Copyrighted material – 9780230293205

Contents

Acknowledgements viii

1 Introduction: Why Does Disability Matter for Media? 1
2 Understanding Disability and Media 20
3 Media's Role in Disability 36
4 The News on Disability 57
5 Beyond Disabled Broadcasting 77
6 Disability and Media Work 94
7 Conclusion: Doing Justice to Disability and Media 113

Bibliography 124

Index 146

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

1 Introduction: Why Does Disability Matter for Media?

Every day we encounter disability in our lives in some form or other. Many of us live with disability and impairment. Many more have friends, lovers, family, work mates, and acquaintances who experience disability, often without our realizing. Disability is just part of ordinary life. Often it fades into the background. Other times disability emerges as a difference worth discussing or becomes a problem for ourselves, others, and social institutions. In many of the societies, cultures, and groups to which we belong, disability is increasingly 'normal'. It's just part of living in 'super'-diverse – or even pretty homogenous – societies. It has taken a long while for disability to gain the acknowledgement it deserves, and there's a lot to be tackled in terms of equality, social participation, and full cultural citizenship. But what does disability have to do with media? Well, it turns out, as we outline in this book, quite a bit.

Consider a day in the life of many of us. When we walk across the street, whether strolling, pushing a pram or wheelchair, or riding a bike or scooter, we might whiz down a 'curb cut' – the smoothed down bit of the pavement or sidewalk that allows us easy access to the road. Or we might navigate a shopping centre, park, or airport trying to find accessible toilets. In our university or school, we might look out for a hearing loop in the lecture theatre, use a sign language interpreter or person to transcribe lectures or take notes, or use accessible technology to use the Internet.

In various contexts, we are all familiar with the iconic signs that represent 'disabled'. Take, for instance, the classic image of the wheelchair user familiar to people all around the world. This is a white stylized image of a person in a wheelchair, on a blue background. The colours are so widely known that the blue is often referred to as 'handicapped blue'. First devised in 1968 by Danish design student Susanne Koefed, then modified by Karl Montan (who added the circle representing the

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

head of the seated figure) (Ben-Moshea and Powell, 2007), the icon is part of an international standard defining a set of graphic symbols that provide public information in all locations and sectors where the public has access (International Organization for Standardization, 2007, 2013). The International Symbol of Access is used in a wide range of situations where the access is not just about physical access for wheelchair users. Not surprisingly, it has been critiqued by those who argue it excludes as well as enables or includes. A group of US-based designers associated with the Accessible Icon Project have produced an alternative Symbol of Access which aims to signify a more active – rather than passive – image of disability. Such efforts have built on the work of artists such as British-based Caroline Cardus. In partnership with community and disability arts charity Inter-Action MK, Cardus created a 2004 travelling exhibition of alternative disability signs entitled *The Way Ahead* (Disability Arts Online, 2004). These three signs offer alternative ways to understand and communicate about disability than those we customarily encounter.

As this brief discussion indicates, when we examine the taken-for-granted ideas and assumptions about the International Symbol of Access – the most common of all signs of disability – it turns out that disability is much richer, more complex, and more present in everyday life than is generally realized. These symbols of disability are a concrete example of how we communicate about disability. In the kinds of societies across the world today, much communication takes place via media of one sort or another. So it is a very short road from communication to media, when it comes to disability now and into the future.

Even in the poorest countries and societies, media such as radio, television, cinema, music, advertising, and the increasing use of mobile phones form the ways in which billions of the world's people communicate, participate in society, exercise their political rights, make meaning, and create culture. Media has great importance in the contemporary world because it provides the channels, networks, formats, and languages through which much of life takes place and finds meaning. When we inspect the wide diversity of contemporary media, in our particular media worlds, it is surprising how often disability makes an appearance and then, if we care to – and know how to – look more deeply, how foundational disability is to the structuring of media. And, vice versa, how much media is implicated in the shaping of disability. Before we get underway, let's talk first about what we mean by disability and how to define it.

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Disability – What Does It Mean?

Disability is often associated with physical impairment – for instance, something that a person is born with or acquires (through a car or work accident, for instance) that makes them permanently disabled. One of the most common images that comes to mind of disability is a person in a wheelchair – so it is no surprise that the International Symbol of Access is exactly this. Such a person, in the past at least, was often described as 'wheelchair-bound'. They may have a condition such as paraplegia or quadriplegia, with loss of bodily functioning due to spinal cord injury. Another common image of disability is a person who has a sensory disability – for instance, someone who is Blind, Deaf, or has a communication disability (for instance, who cannot speak and was formerly described as 'mute'). There are a number of other kinds of disability also widely recognized, such as intellectual disability (formerly associated with 'Down's syndrome'), or autism.

We mention these images because often when disability is encountered these are the ways it is imagined. For us, and many other people now, disability means something quite different. While there is a kernel of truth to these images of disability, not least because they speak to the experience and lives of actual people with disability, they also constitute a major barrier. Such images are, in effect, unhelpful, 'disabling' stereotypes. Such stereotypes of disability are really out of date and inaccurate. And, rather like racist, sexist, national, class, or homophobic stereotypes, they distort social reality – constituting a real barrier not only to understanding but also to the transformation of society that is really needed to embrace disability, not reject it out of fear and loathing.

Fortunately, we now have better, more accurate, and fairer ways to define and understand disability. Let's start with the widely accepted international definition called the International Classification of Functioning, Disability and Health (ICF). In 2001, this definition was adopted by all 191 countries who are 'member states' of the World Health Organization (WHO). While still problematic, the definition is a step forward in how disability is understood. Firstly, it is an interactive, dynamic definition of disability: 'A person's functioning or disability is conceived as a dynamic interaction between health conditions and environmental and personal factors' (WHO, 2001: 8). Both functioning and disability are 'multidimensional' (WHO, 2001: 8). Secondly, disability is the 'umbrella term for any or all of: an impairment of body structure or function, a limitation in activities, or a restriction in participation'

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

(WHO, 2001: 8). So when the classification is broken down further, it is under the following headings:

- body functions and body structures;
- activities and participation; and
- environmental factors.

The first two of these, body functions and structures, most resemble the way that disability has been understood in recent time – as something to do with impairments, defects, or health issues that affect the body.

So this first element of the classification includes eight different kinds of body functions: mental functions; sensory functions; pain; voice and speech functions; functions of cardiovascular and other systems; functions of digestive, metabolic, and endocrine systems; genitourinary and reproductive systems; and neuromusculoskeletal and movement-related functions. The second element lists eight matching body structures, starting with structures of the nervous system; eye, ear, and related structures; structures involved in voice and speech; and so on.

At this point, you are probably thinking that you have wandered into a medical or health sciences lecture, perhaps no problem for a student studying to be a doctor or disability professional, but what does it have to do with media?

This is where the third and fourth elements of the classification give us a clue. Here activities are brought into the picture: learning and applying knowledge; tasks; communication; mobility; self-care; interpersonal interactions and relationships; and community, social, and civic life. And then are the environmental factors that affect disability, such as products and technology; natural and human-made environments; support and relationships; attitudes; services, systems and policies.

So what emerges from this ICF definition is that disability is not just a medical or health condition. Disability involves the interaction among our bodies, activities, societies, and environments. This ICF definition has been adopted by many governments (not all) and is often used in the gathering of official statistics on disability. This definition provided the conceptual framework for the most authoritative international report on disability, the first *World Report on Disability*, undertaken by WHO with the World Bank and released in 2011.

The *World Report on Disability* gave the following global estimates of prevalence of disability (based on two WHO surveys from 2002 to 2004). It estimated that 2.9% of the world's population could be regarded as having severe disability. Further, that 15.3% of the world's population

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

could be seen as having moderate and severe disability. The figures vary by region and country and also by gender. Women overall were estimated to have a higher prevalence of disability – 11%, not least because of the higher number of older women in the population than older men (World Health Organization, 2011: 7). Measuring disability is a very complex, problematic, and hotly debated area, so for brevity we will leave the figures and disputes here and instead return to the discussion of how disability is defined, and why this is highly relevant for the understanding of media.

As the *World Report on Disability* outlines:

> Disability is the umbrella term for impairments, activity limitations and participation restrictions, referring to the negative aspects of the interaction between an individual (with a health condition) and that individual's contextual factors (environmental and personal factors). (World Health Organization, 2011: 4)

At the outset, the report notes the importance of improving social participation by 'addressing the barriers which hinder persons with disabilities in their day to day lives' (World Health Organization, 2011: 4). The report points out that a 'person's environment has a huge impact on the experience and extent of disability' (World Health Organization, 2011). In particular, it reports that 'inaccessible environments create disability by creating barriers to participation and inclusion' (World Health Organization, 2011). The report illustrates environment barriers with three examples:

- a Deaf individual without a sign language interpreter
- a wheelchair user in a building without an accessible bathroom or elevator
- a blind person using a computer without screen-reading software. (World Health Organization, 2011: 7)

Interestingly, the first example has to do with language, and the third example has to do with the defining media of our time – computers and software. The report also goes on to note that 'knowledge and attitudes are important environmental factors':

> Raising awareness and challenging negative attitudes are often first steps towards creating more accessible environments for persons with disabilities. Negative imagery and language, stereotypes, and

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

> stigma – with deep historic roots – persist for people with disabilities around the world. (World Health Organization, 2011: 7)

Here we arrive at the heartland territory for media students, teachers, workers, and researchers. The media is paramount for awareness-raising, attitude formation, circulation of ideas, personal expression, social identity, and cultural currency. If disability is not just medical, or psychological, but also a mix of these with the social, then at a deep level it involves that great organ of the social – the media.

Social (Disability) Media

So let us pause at this point, in order to summarize, draw out, and discuss some of the implications of the definition of disability.

To start with, it is clear from the WHO report, as well as from nationally available statistics and research, that depending on the definition adopted people with disabilities number a surprisingly large portion of populations (often estimated at 20% in some Western countries). Disability is also highly heterogeneous and diverse: people can have intellectual impairment, mental health problems, physical or sensory impairments, degenerative illnesses, and so on. Disability is not just one thing. And disabilities often interact with each other to produce complex, unstable, changing conditions. So there are lots of big and little differences in disability, which means that people with disabilities cannot all be approached in the same way. Disability is dynamic: people can be born with impairments, acquire them, have them from time to time, and, if we live long enough, we will all surely count as disabled. So disability changes over the course of each person's life. The nature of disability is often shape-shifting and hard to pin down.

For all these reasons, and a few more, polarizing people into 'us' (people with disabilities) or 'them' (those without disabilities) is surprisingly hard to do. Actually, so too is declaring that there are those of us who are truly disabled (and deserving), and those who are able-bodied.

Most people, after all, have some sort of crutch, support, helping technology, bodily variation, impairment, infirmity, or weakness. The most common technology of disability, it is often said, is a pair of glasses (not the wheelchair).

Add to which, disability also takes on different meanings and implications across different social, cultural, and linguistic communities. In Britain, for instance, 'disabled' people is the preferred term, whereas

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

in the United States and elsewhere, it is more widely accepted usage to speak of 'people with disabilities'. 'Crip' is a time-honoured term of abuse, but it's also now been reclaimed by people with disabilities – not least in terms like 'crip theory', the title of one of the most famous recent US academic books on disability (McRuer, 2006).

Yet while disability takes very different forms, there are also many aspects common to the experience of the different groups and individuals with disabilities. To hazard a generalization, common experiences often revolve around exclusion, discrimination, oppression, and inequality in work and income. People with disabilities tend to have a lower income, poor access to education, lower levels of participation in society, and are often still segregated from mainstream society via specialized institutions.

To grasp this complex yet common phenomenon, we need to go further in thinking about disability and understanding its social, political, and cultural dimensions. In unpacking the ICF definition, we have noted the emerging consensus that disability is not just a medical or health problem that deserves 'special' attention. As we will discuss later, this is a view summed up as the 'medical model' of disability. Instead, it is crucial to understand that disability is formed through social, cultural, political, and other dimensions of life. This view of disability, as we will discover, is often referred to as the 'social model' (although it involves a wide range of other philosophies of disability too). Part of the point of the 2001 ICF definition is trying to strike a balance between the 'medical' and 'social' models of disability. The *World Report on Disability* takes this international understanding and definition of disability into a much deeper exploration of its social, cultural, and political conditions.

Central to this process is the role played in defining disability by people with disabilities themselves. As WHO itself emphasizes, the contemporary definition of disability is not settled – it is evolving. The other key international frame of reference that puts people with disabilities and the achievement of justice and freedom for all of us when it comes to disability is the 2006 United Nations *Convention on the Rights of Persons with Disabilities* (CRPD). The CRPD provides the first unequivocal international recognition of the oppressive situation of people with disabilities, specifically that basic human rights are routinely denied to the world's disabled. This Convention enjoins, and indeed requires, the governments of the world that are signatories to take action to safeguard the human rights of persons with disabilities. The provisions of the Convention should be henceforth distributed to all schoolchildren

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

and committed to our memories, but, for the present, let us recite only Article 1:

> The purpose of the present Convention is to promote, protect and ensure the full and equal enjoyment of all human rights and fundamental freedoms by all persons with disabilities, and to promote respect for their inherent dignity.
>
> Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others.

As this book unfolds, we will further explore the deceptively simple yet richly complicated concept of disability now put firmly on the international and national agenda by the CRPD and the other documents we have discussed. However, before we head to this terrain, let us consider the various objections disability often raises – and that you, the reader, might share at this point.

It is certainly the case that there are many people who would wish to call the whole concept of disability into question. Many feel that to describe someone as 'disabled' is not only to put that person in a kind of ghetto but also to treat as categorical what is only relative. Aren't we all disabled, in the sense that some of us, though pretty smart in some areas, are physically gauche, or hopeless at ball games, or poor at maths? And so isn't it better to talk, as some do, about being 'differently abled'. If so, where would this leave our idea of disability? Indeed, what kind of disability are we discussing here?

In response to objections such as these, it is important to develop a more nuanced argument about why disability is still the central concept to grasp this phenomenon (though it is a notion that comes replete with its problems and limitations). After all, disability does indeed touch all, or at least most, of our lives – though, as we've been suggesting, not as typically still understood.

We can start with the idea that disability is what society makes of it in response to the experience and fears of impairments in human bodies and minds. These are the frameworks, myths, and power relations that form our social perceptions. Such an idea is embodied in the influential 'social model' of disability advanced by British activists and theorists such as Mike Oliver. Briefly put, the social model holds that there is a binary between 'impairment' (for instance, the material,

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

bodily experience of being blind or deaf) and 'disability' (the barriers that society creates around certain impairments). Having an impairment does not in itself mean that someone is incapable of functioning, living, or participating in society – it is more the case that society, routinely, as a reflex, 'disables' people.

In society today, disability's cultural work of negotiating difference and 'enforcing normalcy' (Davis, 1995) involves the media as a vitally important arena. Powerful ideas about disability are circulated via the media. Key ideas and beliefs about normalcy, health, our bodies and identities – and indeed the nature of life itself (and when it should be commenced or ended) – pervade and structure media, and through this are deeply embedded governing assumptions in culture itself. Disability, then, is a key concern in media – so what are some concrete ways in which this plays out?

A Day of Media with Disability

To briefly evoke some sense of the vast landscape of disability and media, try this exercise. Keep a diary of your media consumption for a day (or better still, a week) and make of a note of each occurrence of disability-related material.

Everyone's media diary will be different, but here's one possible (if not typical) journal. The first things people often notice are news and current affairs items about people with disabilities. As we wrote this introductory chapter, our attention was captured by a new item reporting that one of our music heroes, the folk-rock blues-harp player Jim Conway, boarded his plane – but the airline refused to assist him to transfer from his wheelchair to his seat (Visentin, 2014). Another item included a nightly news bulletin covering an item on a new Medical Research Future Fund with exciting possibilities for curing disability and disease (Law, 2014). In the UK press, we heard more about the cuts to welfare entitlements for unemployed people with disabilities (Butler, Taylor, and Bell, 2013) – something which echoes around the world, where eligibility tests for benefits are often being 'tightened' to encourage the disabled and other unemployed to seek and find work (Ireland, 2014). On a seemingly positive note, there are many 'inspirational', 'uplifting' stories about 'overcoming' disability on websites, complete with videos, such as that of young Mexican lawyer Adriana Macias, born without arms, whose credo is that there is 'no obstacle to success in life – positive attitude is the essential tool to achieve individual and collective

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

projects' (Disability in Action, 2014). So far, so good. There is plenty of media material on people with disabilities, just in the daily news. But what if we dig deeper, and look a little farther afield.

When we turn on the television, download television programmes, or watch TV or video on our Internet or mobile devices, for entertainment, there's a wealth of media we could tag as disability-related. It is not just television shows about people with disabilities. There is some of that, but not a lot. Although, many series do have one or two characters, and there are increasing numbers of programmes that focus on disability (Rodan, Ellis, and Lebeck, 2014; Ellis, 2015). In crime dramas, the appeal often comes from eccentric, quirky, 'defective detectives' – crime-solving characters, whose disability (from physical impairments and blindness, through autism, to psychological, mental health, or episodic conditions) is part of how their creators present them as different and interesting. In new 'cult TV' series like *Orange Is the New Black* or *Breaking Bad*, we find that the most interesting portrayals of disability are not the most obvious ones – but that they are central to the plot and conception of the show. A narrative kicks into action, for instance, because of a character's invisible or barely visible, as well as very obvious, disability. Much the same applies to cinema. In the movies, with their relatively long duration, disability is often the key subject for exploration.

By now, our media diaries should be bulging with disability-inflected examples. If we turn to the dynamic, fast-moving environment of digital media, there are even more significant examples of disability to be encountered. And many of these instances of disability in digital media require us, even more so, to set aside and rethink our preconceptions. Consider, for instance, that for many people with disability digital media provides – sometimes for the first time – opportunities to access, consume, and make media. Smartphones and tablets are often discussed – not unproblematically, we hasten to add – as a 'revolution' in media for many groups of people with disabilities, whether people with intellectual disabilities, or Deaf–Blind people. By the courtesy of the Internet, social and mobile media technologies, including blogs, YouTube, Facebook, Twitter, and a wide range of other platforms around the world (less familiar to English-speaking audiences), all of us can easily encounter material produced by 'produsers' with disability (amateur users who produce content). Some of this material is not so obviously about disability, but rather is produced through communication by people with disabilities – sometimes with other people with disabilities, sometimes with people who might or not identify as disabled.

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Index

Abbott, S., 78
AbilityNet, 110–11
able-bodiedness, 33–4
Abruzzese, A., 83
Accessible Icon Project, 2
active audience, 37
Adjusting the Picture, 95–7
Age, The, 65
ageing, 57, 99
agoraphobia, 90
Ali, C., 101
Alper, M., 49
Amazing Race, The, 81
America's Next Top Model, 81
American Foundation for the Blind (AFB), 111, 119
American Idol, 81
American Music Awards, 12
Americans with Disabilities Act (ADA), 50, 61, 82, 107
Anderson, B., 34
Anderson, P. J., 58
Anner, Z., 121
anti-discrimination law and policy, 52
anxiety, 88, 90
Armbrust, R., 98
Arp, R., 78
Ashley X, 106–8
Association of Radio Reading Services, 42
attitude formation, 6
audio description, 48–50, 54–5, 118
Augusto, C. R., 111
Auslander, G., 68–9
Auslander, P., 34
Austin Powers, 14
Australian 1992 Disability Discrimination Act, 52
Australian Lionel Logue, 36
autism, 3, 10, 107, 109–10
awareness-raising, 6

Bad Cripple, 106
Baldwin, S. C., 44
Ball, J., 9
Banks, M., 102
Barlett, J., 34
Barnes, C., 23, 25–6, 96, 110, 120
Barthes, R., 40
Barton, L., 23
Bauman, H.-D. L., 44
Becker, 87
Ben-Moshea, L., 2
Bennett, J., 78
Berlant, L., 59
Big Brother, 81
Biggest Loser, The, 63, 81
biomedical model of disability, *see* medical model of disability
Black, S., 34
Blake, R., 97, 99
Blanck, P., 43
Blind Citizens Australia, 118
blind consumers, 37, 118
blind cricket, 34
blind culture, 34

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

blogging, 105–6
  Ashley X, 106–8
  audience engagement, 106
  audio blogging, 109
  Compuserv, 105
  investigation of, 109
  media representation, 106
  social activism, 105
  stereotyping, 106
  stigma, 106
  Terry Schiavo, 106–8
  text blogging, 109
  USENET groups, 105
Blood, R. W., 60
Blumberg, A., 13
Bobbit, R., 37
Bogdan, R., 13
Boltanski, L., 21
Bones, 86–7
Bow, A., 42
Boyd-Barrett, O., 58–9
Boyle, R., 70
Braille, 18, 37, 41, 43–4, 55, 81
  availability of, 18
  blind consumers, 37
  display, 44
  media histories, 37
  print culture, 41
Braille, Louis, 41
Breaking Bad, 10, 78–9, 87–8, 92
Breeden, L., 97–100, 102
Briggs, C., 11
Brisenden, S., 22
Britain's Missing Top Model, 84
British Wireless for the Blind, 42
Broadcaster's Disability Network, 95
Brooks, D., 95
Brothers and Sisters, 81
Brown, T., 78
Bruns, A., 109–10
Buchanan, R., 45
Burns, S., 58, 69
Business Disability Forum, 95
Butler, P., 9
Butson, T., 64, 66

Cahill, M., 111, 119
Calabrese, A., 52
Call the Midwives, 84
Campbell, F., 23, 33
  Contours of Ableism, 33
Canadian Association of Broadcasters (CAB), 96
Cardus, Caroline, 2
Catherine, A. L., 84
Cavanagh, R., 96
Cederbom, A., 50
Chadwick, A., 59
Chicago Hope, 84
Chivers, S., 28
Churchill, Winston, 36
citizen journalism, 59, 108
Clark, N., 84
Clarke, M. J., 78
Clogston, J. S., 59
CNN, 58, 107–8
cognitive impairments, 90
Cole, J., 103
Coleman, S., 59
Columna, L., 110
comedy model of disability, 14
Communications Act, 46
community media, 100–3
  community television, 101–2
  community video projects, 102
  digital media technologies, 102–3
  public access, 101
  resources, 100
  social process of mediation, 101
  technical expertise, 101
  technological changes, 102
community-based projects, 94–5
computing, emergence of, 38
congenital impairments, 23
contemporary media, 38–40
  disability-specific media practices, 40

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

contemporary media – *continued*
influence of '24-7' news cycles, 39
intensive, sustained, and central role, 38
serviceable ideas, 39
social shaping of disability, 39
controversial depiction of disability, 85
Convention on the Rights of Persons with Disability (CRPD), 7–8, 38, 51, 53
Conway, Jim, 9
Corker, M., 31, 69
Couch, A., 92
Couldry, N., 71, 101
Creed, B., 80
Criminal Minds, 86–7
Crip theory, 7, 33
Crisell, A., 37
CSI: Crime Scene Investigation, 81, 87
Cullen, K., 50
cultural centrality, 27, 40
cultural citizenship, 51–3
cultural currency, 6
cultural dimension, 7, 23, 31, 35
cultural experimentation, 93
cultural imperialism, 59
cultural theory, 33
culture wars, 107
Cumberbatch, G., 16, 27, 80, 92
Images of Disability on Television, 16, 27
Curtin, M., 78
Cyrus, M., 11–13

Dant, T., 77
Darke, P., 28, 98
Davidson, J., 109
Davidson, M., 34
Davies, C., 16, 27, 100
Framed: Interrogating Disability in the Media, 16, 27, 100
Davis, L. J., 9, 16, 20, 23, 47
Dayan, D., 70–1
Days of our Lives, 118
De Botton, A., 59
de Castro, M., 48
deaf culture, 34, 44–5
deaf-blind, 10
defective detectives, 10
degenerative illnesses, 6
depression, 90
Deuze, M., 102
dexterity impairments, 48
digital cultures and technologies, 39
digital media, 10–11, 35, 39, 47, 59, 62, 70, 102–3, 117
disability-related material, 11
informal, 102
social shaping of disability, 39
digital television, 18, 38, 40, 48–50, 55, 118
access, 118
accessibility features, 48–9
benefits, 48
social inclusion and exclusion, 50
disability activist, *see* King, Sheila
Disability and Culture, 31
Disability and the Media, 14, 16–17, 67
disability culture, 15, 17, 19, 34, 89, 93, 118
Disability in Action, 10
disability signs, 2
Disability Studies Reader, 20
disability theorization, 82, 105
disability village, 22–3
disability's role in culture, 30–5
cultural narratives, 32
culture and language, 31
feminist approaches, 31
importance of disability culture, 34
neglect of cultural representations, 30–1
political relevance of culture, 31
disability-as-inspiration, 62–3
disabled audiences, 82–4
disabled village, 22
disabling images, 82–4

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Dolphi, C., 50
Down's syndrome, 3, 23
Downey, G., 46
Downtown Abby, 84
Dowrick, P. W., 102
Drake, S., 107
Dreher, T., 120
Dries, K., 11
dwarfing disability, 11–14

e-accessibility, 49
effectiveness of disability, 86
Effron, M., 87
electronic program guide (EPG), 49
Ellcessor, E., 43, 50
Ellis, K., 10, 17, 28, 33, 43, 50, 81, 110–11, 118–19
  Disability and New Media, 17
  Disability, Obesity and Ageing, 17
  Disability and Popular Culture, 17
employer fear, 96
Employer's Forum on Disability, 95
Enns, A., 28
entertainment sources, 14
Entman, R. M., 60
environment barriers, 5
eugenics, 28
European Congress on Media, 47
European Congress on Media and Disability, 47
Evans, V., 48

Facebook, 10, 14, 22, 32, 103, 109–12, 119, 121
  abilitynet's rating, 110
  accessibility overhaul, 111, 119
  accessibility problems, 100–1, 110
  audiences, 10
  vexed relationship, 119
Fearnley, Kurt, 63–4
Finkelstein, V., 22
Flora, G., 45–6
For Colored Girls, 91
Forde, S., 101
forms and formats, 40–7
  blind, 41–4
  deaf, 44–7
Forsham, B., 87
Fox, 107
framing theory, 60, 66
  business model, 60
  cultural pluralism model, 61
  legal model, 61
  medical model, 60
  minority/civil rights model, 61
  social pathology model, 60
  supercrip model, 60
Fraser, N., 120
freedom of expression, 51–3
Freeman, H., 11
French Chef, The, 46
Friday Night Lights, 79, 87
Fugitive, The, 86
Fulcher, G., 31

Game of Thrones, 79, 84, 88
Garland Thomson, R., 32
Gartner, A., 25
Gay and Lesbian Alliance against Defamation (GLAAD), 77, 81–3
gender, 5, 14, 32, 57, 66, 75, 101, 104, 114
geopolitical power struggles, 114
Gerber, D., 14
Germeroth, K., 90
Gilbert, K., 72
Gill, R., 102
GimpGirl, 103–4
Ginsburg, F., 31
GLAAD (Gay Lesbian Alliance Against Defamation), 77, 81–3
Glee, 84, 86–7, 98–9
Goggin, G., 17, 29, 50, 52, 72, 97, 109, 120
  Laughing at/with the Disabled, 29
Gold, N., 68–9
Goldman, E., 50
Golfus, B., 113–14

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Goodley, D., 20–1, 23, 33
Gratton, C., 71
Gray, J., 59, 82, 93
Greater Los Angeles Council on Deafness (GLAD), 46
Gregg, M., 103
Grey's Anatomy, 82, 84
Gripsrud, J., 59
Guide for Media and Disabilities, 97

Hall, L., 66
Haller, B., 17, 45, 59–61, 64, 67, 90–1, 93, 106–7, 110, 121
  Representing Disability in an Ableist World, 17, 60
handicapped blue, 1
Harpe, W., 99–100
Harrenstien, K., 110
Hartley, J., 88
Hawaii Five-O, 86
Hawking, Stephen, 73
Haycraft, H., 41
Haynes, R., 70
Hayward, K., 96, 99
hearing impairment, 37–8, 46, 48, 50
  television programmes for, 46
Henley, L., 49, 118
Hepp, A., 11, 39, 71
heterosexuality, 33
Hevey, D., 102, 110, 120
Hoffman, J., 52
Hollier, S., 109–11, 119
  Sociability: Social Media for People with a Disability, 109
Hollywood Life, 12
Holt, J., 78
Honneth, A., 120
Horin, A., 65–6
House, 81, 84
Howe, P. D., 73–4
Howley, K., 101
Huffington Post, 13
Hughes, B., 23
human rights, 7–8, 20, 23, 51–3, 112
  domestic, 52
  limitations, 53
  recognition of, 51
humour, 90–2
Hutchins, B., 70

ideas circulation, 6
impairment
  cognitive, 90
  congenital, 23
  dexterity, 48
  hearing, 37–8, 46, 48, 50
  intellectual, 6
  physical, 3, 6, 10
  sensory, 6, 8
  vision, 41–3, 48–50, 110, 119
Ingstad, B., 31
Inimah, G. M., 80
intellectual disability, 3, 10, 23, 29, 49, 119, 122
intellectual excitement, 56
intellectual impairment, 6
Inter-Action MK, 2
International Association of Audio Information Services (IAAIS), 42
International Classification of Functioning, (ICF), 3–4, 7
International Communication Association, 39
International Labour Organization (ILO), 67–8
International Symbol of Access, 2–3
internet cultures, emergence of, 38
internet radio, 43, 109
internet-enabled television, 40
Ireland, J., 9
Ishiyama, R., 79–80
iTunes, 40, 78

Jacobs, J., 109–10
Jaeger, P., 50
Jane, H., 12–13
Jansen, S. C., 102

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Jenkins, H., 121
Convergence Culture, 121
Jensen, K. B., 59
Jewell in the Crown, The, 86
Joe, T., 25
Joehl, S., 50
Jones, C., 62
Jones, J. P., 59
Jones, M., 98
Journal of Literary and Cultural Disability, 33
journalism
as a profession, 26
citizen journalism, 59, 108
investigative, 58
nature of, 69
norms and conventions, 66
popularity of disability guidelines, 28

Kama, A., 79
Disability in Television, 79
Katz, E., 70–1
Kent, M., 17, 43, 111, 118
Disability and New Media, 17
King George VI, 36–7
King's Speech, The, 36
King, D. L., 101
King, Sheila, 63–4
Kingett, R., 50
Kirkbride, L. T., 96–7
Kirkpatrick, B., 37
Klijn, M., 80–1
Klobas, E., 25
Disability Drama in Television and Film, 25
Knox, D., 100
Koefed, Susanne, 1
Koepsell, D. R., 78
Koller, V., 59
Kraidy, M., 59
Krotz, F., 39, 71
Krstic, L., 96
Kubitschke, L., 50
Kudlick, C., 55
Kuppers, P., 34, 89
Kuusisto, S., 44, 106

Ladd, P., 45
language rights for sign language users, 69
Last Leg, The, 92
Laurin, S., 50
Lavery, D., 78
Law & Order, 86–7
Law, J., 9, 39
Lazarus, E., 107
learning disabilities, 110
Lebeck, P., 10, 17, 81
Disability, Obesity and Ageing, 17
Lefever, K., 70
Legg, D., 73
Legit, 92
Lepre, C. R., 84
Levy. A., 57
Lewiecki-Wilson, C., 69
Life's Too Short, 92
Lin, J., 57
Linder, L. R., 101
LinkedIn, 109
Little People Big World, 84
Littlest Groom, The, 14
live-entertainment freak shows, decline of, 14
Livejournal, 103
Livingstone, S., 39, 82
Lloyd, J., 120
Logan, E., 78
Longmore, P., 88
Lost, 89, 92
Lotz, A. D., 88
Lubet, A., 33

Macias, Adriana, 9
Mahowald, M. B., 23
malalignment, 114
Manderson, L., 60
Marc, D., 87

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

marginalization, 114
Markotić, N., 28
Marr, M. J., 28
Marshall, C. W., 87
Masterchef, 81
material realities, 32
Mathooko, P., 80
McRuer, R., 7, 33–4
measuring disability, 5
media accessibility, 47–53
  approaches to, 47
  digital television, 48
media approach, 28–30
  affirmative portrayal, 28–9
  feminists' interventions, 29
  narrative approaches, 30
  problematic role in communicating, 29
media coverage, 29, 57, 64, 72–3, 106
media formats for the blind, 41–4
  accessible Internet platforms, 44
  automated reading machines, 41
  Braille, 41, 43–4
  community broadcasting, 42
  digital technologies, 42
  internet, 42–3
  on-demand radio, 44
  radio reading, 41–2
  talking books, 41
media formats for the deaf, 44–7
  deaf theatre, 44
  electronic media, 45
  print media, 45
  sign language, 44–5
media material, 10
media regulators, 117
media representation, 19, 28, 57, 72, 80, 95, 101, 106, 110
mediatization of everything, 39
medical drama, 83–4
medical model of disability, 21–4
  biological and medical causes, 21
  consequence of, 22
  deficit model, 22
  focus, 21
  inaccurate and damaging nature, 22
  transformative advances, 21
Medical Research Future Fund, 9
Mele, C., 101
Mercer, G., 23, 96
Metcalf, G., 78
Miller, T., 70
Mills, M., 39, 43
Minnesota Talking Books Network, 42
Misener, L., 74
Mitchell, D., 30, 32, 83, 92–3
Mitte, R. J., 78
Mittle, J., 89
mobile media technologies, 10
Mojk, M. E., 28
Mollow, A., 34
Monk, 87
Montan, Karl, 1
moral model, 21
Moreno, L., 48
Morley, D., 11, 82
Moser, I., 39
MSNBC, 107
MTV, 11–12
MTV video awards, 11–12
Mukulu, E., 80
Müller, F., 80–1
Mullin, J., 50, 61
Mullins, Aimee, 61
Mulvin, D., 39
Murphy, P. D., 59
My Gimpy Life, 91–4, 110
MySpace, 110

narrative prosthesis, 32, 83, 85, 92
National Association of the Deaf (NAD), 50
National Disability Awards dinner, 64. *See also* Fearnley, Kurt
nationalism, 34
Negrine, R., 16, 27, 80, 92
  Images of Disability on Television, 16, 27

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Nelson, J. A., 26, 95, 110
New York Times, 13
Newell, C., 17, 50, 52, 72, 97
  Digital Disability, 17
news, 58–67
  AAP, 58
  Al-Jazeera, 59
  as gatekeeper and watchdog, 58
  BBC, 58
  business models, 58
  classic account, 59
  CNN, 58
  convergent digital media, 59
  cultural landscapes, 59
  distinctive formats, 58
  Fox, 58
  framing theory, 60
  industrial structures, 58
  prevalence of stereotypes of disability, 59
  professional norms, 58
  reframing, 67–9
  Reuters, 58
  stereotypical portrayal of disability, 62
  transformations, 59
niche online disability media, 108
NinjaCate, 11
No Limits, 101
Nomeland, M. M., 44
Nomeland, R. E., 44
non-apparent disabilities, 82
Noonan, M., 29
  Downunder Mystery Tour, 29
Noonan, T., 109
Norden, M., 16, 27
  Cinema of Isolation, 16, 27
Northen, M., 34
Nurse Jackie, 82
Nye, P. W., 41, 92

O'Donnell, P., 120
obsessive compulsive disorder (OCD), 85
Ofcom, 48–9, 95
Ogola, G., 58
Oliver, M., 8, 23
Olson, K., 106–8
on-screen representation, 98
online media, 13, 43, 123
oppression, 7, 31, 44, 114
oralism, 44
Orange Is the New Black, 10, 79, 84, 87
Ouch!, 104
OWN channel, 121
Oz, 87, 89

Packed to the Rafters, 99
Padovani, C., 52
Papachrissi, Z., 59
Paralympian
  Fearnley, Kurt, 63, 65
  Mullins, Aimee, 61
Paralympics, 58, 65, 69–75, 92, 116, 118
  battles over media, 70
  broadcast and media-related rights, 71
  economics of the Olympics, 71
  media attention, 73
  media portrayal, 75
  news coverage, 72
  opening and closing ceremonies, 74
  patronizing language, 73
  stereotypes and offensive, 73
  transformations in media, 71
Parenthood, 81
Patrick, Nicolas, 66
Peck, B., 96–7
Peers, D., 72
personal expression, 6
personal narrative model, 103, 105, 108
Philo, G., 84
physical disability, 32

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

physical impairment, 3, 6, 10
Pirkis, J., 60
Pointon, A., 16, 27, 100
  Framed: Interrogating Disability in the Media, 16, 27, 100
Pooley, J., 102
post-colonialism, 33, 56
post-linguistically deaf, 46
Potter, T., 87
Powell, J. J. W., 2
Pratt-Smoot Act, 41
prejudice, 28, 31, 89, 98, 113
prevalence of disability, 4–5
Price, M. E., 71
print handicapped, 37, 42
Project Runway, 81
promises of media, 120–3
Proud Mary, 85
Push Girls, 84
Putnis, P., 60

race, 14, 32–3, 40, 56–7, 66, 75, 101, 114, 116
racism, 11
radio
  for blind, 18, 42, 55
  for print handicapped, 37
  importance of, 37
  internet radio, 43, 109
  on-demand radio, 44
  radio reading service, 41–2
  representations of, 37
  social function and power, 36
  talk or talk-back radio, 37
Ramp Up, 62, 104
Rantanen, T., 59
Rapp, R., 31, 119, 121
Raynor, O., 96, 99–100
RCA, 41
reality TV, 14, 63, 80–1, 84, 99
Redfern Legal Centre, 66
Reeve, Christophe, 74
Rehabilitation Act, 46
Rennie, E., 101
representation, 84–90, 119–20
  complex expressions and articulations, 84
  representational strategies, 83, 90
rethinking access, 53–5
  creative approaches, 55
  cross-sensory translation, 55
  curb cut model, 54
  taken-for-granted approach, 54
Riddell, S., 31
Riley, C., 17, 61, 67
Rizzo, C., 99
Roberts, P., 100
Robertson, J., 12
Rodan, D., 10, 17, 81
  Disability, Obesity and Ageing, 17
Rolling with Zach, 121
Ross, K., 59, 82
Roulstone, A., 16, 20
Routledge Handbook of Disability Studies, 20
Rowe, D., 70
Rubin, L. C., 84
Ruiz-Mezcua, B. E., 48
Ryan, F., 92, 99

Saito, S., 79
Sanchez, J., 50
Sancho, J., 27
Sandahl, C., 34
Sanson, K., 78
Sapey, B., 103
Sassen, S., 59
satire, 59, 73, 84
Scannell, P., 37
Schantz, O. J., 72
Schauder, D., 42
Schiavo, Terry, 106–8
Schlag Den Raab, 11
Schlesinger, P., 46
Schmidt, Kristian, 99
Schuster, Will, 84
Schweik, S., 55
Scorsese, M., 14

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Screen Actors Guild (SAG), 98
Scrubs, 84
Second Life, 103
sensory impairments, 6, 8
Sepinwall, A., 88–9
sexism, 11
sexual cultures of disability, 34
sexuality, 14, 32, 40, 56–7, 114
Shakespeare, T., 14, 23–4, 30–1, 73
Shaw, M., 122
Sherer, T., 91, 94
Sherry, M., 34
Shildrick, M., 31
Shultz, D., 90
Siebers, T., 23, 32–3
  Disability Theory, 33
sign language, 1, 37, 44–6, 48, 53, 74, 109
  blogging, 109
  deaf consumers, 37
Silence, 87
Silent Worker, 45
Silva, C. F., 74
Silvers, A., 23
Silverstone, R., 21, 59
Sinclair, S., 119
Sinfield, A., 24
Six Million Dollar Woman, 61
Skouge, J., 102
Smart, G., 12
smartphones, 39
Smith, A., 28, 71
Smith, C. R., 28
Snyder, S. L., 30, 32, 83, 92–3
soap opera, 82–3, 122
social (disability) media, 6–9
social and cultural underpinnings, 20
social approaches, 21
social depreciation, 114
social disablement, 81
social identity, 6
social imaginary, 34, 86
social inclusion, 18, 49–51, 108–9, 118
social marginalization, 82
social media, 109–10
social model, 7–8, 21–3, 95
  criticized, 23
  debate about the, 23
social networking site, 109–10
social participation, 120–3
social work, 15, 21
societal listening, 107
socio-cultural dynamics, 20
socio-digital, 39
Sony Music Awards, 12
Sopranos, The, 88, 92
Sparks, R., 87
special education, 15
Special Olympics, *see* Paralympics
Specials, The, 122
speech impediment, 36–7
speech synthesis programs, 43
Spence, E. H., 21
St Elsewhere, 89
Star Trek, 86
State Journal, 57
Steadward, R., 73
Steele, N., 96
Sterne, J., 39
Stevens, J., 97
stigma, 6, 15, 24, 80, 105–6
Straus, J., 33
super-offensive material, 11
supercrip model, 64
Swain, J., 23
Switched at Birth, 87
Sydney Morning Herald, The, 64–5

tablets, 10
talking books, 41
Taub-Pervizpour, L., 102
Taylor, A., 71
Taylor, M., 9
Taylor, S., 102
television
  characteristics of, 88
  community television, 101

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

television – *continued*
crime drama, 87
developments, 79
digital television, 18, 38, 40, 48–50, 55, 118
disability representation, 80
internet-enabled television, 40
investigation of disability, 80
novelization of, 78
online TV, 78
prime time television, 100
programmes for hearing impairment, 46
programming, innovative forms of, 92
quantitative and qualitative study, 80
reality television, 80–1
representation of disability, 79, 81
season passes on subscription, 78
subgenres of, 122
symbolic power of, 82
transmedia television, 78
under-representation of actors, 77
Tester, K., 21
The Glee Project Wiki, 99
The Goldfish, 105
Thomas, C., 16, 20
Thomas, N., 71
Thompson, E., 59
Thoreau, E., 103–5
Titchkosky, T., 54
Tomlinson, A., 71
Townsend, P., 24
Towse, Beachcroft, 43
train station accessibility, 119
training and employment, 95–6
translocal, 59
Tremain, S., 31
True Blood, 88
Turner, G., 37, 59, 80
TV apps, 40
Twin Peaks, 89, 92
Twitter, 10, 12, 92, 109, 111–12, 121
accessibility rating, 111
audiences, 10
Tzanelli, R., 71

UK Disability Discrimination Act, 52
UN Convention on the Rights of Persons with Disabilities, 117
United Nations, 7, 20, 38, 67
Universal Declaration of Human Rights, 51, 73
US Americans with Disabilities Act, 52
user-generated content, 121, 123
user-generated online communities, 104
Utray, F., 48–9

Van Zoonen, L., 80–1
video-sharing platforms, 40
Vimeo, 40
Visentin, L., 9
vision impairment, 41–3, 48–50, 110, 119
visual instrument and sensory organ replacement (VISOR), 86
vocalization programs, 43

Wajcman, J., 39
Walker, A., 24
Wark, K., 71
Warren, N., 60
Wass, V., 98
Wasserman, D., 23
Watson, N., 16, 20, 31
Way Ahead, The, 2
Weber, I., 48
Weeds, 84
Weissmann, E., 78
West Wing, The, 87
wheelchair basketball, 34
wheelchair-marathon champion, *see* Fearnley, Kurt
When Billy Broke His Head, 113
Whyte, S. R., 31
Wilde, A., 83

Copyrighted material – 9780230293205

Copyrighted material – 9780230293205

Wildman, S., 50
Williams, M., 58
Williamson, K., 42
Wilson, J. C., 69
Winfrey, Oprah, 121
Wiser, D., 57
Wizard of Oz, The, 50
Wodak, R., 59
Wolf of Wall Street, The, 14
Wolford, J., 50
Wollheim, P., 110
Wood, L., 95
workplace discrimination, 98
World Health Organization (WHO), 3–4, 5–7, 21
World Report on Disability, 4–5, 7, 21
World Summit on the Information Society, 52
World Wide Web, 43, 115

Young, C., 71
Young, S., 63
YouTube, 10, 40, 109–13, 121
  AbilityNet's rating, 110
  accessibility, 110
  audiences, 10
  recognition, 110

Zajicek, M., 104
Zhang, L., 60–1, 64
Zola, I. K., 25
  Images of the Disabled, Disabling Image, 25

Copyrighted material – 9780230293205