Contents

List of Figures ..... **xi**
List of Tables ..... **xv**
Abstract ..... **xvii**
Foreword ..... **xix**

1. Introduction **1**
1.1. Research context 1
1.2. Disability and museums 1
1.3. Book structure 2

2. The Embodiment Framework **5**
2.1. Introduction 5
2.2. Embodiment 5
2.3. The impaired body 6
2.4. The body, habitus, and capital 9
2.4.1. Technology and capital 11
2.5. Sociocultural framework 13
2.5.1. Learning & identity 14
2.5.2. Funds of knowledge 15
2.5.3. Scaffolding 15
2.6. Conclusion 17

3. The Embodied Practice of Museums' Visitors **19**
3.1. Introduction 19
3.2. Museums and the body 19
3.3. 'Normative' bodily practices 20
3.4. Gesturing and pointing 22
3.5. Walking 23
3.5.1. Walking with a vision impairment 24
3.5.2. Co-presence, co-awareness & co-walking 25
3.5.3. Walking as placemaking 27
3.6. Seeing and being seen 28
3.6.1. 'Being seen' as disabled 29
3.6.2. 'Being seen' as representation 30
3.7. Looking 32
3.8. Touching 34
3.9. Conclusion 36

4. Methodology **37**
4.1. Introduction 37
4.2. Qualitative research: IPA 37
4.3. Methods 37
4.4. Recruiting participants 38
4.5. Data analysis and coding scheme 39
4.6. Categories of embodied practice 39
4.7. Ethics 40

5. Victoria & Albert Museum **41**
5.1. Introduction 41
5.1.1. Description of the museum 41
5.2. Visitor profile 41
5.2.1. Visitors' demographics 41
5.2.2. Vision impairments 42
5.2.3. Visiting habits 42
5.3. Categories of the embodied practice 43

5.4. Getting to the museum 43
5.5. Co-walking 45
5.5.1. Planning 45
5.5.2. Co-presence and co-awareness 46
5.5.3. Affirmation of self-presence 49
5.6. Scaffolding 50
5.6.1. Guidance and support 50
5.6.2. Intimacy and humour 54
5.7. Identity formation 56
5.7.1. Identity and disability 56
5.7.2. Cultural and social identity 58
5.8. Looking 59
5.8.1. Looking forward 59
5.8.2. Looking back 59
5.9. Touching 60
5.9.1. Professional guidance 60
5.9.2. Co-touching 71
5.10. Using digital resources 75
5.10.1. Accessing content 75
5.10.2. Enabling shared meaning 77
5.11. Conclusion 78

6. Wallace Collection 81
6.1. Introduction 81
6.1.1. Description of the Museum 81
6.2. Visitors Profiles 81
6.2.1. Visitors' demographics 81
6.2.2. Vision impairments 82
6.2.3. Visiting habits 82
6.3. The identified categories of the embodied practice 82
6.4. Getting to the museum 82
6.5. Co-walking 84
6.5.1. Planning 85
6.5.2. Co-presence and co-awareness 85
6.6. Scaffolding 90
6.6.1. Guidance and support 90
6.6.2. Intimacy and humour 93
6.7. Identity formation 94
6.7.1. Identity and disability 94
6.7.2. Cultural and social identity 95
6.8. Looking 97
6.8.1. Residual vision and visual memory 98
6.8.2. Beyond perception: aesthetic capital 99
6.8.3. Looking back 101
6.9. Using digital resources 102
6.9.1. Interest in new technology 102
6.9.2. Technical capital 105
6.9.3. Accessibility and inclusion tools 107
6.9.4. Accessing content 109
6.10. Conclusion 112

7. Museum of London 115
7.1. Introduction 115
7.1.1. Description of the Museum 115
7.2. Visitors Profiles 115
7.2.1. Visitors' demographics 115
7.2.2. Vision impairments 116
7.2.3. Visiting habits 116
7.3. The identified categories of the embodied practice 116
7.4. Getting to the museum 116

7.5. Co-walking 118
7.5.1. Planning 118
7.5.2. Co-presence and co-awareness 120
7.6. Scaffolding 122
7.6.1. Guidance and support 122
7.7. Identity formation 124
7.7.1. Identity and disability 124
7.7.2. Social and cultural identity 125
7.7.3. Sense of place: 'Londoners' identity 126
7.8. Looking 127
7.8.1. Looking back 127
7.8.2. Beyond perception: aesthetic capital 128
7.9. Touching 130
7.9.1. Learning through touch 130
7.9.2. Co-touching 132
7.9.3. Forbidden touch 133
7.10. Using digitals resources 136
7.10.1. Inclusion tool 137
7.10.2. Accessing content 138
7.10.3. Social engagement tool 139
7.11. Conclusion 141

8. Conclusions and Implications 143
8.1. Introduction 143
8.2. Key findings 143
8.2.1. Embodiment 143
8.2.2. Meaning-making 145
8.2.3. Identity formation 146
8.3. Concluding recommendations and a view on the future 147
8.4. A note on the COVID-19 pandemic 149

Bibliography 151