>

Availability: book on site

Capacity: Tables: 100 people; Seated: 150 people

Cost: see site

Sound system: PA available.

Notes: you may require general liability insurance; An extra cost of \$25/hour for Custodian may apply if the event is outside of the Custodian's regular hours; deposit and security fees may be charged. Washrooms need to be verified.

Church School Rooms, St. John Evangelist Church

Address: 154 Somerset Street West

Neighbourhood: Centretown

Contact: office@stjohnsottawa.ca

Site: <https://www.stjohnsottawa.com/about/booking-our-facilities>

Availability: book on site

Capacity: Two rooms available; 8-10 each room

Cost: see site;

Sound system: no.

Notes: you may require general liability insurance; An extra cost of \$25/hour for Custodian may apply if the event is outside of the Custodian's regular hours; deposit and security fees may be charged. Washrooms need to be verified.

Youth Lounge, St. John Evangelist Church

Address: 154 Somerset Street West

Neighbourhood: Centretown

Contact: office@stjohnsottawa.ca

Site: <https://www.stjohnsottawa.com/about/booking-our-facilities>

Availability: book on site

Capacity: 10

Cost: see site

Sound system: no

Notes: you may require general liability insurance; An extra cost of \$25/hour for Custodian may apply if the event is outside of the Custodian's regular hours; deposit and security fees may be charged. Washrooms need to be verified.

Parish Hall with kitchen, St. John Evangelist Church

Address: 154 Somerset Street West

Neighbourhood: Centretown

Contact: office@stjohnsottawa.ca

Site: <https://www.stjohnsottawa.com/about/booking-our-facilities>

Availability: book on site

Capacity: Tables: 80 - 95 people; Seated: 120-200 people

Cost: see site

Sound system: no

Notes: you may require general liability insurance; An extra cost of \$25/hour for Custodian may apply if the event is outside of the Custodian's regular hours; deposit and security fees may be charged. Washrooms need to be verified.

Church - Nave, St. John Evangelist Church**Address:** 154 Somerset Street West**Neighbourhood:** Centretown**Contact:** office@stjohnsottawa.ca**Site:** <https://www.stjohnsottawa.com/about/booking-our-facilities>**Availability:** book on site**Capacity:** 400**Cost:** see site**Sound system:** PA system provided.**Notes:** you may require general liability insurance; An extra cost of \$25/hour for Custodian may apply if the event is outside of the Custodian's regular hours; deposit and security fees may be charged. Washrooms need to be verified.

Church - Chapel, St. John Evangelist Church

Address: 154 Somerset Street West

Neighbourhood: Centretown

Contact: office@stjohnsottawa.ca

Site: <https://www.stjohnsottawa.com/about/booking-our-facilities>

Availability: book on site

Capacity: 70

Cost: see site

Sound system: no

Notes: you may require general liability insurance; An extra cost of \$25/hour for Custodian may apply if the event is outside of the Custodian's regular hours; deposit and security fees may be charged. Washrooms need to be verified.

all saints event space

Address:	317 Chapel (accessible entrance)
Neighbourhood:	Sandy Hill
Contact:	info@allsaintsottawa.ca 613 230 3050
Site:	allsaintsottawa.ca
Availability:	8 a.m. to 10 p.m.
Accessible washrooms:	one accessible washroom on the third floor across from Borden Hall; All washrooms are gender neutral . There are only non-accessible washrooms in Bate Hall.
Notes:	Take the elevator one floor down to access Lower Hall and The Chapel; one floor up to access Borden Hall. Please note the elevator does not reach Bate Hall, our only non-accessible space; no raised stage. Not verified by a disabled person.

[Chapel Room, all saints event space](#)

Capacity:	70 people
Cost:	various
Sound System:	portable amp and microphone
Note:	Elevator one floor down

Borden Hall, all saints event space

Capacity:	300 people
Cost:	various
Sound System:	Bose Sound System
Stage:	raised
Note:	Elevator one floor up

Working Title Kitchen + Café, all saints event space

Capacity:	70 people
Cost:	various
Sound System:	portable amp and microphone

Lower Hall, all saints event space

Capacity:	100
Cost:	various
Sound System:	portable amp and mic

University of Ottawa

Address:	75 Laurier Avenue East
Neighbourhood:	Sandy Hill
Contact:	Conventions and Reservation Office (613) 562-5800 ext.4424 congres@uottawa.ca
Availability:	academic schedule has priority
Site:	https://uoforms.uottawa.ca/reservation/en .
Cost:	Between \$100 to \$1000 a day
Capacity:	Up to 240 people, depending on the room.
Notes:	the University of Ottawa has numerous accessible classrooms, board rooms, meeting rooms and a large tent. All auditoriums and foyers are accessible. The Conventions and Reservation Office has supplied us with a spreadsheet of accessible spaces on campus. If you'd like a copy of the spreadsheet, you can contact amanda@bywords.ca or contact congres@uottawa.ca directly.

VOICES

Kenzie McCurdy- Ramping Up Accessibility in Ottawa

When was the last time you walked along Bank Street and considered whether you would be physically able to enter a store? How often have you had to stop and think to call ahead for accessibility information before deciding to join your friends for a show in the Byward Market, or colleagues at the annual work Christmas party downtown? Have you ever been excluded from a gathering at a friend's house because you couldn't get up the steps to get inside?

For most, the answer to the above questions will be never. The majority of us go through life without ever having to give those situations a passing thought; and we don't.

Others don't have that luxury.

People who use mobility aids, such as walkers, wheelchairs, or canes, face these circumstances every single day. One simple step is all it can take to segregate someone with a disability from experiences or social gatherings they would like to be a part of; experiences that help us engage with others, participate in our surroundings, and forge close bonds and relationships.

StopGap Ottawa is an offshoot of the StopGap Foundation based in Toronto. We are a local non-profit organization that focusses on bridging the gap between people with mobility impairments and the places they want to frequent. Our mandate is to build ramps for businesses whose entrance has just one step, a barrier that is easy to fix, yet offers a new sense of freedom to so many.

At its core, StopGap Ottawa is comprised of three volunteer coordinators, all wheelchair users ourselves; Christina Johnson, Chris Binkowski, and myself. In collaboration with our partners, The Ottawa Tool Library and MakerSpace North, we hold Community Ramp Builds where, over a period of 2 to 3 days, we engage the community to come out and help build ramps for 10-15 businesses. Doing so not only gets more ramps out into the community, it spreads accessibility awareness and teaches people that sometimes the answer to a barrier is surprisingly simple and very much within our reach.

Coming together as a community to solve a problem that affects our friends and neighbours is a rewarding experience. The amazing people who have volunteered their

time to come out and help at a build, and who have stuck around to lend a hand to some of the behind the scenes work we do, are a testimony to that.

Building ramps is the easy part of our work. More challenging is finding businesses who actively want to become accessible. We have spent a great amount of time pounding pavement, visiting businesses in person to let them know who we are and try to get them on board. We have also reached out to stores, restaurants, and coffee shops via social media to let people know what we can offer. We have met with Business Improvement Areas (BIAs), connected with city councillors and politicians, in an effort to raise awareness and make more venues accessible.

These connections have provided us with success, albeit limited. Certain areas of Ottawa have embraced accessibility, and our ramps, wholeheartedly. We are still working on others. Once a business acquires one of our ramps, neighbouring stores and restaurants are more likely to do the same. However, like most change, it's a slow process from one ramped doorway to a block of fully accessible entrances. Getting that first ramp in place is key, and no easy task.

One of the challenges of getting that first ramp in place is a lack of knowledge. Business owners don't realize how many customers they are excluding by not having a way for those who use mobility aids to enter their store. A customer is a customer, no matter their ability or the device they use.

Some business owners worry that having a ramped entrance falsely advertises that their establishment is fully accessible. Many people with disabilities would agree that a ramp will at least let them decide for themselves whether they want to go to a restaurant without an accessible washroom, or a store with a section they cannot enter. And that's exactly the point - having the freedom to choose where you want to go with the needs that you have, just like our non-disabled counterparts.

Other business owners worry that having a ramp would be an infraction of the clear path bylaw code. This states that you can only take up a certain amount of space of a sidewalk so that there is still plenty of room for pedestrians with or without mobility devices to manoeuvre. However, because our ramps are only made for one-step entrances, they are usually not that large. This has two significant benefits: they don't typically take up so much sidewalk space that you are not be able to get around; and they have handles on each side and are easily removed. They can be left out or put away when not in use.

Ottawa has a vibrant arts and culture scene, with everything from live music and theatre, to poetry readings or lecture series. People with disabilities want to be a part of this scene just as much as their able-bodied counterparts. All too often these events take place in small venues in older buildings with many an inaccessible entrance. Sometimes a ramp can provide access for all, and if so, wouldn't you want your venue to have one?

Chris Binkowski

Hello, I'm Chris Binkowski AKA Bucko. I have lived in Ottawa all my life and enjoy taking part in the cultural scene. As a person with a complex physical disability there are many barriers towards participation.

First is transportation. Sometimes I have access to my family's wheelchair accessible van which is the most flexible and quick way to get around. Otherwise, I have to rely on Para Transpo, OC Transpo, accessible taxis or simply "walking" to the venue. All of these options require detailed planning and additional time devoted to waiting. Pick up and drop off times can add a significant two to three hours. I often can not find enough time to accommodate these travel factors with my care needs. At home I have visiting caregivers that have specific times that they come see me. Sometimes they aren't flexible. In those cases I often have trouble keeping everything on time. Otherwise I have to deal with the health consequences of missed or delayed care. When I have flexible care available this often allows me to go out.

I use a powerchair for mobility and a ventilator to assist my breathing. In recent years, a small portable amplifier has greatly improved my ability to communicate. My iPhone has also added a great level of security and independence. I can only go to places that have zero steps, or have ramps and elevators. Cramped venues also affect my enjoyment and participation.

Winter time adds complications to any outing as I need to take off and put on layers of clothing. This means I either need someone to accompany me or I need people at the venue to help. As I have met more people over the years in the scene, an informal network has developed of people that I can approach to assist me. Most often via promoters / organizers of events. Some venues have an inclusive attitude and I am more comfortable approaching their staff. Factors like this make a big impact on whether I choose to attend an event. I should add that even during the summer months, being able to ask for help makes a big difference. There are many times when I can't rely on friends or family to accompany me.

Venues that have side rooms or accessible bathrooms are useful for a quiet area to call a cab or direct someone with care. I generally cannot go to the bathroom when I am out. With pre-planning and additional caregivers I am sometimes able to. However this requires bringing my commode chair (a mobile toilet) or having a space where I can lie

down. It is rare that this is possible or worth the effort. I always need to go to the bathroom after a big meal. Eating also takes me usually between 30-60 minutes with someone feeding me. Given this care need, I often don't go to any events between 5-8pm. Sometimes I eat a pureed meal on the go at events and hold off going to the bathroom. However this is hard on my body and affects my ability to communicate and participate.

People that are helpful and able to provide assistance are a huge factor for me to experience cultural events.

Nathan Hauch: Broadening Our Spaces: Tips for More Inclusive Events

As a person who has multiple disabilities, among them mobility, hearing, and learning, I find myself often staying in, out of fear that an event may be difficult to get to, or hard to participate in.

Here are some suggested tips on how to make readings and events more accessible, so that more people can participate.

Timing. Try to have events not too late in the evening. 6 or 7 PM start times work well - but later than that, it can be challenging to arrange accessible transportation. Also, as someone with limited energy, if an event goes late, I'll pay for it the next day - and if I feel like an event may take too long, I may choose to opt out. Besides, late start times are barriers to many other people: those with kids to put to bed, those who have to work early, and so forth.

Location. There are two main considerations here: external and internal.

Externally, make sure the venue is closely located to public transit - and has accessible parking.

If there's a small ramp or a lip to the door, bring a portable ramp with you.

Make sure the path to the door is clear - snow can be quite the obstacle.

Internally, make sure the venue has automatic door openers - or someone readily available to assist.

Also ensure that people's mobility devices can easily move around the space - and this also means to and from the bar.

Accessible washrooms are also a must - and this means washrooms with sufficient space for mobility devices to maneuver.

Acoustics. Acoustics do mean clarity - that is, no feedback in the mic, no echo, and the like - but it also means doing a bit of prep in advance.

First, ask if anyone has a personal microphone or FM system they would like presenters to wear.

Second, make hard copies of the work to be read available so people can read along - and openly offer them to people.

Third, if you are holding a discussion, repeat the question from the audience so everyone can understand. Feel free to paraphrase - plain language is user friendly.

Fourth, make sure the microphone does not obstruct the lips of the presenter. Fifth, make sure people who are hard of hearing can see the presenter - and reserve a few accessibility seats up front.

Openness. Even with the best prep work and intentions, some details can fall through the cracks. When made aware of an accessibility gap, please don't make excuses, but work with the person to provide the next best solution. Not sure what that is? Ask the person.

Demonstrate flexibility, and demonstrate your commitment to inclusion.

Even better, consider starting your event with an "access check": Ask, "Can everyone participate? Are there any barriers we need to address?"

Remind people that they are welcome to get up and move around if they need to. This is, after all, supposed to be an open space.

Seek feedback. Have a comment box or an email address available to hear other ideas for what could be improved upon. Remind people that the focus is not on accessibility per se, but on inclusion.

Art is lovely. Share its pleasure. Ask, "How can we bring more people - including those with disabilities - in to experience it?"

Kristen Williams

Slam poetry slams disabled people. Or, more accurately, it ignores and forgets us, but I've never been able to forget about it.

The first time I ever attended a spoken word event, I was in my second year of university, and in awe of the genre--it was like the best parts of social justice theory combined with the best parts of a passionate church sermon. The event took place in a gym and was packed with kids just as wide eyed and entranced as me.

I felt my eyes water as the poets talked intimately of their struggle, their passion, their success. I told my friend I couldn't wait to go to other slam poetry events. That night, on a mission, I watched as much slam poetry as I could find, listening to a woman personify her body in defence of abortion, as I googled best places in the city to listen to spoken word poems. Unfortunately, there were none. The most regular slam poetry event in the city was at a place called The Mercury Lounge, every Thursday night. When I inquired about wheelchair access, they apologetically informed me that there were two flights of stairs upon entering.

I later sent Mercury an email asking about accessible venues they're aware of, and didn't receive a response. The truth is, poetry slams and other readings are held almost entirely in non-accessible places. It's nonsensical when you think of it, really. Being a person who uses a wheelchair full-time, I took English Literature in school, because I thought reading and writing were one of the few things I could do without having to worry about barriers to accessibility. So it's almost laughable, then, that one of the most accessible, least physically demanding activities has so little physical access.

Years have passed since I realized spoken word poetry was inaccessible to me, but addressing this issue now, I'd love to see it happening in a place which is both wheelchair friendly (think ramps and spacious layout) and a fun location. So many places deemed 'really, very accessible' are in the middle-of-nowhere, or somehow attached to services for elderly people. A place that is both popular and physically accessible would prevent further segregation and isolation of disabled people, and allow us to participate in an artform that is otherwise very accessible.

It's also important to note that a properly accessible venue must have accessible bathrooms. You wouldn't believe the number of places that call themselves accessible that don't have wheelchair/mobility-device-friendly washroom stalls. I've never quite

understood this--do businesses and public spaces expect disabled people to have bladders of steel? Do they expect us to dehydrate ourselves before leaving the house? Because those are the only 'options' we're left with when accessible washrooms are not included in public spaces.

The last thing that'd make slam poetry accessible is, of course, low cover fees. A lot of people with disabilities are living on or below the poverty line, and because of this, many leisurely activities are not an option for us. For those of us who are lucky enough to be employed, it's nice to not have yet another expense to worry about, on top of equipment and care fees.

Slam poetry is a artistic form that aligns with disabled people--from the passionate themes of injustice to the accessibility that writing offers--so making the genre accessible could vastly improve disabled people's lives.

Dorothy Ellen Palmer - Accessibility by All is for All

My walker and I make a curious pair. We often ask people to guess what percentage of the planet is disabled and reliably hear, “Maybe 5% to 10%?” In 2018, the U.S. Centre for Disease Control and Prevention defined adult disability as having life-impacting difficulty in any of six areas: Mobility, Cognitive, Vision, Hearing, Independent Living, and Self-Care. By this definition, a full 25% of American adults are disabled. The largest group are those like me: adults with mobility disabilities. We’re 1 in every 7 adults, a full 14% of the adult population.

Why are disabled people so unseen, so erased from the popular imagination?

Here’s why:

If disabled adults are a tiny minority, our absence isn’t seen as a huge loss. Underestimation hands governments permission to defer, or ignore, disability policies.

It makes access to education, housing, employment, and the arts, seem less important.

It reduces disabled activists to lone, isolated, complaining individuals.

It minimizes and individualizes the loss of our human and legal rights.

It erases the very notion of a disabled community oppressed by systemic ableism.

It permits abled folks to shrug, to ignore their complicity, and feel zero guilt.

Underestimation makes all the inequalities of the status quo less urgent.

If your otherwise woke community of CanLit isn’t accessible, but you believe it only harms a tiny few, it can warp your thinking. When building owners claim accessibility renovations are too expensive, it sounds economically defensible. When organizers defend holding literary events at inaccessible bars and restaurants because they’re cool and cheap, you tell yourself it doesn’t hurt enough people to be change worthy. When abled readers and writers attend inaccessible events, when they all agree to take stairs up to the stage, or down to the washroom, well, it’s not a knife in disabled colleagues backs because you don’t see any disabled writers there. If all artistic spaces where we learn, share, work, and network, are routinely inaccessible: festivals, launches, retreats,

galleries, theatres, performance spaces, and award ceremonies, oh well, at least the arts is committed to “diversity.”

What would CanLit look like, if we included the enormity of the missing?

With limps, braces, canes, crutches, walkers, wheelchairs, and scooters galore, one of every seven readers and writers at every event has a visible mobility disability.

One of every four authors and attendees at every literary event is disabled.

Every panel, at every literary event, contains at least one disabled writer.

Every literary award long list of eight nominees contains at least two disabled writers

Every short list of nominees contains at least one disabled writer.

One of every four agents, publishers, and jurors for prizes and grants, is disabled.

One of every four books published in Canada is by a disabled author.

Here’s the good news: Disabled people come from all other marginalized identifies. A representative increase of disabled people in CanLit would increase the representation of other marginalized groups.

Accordingly, this guide invites us all to practice accessibility by all for all, to play a role in a richer, more diverse CanLit. We need this guide in every city. If abled allies work with disabled readers and writers, together we can build a CanLit where no body gets left behind.

Neurodiverse friends, how can venues for literary, spoken word, storytelling and nonfiction events improve so that you can attend the events? What would make you feel comfortable and welcome? [FB Oct 2018]

- NW Smaller groups; more quiet and reflective time...
- NW Smaller venues; more diverse venues (pubs tend to be popular but there are other places literary events could take place...)
- EKG Excellent question- I am planning small readings for my book and have considered dimmer lighting, an invitation to listen with eyes closed, unamplified sound, alternative seating (yoga studio-style bolsters and ability to lie down or move)...Will be listening to what people suggest in hopes I can incorporate.
- ML Personally the timing makes a difference much more than the venue itself. Sometimes I'm just not up for a late night, either because of needing sleep or having to work. I'd love to attend more afternoon events.
- LAF This reminds me, I want to start an alc free series and welcome addiction survivors. Might work in Ottawa too?
- AE would be amazing. the spoken word community here takes this into account as well and often hosts alcohol free events.
- MG Pros: Natural light, earlier in the day, quieter venues.
Cons: Neons blinking, late night, surround sound bars.
- AE thanks to everyone so far. if anyone is interested in writing a page on factors to consider for neurodiversity in the guide to accessible venues i'm creating for Bywords.ca, please let me know. i'd also like a page for hearing and vision impaired people and those with physical disabilities. all in progress. visit www.facebook.com/accesswordottawa for more updates and info.
- KP Pals, Not On Topic: May I put in an idea for Universal Bathrooms? A relief to be free of Hamlet's dilemma, To Pee or Not to Pee
- AE I will include in the guide. Shakes Pee-er :)
- KP Shakes pee-er!!!! That's FABULOUS.

DNW I was thinking in summer. Outside, under trees in a quite park. With nice nibbles and a nip of something strong. I like rum. I'd come.

DP This is a really interesting question and set of answers. Thank you!

VENUES NOT YET VERIFIED FOR LITERARY SUITABILITY

These venues have been verified as accessible.

Great Canadian Theatre Company Domicile Hall, 1233 Wellington St W
(lobby/ \$20 / hr for readings?) <https://ottawa.spacefinder.org/spaces/16517>

The Mill, 555 Wellington

Churchills, Westboro, 356 Richmond

Flippers, 819 Bank [has elevator, not sure about washrooms]

Metropolitan 700 Sussex Drive

[Accessible washroom, but washroom door may be challenging to open; large side room may be ideal for readings]

Blue Cactus Bar and Grill, 2 Byward Market

[may not be suitable for readings]

Planet Coffee, 24 A York Street

Oz Cafe Ottawa 10 York Street

[Side accessible entrance if staff are notified to open it]

LITERARY SUITABILITY CHECKLIST

In addition to ensuring a venue is barrier-free, organizers need to consider the following factors:

LOCATION

Is the venue near a public transportation route?

Is there parking nearby?

LAYOUT

Is the space configured so that audience can enjoy the event without obstruction?

SEATING

Does the venue provide chairs or do you have to rent?

AFFORDABILITY

Can your organization cover costs or do you need to charge an entry fee? Can you include a Pay What You Can price for those who can't afford the fee?

SOUND EQUIPMENT

Does the venue include a sound system? If not, how will you accommodate those with hearing difficulties to ensure they can enjoy the performances/readings?

ACOUSTICS

Look for things such as high ceilings and cushioned walls which will dampen the sound and make it difficult for audience to hear.

EVENT TIME

If the event is in a space that isn't a private room, is it available at a time that isn't busy and noisy thereby making it difficult for audience members to enjoy performances/readings?

COMMUNICATION

Is the booking manager easy to reach? Someone who is unresponsive may be unreliable when it comes to making changes or respecting the booking.

PROMOTION

Will the manager and staff of the venue promote the event? Are you allowed to post signage about the event in the space beforehand?

BOOK SALES

Is there a space in the venue that can be used to sell books? Is the manager ok with books being sold in the space?

ALCOHOL

Do you want the event to be held at a venue that sells alcohol? The choice has implications for cost and also for inclusivity.

WASHROOMS

Is there a washroom on site? Aside from being barrier-free, is it also gender-neutral?

NOTE ON LANGUAGE FROM DOROTHY ELLEN PALMER

“[M]ost disabled activists in NA have rejected the term "people with disabilities" in favor of "disabled people." PwD is now seen as a euphemism that erases ableism. There are plenty of articles on line if folks are interested. Of course disabled individuals can refer to themselves as they wish, but the activist disabled community uses disabled and is asking abled people to use disabled.”

BIOGRAPHIES

Sandra Alland is a writer, filmmaker, interdisciplinary artist and curator living in Glasgow. In 2016-17, San was commissioned to write stories for British Council's Discover Project and two Comma Press anthologies (Protest! and Thought X, Manchester). In addition to writing arts criticism for Disability Arts Online, San publishes poetry and stories in such magazines as SubTerrain, Cosmonauts Avenue and Glasgow's Gutter. They had three collections of poetry published in Toronto and a chapbook of stories in Edinburgh, and co-edited the anthology Stairs and Whispers: D/deaf and Disabled Poets Write Back (Nine Arches, 2017). San has presented work at Roundhouse, Barbican (Transpose), Edinburgh International Book Festival, Ottawa International Writers Festival, VERseFest, Ledbury Poetry Festival, BFI Flare, Seattle Transgender Film Festival and Tate Modern. www.blissfultimes.ca

Bucko (Chris Binkowski), is an Ottawa-based artist who performs electronic music and DJs with a mobile sound and light system mounted to his power wheelchair. He started by busking on the street. This led to gigs like Ottawa's Nuit Blanche 2013 representing the Ottawa Art Gallery and a set at Arboretum Festival in 2014. March 2015 Bucko opened for Rich Aucoin at Ritual in Ottawa. In 2018 he performed twice at General Assembly with supporting video projections.

Bucko is also a painter of tapestry-like acrylic paintings spanning over 7 x 9 feet. Most recently he is painting water colour abstracts with his iPhone.

Through a SAW Video Spark Lab grant Bucko has created one video called Personal Performance. It screened at Gallery 101 in 2017 and at SAW Video in 2018.

Bucko has a visible physical disability. For the past two years he has been a board member of BEING Studio. He is the lead volunteer for StopGap Ottawa and does advocacy work for Accessibility For Humanity.

Amanda Earl is the managing editor of Bywords.ca and the fallen angel of AngelHousePress, a poet, visual poet, fiction writer and editor.

Nathan Hauch is an Ottawa based poet and filmmaker. He can be reached at nathan.hauch@abilityanalysis.ca.

Kenzie McCurdy was born in Montreal. In 2004, she moved to Ottawa where she works as a social worker. When she's not working or co-organizing StopGap Ottawa, Kenzie participates in a poetry group and two book clubs. She also volunteers her time tutoring people who are learning English.

Dorothy Ellen Palmer is a disabled senior writer, accessibility consultant, and retired high school Drama teacher and union activist. She serves on the Board and writes a regular column for CCWWP (Canadian Creative Writers and Writing Programs) and on the Accessibility Advisory Board for FOLD, (The Festival of Literary Diversity). Her work has appeared in: *Wordgathering*, *Alt-Minds*, *All Lit Up*, *Don't Talk to Me About Love*, *Little Fiction Big Truths*, *49th Shelf*, and *Open Book*. Her first novel, *When Fenelon Falls* (Coach House, 2010), features a disabled teen protagonist in the Woodstock-Moonwalk summer of 1969. Her disability memoir, *Falling for Myself*, will appear with Wolsak and Wynn in Fall 2019. She can always be found tweeting @depalm.

Kristen Williams is a Support Worker for women that've experienced violence and a writer. She has a BA in English and a diploma in Social Service Work. Some of her written work can be found on The Leveller.ca, and you can follow her on Facebook at kdub155.

RESOURCES

[Initial project description and action items for the guide](#)

[Google spreadsheet for accessible venues](#)

[Google map of barrier-free spaces in the guide to date](#)

[When Buildings Do The Dirty Work, CanLit Hands Aren't Clean](#)

[ACCESSIBILIZE YOUR EVENT by Olivia Dreisinger](#)

[Stopgap Ottawa](#)

[Book an ASL Interpreter](#)

[The Accessibility for Ontarians with Disabilities Act \(AODA\)](#)

[Planning Accessible Events brochure from the AODA](#)

[CAN-CON'S Accessibility Policy](#)

[Science Fiction and Fantasy Writers of America Accessibility Checklist](#)

[Foster Farm Community Centre](#)

[SpaceFinderOttawa](#) a searchable database of buildings with room rentals

[Understanding Barriers to Accessibility, Council of Ontario Universities](#)

[Dine Here](#) [many of the listings are out of date]

[A Planning Guide for Accessible Conferences How to organize an inclusive and accessible event, Carleton University](#)

[Special Olympics Ontario - Greater Ottawa](#)

SITES AND ORGANIZATIONS

- Think Inclusive: [WHY PERSON-FIRST LANGUAGE DOESN'T ALWAYS PUT THE PERSON FIRST](#) by Emily Laudau

[National Centre on Disability and Journalism: Disability Language Style Guide](#)

[Sins Invalid is a performance project that incubates and celebrates artists with disabilities, centralizing artists of color and queer and gender-variant artists as communities who have been historically marginalized.](#)

[The Disability Visibility Project](#) is an online community dedicated to creating, sharing, and amplifying disability media and culture.

Barrier-Free Canada, an organization working toward removing barriers.

BOOKS AND MAGAZINES

[Stairs and Whispers: D/deaf and Disabled Poets Write Back](#)
Edited by Sandra Alland, Khairani Barokka & Daniel Sluman
(Nine Arches Press, 2017).

[Beauty is a Verb, The New Poetry of Disability](#)
edited by Sheila Black / Jennifer Bartlett / Michael Northe
(Cinco Puntos, Press, 2011).

[Disabled People Destroy Science Fiction, Elsa Sjunneson-Henry \(Editor-in-Chief, Nonfiction\), Dominik Parisien \(Editor-in-Chief, Fiction\), Nicolette Barischoff \(Personal Essays\), S. Qiouyi Lu \(Poetry\), and Judith Tarr \(Reprint Fiction\).](#)

[Care Work: Dreaming Disability Justice by Leah Lakshmi Piepzna-Samarasinha](#)
[Resistance and Hope: Essays by Disabled People, Crip Wisdom for the People](#), Edited by Alice Wong, Disability Visibility Project.

[*Falling For Myself*](#) by Dorothy Ellen Palmer, a memoir.

[Hamilton Arts and Letters – Imaginary Safe House](#) is a special issue of the magazine devoted to Canadian Dis/Ability Poetics.

[Disability Arts Online](#) is a British site with a mission to achieve widespread appreciation for the richness and diversity of disability arts and culture.

RADIO SHOWS AND PODCASTS

Welcome to My World CKCU FM

<https://cod.ckcufm.com/programs/438/info.html>

[Interview with Nathan Hauch about his upcoming film in the Ottawa Canadian Film Festival and working as a disabled artist on A Lutta Continua, CKCU FM](#)

[Disability Visibility Project Podcast](#)

[Neurodivergent Podcast hosted by Damien Laliberté](#)