THE ROUTLEDGE COMPANION TO
DISABILITY AND MEDIA

An authoritative and indispensable guide to disability and media, this thoughtfully curated collection features varied and provocative contributions from distinguished scholars globally, alongside next-generation research leaders.

Disability and media has emerged as a dynamic and exciting area of contemporary culture and social life. Media—especially digital technology—play a vital role in disability transformations, with widespread implications for global societies and how we understand communications. This book addresses this development, from representation and audience through technologies, innovations and challenges of the field. Through the varied and global perspectives of leading researchers, writers and practitioners, including many authors with lived experience of disability, it covers a wide range of traditional, emergent and future media forms and formats.

International in scope and orientation, The Routledge Companion to Disability and Media offers students and scholars alike a comprehensive survey of the intersections between disability studies and media studies.

Katie Ellis is Associate Professor in Internet Studies and Director of the Centre for Culture and Technology at Curtin University (Australia). She has worked with people with disabilities in government, academia and the community. She has authored and edited 15 books and numerous articles on the topic, including two award-winning papers on digital access and social inclusion.

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THE ROUTLEDGE COMPANION TO DISABILITY AND MEDIA

Edited by Katie Ellis, Gerard Goggin, Beth Haller and Rosemary Curtis

Routledge
Taylor & Francis Group
NEW YORK AND LONDON
We dedicate this volume to those striving to ensure the involvement of people with disabilities in all aspects of the media—from inception to consumption.
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ACKNOWLEDGMENTS

Katie wishes to thank her funding source the Australian Research Council Discovery Early Career Researcher Award (DE130101712).

Gerard also wishes to thank the Australian Research Council for his Future Fellowship award (FT130100097) that supported his research and work on this Companion.

It has been our pleasure to once again work with the talented and consummate publishing professionals at Routledge. Special thanks to Erica Wetter for her commissioning of the project and thoughtful feedback and great support throughout, also to Mia Moran and Emma Sherriff for all their help in bringing this volume to completion. We are also very grateful to Kelly Derrick for her meticulous copy-editing of the manuscript.
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The Routledge Companion to Disability and Media could not come at a more propitious moment. As this extraordinary compendium of 36 timely chapters makes clear, the experience of disability is intersecting with a broad reach of media practices that are burgeoning across the globe, demanding the kind of scholarly and activist attention that is richly evident in this groundbreak- ing volume. A companion, as we know, is a counterpart with whom one spends a lot of time, a welcome escort on a journey through territory that might be either familiar or novel. This ambitious landmark collection certainly lives up to the title of companion, escorting readers on an illuminating expedition.

The works gathered together here concern circumstances encountered in diverse locations, addressing sensory, cognitive and physical disability as these bodyminds intersect with questions of representation, agency, authenticity/appropriate casting, access to media and the possibilities and foreclosures presented by new technologies. Most of the robust writing in disability and media studies has come from the Anglophone worlds where these fields first took shape. The inclusion of work from more than 12 countries—including a number of pieces from the too-often neglected global South as well as First Nations—is a welcome expansion and a reminder of the privileges that First Worlders too often take for granted. Additionally, the variety of media/practices encompassed in this collection ensures that this book will be widely used across many disciplines and attract diverse readers. Indeed, I can’t think of an existing work in disability/media studies that speaks to such a broad spectrum of media worlds. The media forms addressed here include:

- advertising
- books/print media
- digital storytelling
- digital/social media
- feature films
- graphic novels
- newspapers/journalism
- photojournalism
political cartoons
robots
speculative media
sports reporting
telephony
television (including genres such as telenovelas, sitcoms, dramatic series, documentaries)
video on demand

The wide-ranging writings that the editors have gathered open up new and exciting horizons that build on important earlier work in what Elizabeth Ellcessor and Bill Kirkpatrick dubbed in their 2017 volume, Disability Media Studies. Indeed, the three editors—Gerard Goggin, Katie Ellis and Beth Haller—are well-known for creating the intellectual frameworks for scholarship on disability and media on which this collection builds. Their contributions include important foundational works that have framed the field: Gerard Goggin and Chris Newell’s Digital Disability: The Social Construction of Disability in New Media (2003); Beth Haller’s Representing Disability in an Ableist World: Essays on Mass Media (2010); Katie Ellis and Mike Kent’s Disability and New Media (2013); Katie Ellis and Gerard Goggin’s Disability and the Media (2015); and Katie Ellis and Mike Kent’s 2016 edited volume Disability and Social Media: Global Perspectives.3 Underscoring the significance of the emergent interdisciplinary field of disability and media, American media scholars Ellcessor and Kirkpatrick’s aforementioned edited collection Disability Media Studies (2017), along with Ellcessor’s Restricted Access: Media, Disability and the Politics of Participation (2016),4 are further testimony to the fact that neither disability or media studies are complete without consideration of the other field. Should anyone question the value of interdisciplinarity, a few hours perusing different chapters in this newest contribution to the field will yield convincing evidence of the liveliness of cross-pollination, not only across academic approaches, but also with respectful inclusion of the voices of activists and policymakers.

It’s exciting to see how rapidly disability media studies has expanded from the first important interventions by groundbreaking scholars who directed our attention to issues of textual representation. For example, the 2001 book, Narrative Prosthesis by David Mitchell and Sharon Snyder, is among the key works frequently cited by many of this collection’s authors.5 There, Mitchell and Snyder powerfully demonstrate how disabled characters in literature and film have too frequently served as narrative prostheses, the neologism they use to describe how these figures become metaphors for either evil or for tragic loss, rather than as fully developed and complex characters living in the real world. While this approach is, alas, still with us, as several writers in the current collection remind us, the field has also moved along in terms of: what is getting produced and by whom; the rich portrayals of disabled characters (whether in fiction or documentary) including increasing appropriate/authentic casting; who has access to media viewing; and who is authoring texts or directing cameras. Recent films such as Me Before You (2016)6 serve as reminders not only of the tenacity of narrative prosthetics in the cinematic imaginary, but also of the persistence of the too-long-standing tradition of having disabled characters played by normate actors (or what Tobin Siebers dubbed “disability drag”),7 long considered Oscar-bait, but heavily critiqued by many in this volume and beyond. As activist, scholar and performer Lawrence Carter-Long wrote in his 2019 manifesto on disability and film for the journal Film Quarterly:

Once upon a time, disability was just a diagnosis. That’s all you got. Something to be fixed, cured, cut out, or gotten rid of. Through time, the definition has evolved to mean much more. Nearly three decades after the passage of the Americans with Disabilities Act, ask anyone with a disability who politically, culturally, or artistically embraces the rebellious act of being disabled what the word means to her or him, and you’ll most
likely hear back words like “community,” “constituency, and identity.” No handkerchief necessary. No heroism required. By any definition, that’s progress. But if we are to expand deeper meaning beyond the flock, these changes must be reflected in the movies we make, the films we watch, how we watch those movies, and perhaps most importantly, who gets to make them.8

Yet that older problematic approach is increasingly disrupted by exciting new works across the televisual, cinematic and online mediascape that are by, for and about those with disabilities and their allies. It seems that an embrace of the well-known disability rights slogan “Nothing About Us Without Us” (or “Nothing Without Us,” as Lawrence Carter-Long has rephrased it) is slowly but surely penetrating the disability media world.

Beyond the representational arena, the work in this volume addresses both very contemporary as well as long-standing concerns regarding the need for more inclusive technologies of mediation. Many of the articles in this volume fulfill the call generated by media scholars Jonathan Sterne and Mara Mills in their afterword to the aforementioned Disability Media Studies.9 Entitled “Dismediation: Three Proposals, Six Tactics,” they offer a mild polemic emphasizing the need for broadening our approaches to media in relation to disability by theorizing media change and technical design from a disability studies perspective, suggesting that we use the neologism dismediation to capture this perspective. As they write:

Dismediation centers disability and refuses universal models of media and communication. It begins from a presumption of communicative and medial difference and variety rather than seeing media as either the tools to repair a damaged or diminished condition of human communication or themselves the cause of a fall from prior perfection … dismediation appropriates media technologies and takes some measure of impairment to be a given, rather than an incontrovertible obstacle or a revolution.10

Without using the language of dismediation, the editors and many of the writers in this Companion are answering the call issued by Mills and Sterne. Their research attends to the intersection of disability and media both on-screen and off-screen conditions that “crip the media” through the affordances that enable those with sensory impairments access to print, television, film and other popular forms: these include (but are not limited to) closed captioning for d/Deaf audiences, audio description for those with low vision or who are blind, accommodations increasingly mandated by law in some locations, while embraced by disabled artists as an incitement to creativity.

As an anthropologist trained in one of the few disciplines not represented in this volume, I feel compelled to conclude with a few very recent examples drawn from the last month that offer a lively, ethnographic sense of the transforming place of media in a variety of growing disability media worlds.11

• In April, as part of an offsite screening at NYU for the Reelabilities Film Festival12 that I have worked on since its inception over a decade ago, we showed the riveting Australian documentary Gurrumul, about the blind Indigenous musician of the film’s title whose traditional life as well as success on the world stage shape the arc of the film’s narrative.13 Despite the fact that the film had a well-crafted audio description track and that we had excellent headphones, as well as a state of the art theatre, we could not get the technology to work to provide the additional track for blind audience members. As so often happens in settings where accommodations fail on more than one occasion, we improvised, setting aside a section of the theater, where people with limited vision who needed support could sit with sighted companions who quietly provided a whispered live audio description track.
In the last class of my doctoral seminar last week, several students mentioned watching the season finale and last episode of *Speechless*, (discussed by Beth Haller in this volume) in which the central character JJ, who has cerebral palsy (played by the actor Micah Fowler who has cerebral palsy), graduates from high school. He is selected to be the graduation speaker, communicating (as is his typical mode) with his laser pointer headgear to indicate words, on a board attached to his wheelchair, while his family steps up to read these aloud for him when his support person chokes up. JJ advises his classmates to “be unrealistic.” The final scene reveals him starting college at NYU, a plot twist that provoked discussion in the class. As it turned out, this last episode of this trailblazing show was followed by the disappointing announcement of its cancellation, a blow for fans of this thoroughly cripped sitcom. However, a new Netflix series, *Special*, hit the news cycle the same month, publicized as an unconventional comedy headlining Ryan O’Connell, a young gay TV writer and actor with cerebral palsy playing himself, launched first by eight 20-minute online episodes. *Special* received widespread and positive press coverage. In one of his many interviews, O’Connell reminded his interlocutor of the potential size of the audience of viewers who identify as disabled:

[The show] changes the conversation surrounding those with disabilities and provides much-needed visibility for the estimated 61 million Americans who identify as having a disability … You have a totally untapped demographic that is starving for stories like theirs, and we’re gonna ignore it? That doesn’t make sense. For so long, we’ve been ignored. I really hope that stops.

In May, I went to the opening of a brilliant gallery exhibit entitled *Crip Imponderabilia*, curated by a terrific NYU MA student, Bojana Coklyat, an artist with low vision. The show was based on her thesis entitled “Beyond the Limits of Ocular-Centric Art Experience: Centering Disability in the Gallery.” The space filled with remarkable works by disabled artists addressing questions raised by their diverse experiences of disability. Additionally, each piece was hung at wheelchair height and many had tactile elements as well as a motion-activated sensor that provided a verbal description of the art for anyone who walked by; a creative alt-text walk-through of the show was produced by artist/contributor Shannon Finnegan. Bojana greeted visitors to the show dressed as her longstanding alter ego, Princess Leia from *Star Wars*, accessorizing the white costume and distinctive Princess Leia wig with her white cane. Coklyat used her presence as this character from “a galaxy far, far away” to good effect. She repurposed this heroic moxie-filled female rebel from popular media to remind us that a resistant, creative, alternative crip imaginary is indeed possible, demonstrating how a hacking aesthetic and assistive media can make that inclusive universe an actuality, at least briefly.

A few days later, at what American television calls “the upfronts,” when major networks announce their anticipated projects for the fall season, a new comedy, *Everything’s Gonna Be Okay*, got attention as a new show in development, featuring a teen with autism who’s (finally!) played by an actress on the spectrum, Kayla Cromer. Kayla’s comments on a panel promoting the show make the essential point that resonates throughout this very welcome volume.

Honestly, people with a difference, we’re fully capable of portraying our own type and we deserve that right. With so many changes in the industry right now, why not now? Just give us our chance. Include us. We can do this.
This Companion to Disability and the Media is a scholarly response to her call to action, taking us on “the ramp less traveled” by reframing many of the taken-for-granted parameters of daily life, as thinking through the lens of disability media worlds so often does.

Notes
1 Sami Schalk, Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women’s Speculative Fiction (Durham, NC: Duke University Press, 2018).
15 Naveen Kumar, “Ryan O’Connell Is Revolutionizing Queer, Disabled Representation on TV,” them, April 11, 2019, www.them.us/story/ryan-oconnell-special-interview
INTRODUCTION
Disability and Media—An Emergent Field

Katie Ellis, Gerard Goggin, Beth Haller and Rosemary Curtis

Introduction
The intersection of disability and mass media is resonating as a crucial topic in the modern world, against the backdrop of a vast expansion of research and publications on disability across many scholarly disciplines. Media, of course, is key to this overdue emergence of disability as central to academic research. Media and communication directly affect the lives of the approximately 15–20 percent of the world’s population who live with disability. In particular, the media help shape a range of economic, political, social, cultural, technological and attitudinal issues related to disability, something recognized internationally via the United Nations in the early 1990s:

The media can influence values and attitudes … Generating awareness of the lives, experiences, talents and contributions of disabled persons in an integrated setting is important for providing disabled persons with highly visible role models and for changing negative stereotyping of disabled persons by the media where this happens.

Subsequently, such international sentiments have been bolstered by the 2006 UN Convention on the Rights of Persons with Disabilities (CRPD), which provides a human rights framework and the potential of international law for encouraging deeper understanding and reforms of information, communication and media to underpin social participation, equality and justice for people with disabilities. A number of international organizations now recognize the key role of media in influencing the place of people with disability in the modern world. For example, the International Labour Organization has a media guide that reflects that:

How women and men with disabilities are portrayed and the frequency with which they appear in the media has enormous impact on how they are regarded in society … Portraying women and men with disabilities with dignity and respect in the media can help promote more inclusive and tolerant societies … and stimulate a climate of non-discrimination and equal opportunity.

Thus, all forms of media are at the heart of an overdue and incomplete revolution underway in disability and society. Many aspects of the worldwide disability experience occur in mass media, whether via representation of disability in television, film, news or social media, via a disability
angle to participatory online cultures, crowd-sourcing or through the new attention paid to dis- ability in media sport—to mention only a few of many areas. Disability in the media is now situated on a vibrant global stage, with much more access to media content and creation by citi- zens with disabilities worldwide. Extensive libraries of films/programs including fiction and non-fiction titles by and about people with disabilities can be accessed through subscription services such as Netflix, available in 190 countries; YouTube can be navigated in a total of 80 different languages (covering 95 percent of the Internet population). In addition to access to global con- tent, video-making technology readily available in smartphones and lower-cost digital cameras allow people with disabilities to create and upload programs to YouTube or submit to the grow- ing number of disability film festivals across the globe. What is evident is that how the media frames, circulates and enacts disability for news, entertainment and online audiences directly affects many of our central ideas and beliefs. In this sense, disability, like class, inequalities, race, sexuality, gender and other categories, potentially affects everyone.

Disability and Media in Research and Teaching

The origin of work in disability and media stretches back some decades.4 As a research topic, it appears in different disciplines and forms from the 1970s onwards. In some parts of the world such as the United States and United Kingdom, the emergence of research and teaching on dis- ability and media has been documented and useful signposts and discussions exist. Early research can be found in a variety of journals and disability rights publications, everything from policy studies journals to the emerging disability studies-focused journals. Two major disability studies journals were founded in the United States and United Kingdom in the 1980s—Disability, Handicap & Society in 1986 in the United Kingdom (now called Disability & Society) and the US-based Society for Disability Studies academic journal Disability Studies Quarterly in 1986. The Kentucky-based disability rights publisher Advocado Press published early research on disability in the US news media in 1990.5

A variety of disciplines created disability and media/communication streams. The Media and Disability Interest Group of the Association for Education in Journalism and Mass Communication (AEJMC) in the United States began in 1990 and had its first interest group sessions in 1993 (it was in discontinued in 2007 due to falling numbers of conference submissions).6 The US National Commu- nication Association (NCA) started a Disability Issues Caucus in 1997, and it still exists today.

In terms of the use of media and disability scholarship in university classrooms, a number of disability studies courses that include media have been developed in the United States and Canada. Syracuse University in the United States keeps track of disability studies programs in North America and lists 42 that have disability studies programs (majors, minors, graduate programs).7 Many of these programs now include courses focused on media and disability, either fully or partially. They range from “Understanding Disability through Mass Media” at Towson University (USA) to “Disability, Media and Madness” at Western University (Canada)8 to New York University’s course “Disability, Technology and Media.”9 British universities also offer several disability studies pro- grams, such as the disability studies bachelor’s degree at the Sheffield Hallam University, where students are guided by scholar Rebecca Mallet, who researches disability in comedy and humor.10

The absence of the Internet and email meant little media and disability research was exchanged worldwide well into the 1990s (at least in the anglophone context). But some disability culture and media content did make it outside the United States in the 1990s through the David Mitchell and Sharon Snyder documentary, Vital Signs: Crip Culture Talks Back,11 because it went to film festivals internationally. The film features conversations with disability studies scholars, disabled performers and disability activists, which allowed audiences to engage with a discussion of disability as a political and social identity.12
In the 2000s, disability and media work began to occur across various other scholarly and research traditions and groups, such as literature, cultural studies, performance studies, socio-legal studies, sociology, anthropology, Internet studies and many other areas. Digital technology has been an especially rich site of interdisciplinary work, crossing different fields and traditions, as well as articulating conversations and engagements across research and practice. In one sense, this kind of variety and breadth is entirely characteristic of disability research and conversations, and supports and extends interdisciplinary and integrative scholarly work. Consider, for instance, various exciting works that have extended the range and repertoire and horizons of disability and media research, such as: Rosemarie Garland-Thomson’s 1997 Extraordinary Bodies and 2009 Staring; the work of Mitchell and Snyder, especially the 2000 Narrative Prosthesis and 2006 Cultural Locations of Disability; various Petra Kuppers’ books including her 2015 Studying Disability Arts and Culture; Graham Pullin’s 2011 Design Meets Disability; Tanya Titchkosky’s 2011 The Question of Access; and, more recently, Bree Hadley and Donna McDonald’s 2019 Routledge Handbook of Disability Arts, Culture, and Media.

In a positive turn, we observe that in the media and communications associations with which we are familiar, there is more frequent appearance of disability-conceived and related work, and often dedicated panels and streams. In intersectional approaches, across gender, sexuality, race, class and other areas, disability increasingly finds a productive, if often challenging, set of alliances and combinations. At a variety of levels, most academic disciplines now embrace disability studies in their scholarly activities and teaching. Exciting, cutting-edge research is being undertaken that stands to transform the field. Despite such developments, for many years the place of disability work has been unclear in media and communication studies and associated disciplines such as cultural studies, sociology, Internet, digital media and mobile media studies. Papers on disability and media have increasingly appeared, published across a wide range of journals in the field. However, we have often felt that our work and that of other scholars working on media and disability falls between two areas: stranded between, on the one hand, the central focus of disability studies journals (where reviewer expertise in media and communications can be difficult to find and tap into) and, on the other hand, media and communications journals (where similarly knowledge of disability among editors, reviewers and readers has tended to be uneven). In other ways also in media and communication studies the emergence of disability has been slow to arrive on the research as well as teaching agenda. However, disability and media research has emerged with considerable momentum and richness in the past few years, indeed accelerating as this Companion has been underway. Now we find books on disability and media regularly appearing, authored by emerging scholars of considerable talent, and established scholars have turned their attention to disability and media. All in all, we find hopeful signs that disability has finally “arrived” in the academic world and can now be accepted as an integral element of thinking about, and doing, media scholarship. In this context, we hope this Companion will be a useful guide to key areas in current and future research agendas, as well as showcasing a range of exciting international work in the field. Here this reference work can be read alongside key books that offer important perspectives on the field such as Beth Haller’s pioneering Representing Disability in an Ableist World: Essays on Mass Media (2010), Katie Ellis and Gerard Goggin’s Disability and the Media (2015), Elizabeth Ellcessor and Bill Kirkpatrick’s Disability Media Studies (2017) and Mike Kent and Katie Ellis’ four-volume major works compilation, the 2017 Disability and the Media. In addition, there are a wide range of other books and special issues of journals on aspects of disability and media that can provide specific itineraries, in-depth exploration and points of engagement and debate.

User’s Guide to Disability and Media Companion

We are pleased to present this Companion as a balance between distinguished, established and leading scholars, with the emerging, next-generation researchers. In disability and media studies
especially, it is these emerging scholars who are often producing the cutting-edge and creative work, typically doing so in conditions of precarity and uncertainty in their careers and work and often with an uncertain sense of how their efforts will count or the impact their research will have.

In addition, a key aspect of the Companion is the inclusion of contributions from writers and practitioners, who have invaluable expertise and perspective on disability and media. Much of the knowledge resides with those deeply engaged in making, producing and interpreting media across industry, community, policy, professional, amateur, user and other settings.

Shaped by these ideas, and our own contexts, we were delighted to assemble a rich showcase of the state of the art in disability and media research and practice. Part I of this collection “Imagining and Representing Disability” addresses the discipline’s focus on representation across a variety of media forms including newspapers, advertising, television, film, magazine articles, political cartoons, literature and speculative media. Traversing Australian newspapers in the 1830s to traditional and digital media in Africa and India to contemporary US television programming and Hollywood drama, the chapters cover a wide range of both problematic and progressive disability representations.

The first three chapters address the news. Beginning with Tanya Titchkosky’s exploration of the ways readers of news media are invited into a restricted imaginary of disability as an inherently difficult life via newspaper headlines and taglines. Nookaraju Bendukurthi and Usha Raman’s chapter extends the notion of disability as newsworthy with a political economy reading of disability in Indian news media as having use value that translates as exchange value in the market. In the following chapter, John Gilroy, Jo Ragen and Helen Meekosha employ Martin Nakata’s Indigenous standpoint theory and decolonizing frameworks to deconstruct and analyze representations of “disabled” Indigenous people in mainstream newspapers during the first 100 years of the Australian press from 1830.

The focus shifts to advertising in Ella Houston’s chapter “Featuring Disabled Women in Advertisements: The Commodification of Diversity?” Drawing on the reactions from a small sample of women with mobility impairments, Houston analyzes the representations of women with impairments in UK and US advertisements from a feminist disability studies perspective. Following this Jonathan Bartholomy’s chapter offers a comparative analysis of different media imaginations of the key disability personality Mark O’Brien. The chapter examines the narratives about disability that are utilized in multiple media adaptations of O’Brien’s life: The Sessions, Breathing Lessons and “On Seeing a Sex Surrogate.”

The next two chapters maintain the focus on disability in film while incorporating interdisciplinary perspectives. Alison Wilde synthesizes disability studies, mad studies and film studies to examine and compare the narrative and visual techniques used in Greenberg and Silver Linings Playbook, while Sally Chivers examines the intersection between aging and disability in recent cinematic depictions of dementia, with Still Alice (2014) as a central focus.

Beth Haller then highlights authentic disability representation on US television as a social justice issue that pushes back against the aesthetic disqualification of disability. In the following chapter Tatiane Hilgemberg, Katie Ellis and Madison Magladry return the focus to the commercial potentials of disability representation in newspapers via a comparative analysis of representations of Paralympic athletes appearing in popular Australian and Brazilian newspapers during the 2012 Paralympic Games.

The final three chapters in Part I explore literary and visual representations of disability in particular genre imaginings. Focusing on characters Tyrion and Penny, Mia Harrison’s chapter investigates how George R. R. Martin’s fantasy series A Song of Ice and Fire is representative of both the weaknesses of fantasy literature and its potential as a champion of strong disability representation. Following this, Beth Haller investigates the intersection of disability metaphors within US newspapers political cartoon practices via analysis of selected US political cartoons from the
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nineteenth century to 2015. Part I concludes with Sami Schalk’s chapter that argues for a consideration of the non-realist context of speculative media when interpreting these representations in regard to (dis)ability and race.

Part II of the Companion, “Audience, Participation and Making Media,” focuses on the ways people with disability can intervene as media researchers, teachers, producers and audiences. This section begins with Katie Ellis’ investigation of social and cultural model approaches to disability in popular culture. Recognizing that these disciplines tend to approach the topic from a production perspective, Ellis foregrounds the role of consumption and critical engagement as a way to engage with the pleasures of popular culture. Extending the focus on consumption in the following chapter, Fiona Whittington-Walsh and her collaborators, Kya Bezanson, Christian Burton, Jaci MacKendrick, Katie Miller, Emma Sawatzky and Colton Turner, discuss the formation and activities of the Bodies of Film Club. This club, which comprises of a principal researcher, research assistant and five young adults who identify or have been identified with a developmental or intellectual disability, meet to analyze films with a disability theme by reflecting on their own lived experience, creating meaningful critical inquiry.

The next three chapters focus on disability media in developing countries. Taking Africa as its case study, Olusola Ogundola’s chapter presents a comprehensive picture of what narratives shape disability stories when they make it onto the news agenda; why disability issues are being ignored; and how to make right the wrongs of several decades of “disability marginalization” in the news media. Patricia Chadwick’s chapter adds to these debates with a focus on Afghanistan, China and Somalia. These case studies reveal the ways people with disabilities produce media to change attitudes about disabled people, advance disability civil rights and affect government policy in these countries. Kimberly O’Haver’s chapter returns the focus to Africa with an exploration of the use of social media and digital technology by members of the African Youth with Disabilities Network (AYWDN).

Following this, Laurence Parent draws on her own experiences and observations as a disabled filmmaker, graduate student and activist in Montréal, Canada to explore some of the possibilities offered by mobile videos for challenging ableism and share some reflections on the pitfalls. Patricia Almeida’s chapter then further investigates the potential for positive change via disability engagement in and with the media. The chapter explores how Pages of Life (Páginas da Vida), a Brazilian television telenovela (soap opera), used a plot about a child with Down syndrome to further the discussion of inclusion of children with disabilities in public education in Brazil.

Véro Leduc’s chapter concludes Part II with an investigation of the production of It Fell on Deaf Ears, a graphic novel in Québec Sign Language. Reflecting on agency and digital media, Leduc asserts that the limits and uses of media technology must be pushed in order to foster the development of signed knowledge and Deaf becoming.

Media and communications have taken on a heightened importance in social life, especially with the advent of Internet, mobile and digital media and communications. Work on disability has especially developed in relation to these facets of the field, perhaps also because of the unique and generative ways that disability works in relation to media and communication technology. These concerns are taken up in Part III, “Media Technologies of Disability.” Each of the nine chapters examines the notion that digital exclusion has significant social consequences for people with disability. Similarly that digital inclusion and accessibility has positive benefits. Jennifer Cole and Jason Nolan begin with an exploration of the genesis and maturation of the online community GimpGirl. The community that seeks to transcend the infantilizing oppression of medical and institutional models of disability has moved across many ICTs, from MOOs to Second Life, Blogs to Facebook, as the interest and needs of the community have grown and changed, charting paths for others to explore.
The next chapter turns to the issue of web accessibility. Using policy documents, web archives and interviews, Elizabeth Ellcessor traces the processes of negotiation that characterized the development of WCAG 1.0, the US Section 508 standards, WCAG 2.0 and recent related updates to situate accessibility standards as an infrastructure of possibilities. Following this, Jonathan Lazar and Brian Wentz join calls that the Web be fully accessible and usable for people with disabilities. Their chapter provides a framework for understanding technology accessibility, the challenges that are experienced by blind individuals as they use the Web and an overview of the international laws and policies that intersect with this topic. Mike Kent then explores the complicated relationship between social media and disability. Social media has provided opportunities for participation, commerce and political activism, as well as exclusion and inaccessibility.

Meryl Alper continues the focus on communication with an investigation of an augmentative and alternative communication system (AAC) as a form of mobile communications technologies. She calls for consideration of all mobile communication as existing along a spectrum between augmentations and alternatives to embodied oral speech. Lorenzo Dalvit furthers this argument via an investigation of mobile phone use by visually impaired people from different cultural, linguistic and socioeconomic backgrounds in Grahamstown, a small town in the Eastern Cape Province of South Africa. Dalvit finds that smartphones enable independent participation by disabled people as unobtrusive assistive devices and as popular symbols of social inclusion.

Wayne Hawkins then brings together the focus on accessibility and the influence of government policy in an analysis of the video-on-demand “streaming wars” taking place in Australia. Hawkins illustrates the ways hard-won access features across terrestrial broadcast platforms are being lost with these disruptive broadband-enabled services. Continuing the focus on accessible design, Jerry Robinson identifies cultural, political, economic and other disabling factors embodied in accessible technology products and services that have been rectified through self-directed life hacking activities. Finally, Eleanor Sandry’s chapter turns to the example of autonomous care robots and semi-autonomous assistive robots as technologies that have the potential to help support people with disabilities in their everyday lives. Sandry proposes an ethical approach, which acknowledges the importance of interdependence and relational autonomy, as well as flexible human–robot communication, relations and control as the key to realizing this potential.

The final part of the book, “Innovations, Challenges and Future Terrains of Transformation,” revisits several key themes and media addressed throughout the collection and looks to future research directions. Many of the chapters situate their research as an understudied area of disability media analysis and offer frameworks for future analysis.

Returning to the issue of news with which we started this Companion, Chelsea Temple Jones critically unpacks the taken-for-granted rationale that disability beats in journalism lead to positive, rights-based disability representation. Next, Josh Loebner addresses the inclusion of people with disabilities in advertising, offering a framework to bring disability inclusion into creative conversations and campaigns. Shawn Burns’ chapter uses the case study of the BBC’s Ouch and the ABC’s Ramp Up websites to explore the frail links between disability advocacy and mainstream media and the place of self-advocacy journalism in the changed media and journalism landscape. Following this, Carla Rice and Eliza Chandler interrogate how representation of disability informs understandings of disabled people through a reading of representations in and audience response to the social media account Humans of New York.

Filippo Trevisan’s chapter discusses how Internet-based media have become central to disability rights advocacy in recent years and provides useful pointers for further reading and research on this important yet under-studied topic. Katie Ellis and Melissa Merchant refocus analysis to address the issue of employing people with disability in media-related industries. The chapter argues that entering the media industry is challenging for people with disability, largely as a result of existing prejudices to disability and the notion that the media sector is fast paced. The final
chapter in the book, by David Adair and Paul Harpur, interrogates the way copyright law has supported a global publishing regime in a way that has delivered uneven levels of access to print materials. The chapter argues that innovations in public and non-profit sector strategic management can assist in a much-needed recalibration and build the required consensus.

**Conclusion**

As mentioned, research in disability studies can be found in disciplines as diverse as literary studies, performance studies, sociology, social policy, education and social work. Disability often figures in interdisciplinary research and collaborations worldwide. Disability and media scholarship carries significant intellectual and cultural cachet, and capital disability has been attracting growing attention internationally and this volume joins that vibrant trajectory.

As much as possible, we have aimed for the *The Routledge Companion to Disability and Media* to be international in its scope and orientation. We understand the barriers researchers and graduate students worldwide face when they are not nurtured and supported by their universities, national university and research innovation systems, or by international scholarly associations and research collaborations. The scholarly supports are many times inaccessible as well. Much of this amounts to, and is underpinned, by the geopolitics of research and knowledge—and the persistence of disabling relations of power among, within and transversally across countries. However, navigating differences in development of research, theory, university infrastructures and support for disability studies, research and engagement programs, we still found commonalities that solidify media and disability scholarship as its own sub-discipline within media studies.

We believe the work presented here registers many key trajectories and illustrates the momentum for more international work on disability and media in the future. This volume is part of a larger story about this scholarship finally being taken seriously by researchers, educators and those with a stake and interest in the area and its implications. Ultimately, the future of the field, its intellectual adequacy, research rigor and relevance will build from a volume like this one. For disability and media research vitality to continue, we know from working with this group of dedicated writers and researchers that a genuinely international constitution of the field will be essential.

**Notes**


For more information, see https://en.wikipedia.org/wiki/John_Clogston.

Email correspondence between Beth Haller and Jennifer McGill at AEJMC headquarters, March 11, 2019.


Sharon L. Snyder and David T. Mitchell, “‘How Do We Get All These Disabilities In Here?’ Disability Film Festivals and the Politics of Atypicality,” Revue Canadienne d’Études cinématographiques/Canadian Journal of Film Studies 17, no. 1 (2008): 11–29.


See, for instance, the excellent Journal of Literary & Cultural Disability Studies, established in 2007.

Among other works noted elsewhere in this chapter, see Carrie Sandahl and Philip Auslander, eds., Bodies in Commotion: Disability and Performance (Ann Arbor: University of Michigan Press, 2005).


Introduction


NOTES

Foreword by Faye Ginsburg

1 Sami Schalk, *Bodyminds Reimagined: (Dis)ability, Race, and Gender in Black Women’s Speculative Fiction* (Durham, NC: Duke University Press, 2018).


15 Naveen Kumar, “Ryan O’Connell Is Revolutionizing Queer, Disabled Representation on TV,” *them,* April 11, 2019, www.them.us/story/ryan-oconnell-special-interview

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5. For more information, see https://en.wikipedia.org/wiki/John_Clogston.


Chapter 1

1 That imagination is enworlded is a basic assumption of critical work informed by phenomenology. See endnote 27 as well as 33 for resources to support this approach.


6 Neither denying nor accepting the social model of disability, or any other model, the approach taken here suggests that made by culture, yet never at one with it, “disability” is a prime place to explore both the meaning of culture and any of its constructs. From this approach, any appearance of disability marks an occasion where we might “break into” the cultural commitments that have helped build the meaning of disability—in this case, break into those assumptions that make disability newsworthy.


The following theorists, who address the concept of imagination as well as raise the question of the human imaginary, have influenced me greatly: Benedict Anderson, Hannah Arendt, Chiara Botticci, Cornelius Castoriadis, Franz Fanon, Paul Gilroy, Maurice Merleau-Ponty, Jean-Paul Sartre, Charles Taylor, Sylvia Wynter and Richard Zaner.


Georges Canguilhem suggests that “enlightened” formulations of the pathological have followed “the thesis according to which pathological phenomena are identical to corresponding normal phenomena save for the quantitative variations”—that is, too much or too little of what is otherwise regarded as the normal state. The Normal and the Pathological (New York: Zone Books, [1966] 1991), 35.

This reflects Karl Marx’s delineation of “alienation” in the 1844 Manuscripts.

32 Goodley, “Theorizing Disability.” Thanks to Goodley (personal communication, May 19, 2016) for suggesting that perhaps imagination could disrupt the functionalist imaginal politics that typically surrounds disability.


34 Grewal and Hong, “Star Reporter Barbara Turnbull Overcame.”

35 Elliott, “Disabled Drivers Conquer Mosport.”


37 Currier, “Ceremony Draws Awareness to Key Issue.”

38 “One of the most ‘abnormal’ things about being ‘normal’ is attending to its production.” Michalko, *The Difference*, 82.


41 I have discussed this elsewhere as the politics of wonder that requires a restless reflexive return to what we already say and do with disability. For an example, consider the final chapter of Tanya Titchkosky, *The Question of Access* (Toronto: University of Toronto Press, 2011).

Chapter 2


Chapter 3

1 Victor Isaacs and Rod Kirkpatrick, Two Hundred Years of Sydney Newspapers: A Short History (Richmond, NSW: Rural Press, 2003).
2 We use the term Indigenous in this chapter to include both Aboriginal and Torres Strait Islander peoples.
4 Katie Ellis and Gerard Goggin, Disability and the Media (Basingstoke, UK: Palgrave Macmillan, 2015).
5 Ellis and Goggin, Disability and the Media.


34 Nakata, “Indigenous Knowledge and the Cultural Interface.”


38 Lubra means “Aboriginal woman.”


41 “News and Notes,” *West Australian*, August 2, 1898, 4.

42 “Sitting, Local and Otherwise,” *Northern Territory Times and Gazette*, August 28, 1891, 3.

43 “News and Notes,” *West Australian*, August 14, 1897, 5.


46 “News and Notes,” *West Australian*, June 3, 1892, 4.

47 “Western Mail—Christmas Number,” *West Australian*, November 28, 1898, 2.


52 “Religious News.”

53 “News and Notes,” *Northern Territory Times and Gazette*, February 12, 1904, 3.


57 “A Day with North Queensland Blacks,” *Brisbane Courier*, June 6, 1891, 6.

58 “Correspondence,” *West Australian*, December 13, 1892, 6.


60 Grech and Soldatic, “Decolonising Eurocentric Disability Studies.”


62 “The Last of Their Race.”


64 Deplorable Condition of Aboriginals,” *Warwick Argus*, May 14, 1898, 5.

65 “Correspondence,” *West Australian*, May 29, 1883, 3.


68 “Lubra’s Throat Cut,” *Argus* December 15, 1921, 11.
Chapter 4

20 Haller and Ralph, “Profitability, Diversity, and Disability Images.”
22 Heiss, “Locating the Bodies of Women and Disability.”
26 Lacey, Image and Representation.
28 Manuel Kauflmann, Semiotic Analysis of Fashion Advertisements (Marburg, Germany: University of Marburg, 2006).
30 Jan Grue, Disability and Discourse Analysis (Farnham, UK: Ashgate, 2015).
32 Heiss, “Locating the Bodies of Women and Disability.”

Chapter 5

9 Gattaca, directed by Andrew Niccol (1997; Culver City, CA: Sony Pictures Home Entertainment, 2008), Blu-ray.
10 The Sessions, Lewin.
Chapter 6

1 Greenberg, directed by Noah Baumbach (New York: Focus Features, 2010).
3 I draw from all three areas of study. I am using a disability studies approach that borrows from a variety of strands within critical/disability studies as a whole, seen essentially as an interdisciplinary field that conceptualizes disability as disablement, a form of oppression that emanates from society. I am using mad studies in a similar way, as a newly emerging area of study related to disability studies that emphasizes the voices of those labeled mad; see Gillis’ explanation, for example: Alex Gillis, “The Rise of Mad Studies,” University Affairs, accessed May 31, 2017, www.universityaffairs.ca/features/feature-article/mad-studies. I use elements from the vast area of film studies; following an approach commonly taken when fusing film with disability, I focus primarily on narrative and visual analysis, but also on relevant aspects of genre.
6 Harper, “Understanding Mental Distress in Film and Media,” 170.
8 Sancho, Disabling Prejudice, 10.
15 See writers such as Tamar Jeffers McDonald, Romantic Comedy: Boy Meets Girl Meets Genre (London: Wallflower, 2006).
20 Scannell’s distinction no longer holds true in the same way it did, with processes of disintermediation reshaping hierarchies of production and consumption, and new understandings of what is to be shared, but this concept still offers a valuable way of analyzing popular culture.
21 The Danish Girl, directed by Tom Hooper (New York: Focus Features, 2015).
22 La La Land, directed by Damien Chazelle (Santa Monica, CA; Summit Entertainment, 2016).
23 As at September 2017, The Danish Girl had grossed USD 64.2 million worldwide (more than four times the USD 15 million cost of making the film) and La La Land had grossed USD 445.6 million (nearly 15 times more than the film’s production budget of USD 30 million). Production budgets sourced from IMDb; Box-office sourced from Box Office Mojo (as at September 6, 2017).
33 Perkins, American Smart Cinema, 5.
34 Perkins, American Smart Cinema, 6.
35 Greenberg has been nominated for awards such as the Film Independent Spirit Awards in 2011, accessed September 9, 2017, www.imdb.com/title/tt234654/awards.
37 Annette Kuhn, Women’s Pictures: Feminism and Cinema (London: Verso, 1994).
46 See Darke, Mitchell and Snyder, *Narrative Prosthesis*.
50 Sconce, “Irony, Nihilism.”
54 Wilde, “Disabling Masculinity.”
55 This is a concept used by Jane Sancho, *Disabling Prejudice* to show affinities with media characters seen to be similar to ourselves and to have universal qualities.
58 The consideration of cis and trans women and men and those identifying as other genders is beyond the scope of this chapter. However, recent films featuring trans characters often have storylines where their trans identities are portrayed as a barrier to romantic relationships—this includes more mainstream fare, e.g. *The Danish Girl* (Tom Hooper, New York: Focus Features, 2015) and independent films such as *Tangerine* (Sean S. Baker, Los Angeles, CA, Magnolia Pictures, 2015).
62 Deleuze, *Cinema 1*.
Chapter 7

1 Still Alice, directed by Richard Glatzer and Wash Westmoreland (2014; Culver City, CA: Sony Pictures Classics, 2015), DVD.


6 The Bucket List, directed by Rob Reiner (2007; Burbank, CA: Warner Bros Pictures, 2008), DVD.

7 The Best Exotic Marigold Hotel, directed by John Madden (2011; Beverly Hills, CA: 20th Century Fox, 2012), DVD.


9 For more about the recent wave of cinema about older adults and the patterns within it, see Sally Chivers, The Silvering Screen: Old Age and Disability in Cinema (Toronto: University of Toronto Press, 2011).


11 A Separation, directed by Asghar Farhadi (2011; Culver City, CA: Sony Pictures Classics, 2012), DVD.


14 A Song for Martin, directed by Bille August (2001; Century City, CA: First Look Studios, 2001), DVD.

15 The Savages, directed by Tamara Jenkins (2007; Beverly Hills, CA: 20th Century Fox, 2008), DVD.

16 Iris, directed by Richard Eyre (2001; Burbank, CA: Miramax Home Entertainment, 2002), DVD.

17 Away from Her, directed by Sarah Polley (2006; Santa Monica, CA: Lionsgate, 2007), DVD.


19 Arrugas, directed by Ignacio Ferreras (2011; Barcelona: Cameo Media, 2012), DVD.

20 Sally Chivers and Nicole Markotic, The Problem Body: Projecting Disability on Film (Columbus: Ohio State University Press, 2010), 5–8.


23 Coming Home, directed by Hal Ashby (1978; Culver City, CA: MGM/UA Home Video, 2002), DVD.

24 The Deer Hunter, directed by Michael Cimino (1979; Universal City, CA: Universal Home Video, 1997), DVD.

25 Rain Man, directed by Barry Levinson (1988; Santa Monica, CA: MGM Home Entertainment, 2004), DVD.


27 Scent of a Woman, directed by Martin Brest (1992; Culver City, CA: Universal Home Video, 1998), DVD.

28 The Piano, directed by Jane Campion (1993; Santa Monica, CA: Artisan Home Entertainment, 1999), DVD.


30 Shine, directed by Scott Hicks (1996; New York: New Line Home Video, 1997), DVD.

31 As Good as It Gets, directed by James L. Brooks (1997; Culver City, CA: Columbia TriStar Home Video, 1998), DVD.

32 A Beautiful Mind, directed by Ron Howard (2001; Universal City, CA: Universal Studios Canada, 2002), DVD.
34 Million Dollar Baby, directed by Clint Eastwood (2004; Burbank, CA: Warner Home Video), DVD.
35 The King’s Speech, directed by Tom Hooper (2010; Beverly Hills, CA: Anchor Bay Entertainment, 2011), DVD.
36 The Iron Lady, directed by Phyllida Lloyd (2011; Beverly Hills, CA: Anchor Bay Entertainment, 2012), DVD.
37 The Theory of Everything, directed by James March (2014; Universal Studios, CA: Universal Studios Home Entertainment, 2015), DVD.
40 Oasis, directed by Lee Chang Dong (2002; Rome: Elleu Multimedia, 2009), DVD.
41 Glee, Episode #9 “Wheels” first broadcast November 11, 2009 by Fox, directed by Paris Barclay and written by Ryan Murphy, TV.
43 The Trip to Bountiful, directed by Peterborough Masterson (1985; Santa Monica, CA: MGM Home Entertainment, 2005), DVD.
44 Driving Miss Daisy, directed by Alfred Uhry (1989; Burbank, CA: Warner Home Video, 2003), DVD.
45 The Queen, directed by Stephen Frears (2006; Burbank, CA: Miramax Home Entertainment, 2007), DVD.
51 Riley, “Disability,” 70.
53 Strauss, “Julianne Moore Did Extensive Prep.”
55 You’re Looking at Me like I Live Here and I Don’t, directed by Scott Kirschenbaum (2012; Molalla, OR: Peripheral Productions, 2012), DVD.
56 The Forgetting: A Portrait of Alzheimer’s, directed by Elizabeth Arledge (2004; Burbank, CA: PBS Home Video distributed by Warner Home Video, 2005), DVD.
59 Buckley, “Yearning to Make the Connection.”

Chapter 8
uploads/2016/07/TV-White-Paper_final.final_.pdf; GLAAD has included an assessment of disabled characters since 2012.
5 Jordan-Harris, “Able-Bodied Actors and Disability Drag.”
6 Siebers, Disability Aesthetics, 24.
7 Jordan-Harris, “Able-Bodied Actors and Disability Drag.”
10 Jordan-Harris, “Able-Bodied Actors and Disability Drag.”
18 Ross, Filmish, p. 47.
28 Haller, “Law & Order.”

33 The ABC Family network was renamed Freeform in January 2016.


35 Academy of Television Arts & Sciences, “Talking Diversity.”

36 Academy of Television Arts & Sciences, “Talking Diversity.”


38 Joy Gregory, interview with writer, January 17, 2014.

39 Joy Gregory, interview.


41 Chad Fiveash, interview with writer, January 17, 2014.

42 Chad Fiveash, interview.

43 Katie Ramos, “Disability Thank You Notes,” Facebook page, May 1, 2014, [closed group – citation permission granted June 12, 2014 through Facebook direct message], www.facebook.com/groups/400402133364010.

44 Ramos, “Disability Thank You Notes.”


60 Bushman, “Speechless.”

61 Novic, “When It Comes to Depicting Disability.”


Chapter 9

1 Beth Haller, “Camera Angle and Media Representations of People with Disabilities” (paper presented to the Media and Disability Interest Group, Association for Education in Journalism and Mass Communication Annual Meeting, Washington, DC, August 1995), 2.
6 Thomas and Smith, “Preoccupied with Able-Bodiedness?” 166.
7 Thomas and Smith, “Preoccupied with Able-Bodiedness?” 173.
9 Bertling and Schierl, “Disabled Sport and Its Relation to Contemporary Cultures,” 47.
12 Thomas and Smith, “Preoccupied with Able-Bodiedness?”
16 Bruce, “Us and Them,” 1446.
19 Thomas and Smith, “Preoccupied with Able-Bodiedness?” 169.
20 Bruce, “Us and Them,” 1455.
22 Purdue and Howe, “Empower, Inspire, Achieve,” 915.
25 Haller, “Camera Angle and Media Representations.”
26 Haller, “Camera Angle and Media Representations,” 2.
29 Crossman, Vincent and Speed, “The Times They Are A-Changin.”
31 Duncan and Sayaovong, “Photographic Images and Gender in Sports Illustrated for Kids.”
35 Schantz and Gilbert, “An Ideal Misconstrued.”
36 Buysse and Borcherding, “Framing Gender and Disability.”


45 DePauw, “The (In)Visibility of Disability.”

46 Schantz and Gilbert, “An Ideal Misconstrued.”


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**Chapter 10**


Mitchell and Snyder, Narrative Prosthesis, 4–6.


Garland-Thomson, Extraordinary Bodies, 123.

Garland-Thomson, Extraordinary Bodies, 133.


Mitchell and Snyder, Narrative Prosthesis, 35.

There is opportunity for further research into the distinction between difference marked as “disability” and fantastical difference in the fantasy genre. Fantasy coding may be theorized as a form of stigmatization used to distance fantasy narratives from disability discourses, or as a conscious resistance against the euphemistic language accepted in modern society, thus establishing the fantasy setting as distinct from a contemporary setting. For further reading on the shift to “people-first” language in contexts other than the fantasy genre, see Helena Halmari, “Political Correctness, Euphemism, and Language Change: The Case of ‘People First,’” Journal of Pragmatics 43, no. 3 (2011): 828–840.

Martin’s lexicon regarding disability is consistent with the language of the fantasy genre, where terms such as “dwarf” or “imp” are socially acceptable (though generally not welcomed by those to whom they are directed) within the context of the fictional society.


Martin, A Dance with Dragons, 331.

Mitchell and Snyder, Narrative Prosthesis, 49.

Martin, A Game of Thrones, 48.


Martin, A Game of Thrones, 53.

Martin, A Game of Thrones, 118.

Martin, A Game of Thrones, 590.


Martin, A Game of Thrones, 655.

For further analysis of Tyrion’s sexuality, see Charles Lambert, “A Tender Spot in My Heart: Disability in A Song of Ice and Fire,” Critical Quarterly 57, no. 1 (2015): 20–33; and Massie and Mayer, “Bringing Elsewhere Home.”

Garland-Thomson, Extraordinary Bodies, 131.


Fiedler, Freaks, 39.

Martin, A Dance with Dragons, 512.


Goffman, Stigma, 134.


Notable examples include Arya and Brienne.

For example, Daenerys, Sansa and Yara (named Asha in the books) are all arguably stronger female characters in the television adaptation.

Chapter 11

1 This chapter is dedicated to the late Arthur Shapiro, an education professor at Kean University in New Jersey, USA, and author of Everybody Belongs: Changing Negative Attitudes Toward Classmates with Disabilities, who originally collected the cartoons used in this chapter. Because the cartoons are not searchable by the metaphors used, Art did the hard work of finding hundreds of political cartoons that used disability metaphors. I am indebted to him for the large cartoon collection he created.


7 Mitchell and Snyder, “Representation and Its Discontents.”


14 The cartoons were collected by the late Arthur Shapiro, an education professor at Kean University in New Jersey, USA. He began collecting editorial cartoons in the 1970s, first by gathering Best Editorial Cartoons of the Year books annually and scanning any cartoons that used disability imagery and later, with the advent of the Internet, finding databases of cartoonists’ works from the nineteenth and twentieth centuries.


18 Carey, Communication as Culture, 20.


27 Zurbriggen and Sherman, “Race and Gender in the 2008 U.S. Election.”


29 Beth A. Ferri and David J. Connor, Reading Resistance: Discourses of Exclusion in Desegregation & Inclusion Debates (New York: Peter Lang, 2006).


31 Edwards, “Running in the Shadows.”


38 “The Historic Elephant and Donkey.”


1 I use this term after Margaret Price who writes that bodymind should be considered a materialist feminist disability studies concept that refers to “the imbrication (not just the combination) of the entities usually called ‘body’ and ‘mind.’” See Margaret Price. “The Bodymind Problem and the Possibilities of Pain,” Hypatia 30, no. 1 (2015): 270.


6 Kilgore, Astrofuturism, 231.

7 “Supercrip” is a term for representations of supposedly exceptional people with disabilities who are often lauded simply because their achievements exceed cultural expectations for people with disabilities. See Sami Schalk, “Reevaluating the Supercrip,” Journal of Literary & Cultural Disability Studies 10, no. 1 (2016): 71–86.


11 Lavender, Race in American Science Fiction, 17; David Brin, Kiln People, 1st ed. (New York: Tor, 2002).

12 Katie Ellis, Disability and Popular Culture: Focusing Passion, Creating Community and Expressing Defiance, Cultural Politics of Media and Popular Culture (Burlington, VT: Ashgate, 2015), 64. See also, Cheyne, “She Was Born a Thing”; Kafer, Feminist, Queer, Crip, 103–128.


19 Lavender, Race in American Science Fiction, 128.


29 Miller, “Mutants, Metaphor, and Marginalism” 283, 285; emphasis added.
36 Marleen S. Barr, Afro-Future Females: Black Writers Chart Science Fiction’s Newest New-Wave Trajectory (Columbus: Ohio State University Press, 2008); Sandra Jackson and Julie E. Moody-Freeman, The Black Imagination, Science Fiction, Futurism and the Speculative, Black Studies & Critical Thinking (New York: Peter Lang, 2011); Lavender, Race in American Science Fiction; André M. Carrington, Speculative Blackness: The Future of Race in Science Fiction (Minneapolis: University of Minnesota Press, 2016); Kilgore, Astrofuturism.

Chapter 13

7 See www.youtube.com/watch?v=IW_WZw9u5xQ.
14 Goodley, Disability Studies, 15.
The Politics of Disablement


See for example, criticisms of The Mighty website.

See Chapter 3 Katie Ellis, Disability Culture: Eager to Bite the Hands That Would Feed Them, (New York Times, June 1, 1997).


See Chapter 3 Katie Ellis, Disability and Popular Culture: Focusing Passion, Creating Community and Expressing Defiance (Farnham, UK: Ashgate, 2015).

Chapter 14

2 This chapter is a brief introduction to the Bodies of Film Club and presents both its members and method-ology. A thorough discussion of the methodology and film analysis is beyond the scope of this chapter. This chapter is written with accessibility in mind, including plain language, paragraph length and end-noting references instead of in-text referencing.
9 The study’s research ethics were approved in June 2015.
Since first writing this chapter, the Bodies of Film Club has been joined by six new members, including sociology students at KPU. The inclusion of other members fulfills one of the goals of the project, which is to create a non-segregated space to watch and critically discuss films.

Fiona Whittington-Walsh is currently the lead researcher in an initiative at KPU, the Including All Citizens Project, where the five film club members are taking Faculty of Arts courses for credit on par with their peers. This project involves transforming critical pedagogy rather than offering adapted curriculum. The project has been supported by internal KPU grants as well as a large grant from the Vancouver Foundation.

Kya Bezanson, group discussion, September 23, 2015.
Christian Burton, group discussion, September 23, 2015.
Jaci MacKendrick, email message, October 8, 2018.
Katie Miller, group discussion, September 23, 2015.
Sawatsky, group discussion, September 23, 2015.
Colton Turner, group discussion, September 23, 2015.


The Ringer, directed by Barry W. Blaustein (Los Angeles, CA: Fox Searchlight, 2005).

Inclusion BC is a non-profit organization that advocates for the full inclusion of people with disabilities into all aspects of society.


The Nightmare Before Christmas, directed by Henry Selick (Burbank, CA: Buena Vista Pictures, 1993).


Emma Sawatsky, group discussion, September 23, 2015.
Sawatsky, group discussion.
Sawatsky, group discussion.
Burton, interview.
Burton, interview.


Colton Turner, Facebook post, August 27, 2015.
Kya Bezanson, group discussion, September 10, 2015.
Burton, group discussion.


It is significant that Sam is male; most single-parent families—with or without disabilities—are female.


43 Burton, interview.
44 Sawatzky, group discussion.
45 Turner, group discussion.
46 Kya Bezanson, group discussion, September 23, 2015.
47 Miller, group discussion.
48 To date the club has watched: Back to the Future (1985); Back to the Future Part II (1989); Down Under Mystery Tour (2010); Forrest Gump (1992); Freaks (1932); Ghost Busters (1984); Harry Potter Series (2001–2011); The Hunchback of Notre Dame (1996); I Am Sam (1992); Inside/Out (2015); Man of Steel (2013); The Mighty (1998); Mozart and the Whale (2005); The Nightmare Before Christmas (1993); The Ringer (2005); Skull Island (2017); Superman (1976); What’s Eating Gilbert Grape (1993); The Wizard of Oz (1939).
49 Bezanson, group discussion, September 23, 2015.
50 Miller, group discussion.
51 Bezanson, group discussion, September 23, 2015.
52 Burton, interview.
54 Miller, group discussion.
55 Emma Sawatzky, interview with Fiona Whittington-Walsh, November 4, 2015.
56 Colton Turner, interview with Fiona Whittington-Walsh, November 4, 2015.
57 Kya Bezanson, Facebook message, November 26, 2015.

Chapter 15

6 Munyi, “Past and Present Perceptions Towards Disability.”
9 Shoemaker and Reese, Mediating the Message, 225.
12 Haller, Representing Disability in an Ableist World, 119.
Chapter 16

5 Wangyun, “Invisible Millions: China’s Unnoticed Disabled People.”
6 Wangyun, “Invisible Millions: China’s Unnoticed Disabled People.”
11 Amina Azimi, interview with Patricia Chadwick with translation by Ajmal Khan, February 2016.
12 Azimi, interview.
16 Azimi, interview.
19 Azimi, interview.
20 Azimi, interview.
22 Internews Staff, “After Losing His Legs.”
23 Internews Staff, “After Losing His Legs.”
24 Internews Staff, “After Losing His Legs.”
26 Amina Azimi, interview.
27 Amina Azimi, interview.
28 Amina Azimi, interview.
29 Amina Azimi, interview.
34 Human Rights Watch, “As Long as They Let Us.”
41 Gaoshan, Cong and Tukun, China Disability Observed, 2.
42 Cai Cong (One Plus One partner; CEO of Youren Culture), interview with Patricia Chadwick, in person, Beijing, July 2015.
47 Cai Cong (One Plus One partner; CEO of Youren Culture), interview with Patricia Chadwick, August 2015.
48 Cong, interview August 2015.
49 Cong, interview, August 2015.
50 One Plus One staff member, interview with Patricia Chadwick, visit to One Plus One Radio Station, August 2015.
55 One Plus One website.
56 One Plus One video on leadership camps (no longer available online), 2015.
57 Cai Cong, interview by Patricia Chadwick, in person, Beijing, July 2015.
58 Gaoshan, Cong and Tukun, China Disability Observed, 43.
59 Gaoshan, Cong and Tukun, China Disability Observed, 28.
60 Amnesty International, Somalia.
62 Farah, interview, March 2015.
63 Farah, interview, March 2015.
67 Mohamed Ali Farah, interview by Internews staff, in person, Somalia, January 2015.
68 Fatuma Abdulahi, interview by Internews staff, in person, Somalia, January 2015.
69 Farah, interview.
70 Farah, interview.
73 Jones, “People with Disabilities ‘Simply Don’t Count.’”

Chapter 17

10 GSMA, Mobile Economy Africa 2018, 11.
24 Ghedin, “M-Pesa, MXIT, and Facebook Mobile.”
26 ITU, “Key ICT Indicators for the ITU/BDT Regions.”
35 Zayani, Networked Publics and Digital Contention, 199.
38 Powell, telephone interview.
39 Bangura and Powell, “Sierra Leone Scraps Tactile Voting System for Elections.”
42 Bangura, email interview.
44 Frank Musukwa, email interview with the author, July 23, 2015.
45 Dobransky and Hargittai, “The Disability Divide,” 315.
Chapter 18


Chapter 19

2. Páginas da Vida, directed by Jayme Monjardim (Brazil: Globo, 2006).

ness.com/article/most-popular-brazilian-telenovelas.

ness.com/article/most-popular-brazilian-telenovelas.
15 A Próxima Vítima, directed by Jorge Fernando (Brazil: Globo, 1995).
34 The section on MetaSocial is based on conversations between Patricia Almeida and Helena Wernbeck and Patricia Heiderich, October 4, 2005, March 21, 2010 and September 7, 2015.
35 Nizan Guanaes, *Organ Donation Campaign,* “Existe vida após a morte” [There is life after death], 1995, YouTube video, 00:30, www.youtube.com/watch?v=CS_aOL_LYrE.
38 Guanaes, “Carousel.”


Helena Werneck, Interview with author, October 4, 2005.

Patricia Heiderich, Interview with author, March 21, 2010.


Helena Werneck, Interview with author, October 4, 2005.


“Páginas da Vida: Marta rejeita a neta com síndrome de Down” [“Pages of Life”: Marta rejects grand-daughter with Down syndrome”], January 13, 2005, YouTube video, 08:03, www.youtube.com/watch?v=V6vyXiK4DYI.

“Clara é discriminada por professora em reunião de pais” [Teacher discriminates Clara in parents’ meeting], December 30, 2009, YouTube video, 09:45, www.youtube.com/watch?v=OmB7I-rp5E4.


Cilia Monteiro, Social Projects Division, TV Globo, email to author, February 14, 2012.

Population Media Center, Report to the Weeden Foundation, 9.


“Dados do Censo Escolar.”

“Sobre a Meta 4 do Plano Nacional de Educação.”


Carla Felicia, “Viver a vida: Inteir[v]o [ri]e[n]a [n]a [v]o [n]a [m]i [g]a [r]a [j]u [c]i [c]a [n]a [c]ê [a]d [e]i [r]a [n]e [r]a” [“Live life” Luciana’s new friend is a real wheelchair user], Extra, March 1, 2010, http://extra.globo.com/tv-e-laet/viver-vida-inte[ri][e][n][a][n][a][m][i][g][a][r][a][j][u][c][i][a][n][a][c][ê][a][d][e][i][r][a][n][e][r][a]-378713.html.


Population Media Center, Report to the Weeden Foundation.

Chapter 20

1 Alfred Metallic who defended the first Indigenous-language thesis in Canada quoted in Sandra McLean, “PhD Student Defends Thesis in Mi’gmaq Language, a York First,” YFile, York University’s Daily News, November 24, 2010, http://yfile.news.yorku.ca/2010/11/24/phd-student-defends-thesis-in-migmaw-languag-a-york-first. Deaf academics are still emerging in Canada. Evan Hibbard was the first academic to produce a PhD in ASL and English, and I was the first to produce a PhD in LSQ and French. In 2018 there are six deaf university professors in Canada, including me as the first in Québec.

2 Among others, the anthropologist Frank Bechter has insisted on the need of innovative translation and distribution strategies in order to foster Deaf perspectives. Interested readers can refer to Frank Bechter, “The Deaf Convert Culture and Its Lessons for Deaf Theory,” in Open Your Eyes: Deaf Studies Talking, ed. L. Bauman H-Dirksen (Minneapolis: University of Minnesota Press, 2008), 60–79.

3 Literally translated as “it fell into a deaf person’s ear,” the expression is a play on the French expression “Ce n’est pas tombé dans l’oreille d’un sourd” (“it did not fall into a deaf person’s ear”), which means “to be heard, to be taken in consideration.” The French expression also implicitly and pejoratively suggests that Deaf people do not understand and take nothing into consideration. This paradoxical evocation of the original French expression hence merits consideration from a Deaf perspective—that’s why it does indeed fall on Deaf ears.

5 Mainly intended for an adult readership, graphic novels are usually longer comic books propitious for documentary and in-depth narratives as well as for realistic aesthetic. Interested readers can refer to David A. Bermonnê, *Wordless Books: The Original Graphic Novels* (New York: Abrams, 2008).

6 Véro Leduc “C’est tombé dans l’oreille d’une Sourde: la sourditude par la bande dessinée” (PhD diss., Department of Communication Studies, Université de Montréal, 2015).

7 The integral graphic novel is composed of ten video chapters available online (https://vimeo.com/channels/bdlsq), each featuring an encounter with a Deaf person or a member of my hearing family. A short 16-minute film has been made for public distribution and festival screenings and is available online with English speech bubbles (https://vimeo.com/221637869). It was released at the Montreal International Documentary Festival (RIDM) in 2016 and won an award for the best experimental film at the Toronto International Deaf Film and Arts Festival (TIDFAF) in 2017.

8 The Research Group on LSQ and Deaf Bilingualism (Groupe de recherche sur la LSQ et le bilinguisme sourd à l’Université du Québec à Montréal) has created a chart of handshapes, included in the dissertation of Julie Chateauvert “Poétique du mouvement: ce que les langues des signes font à la littérature” (PhD diss., Université du Québec à Montréal, 2014), https://archipel.uqam.ca/7739/1/D2704.pdf.


11 Notably, Ferdinand de Saussure considers writing “a system of representation of oral language.” See Derrida, *De la grammatologie*, 49.


13 In ASL, the sign for “to sign” can be divided and broken down into the handshapes “s,” “i,” “5” and “s” strung together, hence the name. Other sign-writing systems exist, including but not limited to HamNoSys, SignFont, ASLphabet and SignScript.


19 Although Deaf people are not mute (vocal chord function is not associated with organs used for hearing or language), their different way of speaking, refusal to do so and non-vocal dimensions of sign languages have traditionally been linked to muteness. Frequent association of deafness and muteness is a form of audism due to the suggestion that Deaf people cannot speak and have nothing to say.


25 This date marks the arrival on the American continent by Christopher Columbus, that is to say the beginning of the colonization of Indigenous people and their lands. Despite their metaphoric power,
reducing comparisons between colonialism and oralism or between racism and audism have been criticized with reason during discussions, such as at the Deaf Academics and Researchers Conference in Copenhagen (2017), as it erases specific oppression lived by Indigenous Deaf people and racialized Deaf people. I would like to thank particularly Rezenet Moges and Onudeah Nicolarakis for the critical reflections and shared discussions.


31 I generally use the medium of video to deconstruct specific social norms and make minoritized voices “heard.” The videos and compilations that I have produced give voice to disabled children, sex workers, people living with HIV, queer and trans people, Indigenous people, refugees and undocumented people. My habit of using phonocentric expressions such as “giving a voice” is what gave rise to the paradox of using such a phonocentric language in relation to Deaf issues, something I wanted to highlight in the graphic novel.

32 Animated characters, simplified features, exaggerated contrasts and the black and white aesthetic are a few examples.

33 Developed primarily by Afro-American feminists such as Kimberlé Crenshaw, the concept of intersectionality allows the study of how various social belongings interact in subjectively constitutive ways.


36 Because my family members do not sign, their comments were interpreted by Deaf people in the graphic novel. However, the text presented in speech bubbles reflects original French-language excerpts of original interviews.


39 Derrida, *De la grammaïologie*, 43.


Chapter 21


3 Cole et al., “GimpGirl Grows Up.”


Online communities measure their success and impact within their community based on raw numbers of followers. Our numbers remain steady and our primary points of contact are our private Facebook group with over 800 members, Second Life with approximately 150 active members and our Twitter account with almost 9,000 followers. GimpGirl is well established within the disability community, but it has never been our goal to work to increase membership for its own sake, because we feel that it would negatively impact our ability to meaningfully engage with each other. As a support community, large numbers diminish opportunities for personal connections. We have always preferred to keep our member base small for this reason. Additionally, the administrative team that runs GimpGirl is made up of disabled women with limited resources and keeping our community small helps us prioritize those resources.


17 These spaces are structured as a small building with meeting rooms, informal gathering places and open spaces in a park-like setting where members gather for organized discussions, meeting and informal social events.


27 “Code of Conduct.”


**Chapter 22**


Busch, Standards, 33.


The Section 508 Standards are named in reference to Section 508 of the Rehabilitation Act of 1973, a US law that has been amended several times and that was a watershed moment in legally ensuring disability rights prior to the Americans with Disabilities Act (1990).


Gregg C. Vanderheiden, interview by Elizabeth Ellcessor, December 10, 2008.

Participant 4, interview by Elizabeth Ellcessor, May 17, 2011.


47 USC Sec. 255, 1996.


Doug Wakefield, interview by Elizabeth Ellcessor, December 8, 2008.


Shadi Abou-Zahra, interview by Elizabeth Ellcessor, April 15, 2013.


Participant 4, interview.


Participant 8, interview by Elizabeth Ellcessor, October 19, 2011.


Participant 13, interview by Elizabeth Ellcessor, May 11, 2011.

Elle Waters, interview by Elizabeth Ellcessor, November 5, 2012. Waters is an accessibility expert who has worked in a variety of corporate and consulting contexts.

Andrew Kirkpatrick, interview by Elizabeth Ellcessor, March 1, 2013.
Chapter 23

7 Lazar et al., Ensuring Digital Accessibility, 64.
11 For more information or to get the actual court ruling documents see “Big Win for Web Accessibility in Domino’s Pizza Case,” January 15, 2019, www.lflegal.com/2019/01/dominos-ninth-circuit/?fbclid=IwAR17trSpmvvPN16D8R331AWG1oRE5bU7HQEm1zAJdmW0I_bHH5aScSb.
15 Lazar et al., Ensuring Digital Accessibility; Ravi Malhotra and Megan Rusciano, “Using Provincial Laws to Drive a National Agenda: Connecting Human Rights and Disability Rights Laws,” in Disability, Human
18 Lazar et al., Ensuring Digital Accessibility, 184.
23 Lazar et al., Ensuring Digital Accessibility.
33 Lazar et al., Ensuring Digital Accessibility.


38 Alper, “Promoting Emerging New Media Literacies.”


50 Wentz and Lazar, “Usability Evaluation.”


54 Wentz and Lazar, “Usability Evaluation.”

55 Lazar et al., Ensuring Digital Accessibility.


57 Torrente et al., “Evaluation.”


60 Federal Communications Commission, “Video Description.”


Chapter 24


8 Graeme Innes, “Creating Welcoming School Communities” (paper presented at the More Than Gadgets Conference, Fremantle, Western Australia, August 2009).


12 Allen, “Top Social Network Sites by Numbers.”

13 Allen, “Top Social Network Sites by Numbers.”

14 Allen, “Top Social Network Sites by Numbers.”

15 Allen, “Top Social Network Sites by Numbers.”

16 Allen, “Top Social Network Sites by Numbers.”


20 See, for example, Mike Kent and Tama Leaver, An Education in Facebook? Higher Education and the World’s Largest Social Network (New York: Routledge, 2014).


24 As Ellis and Goggin note, while this is the case for many people with disabilities for people with some impairments, such as dyslexia, the reverse is also true, with what would normally be considered an invisible disability in face-to-face interactions being “outed” through the norms and practices of social media interaction. Ellis and Goggin, “Disability and Social Media,” 129.


28 Ellis and Goggin, Disability and the Media; Ellis and Kent, Disability and New Media; Beth Haller, Representing Disability in an Ableist World: Essays on Mass Media (Louisville, KY: Advocado Press, 2010).


31 Ellis, Goggin and Kent, “Disability’s Digital Frictions.”

32 See, for example, Jian Xu, Mike Kent, Katie Ellis and He Zhang, “One Plus One: Online Community Radio for the Blind in China and Social Media,” in Disability and Social Media: Global Perspectives, ed. Katie Ellis and Mike Kent (New York: Routledge, 2017), 318–332.

33 Ryan, “Social Media Means the Voices of the Disabled Can No Longer Be Ignored.”


38 Mike Kent, Katie Ellis, Joy Zhang and He Zhang, “WeChat and the Voice Donor Campaign: An Example of ‘Doing Good’ on Social Media,” in Chinese Social Media: Social, Cultural and Political Implications, ed. Mike Kent, Katie Ellis and Jian Xu (New York: Routledge, 2018).

39 Dobranski and Hargittai, “The Disability Divide.”


48 Kent and Ellis, “People with Disability and New Disaster Communications.”
50 Martin Cahill and Scott Hollier, Social Media Accessibility Review (version 1.0), (Ultimo, NSW: Media Access Australia, 2009), http://mediaaccess.org.au/sites/default/files/files/Social%20Media%20Accessibility%20Review%20v1_0.pdf; Ellis and Kent Disability and New Media.
51 CAPTCHA is the acronym for “Completely Automated Public Turing Test to Tell Computers and Humans Apart.” It consists of the visually garbled text that people are asked to interpret before accessing a network or website. The system is designed to thwart attempts by computers to interpret the text with obvious implications for those who rely on screen-reading technology as well as people who have other perceptual or cognitive impairments. See, for example, AbilityNet Web Accessibility Team, Social networking websites, State of the eNation Reports (London: AbilityNet, 2008), www.abilitynet.org.uk/sites/abilitynet.org.uk/files/2008SocialNetworkingSites_3.pdf; Alan Foley and Rick Voithofer, “Social Networking Technology, NetGen Learners, and Emerging Technology: Democratic Claims and the Mythology of Equality” (paper presented at the American Educational Research Association (AERA) National Conference, New York, 2008).
53 AbilityNet, “State of the eNation.”
56 Boudreau, “Social Media Accessibility”; Hollier, “Sociability.”
58 Ellis and Goggin, “Disability and Social Media,” 137.
59 Boudreau, “Social Media Accessibility.”
60 Susannah Fox, Americans Living with Disability and Their Technology Profile (Washington, DC: Pew Internet and American Life Project, 2011).
61 Ellis and Goggin, “Disability and Social Media,” 137.
62 Hollier, “Sociability.”
Media Access Australia, “Ten Years of Accessibility on Twitter.”


Mike Kent, Katie Ellis and Jian Xu, eds., Chinese Social Media: Social, Cultural and Political Implications (New York: Routledge, 2018).

Xu et al., “One Plus One;” Kent et al., “WeChat.”


Chen et al., “The Accessibility of Chinese Social Media.”


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Hemsley et al., ISAAC Glossary.

Beukelman and Mirenda, Augmentative and Alternative Communication.

Beukelman and Mirenda, Augmentative and Alternative Communication.


McCarten, The Theory of Everything.


“Communication Methods.”


Turkle, Reclaiming Conversation, 9.

Turkle, Reclaiming Conversation, 9.

Luterman, “Screen Backlash Is a Disability Issue.”


Chapter 26

1 Leah A. Lievrouw and Sonia Livingstone, eds., Handbook of New Media: Social Shaping and Consequences of ICTs (London: Sage, 2002).


11 Kane et al., “Freedom to Roam.”

12 Apartheid is an Afrikaans word used to define a system of racial segregation in South Africa enforced through legislation by the National Party (NP) from 1948–1994.


16 At August 2, 2017, the South African Rand (ZAR) was at 10.55 to 1 Australian Dollar (AUD).


Braille is a form of written language for blind people, in which characters are represented by patterns of raised dots that are felt with the fingertips.

Abascal and Civit, “Mobile Communication.”

Sally Kumwenda, “Mobile Phone Usage by Visually Impaired Persons” (Honours thesis, Schools of Journalism and Media Studies, Rhodes University, South Africa, 2014).


Abascal and Civit, “Mobile Communication.”

IsiXhosa is one of the official languages of South Africa and is a member of the Bantu/Nguni family of languages. The language, which consists of click consonants, is spoken by about 7.9 million people mainly in South Africa and also in Botswana and Lesotho.

Chapter 27


10 Ellis, “Television’s Transition to the internet”; Media Access Australia, “Access on Demand.”


32 Goggin and Newell, Digital Disability.
33 Media Access Australia, “Access on Demand.”
34 Katie Ellis, Mike Kent, Kathryn Locke and Melissa Merchant, Accessing Subscription Video on Demand: A Study of Disability and Streaming Television in Australia (Sydney: Australian Communications Consumer Action Network, 2016).
35 Bourk, Universal Service?; Jaeger, “Telecommunications Policy and Individuals.”

Chapter 28

2 Tracey Potts, “Life Hacking and Everyday Rhythm,” in Geographies of Rhythm: Nature, Place, Mobilities, and Bodies, ed. Tim Edensor (Burlington, VT: Ashgate, 2010), 33.
5 Jonathan Hook, Sanne Verbaan, Peter Wright and Patrick Olivier, “Exploring the Design of Technologies and Services That Support Do-It-Yourself Assistive Technology Practice,” in Proceedings of DE2013:


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Goggin and Newell, Digital Disability.

Goggin and Newell, Digital Disability; Roulstone, Disability and Technology.


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Haddon, “The Innovatory Use of ICTs.”


Haddon, “The Innovatory Use of ICTs.”

Forum contributor.

Forum contributor.
Chapter 29

4 Graeme Innes, “I Have Never Accepted the Concept of ‘Lifters’ and ‘Leaners.’”
5 For more information about Carebot (Gecko Systems) see www.geckosystems.com/markets/CareBot.php; and for more about the Care-o-bot (Fraunhofer) see www.care-o-bot.de.
9 www.mobiserv.info.
11 Sharkey and Sharkey, “Granny and the Robots.”
12 For more information about My Spoon (SECOM) see www.secom.co.jp/english/myspoon; and for the Mealtime Partner see (Assistive Innovations) http://assistive-innovations.com/en/eatingdevices/mtp.
13 For more information about the SafePath Wheelchair (being developed by Gecko Systems) see www.geckosystems.com/markets/wheelchair.php; the iARM (Exact Dynamics) see www.exactdynamics.nl/site/?page=iarm; and JACO (Kinova) see www.kinovarobotics.com/service-robotics/products/robot-arms.
22 Mark Coeckelbergh, “E-Care as Craftsmanship: Virtuous Work, Skilled Engagement, and Information Technology in Health Care,” Medicine, Health Care and Philosophy 16, no. 4 (November 2013): 814.
Coeckelbergh, “E-Care as Craftsmanship.”


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Parviainen and Pirhonen, “Vulnerable Bodies in Human-Robot Interactions,” 111.

Parviainen and Pirhonen, “Vulnerable Bodies in Human-Robot Interactions,” 111.

Parviainen and Pirhonen, “Vulnerable Bodies in Human-Robot Interactions,” 112.

Parviainen and Pirhonen, “Vulnerable Bodies in Human-Robot Interactions,” 112.


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Argall, “Turning Assistive Machines into Assistive Robots,” 93701Y5.


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Hoffman, “Ensemble,” and further analyzed in Sandry, _Robots and Communication_.


Hoffman, “Ensemble.”

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Sandry, _Robots and Communication_, 96.


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7 Many of Henderson’s columns are archived on the Star’s website: www.thestar.com/authors.henderson_helen.html.


12 Chelsea Temple Jones, “Pitching the Backstory: Five Accounts of Journalism and Disability from Toronto, Canada” (Major Research Paper, York University Critical Disability Studies Program, 2010).


16 Dick, “The Re-Birth of the ‘Beat’.”


19 Jones, “Pitching the Backstory.”

20 Boyer, No News Is Bad News.

23 Helen Henderson, “Why This Story,” 1207.
36 Haller, Representing Disability in an Ableist World, 118.
37 Boyer, No News Is Bad News.
38 Wipond, “Pitching Mad,” 255.
39 Jones, “Pitching the Backstory,” 61.
44 Jones, “Pitching the Backstory,” 59.
Chapter 31

20 “4A’s Survey: 74 Percent Believe Ad Agencies Are Mediocre.”
24 Tari Hartman Squire, telephone interview with author, November 22, 2015.
32 Stella Young, "I'm Not Your Inspiration, Thank You Very Much," TEDxSydney, April 2014, www.ted.com/talks/stella_young_i_m_not_your_inspiration_thank_you_very_much?language=en.
45 Nudd, “Honey Maid’s Latest Wholesome Family.”


Chapter 32


13 Kessler, The Dissident Press.

14 Jensen, “Advocacy Journalism.”


19 Jones, “Why This Story,” 1217.
65 Burns, “Save ABC Ramp Up.”
68 Findlay, “Don’t Expect Me to Work For Free.”

Chapter 33

5 Giroux, “Cultural Studies,” 59, 60.
11 Carla Rice, Karleen Pendleton Jiménez, Elisabeth Harrison, Margaret Robinson, Jen Rinaldi, Andrea LaMarre and Jill Andrew, “Bodies at the Intersection: Reconfiguring Intersectionality Through Queer Women’s Complex Embodiments,” Signs: A Journal of Women in Culture and Society (forthcoming); Carla


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Chapter 34

20 Trevisan, Disability Rights Advocacy Online, 195.
22 Trevisan, “Disabled People”; Trevisan, Disability Rights Advocacy Online.
28 Trevisan, Disability Rights Advocacy Online, 166–167.
35 Trevisan, *Disability Rights Advocacy Online*.
43 Polletta, *It Was Like a Fever*.

**Chapter 35**


13 See chapter 3 in Ellis, *Disability Media Work*.


20 Cavanagh et al., *The Presence, Portrayal and Participation of Persons with Disabilities on Television Programming*.


23 Blake and Stevens, “Adjusting the Picture.”


27 Raynor and Hayward, “Breaking into the Business,” 44.

28 Raynor and Hayward, “Breaking into the Business,” 44.


Cooke and Reisner, “The Last Minority.”


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Kessler, “Trump’s Outrageous Claim.”


Raynor and Hayward, “Breaking into the Business,” 43.


Rodgers, “How to Win an Oscar.”

Chapter 36


16 CRPD Art. 2 defines “Universal design” as the “design of products, environments, programmes and services to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.”


See, for example, the Preamble to the Convention on the Rights of Persons with Disabilities (opened for signatures March 30, 2007, 46 ILM 443 (in force May 3, 2008), Preamble, paragraph (v).


The Convention responds to traditional models, situates disability within a social model framework and sketches the full range of human rights that apply to all human beings, all with a particular application to the lives of persons with disabilities. Such an understanding of disability rights sharply contrasts with earlier human rights instruments, which were neither disability rights based nor social model oriented.

Archbishop Silvano Tomasi, the Vatican’s permanent observer to UN agencies has cited both the CRPD and John Paul II’s encyclical Laborem Exercens to support calls for copyright reforms to address the book famine: Clare Myers, “Blind People Are Suffering from ‘Book Famine’, says Vatican Official,” Catholic Herald (online), June 21, 2013, www.catholic herald.co.uk/news/2013/06/21/blind-people-are-suffering-from-book-famine-says-vatican-un-envoy.


Treaty to Facilitate Access to Published Works, art. 18.

53 Treaty to Facilitate Access to Published Works, art. 4.
57 Copyright Act 1968 (Cth) Part VB.
58 Treaty to Facilitate Access to Published Works, art. 5 (export) and art. 6 (import).
59 Treaty to Facilitate Access to Published Works, art. 9.
61 Treaty to Facilitate Access to Published Works, art. 7.
65 HathiTrust.org, “Statistics and Visualizations,” accessed November 25, 2018, www.hathitrust.org/statistics_visualizations. Note that these books have been scanned, but have not necessarily undergone Optical Character Recognition (OCR) and error checking; significant additional work may be required to make these books accessible.
69 Moore and Moore, Creating Public Value Through State Arts Agencies, 15.
74 See Adair, “‘Genuine Mutual Benefits.’”