

Museum Learning Hub

April 8, 2021

You have joined the Digital Accessibility and Inclusion this is a nationwide initiative organized by the six regional museums dedicated to providing free self-paced training resources for small museums. The series of online trainings and resource toolkits focuses on digital media and technology topics. My name is Zinnia Willits my pronouns are she, her and I am a white skinned white female with shoulder length white woman. and attitudinal environmental and technological barriers that hinder their full and effective dissipation in society on an equal basis with others. To prioritize digital accessibility is to ensure access to information and all functions of the digital tools each training module will cover. Irrespective of a person specific needs. Actively working to break down those barriers. This first foundational module will provide training in Reading accessibility and inclusion into digital programs, social pages and websites. In this era of virtual meetings, digital spaces may substitute our physical sense of place it is important to reflect on the land we each occupy and honor the indigenous peoples who have called it home. I am speaking to you from Charleston South Carolina the historical homelands of the native peoples let us all acknowledge indigenous nations as living communities, their elders past and present as well as future generations. We the digital empowerment Project team recognize that organizations and those of our members were founded in a colonizing society perpetuating the exclusions and erasures of many native people throughout the US and beyond. We ask you to reflect on the place where you reside and work and to respect the diversity of cultures and experiences that form the richness of our world and our profession. Thank you.

Now for just a few housekeeping notes before we introduce today's presenters and dig into the content. I would like to acknowledge today's ASL interpreter who will be on the left side of your screen. And let you know that captioning for today's program is embedded in a box just below will only take a few minutes and will greatly improve our work. We encourage you to pose questions to our presenters which will be addressed at the end of the program after the presentations. Please type your questions in the chat, digital empowerment member will be gathering them. We will get to as many questions as time allows but we may not be able to address all questions and other questions may arise after reflecting on a program for this reason we have set up an online community forum for raising questions, posting answers and connecting with your fellow museum practitioners on the Museum Learning Hub website which you can find at Museum-Hub.org. If you are looking for help between programs please visit the forum, create a login and post questions a member of the community or one of our student technology fellows will get back to you. Finally, to stay connected with us and be aware of

future programs, please follow us on our social media channels and links be posted in the chat. Now it is my pleasure to introduce today's panelists. First Robin Marquis, the accessibility coordinator at The Peale Baltimore in Baltimore, Maryland. She will be followed by Katy Menne curator of education at the North Carolina Maritime Museum at Southport in Southport, North Carolina. In our final panelists will be Meredith Peruzzi, director of the National Deaf Life Museum in Washington, DC.

You can learn more about our presenters from their bios available on the Museum Learning Hub website. And I am thankful for the time each has devoted to the session and I'm now pleased to turn the floor to Robin Marquis for our first presentation.

>> ROBIN: Hi, thank you so much my name is Robin Marquis and my pronouns are they/them programs enemata physically disabled white skinned person sitting in front of a turquoise fireplace and I'm wearing a white and purple shirt. I would like to begin acknowledging with humility that the lands where Baltimore is the land of the indigenous peoples in the coastal area known as Baltimore city, was sustained until the arrival of Europeans begin in the 1600s. Over the next 400 years many Piscataway and other communities were decimated absorbed by larger villages or tribes or forced by the government to move west beyond the Mississippi River with larger tribes. Since then other tribal peoples have moved here in diaspora. we acknowledge that we are on stolen lands.

I join today as the accessibility coordinator of The Peale Baltimore. We work with local creators, storytellers, performers, architects, historians, students, educators and other culture keepers employing the full range of artistic media and processes to produce and share their narratives of the city, its places and the diverse people have made Baltimore what it is today we see ourselves as a new kind of civic Museum both a laboratory and teaching Museum, not just a treasure house but also a production house of culture. I started as the accessibility coordinator at the Peale in 2018 as the first accessibility coordinator and over the last three years we have invested in improving our axis practices in myriad ways and today I want to focus on the role that technology has played since COVID and what we have been doing and how it has shaped our work.

We have shifted all our programs to opportunity and opportunities you increase accessibility practices and this started because the exhibition that was interrupted by COVID was supposed to go on in April 2020 and it was called RedefineAble Focusing on inclusive design ablism -- and in thinking what were we going to do with this exhibition how are we going to meet COVID we really knew that doing anything virtual must be accessible. And we had the space and of the

team and an incredible group of community collaborators working with us who got to think about creative and inclusive design is so our first offense we started putting online were had inclusive design at the center.

One of the things that we did in order to achieve this was programmed with Virtual Ability that enable people with disabilities to thrive on virtual worlds and help discrete the entire exhibition in Second Life a virtual world so folks could explore the exhibition in a virtual setting. And on top of that we developed an entirely new series of programs for the exhibition that really focused on accessibility in the digital world. We had to learn how to do inclusive and accessible online programming and so we ensure that in a few different workshops and that we also posted panels that talked about the impact of COVID on exhibitions and inclusion in what we were thinking and asking others to think about without accessibility in the virtual sphere.

All of those events are still available on our website under past events as well as a tour within Second Life. So because of this deep dive into digital accessibility at the beginning of COVID we made a commitment to provide access services result regardless whether they were requested or not and those services are quite a few things but the main things are we always have a live human generated captioning, we always have an American sign language interpreter, and after the event all of our programs are available on our website, they are captioned and there are transcripts available so folks can access those at their convenience. Now we are focusing on providing more consistent and thorough visual and audio descriptions.

I work with my colleague who is an incredible blind Museum professional and accessibility expert and she and I have been working on a visual description project for a museum with the software Coyote and we have begun offering visually described tours led by David London our resident musician and those have been in partnership with Margaret Woods and the national Federation of the blind located in Baltimore. We are lucky to work with these folks.

The thing I want to end on are the four elements we have seen as the cornerstone of this work as we focus on these areas we would not be able to provide accessibility the way that we do both virtually and in person and the first thing is that cultural access in general is an integral value of our Museum so when we started thinking about accessibility in 2018 incl and expanding that access to the disability community fit in with our other initiatives and was really intersectional from the beginning so we were not just taking about disabled folks, we were thinking about it as an intersectional person.

Secondly how we structure the responsibility of accessibility. It was intentional to have the combination of both a leader who was leading the work around accessibility, myself, and all of our staff learning and incorporating access into their roles. So it is not just me doing it is everyone that works on our team has learned about the various elements of access that they need to focus on so we are all working together.

Something that we did right at the beginning and have continued to think about and focus on is our communication especially externally. So the first thing we did in 2018 was overhaul the web presence and updated and expanded communication about what we were doing. That included adding a webpage on accessibility, really widely sharing my contact information as an access point person so people could reach out directly and I can begin building relationships and we can receive feedback. So that is for folks who want information and it was not just a webpage there was a real human behind it. Then we developed detailed descriptions of our events and access services and started to include those everywhere we could so we have been posting newsletters, social media to really show that we were making a shift towards more accessible practice.

This can indication framework was crucial in letting our entire audience know about our virtual shift to COVID not just related to accessibility or disability but letting people know what was happening and how they could engage with our museum virtually. And the last thing, and budgeting the time and money was a gradual process and I'm currently working 25 hours a month so it is still a process we are developing. But at this point accessibility has been integrated into our financial strategic plan. It is built in from the start to all our brands and project plans and that is necessary.

I want to mention about that that we have an exciting development at the art and historic building and undergoing a massive renovation because of the access work in the leadership -- we've managed to have an elevator be part of the renovation so when we reopened to the public there will be an elevator in an historic building which is very very exciting.

Some of the takeaways from the shift to virtual program for us, there have been positive and negative experiences but some of the positives have been we've expanded our reach far outside of Baltimore, all events are attended by people who are not in Baltimore or even Maryland. We have tripled our numbers of people served through our virtual programs. And because we have been doing accessibility we have begun to serve more people with disabilities.

However, we also know there are many ways that virtual and web-based programs will never be accessible or enjoyable for most folks. Because we live in a city where many people do not have equitable access to the Internet to name just one element. Our commitment to the future is really to provide a hybrid model. In person and virtual programming. We see benefits to both. We want to offer our community of variety and choice. So they can decide themselves what is the most accessible and enjoyable form of engagement. That choice is really another cornerstone of accessibility.

Thank you so much for your time and joining us in the conversation ,I'm looking forward to hearing other presenters. And I will now pass it on to Katy.

>> KATY: Hello and welcome, Robin for passing it to me. I am a white Caucasian light skinned woman with blonde hair and I am in blue tank top with yellow polka dots and you may see some red ear pods. so I can concentrate better, my background is a white closet doors with some pictures hanging on the walls. In the walk color is light tan. So I am the curator of education of the North Carolina Maritime Museum at Southport. and I'm not in my office or in the state of North Carolina at this moment. I am in Columbia, South Carolina, however I want to acknowledge the ancestral lands that the museum in Southport sit on. So they sit on the ancestral lands of historical indigenous tribes including those of Siouan indigenous lineage, the early history has been mostly invisible forgotten and has not been completely written. During the colonial era, complex violence and sustained displacement and removal was forced upon these people. Much important information was lost. Today North Carolina recognizes this broad contemporary indigenous land as Cape Fear with American Indians living in all 100 counties in urban areas. We invite you to return to your institution and community and learn about the indigenous people that lived on the land and engage and support the recognition and respect for those people. Join us in making today's Native American Indian people visible, included, and fully served in your activities, communications, and media expressions and in the mission of your institutions.

I would like to say that since I am in Columbia, South Carolina, that this location is also home to indigenous Siouan lineage as well as I will be sharing some PowerPoint with you so that you can see what the museum looks like and get a feel for some of the things that we do there.

Hopefully this will work, we practiced it but that does not always mean that it will show up.

So digital accessibility and inclusion first of all, thank you for inviting me to talk about this. My job at the Maritime Museum is not one that focuses on accessibility, I come to the topic through a master's in teaching. And the screen here is the front entryway of the museum. It is a whitewashed brick and siding building with a blue sign that says North Carolina Maritime Museum at Southport. Our ships wheel is dark and light blue and a burnt orange red. Out front was a beautiful day when the picture was taken you see a lot of green in the grass and tree and a lot of plants. I am going to go through just how we got to the point we are at.

We have started our accessibility and inclusion about the fall of 2018. And at that time, we started a sensory Saturday and that really was focused on the autism community and the sensory processing disorder community. And anybody was welcome. And so we had worked for about one year to get all of the accessibility and inclusion programming folded into the public programs. As well as our exhibits. And so we then became a certified autism center in March of 2020. If you are familiar with March 2020 that is a big date.[Laughter] For a lot of people prayed we became the first certified autism center in the state of North Carolina seven days before we went into temporary closure. And while we were all quite sad that it was lost in all everything else that was going on, it really gave us a chance to stop and look at how we wanted to implement this. So as we started moving into the digital sphere it was offering different options for crafts and virtual programs to try and provide inclusion to these various communities that we had worked so much with prior to closure. But we did not want to lose that and lose our passion for inclusion. So we moved Sensory Saturday virtual and we did a live craft time, do you want to use scissors or tape or glue? We try to also model if your hands are spread open versus if you are fist hands.

We really tried to just give all of the different things that we could think of. And through that, we have had a lot of fun and it has given us an ability to flex our inclusion muscles and we make sure that we are captioned videos, especially for some of those accents that may be a little unfamiliar to pick up. So we make sure that we go back and review any of the captions that are auto made, we try to describe images that are on-screen to the best of our abilities. And we let people know where you can access captions to turn them on or off, while also in temporary closure we started working with the Department of Health and Human Services for the deaf and hard-of-hearing to create a digital semi-guided tour. So, while we are still working toward including American sign language and including more vivid and robust visual descriptions, we make sure that when you do come into the museum that you can access and learn through an ASL interpreter so hopefully if you can see the slide hopefully they are pulled up on your screen, our interpreter brought her mother into first test run the tour. And so that was something that we want to move towards and other programming however we are starting small and are a staff of three and do not have a dedicated accessibility person or coordinator and we are doing small steps to try to make that happen. And we have started working with the Department of

Health and human services for the blind to make the physical space in the museum more accessible but also we are trying to keep in mind describing pictures if you are reading a book and trying to describe what I look like, what the background is as we have modeled thus far. And really bringing to the forefront the intentional reasons of inclusion and to really share -- as best we can -- the understanding that people learn differently. People need access -- sorry, [Laughter] -- [dog Barking] in different ways and so I come to museum education -- I started with Neuro diverse communities and the Sensory Saturdays in the autism specialties but we are moving more and more toward physical accessibility as well and so keeping that in mind when you are designing virtual programs or hosting these presentations, then also directly relates to when you are back in your museum if it has reopened or not. And so that is really briefly what we do. We certainly try our best to acknowledge that we are not the ultimate professionals but we are trying to do what we can and we are always open -- hey can we test this out -- because we are not sure. We ask people to come through and give us their honest ---opinions and try and have a conversation to better understand and to better our museum and our institution and our section of North Carolina. So I look forward to the comments and the questions, like I said, I am more than happy to share any of those pictures -- but now you get to hear from Meredith.

>> MEREDITH: Hello everyone and thank you so much, Katy, I am Meredith Peruzzi. I am using American Sign Language today, and you should be hearing the voice of the interpreter. I am a white woman with long brown hair. And I have a green shirt with a cat on it. So really I want to start acknowledging our land that the museum takes place on. From the indigenous tribes, those indigenous people we currently are using their space. And we are currently doing active work on the University. By re-examining the names of all of our people who have had any policies against indigenous peoples. And currently I am involved with the committee to decolonize our university in that way and that is one place where we are starting for the future for indigenous people. Involvement in the process.

So one thing that I do really want to thank Katy for mentioning something very important, the importance of communicating with people who use your services. Obviously, any time that you have an audience to survey or any kind of visitors evaluations, then you do expect to include disabled people in that process but really, there's not many studies about how interviews -- disabled people are separated from the April body audience. Really, over time there has not been a lot of research in that but one phrase that is common in the disabled community is Nothing About Us Without Us. And that really speaks to some key points in development in any kind of accessible program or project as well as the model. And the involvement as to have a separate level of accessibility that users can survey and test. And that their needs are met as well.

But it is important to remember that each disabled person is an individual. Using the deaf and hard of hearing community as an example because I am involved in that community, it does apply to others of different varieties as well as blind people and visually impaired, but speaking specifically about the deaf and hard-of-hearing community, I prefer to use American sign language. That is my language. But obviously many other deaf and hard-of-hearing people do not use American Sign Language at also providing interpreters may not always be the best answer for your audience. If you have a hard-of-hearing audience who will prefer may be oral interpreting, or live captioning, you can also analyze when you provide different kinds of access.

What the individual needs, we want to make sure it is not a one-size-fits-all solution. Because it is easier, it is cheaper, because you have to find a common denominator. We want to really focus on what you can do to best use your resources. We want to make sure that we are working on accessibility and not just general accessibility.

Deaf and disabled people are -- they come in a different variety. Sometimes we do not think of deaf and hard-of-hearing people in the audience. We think of it is just a four walled surface. Imagine if you are hard-of-hearing, may be you use a hearing aid or cochlear implant, and you come into a room where the floor is concrete. That creates sound to bounce off of the floor. And that becomes a problem for people with some level of hearing. Where they cannot identify the communication that is being presented to them and what is going on in the room around them.

This does not mean all disabled people are the same, it just means what are you assuming of deaf and hard-of-hearing people? It may not be actually what they need. So you want to make sure you are really asking them what their needs are as an individual. And some disabled people are experts in their own needs. So you should expect person to tell you what their needs are if they ask for an oral interpreter, for example, maybe you have never heard that term.

But there are interpreters whose responsibility is to re-communicate the spoken language through lip reading. If your institution has never used that before, you might feel like, why would I need to provide that? What is the reason? But if the deaf person is asking for that specific accommodation, you need to try to meet them where they are. If you are not able to find an oral interpreter that is fine, maybe you contact someone else to get closed captions in an accessible way for your event to continue as needed for you cannot make everyone happy

obviously. But you can do the best that you can. With effort. Seeing each disabled person as an individual. And trying to understand their request, not just make that one-size-fits-all solution.

There are ways to improve accessibility without spending money. There are many free resources out there. For example, if you need to caption of video, it can be very expensive to pay a company. Hundreds of thousands of dollars depending on the length. But really there are free services. Like Amara.org, you can caption things yourself that it is not easy but it is free. There are a lot of different resources out there that for your webpage, we do have WAVE checker that analyzes your webpage and tells you where the accessibility has mistakes. So there are ways to fund resources, again, without automatically asking for a consultation, or figuring out what you can do for yourself.

And then, if you find out you need to know more, go ahead -- contact companies, contact some experts in the field. But really, you should start by doing things yourself. And I know we are talking about digital empowerment, these are things that you can do for yourself. But again, there has to be some level of user texting. Where you find people maybe who have contacted you before for services or maybe you put out a call for a disabled tester, there are different ways to find people to help with that kind of project.

Right now a lot of work in disabled studies shows we need to recognize -- I know I have said it before but we need to directly recognize disabled people as individuals. That is hard on an institution. But every visitor who enters your museum is an individual and so it is important to make sure we are seeing disabled people not just as visitors but as visitors with unique needs. Doing separate studies if you are interviewing people, visitors or doing time in studies -- then you want to figure out how you can apply that specifically to a disabled group.

Disabled people are not the same as abled bodied people. So it is better to have that understanding and not just put it in the mainstream with regular attendees. Again, Katy, she had already talked about that, surveying while people are in the first phase but we do want to include doing surveys during your actual exhibits. Your events or whatever you are doing read and making sure it is working for people. Make sure that you are keeping up with your accessibility. It is not a one-time thing and you are done. You want to make sure that you are keeping it accessible and keeping accessibility in the front of your mind throughout your exhibits, programs or projects. It is a continual process.

And one of the best ways to make sure that you are inclusive of disabled people is to hire disabled people. I have a lot of different scenarios where, oh, a disabled person cannot do this job. Oh, for example -- and art preparer. Someone who puts up the art. Oh, the disabled person cannot do it they have to be able to do this, this and this prude but there are different accommodations. And if you do not look to how you can accommodate an employee, how can you accommodate a visitor? So I want to emphasize that disabled people are part of the fabric of our society. Maybe you have disabled coworkers without knowing it. But look for where you can add disabled people to your museum community. Both as visitors and as colleagues.

So, I think right now we have about 20 minutes left for questions. And I will ask Zinnia to come back on for that.

>> ZINNIA: All right we are all back. Thank you for your wonderful presentations, really great takeaways and we have some good questions from our community of attendees. So this first one, I am going to start, I will pose it to Meredith but then I will ask Katy and Robin to also weigh in. So the first question is, is it appropriate to ask potential event attendees in advance if they need the services of An ASL interpreter?

>> MEREDITH: Do you mean if you know the deaf person is coming to museum?

>> ZINNIA: If you are uncertain -- if someone potentially could be in the crowd just as a general statement before an event.

>> MEREDITH: Okay so it is just a general audience kind of thing. So if a deaf person is coming you should book an interpreter if that is what they need or if any captions or something else but if you do not know if a deaf or hard-of-hearing person will show up I suggest providing captions automatically without any kind of request. Because dividing captions does provide access to not only deaf people but different kinds of neurodiversity people and captions can benefit people with ADHD, people who speak English as a second language, so by providing captions, you make accommodations for those deaf visitors but also they are benefiting a lot more people in ways that interpreters do not benefit. And then if you request an interpreter, okay you have captions but I want an interpreter as well, then definitely hire an interpreter. You always want to refer to the captions for the general audience because it does benefit a wide list of people.

>> ZINNIA: Thank you, Meredith, how about we start with Robin, how do you handle that at the Peale.

>> ROBIN: I will say that we just made a commitment to always have an ASL interpreter within our budget because we know that so much of what deaf folks have to extremes and other disabled people, is asking to be accommodated before being able to show up and we just really want to start building a closer relationship with the deaf community so we know they could come and would not have to make that request. It is a lot to ask anyone to plan a week or two in advance and doing that extra work. So it is not possible for everyone and we were definitely not doing it when we started but that is where we are now.

>> ZINNIA: Katy --

>> MEREDITH: Let me add something -- when you advertise an event, always say that accommodations are available by request. Because that does let people know that you are thinking that you are willing to make accommodations.

>> ZINNIA: Great point, Meredith. It Katy any final thoughts?

>> KATY: I certainly agree with my two co-presenters here. I think as a teacher you are asking about teaching accommodations and if that is what you need to learn then that is something that needs to occur. I think as Meredith said, you are thinking about people and we often write in our press releases, all abilities welcome, but to Meredith's point, listing accommodations available upon request is absolutely something that will be added to our marketing materials now.

>> ZINNIA: Great advice. On to our next question I will pose this to Robin but then also ask Katy and Meredith to weigh in. So Robin, how do you find ASL interpreters and human created close captioning for all of your events? We looked into closed captioning and it was thousands of dollars for each event. So any thoughts or guidance?

>> ROBIN: It takes time but it is, we just view it the same way we would view what are any things that are necessary any budget items necessary to putting on events we could not have

an event if we did not pay a presenter or if we didn't have a Zoom account to host it so easy access is just part of that. And again, that starts, that goes back to --to starting to be part of our event --our captions are not \$1000 and a vent, I'm not your finding that information so encourage you to look around. For our captions it is around \$100 for one hour, sometimes a little less depending on what you are providing. So it ranges pretty but definitely there are other options out there. And one of the things we are offering with this talk is a list of resources. So if that is not on their already about where to find good captions I am sure Meredith can talk more to that, and offer suggestions..

>> ZINNIA: How about you, Katy, any suggestions for funding sources?

>> KATY: I agree with Robin if your institution is going to stand for accessibility and inclusion then it is something you just have two budget four. I will say that we do not often offer live digital programming --we do not offer any with an ASL interpreter that is live. We do captions, however, when we upload videos to YouTube and Facebook, they come with, you can auto generate captions and I go through and check them prude so it is very time-consuming. But that is free. There's only three of us and that is what we have to do. As Meredith mentioned, with the first question, with captions being important, I also am now living in the South and I have a hard time understanding people. Sometimes the accents can be really tricky. And so captions -- it is not only just a developmental or physical need, it is -- I am in the South, I do not talk like that and I need the assistance of captions a lot of times.[Laughter].

So it is a lot of legwork and it is time consuming and technology can be very frustrating but again, if your institution is for that and if you are taking a stand for inclusion, you have to do it.

>> ZINNIA: Thank you, Katy, Meredith?

>> MEREDITH: Do not forget as well, building access into different budgets. You do not want to scramble for the money. If someone ends up requesting something. You can save a specific amount and hold it and say this is our accessibility money here. If you need more, and that is when you look for it. And if you do not need everything that you saved, that is great but have that money put away just to make sure that you have a bottom line for your budget.

>> ZINNIA: Thank you, Meredith, we have about five more minutes for questions. I will pose this next one to Katy because it is something you brought up in your talk, what exactly is a certified autism Center and what is the process to become one?

>> KATY: Absolutely. It is something I love to talk about some happy that it is ask. There is one certifying agency that certifies organizations and institutions and anything, any business as a certified autism center, so the process is -- it looks a little different for each organization. For us, we are a small organization, we did some online training. We had to have 80% of our frontline staff go through training. And so, I went through I think a 14 hour course, the manager also went through a different 14 hour course. mind focused on autism and teaching and students and my boss did the portion focused on tourism. And then our volunteers, most of our volunteers who sit at the front desk did a 30 minute awareness training like: hey, this is what you could expect.

So that is kind of the overall length of time, is really dependent on how quickly you can get those check marks done like how often or how quickly can you get your to do list? Our physical building is fairly small, so we did not have to undergo an audit and we have been doing a lot of...self-research and trainings and those sorts of things prior to -- and the certifying agency IBCCS, did not come and do a physical audit of our building because of what we could provide and so I highly recommend you look into it. There are different options for your budgetary size as well. But it really has given us -- while we did the work before it gave us that stamp of "we are dedicated to this, this is something we allocated money for" we had an anonymous donor who funded the entire thing because this person felt it was needed and believed in our staff and what we set out to do.

I can go into more detail and answer specific questions, but I suggest looking at their website as a first step.

>> ZINNIA: Thank you, Katy, and before we go on with the last question or two, can each of you just tell us how many staff you have at your museum? Because you really are all working at very small institution so Katy why don't you start.

>> KATY: There are three of us full-time. Myself as the educator I do the programming, our manager and then we have a visitor and volunteer services coordinator. I will say that our Maritime Museum is one of three in the state of North Carolina. So we do have people that

work not in our building but will assist us so we do have some flex employees but just not on site.

>> ZINNIA: Thank you, Katy, Meredith?

>> MEREDITH: I am the only one who is full-time at my museum right now but we do have two part time people who are involved pretty often. So they are equal, we should say.

>> ZINNIA: Thank you. And Robin?

>> ROBIN: Our Museum has two co-directors and together they are both part time but equal one full-time position and then there are 10 of us who are all very, very part-time ranging our hours range from five hours a week -20 hours. So a lot of part-time contracted workers.

>> ZINNIA: It's important to establish that because all three of you are doing amazing work at institutions with very small staff. And budget sizes to match. So thank you.

The next question -- whoever feels the most comfortable answering it -- you have any resources on how to best create descriptive text for Museum and archival items specifically? And then even more specific it says for example, should they include the type, medium, time period of creation -- I don't know? Can get too far into that but maybe a short answer for resources?

>> ROBIN: The resources we share, there are a couple we have linked but the first place that I go to that is the Cooper Hewitt have a great two page guidelines on their website if you just google Cooper-Hewitt Visual Descriptions that's a great place to start. And as far as the tombstone formation, really just trying to provide what is being communicated in the image and not with the text on the webpage. So if someone who is a not blind person is reading the title Endo medium and all of that, the blind person will also read that so it would not be included in the alt text.

>> ZINNIA: Thank you, Robin, Katy or Meredith?

>> MEREDITH: I love Robin's answer to the question but I will add that deaf-blind people are often overlooked by Museum so thank you for mentioning that. Deaf-blind people now have braille machines they can carry around that has braille that comes up, a refreshable braille. So that is something that deaf blind people can use.

>> ZINNIA: I can't wait to see all these resources pop up in the Hub and have a place to direct people to find them. We are at time and for this very first module we are really trying to keep to our time. We appreciate all of the attendees and our presenters, working through this with us, this was our first go at it, so thank you all. And I really want to say thank you all for attending today's program on Digital Accessibility and Inclusion and huge thanks to our presenters, Robin, Katy and Meredith, terrific presentations and for adding reality and inspiration to the topic.

So just a few final reminders before we close out. You can visit the forum on our website at museums-hub.org to ask questions related to the presentations or additional questions about any of the topics brought up today were anything going forward. We also ask you to follow us on social media we have a lot of social media pages so whatever your platform of choices, you can find the Museum Learning Hub there. And I just want to say thank you for being with us and thank you for joining us and I hope everybody has a wonderful rest of your day and your week.