



A UK Perspective

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Resource: The Council for Museums,
Archives and Libraries



Mai-Tagung – 26 & 27 Mai 2003
Deutsches Hygiene Museum Dresden











museums
and the
internet

Mai-Tagung – 26 & 27 Mai 2003
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re:source
The Council for Museums, Archives and Libraries

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International policy statements



- “Everyone has the right to enjoy the arts and the cultural life of the community....”

Universal Declaration of Human Rights, article 27.1 (1948)

- “Government institutions, leisure and cultural organisations should develop comprehensive access policies and action programmes designed to significant and lasting improvements for all people with disabilities.”

Council of Europe Recommendation R(92) 6 (1992)

- “States will ensure that persons with disabilities are integrated into and can participate in cultural policies on an equal basis”

UN Standard Rules on Equal Opportunities for people with Disabilities, article 10 (1994) – <http://www.visionoffice.com/socdev/dissre00.htm>

EU Policies and Programmes



- **Treaty of the European Union** (since Maastricht, 1994)
 - commitment to combating disability discrimination
 - disability projects have to be eligible for EU funding programmes
- **e-Europe Action Plan:**
 - public sector websites must be designed to be accessible for disabled people
 - MINERVA Quality Framework – validating cultural websites for access
- **European Council Resolution** on access to culture for disabled people (May 2003)

UK policy framework



- **Disability Discrimination Act (1995):**
 - establishes right of access to goods and services
 - refusal of service, service of lower quality or on different terms on ground of disability is unlawful
 - duty to make reasonable adjustments
 - “anticipatory duty” of planning for access, through e.g. access plans, audits, training, consultation with disabled people
 - websites are a service
 - <http://www.drc-uk.org>

UK policy framework



- **Department for Culture, Media and Sport:**
- “Policy Action Team 10” report (1999)
 - identifies disabled people as being at particular risk of social exclusion
 - “Centres for Social Change: Museums, Galleries and Archives for all” (2001)
 - “achieving the widest possible access to collections and knowledge should be an objective for museums, galleries and archives who aim to make their services socially inclusive”
- Disability Action Plan on website (July 2003) ,
- <http://www.dcms.org.uk>

UK policy framework



- **e-government**

- Quality Framework for public service websites (2002):
- Provides technical guidelines for compliance
- user consultation
- websites must be accessible to disabled people
- Public sector websites to be accessible by 2005

UK policy framework



- **United Kingdom: Funding and Strategic bodies: turning points in history**
 - 1984: Arts Council of England makes “revenue funding” conditional on commitment to disability access
 - 1991: Museums and Galleries Commission (now Resource) publishes policy guidelines on disability access, adopts the “social model” of disability, states that access is a right
 - 1992: Arts Lottery makes disability access one of nine essential funding criteria. Impact: no theatre can be built without stage access. “Capital projects” have to commission disability access audits
 - more recently: Heritage Lottery Fund adopts Arts Lottery approach
 - strategic and funding bodies provide guidelines in disability access

UK policy framework



- **Resource: The Council for Museums, Archives and Libraries**
 - Disability Action Plan 2002-2006:
 - based on national survey on disability access (2001)
 - self-assessment disability toolkit for organisations (2002)
 - new guidance (from May 2003)
 - data-base of disability trainers, auditors and consultants (November 2003)
 - support for Museums and Galleries Disability Association
 - www.magda.org.uk
- www.resource.gov/action/learnacc/00access.asp#3
- produced simple guidance notes for content accessibility:
<http://www.ukoln.ac.uk/nof/support/help/papers/writing-web>

UK policy framework



- New Opportunities Fund Digitisation Programme
 - Lottery-funded
 - £50,000,000 to cultural organisations to digitise learning content
 - Over 200 project websites
 - Over 1000 organisations involved
 - Over 10,000,000 digital objects created
 - All projects had to comply with Web Accessibility Initiative Guidance
 - Level ‘AA’
 - Compliance was checked and independently verified

UK policy framework



- **United Kingdom: web accessibility initiatives**

- only 1 in 3 websites are accessible, says the National Library for the Blind
- National Library for the Blind “Visionary Design Awards” (2002): prizes for the British Museum and National Maritime Museum
- <http://www.nlbuk.org>
- Museums Computer Group “Jodi Mattes Award” for the most accessible website. Criteria: web and content accessibility (May 2003)
- Winner: National Maritime Museum
- <http://www.nmm.ac.uk>
- Commendation for quality content: Tate imap
- <http://www.tate.org.uk/imap>
- Formal investigation by Disability Rights Commission. Audit of 1,000 websites, including museums and galleries (2003)

Barrieren zum Web für Menschen mit Behinderungen



- Das Problem mit der Technologie ist, dass sie nicht zugänglich ist“

Leonardo Boff

- Sehbinderungen: frustrierende Höllenfahrten ohne Hoffnung auf glückliche Heimkehr
- Geistesbehinderungen: völlig belanglose Gelehrtensprache im virtuellen Museum
- Hörbehinderungen: den Zugang zur Information verneint
- Legasthenie: ein konfuses Wörtergewirr
- Wie ein Geschwülst vermehren sich die Barrieren:
 - Mit jedem Web neue Schranken
 - Die Technologie mag zugänglich sein, aber nicht der virtuelle Raum

Barrieren zu den Inhalten des kulturellen Angebots auf dem Web



- „Es gibt nirgends, wo ich hingehen könnte“

Euripides

- Die erste Generation der virtuellen Museen und pädagogischer Materiale hat behinderte Menschen im Stich gelassen
- Das technische zugangsschaffende Potential bleibt völlig unausgenutzt
- Die Errungenschaften der Museumspädagogik sind nicht auf den Web übertragen worden
- Andauernder Verstoss gegen Menschen- und Kulturrechte

Inhalte zugänglicher machen



- „Allzeit: wie kann dieses besser gemacht werden“

Lichtenberg

- Audiodeskription (wie z.B. bei mehreren deutschen Fernsehsendern)
- Zugängliche Sprache, einfache Grammatik (z.B. „plain English“, das damals schon Lichtenberg der Akademikersprache vorzog), Hand in Hand mit Bild und Symbolsprachen
- Gebärdensprache
- Akustische Texte, auch für Menschen mit Legasthenie

Defining an accessible online cultural resource



- Proposal for a person-centred definition:
 - it complies with web accessibility standards
 - it is purpose designed for range of target audiences
 - allows for independent access and use
 - it communicates meanings (and thus text, digital images and interpretive commentary) in a way which is meaningful to target audiences
 - it engages target audiences
 - it provides both inclusive and specific resources

Welcome to Crossroads West Midlands - Microsoft Internet Explorer

File Edit View Favorites Tools Help

Back Forward Stop Home Search Favorites Media Print Mail News RSS

Address <http://www.crossroads-wm.org.uk>


skip top navigation | access keys | Help | News







crossroads

Discovering West Midlands Collections

This is a prototype website and only holds limited data, covering the collections relating to the potteries industry of North Staffordshire.

funded by



					
A - Z	Time	People	Places	Subjects	Guide

Search for West Midlands Collections: | [Advanced Search](#)

[News](#)

[Release RC1](#)

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Ver beta 1.0 designed: orangeleaf.com

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Quote Marks

"It's the world's only fully-functional six-foot Gameboy replica, and it's a marvel."
— An [Internet memefest](#) organizer brags about the "Gameman," a real life meme featured at the festival.

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Games, games, games



TOP STORIES
updated 12:48 p.m. Oct. 31, 2002 PST

Fallen Star
Shamed Scientist's Work Fills Web



The discredited findings of former Bell Labs scientist Hendrik Schon -- who was exposed for fabricating research results and fired in September -- lurk online, not marked as fraudulent. What's a webmaster to do?
By Kristen Philipkoski.

'Modders' Can't Leave Macs Alone



Tinkering with computer hardware is an old hobby popular with PC owners. Still, some Apple users can't help but get into the act. By Leander Kahney.

Japan's Growing Mac 'Mod' Squad



Mac owners in Japan love to modify their Macs, from painting the lids of laptops to replacing the entire shell with custom-made transparent plastic. It's all in fun. By Leander Kahney.

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Turned on to Tablets
The future of personal computing [arrives this month](#) with the unveiling of the Tablet PC. Take a test-run of this computer and you'll be ready to lay your desktop to rest.

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```
File Edit Format Help
<!DOCTYPE html
  PUBLIC "-//W3C//DTD XHTML 1.0 Transitional//EN"
    "http://www.w3.org/TR/xhtml1/DTD/xhtml1-transitional.dtd">
<html xmlns="http://www.w3.org/1999/xhtml" xml:lang="en" lang="en">
<head>

<title>wired News</title>
<meta http-equiv="Content-Type" content="text/html; charset=iso-8859-1" />

<script type="text/javascript"
src="http://a1112.g.akamai.net/7/1112/492/2002091414/www.wired.com/news/javascript/global.js"
></script>

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nScreen.css" />
<link rel="stylesheet" type="text/css" media="aural,braille,embossed"
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er.css" />
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nt.css" />
<link rel="alternate stylesheet" type="text/css" media="screen,print"
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css" title="Small Text" />
<link rel="alternate stylesheet" type="text/css" media="screen,print"
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css" title="Large Text" />
<link rel="alternate stylesheet" type="text/css" media="screen,print"
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.css" title="Larger Text" />
</head>

<body id="LMR" onload="setstyle();" >

<!-- Only non-standards-compliant browsers should see the following message -->
<p class="standardsNote"><strong>Note:</strong> wired News content is accessible to all
versions of every browser. However, this browser may not support basic web standards,
preventing the display of our site's design details. we support the mission of the web
Standards Project in the <a href="http://www.webstandards.org/upgrade/">campaign</a>
encouraging users to upgrade their browsers. (<a
href="http://www.wired.com/news/explanation.html">Read More</a></p><div
class="skiplinks"><strong>welcome to wired News.</strong> Skip directly to: <a
href="#search">Search Box</a>, <a href="#nav">Section Navigation</a>, <a
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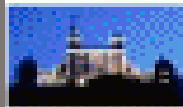
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Highlights



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Elizabeth, 7 May–14 September 2003

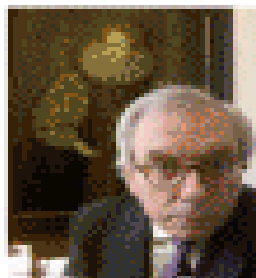
Sponsored by Morgan Stanley, with guest curator Dr David Starkey, this exhibition brings together the greatest collection of personal items, paintings, manuscripts and exhibits to commemorate the 400th anniversary of the death of Elizabeth I.

Plus...



Stories of the skies

A new illustrated resource for children, guiding you through some of the fascinating myths and legends behind the names of the constellations.



Magic and mathematics: the life and work of John Dee

Dr John Dee, astronomer, astrologer and 'court philosopher' to Queen Elizabeth I, was one of the most influential and enigmatic intellectuals of the English Renaissance. This two-day seminar, to be introduced by Dr David Starkey, will look at Dee's magic, his influence on the navigational sciences at the dawn of maritime expansion and at his position in Elizabethan society.

What's on in May

mo	tu	we	th	fr	sa	su
			01	02	03	04
05	06	07	08	09	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

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Book online



presented by
Morgan Stanley



Related websites

- [« Collections online](#)
- [« Journal for Maritime Research](#)



Henri Matisse The Moroccans 1916

Oil on Canvas 181.3cm x 279.4cm
© Succession H. Matisse/DACS 2002
photo credit © The Museum of Modern Art,
New York

Orientation: This is a very large painting, almost two metres high and nearly three metres wide. It represents an imagined scene in Morocco. The composition has often been read in three sections. The area in the top left of the painting contains some whitewashed buildings. Below it is a simplified arrangement of yellow fruit and leaves. The right-hand side of the painting is a vertical rose-pink strip whose width is about a quarter of the whole composition. Painted on top of the pink are a number of forms that are not easy to decipher. However, we can tell that in the bottom right of the painting a figure wearing a blue garment is sitting on the ground with his back to us.

Henri Matisse
The Moroccans 1916
 Oil on Canvas 181.3cm x 279.4cm
 © Succession H. Matisse/DACS 2002
 photo credit © The Museum of Modern Art,
 New York

Although a simple arrangement, the architecture contains enough information for us to imagine both the physical spaces within the scene and our own place in relation to it.

We are directly opposite the buildings, seeing them face-on. We instinctively work out that a significant distance exists between the flowerpot and the buildings behind them because the flowers are painted as roughly the same size as the dome of the mosque. Logic tells us that the dome has to be much larger. So we automatically conclude that the mosque is further away and its small size reflects its great distance from us. **Press F to continue...**

Henri Matisse
The Moroccans 1916
 Oil on Canvas 181.3cm x 279.4cm
 © Succession H. Matisse/DACS 2002
 photo credit © The Museum of Modern Art,
 New York

The final device Matisse uses to unite the three sections is the colour black. Black surrounds all the different elements and acts like cement, holding them together in a single image.

Black also has the effect of making everything else seem lighter. In countries near the equator such as Morocco, the sunlight is very strong and casts very dark shadows. So Matisse uses the black to convey a sense of incredibly bright light as well as a powerful sense of physical heat. **Press F to continue...**

Navigation controls: D, F, G, H, J, K, Back, Forward, Exit, Full View

Pablo Picasso
Nude with Raised Arms
 1907
 Oil on Canvas 150cm x 100cm
 © Succession Picasso/DACS 2002
 Private Collection

In this painting Picasso has taken art's most familiar, safe, traditional and formulaic subject matter and transformed it into something that would have been utterly incomprehensible and threatening. To the art-buying upper middle classes of Europe the explicit threat was two-fold. Firstly the woman embodied unfettered sexual desire and secondly, the painting style rejected every convention in art. For a cultured Frenchman in 1907 eagerly awaiting the next Puccini opera, the only thing recognisable in *Nude with Raised Arms* was the paint. **Press F to continue...**

Navigation controls: D, F, G, H, J, K
 Back, Forward, Exit, Full View

Pablo Picasso
Nude with Raised Arms
 1907
 Oil on Canvas 150cm x 100cm
 © Succession Picasso/DACS 2002
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Each area of shadow is given a different texture, squiggles, flicking strokes or diagonal lines. As well as painting these lines, he has scored them into the wet paint like chisel marks into wood. The paint around the eyes is very thick and her eyeballs are scored into it, giving them a three dimensional appearance. **Press F to continue...**

D **F** **G** **H** **J** **K**
 Back Forward Exit Full View

Pablo Picasso
Nude with Raised Arms
 1907
 Oil on Canvas 150cm x 100cm
 © Succession Picasso/DACS 2002
 Private Collection

Picasso was creating his own totemic woodcarvings at this time in response to the African art he was studying and collecting. This painting reflects his interest and appears more like carving. Instead of using subtle changes in colour to model the planes of the face, Picasso has painted crude hatched lines on her left cheek, in the socket above her left eye and along her right jawbone.

Press either the SPACEBAR or the FLASHING BUTTON to create rough brushmarks on the face... then press F to continue...

D F G H J K
 Back Forward Exit Full View

Recommendations



- Promoting award schemes
- Developing further guidance
- Extend current initiatives/International coordination
- Accessibility as a criteria for funding of online cultural resources



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Zugang zur Kultur?



“Was wurde für die moralische und geistige Erneuerung der Gesellschaft, für die Entfaltung wirklich menschlicher Dimensionen des Lebens, für die Erhebung des Menschen auf eine höhere Stufe seiner Würde, für seine tatsächlich freie und authentische Selbstverwirklichung in der Welt getan?”

Václav Havel

Offener Brief an Gustáv Husák