



Open Art

– designing a multimedia guide app
for people with and without sensory
impairments

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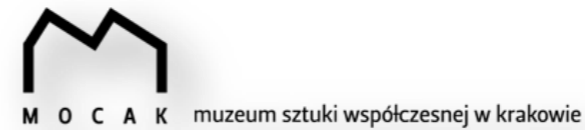
³ Information Processing Institute, Warsaw

Outline

- The Open Art project
- State of the art
- Universal design principles
- Needs analysis and preference surveys
- Optimum content of multimedia description
- Sample description

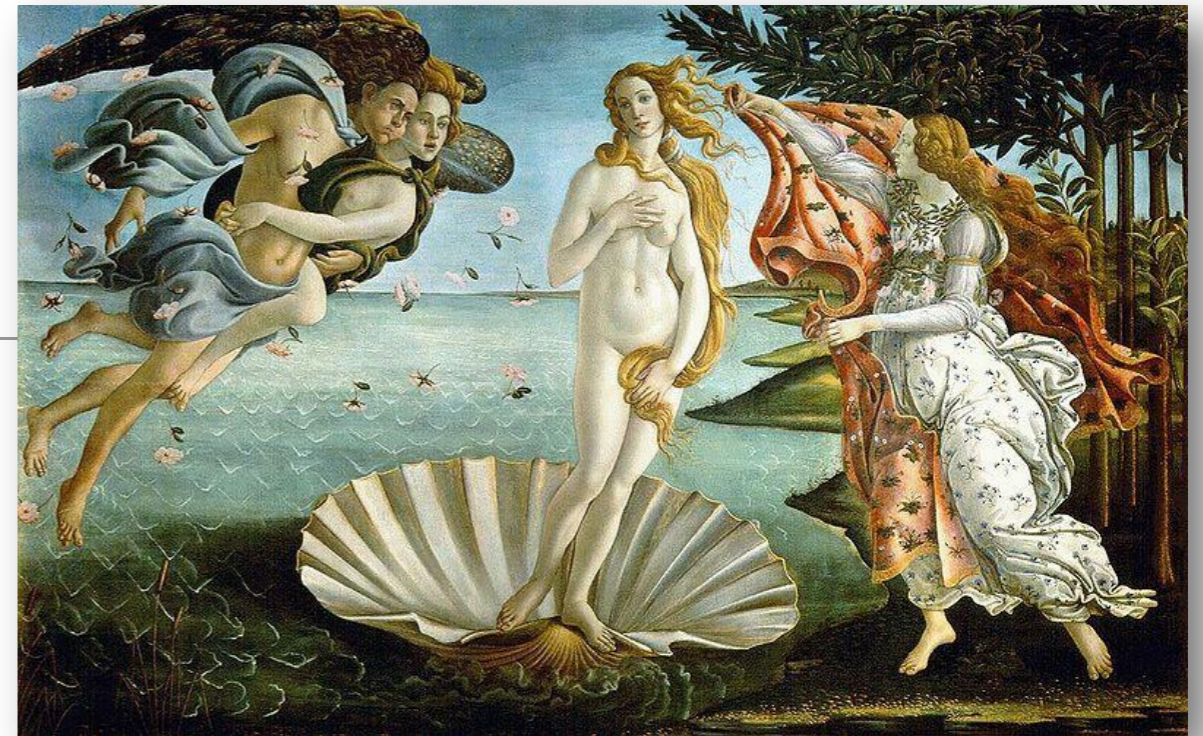
About the Open Art project

- Consortium of museums, universities, research institutes and foundation
- Accessible multimedia guide for all
- Location services inside the museum (for the blind)
- Elements of virtual reality
- Content Management Systems for museums



What do museums offer now?

- Special guided tours for the blind, including touch tours and tactile exhibits
- Special sign language tours for the deaf
- AD on museum websites available for download
- Audio guides
- Apps with AD

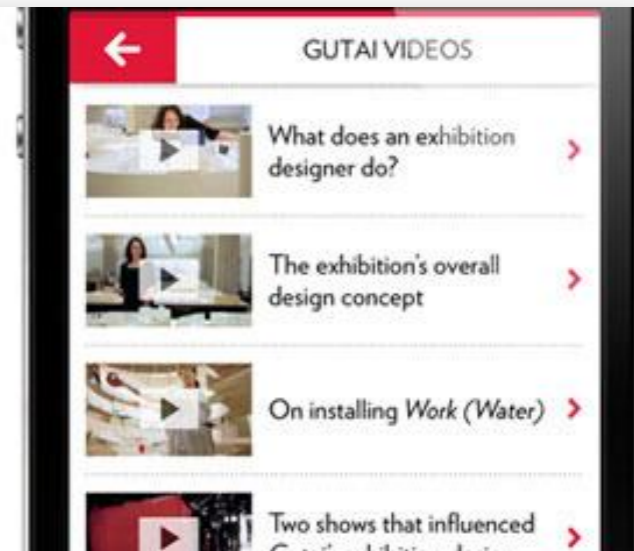


"Uffizi by touch", Florence

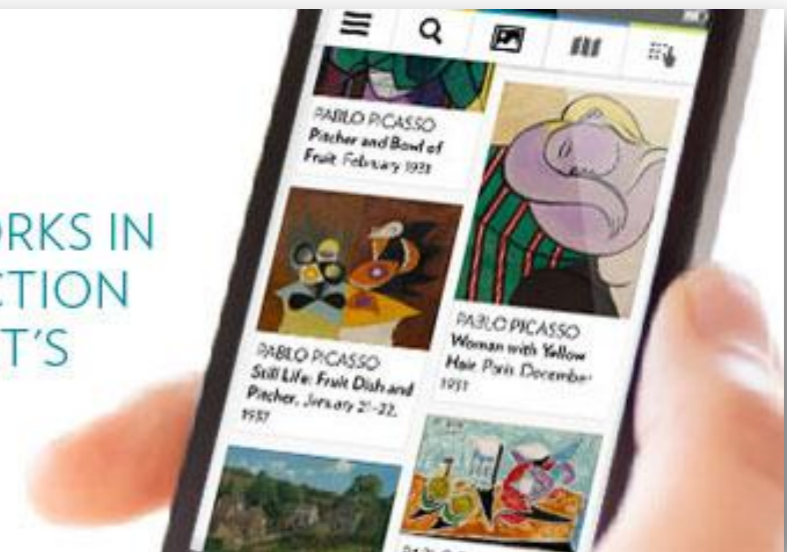
Guggenheim App

It includes verbal description guides for visitors who are blind or have low vision

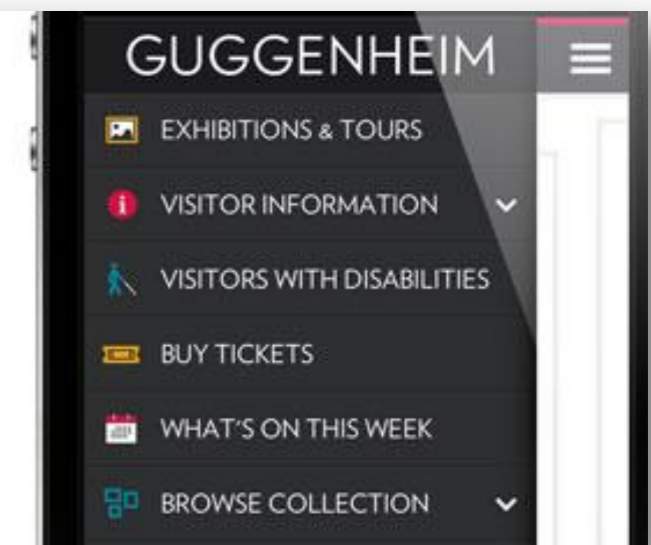
EXCLUSIVE
AUDIO AND
VIDEO



BROWSE WORKS IN
THE COLLECTION
OR SEE WHAT'S
ON VIEW

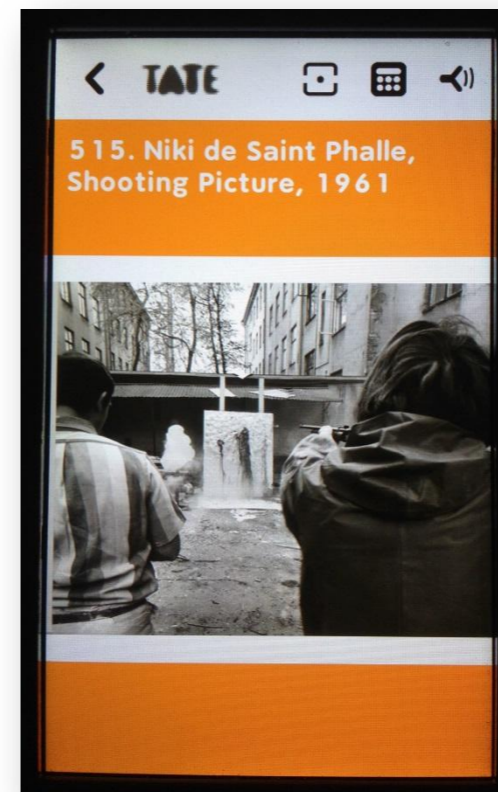
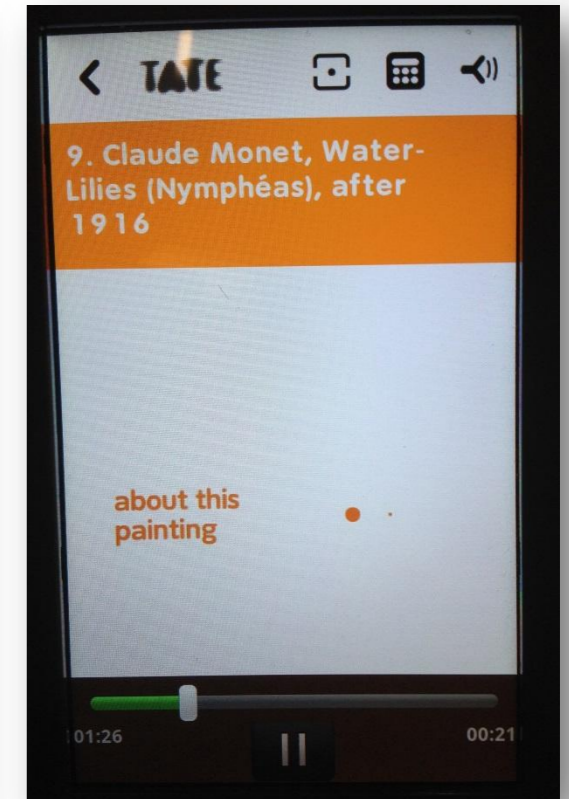


PLAN
YOUR VISIT



Tate Modern

Multimedia guide –
mainly audio with some
pictures and videos



National Museum in Warsaw

Downloadable app

●●●○ PLAY 11:00 80%

< **MW** / Muzeum Narodowe w Warszawie

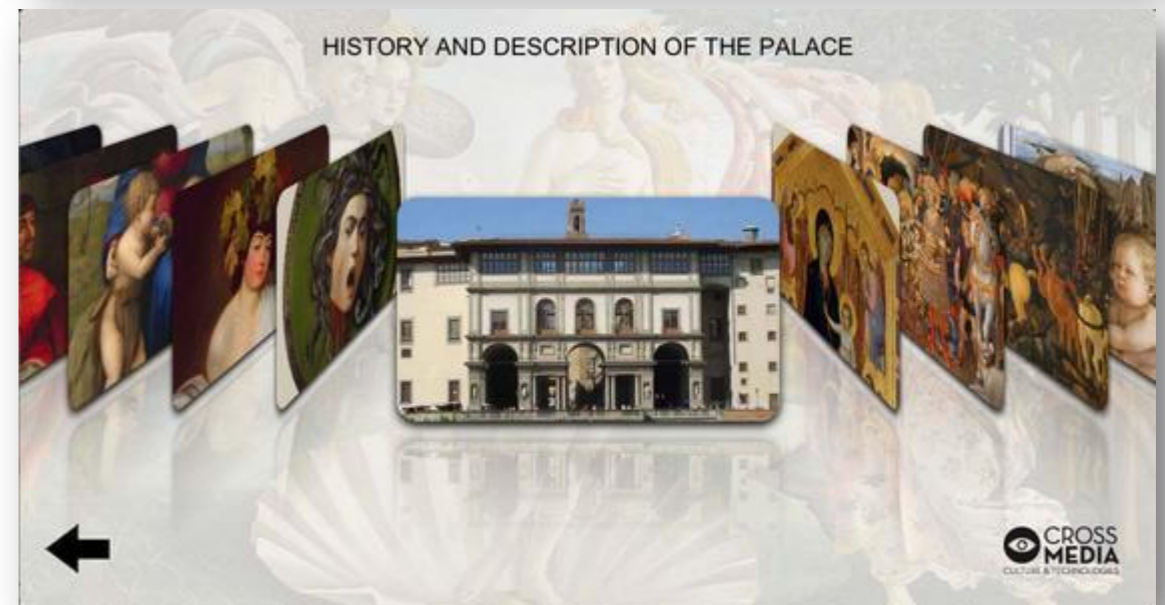
PGE

„Lego. A Concentration Camp” by Zbigniew Libera (born in 1959)

The work entitled 'Lego. A Concentration Camp' is a reference to the Holocaust and its presence in mass culture. It was made with the support of the Lego Company which provided the blocks. The artist produced authentic sets of blocks which could be used to construct a concentration camp. instead of a police

Galleria degli Uffizi in Florence and other Italian museums & galleries

**CROSS
MEDIA**
CULTURE & TECHNOLOGIES



Two pillars of OpenArt – how is it different?

- Accessible technology
 - It is ready to use from the outset – no need to introduce access services at a later stage
 - Users choose how to access the content: subtitles in Polish/English, audio commentary in Polish/English, sign language interpreting
 - It can be used in the museum as a guide or at home
- Accessible content
 - It provides one description for all
 - Promoting inclusion – sighted and blind people can visit the museum together
 - Including elements of the visual aspects of the work – both for the blind and the sighted

Universal design principles and guidelines (1)

1. Equitable Use

- Make the design appealing to all users
- Avoid segregating or stigmatizing any users

2. Flexibility in Use

- Provide choice in methods of use

3. Simple and Intuitive Use

- Eliminate unnecessary complexity
- Be consistent with user expectations and intuition

Universal design principles and guidelines (2)

4. Perceptible Information

- Use different modes (pictorial, verbal) for redundant presentation of essential information
- Provide compatibility with a variety of techniques or devices used by people with sensory limitations

5. Tolerance for Error

6. Low Physical Effort

7. Size and Space for Approach and Use

User tests: needs, preferences, reception

- 3 user tests
 - On-line survey, 36 questions, 301 participants
 - In-depth interviews, 8 participants
 - On-line survey, 56 questions, 161 participants

Needs analysis

- People spend between 1-2 hours in the museum.
- Visiting museums is a **social activity** (79.28%) visits museums and galleries with other people, mainly family members or friends



The app has to promote integration

It should also make it possible for visitors to discuss the works of art

Needs analysis

- Modern art is...
 - interesting (57.2%)
 - difficult (36.6%)
 - incomprehensible (29.1%)
 - overrated (27.1%)
 - senseless (11.4%)
 - uninteresting (7.5%)

Needs analysis

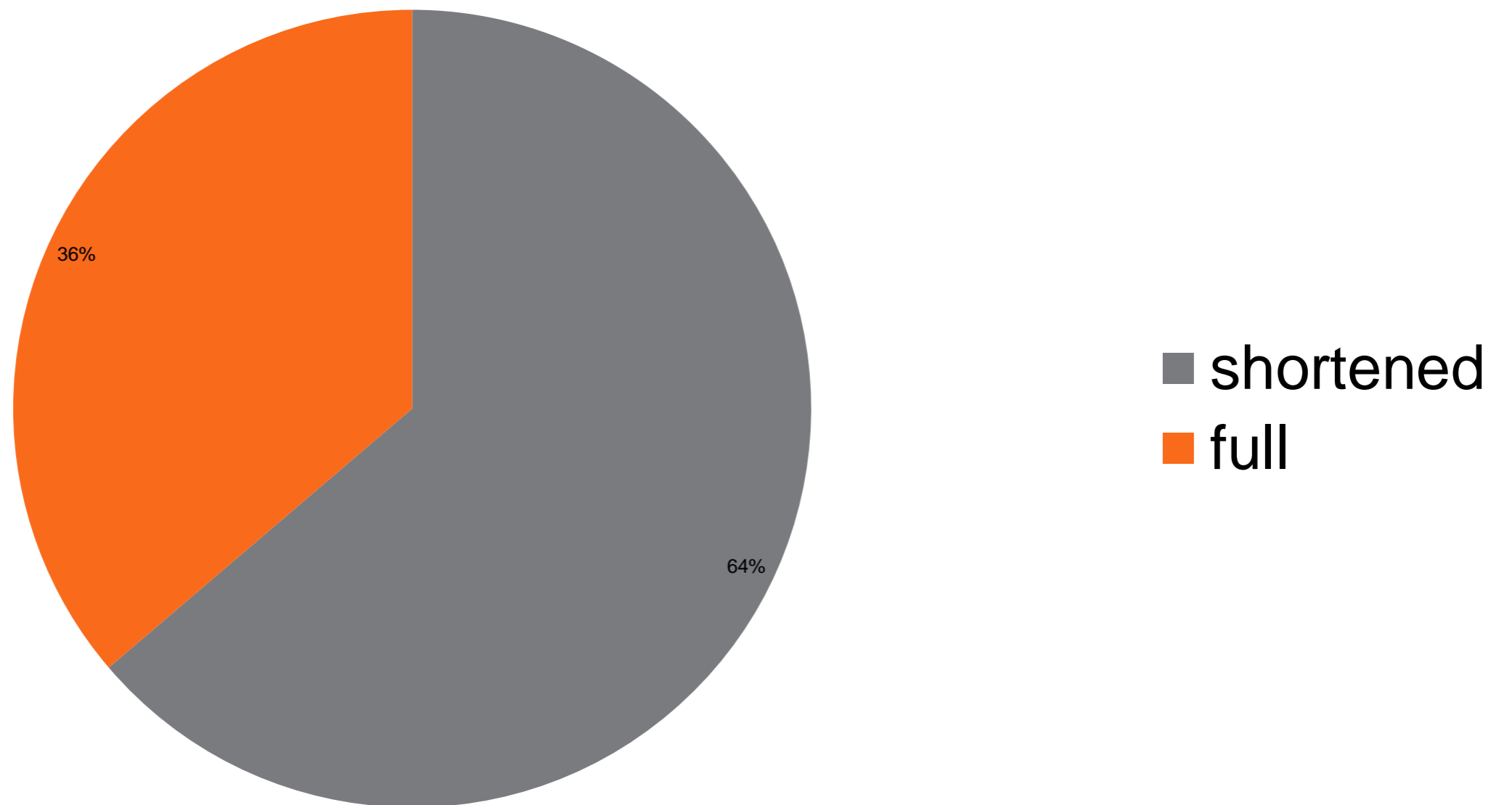
- Modern art as puzzle & riddle that needs decoding
- Two decoding paths:
 - By searching for an expert, preferably an art critic or artist, to explain the meaning of a given piece.
 - By negotiating the meaning which allows both expert opinion and amateur point of view.

Online study on user preferences

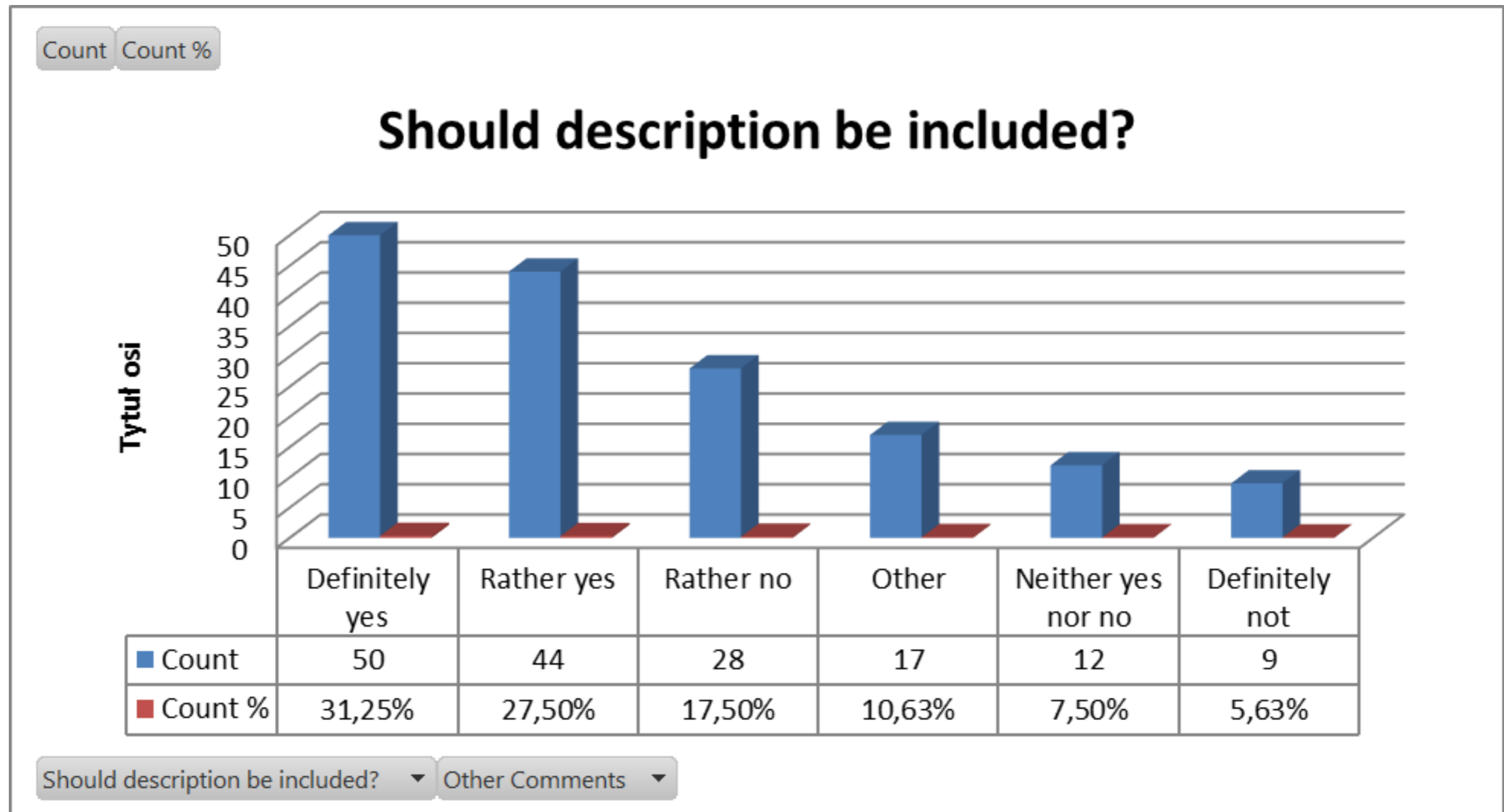
- Questions
 - Optimum duration of a description: 2-3 mins
 - Content of a description, incl. description of the visual aspects of a work of art
 - Linguistic complexity of a description
- Outcome
 - A set of guidelines for the museums how to design multimedia description for all

User preferences

Preferred version

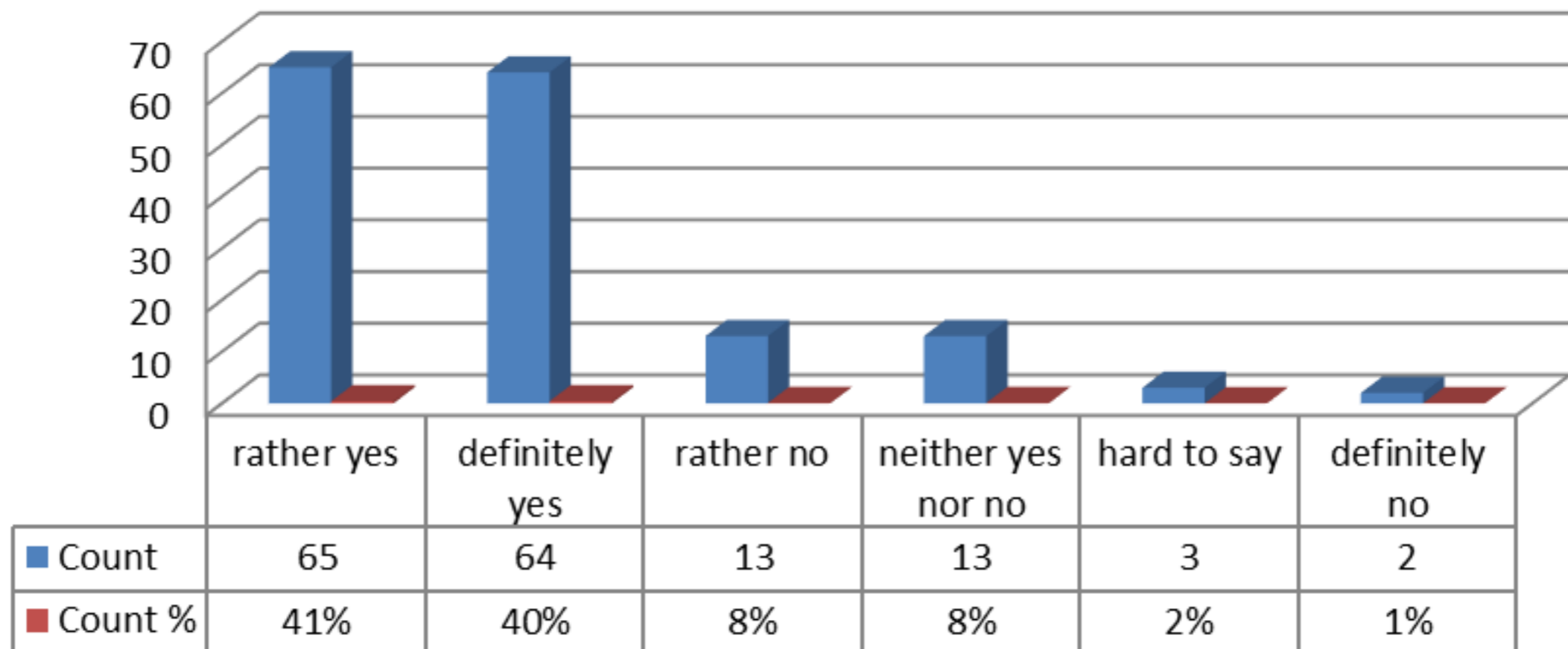


User preferences



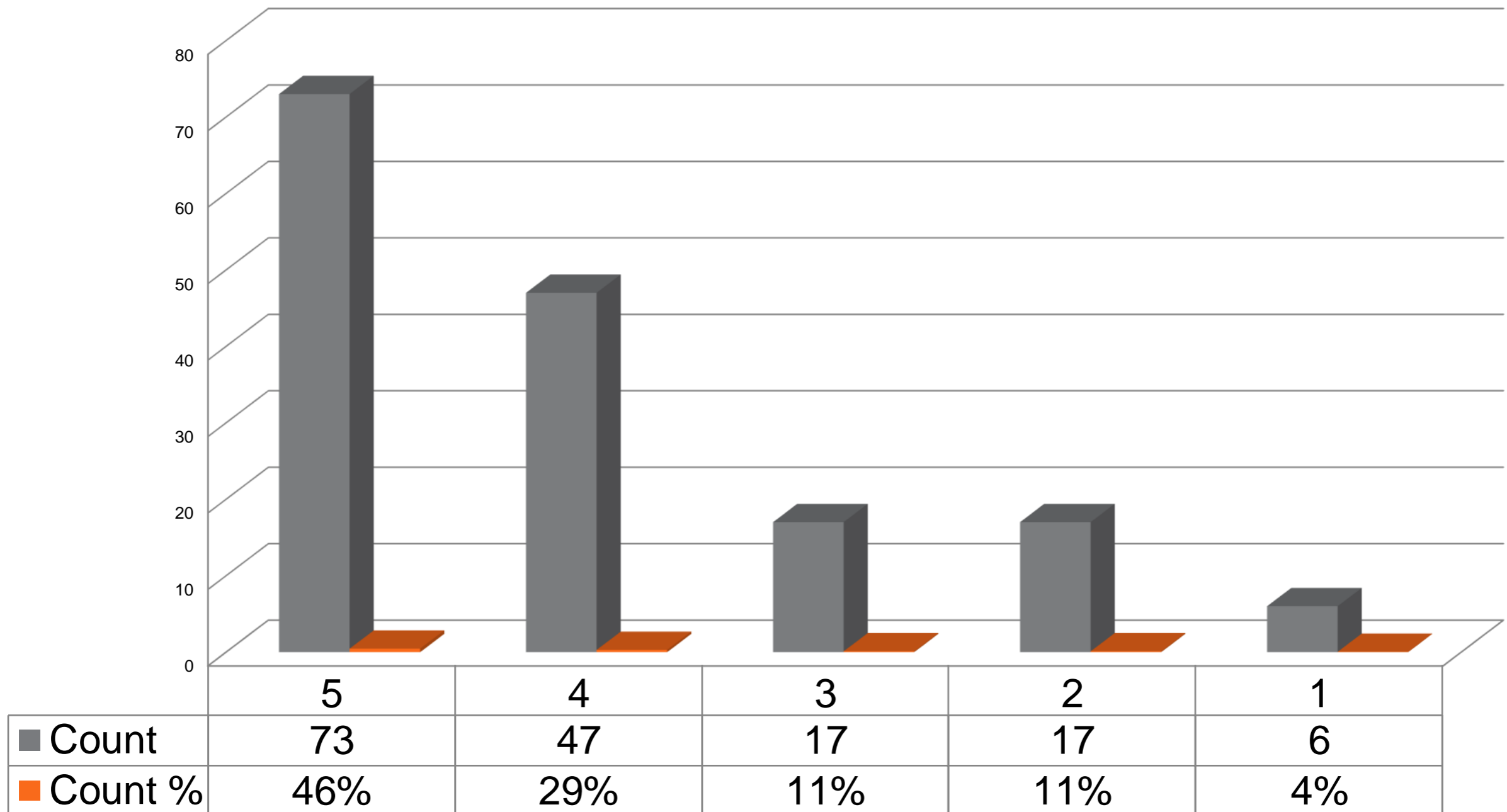
User preferences

Would you like to have an opportunity to use multimedia app in museums?



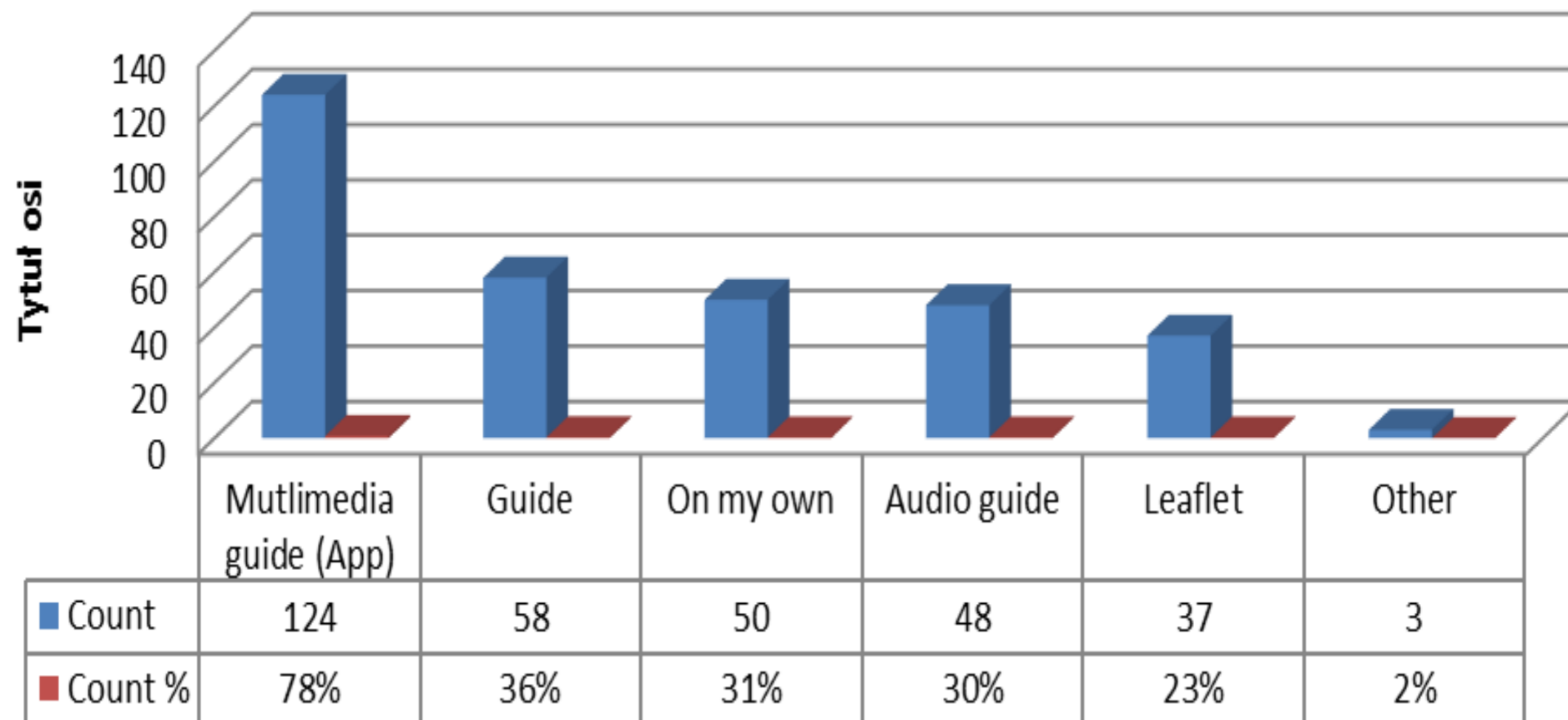
User preferences

Multimedia guide - evaluation



User preferences

How would you like to visit museums now?



Optimum content of a multimedia description

- General information
 - Author, title, year
 - Type of art: painting, performance, relief, sculpture
- Visual description of physical elements of the work
- Interpretation
- Historical and cultural context
- Other related works of art, if relevant
- Information about the artist
- Interviews with curators, conservators, artists, etc.
- Tidbits about the artist or the work

Conclusions

- Two pillars of accessibility
 - Technological
 - Subtitles and audio narration in Polish and English
 - Sign language interpreting
 - Content – easy to understand
- One description for all promotes integration
- No need to create any extra access services after the app is designed and released
- Sighted people need a description of the visual elements of a work of art
 - Interpretation
 - Something they wouldn't notice otherwise

Inspiration for the study

“The first verbal description audio tours I wrote were specifically for people who are blind or have low vision.

Today, whenever possible I write audio tours that serve sighted and blind audiences together.

This saves money for a museum, and has the added bonus of creating an inclusive experience with blind and sighted people enjoying an exhibition together”

Lou Gisante

http://www.lougiansante.org/p/blog-page_13.html

Acknowledgements

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MARIA
RUBAJ



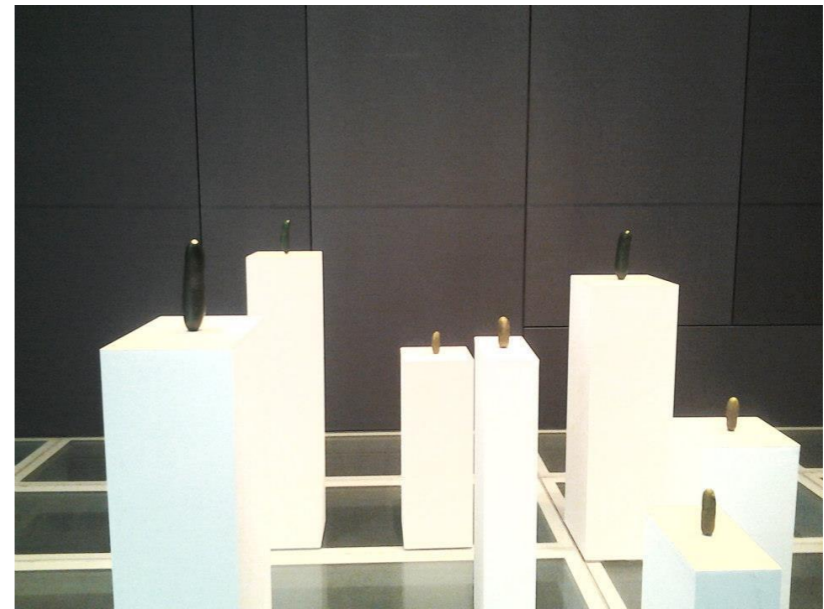
WOJCIECH
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NATALIA
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intermedia
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