

OMA: CREATING ACCESSIBLE CONTENT

Remove barriers for all your users

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OVERVIEW 4-4.30PM

1. Background – digital, accessibility and museums

2. What is accessibility? Disabled users and barriers online

- Access user testing
- Removing barriers
- Web Content Accessibility Guidelines (WCAG 2.1)

3. Techniques for creating accessible digital content

- **3.1. Text:** style, headings, links, PDF/Word, Easy Read
- **3.2. Images and alt text**
- **3.3. Video and audio**

4. Combining content; virtual exhibitions

5. Useful tools, checkers, links

I. BACKGROUND

- Shelley: museums, then digital and access 22 years
- User focus: joining up organisations, agencies, test participants
- Challenge digital – to work for the user
- Remove physical barriers
- Change attitude = inclusion



2.1. WHAT IS 'ACCESSIBILITY'?

At heart of accessibility: **principle of inclusion**, providing information in formats to suit user and individual needs:

- **Independence**, choice and control
- On **device** user chooses
- With **settings** to suit them
- Reflects **social model of disability** – people **disabled by barriers in society** not by any impairment or difference (medical model)



Accessibility isn't 'on' or 'off', it's on a sliding scale – need understanding and care

AFFECTS EVERYONE: W3C PERSPECTIVE VIDEOS

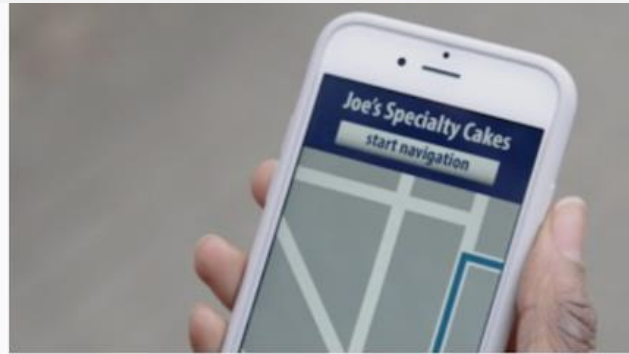
‘Situational accessibility’:

- Most people on mobiles
- On bus: mute audio, **captions on video**, and **large buttons**
- Outside in bright sunlight: **colour contrast** on phone’s map
- Kitchen: **enlarge font size** read recipe

- Accessibility linked to usability
- Simple solution helps all including older users

W3C videos of accessibility affecting everyone:

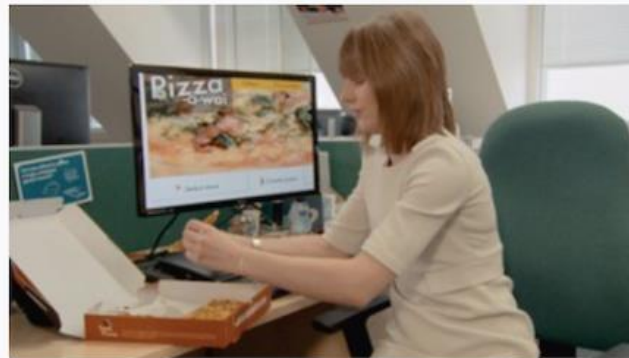
<https://www.w3.org/WAI/perspective-videos/speech/>



Colors with Good Contrast



Customizable Text



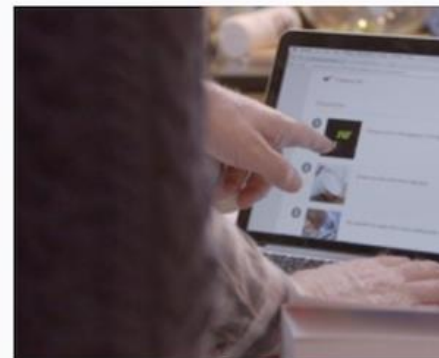
Clear Layout and Design



Voice Recognition



Text to Speech



Understandable Content

UNDERSTAND THE BARRIERS

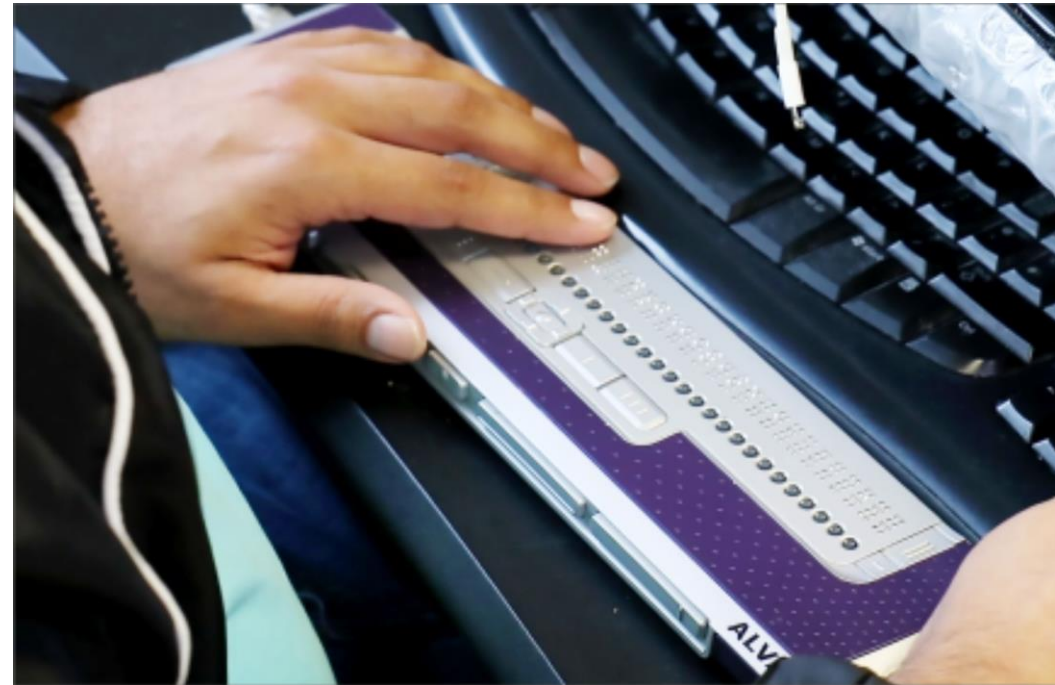
- Website must be **technically** accessible
- **Content** also needs to be accessible
- Ideally: from the start, design websites so everyone can use them easily
- Know what **barriers** are
- Know that INaccessible sites exclude many



2.2. CONSULTATION WITH ASSISTIVE TECHNOLOGY USERS

Low vision – screen readers

- Software helps people visually impaired (VI) users by reading content aloud – makes web pages, icons, forms, dialogue boxes, documents etc accessible
- **NICK**: blind **screen reader user** of VoiceOver (on Macbook) with keyboard
- Barriers include **badly described links** ('click here')
- Incorrect use of headings (no prioritisation/order)



LIZ USING SCREEN MAGNIFIER

Visually impaired users - inbuilt screen magnifier

- Enlarges text and images
- **Zooms in and out** of screen
- Barriers: images without alt text
- Small font size, **low text/
background colour contrast**



2.2. DISABLED USERS AND BARRIERS

Hearing impaired users:

JOAN is Deaf in one ear, with vertigo,

- Barriers: **movement on screen** trigger nausea, lack of captions
- Needs video with **captions and transcript** to check details

Users with reading/cognitive difficulties:

ELEANOR user with dyslexia **increases font size**

- Barriers: dense **walls of text**, text over images, italic fonts, jargon
- Uses 'Read and Write' screen reader for dyslexia – for pages to 'talk'



PAUL USES SPEECH INPUT

Limited movement:

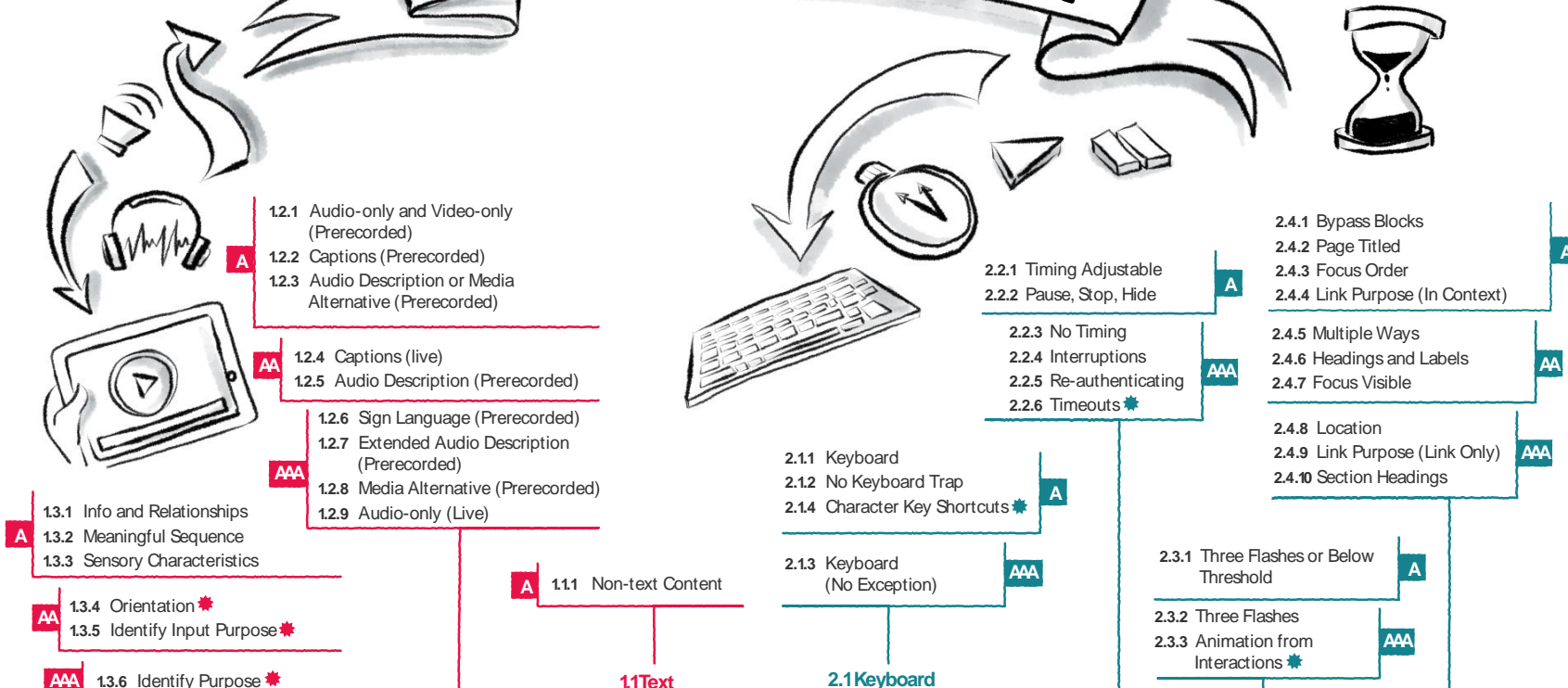
- **PAUL** - multiple sclerosis, limited arm movement, tiredness
- **Voice input and output** (Dragon Naturally speaking) using voice commands to navigate sites
- **Tracker ball** not a mouse
- **Barriers: inconsistent** navigation/menus, small hot spots
- **Complex tables** without summary



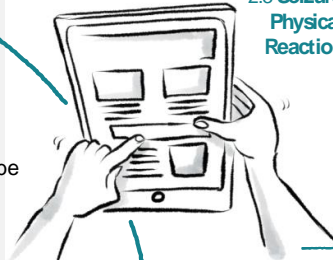
2.3.REMOVING BARRIERS - WCAG

- **Web Content Accessibility Guidelines (WCAG 2.1)**: standard for web content accessibility that individuals, organisations, and governments should follow to ensure sites more accessible
- Set of criteria and tests to help developers and content creators meet needs of disabled people - clear guidance and examples
- Made up of “success criteria”, which can be passed or failed during testing - 3 levels:A, AA, and AAA, indicating ‘importance’ (impact)
- Level A considered mandatory
- Canadian (and UK) public sector required to meet A and AA criteria

WCAG 2.1 Map



Information and user interface components must be presentable to users in ways they can perceive.



User interface components and navigation must be operable.

WCAG 2.1

- 1.4.1 Use of Color (A)
- 1.4.2 Audio Control (A)

1.4 Distinguishable

Robust

Understandable

OVER 80% ACCESS BARRIERS RELATE TO
8 POINTS

1. **Divide blocks of information** into more manageable units
2. Ensure **foreground and background colours sufficient contrast**
3. **Avoid creating pop-ups** and new windows without informing the user
4. **Provide a text equivalent** for every non-text element
5. Clearly **identify the target of each link**
6. Use the **clearest and simplest language** appropriate for site's content
7. Ensure page works when **scripts and applets are not supported**
8. **Avoid movement** until it can be frozen

OVERLAP WITH DESIGN

- Overall structure: legible and engaging – with layers and signposts
- **Agree on style guide/wireframes** to help implement:
 - Hierarchy and heading structure
 - Form and focus styling and labelling
 - URL structure and links
- **Specific examples** of design impacts on accessibility include:
 - Typography and font choice
 - Letter spacing
 - Colour contrast of text and background

CHOOSING ACCESSIBLE TYPOGRAPHY

Typical sans-serif fonts (in this case Libre Franklin):

Il qp db ag 00

Capital **i** and lowercase **l** look the same

q, **p** and **d**, **b** are mirror images of each other

Complex letterforms for **a** and **g**

Confusing capital letter **O** and the number **0**

Choice of typefaces will be an essential ingredient to upgrading the legibility and accessibility of the new site. It's fairly common knowledge that sans-serif fonts are more accessible, but most contain issues around key letterforms that present barriers. Below are some examples where font designers have worked to reduce ambiguities in order to improve accessibility and legibility.

Atkinson Hyperlegible:

Il qp db ag 00

FS Me:

Il qp db ag 00


Lexend:




Il qp db ag 00

Signika:


Il qp db ag 00




COLOUR CONTRAST

Select me! 

   ON

Click me! Rate me! Toggle me!

Select me! 

   ON

Click me! Rate me! Toggle me!

3.1. CREATING ACCESSIBLE TEXT

ALL ABOUT THE USER

- Provide content to suit different needs
- Think about **audience**/what want from site
- Refer to **your personas / user profiles** - how behave, interests/worries
- Create user journeys
- Tone of voice:
<https://www.brightonchamber.co.uk/blog/what-is-tone-of-voice>



3.1.TEXT AND READABILITY

- **People read differently** online than on paper
- Read about **20-28%** of web page text
- **Read in 'F' shape:** along top, down side, then across for details
 - Important info **first** and any **call to action**
 - Organise content so easy routes through
 - Help users sort what's there
 - Average **reading/watching time**

3.1.TEXT – STYLE GUIDE

WRITING STYLE

- WCAG requirement that content is as ‘easy to understand for as many people as possible’ - states you should write for audience with a reading age of around 12-13 years
- Establish **style guide** and examples of organisation’s voice
- Agree file naming conventions, formats etc
- Do’s and Don’ts:
 - **Consistent tone of voice** creates continuity
 - Use **clear and plain language**
 - Avoid **idioms** e.g. “it’s raining cats and dogs”
 - Avoid **abbreviations** and acronyms – explain
- Ensure **1 or 2 people sign off** before published

HEMINGWAY APP

Feedback | Help

Bold Italic H1 H2 H3 Quote Bullets Numbers Link

Write Edit

Desktop App

Just Released!
Version 3.0!

Tweet

Hemingway App makes your writing bold and clear.

The app highlights lengthy, complex sentences and common errors; if you see a yellow sentence, shorten or split it. If you see a red highlight, your sentence is so dense and complicated that your readers will get lost trying to follow its meandering, splitting logic — try editing this sentence to remove the red.

You can **utilize** a shorter word in place of a purple one. Mouse over them for hints.

Adverbs and weakening phrases are **helpfully** shown in blue. Get rid of them and pick words with force, **perhaps**.

Phrases in green have **been marked** to show passive voice.

You can **format** your *text* with the toolbar.

Paste in something you're working on and edit away. Or, click the

Hemingway
Editor

Readability

Grade 6

Good

Words: 133

Show More ▾

2 adverbs, meeting the goal of 2 or fewer.

1 use of passive voice, meeting the goal of 2 or fewer.

1 phrase has a simpler alternative.

1 of 11 sentences is hard to read.

1 of 11 sentences is very hard to read.

3.1.TEXT - LAYOUT

PRESENTATION AND LAYOUT

- Be **consistent**: use headings, sub-headings etc (better SEO)
- Avoid **walls of text**
- Design issues related to text:
 - Divide **blocks into chunks**
 - **Techniques to break up**: photos, themes, bullet points, quotes
 - **Short page overviews** - summary/what user can do

QUOTES AND SOCIAL POSTS

Chronic illness presents a diminished state of normalness of human perfection. It takes time, but when we embrace our disability, we embrace the innate understanding of being fully human because there is nothing natural about human perfection. I believe our obsession with emulating the norm via our ableism comes from a culture that commodifies everything with promises of perfect health, beauty, popularity and happiness. Personally, this belief system, on top of daily disability social trauma, inevitably makes me fall into the trap of deaf shame, ADHD shame and rare-chronic-disease-shame.



In the Sync program, I was excited to share an online disability arts space and see radical acceptance of disabilities in action.

<https://syncleadership.com/kirsty-collins-designing-creative-space-for-people-with-sensory-disabilities-and-my-internalised-ableism/>

***“MUCH REGRET SEDUNARY
NOT SAVED”***

Sidney Sedunary, Titanic victim

Ordinary 3rd Class Stewards had their sleeping quarters on F Deck but Sidney was lucky enough to share a two-person cabin on E Deck. His room mate was the ship's interpreter, L. Müller, who helped the crew communicate with passengers from all over Europe.



Southampton Stories
@SotonStories · [Follow](#)



Did you know [#Southampton](#) Archives holds a bomb map of the city? This section shows Trinity Road, which was hit heavily during the [#SecondWorldWar](#). Each red circle marks where a bomb struck while the numbers inside tells during which raid the bomb fell [#SouthamptonWar](#) [#Blitz](#)



3.1.TEXT - HEADINGS

HEADINGS

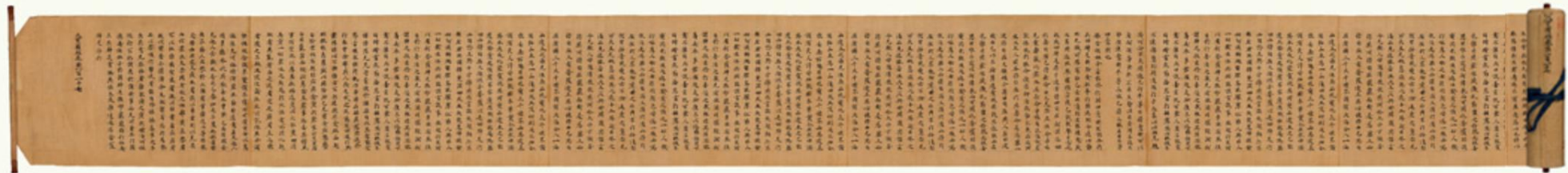
Used by screen reader users – listing headings gives screen reader users **prioritised overview of main page sections:**

- **Make title unique and descriptive** (helps user find info)
- Only one 'h1' per page with subheadings nested
- **Front-load title** with most important info at start
- Keep to **65 characters** (including spaces) - cut off in Google search
- Avoid too many headings - clutter
- Use proper headings in hierarchical order

CASE STUDY: THE BRITISH LIBRARY



ENGLISH | 中文 | Русский | 日本語 | DEUTSCH | FRANÇAIS | 한국어



- HOME
- ABOUT IDP
- COLLECTIONS
- EDUCATION
- CONSERVATION
- TECHNICAL
- ARCHIVES
- SITE MAP
- HELP
- CONTACT IDP

IDP DATABASE

SEARCH THE IDP DATABASE

Enter search value

GO

- ADVANCED SEARCH
- CATALOGUE SEARCH
- BIBLIOGRAPHY SEARCH
- SEARCH TIPS

SUPPORT IDP

- SPONSOR A SUTRA
- MAKE A DONATION

The International Dunhuang Project: The Silk Road Online

IDP is a ground-breaking international collaboration to make information and images of all manuscripts, paintings, textiles and artefacts from Dunhuang and archaeological sites of the Eastern Silk Road freely available on the Internet and to encourage their use through educational and research programmes.

IDP partner institutions which both provide data for and act as hosts to the multilingual website and database are:

- [The British Library, London IDP Directorate \(English Version\)](#)
- [The National Library of China, Beijing \(Chinese version\)](#)
- [The Institute for Oriental Manuscripts, St Petersburg \(Russian version\)](#)
- [Ryukoku University, Kyoto \(Japanese version\)](#)
- [The Berlin-Brandenburg Academy of Science and Humanities \(German version\)](#)
- [The Dunhuang Academy, Dunhuang \(Chinese version\)](#)
- [Bibliothèque nationale de France, Paris \(French version\)](#)
- [Research Institute of Korean Studies, Seoul \(Korean version\)](#)

Major IDP partners providing data include:

- [The Library of the Hungarian Academy of Sciences, Budapest](#)
- [The British Museum, London](#)
- [The Victoria & Albert Museum, London](#)
- [The Museum for Asian Art, Berlin](#)



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ENHANCED BY Google

Search the IDP Website

IDP NEWS

[Read the Latest Issue Here](#)

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IDP: WIREFRAMES AND HIERARCHY

Heading 1

Heading 2

Heading 3

Heading 4

Body font - Lorem ipsum, dolor sit amet consectetur adipisicing elit. Neque autem quis qui est porro quisquam, enim quia. Aliquid vel explicabo, architecto quo facere cumque quia hic dolores. Aliquam, quidem iusto.

Body font bold

[See all news](#)

[Donate now](#)

READ MORE

IDP: MORE ACCESSIBLE DESIGNS



Bring Silk Road history to life

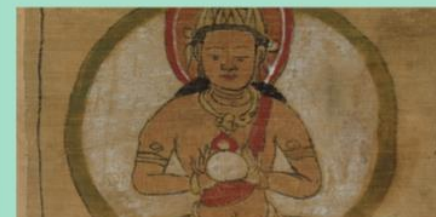
Discover the manuscripts, paintings, textiles and artefacts from Dunhuang and the Eastern Silk Road

Search

ADVANCED SEARCH >



Collection highlights



3.1.TEXT - LINKS

LINKS

People use links to navigate content and download/view documents.

- Avoid duplicating link text (unless destination the same)
- Help users understand where the link goes

Link text should be meaningful when read out of context and say **where it takes them** (not 'click here')

- Build links into paragraph text for context
- Differentiate links from body text, e.g. **underlined/different colour**

vice – your [feedback](#) will help us to improve it.

gulator of and organ

Links

- Human Tissue Authority Homepage
- Human Tissue Authority Homepage current page gr...
- HTA_wo_A4_55mm current page group
- current page image
- current page image
- header-nav navigation
- Home
- Home clickable
- About the HTA
- About the HTA clickable
- Guidance for professionals
- Guidance for professionals clickable
- Guidance for the public
- Guidance for the public clickable
- Contact us

I WOULD LIKE TO...

- [Donate my body after I die](#)
- [Find out more about donating tissue and organs](#)
- [Read the HTA Codes of Practice](#)
- [Find out if I need a licence](#)
- [Find an establishment](#)
- [Contact the HTA](#)
- [Read COVID-19 guidance for licensed establishments](#)

Events

latest news and events from the

EVENTS

→ [SEE OUR JOB VACANCIES](#)

Read our blog

Our blog offers a space for new and unique perspectives on key issues relating to the HTA's work and the sectors we regulate.

→ [READ THE BLOGS](#)

× visited, link, Contact us

[Read again](#)



3.2. IMAGES AND PHOTOS

Images can make info easier to understand - if undescribed they're inaccessible. Different types of image:

1. Image with key **information** - add alternative/'**alt**' **text to convey main message** i.e. short description of image or info
 2. **Functional** image - **describe what it's for**, e.g. 'Search' if button
 3. **Decorative** image - leave blank, e.g. 'patterns' adds clutter
 4. **Complex** images: graphs, charts and maps - add a '**long description**'
 5. Image of **text** - repeat the text (try to avoid images of text where can)
- Search engines look at alt text and can use it when presenting results of an image search - useful for SEO.

ALT TEXT: DESCRIBE IMAGE

- Add alt text to images so screen reader users can hear a description of the information in that image. How to describe images depending on context:
- <https://bighack.org/how-to-write-better-alt-text-descriptions-for-accessibility/>
- Short, descriptive text, under 100 characters
- Help user understand what's depicted if can't see visually
- Image below: in 'good pub food guide' poor alt text would be "food on a plate"
- Better: "Beer battered cod and chunky chips on a plate with mushy peas and tartare sauce, with a pint of beer on the side"





‘GOOD’ IMAGE ALT TEXT

- Depends on context, e.g. Glasgow School of Art:
 - If just including a picture could say **"A bulldog leaning out of a ship's porthole."**
 - Context: the image to support the photography topic "World War II and dog mascots" – so better say **"Black and White photo of Venus the Bulldog Mascot of the Royal Navy 1941, leaning jauntily out of a ship porthole wearing a naval cap."**
 - Usually you wouldn't include the word "photo" (as screen readers can detect images) but the black and white photo info is crucial in this context



ALT TEXT: DESCRIBE INFORMATIVE IMAGE

- **Unhelpful** alt-text for painting:
“Painting of a lady crying”
- **More useful:**
“Painting of Anne Boleyn in the Tower of London, resting her head on her crying maid’s lap, shortly after her arrest”

ALT TEXT: DECORATIVE OR FUNCTIONAL IMAGES

Decorative:

Share your story



Functional:

Public Library Service

The Portsmouth History Centre

School Library Service



Search the site



Email us libraries@portsmouthcc.gov.uk • Phone us 023 9268 8057

ALT TEXT: COMPLEX IMAGE / TEXT

The Union-Castle Mail Steamship Company LIMITED (REGISTERED IN ENGLAND) ROYAL MAIL SERVICE

SOUTH AFRICA, EAST AND WEST AFRICA
MADEIRA CANARY ISLANDS ASCENSION ST. HELENA AND MAURITIUS

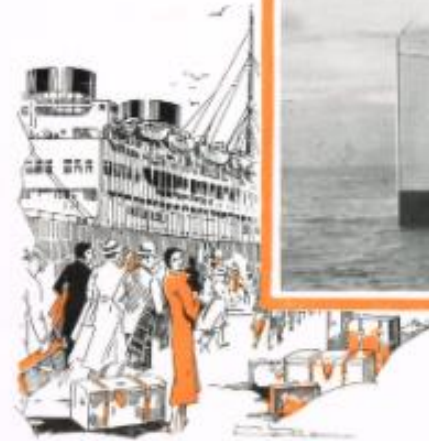
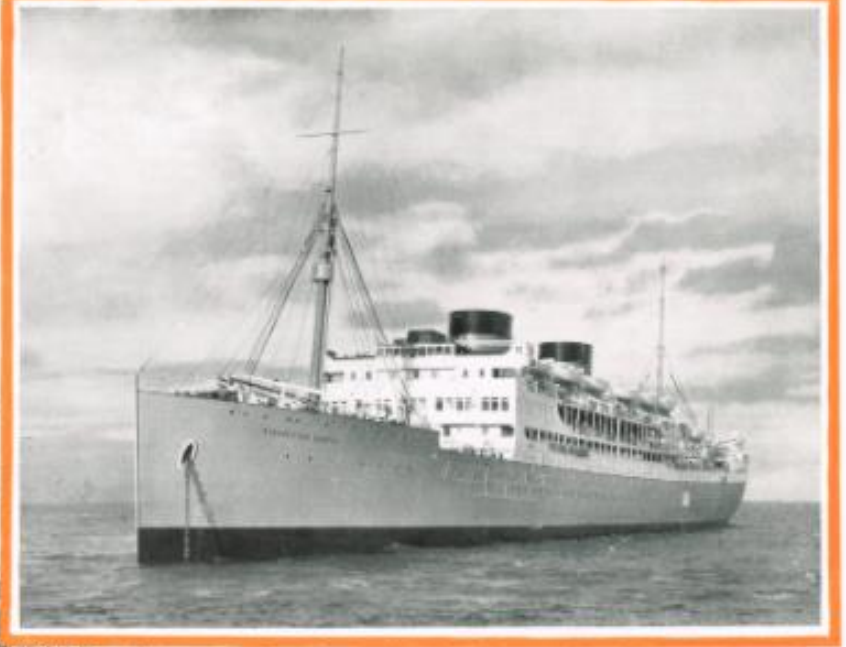
FLEET

	TONS.		TONS.		TONS.
Warwick Castle M.V.	20,445	Llanstephan Castle ..	11,293	Sandown Castle ..	7,607
Winchester Castle M.V.	20,109	Llandaff Castle ..	10,786	Chepstow Castle ..	7,494
Carnarvon Castle M.V.	20,063	Llandovery Castle ..	10,609	Ripley Castle ..	7,446
Arundel Castle ..	19,023	Dunbar Castle M.V.	10,002	Bampton Castle ..	6,698
Windsor Castle ..	18,967	Durham Castle ..	8,239	Bratton Castle ..	6,696
Balmoral Castle ..	13,361	Dunluce Castle ..	8,130	Banbury Castle ..	6,430
Edinburgh Castle ..	13,330	Gloucester Castle ..	7,999	Dundrum Castle ..	5,259
Kenilworth Castle ..	12,975	Guildford Castle ..	7,995	Dromore Castle ..	5,242
Armada Castle ..	12,973	Garth Castle ..	7,715	Rovuma	1,289
Walmer Castle ..	12,546	Sandgate Castle ..	7,634	Eider	1,236
Saxon	12,385	Grantully Castle ..	7,612	Hansa	880
Llangibby Castle M.V.	11,951				

Head Office - 3, FENCHURCH STREET, LONDON, E.C.5
West End Agency - - - 125, PALL MALL, S.W.1

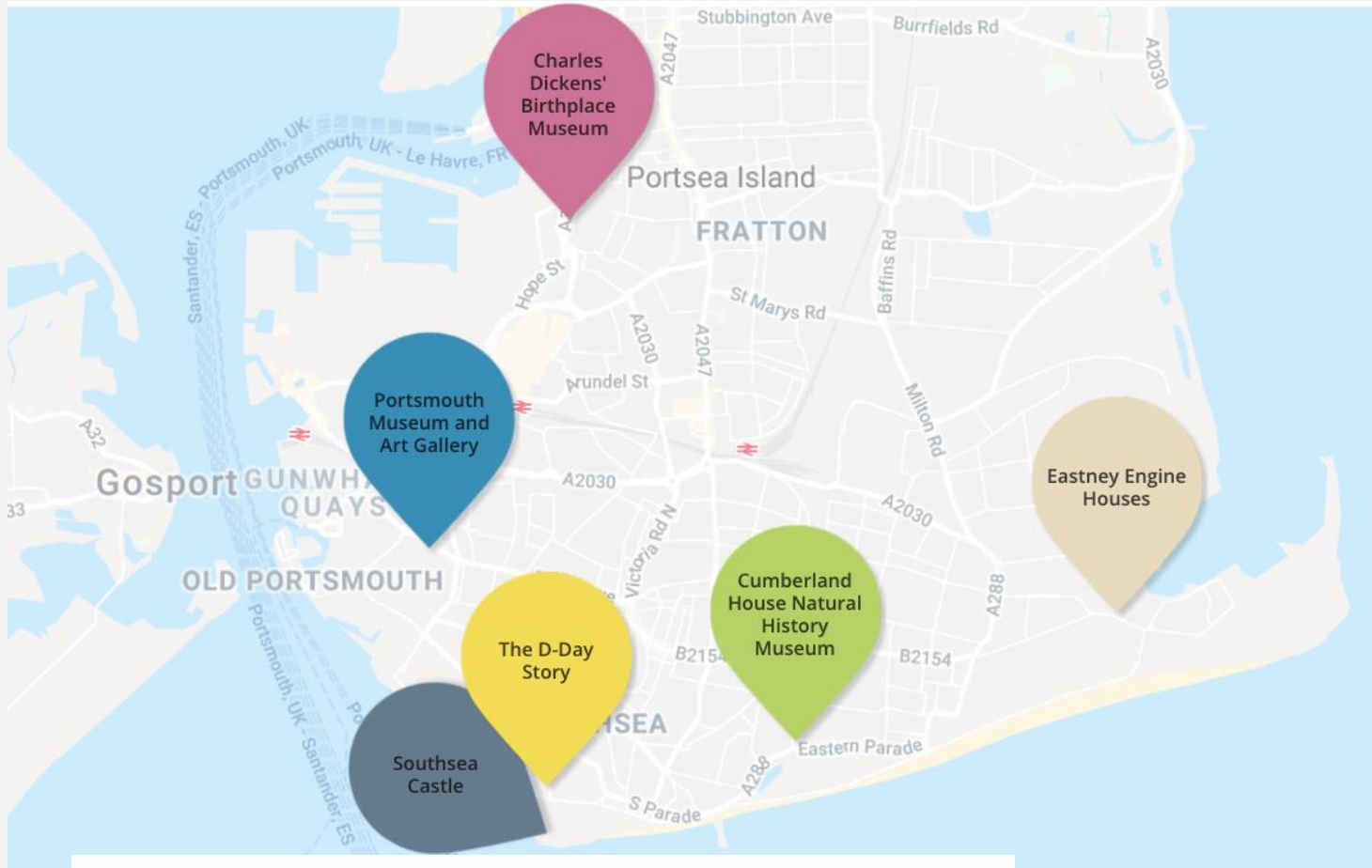
Branch Offices at SOUTHAMPTON, BIRMINGHAM, LEEDS, LIVERPOOL, MANCHESTER AND GLASGOW,
and at CAPE TOWN, PORT ELIZABETH, EAST LONDON, NATAL, LOURENCO MARQUES, BEIRA, MOMBASA AND JOHANNESBURG.

WINCHESTER CASTLE



The illustrations in this book will give some idea of the style of accommodation provided in the five motor ships of the Union-Castle Line, although it is not possible to include more than a few photographs of each vessel. The first ship illustrated is the R.M.M.V. WINCHESTER CASTLE, a twin-screw motor ship built at Belfast by Messrs. Harland & Wolff, Ltd., in 1930. Her dimensions are—length 630 ft., breadth 75 ft., depth 44 ft. 6 in., with a gross tonnage of 20,109, and she can accommodate 756 first, second and third class passengers.

ALT TEXT: COMPLEX IMAGE



Offer alternative way to map's information.

“Our museums house a wealth of collections illustrating all aspects of Portsmouth's history, culture and heritage. We offer an ideal destination of families, schools and city explorers.

Please choose from the following list of our museums to find out more:

[Portsmouth Museum and Art Gallery](#)

Click on one of the 6 museum names on the map to find out more about each location.

3.3. VIDEO

Users expect video and it must be accessible. Ensure options to share message without relying on images/sounds:

I. CREATE ACCESSIBLE VIDEO CONTENT

- Use colours with **good contrast**
- Use text that is **easy to read**
- **Avoid fast-flashing** images

3.3.VIDEO

2. ADD CAPTIONSTO VIDEO

- **Captions:** designed for D/deaf viewers - dialogue, descriptions of sound and music. Also benefits users in with audio off
- **Subtitles:** text version for users who don't understand the language
- Pre-recorded video should have captions which are:
 - **Synchronised** - text at approximately same time audio available
 - **Equivalent** - captions should be equivalent to speech
 - **Accessible** – therefore available to users who need

ADDING CAPTIONS TO YOUTUBE

The screenshot displays the YouTube Studio interface for editing video captions. The main window is titled "English" and contains a list of captions with their corresponding start and end times. The video player shows a woman speaking, with a subtitle overlay that reads "pair check in regularly to tweak any little issues as you go along rather than leaving". The interface includes a sidebar with navigation options, a main editing area, and a video call window on the right.

English [SAVE DRAFT] [PUBLISH] X

+ CAPTION EDIT AS TEXT

Caption Text	Start Time	End Time
Hi i'm Michelle Reynolds from sharemytelyjob.com here at SMTJ we believe that job sharing is the	01:13	07:13
most effective form of flexible working for people working in television and here are my	07:13	12:04
top three tips number one make your adverts clearly open to job sharers you will attract	12:04	18:18
a more diverse experienced range of applicants number two when you're managing your job share	18:18	24:21
pair check in regularly to tweak any little issues as you go along rather than leaving	24:21	29:02

25:19 UNDO REDO

22:00 24:00 26:00 28:00 29:05

DUPLICATE AND EDIT

Settings

3.3.VIDEO

3. ADD TRANSCRIPT OF YOUR VIDEO

- **Link to a transcript - a text version** of what's spoken
- Benefit users who don't want to watch the video/want to read separately
- Professional transcribing services or **reformat the captions**


4. INCLUDE AUDIO DESCRIPTION


- Another voice describes actions/what happening on screen (useful for blind users who otherwise would only hear dialogue (if any))
- Not necessary if static video
- Don't have Video on auto-play - can dominate screen readers

3.3. VIDEO CASE STUDY - DAI



Disability Arts International

Login 

Accessibility 

[About](#)

[Artists](#)

[Europe Beyond Access](#)

[Discover](#)

[Resources](#)



[Artists](#)

[Partners](#)

[Project Activities](#)

[Get Involved](#)


Something remarkable

3.3. VIDEO CASE STUDY - DAI

Disability Arts International

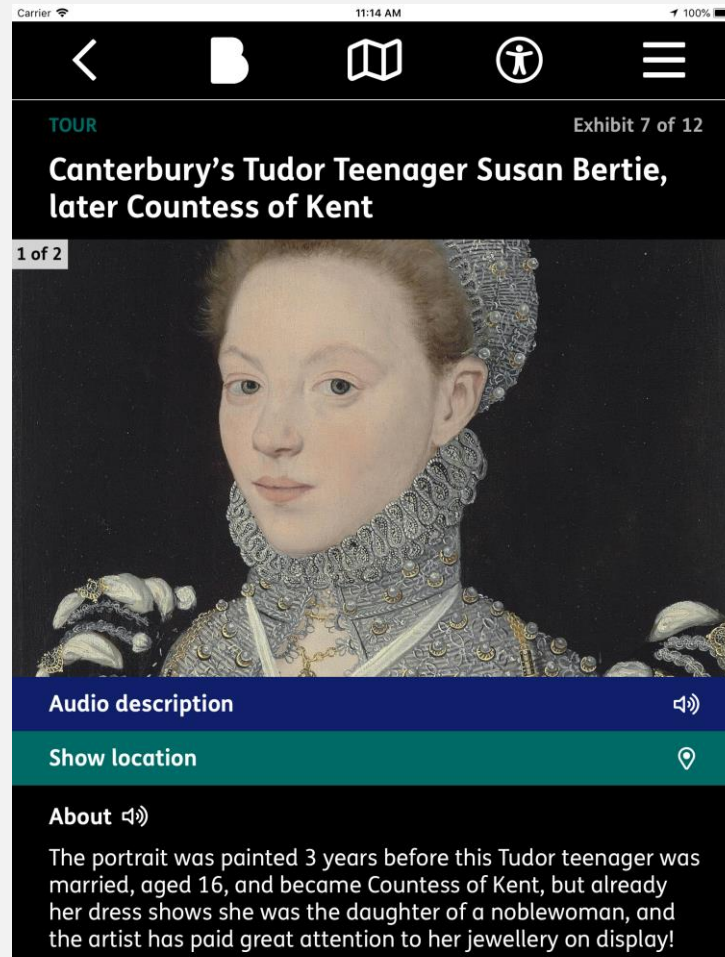
<https://www.disabilityartsinternational.org/europe-beyond-access/>

- Initially: **video auto-played**
- Play button **on busy background**, hard to see buttons
- **JAWS user couldn't use controls** – separate out buttons
- **Add audio description of action** and text in video
- **Add transcript** of main message
- **Say it's a video**, add an overview of content
- **State running time**

A woman in a wheelchair is performing a handstand against a light-colored wall. She is wearing a white tank top and black shorts. The wall behind her has several words projected onto it in a light green color: "Tremble", "Search", "Run", and "Whisper". The text "More than 200 exceptional disabled artists" is overlaid in white on the right side of the image.

More than 200
exceptional disabled artists

4.1. CASE STUDY: 'THE BEANEY' APP



Audio description

TRAILS APP - ACCESSIBLE FEATURES

- Default **font size large**
- Photos very high **quality and zoom-able**
- **Audio descriptions** concise, friendly and professional
- Works with **inbuilt access tools**
- **Colour contrast** text / background high (white text on black)
- **Layers of detail** if want more
- **Directions** between objects; image of place to head for
- **Accessibility** section: overview of features and tools in Settings
- **Extras:** accessible map, large format and Braille handbooks

ACCESS JOURNEY USER TESTING

“The photos are superb. It’s brilliant. I can see details that I’d miss otherwise” – LIZ

“This is a fantastic description – the best description that I’ve heard combined with a tactile object. It’s like having a describer with you. The quality is great” – JO



4.2. VIRTUAL EXHIBITIONS

- Pandemic forced “pivot to digital” - online exhibitions useful tools to connect content with audiences
- **Virtual gallery exhibit should be distinct from the main website:** user should have a sense they’ve entered a special space
- **Clear curatorial “voice”:** bringing together creative works for display, stemming from a sense of purpose
- **Display creative works as large as possible:** allow users to get up close/explore details
- **Layout and interaction should work well on mobile and desktop:** half visitors will use mobiles



5. USEFUL LINKS

WCAG 2.1 Map: <https://intopia.digital/articles/intopia-launches-wcag-2-1-map/>

- <https://bighack.org> - 'Articles, guides and accessibility resources for businesses'
- Colour contrast checker: <https://webaim.org/resources/contrastchecker/>
- Writing better alt text: <https://bighack.org/how-to-write-better-alt-text-descriptions-for-accessibility/>
- PDFs: <https://www.adobe.com/accessibility/pdf/pdf-accessibility-overview.html>
- <https://silktide.com/webinars/how-to-make-pdfs-accessible/>
- Chrome plugin '**Alt Text Tester**' - flags up alt text added to images and any missing: <https://chrome.google.com/webstore/detail/alt-text-tester/koldhcclpbdgcdpfpblbcbgddglodk?hl=en>
- Tools to help simplify text e.g. **Hemingway App** <https://hemingwayapp.com> highlights complex sentences and common errors readable.com

6. FINAL THOUGHTS

- Accessibility affects everyone
- no barriers, better for all
- Accessible museum sites help your users increase digital confidence/reduce digital exclusion
- Ideas and techniques for accessible sites and content
- Consult and test with users
- Demo “Museums are for us”



CONTACT DETAILS

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OMA Webinar on Practical Accessibility

Sean Lee
Tangled Art + Disability

Accessibility Protocols/Notes

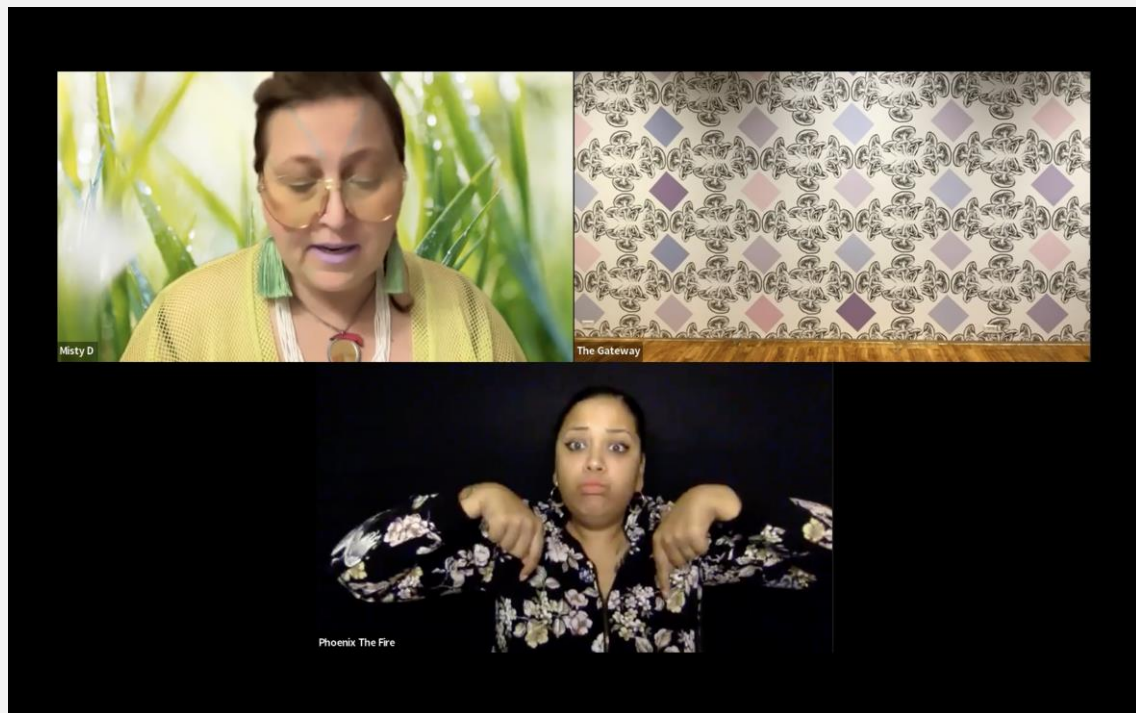
- This text is size 18. This will be the minimum size for presentation text.
- All images and text will contrast strongly with background colours.
- I will do my best to use plain language throughout the presentation
- If you have any questions, please use the chat function to message the moderators (either privately or to everybody) if you have any questions

*“Disabled people do not seek
merely to participate in culture--
we want to create it, shape it,
stretch it beyond its tidy edges.”*

- Catherine Frazee (educator, activist,
researcher, poet and writer)

Inclusive Practices for Webinars

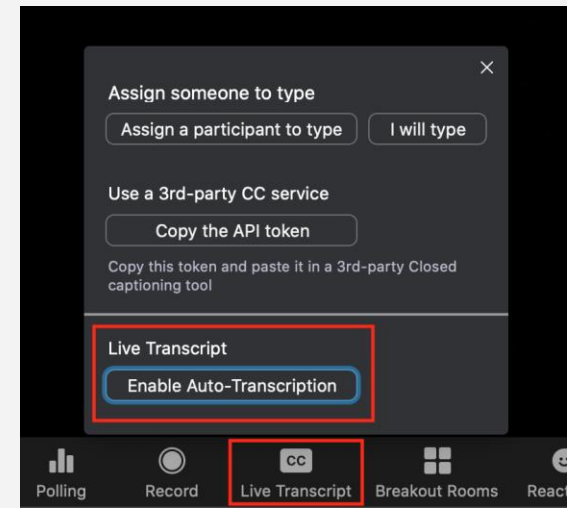
- Zoom Access Features:
Built-ins and hacks
- General Instructions for
Presenters, Performers,
& Moderators
- Tips for Attendees



Random Access Memory: October 1 Performance, Courtesy of Tangled Art + Disability

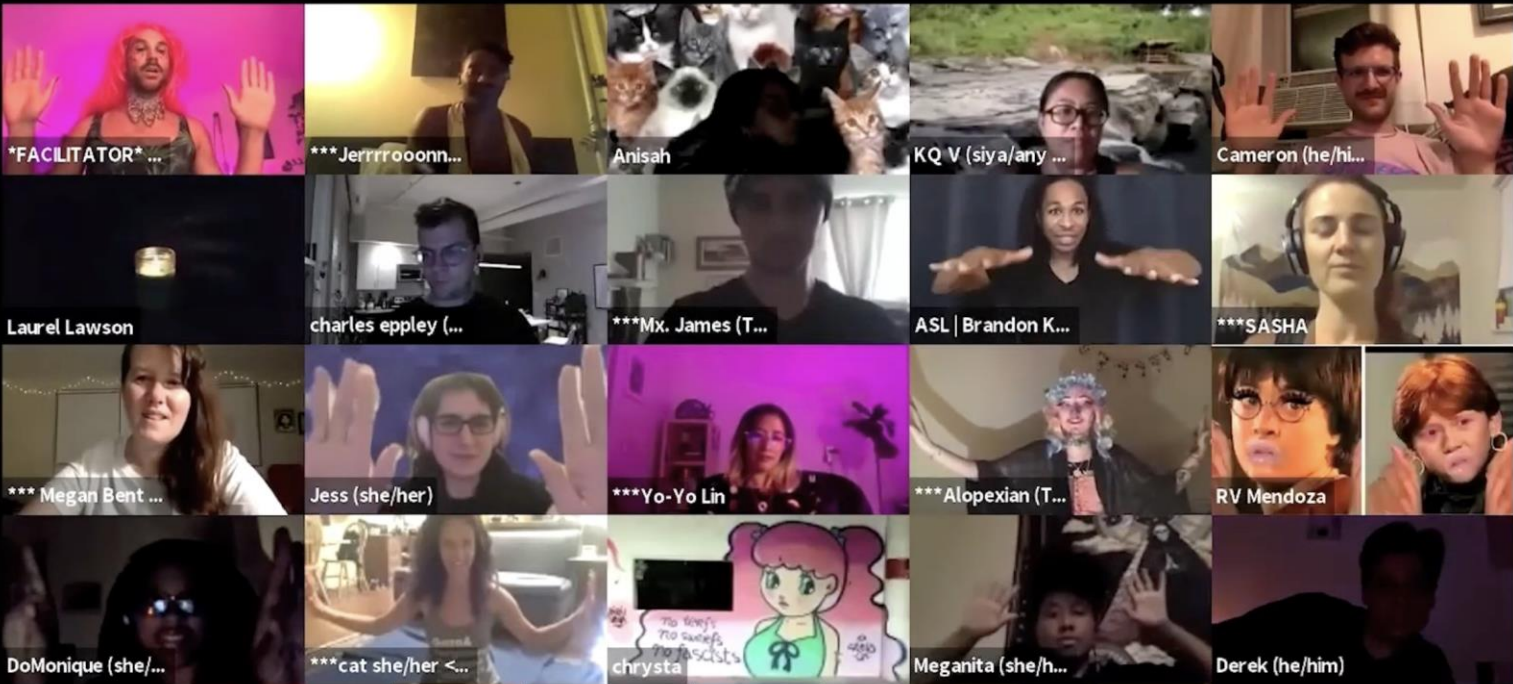
Protocols

- Captions: Automated Captions vs Professional Closed Captioner
 - Pro's and Con's for each
- American Sign Language (ASL): Practices for Booking ASL
 - Timeline + Support Materials



Zoom Access Features: Built-ins and hacks

- Tips for Using Zoom
 - Protocols for Participation
 - Pinning & Spotlighting
 - Chat Function

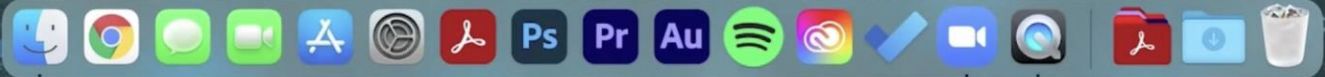


Magic is feeling proximity to others.
Even when we aren't really close at all.

2020-07-24 21:33:59

Sam (he//they)

Courtesy of Critical Design Lab



Screenshot of Kevin Gotkin DJing in Gathertown





Courtesy of
Michelle
Peek, Bodies
in
Translation:
#CripRitual,
Tangled Art
Gallery
(2022)

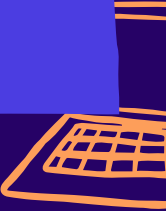
THANK YOU!

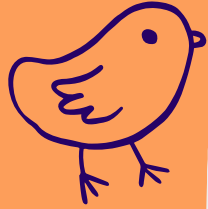
Stay in Touch: sean@tangledarts.org



Crippling* your Communications

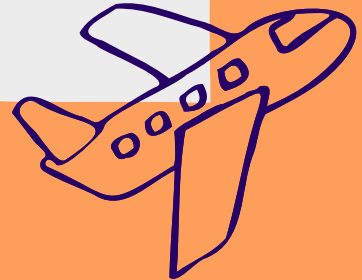
To crip: To open with desire for the ways that disability disrupts (Kelly Fritsch)
To infuse a situation with the presence of disability and access.





Hello!

I'm Francis, and I'll be talking about
accessible communications. You
can reach me at
francis@tangledarts.org



Today's focus

1

Image description and
alternative text

2

Plain language

3

Accessible Design

4

Content

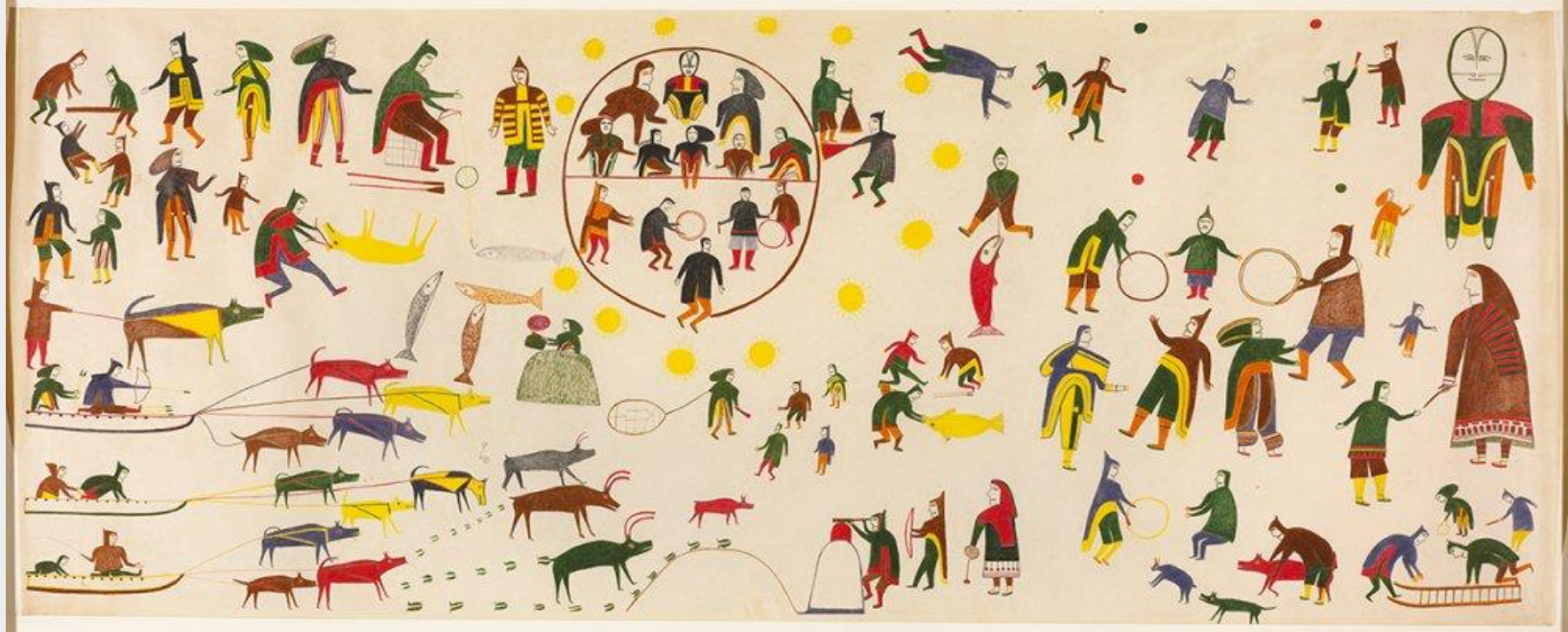


Image description and Alternative text

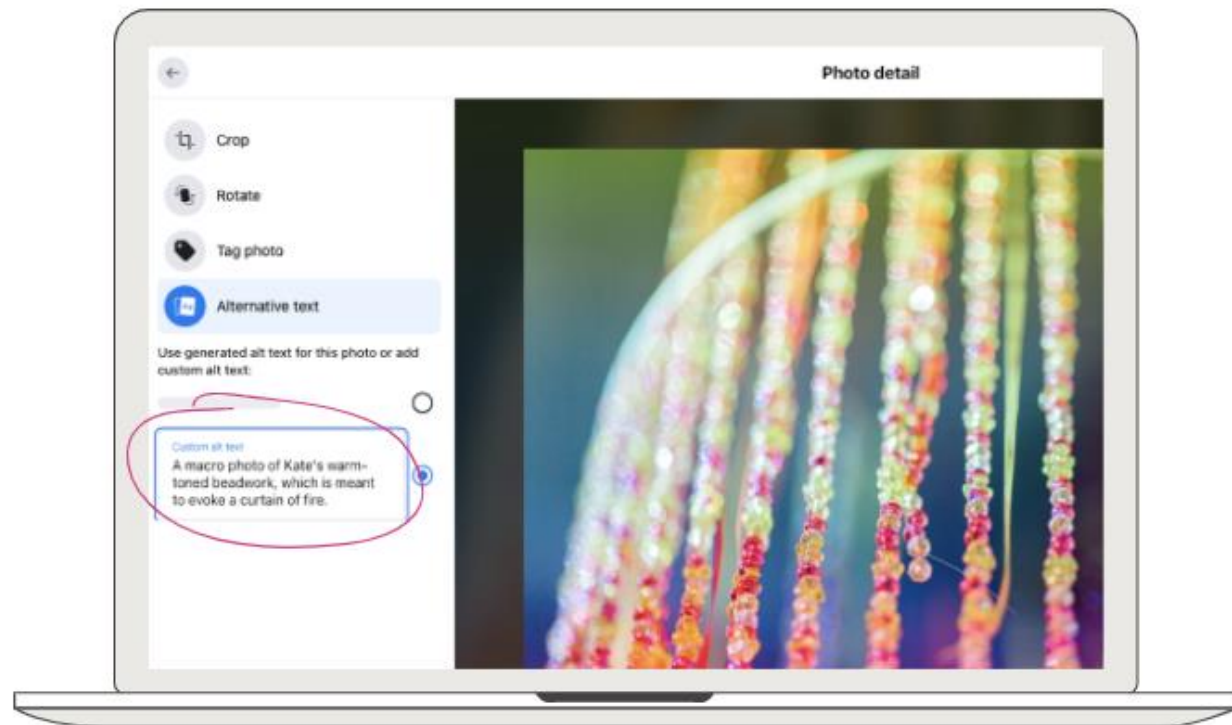
- A description of an image for someone who can't see it
- Used on social media and websites, or in person
- Alt text is short (1-2 sentences) and image description is more detailed

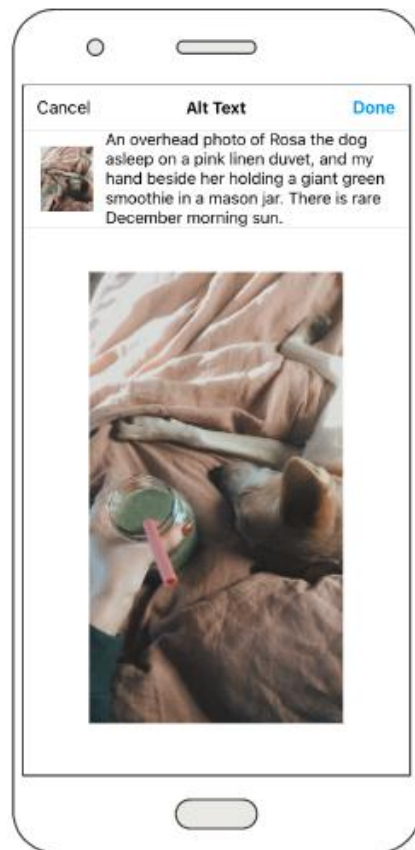
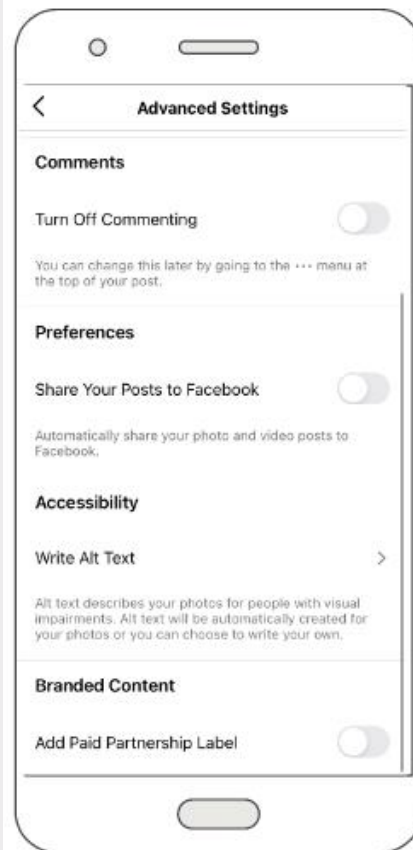
Image description and Alternative text

- Strategies for image description include:
 - Consider the purpose of the image
 - Describe the most relevant information first
 - Break the image up into quadrants
 - Describe the foreground, middle-ground and background
 - Approach different elements of the image



"When the Days are Long and the Sun Shines into the Night" by Jessie Oonaark. On a long horizontal rectangle, a panoramic scene depicts the summer solstice in the arctic circle. Around the edge of the drawing, people dressed in clothes drawn in vivid felt pen are shown dogsledding, hunting, playing and preparing food. At the centre of the image are 13 people inside a circle representing an igloo, which is surrounded by 13 yellow suns symbolizing the passage of time.





Plain Language

- A style of writing that is clear, concise and organized
- Important for many communities
- Important for documents like calls for submissions, job postings, promotional material, and exhibition statements,
- You can have a plain language version

Plain Language

- Use headings
- Use common words
- Use the simplest tense, often present
- Use lists and tables for complex material
- Pay attention to sentence structure
- Use short sentences

Accessible Design

- Colour contrast
- Accessible font choices and sizes
- Elements don't overlap
- Use negative space



November 10, 5 - 6 PM EST
ASL + CART provided

Dr. Syrus Marcus Ware
Artist Talk

in support of
**Random Access Memory:
A Portal to Multidimensions**

 **TANGLED**
ART+
DISABILITY

Register for the Zoom link!

Content

- Consider: is the content of my post accessible?
- Include accessibility information

“Build it and they **might** come”





Thank you!

francis@tangledarts.org

