



Museums for America

Sample Application MA-256159-OMS-24
Project Category: Community Engagement

San Francisco Museum of Modern Art

Amount awarded by IMLS:	\$250,000
Amount of cost share:	\$370,975

The San Francisco Museum of Modern Art will integrate inclusive design for improved visitor access to interpretive materials for collection holdings, special exhibition presentations, and public engagement programs. Museum staff will work with inclusive design consultants as well as a Community Disability Advisory Group. Informed by a 2022 needs assessment that underscored the barriers to entry for visitors with disabilities, the project staff will expand visual descriptions for artworks on display, produce braille gallery texts, create tactile museum maps and artwork models, and increase the number of public programs that offer American Sign Language interpretation. Staff will make transcribed and captioned audio and video content available on the museum website. As a result of the project, the museum will improve staff competencies and workflows related to accessibility and inclusivity and enhance access for people with disabilities.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan
- Performance Measurement Plan

When preparing an application for the next deadline, be sure to follow the instructions in the most recent Notice of Funding Opportunity for the grant program to which you are applying.

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PROJECT JUSTIFICATION

What need, problem, or challenge will your project address, and how was it identified?

The San Francisco Museum of Modern Art (SFMOMA) respectfully requests a \$250,000 grant from the Institute of Museum and Library Services (IMLS) to support a two-year project that fosters a more inviting and inclusive museum setting designed to meet the diverse needs of visitors, regardless of their abilities. The project will integrate inclusive design in the galleries through the thoughtful implementation of interpretive media, pilot inclusive affordances for programs held in the museum’s Phyllis Wattis Theater, and develop staff competencies and workflows. In light of the Bay Area’s deep-rooted connection to disability justice¹—a social justice concept and movement that focuses on examining disability and ableism as they relate to other forms of oppression and identity, such as race, class, and gender—and recognizing the utmost significance of inclusivity for SFMOMA, we acknowledge that our public spaces and galleries currently fall short of our ideals and ambitions. This project aims to take steps towards larger goals to rectify this disparity.

Recent museum activities have been instrumental in steering SFMOMA towards a future that centers and prioritizes diversity, equity, and inclusion (DEI). In 2022, the museum engaged Prime Access Consulting, Inc. (PAC), a leader in the field of accessibility in the business and cultural sectors, with an established history of collaborating with museums across the United States. SFMOMA’s partnership with PAC launched a comprehensive three-phase planning initiative:

- Phase I (summer 2022), PAC performed an institutional needs assessment alongside SFMOMA staff.
- Phase II (fall 2022–fall 2023) focused on capacity building, with PAC facilitating an intensive series of workshops for all museum staff; the creation of the Inclusive Design Working Group (IDWG), a cross-departmental group of staff, working to develop a multi-year plan; and a series of consulting hours dedicated to supporting museum staff in implementing their learnings for the workshops.
- Phase III (fall 2023–summer 2024) is dedicated to creating a multi-year roadmap aimed at fostering the enduring integration of inclusive design and accessibility practices throughout the museum. Additionally, during this phase, SFMOMA will form a Community Disability Advisory Group (CDAG) to ensure that future project planning and implementation will be community-centered.² Consisting of a rotating group of eight community members at the intersection of the arts and disability justice, the CDAG will give the museum the benefit of its expertise to ensure that the roadmap addresses community needs.

Despite progress made, SFMOMA acknowledges that there is significant work to ensure accessibility³ for all. The needs assessment conducted by PAC, visitor feedback, and initial findings surfaced during PAC’s work with SFMOMA staff demonstrate that, while SFMOMA adheres to ADA requirements for exhibitions and public areas, there are substantial barriers to entry for many visitors with disabilities and there is much that the museum can do to create a more inclusive and welcoming environment for visitors. To achieve our objective of being an institution that is welcoming to all, a comprehensive commitment to inclusive design and ensuring disability access is imperative.

To address this need, the proposed IMLS project will build on the three-phase planning initiative outlined above and commence immediately after the development of the accessibility roadmap in September 2024, with SFMOMA continuing its partnership with PAC⁴ to pilot affordances in exhibition galleries during Year 1 and rolling them out in permanent collection galleries in Year 2. While the museum will produce affordances, such as braille labels, with a particular audience in mind, we will take an inclusive design approach to create an environment that enables everyone to participate and contribute fully. Often overlooked, gallery seating is an essential form of welcome for audiences of

¹ U.S. Department of the Interior. (n.d.). 504 Protest: Disability, Community, and Civil Rights (U.S. National Park Service). National Parks Service. <https://www.nps.gov/articles/000/504-protest-disability-community-and-civil-rights.htm>

² Trainer, Lauren, et al. “Museum Accessibility: An Art and a Science.” American Alliance of Museums, 21 Oct. 2022, www.aam-us.org/2022/10/21/museum-accessibility-an-art-and-a-science/.

³ SFMOMA uses the American Alliance of Museums’ accessibility definition: Accessibility is giving equitable access to everyone along the continuum of human ability and experience. Accessibility encompasses the broader meanings of compliance and refers to how organizations make space for the characteristics that each person brings. (<https://www.aam-us.org/programs/diversity-equity-accessibility-and-inclusion/facing-change-definitions/>)

⁴ PAC’s letter of commitment is attached in the Supporting Documents.

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differing abilities in the gallery space. Our current seating does not meet the standards of best practices in this area: seating with arms and a back, soft seating, and transfer seating for wheelchair users. We currently have no braille interpretation in the building, and this would represent both a capacity-building opportunity for staff regarding workflows and a tangible good for visitors.

The need to advance inclusive design at SFMOMA is essential to the museum's ability to fulfill its mission, serve a diverse community, and contribute cultural enrichment and educational opportunities to society. By addressing the specific needs of different audience segments, SFMOMA can create an environment where everyone feels welcome, valued, and empowered to engage with art and culture.

Which program goal/project category and associated objectives will your project address?

The project aligns with the objectives of the Museums for America program and falls under the Community Engagement project category. It seeks to create more inclusive avenues for engagement with disabled museum visitors, striving to remove barriers to gallery interpretation. SFMOMA's CDAG engagement will play a crucial role in ensuring that project planning and implementation remain firmly rooted in the principles of community-centered involvement.

How will your project advance your museum's strategic plan?

SFMOMA's strategic plan⁵ is guided by two overarching ambitions: setting a new standard for what it means to be a contemporary art museum and deepening our commitment to our community. The proposed activities for this project will enable SFMOMA to meet two core priorities of the strategic plan:

Become a human-centered, community-driven museum

The museum will put access, hospitality, and inclusion at the center of all it does—opening its doors and strengthening its connections with Bay Area artists, residents, and peer organizations.

Through this project and its work with the CDAG, SFMOMA will address this goal and the following strategic objectives:

- Develop meaningful relationships with local audiences through bold gestures and the innovative use of technology to eliminate barriers to access.
- Forge authentic and ongoing partnerships with peer organizations and artists in the community.
- Deepen its commitment to cultural equity and inclusion by promoting an open environment of belonging and dialogue.

Transform our culture from the inside out

SFMOMA will challenge its existing structures and processes to ensure that it is nourishing an internal culture that privileges transparency, collaboration, and invention.

The SFMOMA staff learning, and capacity building afforded by this project will address this strategic goal and enable the museum to meet the following strategic objectives:

- Promote more integrated collaboration and cross-disciplinary thinking.
- Cultivate an environment that nourishes the development, implementation, and celebration of new ideas.

Additionally, the project will advance the four core, museum-wide values—Inclusive, Passionate, Brave, and Empathic.

Who is the target group for your project and how have they been involved in the planning?

The project will directly benefit the target group—people with physical disabilities, with a focus on those who are blind or low vision and Deaf or hard of hearing.⁶ These constituents will be actively engaged from the project's inception through the CDAG, playing a crucial role in shaping the affordances deployed. The museum will design these assets to facilitate

⁵ The attached Strategic Plan Summary provides additional context for linking the project to SFMOMA's institutional goals and objectives.

⁶ A letter of support from LightHouse for the Blind and Visually Impaired is attached in the Supporting Documents.

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the visitor's meaning-making and empower them to disseminate knowledge within their communities and utilize the results for educational purposes. This collaborative approach ensures that the project is inclusive and acts as a catalyst for knowledge sharing and education.

Who are the ultimate beneficiaries for this project?

The project has the potential to impact the broadest possible audience. SFMOMA anticipates that primary beneficiaries will include blind, Deaf, and Deaf-Blind communities, and other tactile learners, along with public audiences. The project is poised to have a profound and multifaceted impact on the San Francisco Bay Area, particularly within the disability and arts communities and their intersection. SFMOMA's primary audience is composed of the local Bay Area population. Approximately 70% of the museum's visitors are Bay Area residents, encompassing San Francisco's 750,000 residents and an additional seven million people residing in the surrounding nine Bay Area counties. San Francisco is home to an estimated 185,000 adults ages 60 and older, and 34,000 adults ages 18 to 59 living with a disability. Together, these two groups represent about 25% of the city's population.⁷ In recognizing this substantial demographic, SFMOMA acknowledges that there is significant work to be done to create an inclusive experience for visitors of varying abilities, beyond compliance with ADA facility standards. By weaving inclusive design into its galleries and experiences, SFMOMA is charting a course towards fostering more accessible and welcoming pathways to engage with its permanent collection and exhibitions, thus enriching the overall museum experience for all its visitors. This endeavor aligns with the broader goal of championing inclusivity within the artistic and cultural landscape of the Bay Area.

PROJECT WORK PLAN

What specific activities will you carry out and in what sequence?

From fall 2023 to summer 2024, the museum will build on its partnership with PAC to produce an inclusive design roadmap to be implemented in several phases, organize the IDWG, and form an initial planning CDAG to help guide the planning work of the IDWG. The museum will utilize the exhibition *Creative Growth* (April 6–October 6, 2024), which will illuminate the vitality of creative production at Creative Growth Art Center—a non-profit organization founded in 1974 in Oakland, California, which advances the inclusion of artists with developmental disabilities in contemporary art and strengthens the community by providing a supportive studio environment and gallery representation—to pilot a multimodal approach to gallery interpretation, including an audio guide, more accessible object labels, featuring short, plain speech texts, reference images and, where applicable, material samples. An adjacent interpretive gallery will feature a visual timeline and visitor response wall.

During the two-year grant period (September 2024–August 2026), the proposed project will address the activities identified in the inclusive design roadmap. The project team will carry out the project in the following sequence of interconnected activities:

Prioritization (Fall 2024)

The Project Team will focus on reviewing the inclusive design roadmap, renewing the CDAG with members rolling off and on, and convening the project implementation CDAG to help prioritize the roadmap and affordances. The team will also establish bi-weekly PAC office hours meetings to consult on roadmap implementation, staff capacity training, work product review, and mobilizing and facilitating the implementation of the CDAG.

Mobilization (Winter 2024–25)

The Project Staff will renew the IDWG, ensure the continuity of eight project implementation CDAG participants, and convene the IDWG to mobilize around roadmap and affordance planning aligned with the insights gained from the CDAG session. Additionally, we will conduct the first PAC site visit, aiming to kick-start the physical realization of our plan. Bi-weekly PAC office hours and IDWG meetings will continue to facilitate ongoing collaboration and support.

⁷ City and County of San Francisco Human Services Agency, Dignity Fund Community Needs Assessment (2022), https://www.sfhsa.org/sites/default/files/Report_SF%20DAS_DFCNA%202021-22%2004012022.pdf

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Exhibition/Program Planning (Winter 2024–25)

Activities will include the development of standards and workflows for elements such as design, sourcing, and contracting. The team will hold bi-weekly meetings with PAC and IDWG to ensure continuous feedback and collaboration. SFMOMA will maintain its partnership with PAC, utilizing its expertise for roadmap implementation, staff training, and work product review. The engagement with the disability communities will be sustained through the CDAG, ensuring their input in guiding project development. SFMOMA, in conversation with the CDAG, will use findings to create an interpretive plan for exhibitions and public programs that respond to the needs of people with disabilities.

Production and Implementation (Spring 2025)

This period will witness the prototype testing of CDAG recommendations, followed by the production and installation of various accessibility features in the galleries. In conjunction with the results of the Exhibition/Program Planning activities, SFMOMA will produce new affordances for spring 2025 exhibitions, which may include video captioning, gallery seating, visual descriptions of artworks, tactile gallery materials, braille labels for works of art, audio transcription, live American Sign Language (ASL) interpretation, and live captioning. The museum will expand video captioning for SFMOMA-produced in-gallery, online videos, and artwork videos and will involve collaboration with artists or their estates. While this is part of our ongoing work, we will utilize the grant to increase the videos captioned. We will increase accessible seating—seating with arms and a back, soft seating, and transfer seating for wheelchair users—in our galleries. SFMOMA will expand the visual descriptions for artworks on view. The museum will also create braille labels for artworks and tactile gallery materials to be both touch samples of materials for artworks on view that reward tactile engagement as well as 3D-printed models of notable sculptural works. The museum will create audio transcription for SFMOMA-produced in-gallery and online audio, such as audio tours and podcasts, and provide transcripts for sound-based work, where appropriate. Additionally, we will aim to make our Wattis Theater programs more accessible in this period by providing live ASL interpretation and live captioning for selected programs. This comprehensive approach aims to enhance accessibility across all aspects of the museum experience.

Evaluation (Summer 2025)

SFMOMA will assess the Year 1 project outcomes. The museum will base this evaluation on visitor surveys, comment cards, response cards in interpretive galleries, an exhibition walkthrough by the CDAG, and an assessment by PAC. These insights will provide valuable feedback for refining the affordances produced in Year 2 for the museum's permanent collection galleries and related programs.

Reflection and Remediation (Fall 2025)

The project team will reflect on the findings gathered from the CDAG and PAC evaluations. SFMOMA will retool workflows and work products based on the feedback received, ensuring continuous improvement and alignment with the project's goals. Activity will also involve confirming the scope for Collections/Program planning and implementation, setting the stage for the project's continued evolution.

Mobilization (Winter 2025–26)

SFMOMA will engage in the second mobilization phase, marked by the second PAC site visit. This visit will facilitate firsthand guidance and support for the ongoing initiatives. Bi-weekly meetings with PAC and IDWG will continue to maintain open lines of communication and foster collaboration.

Collections/Program Planning (Winter 2025–26)

SFMOMA will implement retooled standards and workflows, ensuring the seamless integration of accessibility features into the museum's core offerings. In collaboration with PAC, SFMOMA will continue its engagement with the disability communities through the CDAG, and adherence to the inclusive design roadmap will be vital during this stage.

Production and implementation (Spring 2026)

In conjunction with the results of the Collections/Program Planning activities, SFMOMA will produce new accessibility features for key permanent collection galleries, which may include video captioning, gallery seating, visual descriptions of

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artworks, tactile gallery materials, braille labels for works of art, audio transcription, live ASL interpretation, and live captioning. SFMOMA will collaborate with artists or their estates to enhance video captioning for in-gallery, online, and artwork videos produced by the museum. The museum also plans to include seating with arms and a back, soft seating, and transfer seating for wheelchair users in its permanent collection galleries. SFMOMA aims to broaden visual descriptions for artworks on display, introducing braille labels and tactile gallery materials. These materials will serve as touch samples for works of art, promoting tactile engagement, and include 3D-printed models of key works. Additionally, the museum will provide audio transcriptions for in-gallery and online audio content, such as audio tours and podcasts, along with transcripts for sound-based works when applicable. To enhance accessibility, live ASL interpretation and captioning will be provided for select programs in the Wattis Theater during this period.

Evaluation (Summer 2026)

SFMOMA will evaluate Collections/Program activities in Year 2. The evaluation process will include visitor surveys, comment cards, response cards in interpretive galleries, exhibition walkthroughs led by the CDAG, and an assessment by PAC. These insights will provide valuable feedback for refining ongoing initiatives and shaping the subsequent phases of the project.

What are the risks to the project and how will you mitigate them?

Recognizing the pressing need to advance accessibility and inclusion at SFMOMA, the museum has taken a decisive step by prioritizing this project, scheduled to commence immediately after the development of the accessibility roadmap in summer 2024. In aligning our efforts with PAC's recommendations, we aim to proactively reduce the need for significant modifications, while remaining open to adapting our work plan in close consultation with the CDAG. Additionally, to address potential limitations to the CDAG due to availability and financial considerations, the project budget includes honoraria to appropriately compensate advisors and funds to cover their travel and subsistence expenses.

Who will plan, implement, and manage your project?

A collaborative, cross-departmental team comprising members from various divisions within SFMOMA, including Education and Community Engagement, Interpretive Media, Design Studio, Visitor Experience, and Special Program Initiatives, will plan, implement, and oversee the project in collaboration with the CDAG and the team at PAC.⁸ As project director, Gamynne Guillotte, Chief Education and Public Engagement Officer at SFMOMA—who has completed IMLS grants at other institutions—will assume overall responsibility for project management and budgetary control, ensuring that the project adheres to the schedule of completion and meets its benchmarks. The IDWG will assemble to support the project, meeting bi-weekly to coordinate roadmap task implementation as prioritized with input from the CDAG. IMLS Project Team members form the core of the IDWG, with colleagues from across the institution who are responsible for the implementation of roadmap tasks outside of the proposed IMLS project scope.

Although as of yet unconfirmed, following additional discussions, we hope the CDAG will include a range of individuals, such as disability arts activist Alex Locust; Amanda Cachia, lecturer at Otis College of Art and Design; artist Carmen Papalia; Vanessa Chang, Director of Programs at Leonardo: the International Society for Art + Sciences + Technology and co-founder of the CripTech incubator; Stanford lecturer Dr. Lindsey Felt, who researches how disabled bodies crucially shaped conceptions of electronic communication in the post-WWII era; Will Butler, Director of Communications for LightHouse for the Blind and Visually Impaired, a San Francisco-based non-profit organization providing education, training, advocacy, and community for blind individuals in California and around the world; and Emma Peyton, Artist Services Language and Access Aide at Creative Growth Art Center.

What time, financial, personnel, and other resources will you need to carry out the activities?

SFMOMA will invest significant financial and human resources in the proposed project. If awarded, IMLS grant funds would support two years of consultant services for PAC, 3D object scanning and tactile model fabrication services for Paolo Salvagione, ASL interpretation services for Linguabee, braille production services, as well as tactile map

⁸ The attached List of Key Project Staff and Consultants details the personnel responsible for project; the Resumes of Key Project Staff and Consultants demonstrate their qualifications; and the Budget Justification describes their expected contributions.

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development and fabrication services for LightHouse for the Blind and Visually Impaired, live captioning services for White Coat Captioning, and transcription and video captioning services for 3Play Media.⁹ Additionally, grant funds would support honoraria, travel, and subsistence for the CDAG and supplies, materials, and equipment for visitor affordances, including purchasing tactile floor indicators to enhance wayfinding throughout the museum and four three-person seating configurations to prototype different forms of accessible seating in the galleries. SFMOMA will contribute substantial staff time and expertise to the project, including members from Education and Community Engagement, Interpretive Media, Design Studio, Visitor Experience, and Special Program Initiatives. Furthermore, PAC will contribute considerable in-kind services to the project if awarded a grant.

How will you track your progress toward achieving your intended results?

The IDWG will hold regular bi-weekly meetings to review and evaluate the project's progress throughout the grant period. The project director will also regularly consider PAC and the CDAG's progress. SFMOMA, PAC, and CDAG will work together to establish an evaluation framework to assess the project's progress and capture valuable insights to guide the subsequent phases of the accessibility roadmap.

PROJECT RESULTS

What are your project's intended results and how will they address the need, problem, or challenge you have identified?

The project's primary intended result is to create a more welcoming and accessible public space and gallery environment for visitors of all abilities by incorporating inclusive design and affordances into the design, creation, and implementation of all visitor experiences. To accomplish this intended result, SFMOMA will double its coverage of videos captioned from 30% to 60%, augment the visual descriptions for artworks on view from 16 to 266, increase the number of public programs that offer live ASL interpretation from one to seven annually (six talks and one symposium), and expand accessible seating through capital infrastructural investment after the grant period. Ultimately, the resources developed for this project will significantly expand the accessible interpretive materials for collection holdings, special exhibition presentations, and public engagement programs.

How will the knowledge, skills, behaviors, and/or attitudes of the target group change as a result of your project?

SFMOMA structured this project intending to leave a meaningful impact on the knowledge, skills, and behaviors of visitors with disabilities. Specifically, we aim for visitors to have an increased sense of comfort, participation, and belonging at SFMOMA. The two-year timeframe allotted for this project provides an invaluable opportunity for deep and sustained exploration of specific subject areas. It also affords the necessary temporal and spatial resources to pilot real-world applications, learn from these experiences, and subsequently fine-tune and re-implement adapted solutions. Moreover, by involving SFMOMA staff from various departments, the museum seeks to make the integration of inclusive design and accessibility an intrinsic part of employees' daily workflows. As part of this project, SFMOMA will maintain ongoing engagement through a series of staff capacity training sessions, site visits, and work product reviews in collaboration with PAC. These touchpoints are vital for continued growth and development. Concurrently, ongoing evaluation work will ensure the museum continues its forward momentum. In the end, SFMOMA aspires to build and strengthen its ability to promote inclusive engagement across diverse audiences, and firmly embed inclusive design in the fabric of the museum.

What products will result from your project?

SFMOMA will create a suite of products to enhance accessibility and engagement with its collections, exhibitions, and programs.¹⁰ In collaboration with LightHouse for the Blind and Visually Impaired, SFMOMA will create tactile museum maps and the museum will purchase tactile floor indicators to provide an enriched wayfinding experience for visitors. The museum will partner with LightHouse for the Blind and Visually Impaired to produce braille gallery texts for select exhibitions and collection galleries, further enriching the museum experience. Paolo Salvagione, a renowned San

⁹ The attached Budget Justification details the grant funds required for the proposed activities.

¹⁰ The Supporting Documents showcase visual examples of potential inclusive affordances.

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Francisco Bay Area artist and fabricator, will craft five tactile artwork models from 3D object scans to add a tangible dimension to the gallery experience.

The project will yield a range of digital products¹¹, encompassing 25 hours of transcribed audio and video content and 16 hours of captioned videos to serve those who identify as Deaf and hard of hearing. To enhance the experience for blind and low-vision audiences, SFMOMA will produce 250 audio descriptions accompanied by transcripts for the visuals of artworks. This project also involves updating metadata records for all digital products, ensuring accessibility and long-term preservation. Collectively, these products aim to enhance access for people with disabilities and promote inclusivity across the museum.

SFMOMA will make the affordances created through this project available to the target group and beyond. The museum will present the products in formats that meet users' needs, adhere to technical and aesthetic standards, and facilitate documentation and preservation. The products designed to make the museum experience more inclusive will be free and accessible to the public or free with museum admission. SFMOMA has established a range of programs and partnerships that provide free and discounted entry to the museum that will help ensure broad and diverse access to the products resulting from the project for the community. Through its First Thursdays program, SFMOMA invites residents of all nine Bay Area counties to visit the museum for free on the first Thursday of every month. SFMOMA partners with the San Francisco Public Library through their Discover & Go program, which offers free museum passes to residents with a library card. SFMOMA is also a proud member of the Museums for All program, which provides free and discounted museum admission for San Francisco EBT-Medi-Cal cardholders and the Blue Star Museums partnership that offers free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve, from Memorial Day through Labor Day. The digital products produced through this project will be free to access on the museum's website (SFMOMA.org) and social media platforms, such as YouTube.

How will you sustain the benefit(s) of your project beyond the conclusion of the period of performance?

Sustainability is central to this project. The project plays a significant role in SFMOMA's mission and underscores our unwavering commitment to DEI by advancing accessibility and inclusivity. The insights from the project will serve as invaluable feedback to refine ongoing initiatives and guide subsequent phases of the accessibility roadmap. Ultimately, the resources generated by this project will significantly broaden the array of accessible interpretive materials for collection holdings, special exhibition presentations, and public engagement programs. SFMOMA's emphasis on creating accessible interpretive materials for both temporary exhibitions and permanent collection galleries ensures their long-term use and relevance for the public. SFMOMA will continue to use the workflows developed throughout the project beyond its completion, and the budget templates created will allow for incremental work to continue as the museum undertakes renovations and reinstallations in its permanent collection galleries.

By focusing on prototyping affordances in temporary exhibitions in Year 1, the museum will develop budgets and workflows that will be rolled out in Year 2 in the permanent collection galleries, providing a lasting resource. This approach allows for the refinement of affordances before implementing them on a larger scale and enables the museum to incorporate the program expansion into the design and approval of future budgets. The Year 2 work also allows the museum to integrate the program expansion into the design and future budget approvals. The museum expects that the remediations outlined in the project plan represent a discrete but fractional section of the total number of tasks on the anticipated roadmap. In subsequent years, SFMOMA will focus on two areas of emphasis: piloting additional roadmap tasks and affordances and broadening our coverage of affordances that have been piloted and vetted. The museum intends to integrate community comment and review into its work processes moving forward, through the CDAG or in a more streamlined and targeted process. The significant and lasting connections to the arts and disability justice community in the Bay Area that we make will be a valuable resource for programs, exhibitions, and partnerships that we develop beyond the grant period.

¹¹ The attached Digital Products Plan further describes the digital products the museum will create through the project.

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TYPE

SFMOMA will create a suite of digital products to enhance accessibility and engagement with SFMOMA's collections and programs. These products include:

- Transcriptions (.docx): 25 hours of audio and video will be transcribed into text format, providing access to key information for audiences with hearing impairments.
- Closed Captions (.srt): 16 hours of video will be captioned, making SFMOMA's visual content accessible to viewers with hearing impairments.
- Audio Descriptions (.wav): 250 audio descriptions will be produced for artwork visuals, enabling blind and low-vision visitors to experience the museum's collections.
- Visual Description Transcripts (.docx): 250 transcripts will accompany the audio descriptions, providing additional context and details for visually impaired visitors.
- Metadata Records (.xml): SFMOMA's digital systems will be updated with metadata records for all digital products, ensuring long-term preservation and accessibility.

In addition to these core products, the project will also generate:

- Workflow Documentation: Clear and detailed documentation of the production workflows for all digital products will be created to ensure consistency and reproducibility.
- Content Development Documents: Comprehensive documentation of the content development process for all digital products will be compiled to facilitate future revisions and updates.
- Project Correspondence: All project-related correspondence will be archived and organized for future reference.
- Meeting Minutes: Minutes from all project meetings will be documented to track progress and decisions.
- Engagement Data: Qualitative and quantitative data will be collected to measure the impact of the affordances on user engagement.

SFMOMA will develop content standards for closed captioning and visual descriptions in partnership with Prime Access Consulting, a leading expert in accessibility services. Transcripts will adhere to standard production transcript format and include speaker names, timecodes, tags for non-verbal elements, time, location, and participant information. All digital products noted above are born-digital and developed by a combination of individuals, project teams, and community gatherings. Except when noted, digital file formats and quantities of digital files will vary.

AVAILABILITY

SFMOMA is committed to presenting the digital products produced through this project on its website (SFMOMA.org) in formats selected to align with users' expressed needs, adhering to the technical and aesthetic standards maintained by the museum, and facilitating documentation and preservation for future use. The museum will also make the products available to the public free of charge through social media platforms, such as YouTube. Audio description files, their corresponding transcripts, and select interview transcripts will be publicly accessible on screen-reader-friendly pages on SFMOMA.org. The museum will publish captions to its YouTube channel and in-gallery playback devices that support .srt files. SFMOMA will publish audio guide stop transcripts to its website and catalogue them in Qi (internally named Morley), the museum's web-based collections, information, and asset management database.

SFMOMA has established practices of collaborating with artists and their representatives to make digital content as widely available as possible. With their inclusion in SFMOMA's centralized databases, the museum will synch the new digital product data to its website, browsable by any SFMOMA employee or other permitted users of SFMOMA's digital systems. Additionally, SFMOMA has a longstanding policy of sharing, free-of-charge, digital content with partner organizations and individuals, including sharing video files with museums for inclusion in exhibitions, sharing artwork description audio files and corresponding transcript files with educators to serve as classroom resources, sharing open-captioned video files with film festivals for free public screenings, and sharing files of all types with researchers. SFMOMA always ensures that media is presented as accessibly as possible for personal, educational, and noncommercial use and that artists and their representatives are always a part of the conversation.

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ACCESS

The museum’s approach to IP balances a respect for the rights and wishes of artists/creators with a commitment to public access and use. The museum is well-versed in securing all necessary rights clearances and licenses. The extent to which we can license the use of the content will be determined by our agreements with and obligations to rights holders. The museum shall own copyright in the products it creates as original works. The museum’s practice is to share and to encourage sharing of its products. When a product includes content protected by rights not owned by the museum, rights in that protected content shall remain vested with those owners. Our use of protected content in the products shall not violate any third-party rights. The content we distribute shall not raise privacy concerns or cultural sensitivities. The museum shall carefully assess/review the products it creates for this project prior to publication and dissemination. As noted in the Availability section above, we will make the content we create freely available on the museum’s website, and on non-SFMOMA platforms such as YouTube, for personal, educational, and other noncommercial uses. Our agreements with rights holders exclude commercial uses.

SUSTAINABILITY

All digital assets and asset-related data created for the project will be stored in and accessible through our digital asset management system on a secure network. These assets, and the system used to access them, are backed up every day to an offsite data storage facility. The SFMOMA IT team is committed to following software vendors’ best practices for data security. The SFMOMA IT team routinely engages third-party evaluators to monitor system security and configuration. The assets and data created for this project will be preserved and maintained to the same rigorous standards applied to all museum-critical assets and digital technologies.

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Art and Access: Inclusive Design at SFMOMA
IMLS Museums for America | Performance Measurement Plan

Performance Measure	Data We Will Collect (e.g., counts, costs, weights, volumes, temperatures, percentages, hours, observations, opinions, feelings)	Source of Our Data (e.g., members of the target group, project staff, stakeholders, internal/ external documents, recording devices, databases)	Method We Will Use (e.g., survey, questionnaire, interview, focus group, informal discussion, observation, assessment, document analysis)	Schedule (e.g., daily, weekly, monthly, quarterly, annually, beginning/end)
Effectiveness: The extent to which activities contribute to achieving the intended results				<ul style="list-style-type: none"> • At the end of each quarter, the project team will compare the cumulative count of videos captioned against the 16 total hours proposed for the project. • Four times a year, the project team will compare the cumulative count of transcribed audio and video content to the 25 total hours proposed for the project. • Each quarter, the project team will compile and analyze qualitative and quantitative metrics on each of the accessible seating pilots towards a museum-wide capital investment after the end of the grant period. • Quarterly, the project team will compare the cumulative count of visual descriptions for artworks on view against the 250 proposed for the project. • At the end of each quarter, the project team will assess the number of public programs that offer live ASL interpretation against the 12 talks and two symposia proposed for the project. • At the end of each project year, the project team will review visitor surveys and comment cards. • At the end of the grant period, the project team will review the final work product from the Community Disability Advisory Group (CDAG) and an assessment from Prime Access Consulting (PAC).
Efficiency: How well resources (e.g., funds, expertise, time) are used and costs are minimized while generating maximum value for the target group				<ul style="list-style-type: none"> • Each quarter, the project director will review a report on project expenses as recorded in our finance and accounting system. • Twice a year, the project director will evaluate the amount of staff time allocated to the project.
Quality: How well the activities meet the requirements and expectations of the target group				<ul style="list-style-type: none"> • The Community Disability Advisory Group will rigorously vet deliverables through the ideation, creation, and testing phases. • At the project midpoint, SFMOMA will assess the Year 1 project outcomes. The museum will base this evaluation on visitor surveys, comment cards, response cards in interpretive galleries, an exhibition walkthrough by the CDAG, and an assessment by PAC. These insights will provide valuable feedback for refining the affordances produced in Year 2 for the museum’s permanent collection galleries and related programs. • SFMOMA will conduct a summative evaluation of Collections/Program activities in Year 2. The evaluation process will include visitor surveys, comment cards, response cards in interpretive galleries, exhibition walkthroughs led by the CDAG, and an assessment by PAC. These insights will provide valuable feedback for refining ongoing initiatives and shaping the subsequent phases of the project.
Timeliness: The extent to which each task/activity is completed within the proposed timeframe				<ul style="list-style-type: none"> • At the end of each quarter, the project team will evaluate how well the proposed Schedule of Completion aligns with the actual dates of activity completion.