

Appendix B

Compiled Feedback: Focus Groups with Cultural Institutions

Engagement Questions

Tell us in one sentence about your cultural organization.

- How many staff?
- Who is your current audience? Who are your target audiences?
- How many visitors do you serve annually?
Scale:
 - <50,000 visitors
 - 50,001–250,000 visitors
 - >250,001 visitors

Institution #1

- Big science and tech institution
- School programs, adult programs , family visitors, and everyone else
- A lot of employees
- In own department we have at least 20, including teen science leadership teams
- Daily visitation—1,800 school kids on Halloween, regular weekend day when it doesn't rain—1,000; hit capacity when it does rain (max 3,000 in the building)

Institution #2

- Encyclopedic collection, one wing contemporary and modern art
- Staff size – 8 full-time in education (doubled recently, post-recession levels) 9 curators
- Unsure of total staff size and annual visitation but sure its online
- Audiences – school groups (all under age 17 come in free; most come in school groups) regular core visitor group is aging, likely to have that demographic as their museum loyalists, do see a lot of younger people coming in, tourists, working on capturing the millennial audience now

Institution #3

- Expanding into accessibility initiatives—target audiences
- Sculpture park —30-acre sculpture park and indoor institution
- Mobility issues

Institution #4

- Museum technology perspective

Institution #5

- Target audience: university community, staff faculty, students, university-age students
- Visitorship: 1,000s

Institution #6

- Small decorative arts exhibitions
- Audience: Families to scholars, little kids
- Staff: we have 4 people; we do our own exhibits and programs.

What programs or experiences do you offer to audiences who are blind or low vision?

Institution #1

- Experiences for visitors who are blind: 99 percent of our exhibition components have the audio phone or cone attached to them, reading off what the copy label is
- Also have sighted guides (anyone in the museum can become a sighted guide through training) we do 2 trainings a year; can request a sighted guide 2 weeks in advance through our accessibility coordinator, can be 1 to 1, can be a group, can be a family with a blind or low vision child that gets a guide

Institution #2

- Experiences for visitors who are blind: touch tour offered once a month, something that's a fairly new initiative, audio interpretation paired with transcripts, working on existing media now to make it more accessible
- Touch tour – a tour that pairs verbal description with the opportunity to touch/interact physically with a work that's been preselected by our curatorial and conservation staff

Institution #3

- For visitors who are blind or low-vision, we have done some audio descriptions, artist interviews, flexible to all audiences, looking to do more audio descriptions this year
- Guided tours and audio has opened the doors

Institution #4

- Resources in braille
- Video with audio
- Done online for video or captioning – website

Institution #5

- Accessibility across the board
- Don't have specific accommodations

Institution #6

- We don't have anything specifically for blind or low vision, but offer areas for people to touch, reproductions of objects for touch/interaction, video labels instead of text use sound, experience objects and come up with interpretations

How familiar is your institution with American Sign Language (ASL), Audio Description, and captioning?

Scale:

- 1 not at all familiar
- 2 not very familiar
- 3 neutral
- 4 somewhat familiar
- 5 very familiar

Institution #1

- FAMILIARITY with ASL audio description: **5 – Very Familiar**
 - There's not a lot of video in the exhibition, there are a lot of 'go and touch this and figure out what you want to do with it' free interpretation if you can't read the label
 - Our exhibit development director is super accessibility friendly, makes sure everything is compliant with ADA standards – wants to make sure our visitors get something out of everything
 - Our exhibit development department lives under the president of education
 - *Do you use ASL??* We contract out ASL interpreters or assisted listening devices we have those too in the museum for all of our stages – you can get one also if you're doing sighted guided tour
 - I'm learning sign language because I work with school groups who come in and need them – they call our reservation office and say 'we have one student who's deaf or one whose hard of hearing or we're a whole school who's hard of hearing' and then we call whoever we can contract

Institution #2

- FAMILIARITY with ASL audio description: What do you mean by the institution? The department or the whole institution? **Within education, probably a 4, within the museum itself probably a 1-2**
 - You've got a really strong divide between the people who have familiarity with these ideas and will be building them, and the ones who are operating in the curatorial capacity (often unaware and/or unengaged)
 - I'm part of a 2 person interpretive media department, and we'd be the one to be developing it
 - *Q: would any curator be looking at the content you were writing?* Yes, but they wouldn't really engage as much with the delivery mechanism as they would the content (the decision to close caption it would be ours)

- Division of labor
- [referring to Institution #1] I think that's where there's going to be some difference for us as a mid-sized art museum is that we don't even have an exhibition development team. We have curatorial providing content and installation, and then interpretation comes in after that – operates in a very different pathway
- *Use of ALS?* No – we don't to the best of our knowledge

Institution #3

- ASL accompanies Museum Guides, video content captions
- On copyrighted videos, we can't do closed captioning

Institution #4

- Sign Language events, have not been doing formal captioning of video online, major work done in main exhibition galleries.
- General best practices and accessibility is of interest. Don't provide adequate captioning
- In addition to some of the renovations happening now, there have been digitally re-mastered videos that do include captioning, those kinds of things have come into play and are probably on the minds of curatorial and tech teams

Institution #5

- Not on our radar in the galleries

Institution #6

- Started captioning videos

Sorting Exercise

Ask after they sort and order preferences: How could these features make interpretive content accessible in your own institution? What would you add? What's missing?

- American Sign Language (ASL)
- Audio Description
- Video content with captions
- Sharing/Social Networking
- Haptic/Vibrational Alerts
- Curatorial Descriptions
- Crowd-source Descriptions

Institution #1

- I put sharing and social networking as my first – that's how I found out this was here, why I'm here and I'm making an assumption about what their ability to social network is, but knowing that you have this app and that they could go to a museum and get an

iPad and carry it around and get that information out there...I didn't think of this as in-app, I thought of it as 'about the app'

- Audio description was my second (synched with video, want it to be one thing) – it's a video and you can listen to it, or you can watch it, or you can read it all together
- I put curatorial descriptions down at the bottom because I think what the public is going to get out of it might be different from the curatorial, and when you have curatorial I think of this smaller crowd of very well educated people, whereas crowd-sourced is what the public cares about, and its hundreds of people you can get information from

Ranked in the middle:

- Haptic alerts seems really cool, but I don't know how you're able to transfer it from this cool thing on an iPad to actual practicality in a museum and walking around, or even if you're at an outdoor site and you find out that tomorrow there's a big divot in the road because it rained and thawed...there's no way to warn people of that immediately.
- Sign Language – when we started talking about low vision, unless you're doing it to someone's hand, that's the only thing. I couldn't figure out how you would use sign language in an app for someone who's low vision. I mean I guess you could use it for someone who's hard of hearing.
- I'm seeing this cool video where you hear the person talking and there's captions underneath and there are buttons where you hear curator #1, curator #2 ...random person on the street #3...and you pick who you want to hear from, and they're all describing the same thing, same object, same exhibit, and you choose who you want to talk to/listen from.

Institution #2

- My first one was 'audio description' – for me that would be, most of my experience with people who are blind or low vision and audio description is something that is verbal description, what makes the object actually accessible, and it's by no means perfect but is the thing that has the widest reach, says that you can at least know what the object in front of you is, and that's the highest priority in terms of that. What is that quote, 'I need you to be my eyes, not my brain' – giving someone that ability.
- Question from facilitator: *'Would that be crowd-sourced or something someone from the museum did?'*
 - As long as people are trained and vetted, like they always start from one side of the painting so you have consistency in the app and it's easy to know what the schema is, and as long as the people know that they're giving a 'dig deeper approach,' or 'important information first' ...as long as they follow the structures I don't really care where it comes from. A diversity of voices can be nice if they're all actually intelligible.
- I wouldn't rank social networking/sharing highly as an in-app feature because I feel like unless you have a tweetup it's not as necessary for you to have that in the museum experience because in the museum you should be interacting with the objects and having a social experience if it's actually there, but I find that social media in museums,

if there's not pre-organized structure, it can be a very frustrating thing. It's absolutely important that social media and networking are accessible but I don't feel like that's a high priority feature of the app itself. But it's a good point – making this easy to find is key, that someone could easily redirect, 'I found this, this could be useful for you,' that's an important feature.

- I put crowdsourced descriptions and curatorial descriptions on par. I don't care who says it, if it's good I don't care. If it's compelling content, and it's about that resonance with people, if you've got engaging curators go for it!

Ranked in the middle:

- I think haptic vibrational alerts, we both gravitated towards it as the shiny new toy we want to play with. Because it's something that has a lot of potential in terms of wayfinding in museums, which is sort of a universal defined feature, something we all want.
 - Wi-Fi can be really unreliable within a building, and I think it would enable people to be more independent, which would be really exciting to see. But that said, the second I say we're enabling people to be more independent, is the rest of the museum going to be able to support that?
 - I was talking to a contemporary art museum employee and she said, 'contemporary art is really dangerous for people with low vision, there's stuff just flying at you, it's the nature of the art work.' You can give haptic vibration alerts but that won't stop you from walking into the sculpture. You still need someone to facilitate that.
 - So while the app might be able to give someone independence, if the rest of the museum still requires that they have someone to be able to take them between stop and stop, then it's a nice tech that still doesn't solve an existing problem. There are more important things that are 'need to have,' and that's a 'nice to have.'
- This is why we had the question of 'who is this for.' I had the same thoughts about video content with captions, which would have been on the same level [as #1 participant paired it]. It might help someone with low vision depending on what their level of disability is...that's where we get to the entire problem of making things accessible is that people have multiple disabilities, different levels of abilities...low vision means something different to every single person. So, you really are looking for something that's very inclusive because it's going to be impossible to tailor to everyone's needs.
- I'm building an app that is going to launch in December. It's not incredibly accessible. It has transcripts, and that's as accessible as I could make it, which is why it's really exciting that you're making it on an open-source accessible platform.

TOP 3 features for an app that was for people who were BLIND OR LOW VISION:

- 1) Audio description
- 2) Crowd-sourced & curatorial (which I'd like to keep on the same level)
- 3) Video content with captions (if I could have an extra)

Institution #1

- 1) Video content with captions (I don't want to separate video content and audio description with caption, or video content with captions)
- 2) Audio description
- 3) Crowd-sourced description
- 4) Curatorial descriptions (if I could have an extra)

TOP 3 features for an app that was for people who were HARD OF HEARING:

Institution #2

- 1) Video content with captions
- 2) Crowd-sourced & curatorial descriptions
- 3) ASL – a nice thing to have, but it's a question of need to have/nice to have. If you're not at a live program which would be the difference, it would be a nice gesture to provide. It's inclusive, its saying if ASL is your primary way for communicating, I'm communicating with you in your primary language. But you've made everything accessible through these, so I would prioritize having better content over ASL. I'm just imagining the amount of time/funds it would take my museum to make an ASL version of everything, and I can't see us doing it. You could make it a feature of the app, but the museum would have to invest the resources, and knowing that I'd already made things accessible, I would put that money into getting an ASL live person for programs.

Institution #1

- 1) Video content with captions
- 2) American Sign Language
- 3) Crowd-sourced descriptions

I pulled audio description, and put in ASL mainly because I love ASL, and I have an app on my phone that's 'signing science' and its super fun so, even as a hearing and seeing person, I enjoy ASL, and I think it's important especially for kids who are going to grow up hard of hearing to have that ASL exposure at a cultural institution.

Within a science museum, everything is touch and play for us. Go to the infrared camera and stand in front of it and see what happens. And, obviously, if you can't see well then you can't necessarily participate in that activity, but you can go next door and start squeezing things and smelling them and do a different activity and get something completely different out of it. But having the sign language, just those specific words in sign language on this app would be in this exhibit I can look at heat, smell, animals. Having those in sign language at the bottom as 'those are my options' could be useful and could be fun.

Institution #3

- 1) Audio descriptions
- 2) Curatorial descriptions
- 3) ASL
- 4) Video content
- 5) Vibrational alerts (in a sculpture park, would be helpful for recognizing where on the grounds there is content)
- 6) Crowd-sourcing (Would be great as an interpretive tool, recording visitors' experiences as they happen, chance to have deeper thought for what's on view)

Institution #4

- 1) Video captioning: seems the easiest, it does get to the point where all of this stuff could be useful to everyone, turns the thing on its side – if people are not visually impaired it would be great if there wasn't a barrier for them to use everything this app has to offer. So it doesn't seem/feel like it's not for them – would be a huge loss of activity to these same features
- 2) Audio
- 3) Curatorial description & crowd-sourcing
- 4) Haptic
- 5) ASL

Institution #5

- 1) Video content with captions – do a lot of video based work
- 2) Crowd-sourced
- 3) Sharing and social media/networking – ways to be more inclusive to our college age audiences

We have a mobile app already at our institution that I could see it working in tandem with the public art on our campus having some of these features, so everyone can use it, embedding it in things we're already doing/adding these other features to it in a way that increases access to it

Institution #6

- 1) Video content with captions – we do a lot of videos
- 2) Sharing/social networking
- 3) Crowd-sourced descriptions (we're trying to be more inclusive)
- 4) Bonus – haptics seems interesting

Exploration Questions

Do you have digital technology as part of your visitor experience? If so, what?

Institution #1

- We have audio; in our newer exhibits, we have video. A lot of it is tactile. As technology goes, here's a diorama of a deer but here are the antlers you can touch and the fur that you can touch. When school groups come in, things change a little bit. We have more options for technology because educators would be able to go out with them if they needed to. Or they bring their own technology, and we try to support that the best that we can.
- My department itself has two iPads that we use for kids to do scheduling of their tours for specific programs. We have Word Maker, PECS, and Proloquo2Go and every other picture-to-text app you could possibly get your hands on. But a lot of it is the exhibit department putting those pieces in.

Institution #2

- We have 8 iPads that circulate through the whole museum (including exhibits).
- Two large touch screens that we're currently using for a community-sourced story program. But those are going away, and we're going to repurpose them. That is not at all accessible. Also, we're reinventing that program, which is an amazing program.
- We just bought a new tour platform that we're trying out that's called [Stgry](#), which is based out of Seattle, which we're using to create a mobile tour. A lot of times we'll just build a mobile site if we want to do something pretty fast and dirty that's tech-based, and largely we're looking at BYOD (bring your own device) stuff because we just don't have enough devices to hand out to people [same with #1]. So what we're offering to people is what we're building on mobile web.

Institution #3

- Toursphere as our mobile app: know what sculpture is in proximity, call-in information service, call-in to hear information from people, informational screens at front desk, iPad in galleries, swipe book using iPad, social media hashtags, live tweet events, follow on twitter.

Institution #4

- Robust social media presence, maintained additional accounts, hashtagging, in-museum interactives including create albums of images, use projects.
- Interactive exhibits – microsites online related to administration and used quite often—used prior to or after the experience.
- Museum renovation, digital screens in lobby and main spaces.

Institution #5

- Toursphere used to develop thematic tours, video content, audio content, feedback forms, curatorial information, maps, engage people in art throughout campus, using iPads in our galleries, another one that allows you to draw in response to work

Institution #6

- Process of coming up with five new permanent galleries to include tech. In the past, we've done a lot of video labels, e-publications, catalogs, website with a fully digitized collection, past exhibits as virtual exhibitions. See what other people are doing to come up with new ideas.

Tell us more about your technical infrastructure (if you know about it).

- Is your public space Wi-Fi ready?
- Do you have a digital content/collections management system? TMS, Museum Plus, custom?

Institution #1

- Wi-Fi – yes. Public Wi-Fi, but it does that annoying thing where you have to agree to the conditions over and over and over...
- Connection within the museum (3G) – you have great service within the museum until you get to a stage (I don't know if they've done that on purpose).
- Collections is a whole other world I know nothing about! I just email them and say 'I need an armadillo shell,' and they bring me one. My main source of using the computer system is using the POS system and school profiles. We're getting TESSITURA and ARTIFACTS hopefully next year.

Institution #2

- We do have Wi-Fi in the museum – it's not incredibly reliable, that's something that we're working on, especially as we're trying to push more BYOD [bring your own device]. So that's something that we're having an ongoing conversation about.
- 3G friendly; the signal's pretty good.
- Has MimsyM and WebM portfolio

Institution #3

- Free public Wi-Fi throughout the building, also offer mobile app as well to use the Wi-Fi
- As of now we don't have a content management system, we have a small database for some collections

Institution #4

- Wi-Fi throughout the building. Our IT team is very lean, one person in charge of digital collection, generalist of IT, support of national archives IT structure, on the foundation side it's limited to a consultant

Institution #5

- Wi-Fi ready campus
- Working on digitizing the permanent collection, use PastPerfect to store collection information, wanting to leave that system.

Institution #6

- Wired for free public Wi-Fi
- We just use a database and not a collections management system; work with IT team if we need anything.

Does your cultural institution offer audio or multimedia tour experiences? Tell us about it.

Institution #1

- We don't. If you come to the museum, it's do your own tour. There's all the audio components out there in the museum, but you can't come to the museum and say I need a volunteer or docent to show me everything unless you request a sighted guide or if you come as a second grader on the eye opener program and you're from the area. Very specific people get tours at the museum. For the most part our visitors tend to like that better. They want the interpretation carts out and the educators to be available, but they don't want anyone telling them 'we're going to go here, and then we're going to go here...'

Institution #2

- We absolutely do. We have a media department of two. A lot of the media tours we've done are related to special exhibitions. We had an exhibition where the audio tour was not only curatorial but local people who build and play instruments related to the exhibition (this is where crowd-sourced descriptions suddenly jumped out as awesome). For another exhibition, we're building a multimedia cluster around it; it will largely be audio actually because of the Wi-Fi issue, so we have three voices on that. One of them is a present-day iconographer, an academic scholar, and then a curator so the voices balance out and they're each giving their own interpretation of the same exact painting (actually, they break it down to specific parts of the painting: e.g., a bowl of fruit, the Virgin Mary, the color blue).
- It's very variable depending on the exhibit. For some we choose not to have media. We have a multimedia installation and there's huge sound bleed. We're using analog interpretation as well (postcards).
- We really run the spectrum of technology, what interpretation, who interprets it. We're starting to interpret the permanent collection so that will have a little more consistency. We also have a project in which we have community members come in and talk about an object and what it means to them. It could be an object in the collection—that's the direction we're pushing—it's previously been personal objects as well. And those are audio recordings paired with a picture slideshow. So they're exported as .MOV files, but

they are actually audio files. We had a private CMS for that and they were uploaded as images and audio.

What kinds of management features would you need for adopting software or apps into your cultural institution?

Institution #1

- For us it's all about the training. If the app existed and it was minimal choices with maximum amount of information that you could get out of it, it would have to be easy for us to train interpretation staff that were on the floor. Because they're going to be doing one thing, and if someone were to come up with an iPad given by the info desk and having an issue with it, whoever's on the floor will need to be able to know how to fix it. Unfortunately, our volunteer corps is of the 65+ population, and many are hesitant to jump on board with iPads, so it would need to be as simple as possible, a couple of choices for a couple of things. It's different in a science museum than in an art museum because it's not just one thing to look at—it's this sound thing going around your head and you need to figure out where the sound is coming from, and you're at a disadvantage for the people who are hard of hearing...
- Ease of training to support the people
- Then there's the security issue. If it's an app and it's not an app that they're downloading on their own...maybe they're going to your website and downloading the app directly, but if you're giving out a device...we're such a big place and there are so many doors and you could just walk out with an iPad. Any kind of app device, like a kindle or whatever, they are so expensive. It would be overwhelming to be handing out five iPads in a day and have to manage their whereabouts.
- Having something on their own device, that helps with accessibility, too. If you think about it, someone who is low vision may have configured their own iPhone setting with high contrast, inversed colors...if they have that already on their device, then they don't have to fiddle with the settings on a new device, and they could preview it before they come to the museum, which maybe helps with this vibrational thing.

Institution #2

- I would second something that's behind that—mobile reliability. I would definitely want an app that I know is not going to go down because I know I'm the one who's going to have to fix it, and I don't want to be coming in on the weekends. A reliable product, a responsive support team, so if something does go wrong I have a name and know who I'm calling. Those are selling points for me. I'd also want it to be inexpensive so I can get this as a special feature I'm offering for accessibility, or better case scenario would be that it is the app I can offer to anybody, which means that in my ideal world I would want it to be of the caliber that other app-building products are. To have that flexibility of what media I'm uploading, how I'm uploading it, how I can customize it to fit my brand standards. Because one of the things that we really see in art museums is that because the experience isn't so tactile, and the experience isn't inherently accessible (in

fact its inherently inaccessible when we ask them to back away from that art object), we have a lot of people who won't self-identify as having a disability, but who may actually not be able to engage there, and they will never come up to us and ask, 'Can I have that access product?'

- So, if I can put it into what I'm already providing them as a general interpretation tool, then I'm giving it to them and I'm saying this is a verbal description, it's not saying, 'You can't see any more, sir; can I have your driver's license?' which is a reality that we really see. People won't identify as needing these devices. But then they say, 'Having that tool you gave me because it's really noisy in the contemporary art galleries, that was really helpful.' It's because yes it is noisy in the contemporary art galleries, but it's also because your becoming hard of hearing, and that comes back to our audiences who are starting to age, so I want it to be a tool that I can hand out to everyone, not as an access device but as a device.
- I would say don't do a downloadable app, do a web app. If you have real dead zones where you're going to have that problem then asking someone to download that app is going to be a really difficult barrier to entry. What that means is they would have had to prepare in advance, but you're asking for space on their device, you're asking for them to have downloaded it recently so that it includes any changes that you've made. Having a web app gives you that instant update. It's a much safer solution unless you have really big dead zones.

#3

- Would need specifics on the backend, to track marketing opportunities/issues, how visitors are using the information, how long are they staying on the content. How easy is it to upload and change content in and out? What features and content are available? Is it easy to access? What are the archive mechanisms?

Institution #6

- Simpler and easier to adapt the better; I'm not really sure.

Exit Questions

What is your level of interest in implementing a system similar to the one we're developing?

Scale:

- 1 not at all interested
- 2 not very interested
- 3 neutral
- 4 somewhat interested
- 5 very interested

Institution #1

- For us it's a lot harder. We're not necessarily looking at something...some exhibits have been there longer and are older. It would be great for something like that. For something that's a discovery space, where everything is touchable and everything is tactile and exploratory, it's more at a level 2 because of the hands on learning part of it.
- Everything is accessible in one way or another. We struggle a lot with situations where people are in wheelchairs or scooters being accessible in that way (pulling up to a computer)

Institution #2

- Very Interested. I'm working on this right now. We're building it with transcripts and bring your own device opportunities. Being accessible from the start is a lot easier than trying to retrofit it after you've already made it.
- [speaking of the #1] I think it also speaks to the fact that your organization already is so accessible, that you don't have the urgency to have to do something.

Institution #3

- Interested in following up in how you're working on it, interest groups incorporating their feedback would be key to understanding what features are most needed from these communities

Institution #4

- Definitely interested in understanding your thinking behind development of process, interested in being a test site

Institution #6

- Definitely interested in seeing where this goes and potentially being an early adopter

In your opinion, how might this app enhance different kinds of museum experiences (e.g., exhibition, sculpture garden, historic home)?

Institution #1

- Our museum is a bizarre map of land because we're seven buildings, all walls removed and smushed together over the course of 35–40 years. Having it as more of a directional device (if you go into this wing, you're going to find x, y, z...) that would be the most useful part of it. Keeping yourself safe in that way. And descriptions of what's in those exhibition spaces. Explaining exhibition components for me as an educator, I would rather have someone put me in front of something and say, 'Touch this. What do you think it is?'
- General museum orientation tool as opposed to an exhibit...
- That's sort of what our guides do now. They take you to the exhibits and put you in front of an exhibit and say, 'OK, you need to fill this box,' and it's just taking you there and the learning is done on your own, through your own exploration.

Institution #2

- It would make us accessible, which we're not right now. What we have now for people who have low vision, it's a once a month tour, which means if you can't come that one time, you're out. We do provide special reservations, but that's making someone ask for it. If we could adopt this, we would be a model of being an accessible museum, which means whenever we're open.

Anything else?

Institution #1

- I really like the idea of it, making apps to fit what you need. Because I want 1,000 different apps for my kids with autism that come in once a week and they don't exist, and I want them to exist.
- Making sure that people coming with a family/group where one is low vision and the others see perfectly well, thinking of something that there's something in there that they can use together, which is why I liked the idea of video and audio together.
- Especially if you put it on an iPad. Making sure it's something that can extend to the size of an iPad and still resolve well.
- Best practices. If it works for one group, it will likely work for group #2.
- If I came up to you and you were holding it and I said, 'What's that?' how can you share a moment with me while you're using it?

Institution #2

- If it's a web app, making sure its iOS compatible because a lot of people who are low vision have iOS because of the accessibility features. Making sure it fits the standards that are already out there. Creativity is wonderful until it starts becoming unfamiliar, so really fitting in...having an app that is a general use app that is accessible.
- If it doesn't inherently respond to the device's ability to change the colors, etc. Making sure your app has the ability to do that.

- Making it hard for people to upload ‘this is a graphic image of the text to match my branding’ because someone’s going to do that, and then they’re going to put in the title as gif instead of a text file
- People have bad behaviors. I know that having worked in a number of relatively small institutions, grabbing that app for a good price and hacking around with it to fit my needs is what I do, and if your goal is to make it generally accessible you’ve got to know that people are going to use the features in the way you want them to use the features. How do you get them to think about it when they’re building it?
- I really like that you just said that because we’re not talking about it as a solitary experience with headphones. Because most people who are blind or low vision do not come to a museum by themselves. So how do we make something that...has a place where we say, ‘This is where you can plug in multiple headphone jacks...bring your headphone splitter’
- How do we do that, design that into the app because that’s a hardware thing because if we’re talking bring your own device then we need them to bring their own headphone splitter, but how do we integrate that kind of thought into how the app is built?
- Making it low barrier to access; a lot of my answers have been, ‘No, we’re not doing that,’ ‘No, we’re not accessible’—the institution I work for is really devoted to becoming accessible and making that a priority. Making it something that’s not expensive in either way in terms of time investment and time to substantially modify it. If you look at something like TAP, which the IMA put out, which is great, but you need to have a developer. It’s open-source, and it’s free, but it’s free with the price of a developer. Which is no longer free. And I know these are all pie in the sky dreams, ‘Can you give me a perfect product and not charge me much for it?’