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JOLIE SHEFFER:

This land is the homeland of the Wyandot, Kickapoo, Miami, Potawatomi, Odawa and multiple other Indigenous tribal nations, present and past, who were forcibly removed to and from the area. In our efforts towards decolonizing history. We thank the indigenous individuals and communities who have been living and working on this land from time immemorial.

The acknowledgment of land, labor, and ongoing systemic racism included here as a way to show respect to indigenous communities are meaningless without action.

As you navigate the world around you, watch for and insist upon correction of systematic and institutionalized racist practices in your communities. This may include stereotyping or the absence of representation and it includes inequities and institutions such as education, housing, health, law, commerce.

I also want to recognize the space we are inhabiting together. Although I really hoped that we would all be in the same physical space you are now joining us from your own private or semi private spaces.

As you listen to Doctor Garland-Thomson, I hope that you will be conscious of the ways in which you inhabit space and take advantage of this opportunity to move, to sit, to stand, to stim, tweet, take notes. It never helps you to focus and imbibe the important information that Doctor Garland-Thomson will be sharing with us.

It is an honor to get to introduce Doctor Rosemarie Garland-Thomson. A leader in and outside of academic settings. Doctor Garland-Thomson has led and participated in events sponsored by the United Nations high commission on human rights, the US Department of State, the Smithsonian Institution, the Lancet, Vatican, Kennedy Center for Ethics, the de Young Museum, the Borchert Foundation, and the Federal Reserve Bank.

Also, chief Project advisor for the NEH supported project the Art of Flourishing, conversations on disability and technology. She was also in 2020 national endowment for the humanities public scholar and she joins us as a Phi Beta Kappa Visiting Scholar.

She is the author and editor of numerous scholarly books and works of public scholarship. Most recently she edited essays from the disability series of the New York Times.

An introduction to her 1997 book, figuring physical disability in American culture and literature, excuse me. Doctor Garland-Thomson defines disability as "a representation, a cultural interpretation of physical transformation or configuration and a comparison of bodies that structure social relations and institutions." Disability then is the attribution of corporeal deviance, not so much property of bodies is a product of cultural rules about what bodies should be or do."

Tonight's presentation is a culmination of the academic and activist work that has defined her career. Building a world that includes disability will explore our understanding of disability and how it is defined by history, culture, politics, aesthetics. It also asks us to rethink how the world currently includes disability and how we can build a world that will allow more of us to share and live together and be better for us all.

I would like to thank Tim Pogačar and the chapter of Phi Beta Kappa. Additional financial support was provided by the office of accessibility services, the College of arts and sciences, the Department of English, the Department of philosophy, the school of cultural and critical studies and the honors learning community.

Excuse me. I also want to recognize the labor of all of the people who have helped prepare this room and the technology for all of us. And who will clean up after us after we leave.

I would like to thank conference and event services, accessibility services, our marketing colleagues, and the sign language interpreters and closed captioners I would like to thank ICS GA captioners who are helping us tonight.

To ensure that more people can participate in this important conversation. Kari Hanlin, and graduate assistants Joe Elia, Rene Ayala, and Stanley Owusu and the other ICS graduate assistants in several semesters who have put their energy into making this event a success.

This is been delayed a few times but it is worth the wait. If you would like to keep up with other events like this and are interested in ICS, you can find us on social media.

He found the livestream so you found our website so you can also email us if you would like to keep abreast of more of our events or follow us on social media.

With that, I will get out of the way and present to you Doctor Rosemarie Garland-Thomson.

**PROF ROSEMARIE GARLAND-THOMSON:**

Thank you for that generous and kind introduction. And to the entire Bowling Green State University community, many of whom I have met today and last night and worked with.

And for the flexibility and good spirit that has characterized the entire enterprise of my visit here. I am really honored to be here with you all and I echo all of the things that Julie offered which I won't necessarily repeat.

I am particularly grateful for all of you whomever you are out there. (Laughs) Participating in the community event really of the knowledge building enterprise that Phi Beta Kappa and Bowling Green State University and all of the members of these communities across time and place.

All of the things that have been contributed. I am delighted to be here and impressed with all of our flexibility. To move on quickly, hello Tim. To my lecture and thank you very much for your patience in this.

I have designed my presentation to be presented in multiple formats. One format is my voice. In front of my live audience which is two people here in this lovely auditorium this evening.

Also, an online or virtual or video and audio recording. Of this lecture. There is also a PowerPoint which accompanies this which is a visual and textual representation of my work and that can be made available, either the recording of it or the PDF of the PowerPoint if you want to contact any of the hosts here.

The principle is that communication and learning can take place in multiple formats. I have tried

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to illustrate as many of them here as might be available tonight. I think we are going to have somewhere out here, an ASL interpreter as well.

The challenge is ours. The title of my presentation this evening is Building a World that Includes Disability. I want to begin by summary, sometimes called an executive summary to give you an idea. A kind of handhold if you will of the presentation. I'm going to be doing for things, the four parts of this presentation. First, I'll be offering you some nonmedical definitions of disability. This will become clear, I hope, as we discussed the first part. Second, I'll be introducing you to some of the cultural contributions made by people with disabilities across time and space. Largely within the Western tradition, which is that which I am familiar.

Third, disabilities evolution during the civil rights movement, a bit of a history lesson about the development of disability rights and practice and policy. Again, with the Western orientation, particularly that of the United States. Finally, I will talk about what I call taking disability further, the potential of diversity, equity and inclusion initiatives. I rather like the idea of diversity, equity, exclusion, something that rolls off the tongue comfortably, DEI. I like to promote with as an ethical initiative that is institutionalized in higher education and in many institutions worldwide. It includes disability and disability in a capacious and ethical way. I'm going to begin with a slogan, call and response that comes from disability studies. That is the concept that disability is everywhere.

Once you know how to find it. If disability is everywhere, once you know how to find it, let's talk first about what is disability? As I promised, I will offer you some definitions. These are my own definitions, they may be a little ponderous. I want to be very deliberate in excavating possible meanings and potential meanings of disability today. The first is a bit leading -- meaning of disability is the human variations we think about disabilities are part of the human condition, and they occur in every life and family and our theme in all art and culture.

As I suggested, this is an elaboration of the idea that disability is everywhere. Second, the lived experiences of disability give people and communities opportunities for expression, creativity, resourcefulness, relationships, and flourishing. I will be illustrating this point with the content of my presentation. Third, disability is a set of stories, this is perhaps the most novel. The most unique aspect of my particular take on disability. That is the disability is a set of stories, narratives, that we receive through culture and acculturation. That we remake... In these stories are about the human variations, I like that term, that scientific medicine considers to be a disability, disease, illness, and body mind differences.

You will see that I'm focusing on culture and art and literature in my presentation this evening. My definitions of disability. I have said that disability is everywhere once we know how to find it. I'm following this up with the question of where do we find disability? I want to suggest that we find disability in many places, all of culture across all of time and space. I am going to highlight for particular arenas where we find disability. First is literature, I'm an English professor. This is my preference to talk about this. But also in performance, art, and in design.

Disability I want to suggest... a follow-up about where we find disability crosses all genre, aesthetics themes and cultures. I am elaborating here at my claim that disability is everywhere. Across lives, across space, across time, across culture. I have suggested that disability is that which we can find. I'm going to follow up with the idea of what does finding disability do? What is the purpose of finding disability?

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I want to suggest that finding disability, we will do that together this evening. It is an opportunity to explore, to redefine, and make new stories about what it means to be human. I will be elaborating this relationship between the human variation so that we think of as disabilities and what it means to be human. Finding disability helps us understand how human communities make and unmake the human variations we think of as disabilities. Disability is not a static state of being, but rather it is a dynamic, lived experience. It comes to all families and people as I suggested. It shifts over time and space throughout human lives and across human communities.

The categories that I mentioned, we will start first with literature and performing arts. We will begin with what is in some ways the founding narrative of Western culture. That is the story of Oedipus, Oedipus was a king and a classic tragedy written by Sophocles. If you recall of course, the story of Oedipus both begins and ends with disability. His book ended with disability. Oedipus is put out on the mountain with his ankles bound together with his feet. Left to be collected up or die out on the mountaintop. As a threat of course to his family. This is part of the story of Oedipus.

The story of Oedipus and, of showing an image here, of an active from 1896. Showing Oedipus tearing at his close after he has stepped on his own eyes, of course, Greek tragedy is very dramatic and fairly gruesome. The story of Oedipus, the founding story, begins with a disability and ends with disability. This is a way of thinking about the cultural meanings of disability and how fundamental they are to Western culture. To move through the tradition of Western culture we have John Milton, the poet to compose paradise lost when he was blind. We have a cover of Milton's Paradise Lost. Beethoven, the arguably most important composer of Western modernity and culture is deaf when he writes his most important symphonies.

In American literature, which of course is my own field, the most important or canonical level of the 19th century is Herman Melville's 'Moby Dick', which turns on the protagonist, Captain Ahab with the peg leg and disability in the 19th century. William Faulkner novel 'The Sound and the Fury' understood as being the premier canonical novel of the 20th century turns on a protagonist Benji Thompson who is a person with a cognitive disability. Again, disability is central to the plots and character of these important and canonical narratives of Western culture, and in this case in particular American literature.

In terms of life stories, or life writing what we might think of as memoir or autobiography, again disability plays a very important role in life stories, showing two examples of what we sometimes call slave stories or slave narratives. 'Incidents in the Life of a Slave Girl', is the narrative of an American slave. Both stories turn on the physical disabilities that enslavement visited upon the enslaved and of course, of course on all people eventually. Again disability can be found on these canonical works of life writing and literature. More recently, I'm showing here to covers of books which are collections of contemporary... \*\*Audio lost\*\*

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What is called about us and the other is called 'Disability Disability' these are very intersexual cards and analyses of disability. I highly recommend both of these books as well. In performance, we have various genres of disabled performers. I'm showing here three images of performers who are blind, African-American piano players. First, so-called blind Tom. This is

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Thomas Wiggins, a late 19th century blind performer on the piano. Of course, more recently we have Ray Charles, Stevie Wonder. Again more performance on this very particular genre of disability musicians and entertainers and performers.

In Opera, I'm showing are two images of the very important folk opera, Porgy and Bess by Ira Gershwin. In the first image I have from 1959, the actor Sidney Porter TA who is playing the lead role of Porgy. Porgy is disabled and crippled man. Call to the goat car man. It is very interesting that 1514 1959 plays Porgy down on his knees. In 1959. In 2011 we have a very different version of Porgy. The upright Porgy embracing Bess, who is Audra McDonald here in a version of the Gershwin's Porgy and Bess which really re-scripts the idea of the choreography of disabled, crippled so-called Porgy. Again the disability, or use disability essential to the plot of this folk opera, American folk opera.

Another celebrity, one of our most important actors, and acted with a disability. Peter Dinklage showing her two images of Dinklage the ratee is playing a character that I cannot pronounce the name of effectively in the television program the game of thrones. On the left, we have painter Dean Clichy was also in a wonderful film I highly delete would recommend call the station agent. It is really a wonderful film. Showing Dinklage here on the cover of Esquire magazine. He is a person of small stature, with dwarfism, he is a cool haircut here in a really nice suit and Maureen Dowd, the columnist for Washington Post and sometimes Maritimes, did a profile of Dinklage I think in the New Yorker where she called him America's first dwarf heartthrob. I thought she was actually really right. That is who we have on the cover of Esquire magazine here. Follow Peter Dinklage. In terms of performance, we have a whole genre of disability dance.

I'll show you a few images. Dancers with disabilities have had the opportunity to completely redefine the genres of dance in which they participate in. Because their bodies are configured in ways that make available to them you movement vocabulary. This movement vocabulary is extremely innovative. Here's an example of Leroy Moore Junior, a poet, he has created a genre of dance called Krip Hop, which is of course of play on the idea of hip hop. Krip being KRIP. An interesting, new genre performance that Moore has launched and is defining. He is working at UCLA doing this now. The more traditional form of disability dance now is dancers who dance on wheels instead of dancing on legs. I am showing an image from (indiscernible) of Alice Sheppard and Laura Lawson who are to wheelchair dancers.

It has been suggested that the wheelchair has introduced into the costuming of dance something completely innovative that has not taken place since the introduction of the toe shoe into dance costuming.

In art and sculpture, I will spend a little time on that. We have disability again everywhere. I'm working on a project by itself on the ethics of care that begins with Michelangelo's statue of the Pietà

The figure of Mary, the mother of Jesus, holding the crucified body of Jesus on her lap. This particular choreography of mourning, lament, has been repeated over and over and over again in the choreography of iconography throughout Western culture.

I am studying this as an elevation of care ethics to the level of the sacred. Here are some images from this. This is a latter-day one from 2007, the Australian sculpture Sam Jenks has

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done this very realistic one that takes Michelangelo's with the mother, the mother of Jesus, and the body of the crucified Jesus, and rewrites this putting in ordinary man in the position of the holder of the body.

And a very old person. That is almost unidentifiable in terms of gender identity. Draped over the lab in this choreography of care. That is part of the sacred choreography of the Pieta. There are many that I am not going to show you all of them. That have followed in this transition.

Elevating care ethics and the ethics of care, care of the body, to the status of the sacred through its references to the Christian tradition.

Disability appears in all art. This is an example from John Singer Sargent from 1918 of what we might think of as protest. Art. This is called 'Gassed'. It is part of what war has done to make...

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PROF ROSEMARIE GARLAND-THOMSON:

It also creates the treatment and accommodations at the word itself creates. There is a really interesting and in some sense perverse circle that were creates in making and on making disability. And this portrait that Sergeant does is a testimony to this making and remaking of disability, that war accomplishes.

The late works of many artists, I mentioned Milton and I mentioned Beethoven to you. Late works of all of artists across all genres, are inflected by disability.

Because of course disability comes to all of us later in life. Here's an example of Claude Monet's water lilies. Part of his late works. Because as many ages, he becomes more and more blind.

As he produces his art, the works that he does become more and more visually fuzzy as his vision actually changes. So this is imagined not as an artistic devolution but rather as an artistic evolution.

His later works are fuzzier and more impressionistic because of course this is what Monet is actually seeing. In his late works.

There are many of course other disabled artists. This is an example of Frida Kahlo. Who is an artist with a disability. -- Frida Kahlo

She shows the disability and the apparatuses of disability, equipment of disability as well as what I call the costuming of disability.

I am showing here also the self-portraits of Frida, who has in many of her portraits the characteristics corset and brace in this kind of magical realism portrait on the right, we actually see the spinal apparatuses that she had inserted in her body. And the corset that she had to wear as well as of course are characteristic unibrow.

This is one of the only ones that she has in a wheelchair. I am showing here an image of a



contemporary sculpture. Judith Scott, 1943, due to Scott is born. She is born with Down syndrome.

She never speaks in life. She is understood as having a cognitive disability. Her sister takes her to some kind of a workshop, a craft activity, in Northern California.

She starts taking the fiber that is available there and wrapping it. She wrapped and wrapped and wrapped. And made sculptures that now have become extremely important. She is understood as perhaps the most important woman American sculpture.

She died in 2005. This is a photograph of her touching, holding, one of her sculptures. What is really interesting is that she never, because she didn't speak, she never reflected at all on her work.

But produced it over and over and over again. Another artist who works with disability. This is Christine Sun Kim who is a deaf sound artist.

She is a sign language using, deaf artist who explores the relationship between deafness and sound. It is very interesting that she does this work because the stereotype of deafness is that deaf people have no relationship with sound. What she does in her work is bring forward the relationship between deafness and deaf people and sound.

She is shown here doing some kind of a really interesting piece of sound art in which paint is translated into sound in some mechanical way.

This is a portrait, a self-portrait, done by Riva Lehrer who is one of the most well-known disabled portrait artists. She paints portraits of people with disabilities and this is one of herself portraits. She was born with spina bifida and she in this self-portrait is showing her own back as a kind of testimony to the reality of her own physicality.

In this really quite beautiful, I think, self-portrait. Where she is immersed in a kind of baptismal pool. Follow her work, she has a new memoir out. Which is really quite wonderful as well. I would highly recommend.

I am going to also talk a little bit here about accessible or inclusive design. Which is sometimes called design for disability, sometimes called universal design. It is an enterprise that involves completely rebuilding and remaking the world.

From small instruments to large-scale instruments. To the rebuilding of cities to accommodate disability and to create an accessible design and built environment.

And so often we don't think about inclusive design as being part of arts and culture. I would invite us to think about this, technology, design, from individual technologies to as I said to the built and designed buildings. The building that we are in right now of course is designed to be accessible.

That is a federal mandate. It has transformed and I will talk a little bit more about that later. Who we think of as our public that we spend time with insured space. Some examples here. This is an example of a prosthetic leg that is designed to be functional but primarily designed to be

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aesthetically beautiful.

The alternative limit project often but dazzles and visuals prosthetic devices, older prosthetic devices and a pre-civil and pre-disability rights movement were designed to be hidden.

Now prosthetic devices are designed to be seen. They are designed as aesthetic and athletic, often implements. It is a whole new world in that respect. Wheelchairs, we will talk a little bit about wheelchairs a bit later. This is the engineer at MIT, very well-known engineer and prosthetic designer. He himself is a double amputee, his name is you hair and he has developed...legs and he has shown here with his fancy legs.

Let's do all sorts of things. He has invented or designed I guess I should say running legs for athletes. And many other kinds of legs.

This is Kathy Woods, she is a fashion designer, she is a person of small stature, again, depending on what you want to call it. Someone with dwarfism. She designs clothes for small adults.

Because as a small person, she was very frustrated by not being able to find professional clothes. Because she is a professional woman, there were not close for children. She has opened up an entire line of bespoke fashion for people with disabilities, particularly small adults.

This is a wonderful example of some of the inclusive design or the accessible design and these are called year chairs. They are exaggerated versions of wing chairs where the wings create a space that amplifies sound and thus makes communication between people more effective through the use of these enhancement devices that are these beautiful chairs that I am showing here. Face-to-face.

This is a tactile watch for blind people. Again there are many ways of being able...access to meaning. Visual access, we are quite accustomed to. Tactile access to meeting information is less available. And less usual for people but this tactile watch that can tell you what time it is by touching it is actually quite a beautiful implement.

Wheeled mobility as I suggested has transformed the way that we go about our business. In life and all will talk a little bit more about that. Wheelchairs and walkers had previously been medical equipment. They were pieces of equipment that were designed for sick people and they were designed to be used and to be enlivened by other people in other words they were designed to be pushed.

Now of course with the new designs that we have, for wheelchairs and I am showing also a walker here. All sorts of wheeled mobility has been transformed so that it is usable for a wide variety of people outside of medical settings. All you have to do is go to a big international airport like Detroit or any of these large international airports and you see the contextualization, the context dependence of disability.

Someone may become a wheelchair user in the environment of something like an airport and of course the airports are covered with these really utility vehicles that are wheelchairs. I'm going to end this section with a beautiful image of a ramp. This is a helical ramp, at the Ed Roberts campus in Berkeley, California. This gives you a little bit of a history of ramps. In 1968, then the



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United States, talk a little bit about this later in the history of the disability rights movement and the transformation of the environment. We have the architectural barriers act, which says, you need if you're going to get federal money, anybody in any institution to make your spaces available and accessible to people with disabilities.

Of course, architects and designers anoint you how to do that in 1968. Ramp source dropped and bolted onto the front of buildings. They were thought to provide the aesthetic and economic value of buildings. Now, of course, design has evolved to the point where ramps and elevated paths are at the very center of design. This is a perfect example of a beautiful, red helical ramp, ramp not lamp. That is in the center of the building. The act of ascending in this building using this rape is not something is headed, but something that is central to the design and the Constitution and ethics of the building itself.

Access I want to suggest, in other words, getting the opportunity to be somewhere is everywhere, once you know how to look for it. I said disability is everywhere once you know how to look for, want to suggest that access is everywhere once you know how to look for it. Access is not often is evident as the red helical ramp I just showed you. Often, access whether it is a ramp or door push or a tactile watch, these forms of access in the designed and built environment often do not call attention to themselves. We do not notice the when things are going smoothly, what they create of course is a particular kind of public participation. The particular kind of public that all of the successful designs and implements make possible.

We will spend a little bit of time thinking about access and the history of a built accessible environment together here with the rest of the presentation. We will begin, of course, with the international symbol of access. It begins, as I suggested in 1968 with a stick figure wheelchair user is designed, a static figure of someone in a wheelchair. The dynamic 2010 version of this emblem, simple that directs people to accessible pathways. People that were part of the ways you can take your bicycle or stroller or rolling suitcase or wheelchair or skateboard that you can follow the signs anywhere and have an accessible path into the public world.

One, quite controversial suggests the agency of people with disabilities are mentioned as being able to have in the 21st century. History lesson here, as I promise. How do we get from separation to inclusion? What is what I call the path from patient to citizen? That we have all undergone as a result of the disability rights movement, part of a larger human and civil rights movements. It begins, a fast run through history. In 1948 and extends to the present. I'm showing here an image of Eleanor Roosevelt, holding the United Nations declaration on human rights. Which is an international covenant, which begins and comes out of World War II and out of the ethical violations in the Holocaust and World War II in general.

In 1948, the United Nations begins with these declarations of human rights. They extend throughout the 20th century, there are many of these conventions or treaties or decorations on human rights. This is simply the first. There is also much activism and culture making in the United States and elsewhere. I've shown here simply a picture of Helen Keller, a very well-known public intellectual. She is a deaf blind woman, who goes to Radcliffe College and I think the 1940s. She lived and worked because she was educated, because she learned to read braille, she learned to speak, she was able to go to school in a way most disabled people are able to go to school now. At that time it was very difficult for anyone with a disability, or even anyone who is a woman to get higher education. Helen Keller was able to do this for a variety of reasons. She has been one of the really important leaders in the disability rights movement.

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The disability rights movement comes along in the mid-20th century with the whole compilation of rights movements. The women's movement, the black civil rights movement, the LGBT Q movement as it was called. And the disability rights movements. These all come together, these all start and to develop in the mid-20th century. However in your, of March probably from the 1970s in which we have a whole lot of people with disabilities and the generous marketing, the banner is a quote from Martin Luther King that says "injustice anywhere is a threat to justice everywhere". I love this image because I think it's just we think of now, the intersection \*\*Audio lost\*\*

\*\*Audio restored\*\* In the mid-20th century, which gave us the diverse world that we live in and participate in now. Whether Touchstone pieces, this is a book called 'No Pity' by Joseph Shapiro, the history of the disability rights movement which is really important. Again, lesser-known movement. I recommend that. Of course the Americans With Disabilities Act, which is a 1990, it is the most capacious piece of disability rights legislation that mandates accommodations and an accessible built environment with people that have disabilities across institutions. The legislator begins in 1968, and culminates in the United States in 1990 with the Americans With Disabilities Act, the ADA. Which grants this is the path from patient to citizen and the legislative and policy path that I want to illustrate her. On an international level, we have to continue Eleanor Roosevelt's work with the declaration of human rights, the United Nations declaration of human rights in 2006. We have a convention or declaration of human rights for persons with disabilities.

This is a really important international treaty, covenant that many, many nations have signed on to. Which is much more capacious than the Americans With Disabilities Act. But it is different kinds of things. The United States is not a part of this treaty, in part because the United States simply does not sign on to your entries in general. That is another set of questions we can talk about. I wanted to show you part of the discourse of Bioethics, the field I'm dissipating in. -- Participating in. Some of the issues now in Bioethics, the ethics of medical scientific development of technologies and practices.

Disabilities at the center of course at the center of all medical technologies and practices. This is simply one strand of conversation I am presenting here. This is the cover of the Atlantic magazine's 2020 issue in December. It is called 'The Last Children of Down Syndrome' it is a story about families and people with down syndrome and people in Denmark. The author of this article written some of the Nordic countries, Denmark as well as Iceland, had announced in 2020 that they had ended down syndrome. There were no more... there was no more down syndrome. This is a disease that had been eliminated. The author of this, the journalist that wrote the story, they wondered what that meant for people with down syndrome and families and some of these countries.

She began to research this really interesting article about communities and families with down syndrome in Denmark. I highly recommend it. This is one of the crucial bioethical questions, how we think about disability in relation to prenatal testing, and prenatal termination, and other interventions such as gene editing. Other kinds of selection and reproductive processes. We sometimes call this in a trivializing way, questions about designer babies. I don't like that term very much, think it kind of trivializes something that is much more important than that. That is one of the areas in Bioethics that is very current, especially now with the status of abortion after the Roe decision. These questions are coming forward all the time. Very currently. I wanted to

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leave you with the definition of disability. Another one.

It reflects the political and social definitions that I have suggested. Again, that is disabled people are a politically created group of qualified individuals, qualified individuals is a term used in US policy. You have to qualify to be a person with a disability. If any of you receive accommodations, either instructional accommodations or institutional accommodations of some sort. If the qualified as a person with disability to get those accommodations. That is an important part of what it means to be a person with a disability in the United States. This is a politically created group of qualified individuals who are protected against discrimination. That is what civil rights legislation does.

It protects individuals and groups from discrimination. But civil rights legislation, and accorded the right to request reasonable accommodations. This is what it means to be a person with a disability in the United States. To qualify, to request accommodations, and to object to discrimination. That is how disability rights legislation and logic works in the United States. It works differently in other countries. This is a good definition, a legal and political definition of disability. Which is different from the cultural and social definitions I offered you at the beginning. I wanted to give you the disability rights history. So in conclusion, I want to suggest what disability inclusion can do. Accessible design and accessible designed and built environment that we have looked at briefly and disability cultural consciousness that is to say to know the culture and history of people with disabilities. To know that Frida Kahlo was a person with a disability.

It does so by changing who we share our world with. If you think about it you in this educational institution would not have before the mid-20th century ever been able to go to school with someone who is a wheelchair user.

He would not have been able to share a bus with someone with a wheelchair. You would not have been able to share a train probably with someone who used a white cane because they were blind. That was because the built environment did not allow many people with different kinds of disabilities to enter into it.

To be into a public shared space. People with disabilities and nondisabled people being able to be next to one another. To get to know one another. To share employment and educational opportunities.

To share the public space. That is what has changed tremendously. Since the mid-20th century. In the United States and other rich nations.

What can we do to increase this disability inclusion that I have been describing? These are my recommendations. To you and your institutions, to you individually. And also of course to the larger communities that we all inhabit and lead.

One thing is that we can no disability history and I have offered you a little bit of thought. You can no disability culture. I have offered you a little of that. You can no disability justice. I have offered you a little of that.

You can know disability technologies and you can use the accommodations that are legally available to you as a qualified person with a disability.

Know what the laws are and know what the accommodations are. You can practice disability inclusion in the spaces in which you inhabit. In the workforce. The workplace. The marketplace. And of course in your schools. Which of course are your own workplace now for those of us who were students.

You can be aware of how inclusion operates, you can be aware of your own capacity whether you identify as disabled or non-disabled. To be able to create these inclusive communities.

In any way that you can. To be aware. You can find in support inclusive communities, you can recognize disability. Here is an example for – that I am showing an image here of the deaf church congregation using American sign language.

Almost any community or institution has a population of people with disabilities, often I diversity, equity, inclusion branch. Or institutional structures. Be aware of that and realize that regardless of our relationship with disability, it is our responsibility, opportunity to support disability culture and communities.

And to connect with disability organizations. There are many organizations everywhere that can be – we can all participate in. I am showing here a picture of my colleague, Josh, who just won a prestigious MacArthur award.

He is involved in an outfit in San Francisco called Lighthouse for the blind and visually impaired. I always like to show an image of lighthouse because their slogan is "we are the blind leading the blind and proud of it."

If we work together to increase disability inclusion I want to suggest that that can change attitudes, can increase access, can build community, can cultivate leadership. And I will leave you with that. And say thank you very much, my audience.

Live Captioning by Ai-Media