Access… Beyond the Ramp



Image courtesy of the Metropolitan Museum of Art.



Models, reproductions, casts, replicas, and miniatures are some of the best ways to add sensory value to tours and exhibits.

Above: Visitors touching sculpture at the Upper Belvedere Palace & Museum in Vienna.

Image courtesy of Anders Sehen.



Above: John Rae visits the apothecary at Westfield Heritage Village in Rockton, Ontario.

Courtesy of Westfield Heritage Village.



Offering gloves to visitors and staff with disabilities enables them to actively engage with your collections.

Image courtesy of the Art Gallery of Ontario.



Above: Visitors touching sculpture at the Upper Belvedere Palace & Museum in Vienna, Austria.

Image courtesy of Anders Sehen.



Above: Visitor touches an artifact reproduction at the Antiquarium Arborense in Sardinia.

Image courtesy of the Antiquarium Arborense.



Above: John Rae visits the print shop at Westfield Heritage Village in Rockton, Ontario.

Courtesy of Westfield Heritage Village.



Above: Participants in the Art inSight program at the Museum of Modern Art in New York, New York.

Image courtesy of Michael Nagle.



Encourage staff to include as many tactile experiences as possible in their exhibits and programs!

Above: visitor touches a replica of the “Hermes of Praxiteles” statue at the Tactual Museum in Athens, Greece.

Image courtesy of Yannis Behrakis/Reuters.



Above: Interpretive panel with two replica bone specimens for visitors to touch at the Royal Tyrrell Museum in Drumheller, Alberta.

Image courtesy of the Royal Tyrrell Museum of Palaeontology.



Providing nitrile gloves is a simple way to let visitors interact with objects and artifacts in your collection.

Image courtesy of the Art Gallery of Ontario.



Above: Naomi Davis touches a Pablo Picasso sculpture during a tactile tour at the Museum of Modern Art in New York, New York.

Image courtesy of the Museum of Modern Art.



Train staff to offer all visitors an opportunity to touch and handle objects during tours.

Above: John Rae in the kitchen at Gillen House in Westfield Heritage Village in Rockton, Ontario.

Courtesy of Westfield Heritage Village.



Above: Visitor touches a dinosaur model at the Royal Tyrrell Museum in Drumheller, Alberta.

Image courtesy of the Royal Tyrrell Museum of Palaeontology.



Above: Visitors touch an artifact reproduction at the Metropolitan Museum of Art in New York, New York.

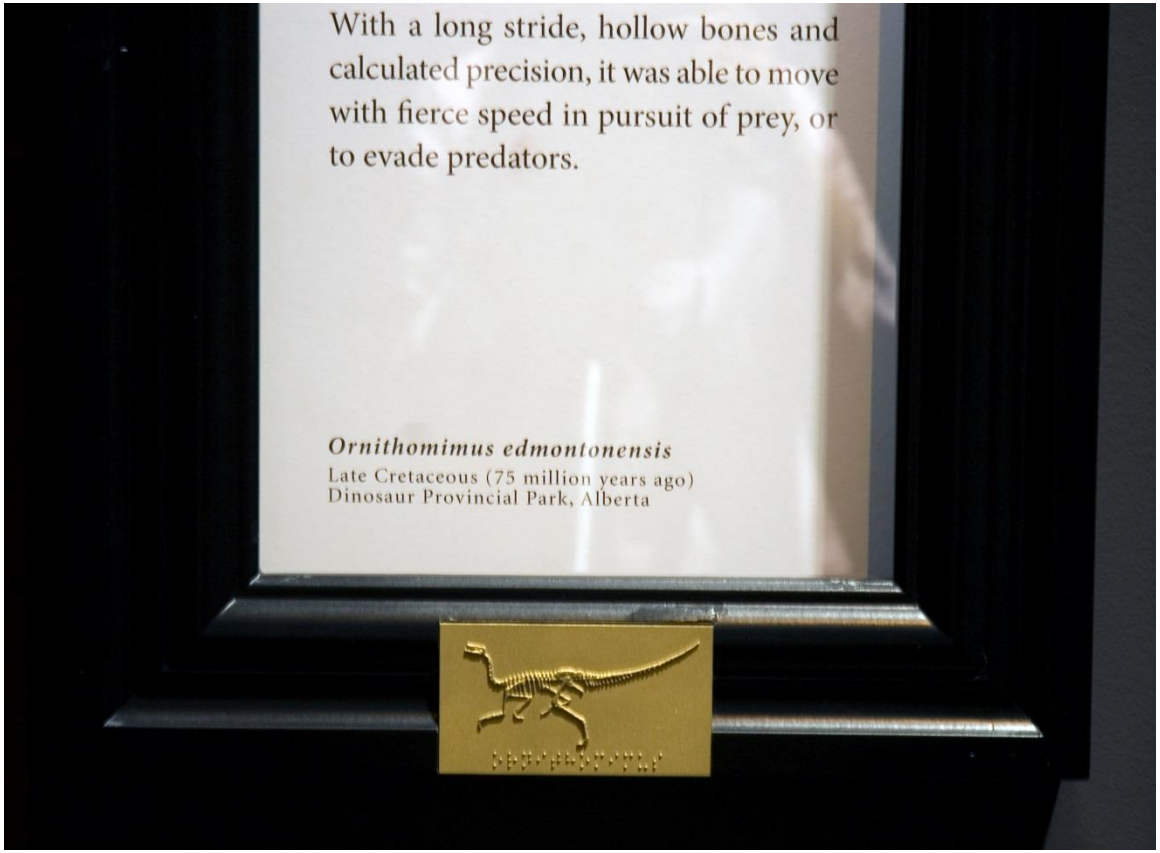
Image courtesy of the Metropolitan Museum of Art.



Explore new ways to let visitors experience 2D works – a simple solution is often the most accessible.

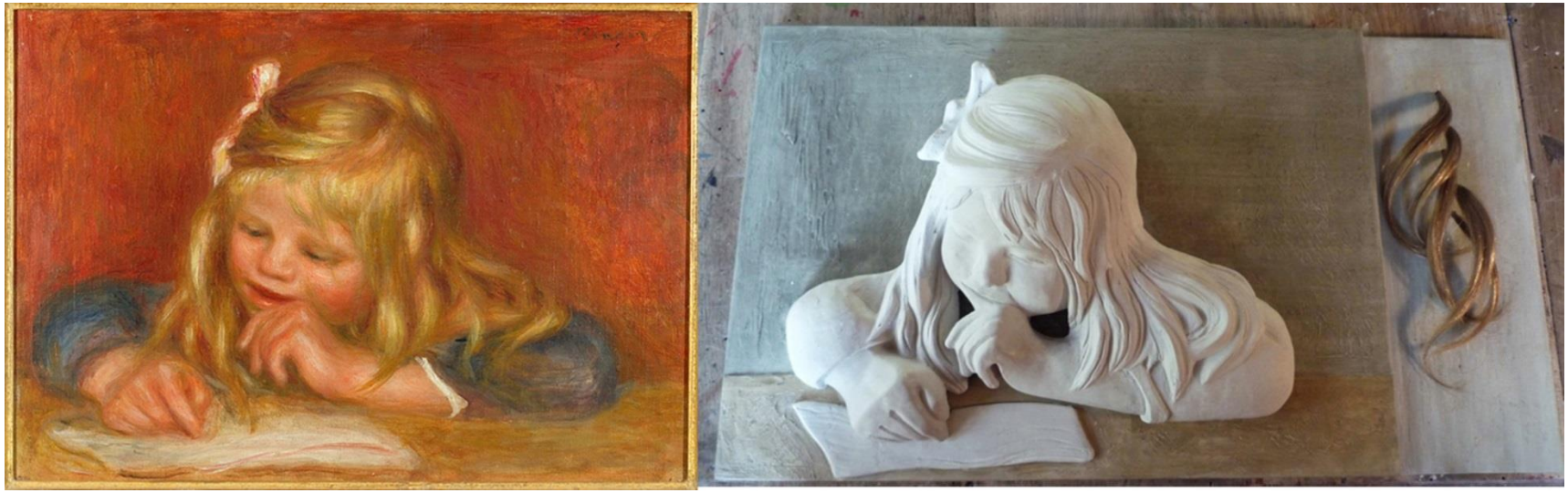
Above: a raised line drawing of Lawren Harris' "Lake and Mountains" (1928) at the Art Gallery of Ontario in Toronto, Ontario.

Image courtesy of the Art Gallery of Ontario.



Above: Interpretive panel with an accompanying Braille panel at the Royal Tyrrell Museum in Drumheller, Alberta.

Image courtesy of the Royal Tyrrell Museum of Palaeontology.



Above: Renoir's "Coco lisant" painting (at left) and accompanying plaster reproduction and hair sample at the Musée Renoir de Cagnes sur Mer, France, facilitated by Association Artesens.

Image courtesy of Association Artesans.



Above: 3D-printed rendering of Raphael's "Madonna del Prado" (at right), used at the Kunsthistorisches Museum in Vienna, Austria.

Image courtesy of the Kunsthistorisches Museum.





Above: Visitors touch raised images made from textured cellulose acetate in the Earth From The Air exhibit at the Natural History Museum in London, England.

Image courtesy of the Natural History Museum.



Above: Visitor touches a braille version of Picasso's "Starry Night" painting during a tactile tour at the Museum of Modern Art in New York, New York.

Image courtesy of the Museum of Modern Art.



Above: Multi-sensory experience units at the Museum of Kosovo in Prishtina, Kosovo, developed by Cultural Heritage without Borders.

Image courtesy of Zero Project.



Above: Kirin Saeed and Pauline Brown listen to the Historic Duxford Trail in Duxford, England, installed as part of the VocalEyes project.

Image courtesy of the Imperial War Museum.



Above: Docent provides a tour using Austrian Sign Language at the Upper Belvedere Palace & Museum in Vienna, Austria.

Image courtesy of Anders Sehen.



Above: American Sign Language interpretation during a tour at the Royal Ontario Museum in Toronto.

Image courtesy of the Royal Ontario Museum.







Living history sites offer excellent opportunities for sensory-diverse programming. Train interpreters to go beyond simple demonstration – ask visitors to touch, smell, and taste their way through the space!

Courtesy of Westfield Heritage Village.







Taste-focused programs offer a new way for visitors to access your exhibits and collections – experiment with a taste component!

Courtesy of Westfield Heritage Village.



Incorporating scent into your programming can offer a unique and accessible point of entry for visitors.

Above: Perfume bottles used in programming at the Art Gallery of Ontario in Toronto, Ontario.

Image courtesy of the Art Gallery of Ontario.



Sensory experiences in your exhibits and programs help all audiences!

Image courtesy of the Eric Carle Museum of Picture Book Art.



Put touchable objects, buttons, labels, interpretive text, reading materials, and instructions at an accessible height for visitors and staff using mobility devices.

Image courtesy of the Royal Tyrrell Museum of Palaeontology.



Above: The “Tactile Museum” room at the Antiquarium Arborense in Sardinia.

Image courtesy of the Antiquarium Arborense.



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Image courtesy of the Antiquarium Arborense.



Visitor touches archaeological replicas at the Dudley Museum and Archives in West Midlands, England.

Image courtesy of Disabled Holiday Info.



Include surfaces for visitors to handle objects within the exhibit space.

Image courtesy of the Royal Tyrrell Museum.



Make sure to provide space for companions and guide animals when planning exhibit spaces, tour routes, and workspaces.

Image courtesy of the Art Gallery of Ontario.



Ramps and access paths should be barrier-free, clearly marked, and integrated into the museum space.

Image courtesy of the Royal Tyrrell Museum of Palaeontology.



Gift shops are a great place to showcase replicas and models from your collection – be sure to include and consider the role of a gift shop when planning for accessibility at your institution.

Image courtesy of the Royal Tyrrell Museum of Palaeontology.



Encourage visitors and their companions to discuss their experience at your institution – exploring differences will help all visitors gain new understanding of your site and collections!

Pictured at left: Tour group including John Rae (second from left) at the Art Gallery of Ontario.

Image courtesy of the Art Gallery of Ontario.