

National Park Service
U.S. Department of the Interior



John Day Fossil Beds National Monument

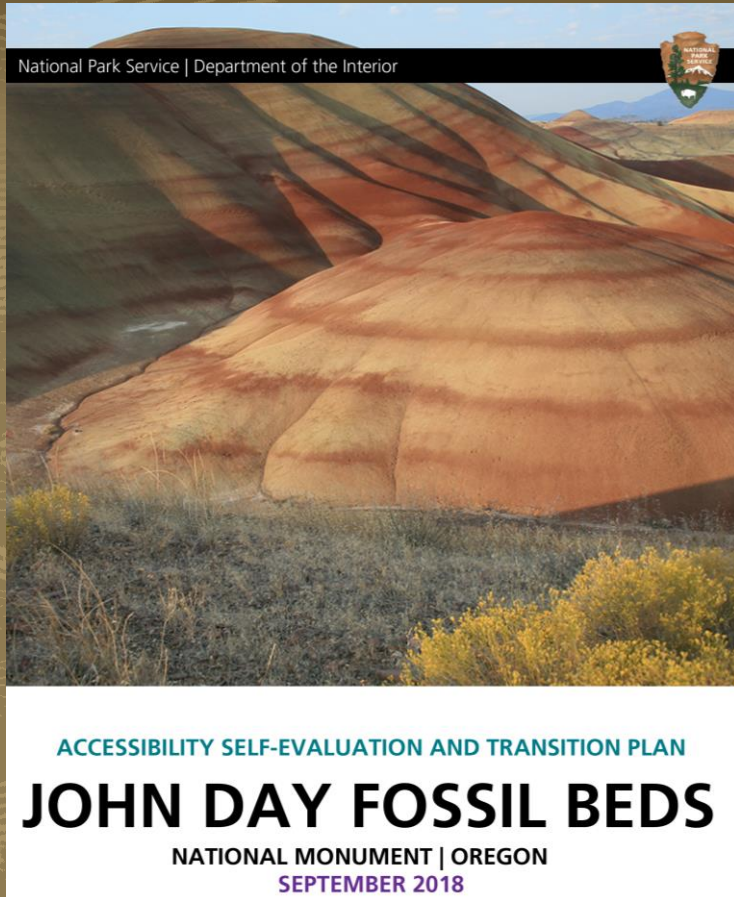
Reid Psaltis, Artist-in-Residence

Sandra Gladish, Chief of Interpretation and Education

Nicholas Famoso, PhD Chief of Paleontology/Curator

This presentation is informational only and does not constitute legal advice.

EXPERIENCE YOUR AMERICA



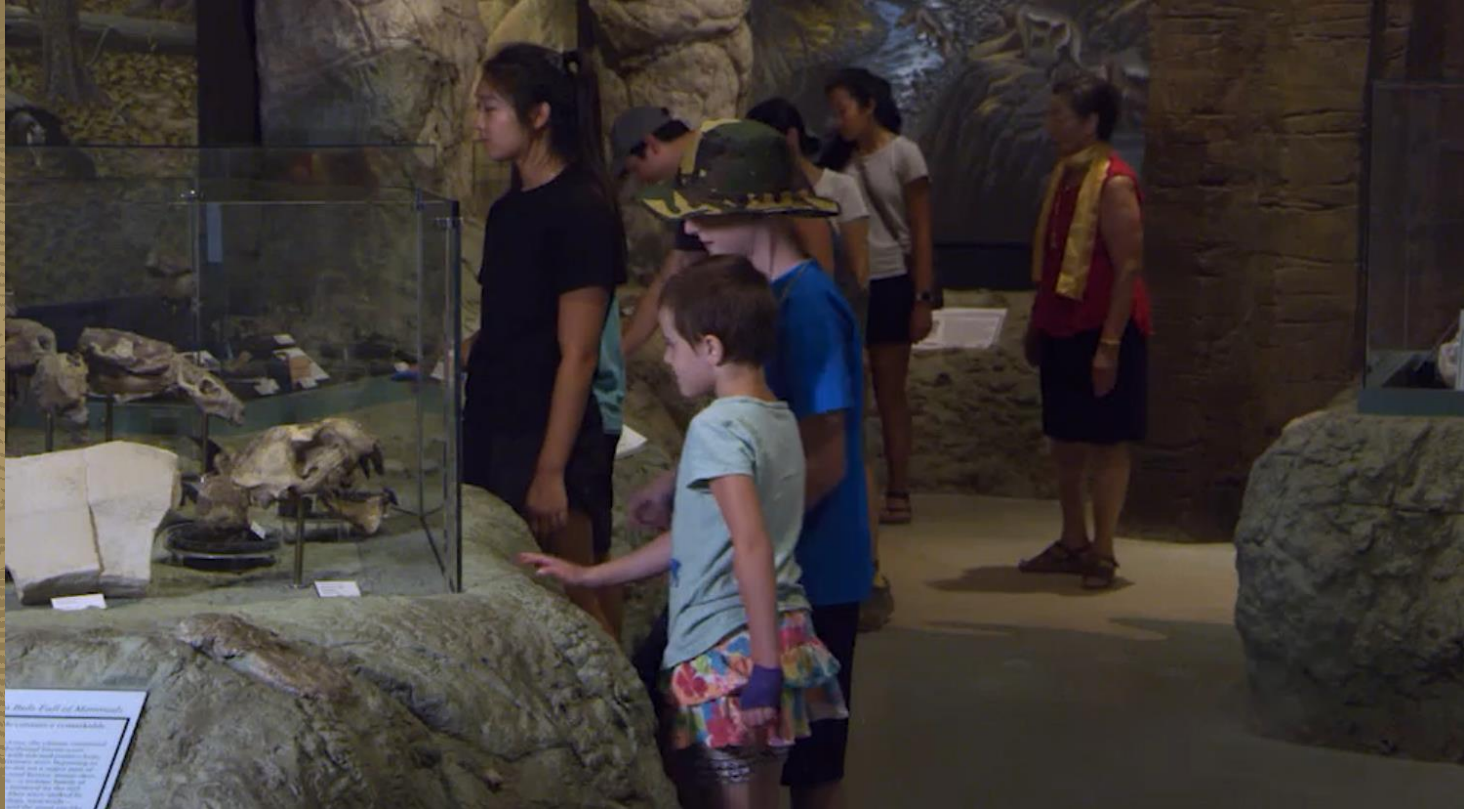
Exhibits for All

- Self-Evaluation Transition Plan (SETP), 2018
 - Physical Barriers
 - Programmatic Barriers

What is "disability"?



Disability as an Experience



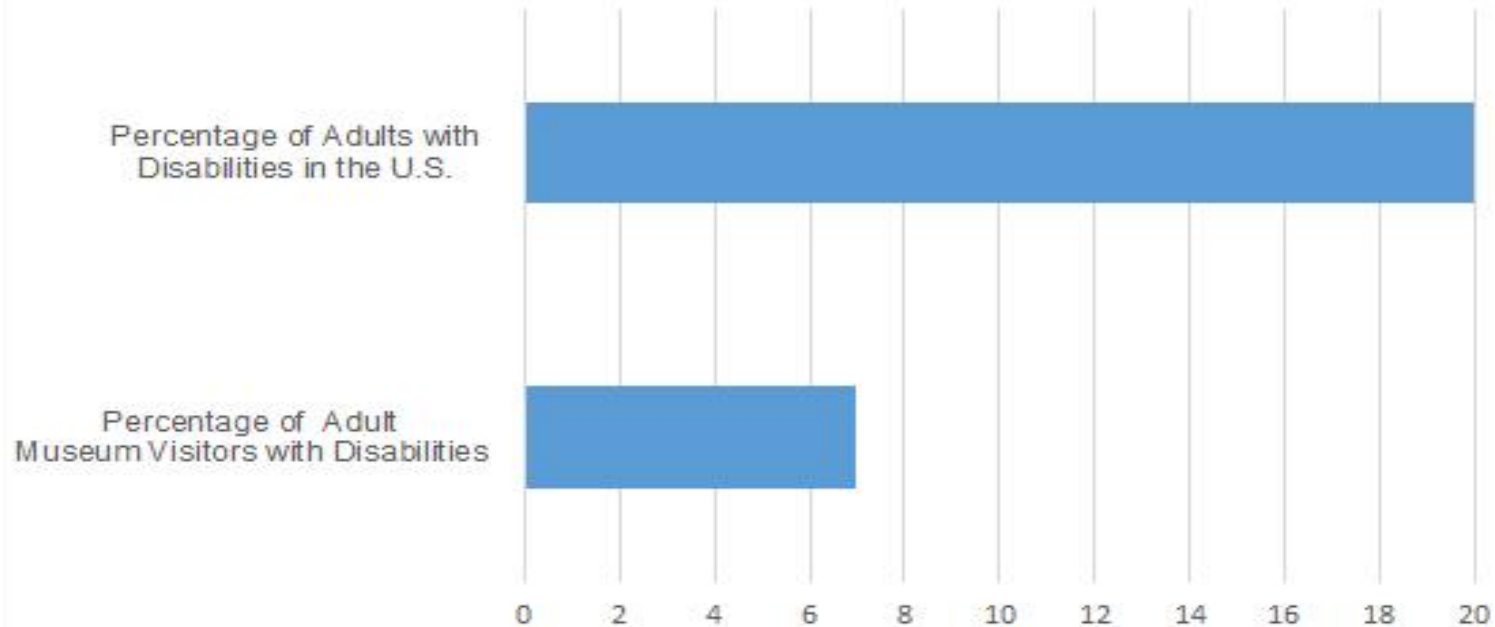
Museums Increase Cultural Capital*



*Hayhoe, 2014

Barriers to Inclusion

**People in the U.S. with Disabilities
and their Attendance at Museums**



Universal Design for Learning



Consider physical, intellectual, and psychological needs for all.

Artist-in-Residence (AIR)

- Art has been part of national park's history since the 1870s
- JODA for at least 15 years

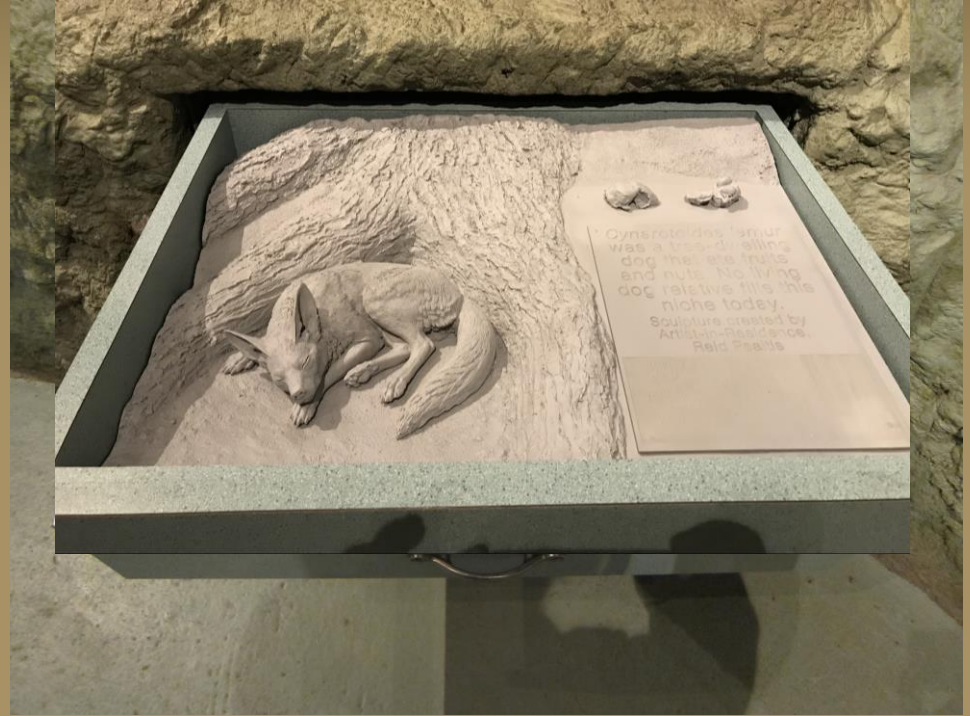


Overall Experiences



EXPERIENCE YOUR AMERICA

Enclosed Fossils Replaced



EXPERIENCE YOUR AMERICA



Guidance

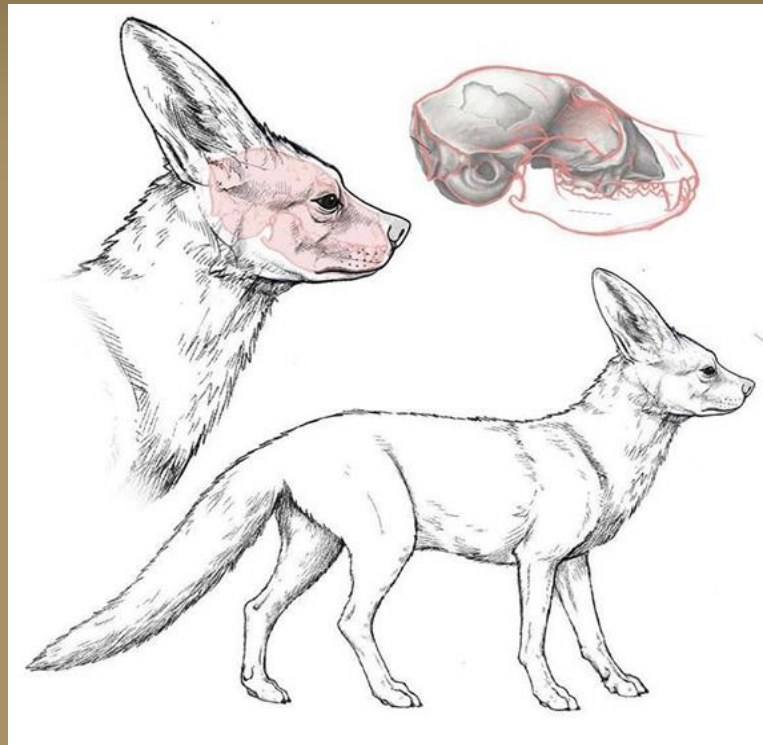
Richard Turner
from Oregon
Commission for
the Blind

Creating a Maquette



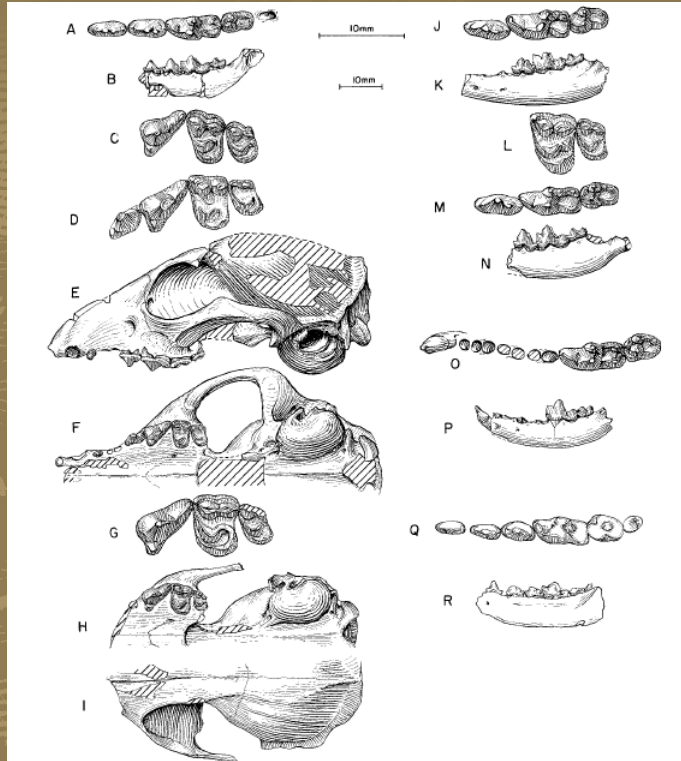
EXPERIENCE YOUR AMERICA

Reconstructing *Cynarctoides lemur*

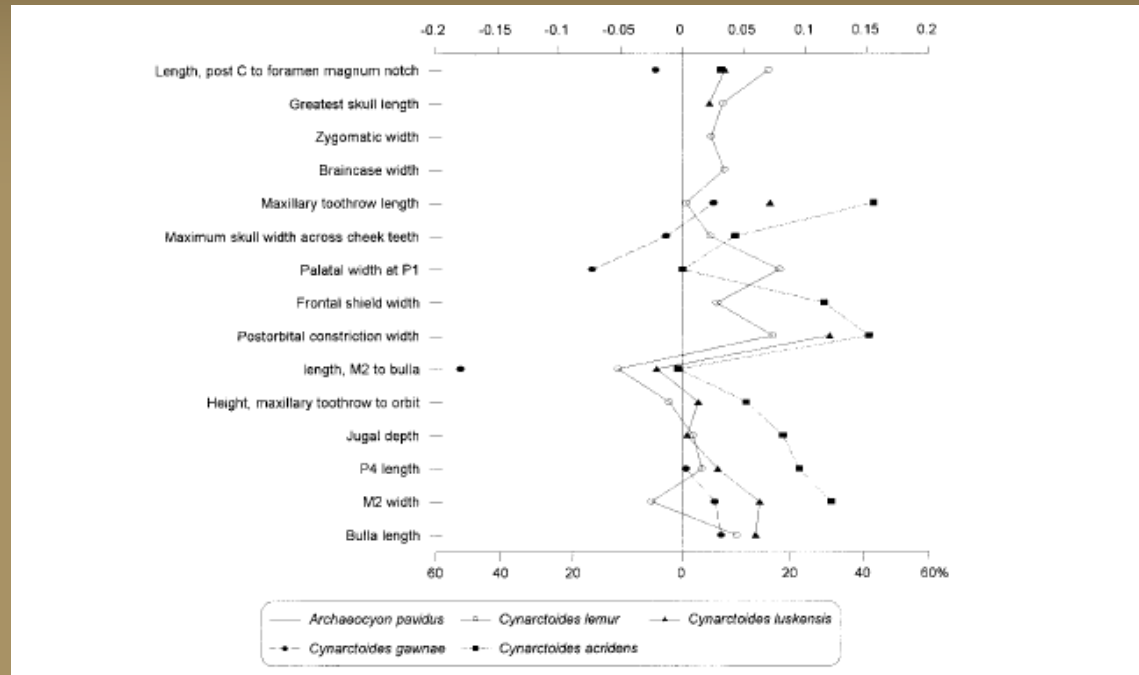


EXPERIENCE YOUR AMERICA

Scientific Review



Wang and Tedford, 1999



Posing the animal



EXPERIENCE YOUR AMERICA

Sculpting the body



EXPERIENCE YOUR AMERICA

Detailing the Fur



EXPERIENCE YOUR AMERICA

Creating the environment - roots



EXPERIENCE YOUR AMERICA

Making the mold



EXPERIENCE YOUR AMERICA

Creating the environment - sand



EXPERIENCE YOUR AMERICA



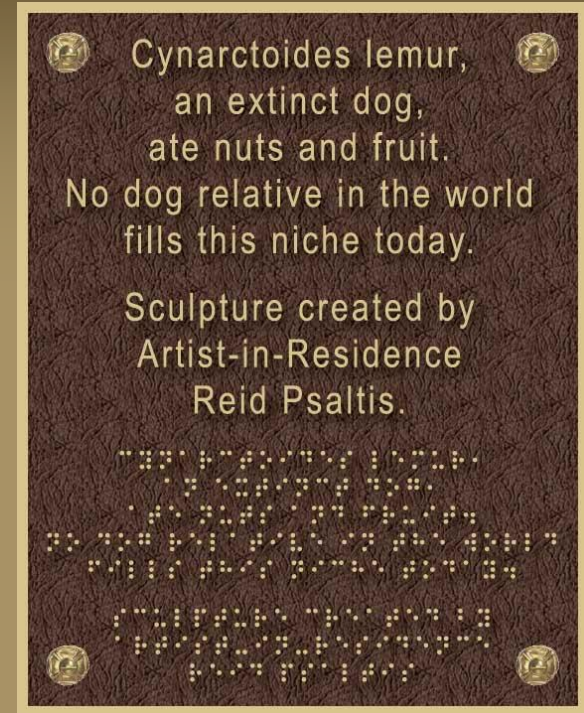
Feedback

City of Bend Accessibility Advisory Committee

■ May 23, 2019

Next Steps

- Replace enamel with cast bronze
- Have permanent panel with braille
- Replace drawers with ADA handles
- Audio Description of specific exhibit



Call to Action



Sculpture installation by Reid Psaltis, AIR



Sculpture by Robin Jackson, AIR

Thank You's



Reid Psaltis, AIR



References

- American Alliance of Museums. (2016). American Alliance of Museums 2016-2020 Strategic Plan. Retrieved from <https://www.aam-us.org/wp-content/uploads/2017/11/english-stratplan.pdf>
- American Alliance of Museums. (2017). Museum Facts. Retrieved from <http://ww2.aamus.org/docs/default-source/museums-advocacy-day/museum-facts-2017.pdf?sfvrsn=2>
- Bell, F. (2012). How Are Museums Supported Financially in the U.S.? *Embassy of the United States of America, Department of State Bureau of International Information Programs*. Retrieved from https://photos.state.gov/libraries/amgov/133183/english/P_You_Asked_How_Are_Museums_Supported_Financially.pdf
- Braden, C. (2016). Welcoming All Visitors: Museums, Accessibility, and Visitors with Disabilities. *University of Michigan*. 12, 1-14. Retrieved from <http://umm-sp.rackham.umich.edu/wp-content/uploads/2016/10/Braden-working-paperFINAL-pdf.pdf>
- Buyurgan, S. (2009). The Expectations of the Visually Impaired University Students from Museums. *Educational Sciences: Theory and Practice*, 9(3), 1191-1204. <https://files.eric.ed.gov/fulltext/EJ858923.pdf>
- Clintberg, M. (2014). Where Publics May Touch: Stimulating Sensory Access at the National Gallery of Canada. *The Senses and Society*, 9(3), 310-322.
- Hayhoe, S. (2013). Expanding Our Vision of Museum Education and Perception: An Analysis of Three Case Studies of Independent Blind Arts Learners. *Harvard Educational Review*, 83(1), 67-86. <https://doi.org/10.17763/haer.83.1.4817013472530554>
- Hayhoe, S. (2014). An enquiry into passive and active exclusion from sensory aesthetics in museums and on the Web: two case studies of final year students at California school for the blind studying art works through galleries and on the web. *British Journal of Visual Impairments*, 32(1), 44-58. <https://doi.org/10.1177/0264619613514238>
- Levent, N., Pursley, J., & Wapner, J. (2012). Museum Studies Programs and the Need for Training in Disability and Inclusion: A Project Access White Paper. *Art Beyond Sight*. Retrieved from http://www.artbeyondsight.org/mei/wpcontent/uploads/WPmus.study_.REVISED.pdf

References

- Kinsella, E. (2019, January 29). More Than 75 New York Galleries Are Slammed With Lawsuits for Allegedly Violating the Americans With Disabilities Act. *Art Net News*. Retrieved from <https://news.artnet.com/art-world/dozens-of-new-york-galleriesslammed-with-lawsuits-for-ada-compliance-on-websites-1450276>
- Kudlick, C. (2005). The Local History Museum, So Near and Yet So Far. *Public Historian*, 27(2), 75–81. <https://doi:10.1525/tph.2005.27.2.75>
- Neach, L. (2017). *Connecting Universal Design for Learning with Gallery Tours in Art Museum Education* (Master's thesis). Retrieved from <https://files.eric.ed.gov/fulltext/ED574834.pdf>
- Rappolt-Schlichtmann, G., & Daley, S. (2013). Providing Access to Engagement in Learning: The Potential of Universal Design for Learning in Museum Design. *Curator: The Museum Journal*. 56(3), 307-321. <https://doi.org/10.1111/cura.12030>
- Reich, C., Price, J., Rubin, E., & Steiner, M. (2010). Inclusion, Disabilities, and Informal Science Learning. *Center for Advancement of Informal Science Education*. Washington, D.C. Retrieved from <http://www.informalscience.org/sites/default/files/InclusionDisabilitiesandInformalScienceEducation.pdf>
- Smithsonian Institution. (2001). Art Museums and the Public. *Smithsonian Institution Office of Policy & Analysis*. Washington, D.C. Retrieved from <https://www.si.edu/Content/opanda/docs/Rpts2001/01.10.ArtPublic.Final.pdf>
- Snyder, J. (2005). Audio description: The visual made verbal. *International Congress Series*, 1282, 935–939. <https://doi.org.proxy2.library.illinois.edu/10.1016/j.ics.2005.05.215>
- Walker, B., Kim, J., & Pendse A. (2007). Musical soundscapes for an accessible aquarium: Bringing dynamic exhibits to the visually impaired. *Conference: Proceedings of the International Computer Music Conference*, 268-275. <https://doi10.1.1.224.7055>