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## OSHA, ADA, and Other Government Mandates

Elise Lael Kieffer

*Murray State University*, [ekieffer@murraystate.edu](mailto:ekieffer@murraystate.edu)

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## **Chapter 14**

### **OSHA, ADA, and Other Government Mandates**

A Contribution by Elise Lael Kieffer

In the United States, arts organizations of all sizes and disciplines are subjected to the same governmental regulations as any other type of business or organization.<sup>i ii</sup> The various forms of arts organizations means that OSHA (Occupational Safety and Health Administration) and ADA(Americans with Disabilities Act) requirements affect each organization differently. From a high-tech production with live fire spectacles, to Spiderman flying and repelling across a Broadway stage, to band directors subjected to loud music, to small, rural arts organizations trying to convert old buildings into educational facilities; Every group must conform to common standards and face similar penalties for non-compliance.

This chapter begins with introductions to OSHA and ADA and follows with case studies of very different organizations navigating these government-imposed regulations. After an overview of possible penalties for nonobservance of the guidelines, the chapter concludes with recommendations and questions for the reader's consideration.

#### **Learning Objectives**

By the end of the chapter, readers will have the ability to:

- Describe governmental mandates, laws, rules and regulations that affect arts organizations
- Distinguish between governmental and organizational policies
- Highlight the importance of OSHA mandates and penalties for failing to meet those standards

- Instruct an arts organization about how to apply basic requirements of the Americans with Disabilities Act

### **Occupational Safety and Health Administration**

The United States Congress passed the “Occupational Safety Act” in 1970, creating the Occupational Safety and Health Administration (OSHA).<sup>iii</sup> At its inception, OSHA was established to ensure both healthy and safe working conditions for U.S. American workers. OSHA sets and enforces standards and also provides training, outreach, education, and assistance for companies and governments. According to its published materials regarding its governance, “OSHA is housed within the United States Department of Labor and its primary administrator is the Assistant Secretary of Labor for Occupational Safety and Health. OSHA's administrator answers to the Secretary of Labor, who is a member of the cabinet of the President of the United States”.<sup>iv</sup>

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#### **General OSHA Guidelines** (Below Shared Directly from OSHA Compliance Assistance<sup>v</sup>)

In a general work setting, OSHA guidelines relate to the following:

1. **Hazard Communication Standard.** This standard is designed to ensure that employers and employees know about hazardous chemicals in the workplace and how to protect themselves. Employers with employees who may be exposed to hazardous chemicals in the workplace must prepare and implement a written Hazard Communication Program and comply with other requirements of the standard.<sup>vi</sup>
2. **Emergency Action Plan Standard.** OSHA recommends that all employers have an Emergency Action Plan. A plan is mandatory when required by an OSHA standard. An

Emergency Action Plan describes the actions employees should take to ensure their safety in a fire or other emergency situation.<sup>vii</sup>

3. **Fire Safety.** OSHA recommends that all employers have a Fire Prevention Plan. A plan is mandatory when required by an OSHA standard.<sup>viii</sup>
4. **Exit Routes.** All employers must comply with OSHA's requirements for exit routes in the workplace.<sup>ix</sup>
5. **Walking/Working Surfaces.** Falls from heights and on the same level (a working surface) are among the leading causes of serious work-related injuries and deaths. OSHA issued a final rule on November 18, 2016 on walking-working surfaces and personal fall protection systems to better protect workers in general industry from these hazards by updating and clarifying standards and adding training and inspection requirements. The rule was effective on January 17, 2017, with delayed compliance dates for some provisions.<sup>x</sup>
6. **Medical and First Aid.** OSHA requires employers to provide medical and first-aid personnel and supplies commensurate with the hazards of the workplace. The details of a workplace medical and first-aid program are dependent on the circumstances of each workplace and employer.<sup>xi</sup>

These guidelines are general workplace requirements. The distinction between “required” and “recommended” varies by state, type, and size of the organization. For those intricacies, specific OSHA guidelines can be accessed based on state and industry of operation.

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**OSHA Applied to the Arts**

### ***Hearing loss.***

There are myriad applications of OSHA guidelines to arts organizations. Some are the same that would affect any office, anywhere in the United States. These relate to ergonomics, clean air and water, and other environmental factors. However, as organizations producing unique products, there are times when the arts organization must be distinctly vigilant to maintain adherence to OSHA standards.

As one example, from the world of concert music, Holland (a music education researcher) examined the long-term risk of hearing loss for band directors in university settings.<sup>xii</sup> Noise-induced hearing loss research previously focused largely on industrial and nonmusical applications. Holland applied the OSHA standard to concert bands. Using the OSHA standard as the baseline, Holland explored the routine exposure of conductors to determine if universities were meeting the guidelines. The study concluded that, while there does exist risk to hearing loss in a concert band setting (specifically related to position within the ensemble), the sound exposure experienced within a concert band setting is within the established limits allowed by OSHA policies.

The risk of hearing loss while working as a band director is mitigated by a variety of sound engineering technologies that insulate the room and absorb sound. An arts organization needs to be aware of these risk factors and vigilant about meeting OSHA standards. Holland's study provided encouragement that the responsible arts administrator should strive to go above minimum standards when assuring the health, safety, and well-being of their performers.

### ***Special effects***

Another example that is uncommon in standard office settings but that might occur in an arts setting is special effects such as fire, fog, smoke, mist, haze, or other environmental

disruptors. Rossol (an experienced artist, chemist, and industrial hygienist) looked at how different special effects influence air quality and singer's voices.<sup>xiii</sup> In her estimation, the standards crafted by OSHA were outdated and unhelpful. She cited that even many OSHA guidelines are voluntary recommendations they provide for employers. Even OSHA documents suggest that organizations should set more conservative limits than their own recommendations. As in the case of the concert band study, merely meeting OSHA standards does not always fully assure adequate protection of arts workers. Rossol concluded that OSHA standards are not the same as "best practice" standards.

Though the arts manager must comply with OSHA regulations, doing so might not always, in itself, protect the manager or the organization from backlash. Likewise, those standards might not provide the protection ethically required for the artists within the organization.<sup>xiv</sup>

### ***Mandates from Arts Organizations***

As one example of an organizationally-sponsored endorsement of OSHA best-practices, in 2017 (and updated in 2019) the National Art Education Association updated their standards for safety in physical spaces of art education.<sup>xv</sup> These standards apply to schools, cultural institutions and organizations, as well as community-based art education programs. The motivation behind their publication was not only to advise safety protocols for administration, educators, and students. They further promoted the importance of training young artists in best-practice safety standards. Their aim was to teach safety as an integral part of students' approach to all arts activities because, "safety and creativity are not mutually exclusive".<sup>xvi</sup>

**OSHA Non-compliance.** The penalties for failing to comply with OSHA standards are seen in figure 1. If a small, or young arts organization faced one of these penalties it could be

financially catastrophic. In addition to these federally-imposed fines, employers open themselves and their organizations up to lawsuits based on their failure to meet OSHA standards.

**[Place chapter 14 figure 1 near here.]** Figure 1: *OSHA Penalties*<sup>xvii</sup>

It is further worth noting that, while these financial penalties are steep, the infractions for which they are imposed might not be life-threatening or otherwise incredibly grievous.<sup>xviii</sup> An infraction might be minor to the employer and employee, but if it is a true violation of OSHA policy, the punishment is the same.

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### **Case Study: *Spiderman: Turn off the Dark***

In 2010, New York City's friendly neighborhood superhero was cited with three serious violations.<sup>xix</sup> The hazards included risks of falling and being struck by moving objects. Repeated trouble with the high technology and acrobatic elements of the production caused *Spiderman: Turn Off the Dark* (a new Broadway musical) to become the longest running show still in preview, before finally officially opening on Broadway, with the continued previews partially caused by repeated safety issues

OSHA has no theatre-industry-specific standards. In its dealings with the *Spiderman* production, it largely utilized the general work standards it applies to other industries. The New York Department of Labor (NYDOL) conducted inspections of the *Spiderman* workplace before any of the recorded injuries occurred, but OSHA only came onto the scene following serious incidents.

NYDOL finally referred OSHA to the production after an actor fell from a suspended height and an actress received a concussion during a flying sequence. The investigation by OSHA alleged that employees in these routines were at great risk due to "improperly adjusted or

unsecured safety harnesses.”<sup>xx</sup> OSHA also cited the production with failure to provide adequate fall protection. All of these lapses resulted in a total of \$12,600 in proposed fines. One might question why greater fines were not imposed. One possible answer is that some of the violations, while violations of OSHA policies, do not carry accompanying fines<sup>xxi</sup>

Both NYDOL and OSHA imposed financial penalties and new safety requirements to prevent further accidents<sup>xxii</sup>. These actions did not prevent all future mishaps, however. Even with the potential of further inspection and with a history of numerous citations, further incidents injuring cast and crew occurred.

This show is a cautionary tale for all arts organizations. The OSHA citations and subsequent delays resulted in *Spiderman* being the most expensive Broadway production in history.<sup>xxiii</sup> Although it ultimately ran for two and a half years, it closed at a huge financial loss and follow-up national tours were canceled.

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### **Americans with Disabilities Act**

President George H. W. Bush signed the Americans with Disabilities Act (ADA) into law on July 26, 1990. The ADA is legislation prohibiting discrimination against people with legally defined disabilities, it seeks to guarantee that civil rights are not infringed upon based on a person’s disabilities. In theory, the ADA also ensures that people with disabilities have the same opportunities as fully able-bodied people to “participate in the mainstream of American life -- to enjoy employment opportunities, to purchase goods and services, and to participate in State and local government programs and services.”<sup>xxiv</sup> This legislation took its model from the 1964 Civil Rights Act, which prohibits “discrimination on the basis of race,



color, religion, sex, or national origin”. “The ADA is an ‘equal opportunity law for people with disabilities.’”<sup>xxv</sup>

Though the ADA does not individually name all impairments covered under the law, in order to receive ADA protection, an individual must live with a disability, described as a “physical or mental impairment that substantially limits one or more major life activities, a person who has a history or record of such an impairment, or a person who is perceived by others as having such an impairment.”<sup>xxvi</sup> ADA compliance is required for all organizations that “fit one or more of the following criteria: All local, county, state, and federal government agencies. Any business that relies on the general public or for their benefit. Privately run companies that currently have 15 or more employees.”<sup>xxvii</sup>

Additionally, there is some variation on the level of required compliance based on whether the construction of a building is new or existing. All new construction must be ADA compliant, while some older buildings may be able to receive exceptions.

### **ADA Compliance**

When ADA was first passed into law, standards included physical infrastructure such as wheelchair ramps, preferred accessible parking, handicap accessible restrooms, elevators, and other features that would benefit individuals with physical mobility<sup>xxviii</sup>. Other common applications of ADA included audible crossing signals and braille text on signs.

With the growth and ubiquity of the internet, an entirely new field of necessary compliance has emerged and it is one of which arts organizations should take note. ADA accessible web design ensures that users with visual and sensory impairments are able to navigate the rich information sources available online.<sup>xxix</sup> The socially responsible, and ADA

compliant arts organization needs to be aware of these standards, in addition to the physical compliance required by ADA.

Edwards (an attorney in New York City specializing in issues of access and equity) drew attention to ADA loopholes that Broadway has frequently used to avoid fully complying with ADA standards.<sup>xxx</sup> She concluded that many theatres fall short of realizing the inclusive spirit of the ADA by having a lack of accessible: (1) entrances; (2) restrooms; and/or (3) seating arrangements. In Edwards' estimation, Broadway has taken advantage of the "undue burden" and "reasonable accommodation" exemptions and verbiage in the ADA to avoid true, ethical compliance. This text aims to encourage the arts business leader to strive for a higher standard in accessibility observance.

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#### ***General ADA Guidelines***

The following guidelines were initially proposed by *Access Advocates* to facilitate ADA compliance in public library settings. Though almost verbatim, here they are modified for standard performing arts organizations.

1. Parking - If there are fewer than 25 parking spaces, there needs to be at least one handicapped space that is van accessible. The space must be 8 feet wide and have an aisle 8 feet wide. It must have a level hard surface and signage and the curb cut must be close to the entrance. If there are more than 25 spaces, but less than 50, there needs to be 2 handicapped spaces, though they may share the same aisle. For even larger parking lots, there needs to be 1 additional handicapped space for every additional 25 spaces.
2. Signage - Signs should be large and clearly readable from the street, even by someone whose vision is impaired. The print on the signs should be adequate in size and contrast

on the sign should make the print readable. The signs should also be at height readable by someone in a wheelchair. The requirements are the same for signs inside the building and they should show which restrooms are accessible, directions to the elevators and stairs, as well as to public service desks, exits, meeting rooms and special collections.

3. Path and Doors - The path to the main entrance should be smooth with a hard surface and have no barriers; in addition, it should be at least 36 inches wide and have a safe and adequate ramp if necessary. Door openings should be 36 inches wide and doors should be easily opened by someone with a disability. The threshold cannot be more than 1/4 of an inch high. If there is an inaccessible entrance, there should be a sign directing people to an accessible entrance. Inside the building, pathways should be at least 32 inches wide and 60 inches wide where wheelchairs would need to pass each other.
4. Elevators and Stairs - If there is more than one level to the building, there should be an accessible elevator. Stairs should be at least 36 inches wide and have hand-rails. The steps should be non-slip and not more than 11 inches high each.
5. Floors - Floors should not be bumpy and have no debris or obstacles in the way. They should be flat and smooth and also not have loud colors that could disrupt the balance of someone navigating through the facility.
6. Lighting - Lighting should be strong and uniform, glare-free. It is important too that the walls are not dark because they could interfere with the vision of some people with disabilities.
7. Ticket Counters - The counter at the box office or information desks should not be too high for someone in a wheelchair or the organization should otherwise make an

accommodation; like having a section of the counter accessible or another table available for people with disabilities.

8. Restrooms - There should be no barrier to restrooms and their doorways should be 36 inches wide and doors should be made to be easily opened by someone with a disability. The stalls should be 5 feet by 5 feet to allow for movement in a wheelchair. Grab bars should also be installed. Fixtures should be no higher than 48 inches. Sink handles should be push-type or motion-sensor activated.
9. For employees: Computer Stations – For employees needing ADA assistance, computer stations should have 36 inches of clear space around them and be at seating level if there are less than 3 of them.<sup>xxxii</sup>

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### **ADA Non-compliance Penalties**

Under Federal law, the first violation of ADA guidelines can result in fines of up to \$75,000.<sup>xxxiii</sup> Arts organizations are susceptible to fines of up to \$150,000 for additional violations. Beyond those hefty penalties, state and local governments can impose additional fines and might subsequently require businesses or organizations to meet even higher accessibility standards than those required by the ADA. It is also permissible for states and/or local governments to levy additional fines or require businesses to conform to a higher standard of accessibility than required by the ADA. Risking such financial penalties, it is prudent to invest in assuring ADA compliance. The vigilant arts manager avoids these fines by being fully adherent to ADA standards.

### **ADA in Museums**

“With the 1990 passage of the ADA, public spaces and buildings became legally required to be physically accessible. Now, with the 30th anniversary of the ADA’s passage, art institutions should dig deeper, going “beyond the material” to investigate how our programmatic offerings can support the goals of access and inclusion.”<sup>xxxiii</sup> The arts administrator bears the responsibility for inclusion of those of all abilities into the creative space. The original requirements of the ADA focused largely on physical infrastructure that would aid those with physical disabilities. Many arts organizations skirted those requirements by finding loopholes within the law.<sup>xxxiv</sup> This created an inequitable environment for access to the arts for those with physical disabilities. Similarly, those with other disabilities were not universally accommodated.

Though Sandstrom (a museum educator specializing in issues of equity and access) acknowledged the groundbreaking nature of the ADA, and the sweeping improvements it facilitated for people with disabilities, the most remarkable feature of the act was that it placed the responsibility of accessibility on businesses and institutions, rather than on those with disabilities. “In other words: it is up to society to better provide for everyone, not up to individuals with disabilities to make room for themselves in the world.”<sup>xxxv</sup>

In the museum discipline, ADA compliance first began with modifications to physical infrastructure, such as adding ramps and renovating restrooms. However, museums have further embraced the ADA with modifications such as “low-sensory days” and improved interpretation offerings.

The International Council on Museums (ICOM) modified its definition of a museum in 2019. The new definition stated that museums should be “participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research,

interpret, exhibit and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”<sup>xxxvi</sup>

Sandstrom provided the model pictured in figure 2 to facilitate the pursuit of museum accessibility. This model is appropriate across the arts and culture sector, and provides a valuable guide toward inclusion and accessibility, beyond the legal requirements of the ADA.

Gfeller’s study concluded that people with disabilities were less likely to participate in performance groups than their able-bodied peers.<sup>xxxvii</sup> In 1994, Nwa concluded that only 60% of students with diagnosed disabilities were part of or participated in extracurricular activities, including but not limited to band, orchestra, and choir. One of Nwa’s findings was that these students failed to participate due to a perceived lack of support from their educators.

**[Place chapter 14 figure 2 near here.]**

Figure 2: *Accessibility Model (Sandstrom, 2020)*

By pursuing integration with the community, sustainability within the community, authenticity in representation, and connection at an individual level, accessibility becomes possible not only for those with disabilities, but for all patrons. This active inclusion then benefits those who are able-bodied and disabled alike.

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### **Case Study: New York Art Galleries**

In 1990, when the ADA was first passed into law, there were no mandates regarding website accommodations. With the global growth of the internet, these new accessibility standards were added to the law in 2010 with an issue from the United States Department of

Justice. That advance notice required the creation of rules to make internet providers ensure accessibility to online offerings.<sup>xxxviii</sup>

In 2019, more than 75 art galleries in New York City faced legal action due to the non-compliance of their websites under the ADA. The lawsuits alleged that for those who were blind or visually impaired, the galleries did not provide accessible websites nor reasonable accommodations.<sup>xxxix</sup> A compliant website requires specific coding that enables the text to be read by screen-reading software, facilitating an audio translation for the user.<sup>xl</sup>

This requirement poses a potentially more challenging mandate for fine arts organizations. Arts organizations include more variable content on their websites than many other industries. This creates the need for a greater level of care for arts organizations<sup>xli</sup>.

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## **Conclusion**

In addition to the Federal standards prescribed in the OSHA and ADA legislation, it is imperative that the arts manager review local and state ordinances in their own locales. As illustrated in the *Spiderman* case, infractions resulted in fines from both OSHA and the state of New York. In some cases, state and local requirements are in line with OSHA and ADA requirements but without complete alignment, the arts manager must be certain to meet the standards prescribed by all governing bodies. Being in compliance with Federal OSHA standards will not protect an organization if they are in defiance of a local standard that meets a higher level of conformity.

The final conclusion readers should take from this chapter is the social responsibility under which we operate, beyond legal mandates and requirements. To safeguard the legal and fiscal health of the organization, the arts manager needs to be aware of and in line with Federal,

state and local standards. However, more than those obligations, arts leaders have the imperative to ensure their standards meet best practices for equity, inclusion, and safety because it is the socially conscious thing to do. As presented in the ADA case of museums, sometimes the requirements of the law are not sufficient to meet the spirit of the law. Strive for the latter.

### **Summary**

This chapter provided introductory information about the Federal mandates issued by OSHA and ADA, followed by explanation of the penalties one faces for failure to comply. Finally, the chapter closed with specific examples of OSHA and ADA applied to arts organizations. It is highly recommended that readers utilize the resources at the end of this chapter to look into any specific or unique requirements to which your particular organization might need to adhere.

### **Discussion Questions**

1. Do you think OSHA and ADA compliance is uniquely important for arts organizations? Why or why not?
2. Discuss the benefits and challenges of compliance, beyond the potential penalties imposed.
3. Beyond legal compliance, discuss the social responsibility driving compliance with OSHA and ADA regulations.
4. What do you think of the “undue burden” exemption allowed to organizations under the ADA?
5. Who are the beneficiaries of compliance with Federal standards such as ADA and OSHA?

### **Further Reading**

1. OSHA Guidelines (n.d.) OSHA compliance assistance quick start. <https://www.osha.gov/complianceassistance/quickstarts/general-industry> *This webpage is a good starting point when determining your specific work setting’s OSHA needs and standards. It enables the user to identify major OSHA general industry requirements and guidance materials that may apply to your workplace. The steps lead you to suggestions for how to comply.*



2. ADA Design Standards (2010). 2010 ADA Standards for Accessible Design <https://www.ada.gov/regs2010/2010ADAStandards/2010ADAstandards.htm#pgfId-1009819> *The 2010 Standards set minimum requirements for facilities to be readily accessible to and usable by individuals with disabilities. It is important that each arts administrator review the standards independently, to ensure that their unique organization is appropriately compliant.*
3. Introduction to Modern Atmospheric Effects, 5th Edition (2015). New York, NY: Plasa North America. *This is available for purchase from ESTA or USITT and is a must-read for anyone working with atmospheric special effects.*
4. Day, L. B. (2013). Turn off the danger: The lack of adequate safety incentives in the theatre industry. *New York University Law Review (1950)*,88(4), 1308-1347. *Day presents the legal and financial ramifications for non-compliance with OSHA and state mandates. Additionally, the article goes further into the subject by introducing the influence of Unions in the conversation about safety and access.*
5. Kirk, R. (2018). Theatre safety and what we can learn from the construction industry. Retrieved July 21, 2021 from <https://www.prepared.com/blog/theatre-safety-and-what-we-can-learn-from-the-construction-industry/> *This is an easy read and there are other resources on their site. Prepared, is a company that works to improve operations for arts organizations.*
6. Kinsella, Eileen. “More than 75 New York Galleries Are Slammed with Lawsuits for Allegedly Violating the Americans with Disabilities Act.” Artnet News. Art World, January 30, 2019. <https://news.artnet.com/art-world/dozens-of-new-york-galleries-slammed-with-lawsuits-for-ada-compliance-on-websites-1450276>.

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<sup>i</sup> “About OSHA.” Occupational Safety and Health Administration. Accessed October 28, 2021 <https://www.osha.gov/aboutosha>

<sup>ii</sup> “2010 ADA Standards for Accessible Design.” Americans with Disabilities Act. Accessed July 20, 2021 <https://www.ada.gov/regs2010/2010ADAStandards/2010ADAstandards.htm>

<sup>iii</sup> “About OSHA.” Occupational Safety and Health Administration. Accessed October 28, 2021 <https://www.osha.gov/aboutosha>

<sup>iv</sup> *ibid*

<sup>v</sup> “Compliance Assistance.” OSHA Requirements That Apply to Most General Industry Employers. Accessed July 20, 2021 <https://www.osha.gov/complianceassistance/quickstarts/general-industry>

<sup>vi</sup> *Ibid.*

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vii Ibid.

viii Ibid.

ix Ibid.

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xi Ibid.

xii Holland III, Nicholas V. "Sound Pressure Levels Measured in a University Concert Band: A Risk of Noise-Induced Hearing Loss?." *Update: Applications of research in music education* 27, no. 1 (2008): 3-8.

xiii Rossol, Monona. "Theatrical Fog, Smoke, and Haze Effects." *Journal of Singing* 77, no. 5 (2021): 645-652.

xiv Gorrell, Jerry. "STOP In The Name of Safety." *Stage Directions* (West Sacramento, Calif.) 17, no. 5 (2004): 39-40.

xv "NAEA Position Statement on Physical Safety in the Art Classroom." National Art Education Association. National Art Education Association, May 16, 2019.  
<https://www.arteducators.org/advocacy-policy/articles/527-naea-position-statement-on-physical-safety-in-the-art-classroom>.

xvi Ibid.

xvii "OSHA penalties." Occupational Safety and Health Administration. Accessed October 28, 2021 <https://www.osha.gov/penalties>

xviii Sapper, Art. "Advantages of Knowing the Law: Top Misconceptions About OSHA Enforcement." *Professional Safety* 65, no. 12 (2020): 28-31.

xix "OSHA Slaps Spider-Man, Taymor Spins Out." *Stage Directions* (West Sacramento, Calif.) 24, no. 4 (2011): 4-.

xx *Spidey Falls and OSHA Calls. Safety Compliance Letter*. Aspen Publishers, Inc, 2011.

xxi Kevin Flynn. "'Spider-Man' Is Cited Again For Violations: Metropolitan Desk." *The New York Times*. 2011, Late Edition (East Coast) edition.

xxii *Spidey Falls and OSHA Calls. Safety Compliance Letter*. Aspen Publishers, Inc, 2011.

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<sup>xxiii</sup> “False Starts! Cast Injuries! New Storylines! Retracing *Spider-Man's* Journey to Broadway.” *Broadway Buzz*. Accessed November 11, 2021 <https://www.broadway.com/buzz/156763/false-starts-cast-injuries-new-storylines-retracing-spider-mans-journey-to-broadway/>

<sup>xxiv</sup> “2010 ADA Standards for Accessible Design.” *Americans with Disabilities Act*. Accessed July 20, 2021 <https://www.ada.gov/regs2010/2010ADASTandards/2010ADASTandards.htm>

<sup>xxv</sup> *Ibid.*

<sup>xxvi</sup> “ADA: Americans with Disabilities Act of 1990.” Pub. L. No. 101-336, § 12102, 104 Stat. 328. Accessed October 28, 2021 <https://www.ada.gov/pubs/adastatute08.htm>

<sup>xxvii</sup> *Ibid.*

<sup>xxviii</sup> “2010 ADA Standards for Accessible Design.” *Americans with Disabilities Act*. Accessed July 20, 2021 <https://www.ada.gov/regs2010/2010ADASTandards/2010ADASTandards.htm>

<sup>xxix</sup> Falstad, Hank. “12 Basic Requirements for ADA Compliance at the Library -.” *Access Advocates*, April 2, 2014. <http://accessadvocates.com/ada-compliance-library/>.

<sup>xxx</sup> Edwards, Naomi. “Unburdening Broadway: Spotlight On The Americans With Disabilities Act.” *Journal of Law and Policy* 27, no. 1 (2018): 94–.

<sup>xxxi</sup> Falstad, Hank. “12 Basic Requirements for ADA Compliance at the Library -.” *Access Advocates*, April 2, 2014. <http://accessadvocates.com/ada-compliance-library/>.

<sup>xxxii</sup> “2010 ADA Standards for Accessible Design.” *Americans with Disabilities Act*. Accessed July 20, 2021 <https://www.ada.gov/regs2010/2010ADASTandards/2010ADASTandards.htm>

<sup>xxxiii</sup> Sandstrom, Natalie. “Museums and the ADA at 30”. *VoCA Journal*, 2020. Accessed July 20, 2021 <https://journal.voca.network/museums-and-ada-at-30/>.

<sup>xxxiv</sup> Edwards, Naomi. “Unburdening Broadway: Spotlight On The Americans With Disabilities Act.” *Journal of Law and Policy* 27, no. 1 (2018): 94–.

<sup>xxxv</sup> *Ibid.*

<sup>xxxvi</sup> Sharon Heal. “The Policy Column.” *Museums Association. Museums Journal*, August 13, 2020. <https://www.museumsassociation.org/museums-journal/comment/02092019-policy-column>.

<sup>xxxvii</sup> Salvador, Karen. “Inclusion of People with Special Needs in Choral Settings: A Review of Applicable Research and Professional Literature.” *Update : Applications of Research in Music Education* 31, no. 2 (2013): 37–44. <https://doi.org/10.1177/8755123312473760>.

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<sup>xxxviii</sup> “The Americans with Disabilities Act (ADA): Application to the Internet.”  
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<https://www.everycrsreport.com/reports/R40462.html>.

<sup>xxxix</sup> Kinsella, Eileen. “More than 75 New York Galleries Are Slammed with Lawsuits for Allegedly Violating the Americans with Disabilities Act.” *Artnet News. Art World*, January 30, 2019. <https://news.artnet.com/art-world/dozens-of-new-york-galleries-slammed-with-lawsuits-for-ada-compliance-on-websites-1450276>.

<sup>xl</sup> *Ibid.*

<sup>xli</sup> *Ibid.*