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00:00:02.540 --> 00:00:06.326

cassandramao: Hey, everyone. Our project is heart share for art share

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00:00:10.056 --> 00:00:21.476

cassandramao: and this is the all live for our presentation. So we have 7 sections. First one will introduce to our group, and we'll give you an overview of our share.

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00:00:21.496 --> 00:00:31.086

cassandramao: Then we will move. Move on to our goals, the research, progress and documentation, our future plans, and finally our questions and feedbacks.

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00:00:33.166 --> 00:00:42.295

cassandramao: So our mentors are well, and Litz from Hardshare, and we have Cassandra, Caitlin, Rashma, Eunene, and Fugo in our group.

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00:00:44.636 --> 00:00:56.625

cassandramao: First, let's introduce art share to you art share for heart share is a program that develops the artistic talents of children and adults with intellectual and developmental disabilities

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cassandramao: through partnerships with museums, local, local, visual, and performing arts, organizations, as well as a teach in art, in residence program. The artists and artitions are introduced to various techniques and creative disciplines across the visual and performing arts. The pictures are took from the website

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cassandramao: from art share.

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Reshma Gowda: So our project goals consist of updating our chairs website and building out an archival page of previous years work along with including alt text

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00:01:32.146 --> 00:01:49.695

Reshma Gowda: and the second goal is to assist with installing the Clive Davis Gallery, that is open opening very soon, and the exhibition will consist of photographs of Coney Island, and we will be implementing creative, accessible features.

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00:01:49.746 --> 00:02:08.386

Reshma Gowda: and the third is in is assisting and promoting and installing the Clovers Gallery Exhibition, which opens may second, and this will consist of creating digital and physical advertisements along with implementing accessible features that will be tested at the Clive Davis Gallery.

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00:02:09.676 --> 00:02:28.995

Reshma Gowda: So we did some research on temporary gallery spaces. And so what we found was, even if you can't reach 100 accessibility, it's important to try and you have to create accessibility on the front end through installation design instead of exhibition, space design.

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Reshma Gowda: The planning should be adaptable and consistent, and some useful questions that you should answer, are, what are everyone's ex access needs? What production schedules are realistic and accessible for everyone. And what does the artwork need to be made accessible.

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Reshma Gowda: Some physical elements that are present in temporary gallery gallery spaces are mounting, display heights, making sure that there's room for wheelchairs underneath these mounted displays and accessible fonts and colors, along with creating a multi-sensory

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00:03:03.276 --> 00:03:05.106

Reshma Gowda: space that

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00:03:05.246 --> 00:03:08.155

Reshma Gowda: helps with tactiles and smell.

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00:03:08.236 --> 00:03:17.366

Reshma Gowda: And then we also found that it's important to have trigger warnings for certain installations, and very important to incorporate chairs and seating options.

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00:03:19.496 --> 00:03:48.335

Kaitlyn Wang: So our other part of this project is to build out an accessible digital archive for heart share. As we were researching what it takes to build a digital archive that's accessible. It's important to note that just it being digitized, or at least these artifacts being digitized, does not necessarily guarantee accessibility. So the importance of having really accessible content, it allows everyone the same chance to access it. The Internet is a power, powerful tool, but not everything on the Internet is accessible.

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00:03:50.749 --> 00:04:10.816

Kaitlyn Wang: So some really key points here because it's an online space. We looked at the web content accessibility guidelines. The second version of them. And in these guidelines there's 4 principles abbreviated into poor so we should really, you know, have these principles in every sort of

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00:04:11.531 --> 00:04:37.926

Kaitlyn Wang: digital archive that we do. The first thing is, it's important for information and user interface to be perceivable. So it must be perceivable and always to all users. They can't be invisible to all senses. So essentially, we have to present information to people in several sensory options. The second thing is that the web page must be operable. Users must be able to navigate and use the interface. It shouldn't be too complicated.

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00:04:38.315 --> 00:04:48.046

Kaitlyn Wang: Third is that it's understandable. Both information and the interface, again, must be understandable, essentially like use, plain language and simpler ui without complex interactions.

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00:04:48.436 --> 00:05:10.436

Kaitlyn Wang: And finally, it must be robust, there must be enough content that it can be interpreted widely by assistive technology. So things like screen readers, and and other sort of new assistive text that people might be using, if not all, if not all, the poor principles are true. The website or the digital archive is not fully accessible. So we must be able to check all of them off.

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00:05:12.560 --> 00:05:28.771

Kaitlyn Wang: So some best practices that we found that were applicable to our digital archive was for layout. We should use headings to separate sections, use lists if needed, and don't just use visual clues to show the layout. Try to like, add other sensory options.

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00:05:29.498 --> 00:05:48.865

Kaitlyn Wang: And then all text. This is an important one for us, because we are using a lot of images to show the art that previous years of hardship done? So questions that we need to answer like context matters, what is the context and purpose of the image include that in the alt text. Not just it shouldn't just be

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00:05:49.198 --> 00:06:04.493

Kaitlyn Wang: A simple visual description alt text should be an alternative to non text content, like images or graphics, or anything else that we have? And then a quick tip that I found was to place a period at the end of sentences

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00:06:04.876 --> 00:06:08.035

Kaitlyn Wang: for all text to for so screen readers know how to

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00:06:08.136 --> 00:06:32.145

Kaitlyn Wang: when to stop reading. And here's some similar works and digital archives that we were looking at like as examples. So we looked at the Guggenheim and the Ruben Museum, and they had both had interesting ways doing it but also, like included name of artist, title of piece, image of a piece. They were both laid out in a grid format, which is sort of a format we're taking on for the digital archive as well.

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00:06:32.439 --> 00:06:38.686

Kaitlyn Wang: But the images were larger and more prominent on the Guggenheims, and we're hoping to feature those image images prominently as well.

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00:06:41.786 --> 00:06:58.375

YUNING GAO: The progress and documentation. We are keep tracking, of meeting notes, making sure everybody know what happened in each meeting. We also went on a quick trip to Harshare, created some physical archiving for the current artworks.

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00:06:58.686 --> 00:07:10.086

YUNING GAO: and we also had a chance to visiting 3 sites that we will have our galleries happening Clover's Gallery to Metro Tech and Clive Davis.

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00:07:10.146 --> 00:07:38.205

YUNING GAO: In the end we had a brainstorming for artwork layout. What technology will apply in the gallery? And how can we create alternative text and the description for the artwork. On the right side of this slide is a photo we took from the side of visiting at the Clovers Day Clovers Gallery. This way give us a good idea of lightning and space within the gallery, so we know how to proceed with further work.

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00:07:39.186 --> 00:07:51.385

YUNING GAO: And in the next slides we also help build a website. And the digital archiving, we upload the physical artwork photos to Harshare website

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00:07:51.586 --> 00:08:09.035

YUNING GAO: and put their names and auto text right next to the artwork. And for Clive Davis Gallery we developed ideas for utilize their outdoor screens and enter interactive multisensory device and exhibition layouts.

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00:08:09.316 --> 00:08:17.166

YUNING GAO: We came up with ideas to fulfill, utilize the space in the gallery. Also consider the accessibility features.

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00:08:17.186 --> 00:08:19.186

YUNING GAO: and we designed the

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00:08:19.366 --> 00:08:24.795

YUNING GAO: and being sound for different sections, use handheld speakers and the buttons.

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00:08:26.236 --> 00:08:38.855

YUNING GAO: And in the current slides. This is the example of the current website at heart. Our share, and these are artwork. We collected from 2,018 to 2023.

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00:08:42.176 --> 00:08:48.446

Fuguo Xue: So in our ongoing efforts to enhance accessibility, here are some future updates on our work.

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00:08:48.786 --> 00:08:54.435

Fuguo Xue: We plan to further enhance the art share website. I will find in a layout of digital archives.

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00:08:54.496 --> 00:08:59.726

Fuguo Xue: hopefully, artwork information and add robust out text to archive images.

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00:09:00.046 --> 00:09:06.846

Fuguo Xue: Categorization of artwork into paintings, photography and textile will improve the website, navigation as well

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00:09:07.736 --> 00:09:20.755

Fuguo Xue: for Clive Davis Gallery. We're considering prototyping a handheld speaker for audio as an artwork complement, multisensory experiences with tactile objects and stent devices and a feedback system for visitor engagement.

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00:09:21.136 --> 00:09:31.396

Fuguo Xue: The digital screens facing the street will also provide an interactive experience showcasing exhibition photos and A QR code to the art share website

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00:09:32.086 --> 00:09:43.495

Fuguo Xue: for clovers, for Clovers Gallery Exhibition. We will create digital and physical advertisement and implement accessible features to ensure inclusivity and engagement.

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Fuguo Xue: And lastly, here are our questions for the audience.

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00:09:50.896 --> 00:09:55.355

Fuguo Xue: We sincerely look forward to your feedback on things we have done and plan to work in the future.

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00:09:56.336 --> 00:09:58.915

Fuguo Xue: That's the end of our presentation. Thank you.