

# Build an Inclusive Audience with Radical Readability

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**Museo Jumex,  
Mexico City**



**Memories of Underdevelopment:  
Art and the Decolonial Turn in Latin America, 1960-1985**

# **Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985**

Memories of Underdevelopment examines a major paradigm shift in culture and the visual arts, characterized by the articulation of a counter-narrative to the rhetoric of developmentalism that resulted in early instances of decolonial thought in the artistic practices produced in the region between the early 1960s and the mid-1980s.

During this period intellectuals and artists throughout the region echoed the critiques coming from the field of political economy, questioning imposed cultural and aesthetic models, marking a critical distance from the canon and formal vocabulary of the modern, reclaiming local forms of knowledge as well as popular and vernacular expressions, and recognizing the value of cultural manifestations born out of conditions of material poverty. Many artists, some even formerly affiliated to the modernist avant-gardes in their respective countries, established a dialogic relation to these cultural forms, engaging in a structural commitment to their incorporation into their own avant-garde practices and generating forms of collectivization of experience that fostered social awareness through spatial modes of perception and participation.



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1

▶ **The way we write can  
exclude people.**

► **The way we write can  
exclude people.**

**Or it can help them  
feel welcome.**

2

► **We are addicted to  
crappy copy.**


3

► **Writing highly  
readable copy is  
easy and fun.**



▶ **Writing highly  
readable copy is  
easy and fun.**

**Really!**



**LET'S DO THIS!**

► **What is readability  
and why does it  
matter?**

► **Readability is the ease with which a reader can understand a written text.**

► **Readability ≠ Legibility**

► *Readability*  $\neq$  *Legibility*

► **Everyone prefers  
highly readable text.**

▶ **“Don’t be concerned about insulting the intelligence of readers through simple language.”**

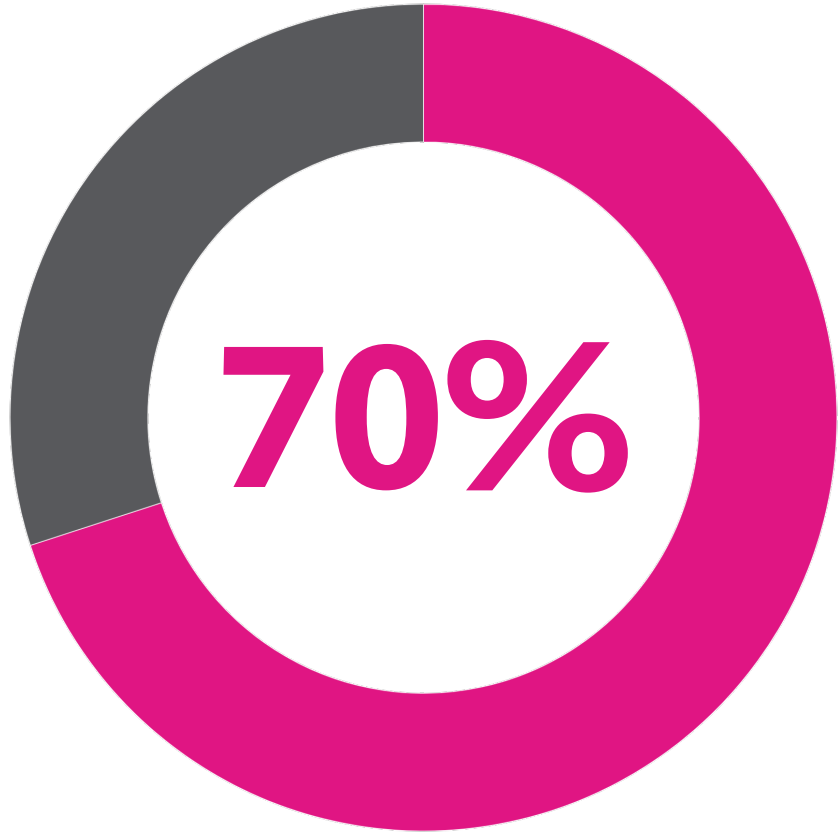


▶ **“Nobody is insulted by something they can understand easily.”**

**Australian Bureau of Statistics**

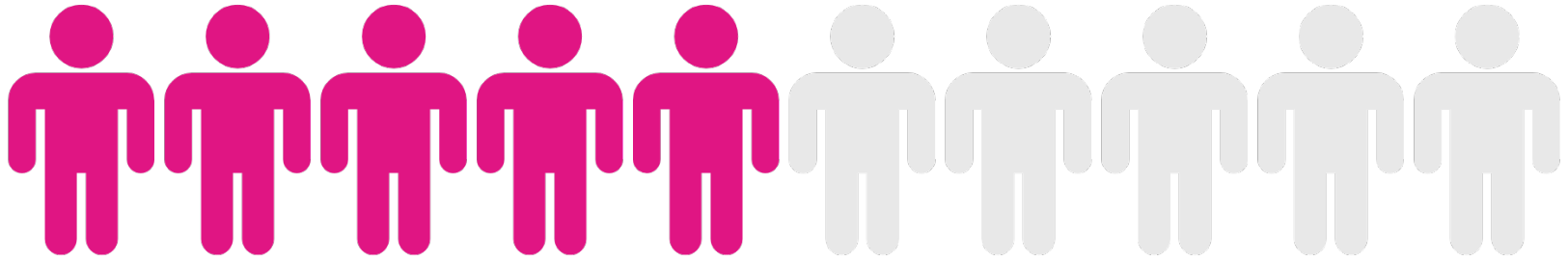
▶ **How are people excluded when we write copy that is hard to read?**

► **Not everyone has  
been to college or  
university.**

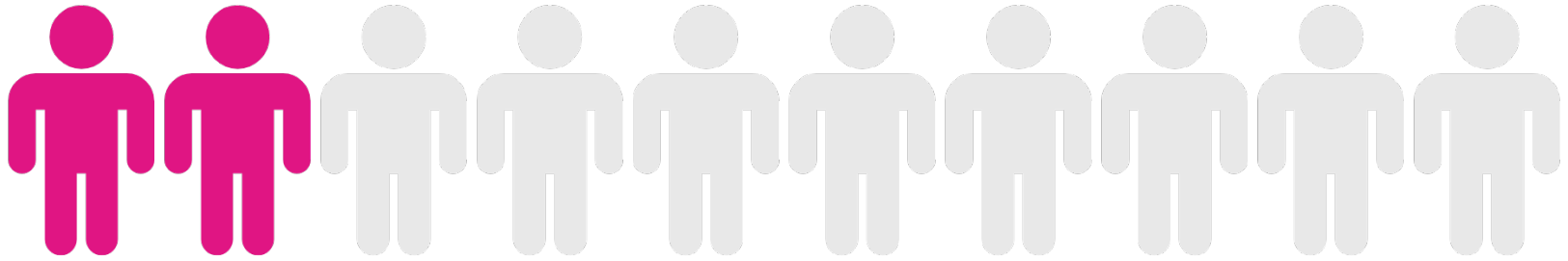


**don't have  
a college  
degree.**

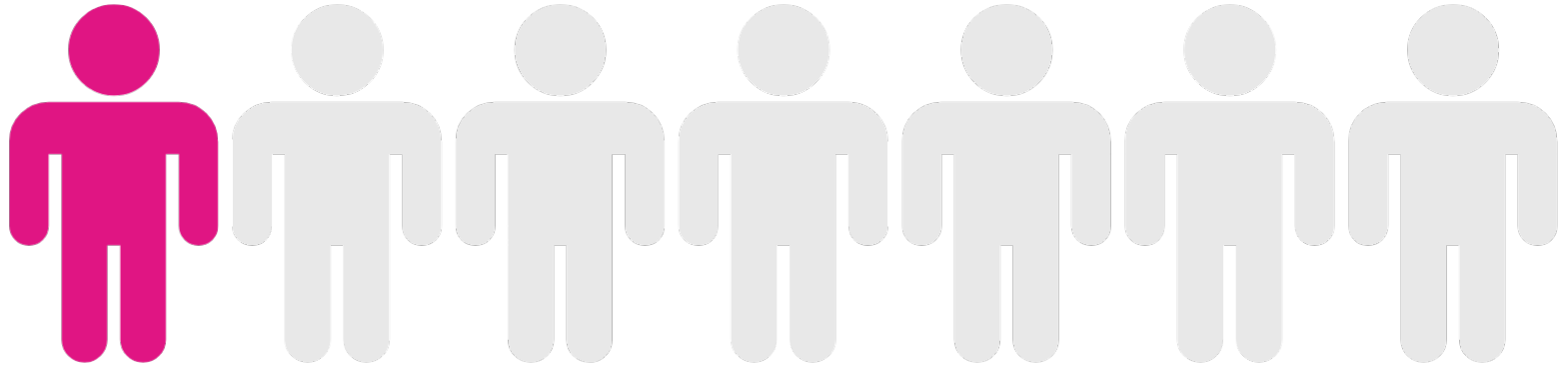
▶ **Literacy levels are  
much lower than we  
think.**



**Half can't read at a grade 8 level**



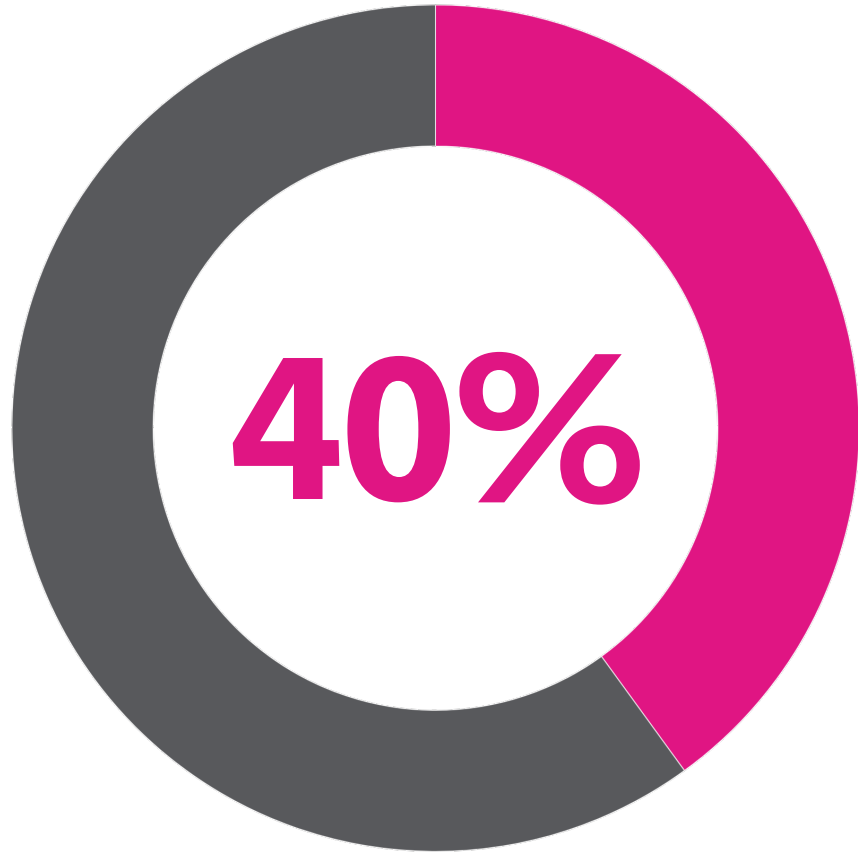
**20% can't read at a grade 5 level**



**1 in 7 Americans can't read at all**

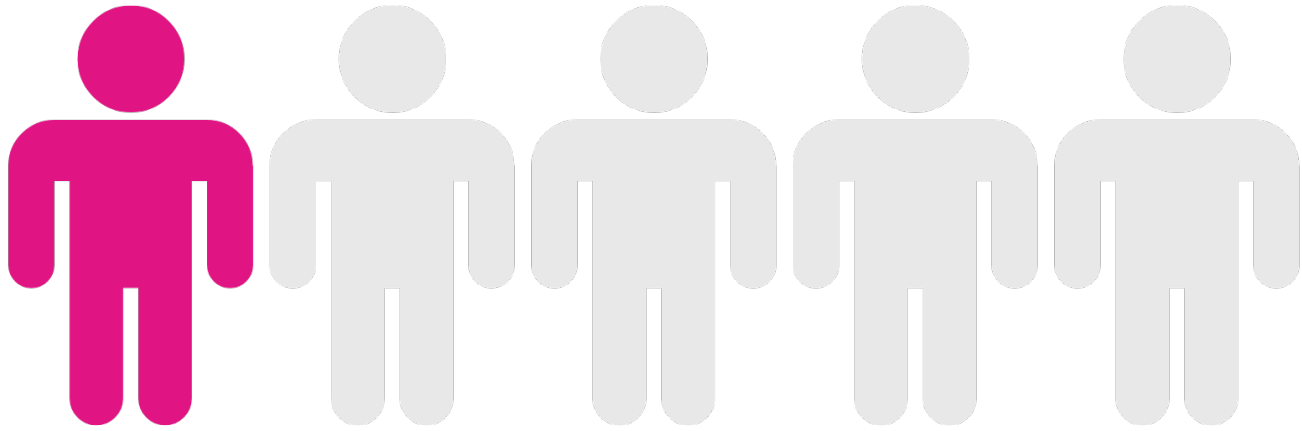


► **We weren't all born  
speaking fluent  
English.**



**have  
limited  
English  
proficiency.**

▶ **Learning disabilities  
are common and last  
a lifetime.**



**1 in 5 have a learning disability**

► **But wait,  
there's more.**

► **But we work in the  
arts! We really care!**

► **But we work in the  
arts! We really care!**

**We can't be that bad,  
can we?**

**YES  
WE  
CAN**

[WWW.BARACKOBAMA.COM](http://WWW.BARACKOBAMA.COM)





► **In the arts we  
suffer from the  
Curse of Knowledge.**



## **Curse of Knowledge:**

A cognitive bias that occurs when, in communicating with others, we assume that they have the background to understand us.



► **In the arts we  
also suffer from  
having an ego.**

► **So how bad are we?**

# ► **Measuring Readability 101**

► **What is a  
readability score?**

## Readability Grade Levels

READABILITY FORMULA	GRADE
<u>Flesch-Kincaid Grade Level</u>	8.5
<u>Gunning Fog Index</u>	11.2
<u>Coleman-Liau Index</u>	9.3
<u>SMOG Index</u>	11.5
<u>Automated Readability Index</u>	8.4
<b>Average Grade Level</b>	<b>9.8</b>



▶ **How are readability scores calculated?**

▶ **Shorter sentences are easier to read than longer sentences.**

▶ **Shorter words are easier to read than longer words.**

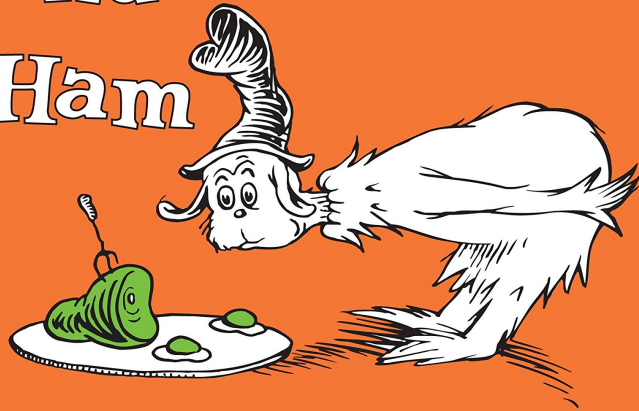
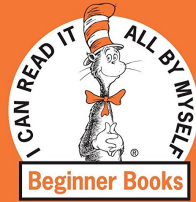
► **More common words  
are easier to read than  
less common words.**

► **What's a good score?**

► **General public**  
**= Grade 8**

► **What does this look like in real life?**

Green  
Eggs  
and  
Ham



By Dr. Seuss

Grade 1



UPDATED EDITION  
FOLGER SHAKESPEARE LIBRARY

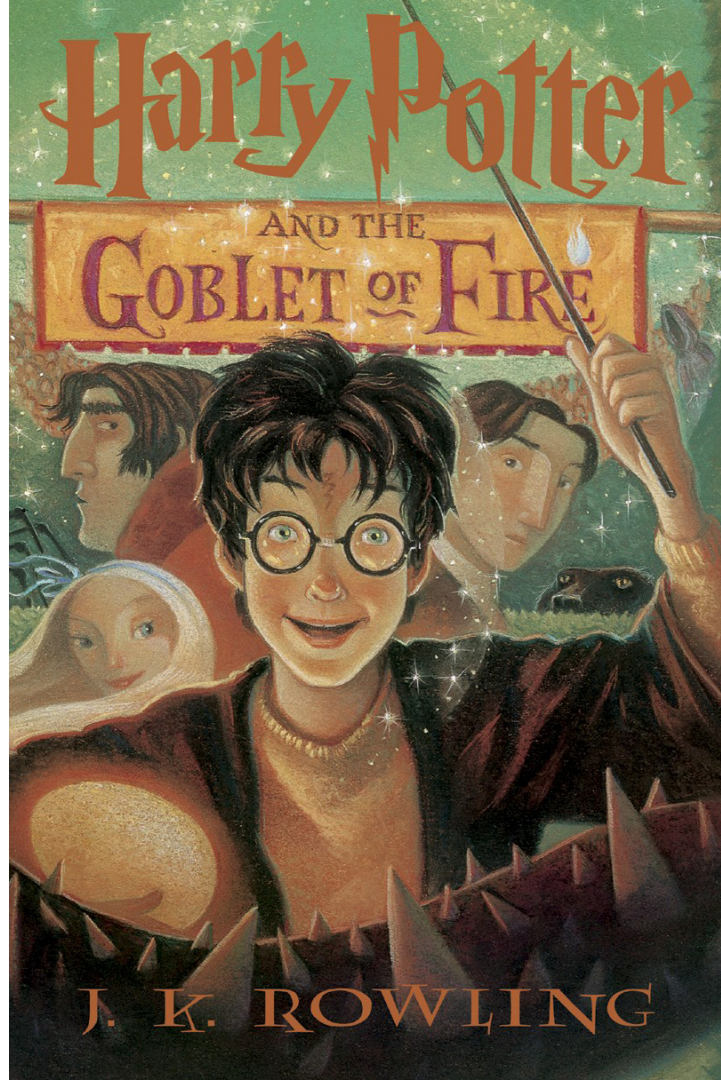
*Romeo and  
Juliet*

BY WILLIAM SHAKESPEARE

WITH DETAILED NOTES FROM THE WORLD'S  
LEADING CENTER FOR SHAKESPEARE STUDIES

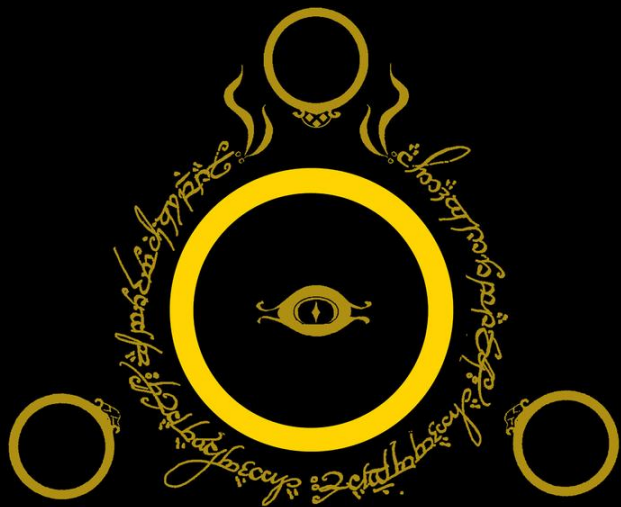
EDITED BY BARBARA A. MOWAT  
AND PAUL WERSTINE

Grade 3



**Grade 5**

# THE FELLOWSHIP OF THE RING

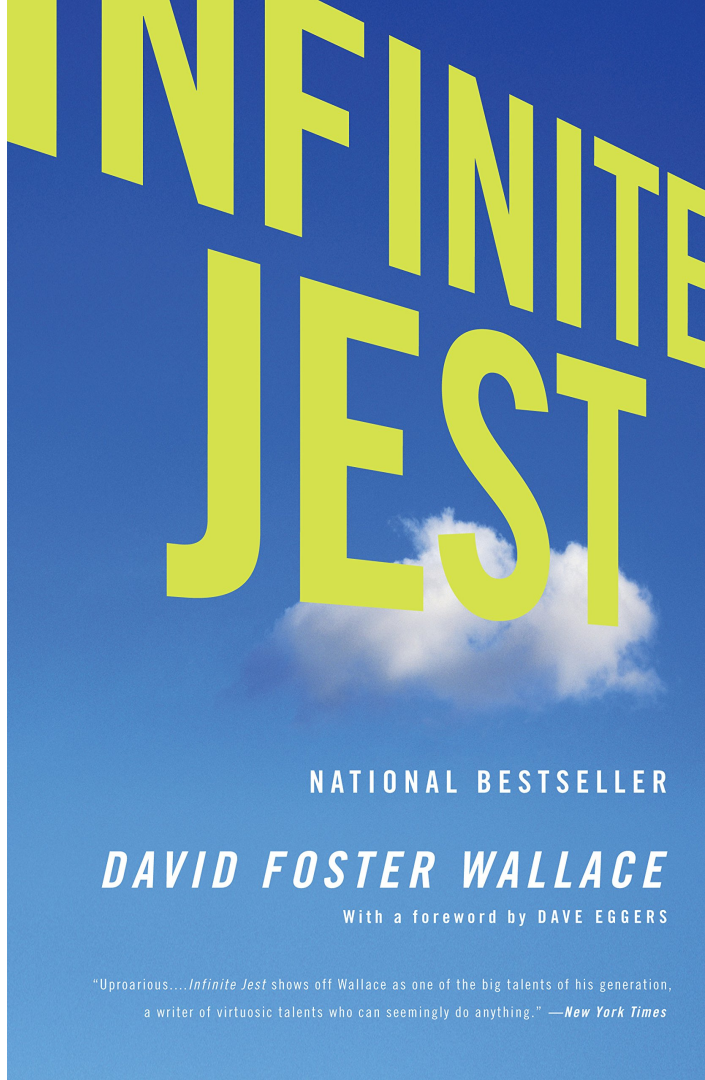


J.R.R. TOLKIEN

THE LORD OF THE RINGS  
PART 1

# Grade 6.5

# Grade 8



NATIONAL BESTSELLER

*DAVID FOSTER WALLACE*

With a foreword by DAVE EGGERS

"Uproarious...*Infinite Jest* shows off Wallace as one of the big talents of his generation, a writer of virtuosic talents who can seemingly do anything." —*New York Times*

"All the News That's Fit to Print"

# The New York Times

Today, mostly cloudy, high 74. Tonight, turning out clear, seasonably cool, low 60. Tomorrow, mostly sunny, warmer in the afternoon, high 81. Weather map is on Page A15.

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\$2.50

## It Took E.P.A. To Pressure VW To Admit Fault

### Agency Issued Threat on '16 Diesel Models

By BILL VYASIK and AARON KESSLER  
Volkswagen executives told environmental regulators for more than a year that discrepancies between pollution tests on its diesel cars and the street kept higher levels out on the road were a technical error, not a deliberate attempt to deceive Washington officials.

But this month, the executives made a startling admission: The diesel vehicles it sold in the United States used software meant to cheat on the tests.

VW made the admission only when the Environmental Protection Agency took the extraordinary action of threatening to withhold approval for the company's 2016 Volkswagen and Audi diesel models, according to letters sent to company officials by the E.P.A. and California regulators.

Since that deception became public on Friday, Volkswagen has scrambled to conduct damage control. The chief executive apologized and the company said it would stop selling diesel-powered cars from the 2015 and 2016 model years. [Page B1.]

All this was possible because environmental regulators had tools and powers at their disposal that another area of enforcement — auto safety regulation — does not have, despite the efforts of lawmakers, consumer advocates and, more recently, auto safety regulators themselves. Often, the auto industry has beaten back more stringent laws.

The National Highway Traffic Safety Administration, for exam-

Continued on Page B3

## WALKER ENDS RUN FOR PRESIDENCY AS FUNDS DRY UP

### WARNS AGAINST TRUMP

#### Urges a Smaller G.O.P. Field and a 'Positive' Alternative

By PATRICK HEALY and ALEXANDER BURNS

Gov. Scott Walker of Wisconsin, whose early glow as a Republican presidential contender was soured out with the rise of anti-establishment rivals, announced Monday that he was quitting the race and urged some of his 15 rivals to do the same to the party could unite against the leading candidate, Donald J. Trump.

Mr. Walker's pointed rebuke of Mr. Trump gave powerful voice to the private fears of many Republicans that the party risked alienating large parts of the electorate — Hispanics, women, immigrants, veterans, and most recently, Muslims — if Mr. Trump continued vilifying or mocking them as part of his bid to return to office.

Mr. Walker's exit was not a selfless sacrifice: He was running low on campaign cash, sliding sharply in opinion polls, losing potential donors to rivals and angering supporters with a stream of gaffes, like saying he would consider building a wall along the Canadian border.

Appearing aghast and drained at a brief news conference late Monday in Madison, Mr. Walker said the Republican presidential field was too focused on "how bad things are" rather than on "how we can make them better for everyone." Without naming Mr. Trump, Mr. Walker issued a

Continued on Page A19

## Church Rises and Falls on Immigrant Tide



CALIFORNIA Weekday Masses draw thousands at Sacred Heart Catholic Church in Mevlev.



PENNSYLVANIA The congregation is dwindling at Mother of Divine Grace Church in Philadelphia.

### Pope, in the East, Won't See West Coast Gains

By LAURIE GOODSTEIN

MERCED, Calif. — More than 5,000 parishioners packed the pews, the choir led and the vestibule on a recent weekend at Sacred Heart Church here in California's Central Valley for five Masses — four of them in Spanish. Young Hispanic families spilled outside onto the steps, straining to hear the homily over the roar of an elevated freeway across the street.

Across the country in Philadelphia, there is only one weekend Mass now at Our Lady Help of Christians, a church built by and for German immigrants in 1898. The clock in its tower has stopped. The parochial school next door is closed. Only 32 worshippers, most of them with white hair, gathered for Mass on a recent Sunday in the soaring Gothic sanctuary.

The Roman Catholic Church in FRANCIS IN AMERICA  
A Shifting Base

that Pope Francis will encounter on his first visit to the United States is being modified by immense change, and it is struggling — with integrating a new generation of immigrants, with conflicts over buildings and resources, with recruiting priests and with retaining congregants. The discontinuation is still the largest in the United States, but its power is waning.

On the East Coast and in the Midwest, bishops are closing or merging parishes and shuttering parochial schools built on the dime and sweat of generations of European immigrants. In many parishes, worshippers are sparse, funerals outnumber baptisms, and Sunday collections are not enough to maintain even beleaguered houses of worship.

In the West and the South, and in some other unexpected pockets all over the country, the church is bursting at the seams with immigrants, mostly from Mexico and Latin America, but also from Asia and Africa. Hispanic priests and their children on waiting lists for religious education classes and cross-generational makeshift worship spaces, but few parishes because they do not always feel welcome.

"The ethnic face of the church is changing, and the center of gravity and influence in the United States has shifted," said a priest at the same time every little detail has

Continued on Page A11

## An Elaborate Welcome Mat for a Simple Pope

By ANDY NEWMAN and SYLVIAN YEE

In New York, Roman Catholic officials have walked Pope Francis' expected path through the National September 11 Memorial and timed it at five to seven minutes.

In Washington, studios for television news anchors are being erected on the roof of the Catholic University of America.

In a quiet corner of Philadelphia, the buzzing center of papal preparation — makeshift, there stands, carefully guarded, a

tern newly wrought of burnished black walnut, the product of thousands of dollars in labor and materials, but is just a stand-in for the one the pope will use.

Up and down the White House corridor, armies of organizers and event planners, stagehands and counterterrorism experts, tree trimmers and translators, high school subs players and even a few as-yet unidentified celebrity chefs have marshaled to tackle an unimaginably vast set of tasks in advance of Francis' arrival on Tuesday.

March has been made of this

pope's penchant for simplicity and understatement, his preference for modesty over show. But as those charged with procurement of waters and the placement of metal detectors can attest, nothing is simple about a six-day, three-city, two-decade-long tour that is a cross between a military operation, a diplomatic mission and an archival project.

"The numbers, the scope of this makes me catch my breath, because it is so big, and at the same time every little detail has

Continued on Page A11

## Chinese Leader Comes to U.S. Facing Fresh Economic Doubts

By CHRIS BUCKLEY and JANE PERLEZ  
BEIJING — President Xi Jinping of China looked regal as he stood in a limousine moving past Tiananmen Square this morning wearing a traditional suit of the kind favored by Mao and waving at parade troops assembled at attention. But theuster of Mr. Xi's imperial presidency has faded lately.

China's economy has slowed more abruptly than policy makers have appeared ready for, alarming investors around the world. The government overestimated its ability to keep stock prices aloft, spending billions to bolster the Chinese markets. Mr. Xi's ambitious reform agenda, in-

cluding an effort to revive a stagnant state sector, has yielded few concrete results.

Often described as the most powerful leader of the Chinese Communist Party in generations, Mr. Xi is to arrive in the United States on Thursday facing economic headwinds and growing doubts about his formula for governing — a sharp contrast with the image of unflinching control he projected when he hosted President Obama last year.

Not to be shaken no sign of retreating on an array of disputes that have bedeviled the Obama administration, including those about accelerated construction in disputed waters of the South China Sea and cyberattacks attributed to China that have targeted American businesses and government agencies. China has reportedly denied having a role in those attacks.

The two countries have been negotiating what could become the first arms control accord for cyberspace, with a goal of an arms agreement, the

## 100 Years Old. 5 World Records.


By KAREN CHROSE

SAN DIEGO — Don Williams here in the San Diego Senior Olympics, became the first centenarian to break 27 seconds in the 100-meter dash and the first to clear an official height in the high jump. He also broke records for men in the 100-and-over age group in the shot-put and the discus and set a record in the long

# Grade 10



▶ **What does this look  
like in ~~real life~~  
the arts?**



**LET'S DO THIS!**



**MoMA**



# MoMA

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## About us

At The Museum of Modern Art and MoMA PS1, we celebrate creativity, openness, tolerance, and generosity. We aim to be inclusive places—both onsite and online—where diverse cultural, artistic, social, and political positions are welcome. We're committed to sharing the most thought-provoking modern and contemporary art, and hope you will join us in exploring the art, ideas, and issues of our time.



**New MoMA**



**Who we are**



**Officers and**



**Senior staff**



**Get involved**



## Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	13.2
<a href="#">Gunning Fog Index</a>	17.3
<a href="#">Coleman-Liau Index</a>	12.1
<a href="#">SMOG Index</a>	15.5
<a href="#">Automated Readability Index</a>	12.7
<b>Average Grade Level</b>	<b>14.2</b>

Unique Word Count	30
Sentence Count	3
<b>Averages</b>	
Characters per Word	5.0
Syllables per Word	1.7
Words per Sentence	21.3
<b>Timings</b>	
Reading Time	0:17
Speaking Time	0:30

## Text Composition

Adjectives	10	16%
Adverbs	1	2%
Conjunctions	7	11%

Words > 12 Letters	0	0%
Passive Voice Count	0	0%
Adverb Count	1	2%
Cliché Count	0	0%

## Longest Sentences by Word Count

28 ([we're committed to sharing the most thought provoking modern and contemporary art and hope you will join us in exploring the art ideas and issues of our time])

## Longest Word(s) by Syllable Count

5 (opportunities, generosity, contemporary)

## Longest Word(s) by Letter Count

13 (distinguished, opportunities)

## Bruce Nauman: Disappearing Acts

Through February 2019

The Museum of Modern Art, MoMA PS1

[MEMBER EARLY HOURS](#)

The Museum of Modern Art

MoMA PS1

[Buy Museum admission tickets](#) 

<https://www.moma.org>

**The exhibition is on view at The Museum of Modern Art through February 18, 2019, and at MoMA PS1 through February 25, 2019.**

Bruce Nauman has spent half a century inventing forms to convey both the moral hazards and the thrill of being alive. Employing a tremendous range of materials and working methods, he reveals how mutable experiences of time, space, movement, and language provide an unstable foundation for understanding our place in the world. For Nauman, both making and looking at art involve “doing things that you don’t particularly want to do, putting yourself in unfamiliar situations, following resistances to find out why you’re resisting.” At a time when the notion of truth feels



## Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	14.9
<a href="#">Gunning Fog Index</a>	18.0
<a href="#">Coleman-Liau Index</a>	14.4
<a href="#">SMOG Index</a>	16.4
<a href="#">Automated Readability Index</a>	16.0
<b>Average Grade Level</b>	<b>15.9</b>

Unique Word Count	194
Sentence Count	11
<b>Averages</b>	
Characters per Word	5.4
Syllables per Word	1.8
Words per Sentence	24.4
<b>Timings</b>	
Reading Time	1:11
Speaking Time	2:08

## Text Composition

Adjectives	27	10%
Adverbs	8	3%
Conjunctions	22	8%

words > 12 Letters	5	2%
<a href="#">Passive Voice Count</a>	3	1%
<a href="#">Adverb Count</a>	8	3%
<a href="#">Cliché Count</a>	0	0%

## Longest Sentences by Word Count

36 ([at a time when the notion of truth feels increasingly under attack his work compels viewers to relinquish the safety of the familiar keeping us alert ever vigilant and wary of being seduced by easy answers])

## Longest Word(s) by Syllable Count

6 (categorization)

## Longest Word(s) by Letter Count

14 (categorization)



# **Boston Symphony Orchestra**

## ANDRIS NELSONS AND THE BSO

For his fifth season with the orchestra, BSO Music Director **Andris Nelsons** leads fourteen of the year's twenty-six subscription programs, ranging from orchestral works by Haydn, Beethoven, Tchaikovsky, Stravinsky, and Copland to compelling concerto collaborations with acclaimed soloists, as well as world and American premieres of pieces newly commissioned by the BSO. Continuing his multi-season explorations of concert and operatic works in particular areas of interest, Maestro Nelsons' programming includes Shostakovich's first and last symphonies, the First and Fifteenth, as part of the BSO's ongoing Shostakovich cycle for Deutsche Grammophon; Bruckner's Symphony No. 9; an all-Strauss program featuring **Renée Fleming** in the heartfelt final scene of the opera *Capriccio*; and concert performances of Puccini's moving one-act opera *Suor Angelica* with **Kristine Opolais** and **Violeta**



**Urmana**. Concerto collaborations include Rachmaninoff's Piano Concerto No. 3 with **Daniil Trifonov**, Schumann's Piano Concerto with **Yuja Wang**, Szymanowski's Violin Concerto No. 1 with **Lisa Batiashvili**, Viennese composer HK Gruber's *Aerial* for trumpet and orchestra with **Håkan Hardenberger**, and the world premiere featuring violinist **Baiba Skride** of American composer Sebastian Currier's *Aether*, which was co-commissioned by the BSO and the Gewandhaus Orchestra of Leipzig as part of the BSO/GHO Alliance initiated in February 2018.

Additional commissions include the American premieres of Latvian composer Andris Dzenītis' *Māra* and English composer Mark-Anthony Turnage's *Remembering: In Memoriam Evan Scofield*. Other works new to the BSO's repertoire include Latvian composer Maija Einfelde's *Lux aeterna* for unaccompanied chorus, Lili Boulanger's *D'un Soir triste*, and Olly Wilson's *Lumina*. The works by Dzenītis and Einfelde are performed to mark the 100th anniversary of Latvian independence. Turnage's *Remembering: In Memoriam Evan Scofield* is part of an English-themed program also including Haydn's Symphony No. 93, the first of his dozen London symphonies, and Elgar's *Enigma Variations*. Boulanger's *D'un Soir triste* figures in a times-of-day-themed program, along with Britten's *Friday Afternoons* for children's chorus and orchestra, featuring the **Boston Symphony Children's Choir**, and Debussy's *Nocturnes*.

Major choral works to be led by Maestro Nelsons include Mahler's Symphony No. 2,



GUSTAVO DUDAMEL APRIL 5, 6, 9 & 11-13



KRISTINE OPOLAIS FEB 21 & 23;  
FEB 28 & MARCH 1-2



JAMES CARTER MA





## Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	20.6
<a href="#">Gunning Fog Index</a>	18.3
<a href="#">Coleman-Liau Index</a>	17.7
<a href="#">SMOG Index</a>	21.5
<a href="#">Automated Readability Index</a>	22.8
<b>Average Grade Level</b>	<b>20.2</b>

Unique Word Count	151
Sentence Count	6
<b>Averages</b>	
Characters per Word	5.8
Syllables per Word	2.0
Words per Sentence	33.3
<b>Timings</b>	
Reading Time	0:53
Speaking Time	1:36

## Text Composition

Adjectives	7	4%
Adverbs	1	1%
Conjunctions	22	11%

Words > 12 Letters	0	0%
<a href="#">Passive Voice Count</a>	0	0%
<a href="#">Adverb Count</a>	1	1%
<a href="#">Cliché Count</a>	0	0%

## Longest Sentences by Word Count

53 ([for his fifth season with the orchestra bso music director andris nelsons leads fourteen of the year's twenty six subscription programs ranging from orchestral works by haydn beethoven tchaikovsky stravinsky and copland to compelling concerto collaborations with acclaimed soloists as well as world and american premieres of pieces newly commissioned by the bso])

## Longest Word(s) by Syllable Count

5 (collaborations)

# ► Museo Jumex



# **Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985**

Memories of Underdevelopment examines a major paradigm shift in culture and the visual arts, characterized by the articulation of a counter-narrative to the rhetoric of developmentalism that resulted in early instances of decolonial thought in the artistic practices produced in the region between the early 1960s and the mid-1980s.

During this period intellectuals and artists throughout the region echoed the critiques coming from the field of political economy, questioning imposed cultural and aesthetic models, marking a critical distance from the canon and formal vocabulary of the modern, reclaiming local forms of knowledge as well as popular and vernacular expressions, and recognizing the value of cultural manifestations born out of conditions of material poverty. Many artists, some even formerly affiliated to the modernist avant-gardes in their respective countries, established a dialogic relation to these cultural forms, engaging in a structural commitment to their incorporation into their own avant-garde practices and generating forms of collectivization of experience that fostered social awareness through spatial modes of perception and participation.



## Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	41.9
<a href="#">Gunning Fog Index</a>	46.1
<a href="#">Coleman-Liau Index</a>	18.2
<a href="#">SMOG Index</a>	32.8
<a href="#">Automated Readability Index</a>	48.3
<b>Average Grade Level</b>	<b>37.4</b>

Unique Word Count	110
Sentence Count	2
<b>Averages</b>	
Characters per Word	5.8
Syllables per Word	2.1
Words per Sentence	84.5
<b>Timings</b>	
Reading Time	0:45
Speaking Time	1:21

## Text Composition

Adjectives	29	17%
Adverbs	5	3%
Conjunctions	13	8%
Prepositions	25	15%
Interjections	1	0%
Other	17	10%

Words > 12 Letters	1	1%
Passive Voice Count	0	0%
Adverb Count	5	3%
Cliché Count	0	0%

## Longest Sentences by Word Count

114 ([memories of underdevelopment examines a major paradigm shift in culture and the visual arts characterized by the articulation of a counter narrative to the rhetoric of developmentalism that resulted in early instances of decolonial thought in the artistic practices produced in the region between the early 1960s and the mid 1980s during this period intellectuals and artists throughout the region echoed the critiques coming from the field of political economy questioning imposed cultural and aesthetic models marking a critical distance from the canon and formal vocabulary of the modern



# Ballet BC

B A L L E T  
B A L L E  
B A L L  
B A L  
B A  
B C

[Company](#) [Tour](#) [Video](#) [News](#) [Support](#)

[Tickets](#)

[Vision](#) [Leadership](#) [Dancers](#) [Choreographers](#) [Team](#) [Auditions](#) [Employment](#) [Repertoire](#)



**Bold and innovative, the Company's distinctive style and approach has helped it make a unique and valuable contribution to the development of dance in Canada.**

## **An internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader and resource in the creation, production and education of contemporary dance in Canada.**

Founded in 1986, Ballet BC has been under the leadership of Artistic Director Emily Molnar since 2009. Ballet BC is an internationally acclaimed collaborative and creation-based contemporary ballet company that is a leader and resource in the creation, production and education of contemporary dance in Canada. Bold and innovative, the Company's distinctive style and approach has made a unique and valuable national contribution to the development of dance.

Ballet BC's dancers are a group of open-minded and curious artists, each unique for their dynamic movement while sharing an intuitive passion for dance. Ballet BC is committed to its role as a leader in the community through dancer training opportunities, community and audience outreach, and professional development activities.

The Company presents a diverse repertoire of Canadian and international work from the late 20th and early 21st centuries, and is a hotbed for the creation and performance of new works. Since 2009, the Company has developed a repertoire of more than 45 new works by acclaimed Canadian and international choreographers including William Forsythe, Cayetano Soto, Sharon Eyal and Gai Behar, Medhi Walerski, Ohad Naharin, Crystal Pite, Johan Inger, Emanuel Gat, Gustavo Ramirez Sansano, Jacopo Godani, Company 605, Jorma Elo, Wen Wei Wang, Itzik Galili, Serge Bennathan, Walter Matteini, José Navas, Emily Molnar, Lesley Telford, Nicolo Fonte, Fernando Hernando Magadan, Kevin O'Day, Shawn Hounsell, Gioconda Barbuto, Simone Orlando, Robert Glumbek and Aszure Barton among others.



### Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	20.6
<a href="#">Gunning Fog Index</a>	20.1
<a href="#">Coleman-Liau Index</a>	16.5
<a href="#">SMOG Index</a>	20.7
<a href="#">Automated Readability Index</a>	21.0
<b>Average Grade Level</b>	<b>19.8</b>

Unique Word Count	179
Sentence Count	10
<b>Averages</b>	
Characters per Word	5.6
Syllables per Word	2.0
Words per Sentence	31.7
<b>Timings</b>	
Reading Time	1:24
Speaking Time	2:32

### Text Composition

Adjectives	29	9%
Adverbs	7	2%
Conjunctions	36	11%

Words > 12 Letters	0	0%
Passive Voice Count	1	0%
Adverb Count	5	2%
Cliché Count	0	0%

### Longest Sentences by Word Count

81 ([since 2009 the company has developed a repertoire of more than 45 new works by acclaimed canadian and international choreographers including william forsythe cayetano soto sharon eyal and gai behar medhi walerski ohad naharin crystal pite johan inger emanuel gat gustavo ramirez sansano jacopo godani company 605 jorma elo wen wei wang itzik galili serge bennathan walter matteini jose navas emily molnar lesley telford nicolo fonte fernando hernando magadan kevin o'day shawn hounsell gioconda barbuto simone orlando robert glumbek and aszure barton among others])

# ▶ Emily Carr University of Art + Design



[Undergraduate Degrees](#)

## First Year Foundation

[First Year Foundation](#)



## First year Foundation launches your journey.

The only university in British Columbia solely dedicated to interdisciplinary creativity, Emily Carr is the best place to earn your undergraduate degree in Design, Fine Arts, or Media Arts.

Our Foundation Program, is the first year of all our four year undergraduate degrees. Emily Carr University activates your [creative career](#) with its unique Foundation program. This introductory program deliberately provides core skills and transformative experiences across a range of academic and studio classes. Foundation year equips you with new technical perspectives, vital relationships, and critical insights with which to make personal degree choices. Following the Foundation year, you map an individual path by selecting majors and minors from a variety of areas toward your [Bachelor of Design](#), [Bachelor of Fine Arts](#), or [Bachelor of Media Arts](#) degree.

With the practical knowledge and broad skills gained in first year, you progress through your degree, balancing your technical, material, and making skills with critical thinking and problem solving.

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[VIEWBOOK](#)

[UNDERGRADUATE DEGREE APPLICATIONS](#)

[SUBSCRIBE TO OUR UNIVERSITY COMMUNICATIONS](#)

Stay ahead with our undergraduate communications: by program; on social channels.

## Interdisciplinarity gives you perspective.

Catch the spirit of critical, social, and interdisciplinary exploration!





## Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	14.4
<a href="#">Gunning Fog Index</a>	15.4
<a href="#">Coleman-Liau Index</a>	16.1
<a href="#">SMOG Index</a>	16.5
<a href="#">Automated Readability Index</a>	15.8
<b>Average Grade Level</b>	<b>15.6</b>

Unique Word Count	64
Sentence Count	6
<b>Averages</b>	
Characters per Word	5.7
Syllables per Word	1.8
Words per Sentence	21.2
<b>Timings</b>	
Reading Time	0:33
Speaking Time	1:00

## Text Composition

Adjectives	16	13%
Adverbs	1	1%
Conjunctions	9	7%
...	...	...

Words > 12 Letters	2	2%
<a href="#">Passive Voice Count</a>	0	0%
<a href="#">Adverb Count</a>	1	1%
<a href="#">Cliché Count</a>	0	0%

## Longest Sentences by Word Count

34 ([following the foundation year you map an individual path by selecting majors and minors from a variety of areas toward your bachelor of design bachelor of fine arts or bachelor of media arts degree])

## Longest Word(s) by Syllable Count

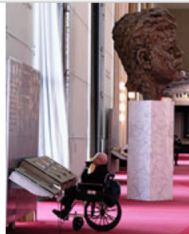
5 (undergraduate, university, introductory, deliberately, individual)

## Longest Word(s) by Letter Count

14 (transformative)



# The Kennedy Centre



## About Accessibility

The award-winning Accessibility Office at the Kennedy Center strives to make the cultural arts accessible to people with disabilities by removing barriers and providing opportunities. The Office focuses its efforts on **accessibility services for patrons and visitors with disabilities**; **professional development for cultural administrators**; and **career opportunities** in the arts for people with disabilities.

Within the walls of the Kennedy Center, the Access Office oversees architectural, communications, and program access for all events, performances, and programs. Going beyond mere compliance, the Office strives to make the Kennedy Center a performing arts center for everyone by initiating opportunities for employees, volunteers, artists, performers, and interns with disabilities; promoting the use of Universal Design in all renovations for full physical access; and providing assistive listening devices, sign language interpreters, captioning, audio description, and Braille and large print programs for events and activities at the Center.

Through the **Leadership Exchange in Arts and Disability (LEAD) program**, the Accessibility Office encourages cultural arts venues around the nation and across the globe to make sustained, endemic steps toward accessibility. Over the years LEAD has grown into an international professional network focused on expanding the breadth and scope of accessibility services and programming across the country and around the world. LEAD accomplishes its objectives through an annual conference, an active communications network, and resources generated by the LEAD network and maintained by the Kennedy Center.

The Accessibility Office has received numerous awards and acknowledgements for work to promote the inclusion of people with disabilities in the arts, including the National Access Award from the Hearing Loss Association of America (HLAA) and the Metlife Award for Innovation in Arts Access.

For more information about accessibility at the Kennedy Center, please contact us at (202) 416-8727 (voice) or [access@kennedy-center.org](mailto:access@kennedy-center.org).

## VSA and Accessibility at the Kennedy Center

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[About VSA](#)

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[VSA Affiliates](#)

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[VSA Programs](#)

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[Arts and Special Education](#)

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[About Accessibility](#)

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[Leadership Exchange in Arts and Disability \(LEAD\)](#)

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[Patron Services](#)

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[Patrons who are Blind or Have Low Vision](#)

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[Patrons who are Deaf or have Hearing Loss](#)

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[Patrons with Mobility Disabilities](#)

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[Sensory-Friendly Performances](#)

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[Upcoming Accessible Performances](#)

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[Rosemary Kennedy Internship Initiatives](#)

---

[Resources](#)



## Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	20.1
<a href="#">Gunning Fog Index</a>	21.0
<a href="#">Coleman-Liau Index</a>	18.0
<a href="#">SMOG Index</a>	19.7
<a href="#">Automated Readability Index</a>	21.1
<b>Average Grade Level</b>	<b>20.0</b>

Unique Word Count	144
Sentence Count	10
<b>Averages</b>	
Characters per Word	5.9
Syllables per Word	2.1
Words per Sentence	29.4
<b>Timings</b>	
Reading Time	1:18
Speaking Time	2:21

## Text Composition

Adjectives	25	9%
Adverbs	5	2%
Conjunctions	34	12%
...	...	...

Words > 12 Letters	1	0%
<b>Passive Voice Count</b>	0	0%
<b>Adverb Count</b>	5	2%
<b>Cliché Count</b>	0	0%

## Longest Sentences by Word Count

67 ([going beyond mere compliance the office strives to make the kennedy center a performing arts center for everyone by initiating opportunities for employees volunteers artists performers and interns with disabilities promoting the use of universal design in all renovations for full physical access and providing assistive listening devices sign language interpreters captioning audio description and braille and large print programs for events and activities at the center])

## Longest Word(s) by Syllable Count

► **Okay, fine.**  
**But everyone else**  
**sucks too, right?**



# Starbucks



## Company Information



To say Starbucks purchases and roasts high-quality whole bean coffees is very true. That's the essence of what we do – but it hardly tells the whole story.

## Our Heritage

Every day, we go to work hoping to do two things: share great coffee with our friends and help make the world a little better. It was true when the first Starbucks opened in 1971, and it's just as true today.

Back then, the company was a single store in Seattle's historic Pike Place Market. From just a narrow storefront, Starbucks offered some of the world's finest fresh-roasted whole bean coffees. The name, inspired by *Moby Dick*, evoked the romance of the high seas and the seafaring tradition of the early coffee traders.

### OUR COMPANY

- Ethics & Compliance
- Diversity & Inclusion at Starbucks
- Corporate Governance
- Online Policies
- ANNUAL MEETING OF SHAREHOLDERS



For the 12th year in a row, Starbucks has been recognized as one of the **World's Most Ethical Companies®** by the Ethisphere Institute.

*"World's Most Ethical Companies" and "Ethisphere" names and marks are registered trademarks of Ethisphere LLC.*

### Starbucks Newsroom





### Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	8.5
<a href="#">Gunning Fog Index</a>	11.2
<a href="#">Coleman-Liau Index</a>	9.3
<a href="#">SMOG Index</a>	11.5
<a href="#">Automated Readability Index</a>	8.4
<b>Average Grade Level</b>	<b>9.8</b>

Unique Word Count	217
Sentence Count	24

### Averages

Characters per Word	4.6
Syllables per Word	1.5
Words per Sentence	16.6

### Timings

Reading Time	1:46
Speaking Time	3:11

### Text Composition

Adjectives	34	9%
Adverbs	21	5%
Conjunctions	42	11%

Words > 12 Letters	0	0%
<a href="#">Passive Voice Count</a>	2	0%
<a href="#">Adverb Count</a>	19	5%
<a href="#">Cliché Count</a>	0	0%

### Longest Sentences by Word Count

37 ([we make sure everything we do is through the lens of humanity from our commitment to the highest quality coffee in the world to the way we engage with our customers and communities to do business responsibly])

### Longest Word(s) by Syllable Count

4 (executive, captivated, italian, conversation, community, coffeehouses, celebrated, passionate, everything, delectable, unusual, humanity, communities, responsibly)

► **Apple**

# **Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985**

Memories of Underdevelopment examines a major paradigm shift in culture and the visual arts, characterized by the articulation of a counter-narrative to the rhetoric of developmentalism that resulted in early instances of decolonial thought in the artistic practices produced in the region between the early 1960s and the mid-1980s.

During this period intellectuals and artists throughout the region echoed the critiques coming from the field of political economy, questioning imposed cultural and aesthetic models, marking a critical distance from the canon and formal vocabulary of the modern, reclaiming local forms of knowledge as well as popular and vernacular expressions, and recognizing the value of cultural manifestations born out of conditions of material poverty. Many artists, some even formerly affiliated to the modernist avant-gardes in their respective countries, established a dialogic relation to these cultural forms, engaging in a structural commitment to their incorporation into their own avant-garde practices and generating forms of collectivization of experience that fostered social awareness through spatial modes of perception and participation.

**It's all new, all screen and all powerful.**  
Completely redesigned and packed with our most advanced technology, it will make you rethink what iPad is capable of.

And what a computer is capable of.





### Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	6.3
<a href="#">Gunning Fog Index</a>	9.2
<a href="#">Coleman-Liau Index</a>	8.1
<a href="#">SMOG Index</a>	10.2
<a href="#">Automated Readability Index</a>	5.4
<b>Average Grade Level</b>	<b>7.8</b>

Unique Word Count	88
Sentence Count	13
<b>Averages</b>	
Characters per Word	4.5
Syllables per Word	1.5
Words per Sentence	10.9
<b>Timings</b>	
Reading Time	0:37
Speaking Time	1:08

### Text Composition

Adjectives	17	12%
Adverbs	4	3%
Conjunctions	12	8%

Words > 12 Letters	0	0%
Passive Voice Count	0	0%
Adverb Count	4	3%
Cliché Count	0	0%

### Longest Sentences by Word Count

24 ([the new all screen design means ipad pro is a magical piece of glass that does everything you need any way you hold it])

### Longest Word(s) by Syllable Count

5 (authentication)

### Longest Word(s) by Letter Count

14 (authentication)

▶ **How do we write  
highly readable  
copy?**



**Learn and apply  
the principles of  
plain language.**



## Light rains keep Trump from WWI memorial in France

**WORLD**

8 Hours Ago





► **Plain language is writing your audience can understand the first time they read it.**

► **It is clear, concise  
and well-organized.**

▶ **Five principles of plain language.**

► **1. Use short sentences.**

# **Memories of Underdevelopment: Art and the Decolonial Turn in Latin America, 1960-1985**

Memories of Underdevelopment examines a major paradigm shift in culture and the visual arts, characterized by the articulation of a counter-narrative to the rhetoric of developmentalism that resulted in early instances of decolonial thought in the artistic practices produced in the region between the early 1960s and the mid-1980s.

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► Thanks to a generous donor, the museum now offers free admission on Sundays, and will continue to do so until December 31, 2020.

► Thanks to a generous donor, the museum now offers free admission on Sundays.

We will continue to do so until December 31, 2020.





**Instead of:**

**A sufficient number of**

**Use:**



**Instead of:**

**A sufficient number of**

**Use:**

**Enough**



**Instead of:**

**Be responsible for**

**Use:**



**Instead of:**

**Be responsible for**

**Use:**

**Must**



**Instead of:**

**At this point in time**

**Use:**



**Instead of:**

**At this point in time**

**Use:**

**Now**



**Instead of:**

**Added bonus**

**Use:**



**Instead of:**

**Added bonus**

**Use:**

**Bonus**





**Instead of:**

**During the course of**

**Use:**



**Instead of:**

**During the course of**

**Use:**

**During**

► **2. Use common,  
everyday words.**



**Instead of:**

**Demonstrate**

**Use:**



**Instead of:**

**Demonstrate**

**Use:**

**Show**



**Instead of:**  
**Ramification**

**Use:**



**Instead of:**  
**Ramification**

**Use:**  
**Result**



**Instead of:**

**Feasible**

**Use:**





**Instead of:**

**Feasible**

**Use:**

**Possible**



**Instead of:**

**Indicated**

**Use:**



**Instead of:**

**Indicated**

**Use:**

**Said**



**Instead of:**

**Utilize**

**Use:**



**Instead of:**

**Utilize**

**Use:**

**Use**

► **3. Use pronouns to speak to the reader.**

**YOU & I**

**YOU & WE**



► **Don't say:**

**The original sales  
receipt must be  
provided.**

► **Say:**

**You must provide your  
original sales receipt.**

► **Don't say:**

**The museum will  
process applications  
within 30 days of  
receipt.**

► **Say:**

**We will process your application within 30 days of receiving it.**

► **4. Use the active voice.  
The passive voice is  
for suckers.**

▶ **Active voice:**

**Actor does X to Object.**



**Passive voice:**

**Object has X done  
to it by Actor.**

► **My car was driven  
to work by me.**



► **Breakfast was eaten  
by us this morning.**

► **Passive voice:**

**A new season was  
launched by the  
company.**

▶ **Active voice:**

**The company  
launched a new  
season.**



**Better:**

**We launched our  
new season.**

► **Passive voice:**

**The vodka was  
consumed by the  
oboist.**

▶ **Active voice:**

**The oboist consumed  
the vodka.**

► **Better:**

**The oboist drank  
the vodka.**

► **5. Don't hide  
your verbs!**



✘ **Don't say**

To trace the missing payment, we need to carry out a review of the Agency's accounts so we can gain an understanding of the reason the error occurred.

If you cannot make the payment of the \$100 fee, you must make an application in writing before you file your tax return.

This means we must undertake the calculation of new figures for the congressional hearing.

✔ **Say**

To trace the missing payment, we need to review the Agency's accounts so we understand the reason the error occurred.

If you cannot pay the \$100 fee, you must apply in writing before you file your tax return.

This means we must calculate new figures for the congressional hearing.

► **Where do I start?**

► [www.plainlanguage.gov](http://www.plainlanguage.gov)

 Editing

 Save

 Load

 Export

Type or paste your text in here to find out its readability scores.

## Getting Started!

You can use the Readable.io text scoring tool to tell you how easy a piece of text is to read.

Paste some text into the box on the left, and this box will disappear to be replaced with a collection of statistics and scores, including:

[Flesch Reading Ease](#)

[Flesch-Kincaid Grade Level](#)

[Gunning Fog Score](#)

[Coleman-Liau Index](#)

Several more Grade Levels

Keyword Density

Word and Syllable Counts

Speaking and Reading Times

Sentiment and Tone Analysis

## Need to Process Lots Of Text?


You can upload a CSV to Readable.io to have lots of text measured in bulk, using our [File Processing Tools](#).


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Editing Save Load Export

As arts marketers, we work to create a future that reflects organizational visions to better serve audiences and more deeply and equitably engage the community. But even as we focus on the needs of our organization and community, the world changes quicker and quicker—resources are limited and attentions spans short. Yet, we still must be prepared to not only confront the challenges that come our way—but anticipate them and prepare for them.

Seattle is a city filled with convergence, crossings, connections. At the 1962 World's Fair, the Seattle Monorail was unveiled, representing what the future of the city would soon look like – an incredible link between downtown Seattle and the fairgrounds. That future has now arrived, and Seattle's art and culture community is asking bigger questions: not just about art, but how art intersects with civic life.

For example, the newly transformed King Street Station is a place where artists, community and creative thinkers are connecting, creating and building bridges across cultures. The building, seated between two of Seattle's oldest and most culturally rich neighborhoods, and accessible by every mode of transportation in the city; is now a nexus for Seattle's diverse communities.

Readability Quality Statistics More

### Readability Rating



To improve your readability, try using shorter sentences and simpler words where possible.

Download Results: PDF CSV

### Readability Grade Levels

READABILITY FORMULA	GRADE
<a href="#">Flesch-Kincaid Grade Level</a>	13.4
<a href="#">Gunning Fog Index</a>	15.3
<a href="#">Coleman-Liau Index</a>	13.6
<a href="#">SMOG Index</a>	13.8
<a href="#">Automated Readability Index</a>	15.2
<b>Average Grade Level</b>	<b>14.2</b>

### Readability Scores

READABILITY FORMULA	SCORE
<a href="#">Flesch Reading Ease</a>	42.2

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Editing Save Load Export

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Readability Quality Statistics More

### Text Quality

Sentences > 30 Syllables	7	88%
Sentences > 20 Syllables	0	0%
<u>Words &gt; 4 Syllables</u>	2	1%
<u>Words &gt; 12 Letters</u>	2	1%
<u>Passive Voice Count</u>	2	2%
<u>Adverb Count</u>	15	8%
Cliché Count	0	0%

### Tone



### Sentiment



- Home
- Websites
- Tools
  - Score Text
  - Score a URL
  - Score an Email
  - Score a File
  - Readability Alerts
  - Free Text Tools
- Integrations
- API
- Account
- Sign Out
- Help

BASIC

AVERAGE

SKILLED



LEARNING  
TO READ  
BOOKS

THE  
GRUFFALO

HARRY  
POTTER

JURASSIC  
PARK

A BRIEF  
HISTORY OF  
TIME

AN  
ACADEMIC  
PAPER

NEW TO READING

SHORT BLOGS  
SOCIAL MEDIA  
EMAIL

IN DEPTH  
BLOGS  
eBOOKS

WHITEPAPER  
BOOKS

MARKETING

► **Don't forget...**



▶ **The way we write can  
exclude people.**

**Or it can help them  
feel welcome.**

► **We are addicted  
to crappy copy.**

► **Writing highly  
readable copy is  
easy and fun.**

► **And your audience  
will thank you for it.**

# Questions? Comments?

**Rob Maguire**

Director, Marketing + Communications

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# Thank you!

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