



8/6/17

Dear Sam and the team at Manchester Museum,

Your AMBAVIs project was not selected to win a Jodi Award this year however, the judges wish to **award your team a commendation for the overall quality of this piece of work and its potential impact and inspirational value for the sector. They praised your compelling use of augmented reality technology to make the museum user experience more accessible. Technology and experience design appears to directly enhance the experience of interacting with museum exhibits and supporting information. User feedback was very positive and the platform, in particular, has the potential to be rolled out elsewhere.**

We hope you are not too disappointed with the outcome. The standard was particularly high this year and it was a tough decision for judges who were faced with three very strong shortlisted projects. After much deliberation, they chose to award a single Jodi to the Signly app which they felt met the criteria most successfully. We very much hope you will be able to attend the event in Leicester on the 29th June as it would be an honour to present you with your commendation on this occasion.

With very best wishes,

Jodi Awards Committee

I. Notes for editors

The Jodi Awards are given in memory of Jodi Mattes (1973–2001). Jodi was a tireless champion of equal access to culture and the Awards were set up to celebrate her passion and energy. In her career at the British Museum and RNIB, her work focused on improving the visitor experience to cultural activities for disabled people and the importance of involving disabled people in programme and project development. The Jodi Awards were set up by the Museums Computer Group in 2002, and the first awards given in 2003, the European Year of Disabled People. The Trust was set up as a registered charity in 2008.

The Jodi Awards recognise the best use of digital technology in widening access to information, collections, learning and creativity for disabled people in museums, galleries, heritage sites, libraries and archives. In the recently-launched Warwick Commission report, 'Enriching Britain: Culture, Creativity and Growth', the 4th of the 5 goals set to improve the current position of diversity in the arts is focused on attaining a 'thriving digital cultural sphere which is open and available to all' by broadening 'interest in and access to culture by enhancing the experiences of consumers and producers alike.' The Jodi Awards have long been recognising organisations aiming to achieve this objective and pushing the boundaries of possibility for digital media in increasing access for all

January 6, 2017

Jodi Awards 2017

Applications for the Jodi Awards 2017 are now invited. The 'Jodis', as they are affectionately known, recognise the best use of digital technology in widening access to information, collections, learning and creativity for disabled people in museums, galleries, heritage sites, libraries and archives. Museums, galleries, heritage sites, libraries and archives from all countries can apply for an award.

The Jodi Mattes Trust welcomes applications from organisations of all sizes, for low-tech and hi-tech projects and for small or large audiences. What matters is the quality of your project. The Jodi Awards are given in memory of Jodi Mattes (1973-2001). Jodi was a tireless champion of equal access to culture and the Awards were set up to celebrate her passion and energy. In her career at the British Museum and RNIB, her work focused on improving the visitor experience to cultural activities for disabled people and the importance of involving disabled people in programme and project development.

II. Our Vision

The vision of the Jodi Mattes Trust is of a world in which disabled people enjoy full cultural equality. In this world disabled people hold both equal access to information and cultural experience through and within digital media, and equal opportunity as participants, creators, co-creators, artists and employees in the cultural sector.

III. Our Mission

Our mission is to promote the cultural equality of disabled people through the use of accessible digital media; the provision of accessible information and learning content; the involvement of disabled people in the process of creation, design and evaluation of digital media.

IV. History of the Awards



The Jodi Award

The Jodi Awards were set up by the **Museums Computer Group** in 2002. The first award was announced at an RNIB conference in 2003. The judging panel included Fiona Marshall, who had been Jodi's line manager at the British Museum, Marcus Weisen, a colleague of Jodi's at RNIB and Nick Poole, today's Collections Trust Director, who were then working for the Museums Archives & Libraries Council.

Trustees Matthew Cock and Ross Parry were founder members of the Jodi Awards Committee in 2006 and of the Jodi Mattes Trust in 2008. Marcus Weisen became the Trust's first Director.

The Awards were extended to Wales in 2006, when CyMAL became a supporting organisation. They were extended to Scotland on 2008, thanks to the support of **Museums Galleries Scotland**, **Scottish Libraries and Information Council** (website now archived) and the **Scottish Archive Network**. The Awards are now UK-wide.

The first International Award was given in 2009.

V. Who we are

The Jodi Awards are run by a **committee of volunteers** drawn from the museum and heritage sector.

VI. The Museums Computer Group: connecting, supporting, inspiring museum technology professionals

The MCG is for museum, gallery, archive and higher education professionals who work with museum technologies and digital heritage. We connect, support and inspire our members through [events at museums and other venues](#) throughout the UK, including the UK Museums on the Web conference and a range of regional events, an [email discussion list](#) and other channels for debate and practical help.

VII. Jodi Mattes



VIII.

Jodi Mattes spent all of her adult life campaigning for better accessibility for people with disabilities. Even as a little girl she was always very passionate, questioning things, seeking answers and not being satisfied with the status quo. Thus, her later heartfelt campaigning for accessibility was no surprise to those who knew her. Her sister Sara proudly relates a typical example of this. Whilst Jodi was working at the British Museum the famous dome was undergoing reform at the time. Jodi donned a hard hat and crawled through a tunnel on the site to gain access to and inspect the new reading rooms. Her goal was to ensure the desks that had been fitted were usable for wheelchair users – even though disability access was not being part of her remit at the time. They weren't – but she successfully persuaded the appropriate authorities to modify them accordingly.

This is only one example of her huge influence at the British Museum where she campaigned tirelessly for improved facilities – and not just regarding the physical resources. It was at the British Museum where Jodi became a pioneer in campaigning for better digital resources. This was during her work on the innovative 'COMPASS' project which aimed to put a huge number of BM collections online. At the time, very few people had considered web accessibility. Jodi worked to ensure that the COMPASS website was accessible to all. She developed a text-only version of COMPASS, organised testing of the system by blind and partially sighted users and worked with the system developers on changes informed by the testing process. She also worked on accessible text descriptions which fed into the development of content on children's COMPASS, and made sure a reading machine for visually impaired users was installed.

Jodi also worked at the Royal National Institute of Blind People, where she promoted audio description in the theatre for visually impaired people. Although weakened by cancer during her last months, she rallied enormous energy to complete an important research report into how theatres manage audio description services. The report looked at how theatres provide front-of-house staff training, how they integrate describers into their work, what technology they use, what training they receive, how visually impaired people are involved and how the service is marketed.

Her former colleagues remember her for her enormous energy and winning enthusiasm. Jodi could also be unflinching in her insistence that access for disabled people has to be part of the design brief of any service. Throughout her short career, Jodi believed that organisations need to change and involve disabled people to provide equal service to disabled people. In her work, Jodi exemplified the power of personal engagement to transform reality. She would have been extremely proud of The Jodi Mattes Trust, set up in her honour.

Winners

[British Museum](#) (2008)
[Dedicon and Loket aangepast-lezen, The Netherlands](#) (2009)
[Doncaster Library and Information Services](#) (2007)
[Essex County Council Libraries](#) (2010)
[Essex Libraries](#) (2011)
[Hampshire County Council](#) (2005)
[Historic Royal Palaces](#) (2010)
[Imperial War Museum Duxford](#) (2009)
Imperial War Museum Duxford (2013)
[Leeds Library and Information service](#) (2009)
[Library and Information Services, Royal Borough of Windsor and Maidenhead](#) (2005)
[Museum of London](#) (2009)
[National Archives](#) (2007)
[National Trust](#) (2008)
[Outside in Pathways](#) (2008)
[Regional Library Karlovy Vary, Czech Republic](#) (2009)
[Sally Booth](#) (2009)
[Tate Modern](#) (2006)
VocalEyes (2013)
[Wakefield Library and Information Service](#) (2006)
[Wolverhampton Arts and Museums Service](#) (2007)

Commendations

[Bradford Care Trust and Library Partnership Project](#) (2009)
[Colchester Museum](#) (2007)
[Disability Arts Online](#) (2009)
English Heritage (2013)
[New York beyond Sight](#) (2010)
[Reveal web library catalogue](#) (2005)
Roaring Girl Productions (2013)
Sandwell Arts Trust (2013)
[Share the Vision](#) (2011)
[Smithsonian Museum of American Art](#) (2010)
[Thackray Museum in Leeds](#) (2008)
[Tyne and Wear Museums](#) (2005)
[Whitney Museum of American Art](#) (2011)
[Wolverhampton Arts and Museums Service, Wolverhampton Archives and Wolverhampton Local Studies](#) (2006)