



Accessible digital culture for disabled people

**Mai Tagung – Museums and the Internet
Nürnberg, Mai 2010**

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Plan

- Cultural rights of disabled people
- Barriers to participation
- Jodi Awards: vision and action
- Digital media in the service of access to cultural content: best practice examples
- What can you do



The cultural rights of disabled people

“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

“Member states should start with an evaluation of their existing Disability policy programmes and identify in which area progress has yet to be made
.....and which specific actions will have to be carried out.”

Council of Europe Action Plan on disability equality 2006-2015



The cultural rights of disabled people

“States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities...”

UN Convention on the Rights of Persons with Disabilities, 2008

Analysis shows that all these policies remain as yet to be implemented.

Read the full analysis in:

“Disability discrimination in museums is systemic, the case for national strategic approaches in the UK and worldwide”

In: From the Margins to the Core?, Victoria and Albert Museum, 2010 (p48-72):

<http://media.vam.ac.uk/media/documents/conferences/2010/marginsto-the-core/v&a-fromthemarginstothe-core-compiledpapers¬es.pdf>



A lived experience of barriers

Is this cultural freedom?

A couple of years ago I took overseas guests to four museums which had audio guides with audio descriptions for visually impaired people.

Result:

- in one the batteries had to be charged
- in one there was no guide anymore
- in another we adults were given the guide for children
- one did not know it had a guide. When the guide was finally found, the instructions were unreliable.



Barriers to participation

Barriers to cultural content:

- Very few museums globally provide online information and interpretation in Sign Language; with audio description; with easy-read & image/symbol support for people with a learning disability
- Online information about the accessible cultural offer is often very difficult to find (*even where it exists*)
- Hundreds of millions are invested in exhibition & gallery design, but almost always, disabled people remain excluded in design considerations



Barriers to participation

Webaccessibility barriers:

- 3% of museum, library & archive websites meet Level AA (*EU requirement for public sector websites*) of Web Content Accessibility Guidelines (WCAG1)
- the average museum, library and archive home page has 216 instances of potential stumbling blocks to disabled users.

In: Audit of museum, library and archive website accessibility, Museums, Libraries and Archives and Archives Council, 2005

See: www.jodiawards.org.uk/links

Jodi Mattes Trust

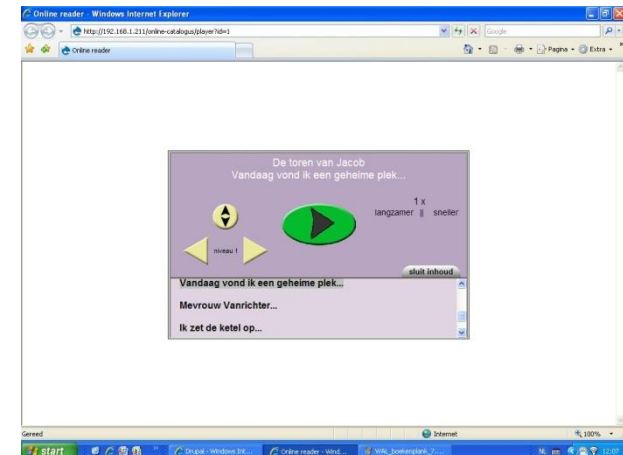
for accessible digital culture

Our vision is of a world in which disabled people enjoy full cultural equality.

In this world disabled people hold both equal access to information and cultural experience through and within digital media, but also equal opportunity as participants, creators, co-creators, artists and employees in the cultural sector.

Photos

Imperial War Museum Duxford and Dutch Digital Library for print-impaired People, Jodi Award Winners 2009



Nominate your site for a Jodi Award

Nominations for the Jodi Awards 2010 are now closed. Nominate in 2011

Eligibility



MLA Chief Executive Chris Batt

Museums, art galleries, libraries, archives, heritage venues and disability organisations can submit a nomination, as well as commercial companies (commercial companies are invited to submit nominations in association with a service provider).

Nominations should be for services, projects or initiatives that make

Selection criteria

Each project will be assessed on its own merit. Winning projects, services or facilities will meet several or all of the following broad criteria:

- involving users and communities
- use technology that is accessible (nominated websites will meet at least Web Content Accessibility Guidelines Level A)
- innovative approach
- organisational commitment to access and equality for disabled people

The panel of judges are culture sector professionals and several have



Jodi Awards for accessible digital culture

- for best use of digital technology to widen access for disabled people to information, collections and learning and creativity
- libraries, archives, museums, galleries, heritage and disability organisations



Jodi Awards for accessible digital culture

- tremendous potential of technology and cultural content creation to provide a shared experience for disabled people
- a response to lack of choice and opportunity
- a celebration of best practice



Jodi Awards for accessible digital culture

Award criteria:

- involvement of disabled people
- meeting accessibility standards and guidance where they exist (e.g. Web Content Accessibility Guidelines)
- presenting information and collections in accessible ways (e.g. Sign Language, audio description)
- role model, exemplary qualities



Jodi Awards for accessible digital culture

Disabled people:

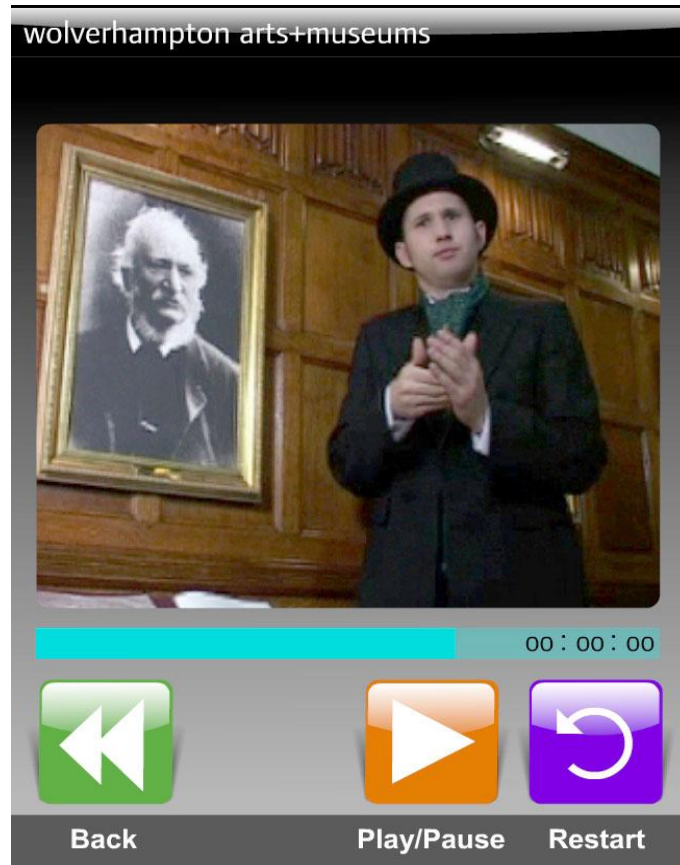
- endorse nominations
- are part of the Panel of Judges
- test web sites and visit shortlisted sites



Digital media in the service of access to cultural content

Best practice examples

Jodi Award 2007: Wolverhampton Arts and Leisure services





Jodi Award 2007: Wolverhampton Arts and Leisure services

A holistic approach

- British Sign Language (BSL) visitor info on website
- pda visitor guide with BSL
- produced by deaf professionals
- regular live BSL tours
- exhibition about the lives of deaf people in Wolverhampton
- first local history archives in BSL
- deaf marketing officer liaising with deaf community (short term contract)



Jodi Award 2006: Tate imap setting global best practice

www.tate.org.uk/imap

- does the ‘unthinkable’: introduces blind and partially-sighted people to concepts of modern art
- makes Picasso and Matisse accessible *to all*
- visual analysis and pedagogical de-construction with high colour contrast



www.tate.org.uk/imap

- slow motion animation which illustrates the passage from figurative to abstract art
- black outline drawings for printing out and copying in a ‘tactile photocopier’ – provides blind people with tactile representations
- project originated from frustration, when a visually impaired child on school visit was asked to draw a dragon, whilst the rest of class explored Picasso and Matisse



Back Forward



Exit Full View

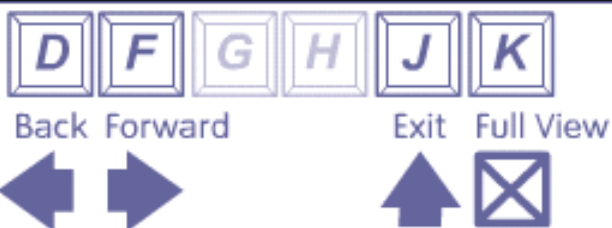


Henri Matisse The Moroccans 1916

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.



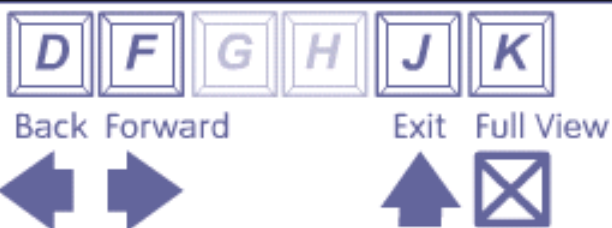
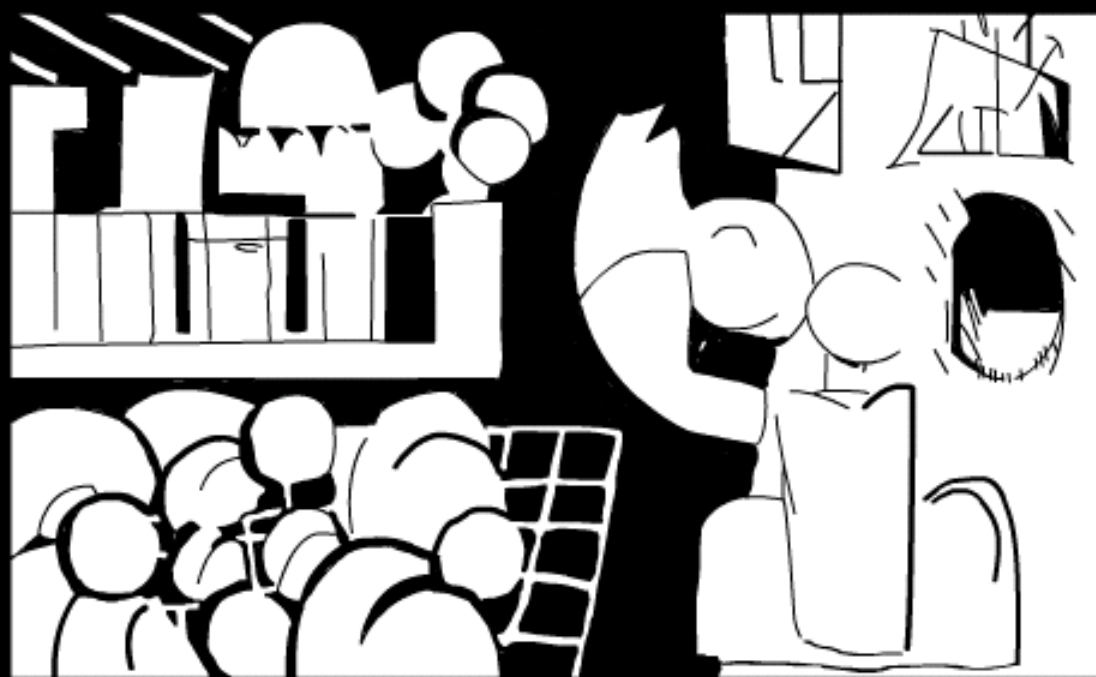
Henri Matisse The Moroccans 1916

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© 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...**



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...**





Pablo Picasso
Nude with Raised Arms
1907

Oil on Canvas 150cm x 100cm
© Succession Picasso/DACS 2002
Private Collection

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...**





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...



Jodi Award 2008: The National Archives empowering users

es > Education > Prisoner 4099

Prisoner 4099

homepage | listen to the play | historical background | the cast | behind the scenes

[Text: [larger](#) | [smaller](#) | [help with this site](#) | [sitemap](#)]

In 1872 William Towers was 12 years old. He was caught stealing two rabbits — possibly for food for his family. As punishment William was sent to Wandsworth prison. He was Prisoner 4099.

A group of students created and performed a play inspired by William's experience using real historical documents. The actual records still exist and are kept in The National Archives. This website tells the story.

Meet the people behind the radio play. [Go](#)

Prisoner 4099 was run in partnership with students, teachers and youth workers from the Royal National Institute of the Blind (RNIB)

William was probably just like many other Victorian working-class boys. He



Prisoner 4099:

www.nationalarchives.gov.uk/education/prisoner4099

- visually impaired pupils produce radio play and learning resources for all to enjoy
- archival materials are transcribed to be accessible
- great insistence on web accessibility with web designer

A world leader: Cité des Sciences, Paris

- portion of all exhibitions to be accessible since 1986
- tactile images, audio descriptions
- summary in French Sign Language
- deaf actors present information for all
- animation as (almost) universal language of communication



Cité des Sciences sub-titling and Sign Language



● ● ●

Cité des Sciences 'Bon appétit' exhibition: on healthy eating

deaf actors present content for all



Cité des Sciences 'Earth' exhibition

experimenting with animation as a language of communication for (almost) all



C'est de cette manière que se forment certaines argiles.
Es así como se originan algunas arcillas.

International Jodi Award 2010 Winner: Berlin für Blinde





What can you do

Adopt the inclusive design process

- include provision for disabled people in every budget
- write access into every design brief
- bring in expertise where needed
- consult disabled people at key-stages



What can you do?

- look up Berlin für Blinde and other new case-studies on www.jodiawards.org.uk/awards
- nominate a project for the Jodi Awards
- whatever your role, profession and power, become a champion of equal access to culture for disabled people

See us again

At:

International DISH 2011,
Rotterdam, 7-8.12.2011

www.dish.nl2011

International Accessible
Digital Culture Conf.
London, end 2012

www.jodiawards.org.uk



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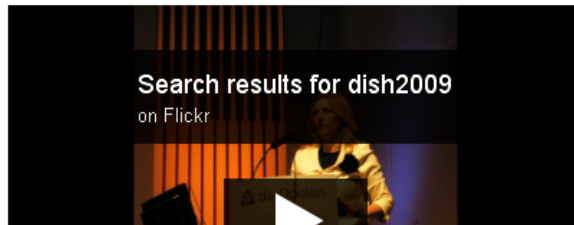
DISH 2009

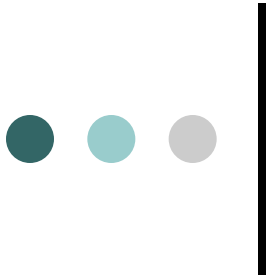
DISH2009 is over!

Many thanks to all who participated offline and online.
Hope to see you all at DISH2011!

All presentations are available on Slideshare:
<http://www.slideshare.net/DISH09>

See some nice DISH2009 pictures at
<http://www.flickr.com/photos/46293530@N04/>
<http://www.flickr.com/photos/digitaalerfgoednederland/>





Der Vortrag wurde gehalten anlässlich der MAI-Tagung 2010
am 20./21. Mai 2010 im Germanischen Nationalmuseum Nürnberg

Die Tagung wurde veranstaltet durch den
LVR-Fachbereich Kultur und das LVR-Archivberatungs- und Fortbildungszentrum

in Kooperation mit der
Landesstelle für die nichtstaatlichen Museen in Bayern
und dem
Germanischen Nationalmuseum Nürnberg

Weitere Informationen unter:

www.mai-tagung.de

Anmeldung für den Newsletter:

www.mai-tagung.de/MAI-Ling



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