



Multisensory Storytelling in Disability Arts: Innovations in Accessibility and Audience Engagement

KATHLEEN C. SITTER
University of Calgary, Canada

AMBER P. E. YOUNG
University of Calgary, Canada

ANNA HERRERA
University of Calgary, Canada

HEATH BIRKHOLZ
University of Calgary, Canada

ALISON L. GRITTNER
Cape Breton University, Canada

ABSTRACT *Fractured Time: Sensory Dimensions of the Pandemic is a multisensory four-dimensional installation created by neurodivergent artists. The piece communicates aspects of the artists' lived experiences of the pandemic through the sensory modalities of touch, sound, smell, and sight. In this paper, the authors consider the installation of Fractured Time at three distinct, non-traditional sites. Reproducing the installation at each site presented unique complications for accessibility, therefore requiring adaptation where possible. These experiences provide a foundation for discussing Disability Arts. By addressing the questions, how might we engage sensory modalities without ocularcentrism overpowering the storytelling process?, and what are the ways we can address accessibility in curating an art installation?, the authors propose three creative phases when considering accessible curation: isolate (falsely), instruct, and imagine. These steps are explained within the context of the installation.*

KEYWORDS multisensory storytelling; disability arts; accessibility; critical disability studies

Correspondence Address: Kathleen Sitter, Faculty of Social Work, University of Calgary, Calgary, AB T2N 1N4; email: kcsitter@ucalgary.ca

ISSN: 1911-4788



Introduction

Over the last decade, museums worldwide have increasingly focused on accessibility programming – particularly for blind and low-vision individuals – to ensure contemporary and modern art exhibits are accessible to more disabled people. While accessibility programming has gained significant global momentum, removing barriers to access the Arts has had a rich and vibrant history within the Disability Rights Movement. For over a century, the Arts have played a critical role in disability representation and expression and continue to do so for many disability artists in Canada. In line with this legacy, the authors report on a three-year participatory arts-based inquiry installation project that explored the relationship between sensory storytelling, accessibility, and the Arts. Neurodivergent and disabled artists, scholars, and neurotypical allies collaborated on a four-dimensional installation that explored pandemic stories using tactile, olfactory, visual, and auditory modalities. Titled *Fractured Time: Stories of Home During the Pandemic*, the exhibit was an iterative process informed by two overarching questions: how might we engage sensory modalities without ocularcentric overpowering storytelling?; and what are the ways we can strive for accessibility in curating an art installation?

Guided by these questions, the article outlines the creative process of the installation project and describes three locations where the exhibition was curated. We share our learnings related to multisensory storytelling with the aim of contributing to the broader dialogue on accessibility in contemporary art installations for artists and curators through engaging the sensorium. The paper is organized into four sections. We begin with a brief overview of Disability Arts and the role of sensory storytelling. The second section focuses on the installation project and the participatory process. The third section discusses the three exhibition locations: a hospital; a university; and a public library. This section includes descriptions of our learnings from each space related to social behavior, environment, and conflicting accessibility. We describe the development of three phases when considering accessibility and the Arts: isolate (falsely), instruct, and imagine. The final section includes a discussion with potential next steps and considerations for accessible curation in contemporary art installations, informed by the three phases noted above.

Disability Arts

Following Chandler et al. (2021), we understand Disability Arts, broadly defined, as encompassing art created by D/deaf, disabled, mad, neurodiverse, spoonie, and Indigenous peoples with a “decolonized understanding of embodied and enminded differences,” where people self-identify or have medical diagnoses (p. 173). Importantly, Disability Arts extends beyond the material production of art and is understood and recognized as a distinct

movement and culture led by and for disabled people (Cameron, 2009; Chandler et al., 2021; Goodley et al., 2019; Kafai, 2021). It resists dominant discourses and representations of disability while eliciting new conceptualizations of disability and disabled life through varied art forms, inviting a (re)imaging of spaces and communities that value all members (Cameron, 2009; Chandler et al., 2021; Goodley et al., 2019; Kafai, 2021). It is critical to recognize Disability Arts as political (Chandler, 2019) and as a “culture of resistance” (Cameron, 2009, p. 508).

Producing art is not a new phenomenon within the disability community. As Barnes (2003) points out – relying on a Western worldview – disabled people have been involved in cultural production since ancient Greek and Roman times. The shift of Disability Arts into the radical sphere occurred through and with the Disability Rights Movement, emerging in the late 1960s and into the early 1970s (Barnes, 2003; Cameron, 2009). As disabled comedian, poet, and writer Alan Sutherland (1997) stated, “disability arts would not have been possible without disability politics coming along first. It’s what makes a disability artist different from an artist with a disability” (as cited in Barnes, 2003, p. 7). However, Rice et al. (2015) describe Disability Arts as a critical component of the Disability Rights movement since the 1980s. Rice et al. (2015) and Kafai (2021) emphasize that the Disability Arts Movement emerged in part as a response to the prioritization of whiteness and exclusion of racialized, poor, queer, trans, and sick bodies within the mainstream Disability Rights Movement. As author, artist, film director, and disability justice organizer Patricia (Patty) Berne has discussed, the mainstream Disability Rights Movement focused on disability as its primary identity, neglecting an analysis of interconnected systems of oppression (Kafai, 2021). The Arts have played a crucial role globally in the Disability Rights Movement, helping to respond to the “communal erasures” (Kafai, 2021, p. 19) of disabled queer and disabled racialized communities who had been left behind in the mainstream Movement’s work for advocacy, activism, policy, and social change (Kafai, 2021). The Arts brought voices together, cultivating unified spaces to examine insights and experiences within and alongside community, rather than individually (Cameron, 2009), expressing the power of disabled voices when conveyed together. As Chandler et al. (2023) describe, “through creative practice, disabled artists often challenge normative ways of understanding disability by representing their embodiment in agentive, intersectional, and nuanced ways that are driven by and authentic to their lived experiences” (p. 1).

Disabled people have not always been recognized for their creative practices or representations, and, in many ways, have been actively prevented from creative practice and engagement. Traditionally, access to arts engagement for disabled people was deeply rooted in paternalism (Barnes, 2003). Preceding the Disability Arts Movement, there was a long history of narrowly categorizing Disability Art as products of therapeutic environments (e.g., art therapy). The creative potential of disabled artists was often obstructed by

imposed conceptualizations of capacity (Cameron, 2007). As Cameron (2007) explained, organized activities in service settings were largely limited to “dominoes and basket weaving” (p. 504). From the late 1870s to 2010s, there was a well-documented ableist practice among curators that further exploited disabled persons who were institutionalized (Chandler et al., 2023). During this time, many Canadian curators would enter these institutions, select artwork created by disabled people, and exhibit it as “Outsider Art” (Chandler et al., 2023, p. 1). While these disabled artists were mostly self-taught and situated outside of the mainstream art world, non-disabled curators would exhibit these works without providing rightful credit to the artists themselves (Chandler et al., 2023). Recently, there has been a movement to reclaim the term “Outsider Art,” described by many artists as a way of identifying that they have experienced exclusion and barriers when trying to enter the mainstream art world (Chandler et al., 2023, p. 2).

In the Canadian province of Alberta, for example, the recent *Connections//Collisions Cabaret* series hosted in Edmonton featured the performance *O.K. Okay*, choreographed by Ainsley Hillyard and performed by Iris Dykes and Heath Birkholz with rehearsal assistant Julie Andrews. Josh Languedoc, curator of the *Connections//Collisions Cabaret* described its emergence from discussions about the role of art in confronting the questions: “What does it mean to create art that challenges margins that are placed upon us? Or the margins from which our world operates? And what happens when we push through those margins” (Mile Zero Dance, n.d., para. 1). In *O.K. Okay* the two performers explore Action Theatre practices together, and engage in “movement, gibberish, and storytelling” (Mile Zero Dance, n.d., para. 4). Notably, Dykes, Birkholz and Andrews are all artists involved in the Collaborative Radically Integrated Performers Society in Edmonton (CRIPSiE), a group of disabled artists who are socially oppressed in multiple ways along with their allies (CRIPSiE, n.d.). CRIPSiE’s (n.d.) vision statement underscores their commitment to affirming the relevance and validity of art and storytelling by disabled people. Central to their vision is the pursuit to “have art that centres the lives and lived experiences of those who experience disability and other forms of oppression or marginalization, become part of the larger arts community and society” (para. 3). Influencing the *Fractured in Time* exhibit in engaging audiences and other sensory modalities was the *My Life. My Story: Youth Digital Storytelling* project gala event hosted by the Multisensory Studio in Calgary, Alberta. The event, held over three days, included two virtual screenings and one in-person screening of the digital stories created by disabled youth and adults (Sitter et al., 2022). These works emerged from peer-facilitated digital story workshops that explored understandings and experiences of life-stage transitions from the embodied knowledge and lived experience of disabled youth and adult creators (Sitter et al., 2022).

Disabled people have been subjected to processes of erasure and exclusion, at times through violent tactics such as institutionalization, and often in more

insidious ways (Kitchin, 1998) that continue in contemporary times. Depictions of disabled people and disabled life are often portrayed as either benevolent or hostile – as superheroes or defective humans (Nario-Redmond et al., 2019). These portrayals have often been discussed as disability tropes whereby cultural imagery reduces disability representation as either objects of pity/victim or inspiration/hero (Douglas et al., 2020; Shakespeare, 1994). These representations are deeply ingrained in societal understandings of disabled bodies and minds, and there continues to be an urgent need to cultivate and support space for alternative narratives.

Disability Arts confront and resist these problematic and oppressive ways of knowing and attempts at erasure. Disabled communities have always “gather[ed] and manifest[ed] liberatory practices” (Kafai, 2021, p. 14). For example, *Sins Invalid* was co-founded in 2006 by Japanese-Haitian, disabled, queer, gender nonbinary artist activist Patty Berne and African American, krip, poet, community historian, artist-activist Leroy F. Moore Jr. Foundational conversations between Berne and Moore Jr. confronted ableist beliefs about the sexuality of disabled people, namely the assumption that disabled people are non-sexual and non-desirable (Kafai, 2021). *Sins Invalid* was created from the need and desire to have a space where conversations about disability included “conversations about sexuality, beauty, autonomy, and desire” (Kafai, 2021, p. 31). As described in their mission statement on their website, “*Sins Invalid* is a disability justice-based performance project that incubates and celebrates artists with disabilities, centralizing artists of color and LGBT/gender-variant artists as communities who have been historically marginalized” (*Sins Invalid*, n.d., para. 1). *Sins Invalid* is grounded in and works to enact disability justice – a framework and movement conceived and articulated by disabled, trans, queer of colour activists, Patty Berne, Mia Mingus, Stacey Milbern, Leroy F. Moore Jr., Sebastian Margaret, and Eli Clare – created in response to the gaps within the mainstream disability movement (*Sins Invalid*, 2019). Kafai (2021) describes *Sins Invalid* as a “rallying cry, a crip call to a community...” who have been taught that any disabled stories outside of stories of pity/victim or inspiration/hero are inconvenient (p. 42).

Chandler et al. (2021), use the concept of “Cripistemology” introduced by Meri Lisa Johnson and Robert McRuer in 2014. Cripistemology refers to knowing disability through first-person accounts and is concerned with ways that disability becomes known and how that knowledge is circulated (Chandler et al., 2021). While there are many ways of knowing disability, the most dominant tend to be those produced outside of the disability community, such as medical and neoliberal frameworks. The concept of cripistemology calls us to challenge the dominant ways of knowing disability that circulate in mainstream spaces – including mainstream disability movement spaces – and to think about socio-political and cultural factors that shape how disability is experienced and understood (Chandler et al., 2021).

Disability artists often use creative practices to challenge normative ways of understanding disability by representing their embodiment in intersectional

and nuanced artistic media (Chandler et al., 2023). For instance, from September 2006 to July 2008, Toronto Metropolitan University (TMU; formerly Ryerson University) in Toronto, Canada supported the School of Disability Studies in producing an exhibit created by disabled activists titled *Out from Under: Disability History and Things to Remember* (Church, et al., 2018). While *Out from Under* was staged prior to the Johnson and McRuer's introduction of the term cripistemology (Chandler et al., 2021), the curation of the exhibit was deeply informed by the concepts.

Co-curators of the project, Kathryn Church, Melanie Panitch, and Catherine Frazee describe the “particularities” (2018, p. 9) through which they each arrived at and informed the history of disability told through *Out from Under*. In doing so, they laid the foundation for the process that centred the particularities and multiplicities of disabled lived experience and the knowledge that often evades documented histories. Throughout the curatorial process they critically examined the question: *What constitutes history?* (Church et al., 2018). They responded to the disability history that is widely circulated yet is “missing, fragmented, or hugely compromised” (Church et al., 2018, p. 12). The exhibit intentionally challenged “pre-existing” and “pre-authorized” disability history (Church et al., 2018, p. 12), questioning what knowledge and history had been silenced or obscured by dominant narratives of pathology and tropes of pity/tragedy, and inspiration/heroism (Church et al., 2018; Douglas et al., 2020; Shakespeare, 1994).

They described the “think tank” that shaped the project, composed of Disability Studies students, alumni from TMU, researchers, scholars, and disability movement leaders. Church et al. (2018) state, “quite naturally, these people hooked us into disability as it transacted and negotiated in the environments they inhabit” (p. 10). This collective brought forth ways of knowing disability that were embodied, relational, and emergent. Rather than seeking a unified or “grand narrative” (p. 15) of disability history, the exhibit was concerned with privileging embodied knowledge and relational experiences to understand disability. As they noted, “in the course of searching some/thing out, each person not only helped generate a collection but also developed a stake in it” (p. 11). Church et al. (2018) also described their attention to curating the project as invitational – resisting a claim of producing an all-encompassing history of disability – exemplifying the concept of cripistemology which holds that disability is not a fully knowable or fixed subject (Chandler et al., 2021).

Church et al. (2018) shared reflections on the process of moving *Out from Under* into “public” spaces such as the Royal Ontario Museum (ROM), framing this transition as an effort to “mak[e] disability history *public* history” (p. 12, emphasis in original). The process involved responding to institutional feedback from a design consultant, which centred around creating cohesiveness of the exhibit. Activist, researcher, poet, writer and co-curator Catherine Frazee recalled the intentionality behind choosing titles for the exhibit for the transition to ROM, with a keen intent to challenge dominant

framings of disability and disrupt audience (mis)interpretations rooted in ableist assumptions. The team chose titles that resisted notions of benevolence, etc., and other tropes that had been circulated through the “pre-existing” and “pre-authorized” accounts of disability history (Church et al., 2018, p. 12).

The process of negotiating space for *Out from Under* within the ROM’s “‘tried and true’ blue ribbon practices” (Church et al., 2018, p. 18) became an ongoing disruption of ableist museum programming. As Church et al. (2018) noted, the *Out from Under* exhibit “was not business as usual” (p. 21). From the outset, accessibility was centred, and a reorientation to alternative ways of knowing and experiencing disability in the museum space was privileged by the co-curators, protesting normative exhibition practices. Notably, since 2014 *Out from Under* has been a permanent exhibition at the Canadian Human Rights Museum (TMU, n.d.). Centering “cripistemology” (Chandler et al., 2023) disseminated by and through Disability Arts to interrupt exclusive and ableist practices within the art world, including art installations and museum programming, becomes central in contributing to the shift and transformation to accessible art and art spaces.

Accessible Art

Historically, modern art has focused on visual aesthetics above other senses. However, contemporary art installations and museum programming have shown an interest in accessible curation, particularly over the last couple of decades. Globally, museums have increasingly focused more on accessibility programming – particularly for blind and low-vision individuals – to ensure contemporary and modern art exhibits can be experienced and enjoyed by disabled audiences. Indeed, significant collaborative efforts have been made in galleries and museums with people who are blind or have low vision to improve access to visual artworks through tactile and soundscape representation (Butler et al., 2023; Cavazos Quero et al., 2021; Hadley & Rieger, 2021; Holloway et al., 2019) and three-dimensional models (Karaduman et al., 2022), as well as wayfinding strategies, QR codes, and descriptive videos (Butler et al., 2023). Additionally, literature from the field of museum education has recently explored museums as sites of social justice that can enact social change by utilizing an anti-oppressive framework in the field (Ng et al., 2017).

Expanding upon the accessibility programming strategies noted above, which focus on program or exhibit delivery in gallery and museum spaces, we contend that attention is needed to the ways in which art is made to deepen the complexity of our understandings of accessible art. We focus on first-person accounts explored and expressed through multisensory storytelling, grounded in Disability Arts and social justice, recognizing these frameworks are not mutually exclusive. First-person accounts play a pivotal role in counter-storying ableist and Western-centered discourses and celebrating difference

(Chandler et al., 2021; Rice et al., 2015). To ensure voices include the spectrum of disability and consider the uniqueness of each experience, a multiplicity of voices must be invited to the discussion (Rice et al., 2015).

Storytelling as activism has been recognized by disabled scholars, artists, and activists (see *Sins Invalid*) (Kafai, 2021), and as a component of Indigenous ways of knowing and being (Rice et al. 2021). Disabled activist, media maker, and research consultant Alice Wong (2020) published *Disability Visibility: First Person Stories from the Twenty-First Century*, a collection of first-person stories by disabled people, stating, “collectively through our stories, our connections, and our actions, disabled people will continue to confront and transform the status quo. It’s who we are” (p. xxii). Further, queer, disabled, Mad femme of color educator-scholar Shayda Kafai (2021) references Arthur W. Frank’s notion of “embodied stories” (p. 74) which are the “stories that disabled folks share about their bodyminds, through their bodyminds” (p. 74). Indeed, creativity and reflexive engagement that is accessible and centres first-person disability accounts in creative practices is where the nexus of sensory storytelling resides. Central to this is audience engagement. Framing our stories through sensory modalities calls for different sensory connections among audiences, opening new forms of understanding experiences from various viewpoints in captivating and creative ways. Chandler et al. (2021) draw on Siebers’ (2017) work in describing “disability aesthetics,” which refers to a counter-hegemonic discourse to ableist and normative perspectives that challenge traditional (i.e., non-disabled, Eurocentric) frameworks of beauty. We also assert that sensory storytelling holds the same type of potential. Writing about her curatorial practices in the exhibitions *Marking Blind* (2015) commissioned by Arts and Disability Ireland, and *Sweet Gongs Vibrating* (2016) exhibited at the San Diego Art Institute (2016), Cachia (2019) examines various approaches to artistic access to illustrate possibilities of the artist, curator, and audience who engage with the artwork. Cachia (2019) provides examples of engaging in multisensorial expressions as a curator:

For *Sweet Gongs Vibrating*, I wanted visitors to be able to touch all of the works in the exhibition, to be able learn new information about a body, a material, or a place through the sweet taste of ice cream, the gong of a sculpture, or the vibration in a wall, for example. (p. 110)

Cachia (2019) considers the dimensions of access in curating art, stating that “access has both material and ideological components that are meant to stimulate physical, cognitive, and sensorial functions of the human body, proving that it is not one-dimensional” (p. 115). She advocates “for a politics of access that takes into consideration how access will be seen, felt, and heard to both privilege and prioritize a complexly-embodied audience” (p. 116). We build on Cachia’s (2019) position that the artist/curator relationship centralizes access by including audience feedback in formulating accessibility, as the definition and engagement of access requires a triad: artist/curator/audience.

Sensory storytelling creates a bridge between the audience and the artists' interpretation, inviting new forms of understanding experiences from these stories in innovative and captivating ways. Meaningful invitations require intentionality regarding the process of art-making.

Multisensory Storytelling

Multisensory storytelling refers to life stories we look at, listen to, smell and taste, feel, and experience (Grove, 2013). It draws on our senses in combination with current and emerging technologies and calls for attending to the creation, engagement, and enactment of stories with disabled persons. In the research context, the spoken and written word rests at the top of the Western epistemological hierarchy in understanding lived experiences. This inherently creates barriers to participation, especially for persons where interaction with the world is predominantly defined by heightened sensory experiences (Grace, 2020). Ignoring embodied experiences in the context of understanding the lives of disabled people risks overlooking core information needed for creating inclusive environments. Multisensory storytelling addresses this concern by using elevated sensory engagement that invites both storytellers and audiences into the research process. Multisensory storytelling offers greater opportunities for access and participation that do not rely on narrow understandings of communication or constructed standards of aesthetics, but rather invite folks to engage in the creative process as both creators and spectators, transforming and expanding narratives of disabled lives. Accessibility becomes critical. Addressing access and ableism in the Arts calls for reimagining approaches to first-person accounts of experiences as well as (re)considering what accessibility means in design and audience engagement.

Fractured Time: Stories of Home During the Pandemic

Background

The Multisensory Storytelling Studio

The Multisensory Storytelling Studio (referred to here as MSS or the Studio), founded in 2021 in Calgary, Canada, is committed to developing accessible research within the disability community. Its guiding principles are to share stories through the senses, make research accessible, and celebrate difference. Collaborating with disabled artists, activists, scholars, and community organizations, the Studio explores story creation through sensory modalities.

While sensory research is not new at the MSS, centring disability has continued to be an intentional and consistent practice. The Studio includes a year-long artist-in-residence position who is a neurodivergent scholar/artist

focusing on a particular sensory area in storytelling. The Studio also includes an advisory group of disabled artists, activists, scholars, and community organizations. We work on multiple projects focused on storytelling through our senses, considering how research can be transposed into plays, theatre, film, soundscapes, smellscapes, and tactile artifacts to make storytelling accessible. One such project was a three-year participatory arts installation focused on stories of the COVID-19 pandemic from three neurodivergent artists.

The Installation

Entitled *Fractured Time: Stories of Home During the Pandemic*, this project was a 4D installation that distilled sensory responses to the pandemic into visual, tactile, olfactory, and auditory elements. This project aimed to deepen understandings of home while provoking holistic awareness of bodies in environments. As part of this process, place-based experiences were central to the storytelling development, where each artist situated their unique stories within different rooms of their home. With support from each other and other members of the MSS, each artist subsequently developed different sensory stories as a means of narrating their experiences.

With the world changing to adapt to COVID-19, in some ways accessibility has become more widespread, such as creating connections through online channels, increased awareness of closed captioning in media, and breaking down certain physical barriers through video communication platforms. Yet other experiential aspects suffered, including the sense of touch, face-to-face interaction beyond two-dimensional media, and being in the world, as we are warned away from potentially contagious bodies and surfaces. *Fractured Time* explored these interconnected complexities while engaging multiple senses and encouraging audience accessibility.

The Creative Process: The Development of *Fractured Time*

The creative process of *Fractured Time* focused on developing a sensory installation of stories of home during the pandemic. As part of this project, a group of neurodivergent scholars and activists, who are also authors of this paper, came together on a virtual platform to collaboratively (re)imagine their experiences and consider opportunities for audience engagement concerning the role of access in representation. There were several areas of focus beyond exploring sensory storytelling, including: sharing personal experiences through first-person accounts from a disability lens; increasing awareness of accessibility in exhibition design and programming to attract audiences traditionally excluded from the art world; and developing a multisensory model for experiential audience engagement.

The project consisted of three neurodivergent artists, a curator, and a website designer. Artists met online approximately 12 times across a two-year span, sharing and reconsidering pandemic stories through sensory modalities. Aligning with crip time, meetings were often 90-120 minutes. This gave people time to get caught up, take breaks, talk about the project while also talking about other parts of their lives as the group naturally built connections with one another over time. These sessions also included listening to music, checking in with our bodies through somatic movements, and sitting in silence. This connection time with each other and within ourselves became as important as the creative process itself.

Individual place-based stories were developed and told through common sensory modalities; for instance, each story was told through soundscapes, smellmaps, and haptic boxes, among other sensory elements. We aspired to heighten other senses in these formats. However, as eloquently explained by Howes (2022), the other senses can never be completely suppressed. Indeed, when we have a book in our hands, there is more to its materiality, as it also holds odor, gives sound through the rustling of pages, and provides texture in the parchment (Howes, 2022). And yet, in our installation, we strived for audiences to silence other senses as much as possible to enter an experiential and creative process of storytelling. We were unsure whether it would be possible.

Each of the three artists located their stories in different “place-based experiences” of their home. One artist focused on the kitchen, the other the living room, the other the dining room. Stories of each room were told through each sense. For instance, one artist shared his experience of the pandemic through smell from locations in his home. In the dining room, he shared smells of a fireplace and old books; the kitchen held smells of dog food and freshly folded laundry; and in the living room, he had smells of coffee and incense. The artists played with ideas of how to communicate their respective stories from each location through various senses.

Initially, our storytelling installation adhered to a false separation of the senses. For example, we became aware that the coldness of the smelling jar could dominate the sensory experience, drawing attention away from the olfactory and toward the tactile. In response, we experimented with ways to mute the sensation of cold; exploring how altering the tactile experience might shift the perception of the scent contained within. Ultimately, we chose not to eliminate the coldness but to accept its presence and shift our focus instead. The jar itself remained; a visibly mechanical object that bore little resemblance to the aroma it delivered. Our hope was to draw the audience’s attention toward the olfactory, rather than allowing it to be overtaken by visual or auditory distractions – the look of the device, the sound of someone inhaling, children calling out in the library, or even the amplified presence of silence. We wanted to create a moment in which smell became the primary site of engagement – a rare invitation to attend to scent as a legitimate and meaningful way of understanding a story. In doing so, we asked: How often is smell foregrounded

in storytelling? And how often do we consciously attend to scent as a vehicle for narrative understanding unless we are explicitly invited to do so?

Installation Sites

While the *Fractured Time* installation was displayed at several locations over the period of two years, for the purposes of this article we focus on three distinct non-traditional sites around Calgary: a hospital, a university symposium, and a public library. Each location presented unique challenges and opportunities for accessibility and audience engagement, leading to significant adaptations and developments in the installation.

Hospital

The first iteration of the installation was showcased in a busy public area of a teaching hospital which patients, physicians, and visitors frequented (see Figure 1). The built environment was completely accessible. Approximately 150 visitors engaged with the exhibit in one day.

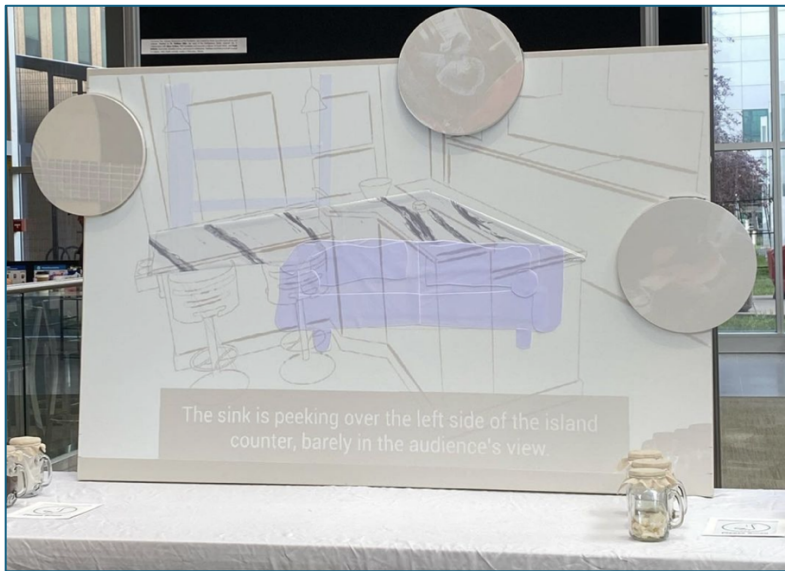


Figure 1. First iteration of *Fractured Time* displayed at a public hospital (2023).

Image description: This image shows a public hospital display featuring a large white canvas with a faint line drawing of a kitchen. There is a kitchen island with stools, hanging lights, and a projected purple couch centered over the island. Three soft-colored circular panels, each with indistinct images, are attached to the top and sides

of the panels. At the bottom of the canvas, a sentence “The sink is peeking over the left side of the island counter, barely in the audience’s view.” The canvas sits on a table draped in white, with two large-lidded glass jars at either end, containing various objects. Tall windows in the background fill the space with nature light.

--

The exhibit featured a tactile canvas, smell jars, and audio. Videos of each location (kitchen, dining room, living room) were played on a loop with descriptive video. Soundscapes from each location were played while the video was screened. In the image above of the kitchen, the sounds of a guitar, a dog, and a laundry machine were being played on a loop using project mapping, with respective visual cues surrounding the video, which was displayed in each circle. These cues would change based on the soundscapes that accompanied each respective video.

Observations revealed that visitors were hesitant to touch the canvas and interact with the tactile stories, prompting the team to rethink how to engage sensory modalities without relying solely on visual cues. We were reminded of Sunaura Taylor and Judith Butler’s discussion about normalized standards in the Canadian documentary *Examined Life*, where Sunaura Taylor talks about picking up a coffee cup in her mouth, and how this action challenges normalized standards in movement and the discomfort this causes people (Taylor, 2008). In our installation, we were asking people to touch a canvas, which was outside of social norms. Thus, we had to reconsider how to engage in a false sense of separating our senses to ensure people would interact with our installation. Through these considerations, we posed two key questions:

1. How might we engage sensory modalities without ocularcentrism overpowering the storytelling process?
2. What are the ways we can address accessibility in curating an art installation?

In response, the team introduced the principles of the three “I’s”: *Isolate [falsely]*, *Instruct*, and *Imagine*. This approach, while recognizing the interconnectedness of the senses, allowed for focused engagement with each sensory modality. First, *Isolate [falsely]*: sensory modalities were isolated to allow visitors to focus on individual sensory experiences without being overwhelmed. For instance, smell jars were presented independently from tactile or auditory stimuli. Second, *Instruct*: clear instructions were provided to guide the audience in how to interact with each sensory element, making the experience more accessible and less intimidating. Third, *Imagine*: visitors were encouraged to imagine the artist’s reality through the sensory experiences provided. Questions such as, “What smells remind you of home?” helped bridge personal experiences with the artists’ narratives.

These strategies led to enhanced audience engagement, with tactile boxes replacing the canvas to create a more intuitive and comfortable interaction.

Campus

A research symposium hosted on a university campus was the second location to display the exhibit. Here, the Studio set in place the next iteration of the installation located on campus. The exhibit was on display for an afternoon. For this updated version of the installation, the space was a large accessible conference room on the main campus, although the broader campus posed mobility challenges. The space had a 20-foot ceiling height surrounded by windows. Approximately 100 visitors experienced the exhibit.

In this newly adapted version, the installation featured four distinct sensory stations – visual, auditory, tactile, and olfactory – that audience members could explore freely and in no fixed order. The first station, focused on sight, presented a looped video montage of three domestic spaces: the living room, dining room, and kitchen. The video, presented without sound, depicted a series of scenes and movements unique to each narrative, encouraging viewers to engage visually with the spatial and temporal rhythms of the stories. The second station, centred on auditory experience and featured recorded sounds associated with each room to convey key atmospheric and emotional elements shaped by the pandemic (see Figure 2). These sounds included a guitar playing, dripping water, a crackling fire, a running laundry dryer, and a barking dog. The third station, emphasizing touch, included three haptic boxes. Each box was fitted with a mesh-covered opening at the front, inviting participants to reach inside and engage with textured objects related to each story. At the tactile station, audience members were invited to reach into each haptic box and explore artifacts associated with the respective stories. These included old books and a sealed plastic bag of water from one story, a sponge and a sample of marble countertop from another, and coffee beans from the third. Many participants approached the boxes with hesitation, often attempting to guess what they were touching, and which story the object might belong to.

The fourth station focused on olfactory storytelling, featuring distinct scents linked to each story. Smells such as coffee beans, incense, dog food, old books, and chicken nuggets were included to evoke sensory memories and emotional responses tied to familiar domestic settings. While each sensory station offered a unique entry point into the stories, they were conceptually connected, encouraging audiences to engage with storytelling in multisensory and embodied ways. At the final station, participants were invited to reflect on their experience by writing or drawing on sticky notes, offering personal responses to the installation as a whole.

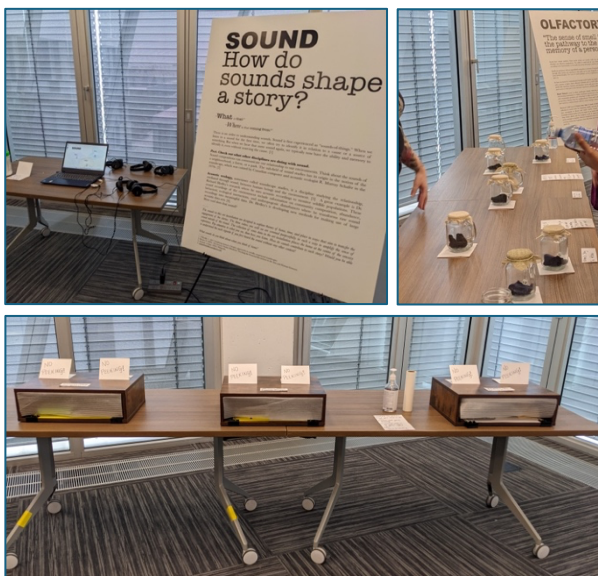


Figure 2. Photographs from the campus: clockwise from top left: 1) the sound station, 2) the haptic/touch station, and 3) the olfactory station.

Image 1 description: A tall placard titled “*SOUND: How do sounds shape a story?*” features bold black text with explanatory paragraphs below. To its left, a wooden table holds a laptop, headphones, and a green-and-white speaker, positioned beside a window with vertical blinds.

Image 2 description: A long table holds three interactive wooden boxes labelled “*Braille,*” “*Leather,*” and “*Silk.*” Clear coverings over front openings invite touch-based exploration. A hand sanitizer bottle and printed instructions sit between the middle and right boxes.

Image 3 description: A wooden table in a bright room holds glass jars with fabric-covered lids, each labelled and placed on white cards. The jars contain dark textured materials, including coffee beans. Two people interact with the display, while a nearby placard titled “*OLFACTORY*” reads: “*The sense of smell is the pathway to the memory of a person...*” followed by descriptive text.

--

Feedback revealed that the open smell jars were too intense for some visitors, with a few reporting headaches as a result. The university setting also introduced environmental challenges – namely, the lack of an HVAC system and the need to keep windows closed during cold weather – which contributed to the scents accumulating and becoming overpowering. This affected both audience members and members of the project team, with some finding it difficult to remain in the space. These responses prompted us to reconsider the importance of curating sensory experiences with care, particularly in relation to accessibility. Specifically, we began to ask: How can olfactory storytelling

be designed in a way that allows audience members to control their level of engagement – ensuring that scents are neither overwhelming nor imperceptible? These reflections highlighted the critical role of adaptability in the design and delivery of sensory storytelling installations.

Public Library

The Calgary Central Library hosted our installation during the final quarter of 2023, attracting over 30,000 visitors who engaged with the exhibit. The installation was situated on the library's first level, in the designated "Create Space." This area is fully accessible, featuring a front-entry ramp, elevator access to all floors, and nearby accessible washrooms. Equally important, the space is expansive and naturally lit, with high ceilings that helped minimize the risk of sensory overstimulation (see Figure 3). The increased spatial capacity of this venue allowed us to expand elements of the installation, particularly those related to tactile storytelling and audience interaction. We incorporated approximately 10 different types of materials for visitors to touch; however, the materials were not labelled, leaving their identities open to interpretation. This design encouraged audience members to engage through the sense of touch and to reflect on how materiality contributes to the experience and understanding of story. Participants were invited to share their impressions and interpretations using sticky notes provided in the space (see Figure 3).

To challenge ocularcentrism and decentre the dominance of the written word, we introduced five plastic boxes, each labelled with a different sense, and asked audience members to consider which sense they most connected with (see Figure 3). Instead of writing their responses, participants placed a Lego® block into the box that represented their chosen sense, offering a simple yet intentional way to privilege multisensory reflection over text-based engagement.

Adhering to the principles of isolate, instruct, and imagine, and with consideration to the previous exhibit and the challenge with scents, the team developed a soft malleable prototype with a tube to control the release of smells. This adaptation allowed for a more contained and manageable olfactory experience, accommodating a diverse audience. To enhance a more resilient version of the exhibit, the studio adapted soundscapes and smellscapes to avoid theft without sacrificing mobility or sensory access.



Figure 3. Photographs from the Exhibition at the Public Library, clockwise from top left: 1) adapted sound casings, 2) interactive Lego portion asking audience what sense they were most connected with, 3) touch materials where audience members put sticky notes stating what they thought they were touching, 4) adapted smell casings.

Image 1 description “adapted sound casings”: A light-speckled table sits near large windows overlooking a parking lot. The table features three small dark wooden boxes on cutting boards, each with clear tubes ending in white funnels for listening to sounds. Power cords connect the boxes to an outlet below.

Image 2 description “interactive Lego portion asking audience what sense they were most connected with”: In a bright library, a wooden counter holds two clear containers of colourful LEGO pieces; one nearly full, the other almost empty. A sign between them asks, “Which sense do you feel most connected with?” Below are two clear drawers of LEGO, one labelled “TOUCH.”

Image 3 description “touch materials where audience members put sticky notes stating what they thought they were touching”: A long wooden display counter sits against large windows, with sections featuring round textured objects made of materials like fabric and wood. Colourful sticky notes with handwritten visitor comments cover the surrounding panels.

Image 4 description “adaptive smell casings”: On a speckled library countertop, three wooden rectangular boxes feature clear tubes ending in white funnels for smelling. A container of wipes and hand sanitizer sit nearby, with an instructional sign in the background.

--

Financial access and inclusion were our main challenges. The Central Library serves as a daily recreation space to many houseless Calgarians, especially during the cold fall and winter months. It is a place well-known for welcoming everyone. For soundscapes, we initially opted to provide QR codes

for people to scan and hear through their cellphones. However, the library provides free Wi-Fi for the public, only available for those who, through the regular sign-up process, have proven they have an address. This excluded an important portion of our visitors. The use of QR codes in *Fractured Time* could be a barrier to accessible engagement with the exhibit if audience members do not have access to the technology required to explore the code. To amend this, we created three sound boxes where the audience could hear our stories through a hose connected to a small speaker, only audible at close proximity.

Discussion

Disability Arts and sensory storytelling have emerged as vital mediums for articulating the lived experiences and centering the wisdom (Wong, 2020) of disabled individuals. Traditionally, colonial epistemologies have influenced mainstream perceptions of disability, often marginalizing and oppressing disabled communities. In contrast, Disability Arts challenge these conventional understandings through creative practices that authentically reflect the lived experiences of neurodiverse and disabled people. In this article, we describe the installation, *Fractured Time*, guided by two questions: How we can engage sensory modalities without ocularcentrism overpowering the process?; and, What are the ways we can strive for accessibility in curating an art installation? By leveraging sensory modalities such as touch, sound, smell, and sight sensory storytelling not only conveys embodied ways of knowing but also offers new perspectives on these experiences through innovative and captivating forms. Sensory storytelling positions bodily knowledge for both the artist and the audience members as the primary site of knowledge production. By foregrounding embodied experience, sensory storytelling contests traditional mind-body dualism (Douglas et al., 2020; Rice et al., 2021) and challenges the sense of sight as being the core sense in gathering knowledge. By deliberately prompting the audience to lead with other senses to understand a story or an experience, sensory storytelling opens spaces for relational engagement among humans, material spaces, technologies, etc. (Douglas et al., 2020), inviting reorientations toward disability that unfold through multiple, embodied ways of knowing and new forms of understanding disability experience in innovative and captive ways.

Reflections on Accessibilities for Sensory Storytelling in Contemporary Art

In the following section, we offer reflections on accessibilities (Rice et al., 2021) for sensory storytelling in contemporary art. Guided by scholars and advocates (Collins et al., 2022; Douglas et al., 2019; Hamraie, 2013), we resist framing these reflections as “best practices,” which imply that universality is

both desirable and achievable and risk reinforcing the logic of standardization. Instead, we draw from Rice et al.'s (2021) framing of accessibility as complex, situated, and multifaceted, and aligning with their articulation of accessibility as "...always political, entangled with everyday practices, implicated in design and aesthetics, and as such, as perhaps better conceived in the plural, as *accessibilities*" (para. 18, emphasis added). Prescriptive (naturalized) approaches to accessibility risk constraining diverse ways of knowing contradicting the tradition of Disability Arts which fundamentally resists and challenges the unattainable construct of normalcy (Darke, 2003, as cited in Johnston, 2009). Our intention is to contribute to the broader dialogue around accessibility and inclusion in the arts that remains rooted in community knowledge "that is intersectional, non-prescriptive, evolving, and affect-suffused" (Collins et al., 2022, p. 180). Following Collins et al. (2022) we share these reflections with the understanding that these approaches are always expanding, grounded in knowledge of local disability communities, and continuously shaped in ways that reflect the unique needs of communities.

Multisensory Installations

The *Fractured Time* project highlights the importance of cultivating thoughtful, reciprocal relationships with physical and sensory environments to facilitate arts participation for a wide range of audiences. Sensory storytelling served as both method and medium for sharing first-person experiences of disability and difference, offering alternative modes of access and engagement that moved beyond visual or text-based representation. Central to the project's ethos was an ongoing process of feedback and adaptation – one that aimed not to achieve a universal model of accessibility, but rather to support diverse forms of participation and reimagine what access can look and feel like in arts-based research and exhibition spaces.

Engaging multiple senses – smell, touch, sound, and sight – created opportunities for deeper, more inclusive immersion. This multisensory approach acknowledged that individuals have varied sensory preferences and access needs. By designing installations that were not visually dominant, we invited visitors to connect with stories through less commonly foregrounded sensory pathways. To support this, clear and intuitive instructions were made available in multiple formats – including written text, audio, and braille – enabling broader access to the content and reducing barriers to participation.

Flexible and Adaptive Design

Flexibility emerged as a key principle in shaping accessible sensory experiences. The design process took into account physical layout, environmental conditions (such as lighting, air flow, and sound levels), and the

risk of sensory overload. Accessibility was approached not as a static checklist, but as a responsive practice: iterative changes were made based on real-time observations and ongoing audience feedback. For instance, when technology-based features – such as QR codes, augmented reality, or audio guides – proved inaccessible to some visitors, alternative formats were introduced to ensure the story remained reachable. This capacity to revise and respond in situ is critical to upholding our commitment to accessibility as an evolving and community-informed practice.

Collaborating with Accessibility Experts

While the artists drew on their own embodied and situated knowledge, feedback from audience members played a critical role in shaping the installation's access strategies. Visitors offered insight not only into what worked or did not, but into how different sensory elements resonated with them. These interactions reinforced the value of treating accessibility as a relational, co-constructed process – one that emerges through dialogue, iteration, and deep attentiveness to the ways people actually experience space, story, and art. We see meaningful collaboration with accessibility experts and individuals with lived experience as a generative direction for future work. Such partnerships hold potential to deepen inclusive design practices, anticipate barriers more effectively, and foster access approaches that are contextually grounded and community-informed.

The Need for an Ongoing Critical, Decolonial Gaze

In engaging with work from Rice et al. (2021), we concur with their call to recognize how Indigenous knowledge systems and relational ontologies reshape dominant frameworks of disability and embodiment, underscoring the need to decolonize disability and non-normative art. Through close reading of and engagement with the artwork of Lenape and Potawatomi neurodiverse artist Vanessa Dion Fletcher – the first Indigenous disability-identified artist in residence for the *Bodies in Translation* project (see www.bodiesintranslation.ca for further detail) – Rice et al. (2021) assert that they “are working to decolonize disability through activist art” (para. 2). They highlight the urgent need to attend to the ways colonial epistemological regimes and Indigeneity and disability are entwined and how these entanglements demand a rethinking of disability and disability arts spaces. This rethinking requires decolonizing our understandings of disability and reimagining accessibilities for sensory storytelling – for example, interrogating how the intersection of ableism and colonialism in exhibit and gallery spaces operates to exclude some bodyminds (Rice et al., 2021).

A Framework for Sensory Engagement: Isolate, Instruct, and Imagine

The iterative process of adapting the *Fractured Time* installation across multiple sites underscores the capacity of sensory storytelling to engage diverse audiences and support deeper understandings of lived experience. In response to the challenge of activating sensory modalities without defaulting to visual dominance, the team developed a working framework composed of three interrelated strategies: isolate (falsely), instruct, and imagine. While acknowledging the inherently interconnected nature of the senses, this framework offered a way to structure and clarify audience interaction by emphasizing particular sensory modalities in focused, intentional ways. These strategies were instrumental in refining the installation and ensuring its accessibility across different contexts. Collectively, they represent a broader call to rethink the ways stories are shared – moving beyond ocularcentric norms and inviting multisensory forms of engagement.

Isolate Sensory Stories (Falsely). While sensory experiences are inherently interconnected and cannot be truly isolated, we adopted a curatorial strategy that presented individual sensory modalities in relative separation. This was not intended to reinforce the false notion of discrete senses, but rather to create moments of focused engagement – spaces in which one sense might be foregrounded without competition from others. For example, smell jars were positioned apart from auditory and tactile elements, allowing visitors to attend more fully to the olfactory experience. This strategy emphasized the often-overlooked narrative and affective capacities of non-visual senses while inviting critical reflection on how we come to understand stories through sensory layering.

Instructions for the Audience. Recognizing that multisensory installations can be unfamiliar or disorienting to some visitors, we provided clear, multimodal instructions to support accessible interaction. Instructions were available in written, audio, and braille formats to accommodate a range of communication preferences. For example, tactile boxes included both braille signage and audio prompts, helping ensure that all visitors could understand how to engage with the materials.

Imagine Personal Connections. Visitors were encouraged to imagine the artist's reality through the sensory experiences provided. Questions and prompts, such as "What smells remind you of home?" also helped bridge personal experiences with the artists' narratives, fostering empathy and deeper understanding. Here, we offer an implementation example: visitors were invited to close their eyes while engaging with a soundscape, encouraging them to focus solely on the auditory experience and imagine the scenes being described. This practice helped to create a more immersive and reflective experience, allowing visitors to connect with the artwork on a personal level.

The *Fractured Time* project proposes a flexible framework – isolate (falsely), instruct, and imagine – as a set of adaptable strategies for guiding multisensory storytelling practices. Rather than offering prescriptive solutions, this framework reflects a dynamic and relational approach to accessibility, one that evolves through interaction between artist, curator, audience, and story. Building on this foundation, the project points to additional design strategies for enhancing inclusion and engagement in future installations, such as interactive feedback stations, quiet zones for sensory regulation, and personalized sensory kits. These approaches emphasize the importance of ongoing responsiveness to diverse sensory needs and underscore the potential of multisensory storytelling to create more accessible, participatory, and meaningful experiences for all visitors.

Reframing the Sensory Hierarchy: Concluding Reflections on Ocularcentrism and Access

Throughout this paper, we have argued that sensory storytelling offers a powerful challenge to ocularcentrism – the privileging of sight as the dominant and often unquestioned mode of perception in art and knowledge production. Drawing on practices from Disability Arts and guided by relational approaches to access, *Fractured Time* was designed to centre multiple sensory modalities – touch, smell, sound, and sight – as equally valid and meaningful channels for engaging with story. In doing so, the installation resisted normative expectations of art as something to be primarily seen, and instead invited audiences to listen, smell, and feel their way into the experience.

This approach unsettled the dominance of visuality not by eliminating the visual, but by deliberately shifting the terms of sensory engagement. By isolating and foregrounding non-visual stimuli – through smell jars, haptic boxes, and ambient soundscapes – the installation disrupted the assumed hierarchy of the senses and prompted reflection on the multiple ways stories live in and through our bodies. Such a design practice aligns with calls from scholars like Howes (2022) and Rice et al. (2021) to dismantle ocularcentric norms and reimagine sensory experience as relational, situated, and co-constitutive of meaning. Importantly, it also foregrounds access not as a technical solution but as a creative, political, and evolving process grounded in care.

In returning to our guiding question – how we can engage sensory modalities without allowing ocularcentrism to overpower the process? – we reaffirm that multisensory storytelling does more than expand access: it actively transforms the way stories are structured, shared, and received. It disrupts the supremacy of sight and opens space for other forms of perception to take the lead. In this way, *Fractured Time* models what it means to reorient the sensorium as a site of possibility – where access is not an afterthought, but a method; where the

senses are not ranked but invited into dialogue; and where stories are not merely observed, but felt, sensed, and co-created. This is the generative potential of resisting ocularcentrism: it does not subtract from the story, but multiplies the ways it can be known.

Acknowledgements

This research was undertaken, in part, thanks to funding from the Canada Research Chairs Program. The authors would also like to thank the anonymous reviewers for their thoughtful feedback that strengthened our paper.

References

- Barnes, C. (2003, May 28). *Effecting change: Disability, culture and art?* [Paper presentation]. Finding the Spotlight Conference, Liverpool Institute for the Performing Arts, United Kingdom. <https://pdfs.semanticscholar.org/3083/66015761b54b390ea7fc7b714318373ef596.pdf>
- Butler, M., Tandori, E. J., Dziekan, V., Ellis, K., Hall, J., Holloway, L. M., Nagassa, R. G., & Marriott, K. (2023, October 23). *A gallery in my hand: A multi-exhibition investigation of accessible and inclusive gallery experiences for blind and low vision visitors* [Paper session]. The 25th International ACM SIGACCESS Conference on Computers and Accessibility, New York, United States. <https://doi.org/10.1145/3597638.3608391>
- Cachia, A. (2019). Reflections on access: Disability in curatorial practice. *Canadian Journal of Disability Studies*, 8(1), 98-117. <https://doi.org/10.15353/cjds.v8i1.472>
- Cameron, C. (2009). Tragic but brave or just crips with chips? Songs and their lyrics in the Disability Arts Movement in Britain. *Popular Music*, 28(3), 381-396. <https://doi.org/10.1017/S0261143009990122>
- Cavazos Quero, L., Bartolomé, J. I., & Cho, J.-D. (2021). Accessible visual artworks for blind and visually impaired people: Comparing a multimodal approach with tactile graphics. *Electronics*, 10(3), e297. <https://doi.org/10.3390/electronics10030297>
- Chandler, E. (2019). Introduction: Crippling the arts in Canada. *Canadian Journal of Disability Studies*, 8(1), 1-14.
- Chandler, E., Aubrecht, K., Ignagni, E. & Rice, C. (2021). Cripistemologies of disability arts and culture: Reflections on the crippling the arts symposium. *Studies in Social Justice*, 15(2), 170-179. <https://doi.org/10.26522/ssj.v15i2.2429>
- Chandler, E., Lee, S., East, L., & Johnson, M. (2023). Insiders/outside of Canadian disability arts. *Epidemiology and Psychiatric Sciences*, 32, e47. <https://doi.org/10.1017/s2045796023000598>
- Church, K., Panitch, M., Frazee, C., & Livingstone, P. (2018). "Out from under": A brief history of everything. In N. Hansen, R. Hanes, & D. Driedger (Eds.), *Untold stories: A Canadian disability history reader* (pp. 8-25). Canadian Scholars Press.
- Collins, K., Jones, C. T., & Rice, C. (2022). Keeping relaxed performance vital: Affective pedagogy in the arts. *Journal of Literary & Cultural Disability Studies*, 16(2), 179-196. <https://muse.jhu.edu/article/855333>
- CRIPSiE. (n.d.). *About us*. <https://www.cripsie.com/what-we-believe-in>
- Douglas, P., Rice, C., Runswick-Cole, K., Easton, A., Gibson, M. F., Gruson-Wood, J., Klar, E., & Shields, R. (2019). Re-storying autism: A body becoming disability studies in education approach. *International Journal of Inclusive Education*, 25(5), 605-622. <https://doi.org/10.1080/13603116.2018.1563835>
- Douglas, P., Rice, C., & Siddiqui, A. (2020). Living dis/artfully with and in illness. *Journal of Medical Humanities*, 41, 395-410. <https://doi.org/10.1007/s10912-019-09606-5>

- Goodley, D., Lawthom, R., Liddiard, K., & Runswick-Cole, K. (2019). Provocations for critical disability studies. *Disability & Society, 34*(6), 972-997.
<https://doi.org/10.1080/09687599.2019.1566889>
- Grace, J. (2020). *Multiple multi-sensory rooms: Myth busting the magic*. Routledge.
- Grove, N. (Ed.). (2013). *Using storytelling to support children and adults with special needs: Transforming lives through telling tales*. Routledge.
- Hadley, B., & Rieger, J. (2021). Co-designing choice: Objectivity, aesthetics and agency in audio-description. *Museum Management and Curatorship, 36*(2), 189-203.
<https://doi.org/10.1080/09647775.2021.1878469>
- Hamraie, A. (2013). *What can universal design know? Bodies as evidence in disability-accessible design* [Unpublished doctoral dissertation]. Emory University.
- Holloway, L., Marriott, K., Butler, M., & Borning, A. (Eds.). (2019). *Proceedings of the 2019 CHI conference on human factors in computing systems*. ACM Digital Library.
<https://doi.org/10.1145/3290605.3300250>
- Howes, D. (2022). *The sensory studies manifesto: Tracking the sensorial revolution in the arts and human sciences*. University of Toronto Press.
- Johnston, K. (2009). Building a Canadian disability arts network: An intercultural approach. *Theatre Research in Canada, 30*(1-2), 152-174.
https://doi.org/10.3138/tric.30.1_2.152
- Kafai, S. (2021). *Crip kinship: The disability justice & art activism of Sins Invalid*. Arsenal Pulp Press.
- Karaduman, H., Ümran, A., & Özlem, Y. E. (2022). Beyond “do not touch”: The experience of a three-dimensional printed artifacts museum as an alternative to traditional museums for visitors who are blind and partially sighted. *Universal Access in The Information Society, 22*(3), 811-824. <https://doi.org/10.1007/s10209-022-00880-0>
- Kitchin, R. (1998). “Out of place,” “knowing one’s place”: Space, power and the exclusion of disabled people. *Disability & Society, 13*(3), 343-356.
<https://doi.org/10.1080/09687599826678>
- Mile Zero Dance. (n.d.). *Connections/ collisions cabaret*.
<https://milezerodance.com/event/connections-collisions-cabaret-5/>
- Nario-Redmond, M. R., Kemerling, A. A., & Silverman, A. (2019). Hostile, benevolent, and ambivalent ableism: Contemporary manifestations. *Journal of Social Issues, 75*(3), 726-756. <https://doi.org/10.1111/josi.12337>
- Ng, W., Ware, S. M., & Greenberg, A. (2017). Activating diversity and inclusion: A blueprint for museum educators as allies and change makers. *Journal of Museum Education, 42*(2), 142-154. <http://dx.doi.org/10.1080/10598650.2017.1306664>
- Rice, C., Chandler, E., Harrison, E., Liddiard, K., & Ferrari, M. (2015). Project re-vision: Disability at the edges of representation. *Disability & Society, 30*(4), 513-527.
<https://doi.org/10.1080/09687599.2015.1037950>
- Rice, C., Dion, S. D., & Chandler, E. (2021). Decolonizing disability through activist art. *Disability Studies Quarterly, 41*(2). <https://doi.org/10.18061/dsq.v41i2.7130>
- Shakespeare, T. (1994). Cultural representations of disabled people: Dustbins for disavowal? *Disability & Society, 9*(3), 283-299. <https://doi.org/10.1080/09687599466780341>
- Siebers, T. (2017). Disability aesthetics. In J. Boys (Ed.), *Disability, space, architecture* (pp. 57-66). Routledge.
- Sins Invalid. (n.d.). *Mission and vision*. <https://sinsinvalid.org/about-sins/>
- Sins Invalid. (2019). *Skin, tooth, and bone: The basis of movement is our people: A Disability Justice primer* (2nd ed.). Sins Invalid.
- Sitter, K. C., Allemang, B., & Pabia, M. R. (2022). *My life. My story. The youth digital storytelling project*. Multisensory Studio.
https://www.multisensorystudio.ca/_files/ugd/a5dc18_951975bd7225453fa7806bcaad34aed.pdf
- Taylor, A. (Director). (2008). *Examined life* [Film]. Zeitgeist Films.
- Toronto Metropolitan University. (n.d.). *Kathryn Church: Professor emerita*. School of Disability Studies. <https://www.torontomu.ca/disability-studies/people/professor-emerita/kathryn-church/>

360 *Kathleen C. Sitter, Amber P. E. Young, Anna Herrera, Heath
Birkholz & Alison L. Grittner*

Wong, A. (2020). *Disability visibility: First-person stories from the twenty-first century*. Vintage Books.