



Accessibility and the Arts Reconsidering the Role of the Artist

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Introduction

For people with disabilities, the fight for equal access to arts and culture is part of a broader struggle for access to both physical resources and intangible benefits in daily life. Accommodations from entry ramps to open or closed captions to touch tours can be found in many museums and galleries. Many accommodations originally designed for disabled people such as large print and audio guides also benefit non-disabled people. Other accommodations such as tactile and touch descriptions, audio that syncs to hearing aids (T-coil), sign language tours, low-sensory mornings, and memory-loss education tours are becoming more widely available. While these considerable improvements allow greater access to art and are worth noting, much more is still possible. Wider public perception and attitudes toward disability and people with physical and mental impairments mean that accessibility continues to be a secondary concern or even an after-thought in much of the arts and culture sector. While access to buildings and facilities may be improving, museums and galleries continue to showcase art that is itself inaccessible to people with disabilities.

2020 marks the thirtieth anniversary of passage of the Americans with Disabilities Act (ADA). Accommodations are mandated both by the ADA and Section 504 of the Rehabilitation Act of 1973. More than this, the *United Nations Convention on the Rights of Persons with Disabilities (UNCRPD)* recognizes accessibility as an issue of human rights, fundamental freedoms, and respect.¹ In terms of legal rights, the onus of accessibility should not be left to disabled people, expecting them to request access to experiences that people without disabilities take for granted.

Who, then, is responsible for ensuring accessibility to art? Is it

the artist or the institution that presents or exhibits it? What roles can and should artists play in making their work accessible? These questions were the starting point for this study. We examined these questions by interviewing both disabled and non-disabled art professionals and artists, all of whom have at least some experience working to improve accessibility and/or working with the disability community.

Disability is complex and multi-layered, which makes it challenging to study. While some disabilities are visible, some cannot be seen. While some people choose to share their disability, others do not. For this study, we focused on the blind and visually impaired and deaf and hard-of-hearing, and specifically access to the kinds of artworks commonly displayed in museums and galleries. This is simply a starting point where both disability and art are more generally understood by non-experts. Further, this study focuses on audience experiences of art, not the accessibility of art-making for people who have disabilities. The data collected, while reflecting only a small segment of the arts and culture sector and a small sample of the diversity of the disabled experience, provided us with insights into areas of consensus and areas where opinions differ.

We found that across artists and arts professionals, both disabled and non-disabled, there is general agreement that ultimate responsibility for making art accessible lies with the institutions that present the art, in this case museums and galleries. The responsibility of artists is more contested terrain. While some believe that requiring artists to take responsibility for making their own work accessible to people with disabilities is a constraint that could limit creativity, other see it as an opportunity for an artist to rethink their work and their audiences, and to explore new ways to share their ideas. Interviewees talked about barriers to accessibility that are inherent in the media in which artists work, which can be complicated by conservation needs. At the same time, they also talked about how artists, arts

professionals, and museums can explore alternative, multisensory ways of sharing artworks that go beyond basic accommodations. There was a clear recognition that artists and museums function within a broader society where the needs of the disability community are secondary and sometimes forgotten. Some saw a potential role for museum accessibility practices to help improve visibility for disabled people. For accessibility practices to become normalized in the field, interviewees told us, museums can lead by addressing accessibility at the highest levels and across all departments, rather than delegating it to a subsidiary program or division.

The report ends with recommendations to actors across the arts and culture field, from artists to museums and galleries to educational institutions to policymakers and funders, on meaningful actions they can take to expand and normalize disability access to arts and culture, and the benefits they offer.

A note on language

When referring to people with disabilities, it is important to acknowledge that individual disabled people have different preferences. Some prefer person-first language (i.e., *person with a disability* or *person who is blind*) while others prefer identity-first language (i.e., *disabled person* or *Deaf person*).² Some individuals may be fine with either, or may prefer other terms. This report uses identity-first language for the purpose of differentiating interviewees with disabilities from non-disabled interviewees. We also use deaf in the lower case to refer to all deaf people and not solely culturally Deaf people. It is also worth noting that some deaf individuals do not consider deafness to be a disability, and that even this statement is contested within the deaf community.

Two more key terms: “Auxiliary aids and services” is a legal

concept. Under the ADA, public accommodations are required to provide auxiliary aids and services to ensure that “no individual with a disability is excluded, denied services, segregated, or otherwise treated differently than other individuals.”³ Some examples of auxiliary aids and services include technologies such as Video Remote Interpreting (VRI) for the deaf and hard of hearing or audio-recorded texts for the blind and visually impaired. “Accommodations” are modifications or adjustments to the work or the environment, or changes to “the way things are usually done” that allow disabled people to participate. See Appendix A for a list of auxiliary aid and services and Appendix B for a Glossary of Accommodations.

Literature Review

What is accessibility?

There is no absolute definition of the term *access*. Its meaning is derived from the context of its usage. *Keywords for Disability Studies* defines it as “the power, opportunity, permission, or right to come near or into contact with someone or something.”⁴ Access is often understood within a framework of socio-economic inequalities in reference to race and gender. Access in such cases becomes about creating equal or equitable opportunities to participate in society and making public resources available to all people by removing barriers to housing, health care, employment, and education.⁵ For instance, in the field of arts and culture, Los Angeles County’s Cultural Equity and Inclusion Initiative (CEII) led by the LA County Department of Arts and Culture (formerly the Arts Commission), conceptualized access as: “every Los Angeles County resident shall have opportunities and access to encounter, appreciate, participate in, learn and be informed

about the arts and culture.”⁶ CEII included disability as one of several factors where due consideration should be given to increasing access, along with race and ethnicity, LGBTQ+ status, and women.⁷ Access is also tied to how relevant program content is to audiences from different demographic communities. It is also tied to geographic proximity, as arts opportunities are more available to people in certain areas and less available in other areas such as those where arts and other investments are lacking.⁸

All of these definitions are relevant to disabled individuals, whose identities may intersect with demography, geography, or socioeconomic class in varying ways. However, the concept of access also incorporates physical and communication access such as, “the ability to enter into, move about within, and operate the facilities of a site,” or access “associated with architectural features and technologies, including wheelchair ramps, widened toilet stalls, lever-shaped door-handles, Braille lettering, and closed-caption video.”⁹ In this study, accessibility specifically refers to the ability of disabled people to experience art.

In the wake of civil rights movements for African Americans, Latinx Americans, Asian Americans, Native Americans, women, and the LGBTQ+ community in the 1960s and 70s, the disability community also went into the streets and into halls of power to demand equal treatment, equal access, and equal opportunity.¹⁰ The Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) in 1990 mandated public accommodations and workplace modifications to ensure full inclusion and integration of disabled people in daily life.¹¹

Despite the successes of these movements, people with disabilities still find themselves needing to advocate for accessibility within art spaces.¹² Too often, they lack the meaningful representation and influence within institutions needed to raise awareness about the importance of disability and value of accessibility, either within the organization or in the wider arts and culture sector.¹³ Confusion

remains as to what accessibility actually means, what is needed for people with disabilities to experience art, and who is responsible for making art accessible. Moreover, each disabled person's experiences are unique. While some generalities can be made, needs and accommodations will differ from person to person.

The next sections provide a general overview of five key discourses that are essential to dispelling this confusion and to better understanding the ideas of disability and accessibility.

Medical versus social model of disability

The medical model is the dominant model of disability, where disability is defined as a physiological or mental impairment. The medical model treats a disability as a medical problem, a defect or shortcoming needing to be cured and fixed. This process is also known as “medicalization.”¹⁴ In this model, non-disabled people are considered to be “whole” and superior to people with disabilities.¹⁵ In the medical model, minds and bodies are compared to and diagnosed with a disability based on what society deems a “normal” body or mental function.¹⁶ While “disability” might bring to mind a person in a wheelchair or someone who needs a sign language interpreter, the medical model also includes, for example, people who need prescription glasses to fix their disability of not having 20/20 vision.

In contrast to the medical model, the social model of disability argues that people are disabled by society and not their bodies.¹⁷ The social model shifts responsibility from the person who has an impairment to the society that has turned that impairment into a barrier to access. This idea first emerged from the Union of Physically Impaired Against Segregation (UPIAS) in 1976. They stressed the important dynamic between society and people with disabilities: “Disability is something imposed on top of our impairments, by the way we are unnecessarily isolated and excluded

from full participation in society. Disabled people are therefore an oppressed group in society.”¹⁸

UPIAS further defines disability as “The disadvantage or restriction of activity caused by a contemporary social organization which takes little to no account of people who have physical impairments and thus excludes them from participation in the mainstream of social activities.”¹⁹ “Impairment” is defined as simply having physical limitations. Because the social model is based on seeing society as the agent in disabling people, it puts the responsibility on institutions and society to make changes and find solutions that minimize or remove conditions that limit or prohibit access due to impairments.

The legal construction of disability

Section 504 of the landmark Rehabilitation Act of 1973 was the first federal civil rights law to prohibit programs that receive federal funds from executive agencies or the US Postal Service from discriminating against people with disabilities.²⁰ The ADA expanded this coverage broadly to almost all entities including the private sector.²¹ As a result, all museums fall under ADA regulations, particularly Title II and Title III. In fact, most if not all venues where arts and culture activities may take place are subject to the ADA, as it explicitly defines “public accommodations” as including theaters, concert halls, auditoriums, museums, galleries, libraries, parks, and other places of exhibition, entertainment, public gathering, public display, and recreation. State and local government entities are required to follow Title II, while private businesses and nonprofit organizations fall under Title III. While both titles mandate nondiscrimination, Title II specifically lays out a series of administrative requirements, such as assigning an ADA coordinator, conducting a self-evaluation, creating a transition plan and grievance procedure, and public notice, whereas Title III does not require any of these. State and local government facilities

are required to ensure that people with disabilities can participate in all programs, activities, and services. They may not be denied participation due to inaccessible facilities. Title III, on the other hand, only requires that facilities must be made accessible when it is “readily achievable” to do so under the circumstances and without significant difficulty or expense.²²

The ADA provides a legal definition of disability and determines who is required to be provided access to auxiliary aids and services. The term disability contains three criteria: “having physical or mental impairment that limits one or more major life activities of such individual, a record of having an impairment, and lastly, being viewed as having such an impairment.”²³ The ADA further clarifies the definition of disability by listing what constitutes major life activities, such as, “caring for oneself, performing manual tasks, seeing, hearing, eating, sleeping, walking, standing, lifting, bending, speaking, breathing, learning, reading, concentrating, thinking, communicating, and working.”²⁴

Museums’ roles and limitations

Both public and private sector museums and galleries are subject to the ADA. Beyond meeting basic legal accountability, many museums treat accessibility as a social responsibility. For example, the Museum of Modern Art (MoMA) published Francesca Rosenberg’s “What Does it Mean to be an Accessible Museum?” explaining how MoMA started to examine accessibility within their own institution by challenging staff conceptions on disability. Furthermore, they established an Accessibility Task Force to facilitate disability equality training, adopt universal design principles, and make exhibitions more accessible.²⁵ In “Making Contemporary Art Accessible at the Whitney Museum of American Art,” educator Danielle Linzer expressed her belief that access to art is a right, not a privilege.²⁶ She explains how the

Whitney aims to be more accessible in its programming through the provision of verbal descriptions, touch tours, American Sign Language in its education tours, and services for children on the autism spectrum as well as for elders with dementia.

Standards laid out in the Smithsonian's "Guidelines for Accessible Exhibition Design" are considered the "gold standard" for ensuring accessibility in museums.²⁷ Their guidelines, which are based on the ADA, emphasize the need to present and translate audio information into print for the deaf and hard of hearing, to turn print information into audio for the blind and those with low-vision, and they encourage exhibitions to provide objects that can be touched by all visitors. Other guidelines, toolkits, and recommended best practices are available from the American Alliance of Museums,²⁸ the National Endowment for the Arts' Office of Accessibility,²⁹ and the US Department of Justice's Civil Rights Division.³⁰

These guidelines are not without their limitations. In her article "'Disabling' the Museum: Curator as Infrastructural Activist," curator Amanda Cachia, who identifies as a person with short stature,³¹ describes how she followed both the Smithsonian's guidelines and the ADA when she curated the show *What Can a Body Do?* but discovered that the resulting show "was inaccessible in its failure to entirely overcome entrenched museum/gallery bias towards 'visual culture' as the dominant mode of experiencing 'visual art'."³² Artworks not included in touch tours, Cachia points out, still excluded the blind and visually impaired.³³ Additionally, some sound art cannot be fully translated into scripts or is incompatible with hearing aids, which excludes deaf and hard of hearing visitors from accessing this work.

Touch is a controversial topic among curators and conservators, even as it is essential to people who are blind or visually impaired. Blind scholar Georgina Kleege points out the importance of feeling and carefully handling artworks in order to understand the object that

is being inspected.³⁴ Touch is an innate behavior, as Fiona Candlin points out, and wanting to touch a work of art comes from a desire to connect to the artist and to comprehend a work's history through its material difference and distance from the present.³⁵

Of course, some artworks cannot be touched without damaging them. Museums have developed alternative accommodations such as visual descriptions, tactile raised imagery, and three-dimensional printed replicas. Visual descriptions can be provided during tours, and other sensory experiences can be explored. This practice of integrating multiple senses is not entirely uncommon. Even smell has been introduced into some multisensory tours as an alternative way to experience artworks, especially paintings.³⁶ Indeed, Candlin suggests that exhibition design should include “sound, touch, smell, [and] taste,” through which, “a subtle vocabulary dealing with non-visual aesthetics would be developed and the emphasis on an art object's appearance would be considered extremely limiting and one-dimensional.”³⁷ This, too, has limitations, as individuals' experiences of the same smell or sound are subjective. Nonetheless, thinking about accessibility through a lens of inclusion, artists and museums and galleries can find new mechanisms that allow disabled people to have their own personal experiences of an artwork or exhibit.

Disability as a natural occurrence in the life cycle

The *World Report on Disability*, published by the World Health Organization, states, “Disability is part of the human condition. Almost everyone will be temporarily or permanently impaired at some point in life, and those who survive to old age will experience increasing difficulties in functioning.”³⁸ Data show a clear correlation between aging and disability. In the US, 12.6 percent of the population

lives with some kind of disability,³⁹ but only 4.2 percent of the population under 18 years old has a disability while 33.9 percent of people 65 years or older do. Table 1 shows the breakdown of types of disability by age:

Table 1 Rates of Disability by Age in the US, 2017

	5-17 years	18-34 years	35-64 years	65-74 years	75 years & older
Hearing difficulty	0.6%	0.9%	2.7%	9.1%	22.2%
Vision difficulty	0.8%	1.2%	2.4%	4.2%	9.3%
Cognitive difficulty	4.2%	4.0%	4.7%	5.3%	13.5%
Ambulatory difficulty	0.6%	1.3%	7.0%	15.2%	31.8%
Ambulatory difficulty	1.0%	0.9%	2.3%	4.2%	13.2%
Independent living difficulty	n/a	2.5%	4.4%	7.5%	24.0%

Source 2018 American Community Survey 1-Year Estimates

Kathleen Woodward says that “Aging is, like disability, both a biological and a cultural phenomenon that is inflected decisively by the social, legal, medical, statistical, and experiential meanings given to it.”⁴⁰ While we often think of disability as being inherited or a medical condition, the reality is that many people will gain at least one disability as they grow older. Disability is a natural occurrence in the arc of our lives.

What this means is that accommodations and auxiliary aids put in place to increase accessibility for disabled people ultimately benefit everyone. Attention to the use and design of physical spaces and how people of different abilities move through them, implementation of assistive technologies, and careful consideration of font sizes

and colors on websites and signs will help everyone enjoy museums throughout their life cycle.⁴¹

Universal design

Some museums have taken further measures to create inclusive environments for their visitors and are beginning to adapt the concept and techniques of what is known as “universal design.” This approach acknowledges that accommodations can sometimes leave people with disabilities feeling isolated.⁴² Universal design builds in accessibility from the beginning, taking as given that what works for disabled people works for all.⁴³ It also includes “multisensory and multimodal practices that allow all visitors with widely ranging ages, abilities, levels of interest and sophistication, learning styles, and cultural identities to access museums’ exhibits and have fun doing so.”⁴⁴ It provides opportunity without stigmatizing some groups in a way that accessibility features go essentially unnoticed.⁴⁵ Common examples of universal design are automatic doors, elevators, and buildings fitted with ramps. In these circumstances, wheelchair users are no different from people with baby carriages, shopping carts, and luggage.⁴⁶

The literature on making art accessible in museums and galleries focuses almost exclusively on the institution’s role. It discusses the ability of all people to get to, enter, and travel through the museum, and to experience the artworks themselves. But can a museum be fully accessible if only the institution is responsible for addressing accessibility? What role can the artist play in making their work accessible? What responsibility do they have for making their work accessible? These are the questions this study seeks to answer.

Methods

This study used a qualitative approach to gather insights from four groups of people who have important insights into the research question: disabled artists, non-disabled artists, disabled arts professionals, and non-disabled arts professionals. Everyone interviewed is an acknowledged professional working in their field. In total, 23 individuals were interviewed. Table 2 shows how many people were interviewed in each category. Names and affiliations of all interviewees can be found in Appendix C.

Table 2 Interviewees

	Disabled	Non-Disabled
Artists	6	5
Arts Professionals	7	5

We sought to understand how this group as a whole views the role and responsibility of the artist in making art accessible for disabled people. We also wanted to learn if there are differences in how artists and arts professionals view the questions; the same for people who are disabled and those who are not.

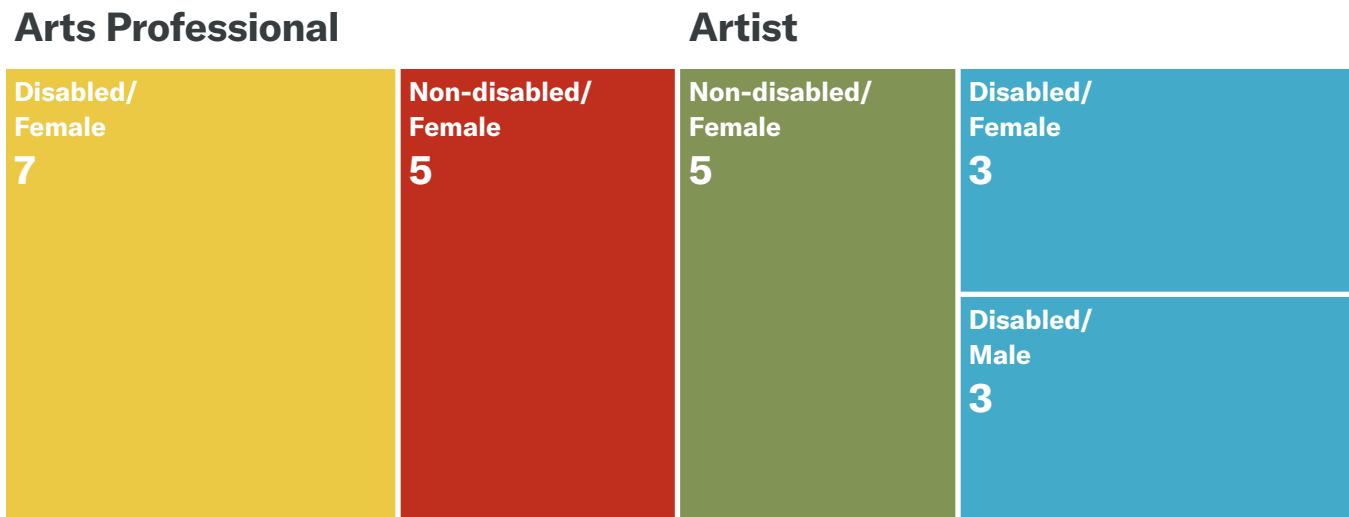
This study focuses specifically on auditory and visual disabilities, and it focuses on art that is commonly experienced in a museum or gallery setting. Further research would be needed—and is highly recommended—to discover whether the findings from this study are true for other types of disabilities such as mobility and cognition, other arts disciplines, and for other types of arts institutions.

All of the artists interviewed are experienced professionals who have had their work displayed in museums and galleries. They have a deep understanding of the procedures and challenges involved in mounting and programming exhibitions in art museums. The six disabled artists were chosen based on their use of art to express their lived experiences. The five non-disabled artists were selected based on their experience working with the disabled community and incorporating accessibility into their works. All of the non-disabled artists have worked with people with disabilities in various ways.

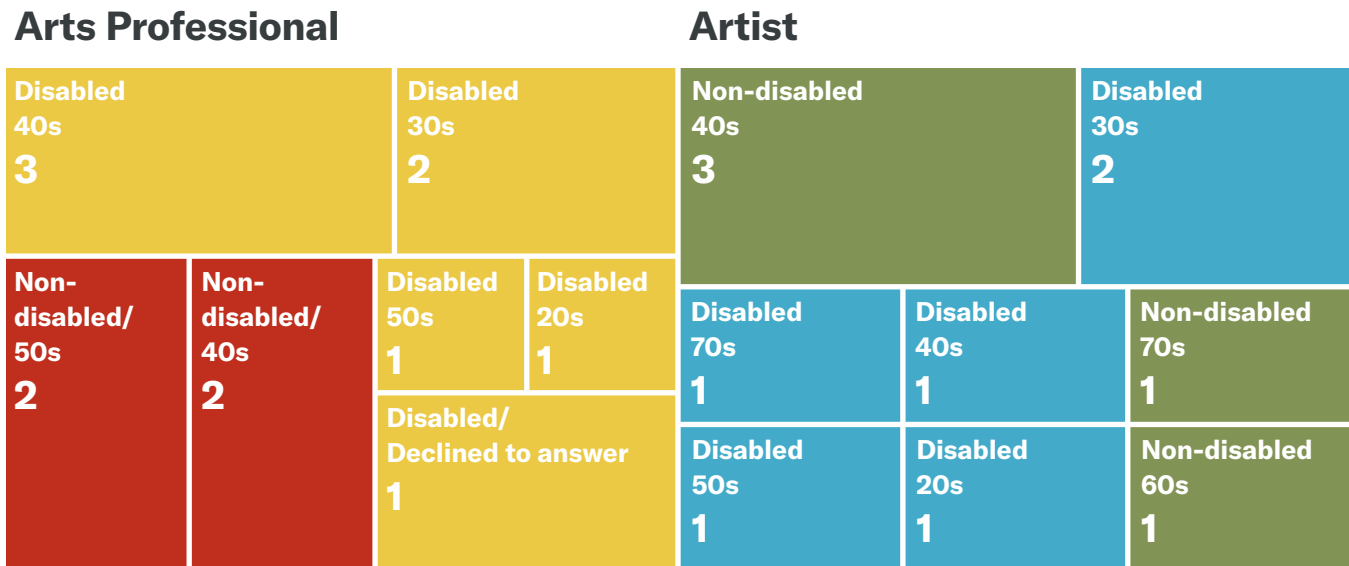
All five non-disabled arts professionals have experience working in the field of accessibility in major museums. The seven disabled arts professionals have different areas of expertise in the arts, working in roles such as curators, accessibility officers, or museum educators.

Individual semi-structured interviews were conducted by phone and Skype and lasted 50 minutes on average. For deaf and hard of hearing interviewees, interviews were done through Video Relay Services (VRS), in which a sign language interpreter facilitated the conversation over video. All interviews were recorded (once consent was given) and typed transcripts were created. A common interview protocol was utilized and modified slightly for each of the four groups. The written consent form can be found in Appendix D and the interview protocols in Appendix E.

All of the arts professionals interviewed identified as female, as did most artists. Figure 1 shows the self-reported gender identity of everyone interviewed.

Figure 1 Interviewees by Gender Identity

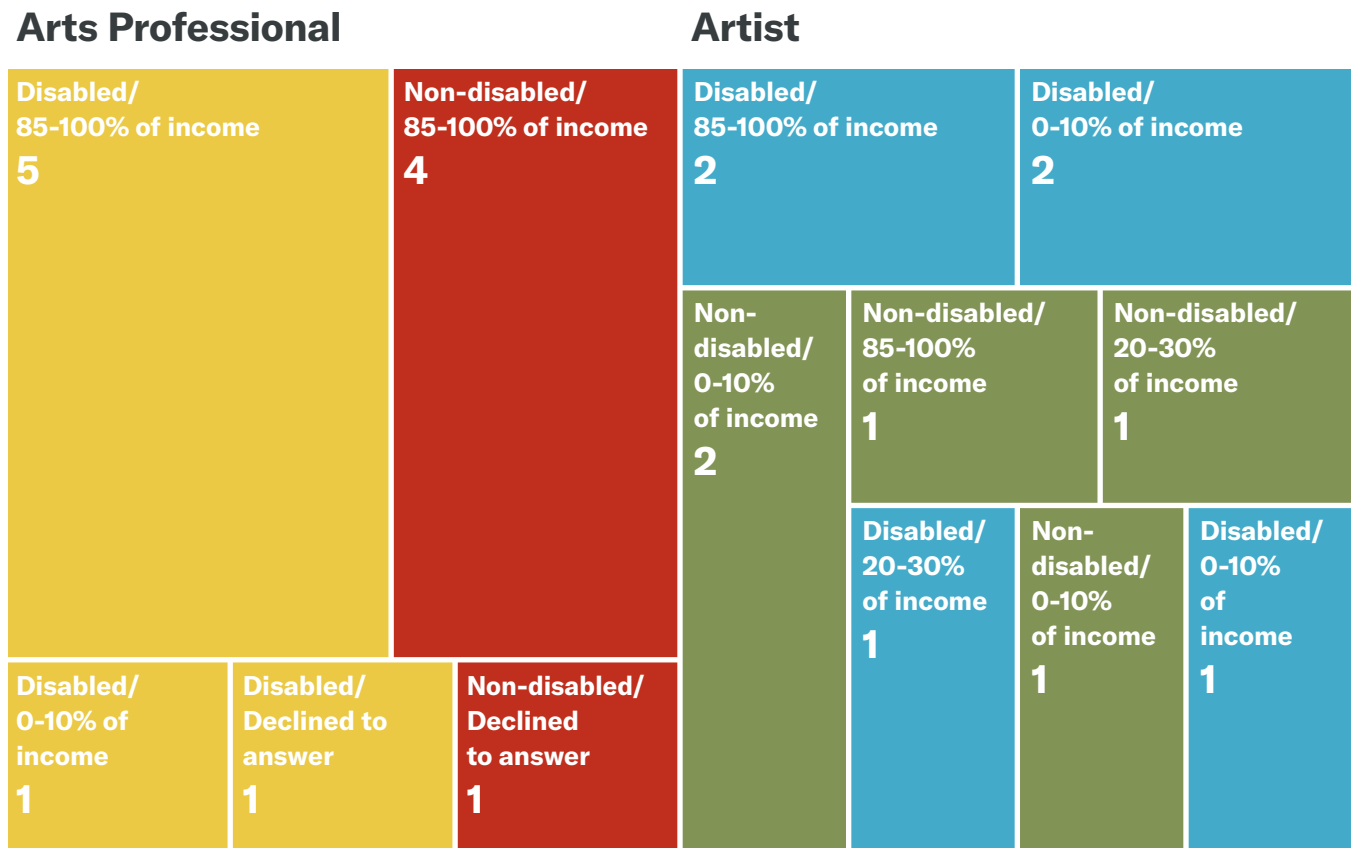
The youngest artist interviewed was in her twenties, while the oldest was in her seventies. The age range of the arts professionals was narrower, with the oldest in her fifties. Figure 2 shows the breakdown of everyone interviewed.

Figure 2 Interviewees by Age

Perhaps not surprisingly, nearly all the arts professionals earn all their income from their work in arts administration, as Figure 3 shows.

For the artists, the percent of income earned from art was more varied. Only one of them—a non-disabled artist—reported earning her entire income from art.

Figure 3 Percentage of Income Earned from Working in the Arts



Interviewees were asked to identify their race and ethnicity in their own words, rather than being offered Census or other pre-determined categories. Nine artists identified themselves as White or Caucasian, one as Asian American, and one stated “No clue.” Among the arts professionals, eight identified themselves as White or Caucasian, two as Jewish, and one as Mixed. The very large percent of White women among our interviewees reflects the museum workforce in the US, which has been found to be overwhelmingly White and female.⁴⁷ Future research should be undertaken to capture more

of the experiences and perspectives of disabled artists and arts professionals who identify with other racial or ethnic groups and those with other gender identities.

Interviewees were also asked to self-identify any disability they had. Two people in the non-disabled category mentioned disabilities in the course of their interviews but asked not to be identified this way in this report. They were kept in the non-disabled category. One person did not respond to this question. Interviewees identified their disabilities as follows:

Hearing

- Deaf (four people in total)
- Deaf, but does not consider themselves to be disabled
- Hard-of-hearing
- Disabled in certain environments
- Deaf (social identity)/hard of hearing (medical diagnosis)

Visual

- Marfan Syndrome⁴⁸
- Non-visual learner⁴⁹

Other

- Person with a short stature
- Paraplegic wheelchair user
- Mobility disability (motor neural disease)
- Joint condition (does not usually identify with it)
- Severe chronic pain
- Clinical depression

Non-disabled

- Seven people in total



FAREWELL TO THE BIRTHPLACE



Findings

All 23 interviewees agreed that, ultimately, it is museums and galleries that bear primary responsibility for making artworks they display accessible to people with disabilities. They also agreed that artists share that responsibility, but they did not agree on the degree of responsibility. Some interviewees expressed skepticism that artists could actually do this effectively. Some expressed concern this responsibility might limit artists' creativity, while others welcomed it as a creative challenge. There was general agreement on two elements critical for making art more accessible to more people with disabilities. First, more exposure and visibility is needed for disabled people in the broader society. Second is a need for leadership on this issue from museums and galleries.

Across these 23 interviews, five themes emerged, which the following sections explore in detail.

Theme 1: Responsibility for accessibility could impact artists' creativity

The impact of making artists responsible for the accessibility of their work was the most commonly recurring theme across all interviews. Both artists and arts professionals expressed concern that keeping access in mind during the creative process could impose limitations on the artist's creative autonomy.

Most non-disabled artists said accessibility is a challenge that could be overcome with creative solutions, however. Several expressed interest in exploring accessibility as a creative opportunity. More than one pointed out that artists already impose limits on

themselves through the media they choose to work with and other parameters they set for themselves.

For example, Sylvia Vander Sluis is a mixed media non-disabled artist who works with fragile materials such as fiber and paper. She had little experience working with people with disabilities before participating in a show that encouraged visitors to touch the artworks. Making her art accessible challenged her usual art-making process. She had to take precautions in protecting her fiber work, but she did not consider this a limitation, just a different way of thinking:

“Every part is a creative parameter. You’re either working on a canvas, or you’re working with certain materials, or you’ve got a conceptual orientation, or you’ve got a studio that’s only ten by five. There’s always a parameter. I think everybody, no matter what they’re creating, is already creating self-imposed parameters and this is just a different one.”

This sentiment was shared by disabled artist Darrin Martin, who works predominantly with video and sound and who centers accessibility in his practices:

“I feel like it’s something that artists should take more responsibility for. I don’t expect every artist to consider those tropes of accessibility or modes of accessibility and how they might be generative in the making our work, but it could be an interesting project for any artist.... I feel like it’s a rich terrain, that I am only just scratching the surface.”

Some said the choice of taking disability into account should be driven by the individual artist’s own creative process.

A few non-disabled arts professionals expressed concern that if artists were required to incorporate access into their works those

artists may feel imposed upon. One arts professional argued for increasing artist sensitivity to the issue through education rather than setting requirements on the work or the practice. Georgia Krantz, a non-disabled Senior Education Manager for Adult and Access Programs at the Solomon R. Guggenheim Museum, put it this way:

“Not all artists are living within that framework, we don’t have a hundred percent accessibility. It might limit someone’s creativity.... I think the responsibility falls to people [who work in museums] to make sure that works are accessible. People can be sensitive to these issues, but I don’t think artists as a whole will do this.”

Theme 2: Taking responsibility for accessibility means thinking about audiences differently

For artists to take responsibility for making their work accessible, they would have to think differently about their audiences and about how people with differing abilities would experience and engage with their art.

Five of the six disabled artists spoke extensively about their willingness to ensure that access is part of their art and art-making process. For example, non-visual learner, Carmen Papalia, an interdisciplinary artist who uses art as an avenue to highlight the disabled perspective of living in a non-disabled world, pointed out his readiness to adapt different aspects of accessibility for his audiences:

“I have my own accessibility protocol that I employ. I usually account for ASL and live transcriptions. Because I need to think about the audiences that might show up to my events

... I try to adapt things for friends [who] express interest in participating but can't in a typical way. I usually adjust and talk to them [about] how we can develop experiences specifically just for them."

By incorporating accessibility into their artworks, artists welcome more people to interact with their works. Several disabled interviewees communicated their frustration about being denied access to works of art by others that they had taken an interest in. Deaf art educator Joyce Hom pointed to the rise in popularity of sound art and how critical it is for those artists to think about the negative impact that inaccessibility can have on individuals who are deaf and hard of hearing but who want to experience and understand their artwork. Dyeemah Simmons, a non-disabled Director of Access and Community Programs at the Whitney Museum of American Art, spoke about the lack of captioning in video works as a denial of access:

"If an artist is making sure to caption their videos, they expect folks who are deaf and hard-of-hearing or people who would need captions to be interacting with it. If people choose not to do that then I feel like they're actively saying that maybe they don't care as much if these folks are able to interact with their work, or they're trying to say that it doesn't matter if they're unable to fully interact with it."

Non-disabled artist Cindy Lu, who creates multisensory work, described the experience of ensuring that those who are blind and visually impaired are able to touch her work, and her excitement in seeing them connect to it on a much deeper level:

“It’s one thing to look at something and admire it, but when you’re touching it, you’re connected to the piece at that point. And there’s just so much exuberance, actually. I would think that artists would actually want more people to be able to interact and engage with their artwork.”

Both disabled and non-disabled arts professionals agreed that when an artist is making work intended to be shown publicly (as opposed to making work for themselves or friends), they should think about accessibility for a wider audience. As Michelle Miles, a disabled Access and Inclusive Education intern at the Metropolitan Museum of Art said,

“I think it’s just important to always think about your audience. If you’re making work that’s going to be shown in public spaces or in our viewing spaces, it’s always important to think about your audience, disabled or otherwise.”

Several disabled artists pointed out that people who do not consider themselves disabled are just as diverse as people with disabilities. By providing access for people who are low vision, blind, deaf, or hard of hearing, they might also be creating different avenues of access for people who do not typically think they need those accommodations, such as hearing people who are visual learners and sighted people who learn better through sound.

Theme 3: Can all artworks be made accessible?

Interviewees spoke at length about the inherent challenges presented by an artist’s chosen materials or media. For example, Aurora Berger,

a disabled fine art photographer, pointed out that a photograph cannot be made tactile, and a painting cannot be made into a sculpture. Miles offered another example:

“I don’t know if it’s possible to create an object or work of art that’s completely accessible to every person. If your work is based all in scent, you’re going to find people who don’t have a sense of smell or people who are sensitive to fragrances and won’t be able to experience your work.”

Laural Hartman, a deaf abstract painter, accepts that not all artworks will always be accessible to her. She recalled an encounter with an experiential artwork at the Venice Biennial in which a group of 15 actors were singing and talking simultaneously. If the creator of this piece had sign language interpreters accompany each actor, she said, it would have changed not only experience of the work but the actual work itself. Non-disabled multimedia artist Shary Boyle said that because of the fragility of the materials she uses, making her art accessible for the blind and visually impaired would have to be a specialized project outside of her normal practice.

The question of accessibility creates challenges for protection and conservation as well. Some types of accommodations could damage some types of artworks. As Vander Sluis said,

“If the lighting was adjusted for example for people with visual impairments, that could have a negative impact on certain art or the actual materials that it was created with, especially older work.”

Or as Berger pointed out,

“The biggest barriers are the fact that you can’t really touch artworks without worrying about damage. Conservation is a big barrier.”

In this context, museums often provide access through “add-on” accommodations such as image descriptions for the blind and visually impaired, and audio descriptions for the deaf and hard of hearing. Nevertheless, these accommodations are not the same as direct access. Hom, a deaf art educator who works in four different museums, suggested developing multisensory workarounds that present artistic concepts through a different medium, rather than trying to describe the artwork with words:

“With sound in the deaf community, oftentimes we can’t hear, but we’ve never really seen sound. Instead of using that visual sound, the beat, we could use a visual representation of the beat. Even though the sound might not be quite identical, it might accomplish the same concept. How can we use different instruments to represent this music in a way that deaf people can appreciate?”

An accessibility solution for one group of people can also be an obstacle to another. Hannah Goodwin, Manager of Accessibility at the Museum of Fine Art Boston, describes it this way:

“For some people, darker spaces are a nightmare, they can’t read anything, even if we light the labels with more light than on the artwork, and for other people [darker spaces] are a blessing because they cannot handle bright lights. If we have something

at an ideal height for people who use wheelchairs, for someone who can stand but can't bend, they can't access it."

With their best intentions at heart, artists and museums can build access into their work and still not all people will benefit equally.

Theme 4: Artists and museums must be understood in their broader context

Vanessa Jones, a disabled Access Program specialist at the National Portrait Gallery, said,

"It would be great if [artists] included accessibility, but that's going to depend on their life experience and their level of awareness around disability. So, in a sense, an artist is a reflection of the society at large."

Without greater visibility, awareness, and education, people who are not disabled will continue to have misconceptions about people who are blind and visually impaired, or people who are deaf and hard of hearing. This is as true for museum staff and artists as the rest of the population. More exposure to disability and accessibility not just in museums but in society at large would help non-disabled people know how to respond and react. As Goodwin said, touch tours also allow non-disabled visitors to observe how people who are blind engage with works of art and exhibitions in a museum. Hom said that she still sees museum visitors who are surprised to see people with disabilities in cultural institutions.

She also said that building greater awareness would help non-disabled artists find creative ways to make their work accessible. Exposing people to disabilities from an early age in school can help

prepare artists — and anyone else — to address accessibility in their work.

Several interviewees said that artists are unlikely to think about the needs of people who are disabled because they are not in dialogue with them. Even people with disabilities can fall victim to this. Cachia described this experience:

“There was this artist, she had made a terrific video. I said, ‘Hey, can you describe it for me?’ And she said, ‘Sure.’ She did it and afterward, she said to me, ‘Well that was really cool, because I have never done that before for my own artwork, and I was surprised by it.’ [She is] a disabled artist working with the disabled community, but she’s never actually thought about how to make her work accessible to somebody who’s visually impaired.”

Formal education—or lack of it—can also play a significant role. Miles, who recently completed an undergraduate degree in studio art said,

“In my undergrad experience [accessibility] was not something that was ever brought up in any of my classes. There was never a conversation about captioning our films or providing verbal descriptions... it is just not something that anyone was thinking about and it’s just not the norm to have that as the thing of consideration.”

In terms of the role of artists, Vander Sluis summed it up as an opportunity:

“There needs to be some education, which actually stimulates the imagination, to make [artists] interested in taking advantage of such an opportunity, such that they’re inspired to

create something that has those parameters. I think putting the disabled audience first as a focal point could make for some really interesting new concepts and design ideas.”

Theme 5: Museums must make accessibility and inclusion a priority

While there was disagreement about how much responsibility should fall to artists, interviewees agreed that museums are always responsible for making the art they exhibit accessible, whether the artists have made that work accessible or not. Museums have made many accessibility improvements, and some go beyond the minimum legal requirements of the ADA, establishing accessible tours, integrating universal design, and reaching out to engage people with a broader spectrum of disabilities. Providing better access for people with disabilities, many interviewees said, can only be achieved by both institutions and artists working together. If arts institutions do not prioritize accessibility and seek to influence artists’ awareness of their role in it, accessibility will not improve.

Interviewees from all four groups further said that progress will not be made if people with disabilities are not represented in decision-making positions within those institutions. Papalia points out the difficulties of raising awareness of disability access:

“There is no representation within institutions of people with the lived experience [of being disabled at] the upper level, curatorial or other positions within the museum.... And the accessibility within the art field is pretty poor. [I am] constantly negotiating with institutions for the support that I need to do the work I do, which is extra work, extra labor — usually unpaid — to advocate for yourself.”

Allison Agsten, a non-disabled museum founder, said that giving authority to someone who is disabled can have an enormous impact. However, this should not be left to lower-level education staff and curators. If people who identify as having a disability are not in decision-making positions, other people in leadership must be urged to make accessibility and inclusion of disabled people a priority. After all, many upper-level museum staff and board members may wear glasses or hearing aids but do not identify those as disabilities. As Cachia explained,

“People need to understand that museums are responsible in that they can have access coordinators and education coordinators but it’s really the curators and especially the museum directors [who] are the ones in the position of power in the museum. They are the ones that need to take a look at some point and say access is important because without those people we can’t do much, we are powerless.”

Museums can and should be more intentional about pushing artists to make accessibility a priority by initiating conversations about disability with the artists whose work they exhibit. Agsten brought up an example:

“Museums, if they are concerned with a video work, they can definitely go to an artist and say we want to be sure that this work be accessible to as many people as possible. What are some ways you might consider, that can be more accessible? One might be captioning. One might be providing scripted video. What would work for you?”

Some artists welcomed this lead from museums. For example, Boyle said,

“It would be really cool if a museum came to me and said, ‘Hey, we have this component to our programming that if you do a show with us, we also ask you to work with us to create an aspect of your exhibition that’s specifically for hearing or sight-impaired people.’ That would be amazing. I would totally be into that as an artist.”

Some interviewees recommended that museums ask the artist to provide their own visual description for the blind and visually impaired and even require that as a submission option. This can prevent museums from misinterpreting or overlooking something that the artist wants to convey. No matter who provides the visual description, is it important that it does not interpret the work, but leave that interpretation to the viewer, whether that viewer is sighted or not.

The act of providing a visual description can help artists to think from the perspective of disabled audiences and imagine ways that others might interact differently with their work. Lu describes her experience:

“It was a really interesting experience to have to describe it [for a visual impaired audience] because I think it really made me think about the piece and the ways that maybe I was aware of it but hadn’t verbalized before.”



Conclusion and Recommendations

While artists are seen as having some responsibility for making their work accessible to people with disabilities, museums and galleries are generally viewed as carrying greater responsibility. This suggests these institutions will largely be held responsible for accessibility within the wider arts community, and possibly by the general public. At the same time, we find contemporary artists have an opportunity to build accessibility into their creative practice. Some already do. Despite concerns raised about interference with creative autonomy, the challenges of certain media, and the shift in attitudes needed to engage, learn, and prioritize accessibility, most non-disabled artists interviewed held an optimistic outlook. They revealed an interest in further exploring ways to build accessibility into the artworks themselves. At the same time, disabled artists are passionate about continuing to learn ways to break down barriers between their audience and their own works.

Not every work of art can be made “accessible” in the same way for everyone—a blind person is unlikely to have the same experience of a work of visual art as a sighted person—but it is possible to provide ways for all people to have a personal experience with an artwork. Reframing the conversation around disability to focus on inclusion may help both artists and museums and galleries reconsider their approach to accessibility.

If the burden of accessibility too often falls to people with disabilities to request and advocate for change, this study suggests that both artists and institutions can address this burden directly.

Ultimately, responsibility to build more accessible arts and culture is shared by all actors and institutions in the field.

Artists can hold the institutions that exhibit their work accountable for ensuring access to facilities and to the artworks themselves. They can respond with open-mindedness when art institutions request that accessibility be integrated into their works. Artists can consider multisensory ways to share the same work.

Beyond building accessibility into their facilities and exhibition designs, **museums and galleries** can require accessibility be incorporated into artists' submissions. They can develop programming that provides alternative experiences of artworks, while also continuing to expand accommodations and auxiliary aids. Curators, exhibition designers, educators, and artists can work together to explore and expand accessibility for a particular institution, exhibit, or artwork. Museums and galleries also need to investigate and plan for what it may cost to increase accessibility within artworks and materials accompanying artworks, as well as auxiliary aids and physical infrastructure.

Museums and galleries can also look to their people and policies. They can expressly include disability and accessibility as part of their hiring processes. They can include it as a factor when recruiting new board members. They can include accessibility for disabled people as part of their diversity, equity, and inclusion policies.

Artists and museums can work together, reaching out to local organizations that are led by disabled individuals and those that specialize in serving disabled communities to learn best practices in providing accommodations or implementing accessibility. They can bring those organizations in as advisors to guide their work. In this pandemic moment, museums and galleries are working with artists to make artworks and exhibits available to a public that cannot visit them in person. This offers opportunities to explore how new and improved virtual tools can be deployed to improve accessibility.

Others in the arts sector can support and increase accessibility as well. **Local arts agencies** can create or strengthen accessibility requirements when they commission public art. They can fund accessibility initiatives for local arts nonprofits and public artists. They can incorporate access for disabled people into their diversity, equity, and inclusion initiatives. **Government arts agencies** are encouraged in particular to partner with peer departments or commissions that serve the disabled community to ensure that accessibility requirements are being implemented and monitored at local arts institutions.

Private philanthropies that fund the arts have a role to play too. They can provide funds to help museums, galleries, and other arts and culture institutions implement more robust accessibility and accommodations. They can include or strengthen accessibility requirements when they fund artists and art projects. They can create initiatives to fund disabled artists and raise the profile of those artists' works.

These findings also highlight the continued absence of education and awareness about disability and accessibility, and how that can make disability access a low priority for both artists and cultural institutions. While this is in part a challenge for all institutions, it is also a concern that should be taken up by both undergraduate and graduate programs in **art schools, arts administration programs,** and other **arts-related degree programs.** By incorporating lessons and literature on disability and universal design, these educational programs can help the field move a step closer to normalizing disability access.

Today, there are museums, galleries, arts nonprofits, philanthropic organizations, local arts agencies, and individual artists doing notable work to ensure that disabled people have access to all the benefits offered by the arts. For those who want to do more, guidelines, resources, and best practices are available from organizations like

the Smithsonian, American Alliance of Museums, and the National Endowment for the Arts. This study asked if we might go farther, whether and how artists are responsible for making their own works more accessible. The answer is a qualified yes.

These findings reflect the feedback of a small number of artists and arts professionals, and a subset of the disabled community. While the experiences, perspectives, and findings shared here provide important insights and recommendations for action, there is much more to be learned beyond the scope of this study. We encourage future researchers to explore the full diversity of the disabled experience, looking as well at such intersectional factors as race and ethnicity, gender, economic class, LGBTQ+ status, and geography, as well as arts discipline and type of institution. Furthermore, we recommend expanding the breadth of arts professionals whose experiences and ideas are mined, including museum directors, curators, exhibit designers, volunteers, and others to examine more complex logistical issues around disability access. We strongly recommend engaging with arts organizations who serve and work with the disability community. By exploring the experiences of people from many different backgrounds and communities who live with a wide range of physical and mental disabilities and whose engagement with the arts is as creator, enabler, and audience, we can move our field toward more equitable access to the arts and its benefits, for all.



Appendix A

Common Auxiliary Aids

For individuals who are deaf or hard of hearing

- Assistive listening devices are part of a system used to improve hearing ability for people in a variety of situations where they are unable to distinguish speech in noisy environments
- Exchange of written notes
- Notetakers
- Open and closed captioning, including real-time captioning, voice, text, and video-based telecommunications products and systems
- Qualified interpreters and captioners on-site
- Real-time computer-aided transcription services
- Telephone handset amplifiers
- Telephones compatible with hearing aids
- Text telephones (TTYs): The device requires two TTY users to type messages back and forth to communicate instead of talking or listening. However, since technology has advanced significantly, users of these devices have decreased over time
- Video remote interpreting (VRI) services: Remote or off-site interpreters to provide sign language or spoken language interpreting through web cameras or videophones
- Videophones and captioned telephones
- Videotext displays
- Written materials

For individuals who are blind or low vision

- Audio recordings
- Brailled materials and displays: A tactile writing system used by blind and visually impaired individuals. However, since other technologies has advanced significantly, knowledge of braille has decreased over time.
- Large print materials
- Magnification software
- Optical readers: a device found within most computer scanners that captures visual information and translates the image into digital information the computer is capable of understanding and displaying
- Qualified readers: a professional who can read effectively, accurately, and impartially, using any necessary specialized vocabulary
- Screen reader software: a form of assistive technology that renders text and image content as speech or braille output
- Secondary auditory programs (SAP): an auxiliary audio channel for analog television that can be broadcast or transmitted both over-the-air and by cable television
- Taped texts

Appendix B

Glossary of Accommodations

Lever-shaped door-handles A handle operable with one hand/limb without tight grasping, pinching, or twisting of the wrist.

Low-sensory mornings Often held in the morning before opening hours to allow children, families, and individuals on the autism spectrum to have a safe environment to explore the museum with less sensory stimulation.

Memory-loss education tours Museum education tours designed for individuals with dementia or Alzheimer's.

Open/closed captions Open captions are “burned in” and always on display, whereas closed captions can be turned on and off.

Raised imagery Renders two-dimensional images into three-dimensional surfaces.

Sign language tours Led by guides who know sign language, allowing visitors who sign as their primary mode of communication to have a more inclusive environment during their visits.

Tactile and touch description (tours) Designed for blind and visually impaired visitors in mind, these are usually alternative representations of works on display.

T-coils Also known as “audio induction loops,” which transmit signals directly into t-coil enabled hearing aids and cochlear implants.

Video relay services (VRS) Also known as a video interpreting service, this is a video telecommunication service that allows deaf, hard-of-hearing, and non-verbal individuals to communicate over video telephones and similar technologies with hearing people in real-time via a sign language interpreter.

Visual descriptions (also known as audio descriptions) Recordings providing descriptive information about the visual appearance of the object of focus, such as color, shape, and space.

Wheelchair ramp An inclined plane replacing stairs, enabling wheelchair users, as well as people pushing strollers, carts, or other wheeled objects, physical access to facilities.

Widened toilet stalls Stalls that are a minimum of 60 inches (1.5 meters) in width to allow easy access for wheelchair users.

Appendix C

List of interviewees arranged according to the category they were interviewed in. Some artists also work as arts professionals, and some arts professionals also maintain artistic practices.

Disabled Artists

Aurora Berger

Fine art photographer

David Bobier

Media artist and founder of VibraFusionLab which focuses on exploring vibrotactile technology that benefits both hearing and deaf communities

Laural Hartman

Artist who works with media including prints, paintings, and sculpture. Visual Communications Studies Lecturer at the Rochester Institute of Technology's National Technical Institute for the Deaf

Darrin Martin

Video and sound artist, also Video and Media Arts Professor at University of California, Davis

Alison O'Daniel

Multimedia artist who works with sculpture, film, sound, and music

Carmen Papalia

Interdisciplinary artist focusing on social practice

Disabled Arts Professionals

Amanda Cachia

Curator, professor, writer, and activist promoting accessibility in the museum world

Joyce Hom

ASL Program Director at the Jewish Museum and tour guide at Whitney Museum of American Art, Brooklyn Museum, and the Metropolitan Museum of Art

Tabitha Jacques

Director of the Dyer Arts Center within the Rochester Institute of Technology's National Technical Institute for the Deaf

Vanessa Jones

Access Program Specialist at National Portrait Gallery, Smithsonian Institute

Ellen Mansfield

ASL educator for the National Gallery of Art

Michelle Miles

Access and Inclusive Education intern at the Metropolitan Museum of Art

Meredith Peruzzi

Director and curator of the National Deaf Life Museum at Gallaudet University

Non-Disabled Artists

Shary Boyle

Multimedia artist working across mediums including sculpture, painting, installations, drawing, film, and performances. She participated in “LOUD silence” curated by Amanda Cachia in 2014, an exhibition that centered deaf and hearing culture, allowing audiences to re-think the meaning of sound, voice, and the idea of silence.

Francisca Benítez

Multidisciplinary artist who explores mediums from drawing, video, photography, performance to music. The artist has taken a particular interest in the deaf community.

Nancy Crasco

Tactile print maker. She participated in “Please Touch the Art,” a curated exhibition that encouraged visitors to touch works on display.

Cindy Lu

An artist who focuses on using art to engage different senses. Also involved with “Please Touch the Art.”

Sylvia Vander Sluis

Mixed media artist who predominantly works with fragile materials such as fiber, clothes, and paper. Also involved with “Please Touch the Art.”

Non-Disabled Arts Professionals

Allison Agsten

Founder of the Main Museum formerly located in downtown Los Angeles

Lorena Bradford

Manager of Accessible Programs at the National Gallery of Art

Hannah Goodwin

Manager of Accessibility at Museum of Fine Arts, Boston. Also serves as one of the founders and member on the steering committee of Cultural Access New England (CANE)

Georgia Krantz

Former Senior Education Manager for Adult and Access Programs at the Solomon R. Guggenheim Museum

Dyeemah Simmons

Director of Access and Community Programs at Whitney Museum of American Art

Appendix D

Verbal Informed Consent Script

Let me begin by describing how we'll proceed.

As I mentioned in my email, I'm working with the LA County Department of Arts and Culture on a study of the artist role in access to the arts. The purpose of this study is to gain a better understanding of experiences and perspectives on disability and access to the arts, with a particular focus on the role of artists in improving access to their art.

The way this works is that I have a series of questions I'll ask you. Our goal is to interview twenty people for this study. Five will be disabled artists, five are non-disabled artists who have worked to make their art more accessible. Five are disabled arts professionals, and five are non-disabled arts professionals who have worked to make arts venues more accessible. The interview questions are very similar for each of the four groups. I'll be taking notes, but in order to make sure I get everything right I'd like to audio record our interview. I will not share the recording with anyone else, and after this study is published, I will delete it. Will that be okay?

[If yes, turn on recording device. If not, then don't.]

Thank you. As we go along, if I ask a question that you don't want to answer, you don't have to answer it. If you need to stop the interview early before we're done, just let me know and we'll stop.

This interview will not be anonymous. When I write the final report, some of the findings will be reported in the aggregate without naming

names. Sometimes I will quote the people I interviewed, including you. Is that okay with you?

Do you have any questions for me before we get started? Is there anything I need to clarify?

[Begin the interview after answering any last questions.]

Appendix E

Interview Protocols

Artist Interview Protocol

- 1 From my research I understand you work in [*briefly describe their artwork in general*]. Is there anything I've missed?
- 2 When and why and how did you get started making art?
- 3 What kind of role does your disability play in your art, positive, negative, or neutral? [**Modification for non-disabled artist:** Have you ever worked or collaborated with disabled artists in any way? Please describe the project and how you worked together. (*If not, then probe for work with any members of the disabled community.*)]
- 4 What does "accessibility" mean to you in the context of art?
- 5 What kinds of things do you do to make your art more accessible to people with disabilities?
- 6 What is the best or the worst accessibility experience you've ever had in a museum? What did they do and why did or didn't it work?

- 7 In what ways do you think museums are responsible for making art accessible to people with disabilities, particularly those with visual impairments or those who are deaf or hard of hearing?
- 8 From your perspective, what are some of the barriers museums face in making their artwork more accessible to people with disabilities, particularly those with visual impairments or those who are deaf or hard of hearing?
- 9 In what ways do you think artists are responsible for making their art accessible to people with disabilities, particularly those with visual impairments or those who are deaf or hard of hearing?
- 10 What are some of the ways artists could do a better job of making their art more accessible to people with disabilities? This could include adaptations of the work, accommodations for people with disabilities, or something else.

Now I have a few demographic questions to ask:

- 11 What is your age, stated by decade? For example, are you in your 20s, 30s, 40s, etc.
- 12 What is the zip code in your primary place where you work?
- 13 What percent of your annual income do you make from art? This can be a rough estimate.
- 14 How do you identify your race or ethnicity?
- 15 How do you identify your gender?
- 16 Do you have a disability? If so, how do you identify it?
- 17 Do you have anything else to add about improving access to the arts for people with disabilities?

Thank you very much for your time.

Arts Professional Protocol

- 1 From my research I understand you work in [*briefly describe their job description*]. Is there anything I've missed?
- 2 When and why and how did you get started working as an arts professional?
- 3 What kind of role does your disability play in your work as an arts professional, positive, negative, or neutral? [**Modification for non-disabled arts professional:** Have you ever worked or collaborated with disabled artists in any way? Please describe the project and how you worked together. (*If not, then probe for work with any members of the disabled community.*)]
- 4 What does “accessibility” mean to you in the context of art?
- 5 What kinds of things do you do to make art in the places you've worked more accessible to people with disabilities?
- 6 What is the best or the worst accessibility experience you've ever had in a museum? What did they do and why did or didn't it work?
- 7 In what ways do you think museums are responsible for making art accessible to people with disabilities, particularly those with visual impairments or those who are deaf or hard of hearing?
- 8 From your perspective, what are some of the barriers museums face in making their artwork more accessible to people with disabilities, particularly those with visual impairments or those who are deaf or hard of hearing?
- 9 In what ways do you think artists are responsible for making their art accessible to people with disabilities, particularly those with visual impairments or those who are deaf or hard of hearing?

- 10 What are some of the ways artists could do a better job of making their art more accessible to people with disabilities? This could include adaptations of the work, accommodations for people with disabilities, or something else.

Now I have a few demographic questions to ask:

- 11 What is your age, stated by decade? For example, are you in your 20s, 30s, 40s, etc.
- 12 What is the zip code in your primary place where you work?
- 13 What percent of your annual income do you make from art? This can be a rough estimate.
- 14 How do you identify your race or ethnicity?
- 15 How do you identify your gender?
- 16 Do you have a disability? If so, how do you identify it?
- 17 Do you have anything else to add about improving access to the arts for people with disabilities?

Thank you very much for your time.



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- 48** Marfan syndrome is a genetic disorder that affects the connective tissue. Those with the condition tend to be tall and thin, with long arms, legs, fingers and toes. They also typically have flexible joints and scoliosis. Other complications may be present, including visual limitations.
- 49** "Non-visual learner" is a term some people use to self-identify as an alternative to the medical terms "blind" or "visually impaired."



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Accessibility and the Arts

Reconsidering the Role of the Artist



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