Salvador Dali Museum and Accessibility:
Accommodation, Universal Design, and a More Inclusive Museum Experience

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Introduction

A Google search of "things to do" in any major city across the globe at least one, if not several, museums would make the list on Trip Advisor or travel blog. Museums are buildings house artifacts of historical and cultural significance; they hold items that connect modern society to events of the past, scientific discovery, and artistic expression. In every museum, there is a staff of experts whose job is to meticulously care for each item in the collection to design and organize the experience to communicate a story. Stories of historical events that happened, of lives of the artists whose work they display, and exhibitions to make sense of how the world works. Museums are institutions that serve their public with the rich culture they hold within their walls and bring people together to share experiences. Previously, mission statements of museums centered on the preservation and continuation of the artifacts and history; but if museums hope to remain relevant, they need to think about their role and identity as being "beyond a collection of objects" (Murawski, 2021) and move toward being a center for gathering that can be accepting, inclusive, and safe while connecting people; connection is part of the human experience, and is a fundamental human need (Brown, 2010; Oxley, 2022).

Equity, equality, inclusion, diversity, and representation are values centered around the belief that *all* people, regardless of circumstances, have the right to *all* aspects of daily life and have basic human needs met. In order for this to take shape, all organizations, public spaces, and people need to take responsibility in planning for the inclusion of *all* people from the beginning and not as an afterthought. Although far from perfect, progress has been made over recent decades in the United States (US), but learning and effort to implement new knowledge is still needed to ensure that *all* members in the global community have equitable access to parts of daily life: educationally, socially, economically, and culturally. It has been thirty years since the

passage of the Americans with Disabilities Act of 1990 (ADA), where the US government passage passed into law that no person with a disability should face discrimination from participation in daily life, and twelve years since the most recent publication of ADA Standards for Accessible Design, there remains gaps in the understanding in the practical application of creating accessible environments for the disability community. Since its origin in Section 504 of the American Rehabilitation Act, public organizations have been cited as trying to reach "ADA compliance" which historically fell short of equitable access to all participants, but there have been examples more recently where progress has been made. There are centuries worth of disability history and a dozen types of institutions, activities, and policies available that could be used to conduct an analysis of accommodation, modern-day use of Universal Design (UD), and an accessible world. This study will focus on the status of participation, accessibility, and inclusion of art and museums. Specifically, looking at The Dalí Museum which is host to a collection of permanent work by Salvador Dalí and features a special, rotating, exhibit throughout the year. Salvador Dalí, as an artist, pushed the boundaries of art, was a leader, and major contributor to the Surrealist movement as it is known today. He was described as "genius" but, despite his contribution and talent, was ostracized by other artists in his time (Isbouts & Brown, 2021). The study of accessibility, and inclusion, for the participation of art museums will attempt to follow the example set by Salvador Dalí: analyze what is in practice, what can be reimagined, and design an experience that provides access to the cultural information of The Dalí Museum.

Situation Analysis

Salvador Dalí, born in 1904 in Figueres, Spain, showed artistic talent early in his life. Creating his first painting at six, and enrolling in local art school in his early teens, he continued to study and practice in Madrid, Barcelona, and eventually moving to spend time in Paris. His

talent was identified early in his career, yet despite his reputation for Surrealist art, he spent much of his time studying the technique and styles of traditional works and the masters that came before him. Dalí made a lifelong career studying, examining works that previously existed by "The masters" and re-imagined it into a new work of art; because of the emphasis he put on traditional art education he was able to master, and honor, the past to help make way for a new future. Many of Dalí's most well known pieces were inspired by the works of classic art and the masters before him; as an example, his Surrealist interpretation titled, *Archaeological Reminiscence of Millet's Angelus,* c. 1934, he takes the familiar (*Millet's Angelus*) and breaks it all the way down to the meaning and symbolism to re-create and re-interpret into new possibilities (Isbouts & Brown, 2021). It could be said that this devotion of work is what led to his great success: maintaining standards of draftsmanship and beauty (Brown & Isbots, 2021). The same approach can be taken in designing for all audiences: in order to create an inclusive experience that considers Universal Design and accessibility, it is important to examine what

existed prior and what can be. By breaking the design apart, down to every consideration, and the devotion to build an inclusive community can be made for an innovative future.

Literature Review

Disability History and Accommodations:

What is disability? What causes someone to be considered "disabled" compared to others? There are many definitions, frames, and models that share commonalities, but differ in causality. The legal definition of "disability" leaves room for subjective interpretation and has been used as the framework to create legislation. Medical and

Social models are other models of disability that are similar in perspective, involving the environment, but differ in what is perceived as the barrier preventing a person from participating with their environment and connecting with other people. According to the medical model of disability, it is the diagnosis of the person that creates the limits that prevent unrestricted access

with the environment and the human experience. In contrast, the social model of disability views the environment and organizational design that causes the barriers to participate. In the United States, disability is defined as "a physical or mental impairment that substantially limits one or more major life activities" and

operates under the medical model of disability implying there is something wrong with the person and it is the person's responsibility to "be fixed" in order to access society.

The idea of disability, as it is known today, developed as early as Aristotle from his creation of "the perfect human body." This mindset, not the term "disabled", was later used by Western cultures to develop hierarchy and social order as well as elevating their own status as superior to other countries (Kudlick, 2003). As capitalism was embraced so did the emphasis on able bodies and the independence that came with it. Mary Johnson, a disability social issues journalist, has said that disability is defined by the perceptions of society and beliefs on what is desirable (Kudlick, 2003). Prior to the twentieth century, being disabled was to be disadvantaged by laws that prevented participation in some areas of a community's social, political, or economic life. It was closer to a social agreement rather than a comparison to a constructed norm. Dr. Leslie Francis and Dr. Anita Silvers, in an article published in the AMA Journal of Ethics, used the example of a marriage agreement where the wife would be disabled from making decisions about their property. As the medicine and understanding of health continued to develop around the beginning of the twentieth century, the definition perspective of disabled was changed to a medical context (Francis & Silvers, 2016).

Events and advocacy movements were gaining momentum leading up to the Rehabilitation Act of 1973 and ADA, the context that defined "disability" was changing. The origins of disability perceptions, as mentioned earlier, could have begun as early as Aristotle but started taking shape in the late nineteenth century as scientific understanding of medicine and health developed (Kudlick, 2003); however, even the model of what defined disability began to change. Previously, the United States was operating under the "medical model of disability" which viewed disability as something to fix and a problem within the individual. For example,

someone who needs a mobility device and cannot access the stairs is disabled because *they cannot* use the stairs: it is their problem because they cannot do it, putting the ones on them to remedy the problem of access. The perceived cause of disability became increasingly less on the individual but the environment. The term "social model of disability" was first used in 1982 by Mike Oliver: disability rights advocate, disability studies professor, and wheelchair user (Pressman & Schultz, 2021). According to Oliver, disability is the result of a person and their interaction with their environment and rather than attempting "to fix" the person to fit the environment, it should be the other way around. For the wheelchair user, it is the stairs that are denying access. For the person who is d/Deaf, it is not their deafness that is restricting but not having access to content in their primary language (Foss, 2014).

Universal Design:

Accommodations satisfy the need they serve to people with a disability. Large print can help someone with impaired, or low, vision read text. Closed captioning can support d/Deaf and Hard of Hearing with audio content. Read aloud versions of content can also assist people with specific learning disabilities, such as dyslexia, or people with a different native language. Having appropriate accommodations available to users is one of the easiest ways for businesses to meet ADA compliance. But accommodations are not a one-size-fits all and what may be appropriate for one person may not meet the same needs for the next. This is not the only issue that accommodations can present when a business, organization, or establishment is trying to create an accessible and Inclusive experience: in many cases, in order to have access to accommodations it needs to be requested which infringes on individual privacy and, depending on the disability, removes the opportunity to participate with autonomy, freedom, and independence that a non-disabled person would have. In addition to having to publicly disclose a

disability to receive accommodations, because not all disabilities are visible, accommodations can also maintain inequality (Edyburn, 2010). D. L. Edyburn explains this in an article published in *Learning Disability Quarterly*: "accommodations tend to maintain inequality since (a) there may be a delay (e.g., time needed to convert a handout from print to Braille); (b) it may require special effort to obtain (e.g., call ahead to schedule); or (c) it may require going to a special location (e.g., the only computer with text enlargement software is in the library)." Sometimes accommodations are the most reasonable option to provide equal access, but if the needs of disability were considered first, and museums asked, "how do we make this accessible for (specific disability group), there is not a situation where the experience would not be accessible for all participants.

As previously mentioned, some scholars and activists believe it is environmental factors that "create disability" (Penrose, 2015) since it is the lack of a resource, or accommodation, that makes the difference of a person being able to access space, or information, and not and perhaps the question is not whether the solution is an accommodation, but a better design? Sinead Burke, an academic and disability advocate, described the importance of better design in that, " Design greatly impacts upon people's lives, all lives. Design is a way in which we can feel included in the world, but it is also a way in which we can uphold a person's dignity and their human rights. Design can also inflict vulnerability on a group whose needs aren't considered." (Burke, 2017).

Universal Design (UD), the theory of creating a space that benefits everyone and accounts for diverse populations, and the groups of people that will utilize a physical space. Since its origins in 1985 (Williamson, 2020)**,** the practice has expanded to include the accessibility of information and communication (Hitt, 2018). The museum experience is unique because it not only needs to consider the physical design of the gallery space, but how visitors

will access and engage in the content they encounter. Educational researchers have come to refer to the informational side of this as "Universal Design for Learning"; this theory takes the principles of UD and extends it to learning and access of information because, similar to accessing a physical space, there is no one standard way to learn (Cast.org; Hitt, 2018) and can be applied to settings that extend beyond the traditional learning environment.

In order for a museum to design an experience that is universally designed to meet the diverse needs of its patrons, the information being provided needs to be available in more than one method. Two studies in the 1990's came to similar conclusions in collaborative projects to address what elements should be included, or considered, when designing to be inclusive. North Carolina State University and the Commission for Architecture and the Built Environment in the United Kingdom narrowed essential elements to inclusive design to the following: Equitable, Simple, Flexible, Perceptible Information, Welcoming, Realistic, Understandable, Accommodating, and Low Physical Effort (Pressman & Shultz, 2021).

The Future of Accessibility and the Museum Experience:

More than 30 years after the initiation with ADA, public spaces have made positive strides toward providing access to the disability community and the work done by communities in the 1970's can also be credited for progress by challenging the status quo, rejecting the stigma of how disability had been perceived, and taking pride in their disability. Quadriplegics enrolling in higher education, d/Deaf students at Gallaudet University unifying to demand a d/Deaf president for the d/Deaf University, and the creation of Assistive Technologies people a voice who previously were not given means to communicate. Advancements have been made and people with disabilities have access and independence (Shapiro, 1993). For all the progress that has been made, the mission is not over. When designing an experience in the cultural scene, in

order to create something that is truly inclusive, the requirements outlined in the ADA should be considered as the bare minimum, or a starting point (Bienvenu, 2015). Based on the 2015 Survey of Public Participation in the Arts, conducted by the National Endowment for the Arts, found that adults with disabilities made less than seven percent of adults who participated in attending art museums or galleries. The report cites progress made but acknowledges the work to do if museums want to "involve those with disabilities in the curatorial, content, and decision making activities of museums." The process to reimagine, and implement, strategies to create a museum that is accessible and inclusive can seem overwhelming in the beginning, but there have been several museums around the world in recent history who have started setting examples, in addition to practices that are recommended by activists and disability communities that are available as a model to move forward.

Design Thinking, a design approach that Elise Roy, lawyer, human rights activist, and member of the d/Deaf community, believes is an approach to accessible design that can benefit *all* people on "a micro and macro level" to promote human well being and the secret to this design process is to design with disability in mind first. That kind of thinking is how OXO, the kitchen supply company, came to design items like the potato peeler and the pizza cutter with their usable and comfortable grip that also aided people whose physical disabilities impacted the motor skills of their hands (Williamson, 2020). The key to this approach of design is not years of training, formal education, or access to expensive resources; it is "in bringing people from multiple disciplines together, because they want to share multiple perspectives and bring them together and ultimately merge them to form something new" (Roy, 2016). The success of the product, and the company, was because designers listened to other perspectives and designed with the disability in mind from the beginning. To have the input and perspective from others

with different backgrounds, expertise, community, culture can create meaningful changes to create an inclusive environment. Only disabled can truly speak to the disability experience. This is why it is essential, for museums–and other institutions–to have a board of accessibility advisors that not only provides feedback on accessibility practices but is created by members that are disabled themselves (Pressman, 2021). By designing a space that is designed for all, and by planning for disability first, it becomes less likely that access could not be achieved. Historically, it has been thought by businesses that access, and ensuring a space that follows Universal Design, was not necessary, citing the reasons that can be summarized "...we don't need to make things accessible. People with disabilities never come here." (Williamson, 2020). Which may have been true. But when the world is built inaccessible, and without a place for you, where is there to go?

Method

To conduct this accessibility audit, a rubric was used outlining strategies that allow for access that have been identified as effective and universal for a wide variety of users and disabilities. Like a study completed in 2016, strategies to look for included design that opened physical access of pieces in The Dalí Museum as well as strategies that allow access to the information provided by the museum (Mesquita & Carneiro, 2016). The 2016 study, completed by Mesquita and Carneiro, was focused on accessibility strategies for Visual Impairments (VI) and was completed across 15 museums in five major European cities. This audit is specifically designed to determine whether The Dalí Museum, which is one of two in the world specifically dedicated to the life and work of Salvador Dalí. Salvador Dalí is known not only for his work in surrealism but also for his commitment to studying the masters of art, paying homage to the greats before him and learning the foundational techniques which made him great (Isbouts &

Brown, 2021). This pairing of accessibility analysis and art museum was chosen due to the legacy left by Dalí himself: a Surrealist who saw "what was" and re-imagined things in a new meaning all while "maintaining the standards of draftsmanship and beauty" (Isbouts & Brown, 2021). Although Dalí was not formally diagnosed with mental illness, or neurodiversity, due to the lack of information of the time, but available records would indicate that Salvador Dalí displayed several characteristics of symptoms that would indicate affective disorders and psychotic signs (Isbots & Brown, 2021) all of which likely contributed to his unique perspective on reality.

The rubric was designed in a "self-evaluative" format to use as initial, baseline, data for inclusion and accessibility training for The Dalí Museum range in disability awareness, exposure, and identification; the results would then be used to create an initial accessibility recommendation and implementation training. Several existing checklists were used as reference in the creation of the walk through audit. There is an ADA checklist for existing establishments, but this resource was not utilized as a primary influence because of the missing information to include equitable access to communication and interaction with the museum experience. It was perceived, based on this checklist, the perspective of "accessibility" was whether or not a person with physical disability was able to enter, and navitage, the physical space. Although that is an important part of accessibility, museums have a greater responsibility to not only include *all* people in the physical space, but to provide access to the cultural and educational experience their space is designed to experience. The National Endowment for the Arts (NEA) has created an accessibility handbook with a documented brief checklist of accessibility practices that can aid as a starting point in self evaluation. The checklist was broken into two major categories: physical access and communication access. As the walk through of the museum occured, items
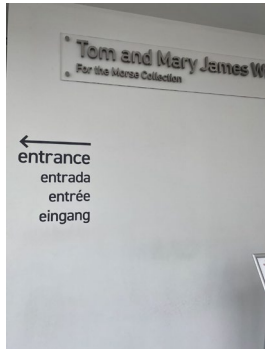
were checked off if accessibility strategies were observed. The audit walk through was completed several times to ensure accuracy. If strategies were checked off more than once on the rubric, it was considered as being "in practice". It was also noted whether accessibility practices were available upon request, or if visitors were able to achieve access with independence and autonomy. After all informal data was collected, results were analyzed and a report of recommendations was completed for the Visitor Experience Department of the museum. This walk-through audit is designed to serve as a model for continued self-assessment within The Dalí Museum; in order for this practice to be impactful and create long term benefit, it will need to be completed on a regular basis by a committee of representative members of disability communities. By bringing together a diverse community to share first hand experience and perspective will local museums be able to create action plans to plan for an accessible and inclusive future.

Physical Accessibility Results		
Accessibility Strategy	**Usage**	**Comments**
Does the physical space provide ground-level entry, ramped *access*, and/or elevators *to the venue*?	Yes	The galleries are on the third floor of the building. The building has one main entrance, which is accessible from the parking lot. Visitors can use a spiraling staircase or elevators to access the third floor.

Is there signage at inaccessible entrances with *directions to accessible entrances*?	Yes	
Is there integrated and dispersed *wheelchair seating* in assembly areas?	Yes	In the auditorium, there appear to be seats that are reserved in the front row to provide accessible seating for people using mobility devices and their companions. This accessible seating can also be used when providing ASL interpretation, or if proximity to the speaker is necessary for access to content.
Are the *box office*, stage, and dressing rooms *wheel-chair accessible?*	Yes	
Do exhibits and collections include wheelchair-accessible display cases, exhibit areas, and counters?	Partially	In the current special exhibit, there was only one item requiring a display case. If a wheelchair user were to approach the case, the item would not have the same visibility as non-wheelchair users. In addition, if visitors who live with dwarfism, or children, were visiting the museum, they would also have limited visibility of the display case. See below.

Does the museum provide *wheelchair-accessible restrooms*, including accessible sinks, water fountains, and soap & paper dispensers?	Yes	
Does the museum provide *wheelchair-accessible toilet stalls*, including a 60" diameter or T-turn clear floor space, free of the door swing?	Yes	
Are there accessible *emergency exits* and *audio/visual* emergency *alarms*?	Yes	
Did the museum design *accessible parking* spaces with adjoining *curb cut*s, and an *accessible route* from parking to the venue entrance?	Yes	

Communication and Information Accessibility Results		
Accessibility Strategy	**Usage**	**Comments**
Does visitor experience offer *ASL interpretation*?	No	The museum offers public tours with ASL interpretation when requested two weeks in advance. The delayed access limits visitors from participating with the same independence and planning.
Are *assistive listening* systems available?	Partially	According to the website, assistive listening devices are available upon request.
Does audio presentation	Partially	The video that plays in the first floor auditorium includes

include *captioning*?		captions, but there are three "Dali Alive" screens where Salvador Dali is reanimated through CGI to talk to visitors. There is no captioning on these screens.
Are items in the museum accompanied with *audio descriptions*?	Partially	The museum website claims to have audio descriptions of select pieces of work. However, it was not able to be located.
Is there an alternate version of print materials; including *Braille or large print*?	No	According to the museum website, visitor pamphlets are available in large print upon request at the visitor help desk. But, in addition to having to request materials, there are no other examples of large print or Braille throughout the museum to allow visitors who are either blind or have low vision participate in the content.
Is *large print* labeling, with *high contrast*, used for labeling around the museum space?	Partially	Large print with high contrast was used to indicate directions to physically move around the building. However, the labels to communicate the specific names of galleries were created with the same high contrast color compared to the color of the walls.
Does the museum provide	No	Visitors who are either low vision or living with

tactile tours?		blindness are not able to rely on vision as the primary modality to access art. Audio descriptions of art are a useful strategy but the descriptor is in control of what the listener has access to. By providing tactile tours, people with vision impairments would be able to experience art for themselves. Tactile tours also increase engagement for visitors who may not be living with a disability.

Based on the results of the initial walk through audit, it was observed that The Dalí Museum is generally accessible from a physical standpoint. The accessible parking spots are near the curb cut in the sidewalk, including a ramp to the main entrance for mobility devices, and elevators to transport visitors to the main galleries. The gallery includes wide pathways and appropriate lighting which includes spotlights on items and information plaques. But the physical space does not appear to have considered *all* people that could be interested in visiting the museum. Counters are designed to be accessible for people using mobility devices, but not for someone whose natural height is below the counter. Other design features in museums that cause barriers are the height of the information plaques: visitors who live with dwarfism cannot access the information on the plaque to learn about the art piece. If the exhibit features physical items in a display box, it is too high to see past. In examples like this, it is the physical space that is causing the disability, not the characteristics of the person. Sinéad Burke said in her TEDTalk

appearance in 2017, "Design limits my autonomy and independence." The physical design of everyday, and public, experiences is what limits her and many other people.

However, based on the accessibility walkthrough rubric, as well as research on best accessibility and inclusion practices, the accessibility of information is not as readily available to users as the physical access at The Dalí Museum. When comparing the physical accessibility to the ADA created checklist, The Dali Museum is operating within compliance standards of accessibility. However, accessibility cannot stop at physical access. All visitors should have equal opportunity to participate in the content curated and educational experiences that museums provide.

The results of the initial walk through, the audit used, and training materials were then provided to the Visitor Experience department at The Dalí Museum, but the work toward inclusive museum experiences is not a unique situation to The Dalí Museum. Museums in America have been working on becoming more accessible to their visitors to retain their relevance in modern culture, comply with federal regulation, and reach the millions of people that could bring potential revenue to their location. There has been plenty of research in the past few decades. How does a museum implement the research and create a plan based on the theories and findings of academics? The work is a process that will likely evolve along the way (Shapiro, 1994). Growth and change can be uncomfortable, and the fear of failure–especially in "cancel culture" of the twenty-first

century–can influence organizations to avoid the task rather than address it. But the work that needs to be done, for diversity, equity, access, and inclusion, the fear of failure should not stop the effort of working toward progress. Otherwise, other nations will continue to make progress while museums in the United States repeatedly contribute to the systemic inequalities disability self-advocates and allies are trying to break (Pressman & Schulz, 2021). Whether the barrier is physical, communication, or informational, museums–specifically The Dalí Museum–can be the leader for progress in redesigning access and design for everyone.

Proposals to Move Toward Inclusivity

The first item to be proposed to initiate an accessibility re-design is to create a board of representatives, organized to speak on behalf of the disability experience. This Accessibility Committee will need to be made up of a diverse selection of people with disabilities, cultural backgrounds, and experiences in hopes of creating a team that is as diverse as the local community and can share insight to the needs of the disability community. Either while this is being created, or after, The Dali museum will need to create a list of action items to address the limitations that the information and communication accessibility currently present. As mentioned, the museum meets ADA requirements of accessibility, but what fun is going to the museum if the only thing you're able to do is enter the door?

Visitors who are d/Deaf, or hard of hearing, do not have equitable access to all features The Dali Museum offers hearing guests. Free guided tours are available every afternoon, there are three displays where, through the use of CGI, Salvador himself speaks with guests, and a theater giving a brief summary of Salvador Dali and the Surrealism movement. The theater is the only feature that includes closed captions for participants to view; The Dali Alive stations do not have closed captions and an ASL tour needs to be requested two weeks in advance. Although the

accommodation of ASL interpretation is available, it is unequal access because it requires planning and depending on other people to coordinate the visit, unlike hearing visitors who can make a spontaneous decision to choose whether they will attend the museum as well as whether to join a tour. If The Dali Museum, and other museums, were to create a library of pre-recorded ASL interpretation of the tour, and made it available on the museums existing app, the d/Deaf Community would have independent access to a tour in their native language. As for The Dali Alive screens, adding closed captions would be the minimum recommendation to provide access. American Sign Language is also recognized as a primary language in the United States (Foss, 2014) and people who identify with a capital "D" in Deaf typically utilize ASL as their primary means of communication opposed to utilizing cochlear implants, hearing aids, or other therapies. Deaf community members that utilize ASL as their primary communication, are typically more fluent in ASL compared to written English, making captioning not fully accessible either. So to further the accessibility of these auditory experiences, and normalize a different way to communicate, it would also be recommended to include a caption box of ASL in one of the corners in all the screens. In addition to screen recordings of ASL, all speaking engagements should include interpretation and staff training to learn essential phrases in ASL to support visitor experience.

For people living with either blindness, or low vision, participating in museums is a challenging experience since the majority of the activities utilize sight as the primary sensory input. Several strategies can be implemented to include people with vision impairments including: Braille, large print, descriptive audio, and tactile tours. First, visitor pamphlets with

large print should be available next to the pamphlets in English, Spanish, German, Italian, Russian, and Portuguese. According to the museum website, large print info packets are available upon request, requiring the visitor to disclose disability and removing independent access.

Descriptive text is a frequently used strategy to communicate visual pieces in art museums. Descriptive text is an adequate accommodation, but placing the descriptor as "the gatekeeper" of information and communication can be misleading. The Dali Museum website states, under their Accessibility web page, that audio description is provided on the museum app for select pieces, not all. Combining descriptive audio with Braille displays and tactile recreations would elevate the experience of visitors who are blind/low vision. The addition of Braille should be at every painting title plaque and informational sign throughout the galleries. The National Tile Museum, in Lisbon Portugal, can be looked to as a successful example of providing alternate means to access content with a clear, Braille overlay on top of text. In addition to providing Braille and large print, recreations of visual pieces were displayed for visitors to touch and discover with independence. Other museums leading by example to provide tactile experiences for people with low vision include the Tiflologico Museum in Madrid, Spain, who offers a completely tactile museum experience with scale recreations of monuments and

states available for a hands on experience (ONCE, 2022 & Μουσείο Αφής, 2022). The Dali Museum could follow these examples by placing tactile recreations to accompany the art.

Another group in the disability community who do not have equitable access to information and communication in the museum experience are the Intellectual and Cognitive Disability Communities. People with Intellectual and Cognitive Disabilities have interests in specific things and topics, like their non-disabled counterparts which is why information should be modified to communicate the same content at a developmentally appropriate level. On the Dali Museum app, there are two self-guided audio tours: the standard tour with description for all pieces of artwork in the permanent gallery, and a "family" version that provides audio description for children ages 5 and up for 16 pieces of art. The family version of the tour does not include all pieces of art, leaving out half the pieces in the tour. Additionally, the family tour is accompanied by whimsical music and animated narration. However, the child-like styling of the family tour may be off-putting to some adults with cognitive impairments. Providing a simplified version of regular audio tours would continue to provide access to *all* adults while treating people with dignity.
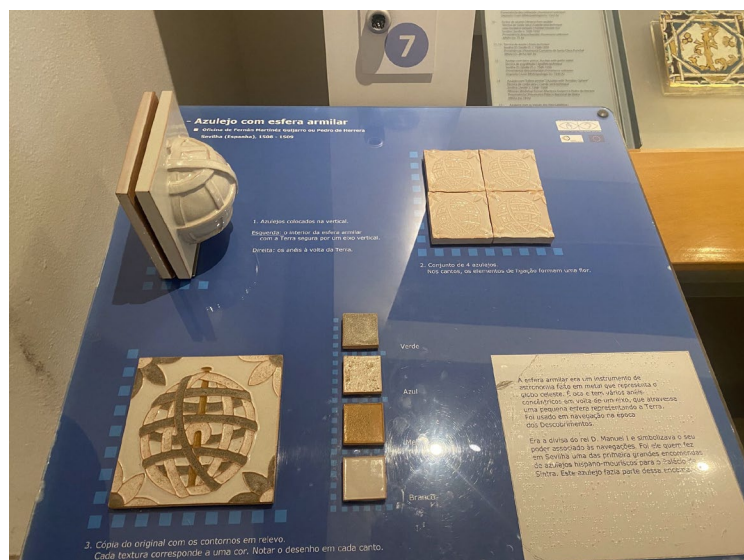
Book

This is Salvador Dali.

He was born in Figueres, Spain.

He became a painter.

In 2014, the CDC did a study analyzing the prevalence of Intellectual Disabilities. Of all participants studied, it is suggested that 12% of those diagnosed were considered "moderate" and only 1% were "profound"(Diament, 2021). Regardless of IQ level and cognitive function, people with all disabilities should have the same right to access as anyone else. A starting point to include *all* people in the museum experience would be to create social-story type material that uses visuals, paired with words, to communicate content, like the example above.

Limitations and Considerations

For several reasons, this project is unfinished. With the time frame available, an accessibility committee with representatives was unable to be formed due to the time it takes to build connections and organize a system of processes for implementation. Additionally, because of the time, the accessibility recommendations were unable to be completed. Using the research, and feedback from the eventual committee, The Dali Museum needs to continue this work by creating a plan for implementation and consider a marketing strategy to inform the public of new practices in place that will include demographics of people who were once excluded from participation in the museum experience. Another limitation in this project is the lack of field-

specific research relating accessibility to museums. The most relevant sources in this research were all published in the last three years, and accessibility to information was not as often talked about compared to physical access to space. As mentioned earlier, the ADA created Accessibility work book that organizations can use to self-check accessibility did not mention access to content in any of the sub-categories. The amount of content would suggest that research and academia are catching up after thirty years of ADA, but no sources were located that indicated there was a systematic approach of projects working together to spread the work of inclusion.

Review and Future Work

The work toward accessibility and inclusion is a working plan that never ends. Through learning, growth, and community partnership, accessibility will continue to grow into a practice where ASL caption boxes and Braille can be normalized and accepted. The practices that are considered radical today can be normal tomorrow. Like Salvador Dali and his dedication to pushing boundaries of "tradition", whether art or accessibility, is how change will happen. This work will be presented to The Salvador Dali Museum and, if accepted, will work as a partnership to create an implementation plan. We need to share responsibility–as members of a local and global community but not the disability community, there is a delicate balance to respond to the need and growing movement without speaking for others. But there is an opportunity to be neighbors and work together.

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