ACCESSCULT

Intellectual Output IO3:

HIGHER EDUCATIONAL MODULE "ACCESSIBLE HERITAGE TO ALL" - TEACHING MATERIAL

September 2022

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Disclaimer:

Suggested citation:

More information on the ACCESCULT Project can be found at:

https://www.accesscult.eu/

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INTRODUCTION TO THE PROJECT ACCESSCULT

Mirian Santamaría Peláez (University of Burgos)

AccessCULT was funded by the Erasmus+ program of the European Union, from September 2020 to February 2023, to improve the accessibility of cultural heritage across Europe through exchange of good practice and by developing, implementing, testing, improving and promoting an innovative multidisciplinary HE module for students, future experts, and an adult training for existing cultural workers.

We are an energetic consortium of 9 partners including universities and cultural institutions led by University of Burgos, Spain. The partners represent 5 EU countries: Asociación INFAD, Spain; Univerza V Ljubljani and INUK, Slovenia; Klaipedos Universitetas and The History Museum of Lithuania Minor, Lithuania; Coventry University and Culture Coventry, UK; Istituto dei Sordi di Torino, Italy.

One billion people live with some form of disability (WHO), at EU level, about 24% of people aged 16 and over declared a disability, furthermore the aging EU population is growing intensely. The number of people with access needs is therefore significant and growing. Equal integration into society, including travelling and experiencing cultural heritage is a real challenge. Cultural heritage (museums, galleries, monuments etc) provide significant opportunity for social inclusion, sense of community, informal education and lifelong learning; as such accessibility should not be a barrier! Better inclusion through CH interpretation is not just about social responsibility but is a business imperative representing market potential for tourism. This project tackles this need through education of students, future experts, but also current CH staff to improve access for all.

The Project AccessCULT is addressed at the lack of :

- EQUAL (learning) OPPORTUNITIES for People with Disabilities in EU in the area of Cultural Heritage
- HOLISTIC APPROACH towards Cultural Heritage accessibility solutions, as they are often short-term and without sustainable thought; provide basic know-how and don't give full understanding of complexity and diversity of PWDs needs; focus only on specific visitors' needs or on specific solutions e.g. ICT, physical accessibility etc.; are non-participatory and thus don't impact the real lives of PWDs
- ACCESSIBILITY KNOWLEDGE AND SKILLS among Cultural Heritage workers
- Formal IN-DEPTH ADULT TRAINING for existing Cultural Heritage workers
- MULTIDISCIPLINARY Higher Education COURSES within the existing study programmes (e.g. museology, heritology, special education etc…), producing new CH accessibility experts.

The project aims to improve the accessibility of cultural heritage across Europe through the exchange and promotion of good practice. The team will develop, implement, and test innovative multidisciplinary educational material for students as future experts, as well as training for existing cultural workers.

With the objectives:

- Improvement of socio-cultural, educational and research synergies and new partnerships between Higher Education Institutions, cultural and disability sectors.

- Ensuring education and research in multidisciplinary area of inclusive and accessible cultural heritage;
- Implementation of necessary changes helping for Higher Education Institutions, museums and art galleries to have a greater understanding of the needs of disabled visitors;
- Engagement of PWDs into the development process as advisors, co-creators and finally as evaluators of the project ;
- Development innovative accessibility solutions which allow people with disabilities to fully enjoy cultural and historical heritage;
- Sharing best practices in improving skills and competences of cultural institutions (museums, art galleries etc.) and students to work with disabled people, creating access to cultural heritage.
- Development of Higher Education module with strong inclusive elements to improve the knowledge, skills and competencies of key stakeholders according to professional heritage interpretation standards to enable them to respond to the needs of physically, visually, hearing, intellectually or mentally disabled visitors, so they in turn are able to fully access and benefit from their cultural heritage.
- Sustainable exchange of best practices and know-how as well as an assistance for museums to develop accessible exhibitions and activities;
- Preparation of teaching / learning materials for HE and cultural sectors staff and textbook 'Accessible Cultural Heritage for ALL
- Preparation of Website and EU Point (Accessibility of Cultural Heritage)
- Recommendations and guidelines for follow-on activities in the field in EU.

The project will be able to:

- Help museums to have a greater understanding of the needs of visitors with disabilities in order to improve the environment and experience.
- Share best practice and build the skills and competences of cultural institutions and students to improve the accessibility of cultural heritage.
- Put forward and demonstrate innovative accessibility solutions through pilot projects so that all visitors can fully enjoy cultural heritage.

The results consist on teaching materials that will enable learners to:

- Prepare diverse visitors for their visit by adapting their pre-visit communication.
- Plan routes to the museum for visitors with specific needs using scenarios.
- Communicate with visitors with additional needs on arrival using aids suitable for each user group.
- Design "during visit" material such as sensory maps with routes through the museum for those with avoidance strategies and those who can adapt.
- Develop exhibitions, events and activities which are accessible to all.
- Create social stories explaining gallery etiquette in the museum.
- Know where to go for further help.
- How to consider and involve people with disabilities in the whole process.

The right to culture is a fundamental right enshrined in the Universal Declaration of Human Rights. Article 15 emphasizes the right to take part in cultural life, the protection, development and dissemination of science and culture. As a right belonging to the Declaration, it must be protected and

claimed, especially when cultural rights are identified as a development factor that can lead certain subjects and social groups to empower themselves in order to guide their lives towards a better future.

With this project, the partners involved hope to make a significant contribution to the promotion of this right for all people and, in particular, for people with any type of disability.

WELCOME TO THE ACCESSIBLE CULTURAL HERITAGE TO ALL!
An introduction to the HEI study module and teaching material.

Urša Valič (University of Ljubljana)

On 24th August 2022 in the framework of the 26th ICOM[1] General Conference in Prague, the ICOM Extraordinary General Assembly approved a new museum definition:

"*A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.*"

As described on the ICOM webpage[2], the definition was a result of an 18-month long participatory process that involved hundreds of museum professionals from 126 National Committees from all over the world and it reflects the changes in the role of museums, recognising the importance of inclusivity, community participation and sustainability. In the framework of the project ACCESSCULT we were aware of the contemporary museological paradigms and approaches - empashising explicitly accessibility, inclusion and participation - while preparing the HEI study module "*Accessible heritage to all*" that target higher educational institutions in the the desire to develop a quality educational framework toward a greater accessibility of cultural heritage for people with disabilities.

Someone may ask - that is what we wondered too - why do we need another project and another teaching framework as we already have many good projects and teaching materials developed to instruct students (as future professionals) and cultural heritage professionals on the accessibility of cultural heritage? One of the reasons is that we wanted to unite previous practices and teaching materials under the same umbrella in order to have a greater visibility of the materials and to build the new module on good practices and contemporary paradigms.

The second reason is that we see accessibility and inclusion as a process, rather than an end, in which people with disabilities are not just passive recipients, but active collaborators and producers of accessible and inclusive cultural heritage institutions and their contents. The principle "*Nothing about us without us*" should be respected also in the field of cultural heritage. We think that these participatory and collaborative approaches that we are promoting in the teaching material is differentiating our HEI module "*Accessible heritage to all*" from previous projects and materials. We also would like to emphasise the need to include the perspective of the past of people with disabilities in the local, regional, national and European histories as an inclusive moment of silenced and neglected voices in the process of creation of cultural heritage and social identities.

We would like to notice also another good and differentiating point of the module and teaching material, the recognition of accessibility and inclusion not as one and only possibility, but as an multi-facial experience of different abilities, i.e. recognizing multiple, hyphenated and intersectional identities and related needs of people with disabilities, as well as local, regional and national specifics.

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[1] ICOM = International Council of Museums

[2] https://icom.museum/en/news/icom-approves-a-new-museum-definition/#:~:text=NetworkICOM%20approves%20a%20new%20museum%20definition&text=The%20new%20text%20reads%3A,exhibits%20tangible%20and%20intangible%20heritage.

We know that there is a consensus through whole European Union about the standardizations to fulfill the needs of accessibility and inclusion of people with disabilities, also in the field of cultural heritage, in all EU countries through various conventions, acts and plans - such are the *UN Convention on the Rights of Persons with Disabilities*, *Union of equality: Strategy for the rights of persons with disabilities 2021-2030* (build upon *European Disability Strategy 2010-2020*), *Accessibility Act* etc. - but there is no unified practice on what does it mean for a cultural institution to be accessible. In the study module, we encourage educators to have a look at local, regional and national realities of accessibility and inclusion in relation to the needs of people with disabilities to achieve greater accessibility, and to encourage a collaborative and inclusive dialogue between people with disabilities and students about establishing creative and innovative practices that could be applied through whole EU in order to achieve greater accessibility of cultural heritage to all.

We defined the aim of the module as:

*"The aim of the study module is to develop the **knowledge** and **sensibility** of students and professionals toward a **multidisciplinary, multisensorial,** and **collaborative approach of work** with cultural heritage in order to achieve **better accessibility for people with disabilities** and people from considered vulnerable groups."*

Therefore the module and teaching materials consists of three main parts: introductory museological and heritage part, supporting psychological-pedagogical part and the main part with the focus on the needs of people with disabilities and good practices of accessibility and inclusion. Each part includes various lectures with main teaching points that we considered important, but they should be regarded as a support, a reference, a resource in the preparation of a unique, creative, innovative and local people's needs based teaching story. The material was created with the participation of different professionals from the fields of sociology, history, ethnology and cultural anthropology, philosophy, pedagogy, psychology, occupational therapy, special education etc., professionals from the field of cultural heritage and professionals from organizations and institutions of people with disabilities as well as individuals. Therefore we can describe the approach as a vast interdisciplinary theoretical and methodological perspective supported with the know-how and knowledge derived from practice.

We invite you to have a look at the teaching material and use it creatively in preparing your own teaching journey with the desire that together, hand in hand, build the road to greater accessibility of cultural heritage to all.

PRESENTATION OF THE HIGHER EDUCATIONAL MODULE: "ACCESSIBLE HERITAGE TO ALL"

2-3 ECTS (~ 30 hours of pedagogical work and 60 hours for individual work of students)

1. Description of the study module:

The study module brings together an interdisciplinary approach to the study and practice of accessibility and inclusion of cultural heritage institutions. On one hand it reviews and reflects on past practices of accessibility in museums, galleries, libraries, archives, historical sites etc. On the other gives an opportunity to understand the accessibility through lenses of contemporary museology and heritology, which expose practices of inclusion and participation of people with disabilities in the cultural heritage discourse. The understanding of accessibility in the module has many different dimensions. First, we understand it through the lenses of accessibility of the built environment, then through internet web accessibility and last but not least through the accessibility of social and discursive space, i.e. the possibility of equal participation and co-creation of cultural heritage. The module is constructed through lectures combining perspectives from different social and humanistic disciplines, and divided in three parts:

Part 1 – **Contemporary Museology and Heritage Discourses**

In this part students get in touch with contemporary museological and heritological concepts and paradigms - such as museums as contact zones, post-museums, democratic, antagonistic, participatory, activist, inclusive, responsive, engaging etc. museums - concepts that lead to the openness of the museums to the public and especially that lead to accessibility and inclusion of people with disabilities. In the 21st century museum paradigm, the role of the public moved from the passive (visitors, attendants) to participatory (collaborators) and from the "front stage" (exhibition and education) to the "back-stage" (collecting, conservation and documentation) as Leontine Meijer - van Mensch and Peter van Mensch wrote in the book *New Trends in Museology* (Museum of Recent HIstory, Celje, 2011 / 2015). The main focus of this part will be on the participatory paradigm and in relation to it, the questions of ethics, audience development and evaluation.

Part 2 – **Pedagogical-Psychological Part**

In the second part the students will learn the basics of group dynamics, interpersonal communication, how to deal with diversity and the characteristics of experiential learning. In the first part the students will learn about the purposes and the common goals of group dynamics, the interpersonal effects of the interactions between group members, the roles of group members, the formation of group rules (unwritten and agreed rules). In the second they will learn about the process of interpersonal communication (speaking, listening, responding to messages, distortions of messages); the clarity of communication and taking into account the different needs and characteristics of the participants; developing a sensitivity towards recognizing the messages of individuals and the messages of the group as a whole; active listening and asking quality questions; leading a group discussion. In the third part students will learn about the characteristics of attitudes, stereotypes and prejudices, the principles of the formation of attitudes; recognition and confrontation with their own attitudes, stereotypes and prejudices; Johari's window. In the last part they will learn about experiential learning: the characteristics and phases of experiential learning; the importance of finding the balance between the goals, the circumstances, the characteristics of the group members and the principles of leadership;

experiential learning in a simulated reality and in the real world (differentiation according to the authenticity of circumstances); the experiential learning methods.

This part is essential as a supportive learning for students that will be engaged in participatory practices with people and communities.

Part 3 - **Participation of people with disabilities in the cultural heritage discourses**

The aim of the third part is to achieve theoretical and practical socio-cultural understanding of disability, accessibility, inclusion and participation, as well as to train and qualify students for planning, preparation, implementation and evaluation of collaborative, inclusive and accessible practices within museums and other cultural heritage institutions. The focus of this part is on the needs of people with disabilities, therefore we encourage educators to invite people with disabilities to collaborate and organize with them lectures in which they are able to speak about their needs in the museums and cultural heritage institutions.

This part will follow four main points:

1. **Understanding different-abilities** (disabilities) in socio-cultural theory and in relation to cultural heritage:

- Brief social history and identity on disability – the history of social exclusion and inclusion: identities - ex. ableism, hyphenated identities, intersectionality; history - myths, disability movements "*Nothing about us, without us!*" and concepts of independent living; legislation and politics – UN convention on the rights of people with disabilities, European and local legislation.
- Communication: *person-first language*, *identity-first language*; terminology, stereotypes and etiquetting.
- Different models of interpretations of disabilities: 1. medical model, 2. social model (reciprocal/participatory model).
- *Physical accessibility*: accessibility of the built environment, accessibility of exhibitions and other cultural "products" in relation to accessible design and design for all (accessible design, universal design and design for all); *Web accessibility* - the accessibility of virtual space; *Social accessibility*: inclusion and participation of disability discourse in the heritage discours.
- Concepts of *inclusion* and *participation* in the heritage discourse.

2. **Understanding disabilities** in practice and in relation to cultural heritage:
Understand the needs and challenges of everyday life of people with disabilities in the context of cultural heritage. The implementation of this part can vary according to the reality of the situation in each country. We strongly recommend the collaboration of individuals, advocates, educators as well as institutions, organizations of people with disabilities in terms of self-representation and expression of their needs in museums, cultural institutions and heritage sites. The aim is also to encourage students to build a strong and long term social bond with people in the local environment as future collaborators.

Topics:
- Accessibility of built environment (as well as work environment in a museum, cultural institution, cultural site);

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- Exhibition and other cultural products design;
- Communication;
- Educational programs;
- Technological aids;
- Other needs.

Cover the needs of:

- People with mobile disabilities;
- People with sensory disabilities (deaf and hard of hearing, blind and partially sighted, deafblind);
- People with learning disabilities, people with complex needs, people with neuro diversities.

3. **Multisensorial perception**:

- uses of senses in everyday experience, remembering (memory) and learning;
- critics of ocularocentristic society; use of proprioception and vestibular senses (https://youtu.be/XQoWDc4FM3U);
- introducing senses in learning in museums and other cultural institutions or sites.

4. **Communication and technologies**:

Most of this part will be included already in point 1, 2 and 3; here we are mentioning only

- The importance of reliable information about the accessibility of museums and heritage sites before the visits (web and other communicative materials);
- WCAG – Web Content Accessibility Guidelines;
- New technologies and apps for a greater inclusion of people with disabilities and accessibility of cultural institutions and heritage sites.

2. Requirements – for whom the module is it for:

The module is intended for the first and second level of teaching, for students of social sciences and humanities that aim to work in cultural heritage institutions (museums, libraries, archives, historical sites, archeological parks etc.) and in tourism (ex. developing accessible cultural-tourism products and services). As well the module is intended for professional staff that are already working in a museum or have the intention to work in a cultural heritage institution and improve its accessibility. No previous knowledge in museology and heritology is needed for people attending the course, as well as no previous knowledge is needed about disability/disabilities.

3. Aim of the study module and learning outcomes:

The aim of the study module is to develop the **knowledge** and **sensibility** of students and professionals toward a **multidisciplinary**, **multisensorial**, and **collaborative approach of work** with cultural heritage in order to achieve **better accessibility for people with disabilities** and people from considered vulnerable groups.

Intended Learning Outcomes	
Knowledge and Understanding	**After the lectures, students should be able to know:** - the basic on the paradigms of the contemporary museology and heritology; - the collaborative and participatory approaches in museology and heritology; - the basic needs of people with disabilities in the realm of cultural heritage institutions; - the main points of accessibility and inclusion; - legislation and politics regarding the accessibility and inclusion of people with disabilities in culture in general.
Intellectual Skills	**After the lectures, students should be aware of:** - different approaches to the cultural heritage; - different approaches to accessibility; - different abilities and different sensorialities, as well as multisensoriality); - collaborative and participatory methods of work in museums and other cultural heritage institutions as well as in tourism.
Professional Skills	**After the lectures, students would be able to:** - plan, prepare, implement and evaluate a collaborative, inclusive and accessible practice within museum and other cultural heritage institutions
General & Transferable skills	**After this lecture, students should be able to:** - work for museums, historical sites, archeological parks, libraries, archives and other cultural intitutions, as well as in cultral tourism

4. Pedagogical/Educative methods:

- lectures and discussions;

- collaboration with individuals and organizations of people with disabilities,

- practical and experiential work such as excursions/visits to museums, cultural/heritage sites, presentations of experts, sharing good practices and models of accessibility etc.;

- experimental and experiential teaching methods such as isolating senses to experience deafness, blindness, experience of using a wheelchair for one day and move in the public spaces, visit a museum with a person with disabilities etc.;

- follow the model **Universal Design for Learning** (Universal teaching models, Accessible teaching models).

Resources:

https://www.understood.org/en/learning-thinking-differences/treatments-approaches/educational-strategies/universal-design-for-learning-what-it-is-and-how-it-works

https://www.educadua.es/doc/dua/dua_pautas_cuadro_sintesis.pdf

5. Assessment:

The exam (assessment of the acquired knowledge through the course) is done in an oral or writing form, the task is to prepare a presentation of an accessible cultural heritage project in collaboration with individuals or organizations of people with disability.

PRESENTATION OF THE LECTURES and TEACHING MATERIAL

1 Contemporary Museology and Heritage Discourses
1.1 INTRODUCTION TO CONTEMPORARY MUSEOLOGY

Urša Valič (University of Ljubljana)

Timing: 2-4 PH

Abstract:

This lecture is an introduction to the course through the museum studies, museography, museology and heritology and could be divided in two parts according to the previous knowledge of the students.

The first part is optional and dedicated to students, who do not have any previous knowledge of the museums. The lecturer needs to sum up the idea of a museum, the division of work in the museum and museum services from documentation, conservation, curatorship, museum pedagogy, museum management and other supporting services. This should be followed by a presentation of the main local, regional, national and international museum/cultural heritage organizations and description of their roles in shaping the work in museums and cultural heritage institutions, especially NEMO (Network of European Museum Organizations, https://www.ne-mo.org/), ICOM (International Council of Museums, https://icom.museum/en/), UNESCO (United Nations Educational, Scientific and Cultural Organization, https://www.unesco.org/en) etc.

The second part is dedicated to the changes that museums have experienced in the 21st century and that led to the openness of the museums to the variety of public (the democratization and pluralisation of the discursive space in museums). The visitors are no longer seen as passive observers of exhibitions and participants in the museum educational programs, in many museums they have become active collaborators in documenting and interpreting cultural heritage. The museums are also no longer un-touchable, silent institutions aimed at contemplation, but they are vivid, changeable, multisensorial, engaging institutions. The openness to the public led to the rethinking who the public of the museum is and this view included also people with disabilities. The accessibility of the built environment also opened space to social accessibility in which people with disabilities found a safe space to express themselves and their identity, but especially took over representations of themselves in museums.

Aims and goals:

- Understand the basic concepts and approaches in contemporary museology.
- Understand a critical approach to heritage and museums.
- Introduction to accessibility of museums.

Discussion:

- How do students see the contemporary museum?
- Why is heritage important in our lives?
- What does the accessibility of a museum mean?
- Choose a museum or an exhibition that most of the students know and discuss how it includes the contemporary museological paradigm. Students can also present cases of good practices - exhibition and museums - and discuss what is good/bad, advantage/weakness.

Resources:

BLACK, Graham. 2005. *The Engaging Museum: Developing Museums for Visitor Involvement*. London, New York: Routledge.

CLIFFORD, James. 1997. Museums as Contact Zones. In: James Clifford, *Routes: Travel and Translation in the Late Twentieth Century*. Harvard UNiversity Press, p. 188-219.

FLEMING, David. *Democratic Museums: The Importance of Broadening Audiences.* https://museum-id.com/democratic-museum-importance-broadening-audiences-david-fleming/

HOOPER-GREENHILL, Eilean. 2000. *Museums and the interpretation of visual cultures*. London and New York: Routledge. (on post-museum)

KNELL, Simon, MACLEOD, Suzanne and WATSON, Sheila, ed. 2007. *Museum revolutions: How Museums Change and are Changed*. London: Routledge.

KNELL, Simon, ed. 2019. *The Contemporary Museum: Shaping Museums for the Global Now*. London: Routledge.

LYNCH, Bernadette. 2014. Challenging Ourselves: Uncomfortable Histories and Current Museum Practices. In: J. Kidd [et all.] (ed.), *Challenging History in the Museum: International Perspective*. London and New York: Routledge, 87–100.

SANDELL, Richard, DODD, Jocelyn and GARLAND-THOMSON, Rosemarie, ed. 2010. *Re-presenting disability: Activism and agency in the museum*. London: Routledge.

SIMON, Nina. 2010. The Participatory Museum. http://www.participatorymuseum.org/

VAN MENSCH, Peter and MEIJER - VAN MENSCH, Léontine . 2015 (2011). *New Trends in Museology*. Celje: Celje Museum of Recent History.

MURAWSKA-MUTHESIUS, Katarzyna and PIOTROWSKI, Piotr. 2015. Introduction. IN: MURAWSKA-MUTHESIUS, Katarzyna and PIOTROWSKI, Piotr, ed. *From Museum Critique to the Critical Museum.* London: Routledge, p. 1-12.

1.1 TEACHING PROPOSAL 1 - INTRODUCTION TO MUSEOLOGY

(Jessica Fernández Solana and Mirian Santamaría Peláez, University of Burgos)

Over the last few decades there has been a shift from a more traditional approach to the recognition of museums as proactive actors in society.

Current problems, such as the division of wealth and inequality, urgent environmental issues that require immediate action and an understanding of cultural sensitivities on a global level. This also places **a responsibility** on museums to be part of the search for tools to address these problems.

Museology. Classifications, conceptualisations and concepts.

In the history of the modern museum, the concept of the museum has been fluid and debated, constantly rethought and redefined, both in museums and heritage organisations and in academic research on museums and heritage. (Davis, Mairesse & Desvallées 2010; Woodham 2019).

ICOM's premises, and the new definition of museum based on them, emphasise that the museum has an institutional role as a medium of communication and cultural service so, as such, should enable and encourage its clients or visitors towards an engagement with heritage and towards participation in the process of "heritagisation":

"Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the past and the future. Recognising and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations, and ensure equal rights and equal access to heritage for all people" (ICOM 2019).

Despite current aspirations to redefine the concept and purpose of the museum to appear as a more inclusive, participatory and democratising medium, the concept of the museum as a **'Sorting House'** (Whitehead 1971, p. 155, p. 159; 1970, p. 50, p.56) or **'a sorting agency'** (Fyfe 1995, Macdonald 1996) continue to be used.

Museum practices (the way museums classify and organise space, people and artefacts) comprise classifications, conceptual systems and discourses, which guide us to perceive reality and its subjects, objects, actors and the relations between them.

The museum as a classificatory house.

While museums have transformed, adjusted and reinvented their principles, policies and practices in recent decades, the museum institution has not abandoned its original function as an instrument for characterising the world by cataloguing.

The **process of classification** (creating categories through distinctions and combinations) refers not only to the elements of collections, but also to the museum itself, as an institution, the people who run, research and visit it.

The community of museum and heritage professionals can be considered an epistemic community that shares a system of knowledge and discourse, which is organised and structured by classifications, conceptualisations and concepts, the units of understanding.

Museums have played an essential role in the creation and legitimisation of the scientific. They provide a framework for classifying and conceptualising, for example, categories of nature and culture, to further support ideals of empire, nation, gender, industry or conservation (Bennett 2004; Gordon-Walker 2019; Yanni 1999).

However, museums are **bogged down with classifications**: each exhibition is organised and built on a particular conceptual system, whose order also has the potential to recreate and redefine.

The classification of concepts and specificities; and the terminologies applied to museum collections and exhibitions reflect general concepts and deep conceptions, such as the nature of time or humanity.

Therefore, conceptual analysis can serve as a useful tool for the necessary self-reflection on the ontological, epistemological and ethical commitments that underlie representations in museums.

So, what is museology really?

"A **museum** is an institute in which the specific relationship of man to reality is naturally applied and realised".

Museology is a science that studies the specific relationship of man to reality, which consists of the intentional and systematic collection and preservation of selected inanimate, material, movable and mainly three-dimensional objects to document the development of nature and society, and to make comprehensive scientific and cultural-educational use of them (Gregorová 1980, p. 20).

Gregorová finds three problematic areas to study:

- The relationship of the museum to reality and time (existential and semiotic dimension).

- the relationship of the museum to society (political and cultural dimension)

- The practical functions of the museum (including the organisation of the museum).

There is a definition that covers the processes of musealisation, the heritagisation of the built and natural environments and history:

Museology studies how the museum object is constituted, what values and decisions guide the museum process from selection and collection to display and mediation and, therefore, what historical image, cultural perception and natural vision are projected onto protected objects and environments; thus, the relationship of man both to his physical environment and to his history (Ågren 1993, p. 63).

New Museology

Today, **museological research** encompasses the entire cultural heritage and conservation field as well as strategies of heritagisation, conservation and disposal. This also includes museum and museality as phenomena in modernity, as existential, cultural, political and social issues, as well as the processes and normative choices that lead to musealisation.

We must remember that the museum, with its politics of collection and representation, also constitutes an ideological and political tool for exclusion (Déotte 1994).

Intangible heritage is also very relevant. Museology examines intangible heritage, for example, when one wonders what strategies are used to preserve traditions, customs or narratives of a society.

Museology also examines the **historical idea of heritage** and other foundations for a view of history as a whole (see Pettersson 2001; Molin 2003; Widenberg 2006).

Museology can and should also naturally examine the norms and values (Pettersson 2003) that govern choices for collecting histories, contexts and biographies; as well as the choices of classification systems and taxonomies, or the paradigmatic, personal and other networks that may exist.

The potential of the future.

Museums and artists:

- Art/artists/museums are drivers of socio-cultural change.
- Artists/art are vital to our identity.
- The relationship between artists and museums must be negotiable.
- Artists are no longer dependent on museum spaces.
- Artists' skills could be used in museum management.
- Museums should move towards more transparent communication in relation to the art field.

Museums and public:

- A museum that tries to cover everything will surely fail.
- A museum can be a generalist with the public, an art expert.
- The same visitor can have different roles and needs, depending on time and place.
- A museum can have fans.
- A museum must pay attention to the language it uses and who it talks to (diversity, changing demographics).
- Experiencing art is personal: the right to participate and even touch it is important.

Museums and public debate:

- Civic action groups as potential networks.
- The possibilities of interculturality.
- The role of art critics as interpreters and filters.
- Museums have different needs for public debate.

Museums and the economy:

- What is the relationship of the funder/owner to the museum?
- More emphasis on transparency of publicly funded services: what and why?
- Can a museum that charges entrance fees serve as a proactive partner in a public debate?
- Key performance indicators: what is being measured, in terms of whom, and can activities be measured in the first place?
- Enterprises to be educated by museums.

How to run museums, develop collections, produce exhibitions and events, fund the work and respond to audience needs; the questions that help museums **identify areas for development** are many, but take time to think them through.

The following is a short (and not exhaustive) list that can serve as a start for **internal development**. The questions can form the start for strategic work that will eventually support annual action plans and delegation of different tasks at team level, as well as at individual level.

Collections:

- Collection profile: what are the strengths, what are the weaknesses?
- Development potential: what to acquire and why?
- Use of the collection: how is the collection used and how should it be developed in situ and online?

Exhibitions and events:

- Profile and quality of exhibitions and events: what are the criteria behind the decisions?
- Collaboration and production models: are the ways of working efficient, could something be done better or differently?
- Partners: who are the most important strategic partners and why?

Research:

- Research policy: what does your museum research and why? What will be achieved? Examples: provenance and restitution research, histories, gender studies, etc.
- Partners: who are the most important strategic partners and why?
- New competencies: are there practices in place that ensure that scholars can start researching?

Education and communication:

- Target groups and segments: who does your museum invest in?
- Visitor experiences: what kind of ambition level does your museum represent? What is the customer promise on site and online?
- New methods: how do you work with your audiences?
- Hybrid strategies: how do you disseminate information and create experiences on various platforms?

Public debate and society:

The voice of the museum: how does your museum use it, which are the most important?

Clear strategy and key messages: what are the most important messages you want to deliver in all circumstances?

The museum as a medium: what kind of channels does your museum use to communicate the most important issues? Can they be further developed?

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Pettersson, S. (2018). Museology opens opportunities. A new generation of museums. Nordisk Museologi, (1), 134-136.

Hakamies, I. (2021). Practicing Museums: Museum People, Museum Work and Change in Practice.

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Genoways, H H (ed.) 2006 Museum Philosophy for the Twenty-first Century. Lanham, New York, Toronto & Oxford: Altamira Press.

1.1 TEACHING PROPOSAL 2 - ACCESSIBILITY IN CONTEMPORARY MUSEOLOGY AND HERITAGE DISCOURSE

(Urša Valič, University of Ljubljana)

What is a museum? (discussion)

*"A museum is a **non-profit, permanent institution** in the service of society and its development, open to the public, which **acquires, conserves, researches, communicates and exhibits** the **tangible and intangible heritage** of humanity and its environment for the purposes of **education, study and enjoyment**."* (ICOM definition of museums from 2007)

The word museum -> ancient Greek **Μουσεῖον** (*Mouseion)*: a place devoted to **muses** -> a place of inspiration, a place that inspires! -> Cultural heritage as inspiration of the past for the present and the future

Heritage (Cultural Heritage)

something we inherited from our ancestors, from past generations -> could everything be heritage? (discussion) -> YES and NO: (social) selection, however a strong emotional bond -> relevant meaning and value to us as individuals and as collective

Different types of heritage:

+ **Cultural heritage**: any thing or concept considered of aesthetic, historical, scientific or spiritual significance.
  Natural heritage: any natural thing, phenomenon or concept, considered to be of scientific significance or to be a spiritual manifestation.
+ **Tangible heritage**: objects, architecture, arts, books, documents…
  Intangible heritage: beliefs, traditions, songs, folklore, knowledge…

Views on HERITAGE:
- **Positive view on heritage**: a relation of the past, present and the future -> continuity of our presence in time -> the importance of heritage for our identity
- **Critical view on heritage**: What we consider heritage and why? How and why the past is (re)constructed in the present? What kind of social relations and relations of power are constructed in the present in relation to the past?...

History of museums and development of contemporary museology

Museums in the past:

● collections of various material presence of past and contemporary human societies -> objects, art works etc. -> treasuries, wealth -> ruling elites
● temples of votive figures (offerings), reliquaries -> related to beliefs -> religion
● intellectual life, study purposes (ex. the museum, library and zoological park of Alexandria) -> intellectuals
● *Renaissance*: private collections of elites, nobility -> *cabinets of curiosities, study chambers (studiola)* -> study and enjoyment (pride, but also show off) of heritage or collections (especially old, rare, natural curiosities, valuable thing etc.) -> semi-open to selected visitors -> opening to the "public" -> the owner gained social status -> prestige

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- *Enlightenment*: opening and accessibility of museums to a wider public -> firstly limited access to middle and upper classes, later opening to a wider public for instruction (education) -> ideas of equal human liberties, equality
    - ASHMOLEAN MUSEUM (1677 -> Elias Ashmole) -> 1683: first modern museum, open to the public; collection of coins, books, engravings, geological specimens, zoological specimens (dodo) -> collectors, travellers, botanics
    - LOUVRE in PARIS -> 1793 -> French revolutionary ideas -> open of royal collections to people of all statues and classes
- late 18 - 19th century (to middle 20th century):
  - formation of the nation states -> national ideologies & identities -> the importance of museums in collecting, preserving and presenting of *national legacies* -> formation of collective identity -> manipulation of ruling elites -> *invention of traditions* (Eric Hobsbawm)
  - imperialism and colonialism -> supported by (cultural) evolutionism -> problematic discourses of civilization and culture vs. primitive societies, savages and nature -> colonial museums -> anthropological museums and human zoos: support the idea of racism, white supremacies, eurocentrism etc. (-> culmination in the Naciz German period)

  Proposed films to watch and discuss the problematic notion of racism and fascism in museums and in humanities and social sciences:
  The ugly story of Human Zoos: https://youtu.be/i0VOb8HNlJo
  Human Zoos: America's Forgotten History of Scientific Racism: https://youtu.be/nY6Zrol5QEk
  Inside the world's 'last colonial museum' in Belgium: https://youtu.be/PYxWXdFBykw

- second half of 20th century: post war attrocities (genocides, holocaust), decolonialization, feminist movement, student movement etc. -> reflection and questioning the power relations, hierarchies, hegemonies, traditional identities -> hierarchical constructed knowledge in universities as well as in museums: *who speaks what from which position?* (Michel Foucault) -> integration and inclusion of different voices in the museum discourse

CONTEMPORARY MUSEUMS and MUSEOLOGY

- changing of the paradigm and the view on the past:
    - we can learn from the past (remembrance);
    - there is no just one view on the past (multi-vocality);
    - there is a neglected part of the past (women, children, people with disabilities, oppressed people etc.);
    - deconstruction of knowledge hierarchy: people's experience also relevant for interpretation of the past.
    - …

-> **the past as discursive space, where meaning is negotiated through social relations**
- 90' 20th century:
- *Museums as contact zones* (James Clifford) -> space of encounters of people from different cultural backgrounds, establishing interactions that involve and surpass conditions of coercion, radical inequality and intractable conflict
- Liberalization and democratization of museum discourse (David Flaming) -> opening the museum to a broaden audiences
- Eilean Hooper - Greenhill: '**modernist museum**' (an authoritative holder of knowledge,

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interpretation and dominant narrative) VS. '**post-museum**' -> from mere ocularcentric, visual experience to more embodied experience -> epistemological experience: the knowledge based on everyday human experience of the visitors, engaging emotions and imagination[3] -> construct collections as potential sites of contestation rather than of fixed meaning -> the visitor is not just passive, but active agent -> PARTICIPATION! -> **Participatory museum** (Nina Simon) -> the importance of the museum and RELEVANCE in the contemporary society

● collaboration between the museum and its social environment -> participation of the public -> "**HERITAGE COMMUNITIES**" (Leontine Meijer - van Mensch and Peter van Mensch) -> ETHICS and RESPONSIBILITY of museums

● **SOCIAL RESPONSIBILITY OF MUSEUM** -> not neglecting social conflicts and differences -> intersectional approach: gender/feminist and LGBTQ+, sex orientation, age, disability, race, class… questions raised in museums -> museums as an **agonistic space** (Bernadette Lynch); museum as agents of **ACTIVISM** -> raising questions of power and social inequalities (Richard Sandell, Jocelyn Dodd, Rosemarie Garland-Thomson) **OPENING THE MUSEUMS ALSO TO PEOPLE WITH DISABILITIES** -> not only in form of accessibility, but also as a space of expressing their past and identity through creative practices and usage of cultural heritage

● New museum definition: ICOM -> Prague, 24th August 2022

"*A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.*"

-> contemporary museum challenges: accessibility, inclusion, diversity, sustainability, participation, ethics

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[3] See also the concept of the *engaging museum* from Graham Black.

1.2 INCLUSION AND COLLABORATIVE PRACTICES 1.2

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

In the lecture will be presented the basics of the participatory paradigm from its foundations in the 20th century through the concepts of the educator Paolo Freire's *'pedagogy of oppressed'*, that follows a specific pedagogical process between the educator and students ('participants') in the development of a '*critical consciousness*' that enables the recognition of unfair, non-egalitarian systems and situations of oppression, and the empowerment to intervene with the situation of oppression to change it.

Further, the students will discuss the role of the museums in society in the light of the contemporary museological paradigm (see lecture 1.1), understanding what were the roles in the past (ex. the museums in the colonial past, Nazis Gemany museums, human zoos) and in the present and future. The contemporary museological paradigm insists that museums should collaborate with their social environment in taking care of the heritage as well as its documentation, interpretation, storage and representation. In general the practice in the 21st century moved from the front *stage* (i.e. exhibition and education) to *backstage* (i.e. collecting, conservation and documentation) of the museums.

In the end we will present the participatory museum paradigm, introduced by Nina Simon, and see advantages and weaknesses of the paradigm, as well as how the participatory paradigm changes the work and deconstructs the power relations in the museums. Understand participation in relation to inclusion of people with disabilities.

Aims and goals:

- Acquire basic knowledge on participatory approach.
- Understand the role, relevance and importance of the museums in the past, present and future societies.
- Understand the collaborative and participatory museum paradigm for better inclusion of people with disabilities.

Discussion:

- What is the role of the museum in society? How do students imagine the museum in the future?
- Present a case study (a project, research etc.) of a participatory museum practice and discuss the advantages and weaknesses of the participation approach. (Case studies could be found below in the Resources.)
- Discuss with the students how people with disabilities could be socially included through a participatory approach.

Resources:

BUNNING, Katy, KAVANAGH, Jen, MCSWEENEY, Kayte, SANDELL, Richard. 2015. Embedding plurality: Exploring participatory practice in the development of a new permanent gallery. http://journal.sciencemuseum.ac.uk/browse/issue-03/embedding-plurality-exploring-participatory/

CUNO, James. 2007. 'Money, Power, and the History of Art. Whose money? Whose power? Whose art history?' In: Sheila Watson, (ed.) *Museums and their communities*. London, New York: Routledge. P. 510–518.

FREIRE, Paolo. 2005 (1970). *Pedagogy of the Oppressed*. New York and London: Continuum. https://envs.ucsc.edu/internships/internship-readings/freire-pedagogy-of-the-oppressed.pdf

GOLDING, Viv, MODEST, Wayne, et all. 2013. *Museums and Communities: Curators, Collections and Collaboration*. London and New York: Bloomsbury Academic.

SANDELL, Richard. 2003. 'Social inclusion, the museum and the dynamics of sectoral change.' *Museum and society* 1 (1): 45–62.

SIMON, Nina.2010. The Participatory Museum. http://www.participatorymuseum.org/

MEIJER-VAN MENSCH, Léontine. 2013. New Challenges, New Priorities: Analyzing Ethical Dilemmas from a Stakeholder's Perspective in the Netherlands. In: J. Marstine, A. A. Bauer in C. Haines (ed.), *New Directions in Museum Ethics*. London and New York: Routledge, p.:40–55.

VALIČ, Urša and PALAIĆ, Tina, ed. 2015. *Accessibility of cultural heritage to vulnerable groups: Study on the availability and provision of technical conditions to provide vulnerable groups with access to cultural heritage*. Ljubljana: Slovene Ethnographic Museum. https://www.etno-muzej.si/files/elaborat_eng.pdf

VAN MENSCH, Peter and MEIJER - VAN MENSCH, Léontine . 2015 (2011). *New Trends in Museology*. Celje: Celje Museum of Recent History.

WATSON, Sheilla, ed. 2007. *Museums and their Communities*. London and New York: Routledge.

Other inspiring resources:

BIENKOWSKI, Piotr; *No longer us and them: How to change into a participatory museum and gallery*: https://www.phf.org.uk/wp-content/uploads/2016/07/Our-Museum-Report_April-2016-double-page.pdf

MURAWSKI, Mike; *Participatory practices in the museum space: A disection*: https://artmuseumteaching.com/2017/05/11/participatory-practices/

MUSEUM ASSOCIATION; *Power to the People: A self-assesment framework for participatory practice*: https://ma-production.ams3.digitaloceanspaces.com/app/uploads/2020/06/18145349/Power-to-the-People-2018.pdf

WORRAL, Page; *The Importance of Participatory Practice in Museums*: https://mainlymuseums.com/post/832/the-importance-of-participatory-practice-in-museums/

Human Remains at the Museum fü Naturkunde: https://www.museumfuernaturkunde.berlin/en/human-remains-museum-fur-naturkunde

1.2 TEACHING PROPOSAL - PARTICIPATORY PARADIGM

- **Participation** as something that makes people **involved, active, engaging, taking part**: transforming people's role as passive observers into **active doers**.

- Practice in the 21st century moved from the **front *stage*** (i.e. exhibition and education) to ***backstage*** (i.e. collecting, conservation and documentation) of the museums (Van Mensch, Meijer Van Mensch).

- Theoretical framework – 60' 20th century: **Paulo Freire** -> *Pedagogy of the Oppressed, Cultural action for freedom, Education for critical consciousness* etc. Education as **dialogue** between the educator (*coordinator*) and the student (*participant*) -> develop with the student a **critical consciousness** (process *conscientization - conscientizição*) -> development of consciousness that is capable to **understand and intervene with reality** in order to **change it**.
  ↓
  the social, activist, engaged… role of contemporary museum

- Through participatory practice -> transformation of the museum -> **power relations** between the curator "who knows everything" and the "ignorant, passive" visitor -> **deconstruct** -> different, more balanced knowledge etc. -> new audiences (ideal -> not all people are interested in active participation in museums)

- Beyond finances -> **social relevance of museums -> in the past and in the future** (films on human zoos and the role of the museums in the collonial era, Nazi Germany role and propaganda in museums)

- Framework of ***Participatory Museum*** (2010) by Nina Simon
  How can cultural institutions reconnect with the public and demonstrate their value and relevance in contemporary life?
  Engaging people as **cultural participants** and not just passive consumers.

  Participatory cultural institution
  "***Create*** *means that visitors contribute their own ideas, objects, and creative expression to the institution and to each other.* ***Share*** *means that people discuss, take home, remix, and redistribute both what they see and what they make during their visit.* ***Connect*** *means that visitors socialize with other people—staff and visitors—who share their particular interests.* ***Around content*** *means that visitors' conversations and creations focus on the evidence, objects, and ideas most important to the institution in question."* (Simon, 2010: ii-iii)

  Public Participation in Scientific Research (Rick Bonney & the team): **contribution**, **collaboration**, **co-creation**, **hosting** model -> extent to which the **public is involved** in different stages of the project and the **control of the institution** over the content.

- This kind of collaboration give to visitors **an active role in creating representations about themselves** and to certain extent also **socio-political power**.

Inclusion and **participation**:

- With **inclusion** we mean **equal possibility to attend cultural events**, to **gain cultural experiences** and to **express itself through cultural practices**.
- And by **participation** we mean not only the possibility to be present, to attend the cultural event but also have the possibility to **co-create, collaborate and co-design the cultural content**.

Museums could contribute to greater social inclusion of various social groups on different levels. (Richard Sandell)

1. At the individual level, cooperation of individuals with the museum improves their self-esteem, self-confidence and creativity.
2. At the community level, museums act as initiators of social regeneration by promoting empowerment and an active role in their development.
3. Finally, representations of inclusive communities, collections and exhibitions promote tolerance and mutual respect as well as reject stereotypes.

Critics and traps of participatory paradigm:

- Under questioning the quality, verification and authenticity of the work.
- Participative projects could also create unbalanced power relations that create inequalities and social exclusion of one social group toward the other. -> to recognise the potential usurpation of power -> important role of **curators as professionals** who can **recognise and demystify power relations**, and take the **responsibility for production and distribution of knowledge** in the museums. (James Cuno)
- Leontine Meijer Van Mensch: "**participation paradigm**" is often seen as a sort of **democratization of museological tools and processes** and **all parties** are involved in **different levels of decision making** -> **no guarantee for equality** in negotiations in museums affairs, on contrary the established **relations between the museum and social groups** are frequently characterized by **conflicts and contestations.**

1.3 MUSEUM ETHICS

Ernesta Molotokienė (Klaipeda University)

Timing: 2PH

Abstract:

Generally speaking, ethics are a philosophical discipline in philosophy that deals with identifying values which will guide both private and public human conduct. Far from being a simple synonym of morality, as is currently believed, ethics is the opposite in so far as the choice of values is not imposed by a specific set of rules, but rather freely chosen by the individual taking action. This distinction is essential because of its consequences for museums, since the museum is an institution, that is to say a phenomenon which exists by common agreement and which can be altered. Within the museum, ethics can be defined as the discussion process aimed at identifying the basic values and principles on which the work of the museum relies.

Museum ethics considers the theoretical and practical elements of the philosophy of conduct in relation to critical contemporary issues and museums. This discussion encompasses the procurement of artifacts, the rights of indigenous peoples, repatriation, the politics of display, the conservation of objects and the role of education, as well as the day-to-day management of a museum.

Museum ethics represent more than the avoidance of contractual or legal liability or the particulars of a code of conduct; they are the framework of personal and institutional obligations and standards which govern the conduct of all members of the museum community at all times. In a wider context, museums recognize the ethical implications of global issues which confront society at large, such as peace, security, freedom, and the urgent need to preserve our environment.

The ICOM Code of Ethics provides minimum standards that may be regarded as a reasonable public expectation and against which museum practitioners can assess their performance, as well as create and increase the value of museums.

Aims and goals:

- Provide knowledge about the fundamental principles for those who work for museums, according to their position.
- Address the major issues of the disciplinary, not only in its historical dimension, but also in the actuality of its debates in a universal comparative approach, considering current issues related to exhibition, presentation of collections, their preservation and diffusion, as well as to the elaboration of a museum purpose.
- Gives an outline of values and ethics in museum work including management, curatorship, administration, tour guiding, research, education, public relationship...etc.
- Provide knowledge of the different ethical codes of the different countries related to their museums as well as that of the ICOM.

Discussion:

- What is the origin, nature and development of museum ethics?
- What ethical principles ought to be valid in all museums in all parts of the world?
- How do contemporary societies, the museum profession, and museum ethics interact and influence each other?

- Is the rhetoric of museum ethics excessive considering the realities of common practice?
- Should museums provide training on the ethical standards of the individual institution and the museum community?
- What is a code of ethics for museums and what is its significance?

Resources:

EDSON, Gary, ed. 1997. *Museum Ethics: Theory and Practice*. London: Routledge.

YERKOVICH, Sally. 2016. *A Practical Guide to Museum Ethics*. Lanham, MD: Rowman & Littlefield.

MILLER, Steven. 2018. *The Anatomy of a Museum*. New York: Wiley-Blackwell.

MARSTINE, Janet., ed. *The Routledge Companion to Museum Ethics. Redefining Ethics for the Twenty-First Century Museum*. London: Routledge, 2011.

Running a Museum: A practical Handbook (ICOM 2004).
http://unesdoc.unesco.org/images/0014/001410/141067e.pdf
ICOM Code of Ethics for Museums (ICOM 2006)
http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf
Key concepts of Museology (ICOM / Armand Colin 2010)
http://icom.museum/uploads/tx_hpoindexbdd/Museologie_Anglais_BD.pdf
http://www.youtube.com/watch?v=cjx1F-N3YbQ
The Role of Museums Today
http://www.youtube.com/watch?v=YxMxP83iXNM
http://www.youtube.com/watch?v=pfBKnRlAdTs
http://www.youtube.com/watch?v=1gFuEvTTjQY

1.3. TEACHING PROPOSAL - MUSEUM ETHICS

Going back to the origins of philosophy: what is ethics?

Ethics: the study of the criteria of good and bad conduct.

This thinking has influenced many aspects of Western philosophy and science, including ethics; **many people deny the possibility of a universal code of professional ethics.**

However, there are **certain principles** that, by their broad application, are more universal than might appear at first view**, the primary purpose of a code of ethics is to raise the level of professional practice.**

For the museum profession, this goal is achieved by helping to maintain the professional status of the museum community, and by strengthening the role and responsibilities of museums in society.

Should museum professionalism begin with ethics?

A museum has a special identity that includes the standards, values, norms, and philosophies that determine how the institution operates.

The ethical challenge is to determine the common ground for maximizing shared values and to ascertain the means for resolving differences.

The ethical interrelationship of museum activities:
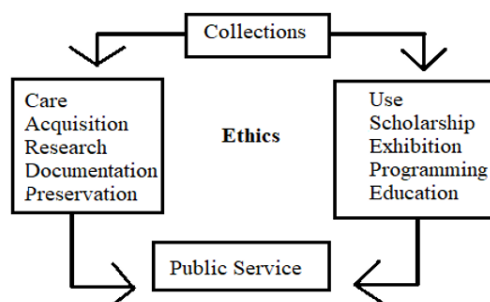
Does professional excellence relate to ethics?

The first notions of correct or ethical behavior were formulated as duties (Bowne, 1892).

When the museum profession was in its formative stage, workers were assigned duties and responsibilities that were to become the basis for ethical practices. Reflecting that beginning, the first code of ethics adopted by the American Association of Museums was entitled, Code of Ethics for Museum Workers (AAM 1925).

However, as the complexities of museums and museum operations advanced, the expectations of ethical practice have become more inclusive.

Who is responsible for ethical actions?

Every museum worker is responsible for their decisions and actions within the limits of acceptable museum practice.

What exactly is a code of professional ethics?

A code of ethics is not the imposition of external values on the museum community, but a method of understanding the fundamentals of the profession.

A brief history and development of a code of ethics for museums:

The American Association of Museums published a Code of Ethics for Museum Workers in 1925. New Zealand established a museum code of ethics in 1977. Canada and Israel developed codes in 1979. The Australian code dates from 1982, and the United Kingdom from 1983. The museum association of the German Federal Republic published a translation of the American Association of Museums code in 1984 for the purpose of national discussion.

The ICOM Code of Professional Ethics was accepted in November 1986 (van Mensch 1989), and since that time, a number of countries have adopted the ICOM Code of Professional Ethics, thereby confirming a national and international commitment to professionalism.

International Council of Museums (ICOM). ICOM Code of Ethics for Museums

Guided by this international ethical standards framework, museums are increasingly taking an active role in protecting important parts of the global world heritage: in their collections and cooperative programs multilaterally; but also beyond museums, especially when cultural heritage is at risk – which is increasingly occurring as a result of social uprisings, armed conflicts and natural disasters.

Objectives of ICOM Code of Ethics for Museums:

✓ To set a minimum professional standard and encourage the recognition of value shared.

✓ To know about international museum communities.

✓ To discuss various topics related to museums, like security, handling of objects, nice behavior with visitors, managing all clerical work smoothly etc.

✓ To emphasize more on the training part.

✓ To update the knowledge, values and principles which are best in practice for all the professionals.

Main ethically controversial thesis for further discussion on museum ethics:

✓ Codes of ethics, however, cannot and do not prevent unethical behavior.

✓ Morality reaches outside and beyond ethical precepts.

✓ How could codes deal with the multitude of variables? It is certain that this is neither feasible nor desirable, thus leaving the door open to individual assessment and action without the assistance of behavioral guidelines.

✓ The ICOM Code of Ethics for Museums, for example, utilizes the word "should" throughout. "Should" is a long way from "must", with the former incorporating too many variables and the latter, along with "will" or "will not", being perceived as dictum. "Should" means "does not have to". "Should" is too vague to be binding. Does this mean that adherence to such a code of ethics has become an issue of "take it or leave it", of personal preference, or even of conscience?

✓ Museums are in a trust relationship with the public and are accountable to this constituency

for their continued existence. When this trust is damaged through poor behavior, the museum's ethics are questioned.

✓ It is also certain that, while the ethical context is continually changing and evolving, not every circumstance can be covered by ethical codes and is thus left to fall into the gray areas of morality and the individualization of response. As a result, museum ethics will progressively move toward transforming into another dimension, an unstructured, unregulated, freewheeling dimension of conscience.

1.4 AUDIENCE DEVELOPMENT

Urša Valič (University of Ljubljana)

Timing: 2 PH

Abstract:

Contemporary museums are becoming more and more accessible, but there are still some museums that face a lack of visitors, especially visitors with disabilities. Moreover, museums also compete for their attention to other cultural institutions, such as cinemas, libraries, concert halls etc. and other media (mass media such as TV or social media, networks etc.) What can museums do to be more visible in society? How can museums improve their relationship with society, with visitors and especially non-visitors? How can a museum gain new visitors, but especially how to be more accessible and inclusive in doing so? Museums can approach the visitors through researching, segmentation and targeting, creating audience development plans. The lecture aims to present the basic knowledge about museum's audience development: from understanding what this concept means to get in touch with museum audience segmentation to preparation of a museum audience development plan that includes through an accessibility plan also people with disabilities.

Aims and goals:

- Introduce students to audience development and explain its importance for the museums.
- Understand the basics of types of audience, audience segmentation, study of audience motivations etc.
- Understand the basics of the audience development plan.

Discussion:

- What motivates students to visit cultural venues (compare cinema, concerts, museums etc.) and what influences their decision?
- How could museums improve their audience development plans to attract more people with disabilities?
- Task: have a look at some audience development plans and mission statements of museums. Are people in the center of their organizations? Are concepts such as inclusion and accessibility mentioned in their plans? Are people with disabilities included in their plans and missions? How could museums improve that?

Resources:

BLACK, Graham. 2005. *The Engaging Museum: Developing Museums for Visitor Involvement*. London, New York: Routledge.

LANG, Caroline, REEVE, John and WOOLLARD, Vicky. 2006. The responsive museum: working with audiences in the twenty-first century. Farnham: Ashgate Publishing Ltd. (2016 New York: Routledge)

SOLIMA, Ludovico. 2017. Museums, accessibility and audience development. In: Mara Cerquetti, ed. *Bridging theories, strategies and practices in valuing cultural heritage*. Macerata: EUM - Edizioni Università di Macerata, p. 225 - 240.

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Audience Development Toolkit (Transforming Future Museums: International Museum Academy Greece, British Council): https://www.britishcouncil.gr/sites/default/files/ima-audience-development-toolkit.pdf

GAMMON, Ben. *How to Write an Audience Development Plan: A Quick Guide*: https://museum-id.com/write-audience-development-plan-quick-guide-ben-gammon/

1.4 TEACHING PROPOSAL - AUDIENCE DEVELOPMENT

The presentation is a summary of:

- https://www.adesteproject.eu/sites/default/files/resources/attachments/ADESTE_Training_Guidelines_EN.pdf

- http://engageaudiences.eu/files/2017/04/Guide-PART-I-NC-04-17-031-EN-N.pdf

- http://engageaudiences.eu/files/2017/05/StudyonAudienceDevelopment-Easy-to-Read-Summaryv2.pdf

- https://www.culturehive.co.uk/wp-content/uploads/2013/04/Audience-Development-Manifesto1.pdf

- https://ec.europa.eu/assets/eac/culture/library/reports/conference-audience_en.pdf

- Lecture of Agata Etmanowicz for European Capital of Culture

WHAT IS AUDIENCE? WHAT IS AUDIENCE DEVELOPMENT?

"*Audience development is a strategic and interactive process of making the arts widely accessible by cultural organisations. It aims at engaging individuals and communities in fully experiencing, enjoying, participating in and valuing the arts. Its focus is on a two way exchange.*" European Commission

"*Audience development involves the identification, engagement and retention of audiences. It is a planned and strategic management function aimed at delivering organisational objectives. Audience development sets out to affect a change in the attitudes, understanding and behaviour of both existing and potential audiences. It seeks to remove barriers, deepen relationships with audiences and create greater inclusion in the arts.*" Arts Council of Northern Ireland

- strategic
- dynamic
- interactive ➡ PROCESS
- engaging
- commiting
- …
⬇
ATTITUDE OF THE ORGANIZATION TOWARD PEOPLE
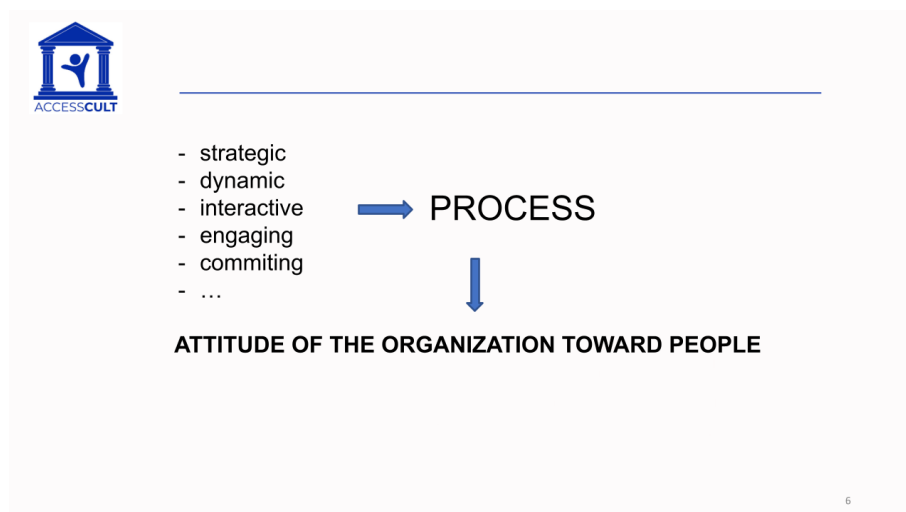
Audience development may:

- **widening audiences** (attracting audiences with the same socio-demographic profile as the current audience);

- **deepening relationship with the audiences** (enhancing the experience of the current audiences);

- **diversifying audiences** (attracting people with a different socio-demographic profile, including people with no previous contact with the arts).

-> focusing on visitors + attracting the non-visitors -> future potential audience

AUDIENCE DEVELOPMENT is a **strategy** that affects and concerns the **whole ORGANIZATION** -> it starts from **organization** and **its mission**:

- WHO YOU ARE?

- WHO YOU WANT TO BE?

- WHAT DO YOU DO, WHY and FOR WHOM?

- WHAT MAKES YOU STAND OUT?

    ↓

sharing the goals, the **vision** and **values** (the mission) of your organization with people/audience

"HOW TO PLACE AUDIENCE AT THE CENTER OF CULTURAL ORGANIZATION?"

1. **WHO ARE YOU? WHOM DO YOU WANT TO MEET?**

Be very clear about your organisational identity, what makes you special and for whom you want to make a difference.

2. BALANCING PRIORITIES: AUDIENCES' & YOUR OWN NEEDS

How far do you want to go to achieve your audience goals? Is it coherent with your values and with your cultural and artistic vision?

3. FOCUSING, LISTENING & UNDERSTANDING

What do you know about your target groups? How could you know them better? Which group do you want to target first?

4. ARE YOU ABLE TO DO THAT?

Facing an audience challenge might be beyond your possibilities. Are you able to do it by yourself? Does your staff have all the necessary skills and knowledge? Is there any competence you can grab from outside the organisation?

5. FORESEEING THE CONSEQUENCES

What impact will this have on your organisation on the short/medium/long term? Can you afford it?

SEGMENTATION OF THE AUDIENCE
Targeting the audiences: age, gender, education, disability…
MOTIVATION (why?)

UNDERSTANDING OF THE AUDIENCE

- considering why they choose to consume certain cultural activities (motivations) and not what they do with cultural content;
- trying to develop different relationships according to the different audiences;
- understanding that each person can belong to a different "audience" for different cultural events or institutions.

SEGMENTATION OF THE AUDIENCE

THREE TYPES OF AUDIENCE
- **AUDIENCE BY HABIT**

You usually attend cultural activities and you have not particular barriers to participation. You can be attracted by audience education practices, especially if you know that people similar to you usually go to that cultural institution.
- **AUDIENCE BY CHOICE**

You are not used to participate due to your life-style, lack of opportunities or financial resources. Maybe you have not any particular social or cultural disadvantage but you usually do not attend a show or a concert in your free time.
- **AUDIENCE BY SURPRISE**

You are indifferent or even hostile to cultural activities for many reasons, maybe because you feel socially excluded, not enough cultivated or you experience severe barriers to access.

John Falk: **Understanding Museum Visitors' Motivations and Learning** (summary)

https://slks.dk/fileadmin/user_upload/dokumenter/KS/institutioner/museer/Indsatsomraader/Brug erundersoegelse/Artikler/John_Falk_Understanding_museum_visitors__motivations_and_learning.p df

EXPLORERS: Visitors who are curiosity-driven with a generic interest in the content of the museum. They expect to find something that will grab their attention and fuel their learning.

"I remember thinking I wanted to learn my science basics again, like biology and that stuff. … I thought [before coming], You're not going to pick up everything, you know, but you are going to learn some things."

....

FACILITATORS: Visitors who are socially motivated. Their visit is focused on primarily enabling the experience and learning of others in their accompanying social group.

"[I came] to give [my] kids a chance to see what early life was like … it's a good way to spend time with the family in a non-commercial way. They always learn so much."

....

PROFESSIONAL/HOBBYISTS: Visitors who feel a close tie between the museum content and their professional or hobbyist passions. Their visits are typically motivated by a desire to satisfy a specific content-related objective.

"I'm starting to put together a saltwater reef tank, so I have a lot of interest in marine life. I'm hoping to pick up some ideas [here at the aquarium]."

....

EXPERIENCE SEEKERS: Visitors who are motivated to visit because they perceive the museum as an important destination. Their satisfaction primarily derives from the mere fact of having 'been there and done that'.

"We were visiting from out-of-town, looking for something fun to do that wouldn't take all day. This seemed like a good idea; after all, we're in Los Angeles and someone told us this place just opened up and it's really neat."

....

RECHARGERS: Visitors who are primarily seeking to have a contemplative, spiritual and/or restorative experience. They see the museum as a refuge from the work-a-day world or as a confirmation of their religious beliefs.

"I like art museums. They are so very quiet and relaxing, so different than the noise and clutter of the rest of the city."

THE CUSTOMER LOYALTY LADDER

https://www.culturehive.co.uk/wp-content/uploads/2013/04/Audience-Development-Manifesto1.pdf

Advocate: Brand loyal, long-term customer. This customer is a marketing tool. They actively recommend you to others and provide good PR for the organisation.

Regular (9% of bookers): Partnership level customer relationship marketing is required to keep these high value customers happy and coming back for more. Coupled with high level service and experiences this will turn these people into advocates.

Irregular (26% of bookers): Repeat attender to your organisation on an ad hoc basis. Proactive customer relationship marketing needed to increase frequency of visit and gain a greater return of investment from this group. Why not try: Retain and Gain, specialist audience development and marketing consultancy, strategy planning, research and data analysis, Classical Arts NI, Black Book.

Oncer (65% of bookers): One time attender to your organisation in any given year. They have shown a passing interest but have not returned.

Introductory level customer relationship marketing should be used to rebuild a relationship and create a regular attender. Why not try: Retain and Gain, bespoke audience profiling and mapping, data research and analysis, Black Book.

Prospect: A potential audience member who has not yet attended your organisation. Need to reach out, gain attention and interest, create desire and force action. Barriers to purchase may need to be removed. Why not try: Test Drive the Arts NI, bespoke Mosaic analysis, Growing Together, e-marketing.

STRATEGIC FACTORS -> KEY FACTORS

1. **PLACE**: How can you modify your venue to create a welcoming environment for different kind of audiences? How can you "break the walls" and bring cultural activities to unusual and unconventional places? How can you reach marginalised people and bring relevant cultural activities in their daily life?

2. **ACTIVE PARTICIPATION | CO-CREATION**: Are you ready to involve audiences in a more interactive, purposeful and meaningful way? Do you want to make the audience part of the creative process, contribute to the implementation of specific projects and integrated in the life of the organisation?

3. **DIGITAL**: Do you want to invest in technical equipment in order to extend the reach of your cultural activities to other audiences anywhere in the world? Are you interested in using technology to enrich the cultural experience (e.g. of people with disabilities)?

4. **CAPACITY BUILDING**: Are you willing to undertake a formal and structured path for training your staff in the area of Audience Development? Are you interested in taking part to projects

aimed at working on Audience Development together with other cultural organisations?

5. **ORGANIZATIONAL CHANGE**: Are you aware of the implications that moving towards a more audience-centric approach has? Are you willing to activate horizontal relationships between your departments, especially among Programming, Education, Marketing and Digital? Are you ready to integrate Audience Development in your strategic planning?

6. **COLLABORATION AND PARTNERSHIP**: Have you ever developed networks, partnerships and collaborations with local potential stakeholders, such as charities, schools, artists and other cultural institutions? Do you know how to link to organisations which are already in contact with the target groups you are missing?

7. **PROGRAMMING**: How can you innovate your cultural offer to be more effective in attracting Audience by Choice and Audience by Surprise? How can you challenge the stereotypes that some people have about attending "high" culture events?

8. **USE OF DATA**: Do you have relevant data for supporting and implementing your Audience Development strategy? Do you know how to assess (evaluation) quantitatively and qualitatively the impact of your cultural offer on audiences?

AUDIENCE DEVELOPMENT PLAN

An audience development plan is an **explicit, suitably detailed plan** for achieving a **range of audience aims**.

These might be **social, financial, creative and/or educational**.

Actions listed in the plan might combine **programming, marketing and communications and educational activities**.

It is crucial therefore that the process of creating and implementing the plan involves a range of **relevant staff across the organisation**.

An audience development plan **sets the context for activities** (marketing, campaign, activity, outreach initiative) and informs a delivery plan.

https://www.adesteproject.eu/sites/default/files/resources/attachments/ADESTE_Training_Guidelines_EN.pdf

Mission	What you want to achieve Agreeing where audiences sit in your mission and strategy - articulating ambitions.
Analysis	What is your potential, what are the limitations? Using evidence to assess your situation, identify audience potential and understand audience barriers and needs.
Strategies	How will you achieve success? Choosing the main approaches likely to meet your aims, capitalise on opportunities and mitigate risks.
Objectives	What will success look like? How will you measure it? Refining ambitions into SMART objectives for chosen strategies
Review	How will you know it's working? Approach for monitoring success, regular review of progress and adaptation of action plans.
Action	What will you do, when? Timetabled, budgeted and resourced range of activities designed to meet objectives.

1.5 MUSEUM EVALUATION 1.5

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

Evaluation is one of the most important processes in the museum management in order to identify and valorize the effects of museum work, it measures the efficiency and quality of museum work. However a lot of museums are not investing enough time and money in the evaluation process, which could result in the poor improvement, repetitive mistakes and loss of visitors and investments. A good museum evaluation and implementation of the results could improve the status and value of the museum in the society. The processes of the museum evaluation should be implemented also in the improvement of accessibility and inclusion.

Through this lecture the students will understand the importance of evaluation for the museum and acquire a basic knowledge of the process and techniques of evaluation.

Aims and goals:

- Acquire basic knowledge about evaluation.
- Understand that evaluation is important for the improvement of the museum or other cultural (heritage) institution.
- Understand the cycle and the phases of evaluation, as well as evaluation techniques.

Discussion:

- Case: What is formative and summative evaluation? Describe in practice.
- Practice: Make an evaluation plan: define goals, performance indicators and performance measures; establish evaluation techniques etc.

Resources:

LEVENT, Nina and MUYSKENS PURSLEY, Joan. 2013. Sustainable Museum Access: A Two-way Street. *Disability Studies Quarterly*, Vol. 33 No. 3 (2013): *Double Issue: Museum experience and blindness; general issue*. https://dsq-sds.org/article/view/3742/3274

LORD, Barry and LORD, Gail Dexter, ed. 2001. *The Manual of Museum Planning*. Lanham: Altamira Press, Rowman & Littlefield Publishers.

SANDELL, Richard and JANES, Robert R., ed. 2007. *Museum Management and Marketing*. New York: Routledge.

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1.5 TEACHING PROPOSAL - EVALUATION

Evaluation is a **tool** to **identify** and **valorize** the **effects of our work.**

Evaluation as a type of **applied research** is the **gathering of evidence** to **measure the value and qualit**y of our work.

What can we evaluate in the project?

- What happened in the project,
- What kind of knowledge was acquired,
- How the participants were included and how they interacted,
- How resources were used and if they were used effectively,
  Etc.

The relationship between the **efficiency** and **quality** -> define **goals**, **performance indicators**, **performance measures** -> effective **planning** of the evaluation

Cycle of evaluation
https://www.europlanet-society.org/outreach/europlanet-evaluation-toolkit/the-evaluation-process/

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Stages of evaluation

https://meera.snre.umich.edu/evaluation-what-it-and-why-do-it

Program Stage	Before Program Begins	New Program	Established Program	Mature Program
	FORMATIVE →		SUMMATIVE →	
			These summative evaluations build on data collected in the earlier stages.	
Question Asked	To what extent is the need being met? What can be done to address this need?	Is the Program operating as planned?	Is the program achieving its objectives?	What predicted and unpredicted impacts has the program had?
Evaluation Type	Needs Assessment	Process / Implementation Evaluation	Outcome Evaluation	Impact Evaluation

Evaluation techniques

- Questionnaires
- Interviews
- Observations
- **Focus groups**
- Self-evaluation
- Other techniques – more interesting, playful forms of evaluation (billboards, boxes, colors etc.)

Focus groups provide museum educators with **first-person accounts** and **poignant stories** of **visitor experiences** that become **very powerful tools for raising awareness** within a **museum team** about **different kinds of visitor experiences**. (Nina Levent and Joan Muyskens Pursley)

Through **focus groups** the **museum** can establish a **permanent bond** with the **social environment** -> an **reciprocal relationship:** give an **engaging social experience**. (Nina Levent and Joan Muyskens Pursley)

Why evaluate?

Convince public and private **funders** of **eligibility** and purpose/mission of our work.
Evaluation helps to **recognize** and **analyze the situation** resulting in a **better solution** and **collaboration**.
Confronting challenges, such as conflict situations, help the institution to **re-think its way of working.**
(Nina Simon)

2 Pedagogical-Psychological Part

2.1 LEARNING IN GROUPS

Jana Kalin and Barbara Šteh (University of Ljubljana)

Timing: 2PH

Abstract:

The lecture is based on the idea that for quality group work and learning we need to ensure that the group members get to know each other and establish interpersonal trust amongst themselves. We will learn about the characteristics and the principles of group work and the dynamics of group development. We will also take time to explore the different roles that individuals take on in a group setting.

The main topics of the lecture will be the characteristics of groups, the basic principles of group work, the stages of group development, the interpersonal effects of interactions between group members, the roles of group members, the formation of group rules and group structures and activities.

Aims and goals:

The participants:

- recognize the importance of mutual interaction in the group and their group role;
- get to know the different roles that the members of the group take on;
- become familiar with the defining stages of group development (forming, storming, norming, performing, informing);
- recognize the importance of setting common goals and rules for the quality of work within the group.

Discussion:

- What are the key characteristics of groups, group dynamics and the role of group members?
- What are the characteristics of different stages of group development?
- What is the connection between the individual, group and task needs and the behaviour of group members at different stages of group development?
- Why is it important to encourage an active participation of every member of the group in order for the group to succeed?

Resources:

Jaques, D. (2000). *Learning in Groups. A handbook for improving group work.* 3rd Edition, London: Kogan Page. Chapters:

- Chapter 1: Theories about group behaviour, pp. 1-19.
- Chapter 2: Research into group behaviour, pp. 20-36.
- Chapter 6: Structured activities, pp. 107-150.

Student learning groups (2006). Center for faculty excellence. Unioversity of North Carolina at Chapel Hill. Available at: https://cfe.unc.edu/wp-content/uploads/sites/326/2014/08/FYC23.pdf

2.1 TEACHING PROPOSAL - LEARNING IN GROUPS

GROUP CHARACTERISTICS
NEEDS
COMMON GOALS
SOCIAL ORGANIZATION
Roles and tasks of the group leader and its members
RULES
Coordinate members' activities

- Enable the group to progress towards its goals
- This gives a sense of security (a fundamental condition for any group to function)
- Members should be actively involved in designing group rules

SOCIAL IDENTITY

- Awareness of common goals and interests
- Efforts invested in achievement of the goals
- Sense of belonging to a group – the "us" feeling, alliance

COMMUNICATION

- Information exchange
- Decision-making
- Solving conflicts and problems
- Working to reduce pressures in the group

GROUP DYNAMICS

PURPOSES OF WORKING IN GROUPS

- Joining of resources
- Common decision-making
- Mutual assistance
- Exchange of ideas
- Deepening the content
- Developing interpersonal skills
- Creating something new

GROUP SIZE AND ITS CHARACTERISTICS

Number of members	Changing characteristics
2 – 6	Little structure or organization required; leadership fluid.
7 – 12	Structure and differentiation of roles begins. Face-to-face interaction is less frequent.

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12 – 25	Structure and role differentiation vital. Sub-groups emerge. Face-to-face interaction is difficult.
25 – ?	Positive leadership vital to success, sub-groups form; greater anonymity. Stereotyping, projections and flight/fight occur.

GROUP SIZE AND COMMUNICATION

Number of members	Active members, those who speak
2 – 6	all
7 – 10	almost all
11 – 18	5 – 6 a lot, 3 – 4 occasionally
19 – 30	3 – 4 prevailing
above 30	minimum participation

FUNCTION ROLES IN A GROUP

● Action roles: needed in order to select and perform group tasks.
   - Initiative, searching and spreading information, analysis, coordination, encouragement, formation of rules.
● Other roles:
   - Evaluation, diagnosis, verification of consent, mediation, reduction of pressures.
   - Help maintain and develop the group.
● Dysfunctional way of acting:
   - Aggressiveness, blocking, self-disclosure, rivalry, looking for sympathies, playing the fool, search for recognition, withdrawal.
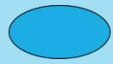
SOME FORMS OF THE GROUP'S SOCIAL SUPPORT

● Emotional support:
   - Praise, listening, showing respect to others, sharing one's feelings.

● Information:
   - Directing, giving advice, demonstrating performance of tasks, explaining problems, approaches.

● Support in carrying out tasks and assistance:
   - Assistance in work, offering small favors.

- Belonging:
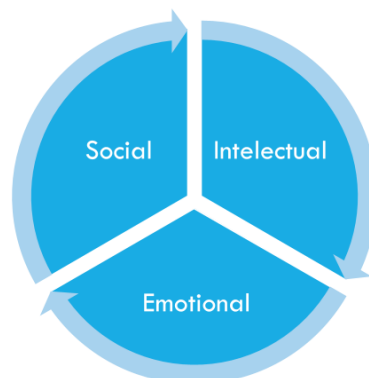 - Welcoming attitude towards a person, support of the whole group, inclusion in the group

DEVELOPMENT OF A GROUP

- Getting to know (forming, formation)
- Boiling (storming, conflict)
- Forming rules (norming, structure)
- Carrying out tasks (performing, production)
- Disintegration of the group (adjourning, dissolution)

RELATIVE INFLUENCE OF INDIVIDUAL, GROUP AND TASK NEEDS ON GROUP MEMBERS' BEHAVIOUR AT DIFFERENT STAGES OF GROUP DEVELOPMENT

Stage of group development	Individual needs	Group needs	Task needs
Forming			
Storming			
Norming			
Performing			

AIMS OF GROUP WORK/LEARNING IN GROUPS

Social

Intelectual

Emotional

SOME LEARNING AIMS AND OUTCOMES FOR GROUPS

Aims	Related Tasks/Outcomes
1. Understanding Helping students to consolidate and enhance their understanding of a subject or discipline	Clarifying concepts, theories and procedures Reflecting on inter-connections Testing their understanding through examples, cases, illustrations
2. Critical thinking Helping students to develop their capacity for thinking critically and analytically	Reviewing evidence in the light of theories Learning how to „set" and solve problems or approach questions and issues Enhancing their capacity for logical reasoning and formal argument
3. Personal growth Helping students to develop and mature as individuals	Clarifying attitudes, articulating and reappraising values Developing in self-confidence and self-esteem Evolving a sense of responsibility and commitment

4. Communication skills Helping students to learn to communicate effectively with others.	Refining listening, questioning and explaining skills Presenting and defending a position clearly and cogently, giving and getting feedback
5. Group and teamwork skills Helping students to learn how to collaborate and work as an effective group or team.	Setting, allocating and monitoring tasks Supporting and encouraging other members of the group or team Initiating, directing and learning tasks
6. Self-direction in learning Helping students to take progressively greater responsibility for their learning.	Clarifying their own goals as learners Managing their study time and effort and setting priorities, accepting responsibility for evaluating their own work and their progress as learners
(Foster, Hounsell and Thomson, 1995 in Jaques 2000, p. 82)	

SOME METHODS OF GROUP WORK

- Controlled discussion
- Step-by step discussion
- Free or associative discussion
- Rounds

- Buzz groups
- Snowball groups (Pyramids)
- Fishbowls
- Crossover groups
- Circular questioning
- Line-ups
- Horseshoe groups
- Delphi technique

The strength of the team is each member.
The strength of each member is the team.

(Phil Jackson)

2.2 INTERPERSONAL COMMUNICATION

Jana Kalin and Barbara Šteh (University of Ljubljana)

Timing: 2PH

Abstract:

The focus will be on the importance of quality delivery and reception of messages for the success of interpersonal communication. The starting idea is that communication is something that we are learning and developing throughout our lives and that it needs to continuously be improved and adapted to the participants in a dialogue. We will learn about some of the theoretical foundations of quality communication, identify the characteristics of our own manner of communication and raise awareness of the biggest barriers to quality communication. Meta-communication and giving, seeking, and receiving feedback are essential in developing communication skills.

The main topics of the lecture will be the process of interpersonal communication (speaking, listening, responding to messages, distorting messages); clarity of communication and considering the different needs and characteristics of the participants; developing the sensitivity to recognise the messages of individuals.

Aims and goals:

The participants:

- become aware of the process and the factors of quality interpersonal communication;
- become aware of the characteristics of their communication and the biggest possible barriers to quality communication;
- come to understand the importance of continuous learning and adapting communication to the interlocutors – participants in the dialogue.

Discussion:

- What are the characteristics of effective interpersonal communication?
- What barriers to quality communication do you notice in your everyday life and your work? How do they arise and how might you tackle them?
- How might we improve the quality of our communication skills?

Resources:

Jaques, D. (2000). *Learning in Groups. A handbook for improving group work.* 3rd Edition, London: Kogan Page. Chapter 4: Communication in groups, pp. 61-75.

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2.2 TEACHING PROPOSAL - INTERPERSONAL COMMUNICATION

CHARACTERISTICS OF INTERPERSONAL COMMUNICATION

- It includes verbal and non-verbal behaviour
- It is a dynamic process
- It includes personal feedback and interaction
- A joint activity of everyone involved, everyone is responsible for its success
- It is realized through the content of communication and the relationship of the participants

AN EXERCISE IN ONE-WAY COMMUNICATION

Work in pairs.

1. Person A – sender and person B – receiver

Person A describes a figure he/she sees on the worksheet to person B.

This is done without any checking or communication from the side of person B.

2. Person B – sender and person A – receiver

The roles of A and B will be reversed using another figure.

Person A is allowed to ask questions.

Time: 7 minutes for each part of the exercise.

DISCUSSION IN PAIRS

- Which were the greatest mistakes that occurred in   understanding each other?
- What made communication difficult? What helped you understand each other better?
- Describe what is important for efficient interpersonal communication.

CHARACTERISTICS OF GOOD COMMUNICATION

- conveying the message
- listening
- responding to message
- feedback
- metacommunication - discussion about discussion

CONVEYING A MESSAGE

What I intend to convey is clear to me.

There is a suitable quantity of information in a certain time (less is more).

Clarity and precision of my message.

Comprehensible communication: simple, clear, concise, interesting messages.

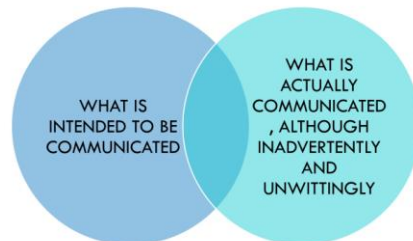The essential parts are emphasized.

The receiver is taken into account.

Verbal and non-verbal communication match up.

TO EXPLAIN/INSTRUCT CLEARLY YOU SHOULD

- Develop one idea at a time
- Review it when relevant
- Compare and contrast ideas
- Use analogies

- Determine which ideas need special emphasis
- Use as many channels as necessary for clarity
- Pace according to the learning capacities of the other person
- Where any two-way communication is possible, watch for and encourage corrective feedback in as many channels as possible

WHAT IS INTENDED TO BE COMMUNICATED

WHAT IS ACTUALLY COMMUNICATED, ALTHOUGH INADVERTENTLY AND UNWITTINGLY

COMMUNICATOR COMMUNICATES

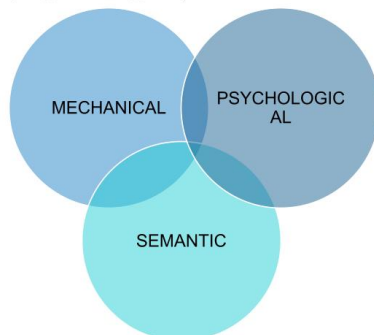**LISTENING**

- Comprehending the meaning of the message
- Undivided attention
- Listening to the whole conversation and not focusing on individual parts with no context
- Avoid hasty judgment or expressing (dis)agreement
- I listen to the end and only form an answer afterwards

WHAT HE/SHE HEARS

WHAT HE/SHE SEES AND FEELS

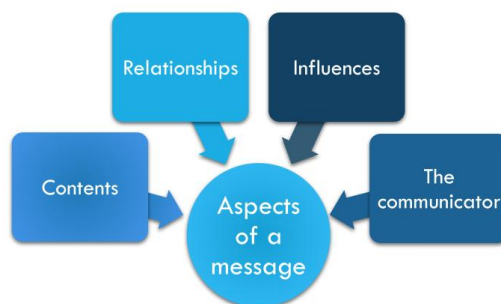WHAT HE/SHE WISHES OR EXPECTS TO HEAR
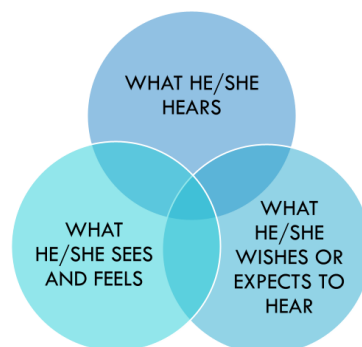
THE LISTENER INTERPRETS

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TYPES OF NOISES IN COMMUNICATION

ASPECTS OF A MESSAGE

RESPONSE TO MESSAGES

- Through understanding and not through judging
- Specifically and not generally
- Paraphrasing: "If I got it right, you…"

METACOMMUNICATION

- Discussion about discussion
- Reflection

2.3 DEALING WITH DIVERSITY AND EXPERIENTIAL LEARNING

Jana Kalin and Barbara Šteh (University of Ljubljana)

Timing: 2PH

Abstract:

The aim of the lecture is to raise awareness of one's beliefs, attitudes, and stereotypes about oneself, others and the world. We will ask ourselves how to more constructively face differences among us and how to deal with groups of very diverse individuals. Experiential learning will be our fundamental starting point. Experiential learning seeks to integrate the perceptual, cognitive, emotional, practical and ethical dimensions of learning, enabling individuals to develop holistically, both personally and professionally.

We will work on the characteristics and phases of experiential learning and highlight the role of reflection in the process of experiential learning.

The central and main focus of the lecture will be on the characteristics of attitudes, stereotypes and prejudices, the recognition of and confrontation with diversity; the characteristics and phases of experiential learning; experiential learning in a simulated reality and in the real world (differentiation according to the authenticity of circumstances).

Aims and goals:

The participants

- develop awareness of mutual diversity and of the importance of respecting diversity;
- get to know the characteristics and phases of experiential learning;
- develop an understanding of the importance of each phase of experiential learning for its effectiveness;
- come to understand the role and the importance of experiential learning for the quality of the learning process.

Discussion:

- How do we face diversity in our own environment and at work?
- How do we create an inclusive culture in our environment and at work?
- What is the value of experiential learning in educational work?

Resources:

Kolb, D. A. (2015). *Experiential Learning, Experience as the Source of Learning and Development,* 2nd Edition. Upper Saddle River, New Jersey: Pearson Education. Chapters:

- Introduction, pp. xvi-xxv.
- Chapter 2: The process of Experiential Learning, pp. 31-64.

Korthagen, F. A. J. (2017). Inconvenient truths about teacher learning: towards professional development 3.0. *Teachers and Teaching: theory and practice,* 23(4), pp. 387-405. Available at: https://www.tandfonline.com/doi/pdf/10.1080/13540602.2016.1211523?needAccess=true

Marx, D., & Ko, S. J. (2019). *Stereotypes and Prejudice.* Oxford University Press USA. Available at: https://www.researchgate.net/publication/331998922

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Šarić, M., & Šteh, B. (2017). Critical Reflection in the Professional Development of Teachers: Challenges and Possibilities. *CEPS Journal, 7*(3), pp. 67-85. Available at: https://www.cepsj.si/index.php/cepsj/article/view/288/173

Šarić, M., & Šteh, B. (2019). Implementing Reflective Practice to Improve Our Participation in the Community. In K. Skubic Ermenc & B. Mikulec (Eds.). *Building Inclusive Communities through Education and Learning.* Newcastle, UK: Cambridge Scholars Publishing, pp. 117–133.

The speech of Nigerian writer about prejudices and stereotypes:
https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story

2.3 TEACHING PROPOSAL - DEALING WITH DIVERSITY AND EXPERIENTIAL LEARNING

MEETING AND COOPERATING WITH DIFFERENT INDIVIDUALS

1. Individual reflection:
Think of one recent experience of meeting/interacting with a person who was very different from you and answer the following questions:

- How did this person make me feel?
- What was I thinking about?
- How did I react?
- What did I want to achieve?
- Did our meeting/working together go according to my expectations?

2. Discussion in pairs:

- Share your experiences.
- Together, evaluate whether these experiences were positive or negative.
- Try to identify what the key to your satisfaction/dissatisfaction after this encounter was; did it leave you with a pleasant/unpleasant feeling?

3. Reporting in group:

- About the key factors of (dis)satisfaction.

WHAT CAN WE LEARN FROM THESE EXPERIENCES?

1. What enables us to work together successfully, to interact with different individuals?
2. What limits us, causes dissatisfaction?

DEEPENING OUR REFLECTION

Have you asked yourself what was happening to the person you were interacting with?

- How did that person react?

- What was he or she thinking about?

- How did he or she feel?

- WHAT DID he/she NEED? What did he/she want?

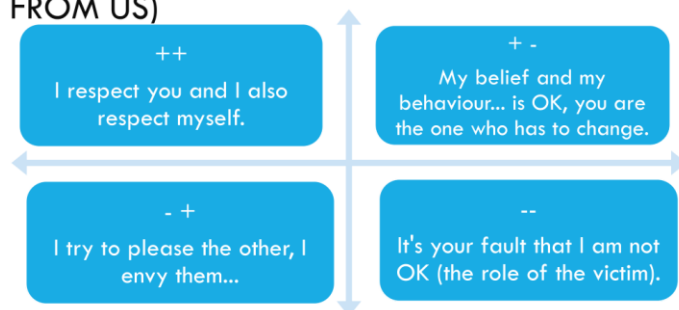THE IMPORTANCE OF UNDERSTANDING THAT WE ARE DIFFERENT

Why are we so different?

We have different experiences, we live and are shaped in different social, cultural contexts...

... the unconscious part of this cultural iceberg often leads to interpersonal conflicts.

The more we become aware of our own prejudices towards behaviours, beliefs... that are not familiar to us, the easier it will be to react constructively!

DIFFERENT POSITIONS IN RELATION TO "THE OTHER„ (AN INDIVIDUAL WHO IS VERY DIFFERENT FROM US)

++ I respect you and I also respect myself.	**+ -** My belief and my behaviour… is OK, you are the one who has to change.
- + I try to please the other, I envy them…	**--** It's your fault that I am not OK (the role of the victim).

THE IMPORTANCE OF RESPECTING EACH OTHER

How do we react when faced with different individuals?

- Let us not form hasty judgments about others.
- Steering away from the "I know best" mindset…
- Let's be empathetic (let us try to understand and feel the world from the other perspective, while making a distinction between ourselves and the other person).
- We respond with respect.
- We clearly express our needs, wishes and feelings and respect the needs, wishes and feelings of others.
- Let us be aware of what we have in common.
- We ask ourselves how we can help others.
- We are authentic.
- …

WHAT IS EXPERIENTIAL LEARNING?

„*Learning in which **the learner is directly in touch with the realities being studied**. It is contrasted with the learner who only reads about, hears about, talks about, or writes about these realities but never comes into contact with them as part of the learning process.*" (Keeton and Tate, 1978 in Kolb, 2015, p. xviii)

EXPERIENTIAL LEARNING
… can be understood as a **bridge** between personal experience and abstract and specialist knowledge.
In experiential learning, we try to connect **the perceptual, cognitive, emotional, practical and ethical dimensions of learning**, which enables the individual to achieve **comprehensive personal and professional growth**.
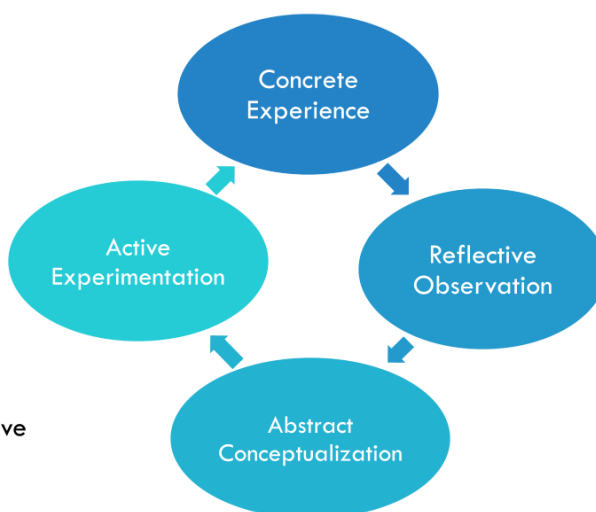
EXPERIENTIAL LEARNING:

… can be understood as a bridge between personal experience and abstract and specialist knowledge.

In experiential learning, we try to connect the perceptual, cognitive, emotional, practical and ethical dimensions of learning,

which enables the individual to achieve comprehensive personal and professional growth.

A POWERFUL EXPERIENCE CAN BE ACHEIVED…
- **IN A SIMULATED REALITY**: … simulations and role playing, social games, games with rules, body movement, visualisations, structured exercises …
- **IN THE REAL WORLD**: … academic service learning – contextualised learning experiences based on authentic, real world situations in communities; professional practice; voluntary work; experiential learning based on learning about cultural heritage and artistic (re)creation …

3 Participation of people with disabilities in the cultural heritage discourses

3.1 INTRODUCTION TO DISABILITY IN SOCIO-CULTURAL CONTEXT & CULTURAL HERITAGE

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

The lecture will introduce disability in relation to questions of identity in socio-cultural (socio-political) context.

In the first part of the lecture, we will explain how our body is included in the identification process and disability as fluctuate, flexible, relational identity. Further we will discuss disability as identity in related concepts, such are multilayered identities, hyphenated identities and intersectionality, and understand the basis of discrimination and inclusion.

The second part will speak about the disability in social, cultural context. We will show the ambivalent relation toward people with disabilities in the local mythologies and histories and further the evolution of the idea "Nothing about us, without us". We will look at declarations and legislations that lead people with disability to accessibility of cultural heritage (UN Universal declaration of Human Rights, UN Convention on the Rights of People with Disabilities, EU Strategy for the rights of persons with disabilities, European accessibility act). We will look how these directives and strategies influenced local legislation toward the accessibility of cultural heritage to people with disabilities.

The second part will be devoted to accessibility and inclusion. We will explain the two main models that explain disability: medical and social models. Further we will see how social model introduced accessibility and inclusion in the context of cultural heritage (physical and social accessibility) that lead to concepts of collaboration and participation.

Aims and goals:

- Understand disability within socio-cultural, political and historical context.

Discussion:

- Describe what is your identity?
- How is your body related to identity? (Exercise: Think about entering the bus/unknown place – what do you notice first about people and how does this thinking influence your decision where to sit/do?)
- What stereotypes, prejudices etc. relate to disability? How to overcome them?
- Do you know any myth, legend, story, novel in local/national language that describes people with disabilities (blind hero/heroine, disabled man/woman, neuro diverse person)? What is her/his function in the story and in relation to the society?
- Do you know how the emancipation movement has started in your country?
- What kind of legislation has your country adopted towards the accessibility of cultural heritage to people with disabilities?
- Do you know any examples of inclusion of people with disabilities and their histories in the local museum or other heritage institution?

Resources:

Shakespeare, Tom. 2017. *Disability: The Basics*. London, New York: Routledge.

Shakespeare, Tom. 2006. *Disability Rights and Wrongs*. London, New York: Routledge.

Barnes, Colin, Mercer, Geoffrey and Shakespeare, Tom. 2005. *Exploring disability: a sociological introduction*. Cambridge, Maldon: Polity Press.

https://farmerofthoughts.co.uk/

RE-THINKING DISABILITY REPRESENTATION IN MUSEUMS AND GALLERIES (Museum Studies, University of Leicester) https://le.ac.uk/rcmg/research-archive/rethinking-disability-representation

UN convention on the Rights of People with Disabilities (CRPD) https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html

Access to cultural life for People with Disabilities (Briefing) https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/644200/EPRS_BRI(2019)644200_EN.pdf

European Accessibility Act https://ec.europa.eu/social/main.jsp?catId=1202

Union of Equality: Strategy for the Rights of People with Disabilities https://ec.europa.eu/social/main.jsp?catId=738&langId=en&pubId=8376&furtherPubs=yes

Kimberlé Crenshaw: What is Intersectionality? https://youtu.be/ViDtnfQ9FHc

What is intersectionality? https://youtu.be/O1islM0ytkE

Intersectionality and disability https://youtu.be/EgwNzPOYWF8

Hyphenated identity – NE-KDO (Iulia Molina) https://youtu.be/aUOMOk_fziM

INCLUSIVE SCHOOLS (Concept of inclusion – look at the image, think about inclusive museums!) https://lepole.education/en/pedagogical-culture/63-the-inclusive-school.html?start=1

3.1 TEACHING PROPOSAL - INTRODUCTION TO DISABILITY IN SOCIO-CULTURAL CONTEXT & CULTURAL HERITAGE

DISABILITY AND IDENTITY

WHAT IS OUR IDENTITY?
WHO AM I? HOW DO I PRESENT MYSELF TO OTHERS?
Name, surname, family relations, marital status, profession, nationality…
-> Change through time and place context → IDENTITY AS CHANGEABLE
(Example: national / regional / local identity)

MULTIPLE IDENTITIES → metaphor of doors: in specific contexts one identity more visible, more important
MORE identities at once! → HYPHENATED IDENTITIES, INCLUSIVE IDENTITIES
NE-KDO (Iulia Molina) https://youtu.be/aUOMOk_fziM

Our identities may collide, intersect → INTERSECTIONALITY: Important when we speak about discrimination: different social categories (such as gender, race, sexual orientation, disability/ableism, age…) intersect into creation of something new that results in new form of discrimination
Kimberlé Crenshaw: What is Intersectionality? https://youtu.be/ViDtnfQ9FHc

Intersectionality and disability https://youtu.be/EgwNzPOYWF8

Important when we are working in museums and galleries etc.:
1. We speak about "clear, plain" categories, but people may have more handicaps/disabilities.
2. A person with a disability is not only a person with a disability, but also something else.

What do we first see on people when we enter on a bus?

Clothes, hairs, eyes, face expressions, skin tone… sex/gender, race, age, disability/ability… -> BODY! -> We enter in relation with others / society with our body

The body could be a problematic category: "like we were born", "natural" → stick to different social categories, views -> the body is never neutral!

(ex. the change of idea(ls) of beauty through time and cross-cultures)

The identity is never just about US, but also about OTHERS -> A RELATIONAL, RECIPROCAL CONCEPT -> so is disability -> ABLEISM

DISABILITY, IDENTITY AND HISTORY

How disability was perceived through history?
Myths, legends, stories… AMBIVALENCE: somewhere in between -> pity, fear, sometimes fascination, sometimes disgust, sometimes excluded, sometimes included…
Capitalism -> functioning body -> discipline, norm
Disable body a body that needs to be modified, normalized, medicalized and rehabilitated ->
MEDICAL DISCOURSE
Disability much more contextual: when and where do we feel/are able/disable?
What barriers should we overcome and needs to be removed in society that everybody is included in? -> SOCIAL DISCOURSE + RECIPROCITY (everyone needs support in one period of life)
Emancipatory movements in 60' (20th century): feminist movement, decolonialization and

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independence movement -> emancipatory movement of people with disabilities in USA -> only in 90' in Slovenia -> Do you know when the emancipatory movement of people with disabilities started in your country? From bodies that needs to be medicalized to POLITICAL BODIES-> demanding EQUAL RIGHTS and POSSIBILITIES

"**NOTHING ABOUT US WITHOUT US**" (*Nihil de nobis, sine nobis*)

From Wikipedia: The saying has its origins in Central European political traditions. It was the political motto that helped establish—and, loosely translated into Latin, provided the name for—Poland's 1505 constitutional legislation, Nihil novi, which first transferred governing authority from the monarch to the parliament. It subsequently became a byword for democratic norms. /…/The term in its English form came into use in disability activism during the 1990s. James Charlton relates that he first heard the term used in talks by South African disability activists Michael Masutha and William Rowland, who had in turn heard the phrase used by an unnamed East European activist at an earlier international disability rights conference.

DISABILITY, POLITICS AND THE RIGHT TO PARTICIPATION IN THE CULTURAL LIFE

UNIVERSAL DECLARATION OF HUMAN RIGHTS
https://www.un.org/en/about-us/universal-declaration-of-human-rights
Article 27
Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

UN CONVENTION ON THE RIGHTS OF PEOPLE WITH DISABILITIES (CRPD)
https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html
Adopted in 2006, more than 160 signatures and ratifications/accessions

Article 30 – Participation in cultural life, recreation, leisure and sport

1. States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:
a) Enjoy access to cultural materials in accessible formats;
b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats;
c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.

2. States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.

3. States Parties shall take all appropriate steps, in accordance with international law, to ensure that laws protecting intellectual property rights do not constitute an unreasonable or discriminatory barrier to access by persons with disabilities to cultural materials.

4. Persons with disabilities shall be entitled, on an equal basis with others, to recognition and support of their specific cultural and linguistic identity, including sign languages and deaf culture.

5. With a view to enabling persons with disabilities to participate on an equal basis with others in recreational, leisure and sporting activities, States Parties shall take appropriate measures:
a) To encourage and promote the participation, to the fullest extent possible, of persons with disabilities in mainstream sporting activities at all levels;
b) To ensure that persons with disabilities have an opportunity to organize, develop and participate in disability-specific sporting and recreational activities and, to this end, encourage the provision, on an equal basis with others, of appropriate instruction, training and resources;
c) To ensure that persons with disabilities have access to sporting, recreational and tourism venues;
d) To ensure that children with disabilities have equal access with other children to participation in play, recreation and leisure and sporting activities, including those activities in the school system;
(e) To ensure that persons with disabilities have access to services from those involved in the organization of recreational, tourism, leisure and sporting activities.

European Union

Disability Intergroup: promote the rights of people with disabilities, including the right to culture.

- 2017, the European Parliament and the Council adopted **Directive (EU) 2017/1564** on certain permitted uses of certain works protected by copyright for the benefit of persons who are blind, visually impaired or otherwise print-disabled.
- October 2018 -> ratified the **Marrakesh Treaty**, administered by the World Intellectual Property Organization -> to facilitate access to published works for people who are blind, visually impaired, or otherwise print disabled.
- **DISABILITY STRATEGY (*Union of Equality: Strategy for the Rights of People with Disabilities 2021-2030*)**: to improve the accessibility of cultural organisations, activities, events, venues, goods and services, including audiovisual services, for people with disabilities, their participation in such events, as well as possible uses of exceptions to the Copyright Directive.
- **EUROPEAN ACCESSIBILITY ACT**: EU directive adopted in March 2019, sets out rules on products and services accessible to people with disabilities and functional limitations, including electronic devices, websites and audiovisual media services. It addresses access to audiovisual media services such as broadcast television and related consumer equipment, TV equipment related to digital television services, e-books, and e-commerce (important for purchasing tickets for cultural events).

National legislation…
Law on the built environment, special laws that reinforce different groups of people with disabilities, especially the right to use their own language (sign language)…
The right to use the sign language and language of deaf-blind was enshrined in the **Constitution of the Republic of Slovenia** (4 June 2021)
Article 62a
(sign language and deafblind language)
The free use and development of Slovene sign language is guaranteed. In the areas of municipalities where the official languages are also Italian or Hungarian, the free use of Italian and Hungarian sign language is guaranteed. The use of these languages and the position of their users is governed by law. The free use and development of the language of the deafblind is regulated by law.

ACCESSIBILITY

- **Physical accessibility** that defines the accessibilities of the built environment, such as ramps, elevators, floor markings, different color icons that help people with Alzheimer disease to orient in the space, easy to read formats of texts etc.
- **Digital or virtual accessibility** that defines the accessibility of web environments: Web Content Accessibility Guidelines.
- **Socio-cultural accessibility** that provides **equal possibilities of participation in creating cultural/artistic practices and a safe environment of expression of cultural identities**. Many times people from vulnerable, deprivileged, marginal etc. groups are excluded from the creation of cultural content. Their views, identities, histories, culture etc. are not equally represented (or over represented by others) or their cultural practices are not taken into consideration in terms of professionalism. It is important to make the space of social discourse (the space of socio-cultural creation) accessible and invite anyone to take part.

The socio-cultural accessibility goes hands in hands with **inclusion** and **participation**:
- With **inclusion** I mean **equal possibility to attend cultural events**, to **gain cultural experiences**

and to **express itself through cultural practices**.
- And by **participation** I mean not only the possibility to be present, to attend the cultural event but also have the possibility to **co-create, collaborate and co-design the cultural content**.
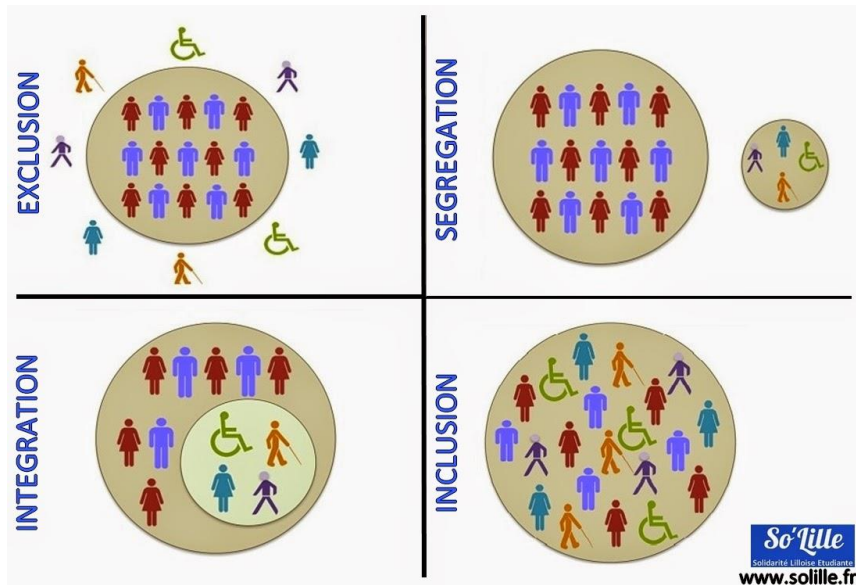
3.2 PEOPLE-FIRST LANGUAGE THROUGH A SCOPING REVIEW

Sofia Mastrokoukou (Institute of deaf and University of Tourin)

Timing: 2PH

Abstract:

The lecture will introduce people-first language in relation to questions of rights and dignity of people with disabilities.

In the first part of the lecture, we will explain the origins of this term, which emerged from the disability movement in the 1970s. Additionally, focus will be given to the fact that this period, language started to be viewed as a tool for change. A tool, which can influence how people think, and can contribute to social equality.

The second part will be devoted to examples of appropriate terms to use when referring to a person with a disability and to the notion of disability etiquette. A series of examples and exercises will be given in order to better understand which adequate term to utilize to guide your interactions with people with disabilities.

Aims and goals:

- Understand that disability is not a person to be addressed.

Discussion:

- Describe the difference between diagnosis and identity.
- Describe what is people-first language.
- Do you know any examples of people-first language?
- What is the poster child effect?
- When introduced to a person with a disability, which is the appropriate manner to be adopted?
- Describe what disability etiquette is.

Resources:

Titchkosky, T. (2001). Disability: A rose by any other name?"People-First" language in canadian society. *Canadian Review of Sociology/Revue canadienne de sociologie*, *38*(2), 125-140.

Dunn, D. S., & Andrews, E. E. (2015). Person-first and identity-first language: Developing psychologists' cultural competence using disability language. *American Psychologist*, *70*(3), 255.

Folkins, J. (1992). *Resource on Person-First Language.* Retrieved from: www.asha.org/publications/journals/submissions/person_first.htm

Harpur, P. (2012). From disability to ability: Changing the phrasing of the debate. *Disability & Society, 27* (3), 325-337.

Large, M. & Ryan, C. (2012). Sanism, stigma, and the belief in dangerousness. *Australian & New Zealand Journal of Psychiatry, 46* (11), 1099-1103.

Sangster, Y. (2013). *People First Language: Dignity, not Semantics.* Retrieved from: http://www.mindlink.org/people_first_language.html

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Snow, K. (2006). *A Few Words about People First Language.* Retrieved from: http://www.disabilityisnatural.com/images/PDF/pf109.pdf.

How to live a life with a person first perspective | Arielle Zellis | TEDxYeshivaUniversity: https://www.youtube.com/watch?v=QyDMr6YU53s

People-first language: https://www.youtube.com/watch?v=oOtRUuP48PE

Quizzes that you may use:

- People first language flash cards: https://quizlet.com/188068898/person-first-language-flash-cards/
- 20-question quiz to determine your disability literacy: https://longmoreinstitute.sfsu.edu/answers-20-question-quiz-determine-your-disability-literacy

3.2 TEACHING PROPOSAL - PEOPLE FIRST LANGUAGE : WHO IS THIS PERSON?

TOWARD AN INCLUSIVE WORLD: ACCESSCULT VISION
"Inclusive world" means all individuals – with and without disabilities – live, learn, work, play and participate together in all life experiences.

LANGUAGE HAS POWER: A DISABILITY IS NOT A PERSON

- Words can value and respect; words can devalue, isolate, and oppress.
- Person first language concerns dignity and rights.
- It is only important to refer to a person's disability if it is relevant to the conversation or situation.
- People are multidimensional beings with hopes, dreams, and goals. Ask yourself:
  Who is this person?

PEOPLE-FIRST LANGUAGE

- People-first language emphasizes the **individuality**, **equality** and **dignity** of people with disabilities.
- Rather than defining people primarily by their disability, people-first language conveys respect by emphasizing the fact that people with disabilities are first and foremost just that—people.

Origins: Person-first language emerged from the disability movement in the 1970s. The movement focused on changing society so that individuals with disabilities could exercise their human rights as full citizens. Language was viewed as a tool for change. It can influence how people think and can contribute to social equality.

DIAGNOSIS is not equal as IDENTITY

A disability **does not define** a person. To **have** implies a possession whereas to **be** implies an identity. It is less stigmatizing to use have than be. Describe what the person has, not who the person is. Ex.: Instead of saying, "He is schizophrenic." Say, "He has schizophrenia."
It's useful to think and speak in terms of needs instead of problems. E.g., "Persons with mental health needs."

AVOID THE POSTER CHILD EFFECT
People with disabilities are the largest minority group in the United States and in the EU. The group is inclusive of gender, religion, ethnicity, sexual orientations, and socioeconomic levels. You may often find that you do not need to use:
Victim
Afflicted with, stricken with, suffering from
Invalid, Cripple, Incapacitated, Handicapped, Poor thing
When you can say:
Person with, people who.

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EXAMPLES OF PEOPLE FIRST LANGUAGE

Affirmative Phrases	Negative Phrases
Person with an intellectual, cognitive, developmental disability	Retarded Mentally defective
Person who is blind Person who is visually impaired	The blind
Person with a disability	The disabled Handicapped
Person who is deaf	The deaf Deaf and dumb
Person who is hard of hearing	Suffers hearing loss
Person who has multiple sclerosis	Affected by multiple sclerosis
Person with cerebral palsy	Cerebral Palsy victim
Person with epilepsy Person with a seizure disorder	Wheelchair bound Confined to a wheelchair
Person with muscular dystrophy	Stricken by Muscular dystrophy
Person with a psychiatric disability People who is neurodiverse People with experience of institutionalization	Crazy
Person who is successful, productive	He overcome his/her disability Is courageous (when it implies the person has courage because of having a disability)

DISABILITY ETIQUETTE

Disability etiquette refers to **respectful communication and interaction** with people who have disabilities.

The principles of disability etiquette: First and foremost, rely on common sense to guide your interactions with people with disabilities and behave in the same courteous and respectful way with individuals with disabilities that you would with anyone.

STEPS TOWARD INCLUSIVENESS

- Use "people first" language which recognizes that individuals are more than their disabilities.
- Don't ask questions about a person's disability unless it is brought up by the individual.
- If you offer assistance, wait until the offer is accepted. Then listen to or ask for instructions.

- Speak directly to the person.
- Don't be afraid to ask questions when you are unsure of what to do.
- When introduced to a person with a disability, it is appropriate to offer to shake hands. People with limited hand use or who have artificial limbs can usually shake hands. (Shaking hands with the left hand is also an acceptable greeting.)
- Treat adults as adults. Address people who have disabilities by their first names only when extending the same familiarity to all others.

LET'S PLAY

Guidelines: Choose an answer and hit 'next'. You will receive your score and answers at the end.

https://study.com/academy/practice/quiz-worksheet-people-first-language-in-sped.html

3.3 PEOPLE WITH MOBILE DISABILITIES

Mirian Santamaría Peláez (University of Burgos)

Timing: 2PH

Abstract:

People with mobile disabilities and wheelchair users encounter accessibility issues when it comes to "Accessibility to the physical environment"; so that they may find it difficult to reach or enter a space and to transit through it. It is necessary to remove all physical barriers that prevent persons with disabilities from exercising their rights in a just and inclusive society.

The main problems people with mobile disabilities and wheelchair users encounter in the use of the built environment are impossibility to overcome isolated slopes, stairs and steep slopes; risk of falls (on stairs, crossbars, etc.); impossibility to pass through narrow places; need for large spaces to rotate, open doors, etc.; limited chances of reaching objects; limitation of the areas of vision; obstacle difficulties that represent your own legs; compatibility issues between your wheelchair and other furniture elements.

All the activities that people can perform have two components: displacement and use. People with mobile disabilities encounter accessibility issues associated with both components, so they must be addressed equally; it is not enough to be able to reach and enter a certain place, but it is necessary to be able to make use of the elements that that place offers in conditions similar to the rest of the population, without making a greater effort. So, they will need assistance for approaching the buildings, entering the buildings, moving around and reaching the facilities.

Aims and goals:

- Provide knowledge about the mobile disability and the accessibility difficulties that it entails.
- Identify the different barriers that affect the mobility and use of spaces by people with physical disabilities.
- Know the universal accessibility requirements that environments should meet in order to be accessible to people with mobile accessibility.
- Learn how people with mobile disabilities can be assisted in their accessibility needs.

Discussion:

- What accessibility problems do people with mobile disabilities encounter?
- What are the barriers that most often affect people with mobile disabilities?
- What does universal accessibility establish when it comes to physical barriers?
- What accessibility needs do people with mobile disabilities have?
- How can we help or assist people with mobile disabilities?
- What can "design for all" do for people with mobile disabilities?
- What role do reasonable accommodations play and/or should reasonable accommodations play for the accessibility of people with mobile disabilities?
- How do we apply all these topics to accessibility to Cultural Heritage for people with mobile disabilities and wheelchair users?

Resources:

Department of Justice. (2010). 2010 ADA standards for accessible design. *Information and Technical Assistance on the Americans with Disabilities Act*. Available: https://www.ada.gov/regs2010/2010ADAStandards/2010ADAStandards_prt.pdf

Rosenberg, D. E., Huang, D. L., Simonovich, S. D., & Belza, B. (2013). Outdoor built environment barriers and facilitators to activity among midlife and older adults with mobility disabilities. *The Gerontologist*, *53*(2), 268-279. Doi: https://doi.org/10.1093/geront/gns119 Available: https://academic.oup.com/gerontologist/article/53/2/268/563499?login=true

Gan, D. R., Mahmood, A., Routhier, F., & Mortenson, W. B. (2021). Walk/Wheelability: An Inclusive Instrument Pair for Participatory Age-Friendly Research and Practice. *The Gerontologist*. Doi: https://doi.org/10.1093/geront/gnab079

https://access.si.edu/museum-professionals

https://www.accessibility.com/

https://www.carehome.co.uk/advice/types-of-physical-disabilities

https://www.passionatepeople.invacare.eu.com/wheelchair-accessibility-as-a-prerequisite-for-inclusion/

3.3 TEACHING PROPOSAL - PEOPLE WITH MOBILE DISABILITIES

People with mobile disabilities and wheelchair users encounter accessibility issues when it comes to "Accessibility to the **physical environment**"; so that they may find it difficult to **reach** or **enter** a space and to **transit** through it.

All **physical barriers** that prevent persons with disabilities from exercising their rights in a just and inclusive society should be removed.

People with mobile disabilities and wheelchair users may visit **independently** or with the help of others.

The **main challenges** they encounter in the use of the built environment are:

- Challenge to overcome isolated slopes, stairs and steep slopes.

- Possibility of overturning (on stairs, crossbars, etc.).

- Challenge to pass through narrow places.

- Need for large spaces to rotate, open doors, etc.

- Challenge for reaching objects.

- Limitation of your areas of vision.

- Obstacle challenges that represent your own legs.

- Compatibility issues between your wheelchair and other furniture elements.

DISPLACEMENT AND USE

All the activities that people can perform have two components: **displacement and use**.

Displacement refers to the transfer to a particular place in order to perform an action there, to be able to move freely through an environment that does not present obstacles or limitations.

The **use** is the development itself of the action, enjoy, use, take advantage of the elements that we find around us.

Wheelchair users encounter accessibility issues associated with both components, so they must be addressed equally; it is not enough to be able to reach and enter a certain place, but it is necessary to be able to make use of the elements that that place offers in conditions similar to the rest of the population, without making a greater effort.

For wheelchair users the displacement generates challenges of maneuvering and leveling; in terms of use, scope and control issues appear.

To ensure the movement through a building, in our case a museum, it is necessary to **provide accessible routes** at connect the different spaces with each other and with the outside; four basic criteria should be taken into account for them:

On the other hand, to ensure the use of spaces and to be able to carry out activities in them it is

necessary to ensure:

What information do wheelchair users and people with mobile disabilities need before entering the museum?

1. Information about approaching the building: accessible routes, routes to be avoided, public transport…

2. Entering the building: accessible entrance, non-accessible entrances to avoid, signals for your accessible route, special info adapted to your needs…

3. Moving/using the facilities: signals, accessible route, special info adapted to your needs, non-accessible places, activities that need to be scheduled previously…

People with physical disabilities.

We refer here to people whose mobility is limited, conditioning their ability to move, or their ability to maneuver and reach, or their manual dexterity, or their balance and physical control, or their ability to resist, etc.

The causes are of very diverse nature: congenital, spinal cord injuries, vascular lesions, organopathies, myopathies, neuropathies, accidents, old age, diseases, etc., and there may be more than one cause and produce pluridisability.

We will focus here on a key aspect: the ambulatory capacity of people. Thus, we will distinguish between:

- semi-ambulatory people

- non-ambulatory people

Semi-ambulatory people.

People with semi-ambulatory physical disabilities have affected the ability to ambulation and associated activities.

These people can walk although they do it slowly and many times they do it with the help of canes, crutches, tripods, walkers, etc.

The main problems that affect this group are:

✓ difficulty in overcoming slopes and stairs,

✓ difficulty in passing through narrow spaces,

✓ difficulty in executing long journeys without resting,

✓ greater danger of falls due to trips or slips (of the feet or crutches or canes),

✓ difficulty in activating mechanisms that require both hands at the same time

This group of people is divided, in turn, into two groups according to whether or not they have manual activity (that is, the ability to move and use one or both arms and hands). Among those who have manual activity, they generally use their hands to help themselves with the mobility of their lower limbs and, above all, to support the aids for walking, so during it, manual activity is temporarily limited to these tasks (being unusable for other activities).

Those who do not have manual activity (hemiplegias, malformations, amputations) find it more difficult to mobilize since they cannot use many of the technical aids, such as canes or crutches. In addition, they have difficulties or impossibility of manual apprehension, which requires adapted devices to use the products or to perform the actions that are usually used with the hands.

Mainly, the needs for this group in terms of accessibility are related to mobility and displacement: availability of adequate pavements and floors (both in outdoor and indoor spaces), sufficient space for turning maneuvers, change of direction, etc.; and with scope and use: availability of products, objects, etc. at an accessible height and distance, and that are simple to use (for example: in elevators, it is recommended that the keypad is at the height of a wheelchair and its buttons are large and easy to recognize.)

Non-ambulatory people.

Non-ambulatory people are those who cannot move without support products, and in most cases they do so by means of self-propelled, electric or third-person-powered wheelchairs.

The main difficulties for this group are: difficulties in maneuvering the wheelchair (both in the change of direction, in the turn, in the entrances and exits according to the type of doors, and in the movements to install or leave the chair), difficulties to overcome unevenness (whether continuous or isolated, such as steps), difficulties of reach (due to the position and height of the wheelchair).

Therefore, it should be tried that the unevenness does not become an obstacle to the use of the chair. It is recommended, as far as possible, the presence of accessible ramps when necessary, as well as spaces, corridors, corridors and sinks with a sufficient width so that the chair can maneuver easily. Similarly, in cases where there is an elevator, it is recommended that its design allows comfortable wheelchair access, as well as facilitates the use of the keypad (adequate height).

In general, people with physical disabilities can be assisted by:

- ✓ Simple and accessible itineraries from the public road to the entrance of the establishment. In cases where there are slopes or steps, it is recommended to save the slope by means of a ramp.

- ✓ Support devices for possible loss of balance: handrails, grab bars, chairs with armrests. Mechanical aids: elevators and mechanical doors (allowing wheelchair access).

- ✓ Adequate height of furniture, doors, keypads, etc. that allows easy reach and handling of objects from a wheelchair.

✔ Furniture without projections and properly placed so that it does not cut off the circulation.

✔ Good lighting of the spaces, to avoid shadows and glare.

✔ Regular pavements, without highlights and non-slip.

In the treatment and communication with people with physical disabilities it is recommended:

✔ **Ask the person** if they need any help

✔ Always address the person in a wheelchair and not their companion. To talk to a person who uses a wheelchair, you should talk to them head-on and at the same height (if possible sitting).

✔ If the handling of the wheelchair is unknown, it is recommended to ask the user how to help him.

There are other groups of people who may present mobility difficulties; in all the cases they will benefit from all the principles that have been stated in this topic. These people may be the elderly, pregnant women, people with heavy loads, baby strollers, etc.

SOME USEFUL CONCEPTS.

Universal Accessibility.

Universal accessibility is the condition that an urban environment, building, product, service or means of communication must have to be used in conditions of comfort, safety, equality and autonomy by all people, including those with different motor or sensory capacities.

Good accessibility goes unnoticed by users. This "unnoticed accessibility" implies more than just offering an alternative to the access step: it seeks an equivalent design for everyone, comfortable, aesthetic and safe. It is synonymous with quality and safety, the latter being a fundamental requirement in design.

If it lacks security in use for a certain group of people, it ceases to be accessible

Accessibility chain.

It refers to the ability to approach, access, use and leave any space or enclosure independently, easily and without interruptions.

If any of these actions are not possible to perform, the chain is cut and the space or situation becomes inaccessible.

The physical movement of a person, between a point of origin and a destination, implies crossing the boundaries between the building and the public space or between it and transport; therein lies the

importance in the continuity of the accessibility chain.

Accessibility must be analyzed as a chain of actions that are necessarily linked to each other.

Universal Design.

The concept of accessibility has evolved into a new approach, where the main thing lies in conceiving the environment and objects in an "inclusive" or suitable way for all people. Thus arises the concept of Universal Design or Design for All.

Universal Design is understood as the design of products and environments suitable for the use of the largest number of people without the need for adaptations or specialized design.

"Universal Design seeks to stimulate the development of attractive and comercial products that are usable by any type of person. It is oriented to the design of solutions linked to construction and objects that respond to the needs of a wide range of users."

Ron Mace (1941 – 1998). Creator of the term "Universal Design"

SOME EXAMPLES OF INFORMATIONS ON ACCESSIBILITY IN MUSEUMS:

- SMITHSONIAN ACCESSIBLE EXHIBITION DESIGN: https://www.thc.texas.gov/public/upload/publications/Smithsonian%20Guidelines%20for%20accessible%20design.pdf
- Museo Reina Sofía: https://www.museoreinasofia.es/visita/accesibilidad
- The British Museum: https://www.britishmuseum.org/visit/accessibility-museum
- Museum of London: https://www.museumoflondon.org.uk/museum-london/plan-your-visit/museum-accessibility
- MoMA: https://www.moma.org/visit/accessibility/
- Royal Ontario Museum: https://www.rom.on.ca/en/visit-us/accessibility
- Museum of Fine Arts Boston: https://www.mfa.org/visit/accessibility
- Thyssen-Bornemisza: https://www.museothyssen.org/visita/accesibilidad
- MACBA: https://www.macba.cat/es/sobre-macba/accesibilidad
- Museo Nacional de Ciencias Naturales: https://www.mncn.csic.es/es/visita-el-mncn/accesibilidad

SOME PUBLICATIONS IN THIS FIELD:

- Building Access: A good practice guide for arts and cultural organizations: https://www.artscouncil.org.uk/publication/building-access
- Access Audit Checklist: https://www.disabilitycornwall.org.uk/PDF/Access_Audit_Checklist.pdf
- Access Audit Checklist: https://www.wycombe.gov.uk/uploads/public/documents/Building-control/Access-audit-checklist-for-community-buildings.pdf
- Accessibility audit checklist:

http://iphnewdelhi.in/WriteReadData/Access%20Audit%20Checklist.pdf
- Access Handbook Template: A Tool to Help Manage Accessibility of the Built Environment http://nda.ie/nda-files/access-handbook-template1.pdf
- How to Make Museums More Accessible for people with disabilities: https://www.inclusivecitymaker.com/how-to-make-museums-more-accessible-for-people-with-disabilities/
- Making Museums Accessible to Those With Disabilities https://www.museumnext.com/article/making-museums-accessible-to-those-with-disabilities/
- Accessibility Resources for Museums and Libraries: https://www.imls.gov/issues/national-issues-priorities/accessibility-resources-museums-and-libraries
- Características de accesibilidad en los museos: https://evemuseografia.com/2018/05/07/caracteristicas-de-la-accesibilidad-en-los-museos/
- Manual de accesibilidad para museos: http://repositorio.usil.edu.pe/bitstream/USIL/8605/1/2019_Zuniga_Manual-de-accesibilidad-para-museos.pdf

3.4 PEOPLE WITH SENSORY DISABILITIES: PEOPLE WHO ARE BLIND AND PARTIALLY SIGHTED (PEOPLE WITH LOW/NO VISION)

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

The aim of this lecture is to invite people who are blind and with low vision to present their needs in the realm of cultural heritage.

In the first part we will present different approaches and reasons for blindness and deterioration of sight.

In the second part we will present how to make the build environment more accessible and the adaptations that are needed in the exhibition space such are braille, embossed fonts, audio/visual descriptions, technical descriptions, replicas, touch and multisensorial tours (etc.), to make exhibitions more accessible. Get in touch with assistive technologies. Speak about collaborative approach in the process of development, testing and implementation of adaptations.

Aims and goals:

- The aim of this lecture is to present the needs of blind people (people with no vision) and people with low vision in the context of museums/galleries and other institutions that store and present cultural heritage.

Discussion:

- How is sight used in our society and how important it is in everyday life?
- Think about a museum, gallery, historical site, archive, library or other institution in your local environment. How is it accessible to people with low or no vision? What should be done?
- Exercise in pairs: one of the students isolates his/her sight with a bandana, the other accompanies or assists him/her; try to find a way from the classroom to the toilet, library, restaurant etc. What are your experiences? How did you find your way? On which senses did you rely? How did your memory help you to find a way?
- Exercise with students: isolate students' sight and give them different objects (also objects that can be put in their mouths). Let them touch and describe them and guess what these objects are. Discuss how they feel. How did they understand which objects they handle? Were these objects in any way different than when they handle them with all senses?

Resources:

Chatterjee, Helen, ed. 2008. *Touch in Museums: Policy and Practice in Object Handling*. Abingdon, New York: Berg Publishers. (2020 version New York: Routledge)

Hayhoe, Simon. 2017. *Blind Visitor Experiences at Art Museums*. Lanham, Boulder, New York, London: Rowman & Littlefield.

Salzhauer Axel, Elisabeth and Levent, Nina. 2003. *Art Beyond Sight: A Resource Guide to Art, Creativity, and Visual Impairment*. New York: Art Education for the blind and American Foundation for the Blind.

Snyder, Joel. 2014. *The Visual Made Verbal: A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*. Arlington: American Council of the Blind.

https://ditacta.tumblr.com/

Specialized library for blind in Ljubljana, Slovenia
https://www.kss-ess.si/

3.4 TEACHING PROPOSAL - CASE STUDY: VISIT TO THE SPECIALIZED LIBRARY FOR THE BLIND AND PARTIALLY SIGHTED "MINKA SKABERNE" IN LJUBLJANA, SLOVENIA
https://www.kss-ess.si/

Under the framework of the implementation phase (Testing the IO3 HEI module *Accessibility of cultural heritage to all*) at the University of Ljubljana, the students visited the specialized library for the blind and partially sighted "Minka Skaberne" in Ljubljana, Slovenia. The library with the needs of people with no or low vision was presented by librarian Katarina Černe.

The history of the library started in 1918 with the initiative of a charitable organization that invited the teacher Minka Skaberne to organize the transcription of Slovenian writings into Braille for blind. The initiative was relevant after the First World War because of the increasing number of disabled soldiers and other people who lost their vision in relation to war or post-war period.[4] Ms Skaberne published a special booklet entitled *Care for the Blind* in which she expressed her commitment to the establishment of a library for the blind. She invited and instructed women to manually copy Slovenian books in braille: in one year, the result was 60 transcribed literary works in 150 braille volumes with 130 pages each.

The library nowadays operates under the auspices of the Slovene Association of the blind and visually Impaired of Slovenia and is intended for people who are blind and visually impaired and for people who can not read the common print (ex. people with dyslexia). The enrollment is free of charge, but upon enrollment you must submit a document (a report or professional opinion/decision) providing your vision or reading problems. The library currently has more than 2,600 members, and books can be borrowed in audio format or Braille. Around 1,602 books have been adapted into Braille, while more than 6,200 works are available in digital mp3 audio format. The number of adapted books with new technologies are increasing.

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[4] After the First war people who lived near the fronts were collecting non exploded grenades and other metal parts on the former fronts to sell for additional income and living. Some of these munitions were not handled with care and exploded in the hands or near the persons and injured their hearing, sight or caused other body injuries.

Ms. Katarina Černe presented to the students also the blindness and the needs of people with no or low vision. A blind person is defined as a person who has less than 5% vision. Some people are born with reduced sight, some others may encounter the deterioration of sight due to accidents, diseases or old age. There is a vast spectrum of visual impairments from narrowed field of vision, tunnel vision, cataract, peripheral vision, glaucoma etc.[5] To understand these differences, Ms. Černe gave to the students glasses that stimulate certain visual impairments.


The *European Blind Union* adopted in principle the WHO's definition of blindness and partially sight[6] (medical principle). Additionally they developed the concept of *functional sight* when supporting the needs of blind and partially sighted people. Functional sight includes reading and writing, orientation and mobility, activities of daily life, communication, maintenance of any visual task.

Ms. Černe gave to students basic information about how to communicate and accompany a blind person: the importance of presenting yourself, asking the person (and not the accompanying person)

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[5] See images on page of Blind and partially sighted union of organizations of Slovenia https://www.zveza-slepih.si/okvare-vida/

[6] https://www.who.int/en/news-room/fact-sheets/detail/blindness-and-visual-impairment

if they need help and how to help, describing what we are doing (especially if we leave) and explaining the obstacles in the space. For the museum work is important to provide to the person accessible information, through adequate print (considering the san serif fonts, color of the fonts, contrast, font size, relief print etc.), Braille transcriptions, audio descriptions and other e-formats that could be read by screen readers, a technological aid that helps to transmit what is written on the screen to an auditory or tactile (ex. braille line) information. In providing accessible information on the web follow the *Web content accessibility guidelines*, that will help you to make your website more accessible.[7] Other improvements of the museum exhibitions into engaging experiences - like tactile, hands on, multisensorial tours etc. - will not be helpful only to blind and partially sighted people but also attractive to fully sensorial people.
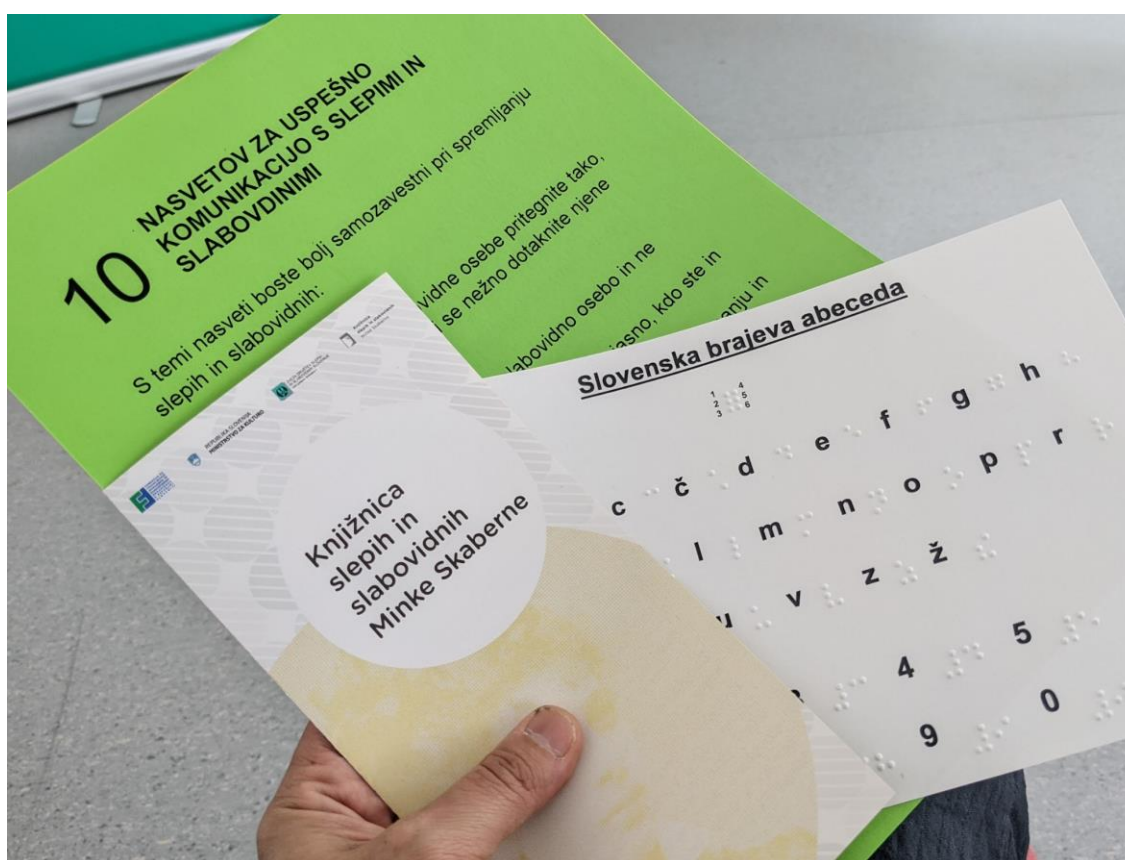
We thanks for his contribution to the Train the trainers event (Learning activity C1 in Ljubljana) Mr. **Dušan Brešar Mlakar**, *also a librarian in the specialized library, who presented the needs of blind and partially sighted people in museums and cultural institutions.*

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[7] https://www.w3.org/TR/WCAG21/

3.5 PEOPLE WITH SENSORY DISABILITIES: PEOPLE WHO ARE DEAF AND HARD OF HEARING - ACCESSIBILITY IN CULTURAL PLACES

Enrico Dolza (Institute of deaf and University of Turin)

Timing: 2PH

Abstract:

This lecture addresses ways that museums can strengthen programming for d/Deaf audiences. Through the development and study of tours for a d/Deaf audience conducted through signing and oral translation at the Turin institute for the Deaf, the lecturer examines issues of language, identity and inclusion. He argues that the use of sign language is critical, and that Deaf visitors' engagement is enhanced when tours are given by Deaf tour guides. This lecture highlights common pathways for museums to better relate to d/Deaf and hard of hearing audiences.

Aims and goals:

- Awareness should be raised among museum curators so that exhibitions and museum paths are not 'adapted' after the fact (or even not adapted at all), but are designed to be accessible for d/Deaf people.

Discussion:

- Describe the design for all.
- What does cultural accessibility mean?
- What does the Art.30 of the UN Convention on the rights of persons with disabilities include?
- What does "non-public" museum mean?
- What does a visitor with a disability expect to find in a museum?
- Which measures or strategies can a museum curator adopt in order to create an accessible cultural space for d/Deaf people?
- How can the explanatory texts of a piece of art be adapted in order to be accessible for d/Deaf people?

Resources:

Guimaraes Pereira, V. B., Corrêa, S. B., & Vieira de Jesus, D. S. (2020). Beyond Accessibility: The Belonging and Participation of Deaf Subjects in the Art Museum of Rio (MAR). *Int'l J. Soc. Sci. Stud.*, *8*, 89.

Eikelenboom, M., Wattel, R., & de Vet, M. (2019). Listening with Your Eyes: An Accessible Museum for Deaf and Hard-of-Hearing Visitors. *International Journal of the Inclusive Museum*, *12*(3).

Barbosa, P., Amorim, P., Ferreira, S. B. L., & Castro, A. (2021). Supporting Spontaneous Museum Visits by Deaf People: An Augmented Reality Application and a Case Study. In *Augmented Reality in Tourism, Museums and Heritage* (pp. 173-193). Springer, Cham.

Multisensory Museum: learning from the deaf and hard of hearing:
https://www.youtube.com/watch?v=dEvjjhM2UU8

The Sixth Floor Museum Launches The ASL Guide for Deaf and Hard-Of-Hearing Visitors:
https://www.youtube.com/watch?v=GK8a0YnvNFY

3.5 TEACHING PROPOSAL - ACCESSIBILITY IN CULTURAL PLACES

SOME BACKGROUND DATA (ISTAT[8] data)

- Italy's museums have a heritage of almost 5,000 institutions open to the public, spread throughout the country: in one Italian municipality out of three there is at least one museum institution, and some towns with fewer than 2,000 inhabitants have as many as 5-6 small historical and artistic institutions.
- 128 million visitors per year
- The digitisation of the heritage has begun, but is still incomplete. Only 10% have a digital catalogue and only one institution in ten can be visited virtually.
- The use of interactive technologies is also limited: less than half provide visitors with supports such as smartphones or tablets, multimedia rooms, QR code technology and augmented reality paths.
- It's better on the communication front: more than half have a dedicated website and social media account.
- Only 53% of Italian museums are equipped with ramps, accessible toilets and lifts (Umbria, Emilia Romagna, Lombardy and Lazio are the most virtuous regions).
- A little more than one out of ten (12%) offer tactile and information paths for visually impaired and blind people, mainly in Apulia, Veneto, Sardinia and Lazio.
- With regard to specialised assistance, the most usable facilities are in Emilia Romagna, Lombardy, Tuscany and the Autonomous Province of Bolzano.

ACCESSIBILITY

Museums and deafness: Despite the many experiences in recent years, museum accessibility is still in its early stages but is strongly supported by the UN Convention on the Rights of Persons with Disabilities of 2006 and ratified by Italy in 2009.

FROM IMPAIRMENT TO ENVIRONMENTAL FOCUS

«People with disabilities include those with long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may prevent their full and effective participation in society on an equal basis with others.»

With the UN Convention, people with disabilities are no longer seen as passive subjects requiring assistance, care and protection, but as active members of society, protagonists in making decisions and demanding rights.

They must be involved in the design of services for them.

ACCORDING TO THE CONVENTION, OUR ACTIONS SHOULD BE GUIDED BY:

- **Self-determination**: the disabled person is not merely a passive receiver of services, but co-designs what he/she needs
- Free choice and non-discrimination on the basis of disability, with the aim of ensuring full **participation**.
- Individual **autonomy** - including the freedom to make one's own choices - and the **independence** of individuals.

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[8] Italian National Institute of Statistics

- **Human rights** and fundamental **freedoms** for all persons with disabilities without discrimination of any kind on the basis of disability.

INTEGRATION AND INCLUSION ARE NOT SYNONYMS
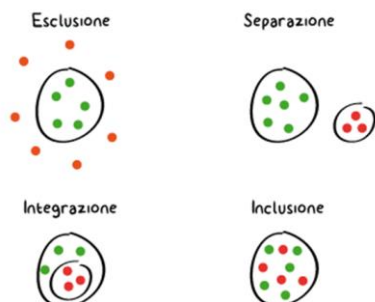
WHAT CHANGES WITH THE UN CONVENTION ON THE RIGHTS OF PERSONS WITH DISABILITY?

- Before the UN Convention, the focus was on impairment and consequent disability.
- After the Convention, the focus shifts from the person with a disability to the environment. It is in the context that we have to work, an accessible context cancels disability. Disability exists because there are inaccessible environments.

ART. 30 UN CRPD

States shall recognise the right of persons with disabilities to participate on an equal basis with others in cultural life and shall take all appropriate measures to ensure that they have access to places of cultural activity, such as theatres, museums, cinemas, libraries and tourist services, and, as far as possible, have access to monuments and sites of cultural significance.

PERSISTENCE OF INEQUALITIES

However, inequalities and difficulties of access for people with disabilities are persistent. This seems even more astonishing and worrying, if one takes into account that in the European Union alone the percentage of people with disabilities is estimated at around 15% of the total number of citizens, reaching the exorbitant number of 80 million people (EDF, 2018).

ACCESSIBILITY MEANS THAT OUR ACTION MUST SHIFT:
-> from the body of the person with disability, from his or her impairment
-> to the environment where he/she lives
People with disabilities are not born with them, they become disabled! (Gianluca Rapisarda)
We are not born disabled, but we become disabled whenever society does not provide us with the right tools, strategies and effective services to remove the obstacles that prevent us from living an autonomous and independent life and cause discrimination.

WHAT CHANGES FOR A MUSEUM?
From the focus on special instruments to **design for all**, which is actually a **design for us**.
And there **aren't special needs** but rather **access needs**.
WHY THE DESIGN FOR ALL? Autonomous visit: it is necessary to enable the visitor with a disability to access the museum when and how he/she wishes, having designed the accessible visit
independently of him/her DESIGN FOR ALL.

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THE ROLE OF MUSEUMS

1. Traditionally, the museum is defined by its two main functions: it is a place of preservation of cultural goods organised in one or more collections; and it exhibits, displays its collections to the public.

2. The first function emphasises activities such as collecting, cataloguing, curating, archiving and serving the values of memory and history. These functions require specialised professionals such as conservators and researchers, generally academic professions and the museum is almost comparable to a research centre of a university.

3. The second function focuses on activities such as exhibiting, showing, mediating, producing, informing; here the professionals involved are curators, technicians, communication staff, custodians, etc., all those tasks whose purpose is to enable the enjoyment of an audience. With this function the museum aligns itself with other cultural institutions, like theatres or a cinemas, where people go to see something, mostly passively.

4. A third, newer function of the museum is the one that is leading it to be defined as a learning environment, which is why education departments are becoming more and more popular, in which the public is thought of as an active learner, whose visit objectives and potential agenda must be recognised and met.

THE REALITY OF MUSEUMS

- In general, museums still have few visitors and there are many 'non-publics': they are still too elitist; too focused on the preservation of the object, rather than on its enjoyment.
- Today, people with disabilities are asking for independent access to museums, as people without disabilities do.
- *Anything in museums other than this is discrimination on the basis of disability.*

THE NON-PUBLIC OF THE MUSEUMS

- Deaf people are a typical museum's "non-public": assuming that they will not find accessible content, they do not participate in the cultural life of the city.
- The "non-public" of museums is a heterogeneous social group, made up of such a wide range of people that we can say it represents a large part of Italians: according to ISTAT (ISTAT, 2016) 75% of Italians do not enter a museum even once a year. Some because they have no interest in doing so, others because they are even hostile, but a large part of them are interested, states that they have difficulties in doing so due to the existence of physical, sensory or cultural barriers (Bollo, 2017).

WHAT A VISITOR WITH DISABILITY EXPECTS

An independent visit for a person with a disability requires preparation. We will therefore have to pay a lot of attention to communication and information, starting from an ACCESSIBLE WEBSITE which could also offer additional content, in depth room cards THE IMPORTANCE OF ANTICIPATING CONTENT!
Visiting the museum on your own requires a DIFFERENT CULTURE OF ACCESSIBILITY STARTING FROM THE RECEPTION.
TRAINED CHECKOUT OPERATORS
USING THE SAME PATHS FOR EVERYONE: inclusion, not integration!
An independent visit will only be possible if environmental barriers are removed and facilitators are introduced: TO BE ABLE TO ORIENTATE EASILY IN THE MUSEUM will have to be possible. And aspects
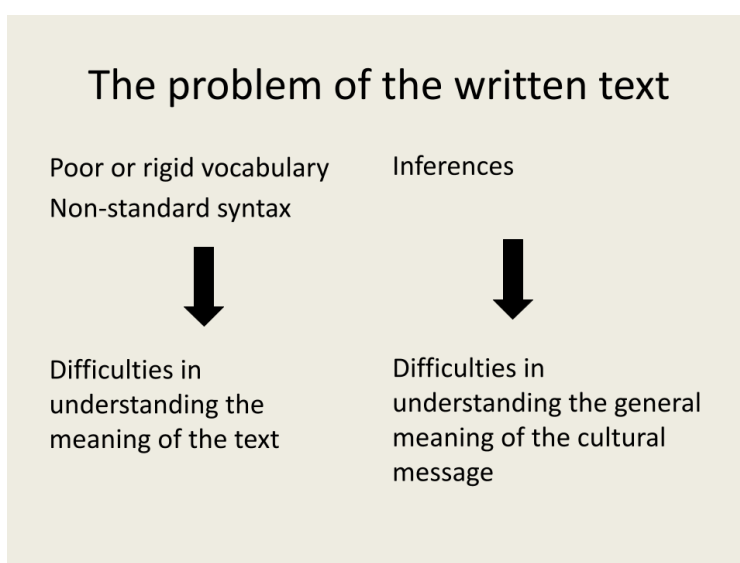
such as NOISE, LIGHTING, LIGHTS, SPRAYING, LIGHTING, CHROMATIC CONTRAST and THE FONT OF THE CAPTIONS must be controlled.

UNDERSTANDING THE MUSEUM'S CULTURAL MESSAGE through special mainstream and non-dedicated media and services.

WHAT CAN BE DONE FOR DEAF PEOPLE?

- **Changing the approach to written texts in museums**
  The written text, although conveyed by the visual channel, does not guarantee full accessibility for deaf people. Deafness makes it difficult to learn the historical-oral languages in their entirety and, consequently, also makes it difficult to understand the related written text, both from the lexical point of view and from the syntactic and content point of view.

The problem of the written text

Poor or rigid vocabulary
Non-standard syntax

Inferences

↓

↓

Difficulties in understanding the meaning of the text

Difficulties in understanding the general meaning of the cultural message

Adaptation of the text
Since it is not enough to rely on the visual channel, the written text must be adapted to be linguistically and culturally accessible.
In order to achieve this, the text must always be rewritten by a revision team, which may be formed by deaf users themselves and which requires the collaboration of editors and linguists.

- **Videos in Sign Language**
  Texts can also be translated in SL, which is a real language and is used by a large community of deaf.
  The videos need a specific setting (duration, background colours, clothing of the actor) and the actors themselves should be deaf.

Accessibility is still experienced as **ancillary**:
Training on the subject delegated to the goodwill/free choice of individual operators, which is applauded, but does not start with the directorates

No dedicated budget, as if it were a charitable activity, but an optional, voluntary activity.

SOME FOOD FOR THOUGHT…

- Involving deaf people in the enjoyment of museums is an operation of cultural democracy and opening of institutions to new audiences.
- What is needed is a systemic vision: so far there are so many laudable initiatives that are unconnected and often come from local intuition or enlightened individuals.
- If deaf people "conquer" the museum, if they get the tools not to feel uncomfortable in such institutions, they get the tools not to feel uncomfortable anywhere else, not only in the cultural life, but also in the social and civil life of our country.

*A big thanks also to **Gašper REMS**, who presented his experience as a deaf guide in Ljubljana at the training event by the end of September 2021. Gašper Rems is a user of a cochlear implant, but he knows Slovene and international sign language. He is working as an assistant to a person with deafblindness and is very active in the deaf community in organizing activities for children and youth. He loves art and has studied restoration. Between 2013 and 2015 he collaborated on the project Accessibility of cultural heritage to vulnerable groups (see below) and has established a new professional profile "a deaf guide" - a person who is deaf and guides visitors through the museums, galleries and historical venues in sign language. He is also guiding deaf tourists through the visit of Ljubljana castle in Slovenia. He also prepared video guides in sign language through exhibitions.[9] In 2014 he prepared an exhibition about the deaf community in Ljubljana based on photographs from the Museum of Contemporary History in Slovenia and interviews with elder deaf people. With his work he enriched the documentation in the museum and empowered the deaf community - to be proud of their history.*

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[9] An example of a presentation in Slovene sign language <https://youtu.be/-CgKBduU_rw>.

3.6 MULTISENSORIAL EXPERIENCE OF CULTURAL HERITAGE

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

Cultural heritage is often represented by words and images, by visual and verbal representations. We actually live in an ocularcentric world, where sight with visual images (especially media such as videos and photographs) are our epistemological tools. However, people in everyday life use different senses – sight, touch, smell, hear, taste, proprioception and vestibular senses – to achieve knowledge. In some cases the hearing and sight component is missing (example deaf-blind people). Museums, historical sites and other cultural heritage institutions have adopted a more inclusive approach toward heritage by designing multisensorial or experiential exhibitions and guided tours.

The preparation of a multisensorial or experiential description of an object of cultural heritage (artworks, museum object) includes: information or description of what you see, information about the socio-historical context (what is behind it – ex. authors life, history, material use, stories), an individual approach (what do I feel, what the image/object reminds me of, etc.).

Aims and goals:

- Understand the needs of people with sensory disabilities (especially deaf-blind people).
- Understand what is an inclusive approach to cultural heritage and how to prepare a multisensorial presentation of cultural heritage.

Discussion:

- Think about which senses you use in different "daily" tasks: learning in school, cooking at home, watching television, walking in woods/fields, visiting a museum. Which sense does prevail?
- Think about your last memory of a childhood: what do you remember the most and describe it with your senses. Which sense does prevail? How are senses connected with your memory?
- Exercise: prepare a multisensorial description (by most of the senses!) of a wooden spoon; then prepare a multisensorial description of an image (ex. Van Gogh's Starry night).

Resources:

Communiction of deaf-blind people https://www.lorm.cz/deafblindness/communication-of-deafblind-people/?lang=en

Gerenčer, Simona. 2021. *A haptic way of communication with people with deafblindness*. Ljubljana : Zveza društev slepih in slabovidnih Slovenije.

Gerenčer, Simona, and Ipavec Dobrota, Irena, ed. 2021. *The World in the Palm of Your Hand: Language of the Deafblind*. Ljubljana: Združenje gluhoslepih Slovenije Dlan, Združenje tolmačev gluhoslepim Slovenije Taktil.

Jarrold, Karra. 2014. *European Deafblind Indicators: Mapping opportunities for deafblind people across Europe: Government and voluntary sector responses to the growing issue of deafblindness in Europe.* http://siketvak.hu/wp-content/uploads/2014/07/Final-Report-Deafblind-Indicators.pdf

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DITACTA https://ditacta.tumblr.com/

3.6 TEACHING PROPOSAL - PEOPLE WITH DEAFBLINDNESS

Lecture by **Marjana KENDA**, **The Deafblind Association of Slovenia DLAN**

WHAT IS DEAFBLINDNESS?

There are different combinations of hearing and vision impairments presented in people with deafblindness:

- Total deafness and blindness
- Total deafness and low vision
- Hard of hearing and total blindness
- Hard of hearing and low vision

Nordic definition of deafblindness:
"Deafblindness is a combined vision and hearing impairment of such severity that it is hard for the impaired senses to compensate for each other. Thus, deafblindness is a distinct disability."

Different types of deafblindness:

- Congenital deafblindness
- Acquired deafblindness
- Age-related deafblindness (+65 years)

Causes: complications at birth, infections during pregnancy, genetic conditions (CHARGE, Usher Syndrome …), injuries, illnesses, ageing process …

Number of people with deafblindness: a study **Mapping Opportunities for Deafblind People Across Europe** (2014, European Deafblind Network)

Table 4: Estimated population of deafblind people across participating states

	State	Population total[5]	Calculated deafblindness in population ≤64 (~0.2%)	Calculated deafblindness in population ≥65 (~2%)	Total expected population of deafblind people
AT	Austria	8,219,743	13,447	29,920	43,367
BG	Bulgaria	7,037,935	11,514	25,618	37,132
CH	Switzerland	8,036,917	13,341	27,326	40,667
CT	Catalonia	7,565,603	12,589	25,420	38,010
CZ	Czech Republic	10,512,419	17,976	30,486	48,462
DE	Germany	80,523,700	127,872	331,758	459,629
DK	Denmark	5,534,738	9,387	16,826	26,213
EE	Estonia	1,274,709	2,098	4,512	6,611
EL	Greece	9,903,268	16,043	37,632	53,676
ES[6]	Spain	39,493,930	65,436	135,523	200,959
FI	Finland	5,262,930	8,652	18,736	27,388
FR	France	66,000,000	110,352	216,480	326,832
HR	Croatia	4,494,749	7,479	15,102	22,582
HU	Hungary	9,981,334	16,928	30,343	47,272
IE	Ireland	4,209,000	7,442	9,765	17,206
IT	Italy	60,626,442	96,639	246,143	342,782
LT	Lithuania	3,525,761	5,888	11,635	17,523
MT	Malta	416,055	718	1,140	1,858
NL	Netherlands	16,357,992	28,070	46,457	74,527
PL	Poland	38,536,869	66,823	102,508	169,331
PT	Portugal	10,781,459	17,854	37,088	54,942
RO	Romania	21,848,504	37,230	64,672	101,901
S1	Scotland	5,295,400	8,875	17,157	26,032
SI	Slovenia	2,010,347	3,389	6,312	9,702
SK	Slovakia	5,439,448	9,573	13,055	22,628
TR	Turkey	75,627,384	141,726	95,291	237,016
UK[7]	United Kingdom	57,053,047	95,621	184,852	280,473
	Total	**565,569,683**	**952,964**	**1,781,757**	**2,734,721**

[5] All data is available via individual countries demography pages at: http://fr.wikipedia.org/wiki. Accessed May 2014
[6] Excluding population of Catalonia (CT)
[7] Excluding population of Scotland (S1)

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THE NEEDS OF PEOPLE WITH DEAFBLINDNESS

Deafblindness **affects social life, communication, access to information, orientation and the ability to move around freely and safely**.

The needs of people with deafblindness are **individual** and **specific**.

Each individual may face restrictions of participation that are affected by:

- the level of support
- barriers in their environment
- the severity of the vision and hearing impairment
- the age of onset.

The type and level of the needed support varies from individual to individual.

Every person needs an individual, personalized professional approach in order to be able to communicate, be understood and develop personally.

Most people with deafblindness need **accompaniment** and **personal assistance** in engaging in social activities.

THE DEAFBLIND ASSOCIATION OF SLOVENIA DLAN

A selfstanding, independent, professional disability organization with representative status for people with deafblindness.

Established in 2005

Social care programs: Monitoring and interpretation, Training for the deafblind and volunteers, Reducing social exclusion, Special information and publishing activities for people with deafblindness and their relatives, Personal Assistance, Family self-help group, Expert deafblind counseling and advocacy, Individual development of ways of communicating with the deafblind, Professional assistance to people with age-related deafblindness, Training and social rehabilitation of people with deafblindness.

Provider of personal assistance and early treatment of children with disabilities within a development clinic with an early treatment centre.

ESTABLISHING PERSONAL CONTACT WITH A PERSON WITH DEAFBLINDNESS

- Approach the person with deafblindness gradually and do not enter his/her personal space at the beginning
- Address the person loud and respectfully
- Approach him/her from the front to check in he/she has any sight or hearing remains
- Respectfully touch his/her arm or shoulder until he/she determines the position of our hands
- Always introduce yourself
- **People with deafblindness can truly rely only on their senses of touch, smell and taste**.

COMMUNICATION WITH PEOPLE WITH DEAFBLINDNESS

Every person with deafblindness chooses the most suitable method of communication.

Communicating and interpreting is always based on an individual approach – **one on one**.

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Language of the deafblind is a language of the deafblind community that is based on touch.

Tactile methods of communication with the deafblind are:

- Tactile sign language
- Guided sign language
- Tactile one-handed alphabet
- Tactile two-handed alphabet
- Finger alphabet – palm writing
- Deafblind manual alphabet
- Dactyl signs
- Tadoma method
- Lorm alphabet
- Dalgarno glove
- Finger braille
- Guided finger
- Haptic way of communication

Important: facial expression, posture and movement of the body, muscle tension, natural gestures, sounds.

Based on residual hearing and/or vision tactile methods can be supplemented with other methods based on visual or auditory transmission:

- Slovenian Sign Language
- Localised sign language
- One-handed alphabet
- Two-handed alphabet
- Notation in capital letters
- Comprehension of speech through lip reading
- Comprehension of loud speech by listening
- Communication with the help of simple aids or technical aids

HAPTIC WAY OF COMMUNICATION

A complimentary way of communication, which enables a person with deafblindness to receive visual information from the environment, while auditory information is transmitted in another way or a combination of different ways of communication.

http://www.gluhoslepi.si/sl/sporazumevanje/

SUGGESTIONS

- Well-thought content (modified and adjusted content)
- Talking slowly, clearly
- Not talking while walking
- Describing the environment
- Detailed description
- Longer time to present the exhibits (interpreting, object touching)
- Providing scale models, replicas of the original artwork
- Optimal use of more developed senses: touch, feeling the vibrations, smell …
- Providing magnifiers
- Providing descriptions and signs in braille
- The contrast and the size of the letters of the descriptions can be changed
- Providing enlarged copy of the detailes on the objects
- Adjustable lightening of the exhibits or the light in the room

EXAMPLES OF GOOD PRACTICES

- Museums that provided replicas or made the exception to let people with deafblindness to touch the objects (Castle Dvor)
- Natural History Museum of Slovenia: adapted one of the educational programmes to deafblind people
- Tactile art paintings for people with blindness and deafblindness

3.7 PEOPLE WITH EXPERIENCES OF INSTITUTIONALIZATION (NEURO DIVERSE)

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

The aim of this lecture is to present the needs of neuro diverse persons in the realm of cultural heritage. Invite people from different organizations of neuro diverse people to present their needs and stories (people with Down syndrome, people with autism, people with different phobias, people with Alzheimer disease etc.). Speak about mental illnesses and mental health issues in the cultural heritage environment. Present processes of normalization and deinstitutionalization. Speak about the representation of neuro diverse people in your local/national environment. Find inspiring stories in your local environment. Discuss how mental health and neuro diverse people are represented in your social environment.

On 9th September 2022 the UN adopted CRPD/C/27/3: Guidelines on deinstitutionalization, including in emergencies (2022) - the document will "*guide and support States parties, in their efforts to realize the right of persons with disabilities to live independently and be included in the community, and to be the basis for planning deinstitutionalization processes and prevention of institutionalization*". (https://www.ohchr.org/en/documents/legal-standards-and-guidelines/crpdc273-guidelines-deinstitutionalization-including?fbclid=IwAR2BO2d_Ou048NmVbBqKAd7mQrT-4r8qfhznQvHrOXjoJ7Y-NHzhEQDVVg0)

Aims and Goals:

- Understand what is neuro diverse.
- Understand what are the needs of neuro diverse people in the cultural heritage environment and institutions.
- Understand deinstitutionalization processes.
- Speak about representations and inclusion of neuro diverse people in the social environment.

Discussion:

How are neuro diverse people included in the society in your local/national environment? Are there any movements of deinstitutionalization?

How neuro diverse people are represented in your social environment – in museums, media, public space?

Do you know any local personality or story related to neuro diversity?

Find inspiring stories in your local environment that can positively represent neuro diverse people.

How can a museum approach different neuro diverse people and their stories?

Resources:

Coleborne, Catharine and MacKinnon, Dolly. 2011. *Exhibiting Madness in Museums: Remembering Psychiatry Through Collection and Display*. New York: Routledge.

Flaker, Vito and Ramon, Shula: *Social work and deinstitutionalisation*
https://iuc.hr/file/569

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You can use the presentation of the Slovene case The Museum of madness as collaborative approach toward the heritage of neuro diverse people and the presentation on deinstitutionalization https://en.muzejnorosti.eu/

https://youtu.be/qD4F3ssVM8s

Deinstitutionalisation EU Policy
https://ec.europa.eu/regional_policy/en/policy/themes/social-inclusion/desinstit

3.7 TEACHING PROPOSAL - CASE STUDY: THE MUSEUM OF MADNESS TRATE
https://en.muzejnorosti.eu/

Presentation by **Sonja BEZJAK,** director of **The Museum of Madness Trate**[10]

The museum is located in Northeast Slovenia in the village TRATE, on The border with Austria. Trate is a small village with 360 inhabitants. The museum is located in CMUREK Castle.

About us…

Brief history

- 1949 - 2004 Cmurek castle hosted an Asylum for mentally ill
- 2004 – the unit was closed, by now the only long stay institution closed due to de-institutionalization process
- 2013 - Museum of Madness, a local initiative started to work in the castle

Who we are…

- local people from Slovenia and Austria

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[10] The Museum of Madness represents a best practice in how a museum is historically, geographically and socially interconnected within the natural and social environment. In the post war period of the Socialist federative republic of Yugoslavia a lot of the castles in Slovenia were transformed into housing or mental health institutions. The deinstitutional process that started in the late 20th century brought changes in the institutional structures and in the social environment as well. The museum today is a local initiative (a really contemporary museum!) that aims at working on many intersectional and interconnected topics related to the social and natural environment. For us is of an extreme importance the focus on representation of the past of mental health institutions and deinstitutional processes.

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- experts in various fields, experts by experience
- NGOs

Deinstitutionalization in Slovenia

- In Slovenia over 22.000 people (children, adults, elderly) live in long stay governmental and private institutions
- Lack of services in community to support people's emotional, social and economic needs
- „Trate" – unit of SVZ Hrastovec, closed in 2004, by now the only long stay institution closed due to deinstitutionalization process

Local context…

Several abandoned monuments in the village (in private possession)

- Empty medieval castle
- Difficult heritage of the asylum
- No cultural exchange across the border
- Civic desert
- A group of local people interested in the history, art, social issues…
- Rich cultural and natural heritage
- Many ideas, a lot of motivation
- And we have started…

About us…

Mission

We are raising awareness at home and abroad about Slovenia being one of the most institutionalized countries in the world and about human rights violations in these institutions

Article 19 of CRPD: Living independently and being included in the community

Vision

The Museum of Madness aims to create a full-spectrum cultural, professional, social and tourist centre. We aim to revive the cultural and natural heritage of the surroundings of Castle Cmurek, incentivize the potential of the local community, and integrate our work into the wider region, regardless of the national border nearby. In doing so, we respect the principles of sustainable development and care for the environment.

What we do and how we do it

The medieval castle got a „new" content:

- a memorial place (testimonies and learning)
- a place of promotion of human rights, rights of people with disabilities
- a place of normalization and social inclusion
- a vivid center for fostering higher quality of life in rural area

Our areas of interest include the fields of paleontology, archaeology, history, architecture, visual arts, music, literature, culture, the natural environment and cross-border collaboration.

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Events:

Round table about the Cmurek castle, 2014

Opening of the exhibition, 2014
"The Mysterious World of the Mura River"

Art symposium "Madness and creativity", 2015

Exhibition "Endless Meadows of Madness", 2016

- Interviews with staffers from the asylum period
- Interviews with ex inmates, neighbours
- Photographs
- Artefacts (small items, furniture, documentation…)

In collaboration with the Faculty of Arts and Faculty of Social Work from the University of Ljubljana.

* A renewed exhibition was opened on 10th September 2022.

Human rights & community building

Programs for:

- Pupils from local elementary school
- Students from University of Ljubljana (social workers, pedagogy, anthropology, architecture…)
- Local people (reading club, markets, celebrations, lectures, WS…)
- Social program (including people with disabilities)
- Art program: exhibitions, concerts, movies…
- Educational program for employees in the institutions
- Tourism: visitors of the castle

Building a cross-border community

Promotion of cultural diversity

From institutions to people

- The main goal of the project is to raise awareness among the youth in Slovenia about human rights violations in institutions
- Developing educational tools and programs for pupils and students
- Collecting testimonies of people who live/ed in institutions

In doing so we:

- Networking with NGOs from the field of mental health
- Collaboration with Museum Of National Liberation, Maribor and Memorial Site Hartheim Castle - Place for Learning and Remembrance

REGIONAL CENTER FOR DEINSTITUTIONALIZATION

Main goal: to support people with disabilities to live in community

- We opened an office for everyone in need of help or relatives in need of it
- Community social worker is in the neighborhood, close to the people
- Fostering discussions with various stakeholders and decision makers about the need to establish services in community

Project CIVIC EUROPE: performed by MitOst and Sofia Platforms, funded by Stiftung Mercator

DIFF SHOP - Midsummer night art exhibition

Film THE MUSEUM OF MADNESS Slovenian national television made a documentary film about the Museum of Madness (d. Amir Muratović, 2019/2020)
https://4d.rtvslo.si/arhiv/dokumentarni-filmi-in-oddajekulturno-umetniski-program/174682284

Short documentary THE LAST LORDS OF TRATE (d. Lukar Miheljak, 2014)
https://youtu.be/qD4F3ssVM8s

www.muzejnorosti.eu

https://www.facebook.com/norostnameji/

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3.8 HOW TO USE SOCIAL STORIES TO DEVELOP SOCIAL SKILLS

Robert Nolan and **Kerrie Suteu** (Culture Coventry)

Timing: 2PH

Abstract:

Understanding social cues is a vital skill for us to function in society. Children with autism need direct instruction and training to develop social skills. We will explore the work of Carol Gray, who developed social stories to help autistic children to understand social situations.
We will explore how to create social stories, by creating a series of pictures (with captions) that we can use to create a sequence of events. We will examine the impact that misinterpreting social cues like body language, facial expressions, gestures, and eye-contact can have on neuro-diverse people. Finally, we will discuss the social behaviour that's expected in a cultural venue and how to explain this using specific examples for autistic people.

Aims and goals:

- Develop an understanding of the need to account for differences in social skills
- Explore social stories as a tool for explaining social etiquette
- Develop our consciousness of social situations where etiquette is often hidden and unexplained

Discussion:

- How do we learn about social etiquette?
- How does the autistic brain differ when learning social cues?
- Why is body language critical to communication?
- How does eye contact influence our social interaction?
- How do we judge whether a social interaction has been successful?

Resources:

Gray, C. (2015). *The new Social Story book: 15th Anniversary Edition*. Arlington: Future Horizons.

How to Write Social Stories (Video) https://www.youtube.com/watch?v=lNjVc-xTWd0

The Autistic Brain (Video) https://www.youtube.com/watch?v=MWePrOuSeSY

3.8 TEACHING PROPOSAL - SOCIAL STORIES

In this session, we aim to:

- Develop an understanding of the need to account for differences in social skills
- Explore social stories as a tool for explaining social etiquette
- Develop our consciousness of social situations where etiquette is often hidden and unexplained

What does each expression tell you?

What emotions can you see? Who looks surprised? Who looks shocked? Who is angry? Who is thinking? Who is happy? Who is sad?
You can probably pick out each of these emotions from people's expressions. Not everyone finds this easy to do.

What does this body language tell you?

Body language tells us when someone is bored, distracted or paying attention. We respond to this accordingly – we stop speaking if someone is bored, we try to attract their attention or ask why they

are distracted, we continue with our conversation if they are paying attention. Eye contact will tell us a lot about how the person is feeling as we interact with them.

80% or more of our communication is through body language.
However, this way of communicating isn't obvious to everyone.
Body language is a major part of communication, but for autistic or neuro-diverse people, it can be very confusing. People and their social cues can be very confusing for autistic people.

How should you behave in this space?

In society we have a lot of unspoken rules.

When entering a big space like a gallery, you will see that people are studying the artworks, so you will be quiet, you will walk and not run, you may also give them space and wait your turn to look at the art. These are all unspoken rules.

Temple Grandin is a scientist who studies animal behaviour, she is also a spokesperson for the autistic community. The neuro-typical way of communicating is valued and is the default in society. Autistic people, generally, may find neuro-typical social cues difficult, illogical or simply not notice them. They may value logic over emotion.

https://youtu.be/MWePrOuSeSY

What are Social Stories?

- Social Stories were created by Carol Grey in 1991.
- You can think of them as a short story that describes to an autistic child a situation, an event, or an activity.
- They are useful in preparing a child for what is coming up and what they should do and behave in that situation.

Process of Creating a Social Story

Social Stories are very incredibly versatile and can be used in teaching neuro diverse children social etiquette and preparing them to behave in different situations like going to the dentist, doctor, on a bus or to an event or your venue.

Also they are used as teaching behavioural strategies in how to cope when they are angry or upset.

Social Stories work with neurodiverse children and adults as they take something that has several steps or requires complex language to explain breaks it down into simple text and accompanying pictures.

They take practice to create, like all written stories, they need editing and rewriting until the story works.

Format

- Social Stories are usually printed out in booklet format but there is no single format.
- PowerPoint or PDFs work as well. It all depends on the child's needs and the venues resources.
- Show pics of different formats.
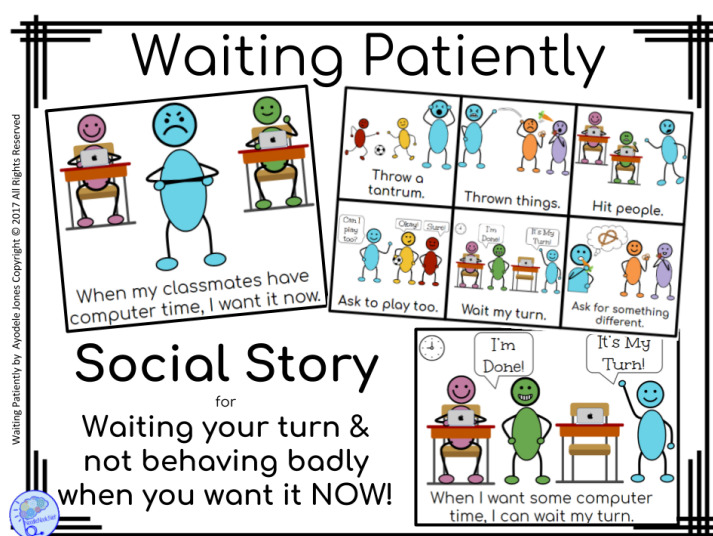
Process

1. Picture your Goal – What do want you want the visitor to you venue to know?

2. Think through each step to achieve this goal – Who, What, Where, When, How and Why?

3. Start Writing – Title, start, middle end – write in the first person, keep the text simple and use relevant picture or graphics.

Keep the tone positive, Social Stories are not meant to point out all the things the child is doing wrong, they are meant to highlight a challenge a child has and teach the child strategies that they can use to overcome that challenge.

Examples

- Visiting the Museum
- Weston Park, Sheffield
- Easy Read Guide, Royal Cornwall Museum
- Royal Cornwall Museum

Social Stories are made of images and captions

Exercize: Writing a Social Story - A Trip to a Restaurant

- What happens when we go to a restaurant?
- What unspoken rules are there?
- What decisions need to be made and how can we prepare for those?
- What will we do if we are upset or confused?
- Think through the whole process, from getting ready to go out to the end of the meal and getting home.

Stages:

- Getting ready – what to wear, what to take with you to support any anxiety, looking at a picture of the restaurant and deciding what we will eat
- Getting to the venue – how we will travel, how long the journey takes, what we will do if we get caught in traffic
- At the venue – getting seated, giving our order to the waiter, expected behaviour in the restaurant, what to do if we get upset or confused, what we can talk about, what we shouldn't talk about
- Paying the bill and leaving a tip, how we know that the restaurant is closing, or that people are waiting for our table
- Getting home

Remember (advice): "*Seek first to understand, rather than be understood*"

3.9 EASY TO READ – WHAT IS IT AND HOW TO PREPARE IT?

Tatjana Knapp (Institute RISA), teaching instructions done by **Urša Valič** (University of Ljubljana)

Timing: 2PH

Abstract:

Can cultural heritage be presented barrier-free and provide an inclusive, accessible experience of engaging with history and culture even for people who experience barriers beyond physical and sensory disabilities?

Easy-to-read information or Easy language (also Easy Read) information is a concept of making information easy to retrieve and understand. It is not to be mistaken with the Plain language, communication concept designed to ensure the general audience understands the message as quickly and as easily as possible (Cutts 1995). Easy-to-read is aimed at people with cognitive, e.g., intellectual disabilities and other target groups with obstacles to reading standard language texts.

Generally simplified at all levels (content, grammar, lexicon) and intended for all purposes (informative texts, fiction and nonfiction, literature, news, oral communication, etc.), it is increasingly present in the cultural field in several countries, e.g., Germany, Sweden, or Spain, where museum or gallery exhibitions already provide information in Easy-to-read.

The lecture offers insight into the importance of and solutions for accessible cultural heritage storytelling, providing different examples of good practice in several countries and asking the participants to think about how to apply the principles of Easy-to-read information to their areas of expertise.

Aims and goals:

- To address terminology, concepts and ethical issues concerning Easy-to-read.
- To discuss the importance of multimodality in storytelling and communicating with people with barriers to obtaining information in standard texts.
- To present basic examples of guidelines for preparation of Easy-to-read information.
- To initiate innovative and practical solutions for accessible presentation of cultural heritage.

Discussion:

- What are we discussing and why are we discussing it? (Terminological, conceptual, and ethical issues.)
- How to communicate with Easy-to-read information end-users? (Multimodal communication.)
- How is Easy-to-read information prepared? (Guidelines for Easy-to-read information - texts and images, multimodality).
- How to implement Easy-to-read information in cultural heritage presentations? (Examples and ideas.)
- Could templates/patterns be used across institutions and countries? (Discussing reuse of procedural texts- e.g., exhibition texts.)

Resources:

Handbook of Easy Languages in Europe. Eds. Camilla, Lindholm, and Ulla Vanhatalo. Berlin: Frank & Timme, 2021.

Hansen-Schirra, Silvia; Abels, Katja; Signer, Sarah, and Christiane Maa**ß**. *The Dictionary of Accessible Communication.* Berlin: Frank & Timme, forthcoming.

Kröger, Janina. "Communication Barriers and Cultural Participation: A Visit to a Wildlife Park as a Multicodal Accessible Text." Silvia Hansen-Schirra, and Christiane Maaß. *Easy Language Research: Text and User Perspectives*. Berlin: Frank & Timme, 2020.

Rantamo, Eeva, and Swenja Schum. "Museumstexte – Zum Abbau sprachlicher Barrieren in Museen und Ausstellungen." [Museum texts – How to remove language barriers in museums and exhibitions]. Eds. Christiane Maaß, and Isabel Rink. *Handbuch Barrierefreie Kommunikation*. Berlin: Frank & Timme, 2019. 615–636.

Temas de Museologia, Museus e Acessibilidade [Issues in Museology, Museums and Accessibility]. Lisbon: Instituto Português de Museus, 2004.

*La lectura fàcil als museus* [Easy Read in museums]. Barcelona: Associació Lectura Fàcil, n.d. https://www.lecturafacil.net/news/la-lecturafacil-als-museus/.

3.9 TEACHING PROPOSAL - EASY TO READ

EASY TO READ – WHAT IS IT AND HOW TO PREPARE IT?

Content:

- ACCESSIBILITY
- EASY TO READ (EASY LANGUAGE)
- TARGET GROUPS?
- GUIDELINES TEXTS AND PARATEXT
- MULTIMODALITY
- PARAINFORMATION

Importnatnt sources

https://transmediacatalonia.uab.cat/easit
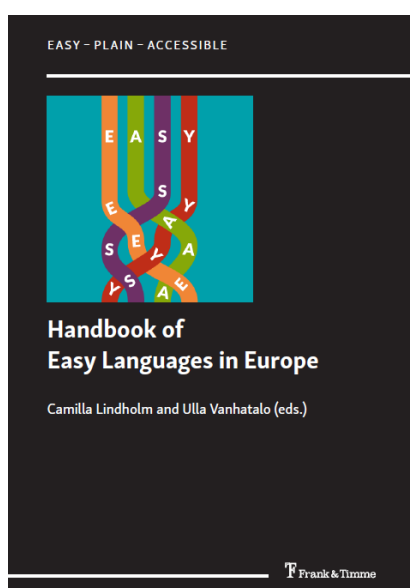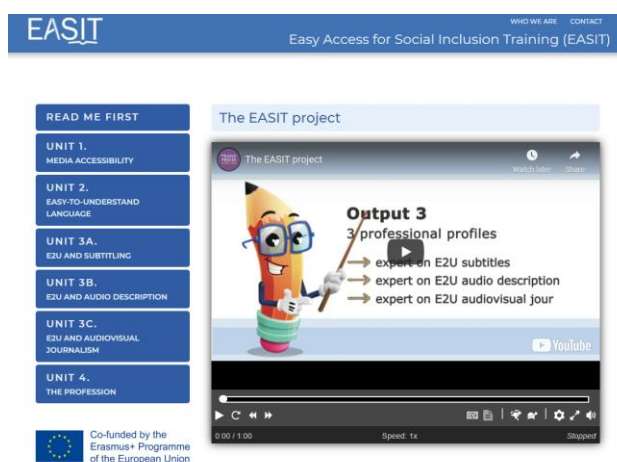
The context: **ACCESSIBILITY** https://transmediacatalonia.uab.cat/easit/unit-1/element-2/accessibility/

EASY TO READ - EASY LANGUAGE

- A tool/inclusive concept for accessible information (can be put into Braille, Sign language, audio description…).
- People: different needs, same rights (information, inclusion, participation).

TARGET GROUPS, II.

- Permanent need for Easy to read (e.g., people with cognitive, sensory barriers).
  language, pictures, layout and design, pragmatic perspective
- Temporary need for Easy to read (e.g., language learners, people with poor language skills, children*)
  language, pictures

* Easy to read was primarily developed for adults and youth with reading disabilities. In some cases, children can be a target group.

EASY TO READ - EASY TO UNDERSTAND?

Basic rules of Easy-to-understand language https://transmediacatalonia.uab.cat/easit/unit-2/element-1/basic-rules-of-e2u/

WRITING TEXT AND LABELS IN MUSEUMS/EXHIBITIONS

WHAT WORKS?

Serrell (1996), *VISITOR FRIENDLY STEP*, examples:

- start with information directly related to what visitors can see, feel, do, smell, or experience from where they are standing
- use short paragraphs and small chunks, not large blocks of information, use short sentences
- exclamation marks in labels shout at readers and force emphasis on them
- expect visitors to want to read
- use informative paragraph titles and subtitles
- newspaper journalism is not a good model
- stay flexible within the label system - labels that all look the same become boring to read
- include visitors in the conversation: encourage their participation

McLean (1993), *READABILITY AND COMPREHENSION*, examples:

- labels combined with photographs, drawings, objects and other sensory elements have a greater impact on visitor learning than any one element alone
- labels designed to ask questions, encourage participation, attract attention, direct viewers and encourage comparisons
- labels should start with the actual experience at hand: what the visitor is looking at or experiencing at that point in the exhibition
- visitors have limited time to absorb information so interpretive graphics should be clear, concise, understandable and short
- writers must be able to let go of some information, as painful as it might be
- people only usually spend a few seconds reading a label so it must convey essential information in that time
- decide which elements need specific explanations and which elements are simply re-emphasising a point
- make sure there are not better ways to present information, such as brochures, catalogues, information sheets, audio-guides, video, graphic images/drawing, cartoons

PROCEDURAL TEXTS - REUSABLE (DIFFERENT LANGUAGES, INSTITUTIONS)?
Example: A tactile exhibition

- Move 1. Inviting the visitor to enjoy a tactile exploration
- Move 2. Introducing touch and tactile experiences
- Move 3. Indicating the basic steps in the tactile exploration process
- …

Elisa Perego, University of Trieste

MOVE 1. INVITING VISITOR TO ENJOY A TACTILE EXPLORATION

Now you can decide

if you want to touch this relief.

If you want to touch this relief,

stand comfortably.

I will guide you.

I will give you directions.

If you want, I will touch your hands.

If I can touch your hands,

I can guide you

to the right parts of the relief.

Is it sensible to use templates/patterns since those can be seen as predictable and allow people to learn behavior through experience and apply it as they change environments (in another gallery, museum, etc.)?
E.g., for people with developmental, cognitive obstacles, such as intellectual disability.

PARATEXT IN BROCHURES AND BOOKS

Visual presentation: paratextual sample
https://transmediacatalonia.uab.cat/easit/unit-2/element-5/visual-presentation-paratextual-sample/

AUDIOVISUAL TEXTS

Understanding the audiovisual text
https://transmediacatalonia.uab.cat/easit/unit-1/element-4/understanding-the-audiovisual-text/

EASY TO READ AUDIO DESCRIPTION

Easy-to-read facilitates audio description
https://transmediacatalonia.uab.cat/easit/unit-3b/element-1/easy-to-read-facilitates-audio-descriptions/

(BACK TO) ACCESSIBILITY: "PARA-INFORMATION" OR HOW DO THEY FIND US?

3.10 ADJUSTING ARCHIVAL RECORDS FOR PEOPLE WITH DISABILITIES WITHIN THE PROJECT E-ARH.SI

Gregor Jenuš (Ministry of Culture of the Republic of Slovenia, Archives of the Republic of Slovenia), teaching instructions done by **Urša Valič** (University of Ljubljana)

Timing: 2PH

Abstract:

The idea of this lecture is to understand the principles of adjustment of archival records to people with disabilities. We encourage you to search in your own environment similar projects and include either archive or library who worked on accessibility of material that they store. Alternatively, you can use this presentation to discuss the situation in your country and what should/need to be done.

The lecture was prepared by Doc. Dr. Gregor Jenuš, Antun Smerdel, Mojca Kosi
Ministry of Culture of the Republic of Slovenia, Archives of the Republic of Slovenia
Zvezdarska 1, SI–1102 Ljubljana
Project e-ARH.si: ESS 2016-2021
@: ars@gov.si

We live in a time marked by an abundance of information and technological advances. Digitization, digitalization, virtualization, digital transformation and artificial intelligence have become part of the daily life of our society and archives as well. Archives are facing the need to modernize their services, information infrastructure and also their employees' knowledge.

In 2016, Slovenian public archives set out on a common path of establishing the Slovenian public electronic archive. After decades of facing the challenges of the digital age on their own, the Archives of the Republic of Slovenia and six regional archives from Ljubljana, Maribor, Celje, Ptuj, Nova Gorica and Koper have joined forces and tackled the digital transformation of their archival services together. A project has come to life, which is united by the abbreviation e-ARH.si and the slogan *The past is just a click away*!

The project represents much more than just digital storage of electronic archival records; it combines a set of ambitious solutions that intervene in the complete life cycle of archival records - from their creation, the "arrival" in the archives and ensuring their long-term safe storage, to accessibility to various users. We are aware of the importance of working for an inclusive society. We follow the principle that disability must not be an obstacle for any individual to know his or her past and the Slovenian cultural heritage that we keep in our treasuries of memory. We tackled the issue of accessibility by removing architectural barriers, equipping reading rooms of the national and six regional archives with specialized equipment for the disabled, as well as by adjusting archival records to vulnerable groups.

There were several activities in this area: from making a copy of a medieval charter on parchment with a seal to allow a haptic close up experience, 3D printing of the car from the film *Naš avto*, adapting an entire feature film, the Slovenian cult comedy *To so gadi*, which was digitized, subtitled, interpreted to the Slovene sign language and added an audio description, as well as adapting photos, sound recordings, written records etc.

The biggest step however was taken by educating ourselves about legislation and best practices in the field of working with people with disabilities, as well as experiencing their needs in working with archival records, which opened up the understanding of their needs and an inclusive society.

Aims and goals:

- To get acquainted with different international, national and local projects and approaches on accessibility.
- To understand archives as places of storage of cultural heritage.
- To understand how archives adapt and make accessible archival records.

Discussion:

- What kind of material is stored in your local/national archive? How is the building accessible?
- How are the archival records accessible? How are the archival records made accessible? How can new technologies be used in this domain?
- Can the same principles be adopted also in the case of libraries? What needs to be done to make libraries more accessible?
- Do you have in your local/national environment similar projects?
- What kind of educational programs were developed in your local/national environment to educate people who are working in archives /museums / libraries?

Resources:

Frank Serene, Making Archives Accessible for People with Disabilities. National Archives and Records Administration, Washington 2008.

Development of the Slovenian Public Electronic Archives - Broschure, Archives of the Republic of Slovenia, Ljubljana 2017.

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3.10 TEACHING PROPOSAL - CASE STUDY: VISIT OF THE NATIONAL ARCHIVE OF SLOVENIA AND PRESENTATION OF THE PROJECT E-ARH

When we are speaking about cultural heritage, we often have in mind museums, historical sites, archaeological parks etc. but we often forget that books and bibliotheques as well as documents and archives form an important part of cultural heritage through which our present and past history is presented and studied. For this reason it is important that this heritage is accessible to persons with disabilities.

During the *Train the trainers event* (Learning activity C1 in Ljubljana) and Implementation phase (Testing the IO3 HEI module *Accessibility of cultural heritage to all*) at the University of Ljubljana, **Gregor Jenuš** from the *National Archive of the Republic of Slovenia*, have presented the European social fund **Project e-ARH.si**[11] that was led by the National Archive between 2016 and 2021 (head of the project Tatjana Hajtnik). As described, the aim of the project is to create a complex environment to provide accessible and digitized archival services.

> e-ARH.si is a complex environment intended for e-archiving. It includes procedures for submitting digitized and born digital records into the public Archives as well as their processing, long-term preservation (in accordance with valid legislation), and further use.
>
> The foundation for the further development of solutions for electronic archiving is set in the **Strategy and Implementation Plan for the Development of the Slovenian Public Electronic Archives e-ARH.si** approved by the Government of the Republic of Slovenia in March 2016. The strategy is fully accessible on the website of the Archives of the Republic of Slovenia.
>
> **The mission**
>
> Appraisal, acquisition, archival processing, preservation and enabling the accessibility of the archival cultural heritage of the Republic of Slovenia in electronic form.[12]

A part of the project was dedicated to accessibility of the National Archive and adjustments of archival records to people with disabilities. The archive stores and preserves various documents from texts, papers, plans, patents, films, etc. The question of the archive was how to make these records accessible to various groups of people with disabilities, especially people with visual and hearing impairments. During the project the National Archive employed two persons with disabilities Mojca Kosi and Antun Smerdel that developed and supported the accessibility of the build environment and adjustments of the records. The accessibility for wheelchair users (solved with a lift) was quite a challenge as the Archive is situated in a historical Gruber palace, that with beautiful paintings, stuccos and architecture (a chapel and a stair dome) represent the pearl of bourgeois baroque of Ljubljana. The National Archive in collaboration with six regional archives from Ljubljana, Maribor, Celje, Ptuj, Nova Gorica and Koper/Capodistria have developed educational training programs on accessibility for their employees and equipped the reading rooms of national and siy regional archives with specialized equipment for people with sensory disabilities: computers with larger monitors, headsets, multifunctional devices, readers and screen image magnifiers (e-Reader, SuperNova), portable desktop electronic magnifiers, various manual magnifiers with illumination, Braille lines, OCR program for text recognition (Abby FineReader) and a specialized table lamp with LED lighting for the visually impaired,

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[11] https://www.gov.si/en/registries/projects/e-arh-si-project/

[12] For more information please visit: https://www.gov.si/assets/organi-v-sestavi/Arhiv-RS/Projekt-e-ARH-si/PR-material/e-ARH.si-brochure_2017_EN.pdf

a mobile induction loop and a program for live subtitling (Text on Top). As Gregor Jenuš said, all the possible equipment is acquired, but they still find it challenging to invite visitors with sensory impairments to come and use it.

Part of the project was intended to the adjustments of archival records and mr. Jenuš presented some examples. First was an exact copy of a medieval document that could be touched by visitors with visual impairments without the fear of ruining the original. With the help of the use of 3D technology and the knowledge of 14 professionals a copy of the pergament paper, the written text and the seal was done.

Next was a model of a car *Buick Master 6* from a film *Our car* (*Naš avto*) from 1962, that was done with the help of a 3D printing, with a description in braille in order that people with visual impairments could touch the model and understand how the car was built.

Last but not least was an adjustment of a comic film *To so gadi* (Real pests)[13] from 1977. The film was digitized and subtitles, slovene sign language interpretation and the audio description was added. The first screening of the adjusted film was held on 6th November 2018 in the Slovene cinematheque (Slovenska Kinoteka) and was attended by almost hundred visitors from a target group - people who are deaf and hard of hearing and people who are blind and partially sighted. People enjoyed the screening as they could almost autonomously follow the details in the film that were before unreachable to them.

The project e-ARH.si presents an important step forward in the best practices of inclusion of people with disabilities and accessibility of archival records.

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[13] More about the film: https://bsf.si/en/movie/to-so-gadi/

3.11 ACCESSIBILITY OF CULTURAL HERITAGE (AND TOURISM) THROUGH NEW TECHNOLOGIES

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

Possibility no. 1: The aim of this lecture is to search in the local environment an interesting use of ICT technology that assists people with disabilities to access cultural heritage sites (museums, libraries, historical sites, archives, cultural attractions etc.). Invite the founder to present it, test the app (or other ICT) and discuss the methodologies used to define accessibility and implementation, test the usage. Discuss the possibility of use of the ICT in accessibility of cultural heritage to people with disabilities.

Possibility no. 2: The aim of this lecture is to search in the local environment for access to cultural heritage sites (museums, libraries, historical sites, archives, cultural attractions etc.). Refer to a local tourist organization or municipality and ask for a presentation of their accessibility to cultural heritage plan. Discuss the methodologies used to define accessibility and implementation, test the usage. Discuss the usefulness and need of accessibility of cultural heritage related to development of accessible tourism.

Aims and goals:

- Get in touch with the use of ICT for the purpose of accessibility to cultural heritage.
- Get in touch with the local authorities and strategies of accessibility of cultural heritage and the development of accessible tourism.

Discussion:

- What are your experiences in using ICT technologies to reach cultural heritage?
- Share ideas on what kind of apps could be developed for the use of people with different disabilities for access to cultural heritage.
- Exercise: take a map of your local environment (town, region etc.) and sign all the interesting local cultural heritage; draw a way through all (or just some of them); if possible check in situ the accessibility. Discuss: Are all local cultural heritage accessible? Is the road/way that leads to them accessible? Are there any accessible facilities (bars, restaurants, toilettes, shops etc.)?
- Share ideas on what could be done to improve the accessibility of cultural heritage in your local environment for the development of accessible tourism.

Resources

WORLD TOURISM ORGANIZATION – Accessible Tourism https://www.unwto.org/accessibility

EUROPEAN NETWORK OF ACCESSIBLE TOURISM www.accessibletourism.org

UN Promoting accessible tourism for all
https://www.un.org/development/desa/disabilities/issues/promoting-accessible-tourism-for-all.html

3.11 TEACHING PROPOSAL - CASE STUDY: LJUBLJANA BY WHEELCHAIR

Tourism and cultural heritage are interconnected: people do often travel to visit cultural heritage sites and learn about other's culture and cultural past, while economically supporting structures, services and jobs related to tourism and cultural heritage. Accessible tourism - accessible information, structures and services are also important in order that people with disabilities could equally participate in tourism and visit cultural heritage sites. (See World tourism organization - Accessible tourism and European Network of Accessible Tourism.)[14] In support of the accessible tourism and accessible cultural heritage, new ICT technologies could be of great help.

In 2022 Slovenia adopted a new Tourism Strategy for next 7 years (until 2028) that in several points promotes green and sustainable accessibility and mobility, also to people with disabilities and especially supports the accessibility of cultural heritage. (https://www.gov.si/en/news/2022-05-10-government-adopts-the-new-seven-year-slovenian-tourism-strategy-2022-2028/) Already in 2009 the ŠENT - Slovene association for mental health founded a social enterprise PREMIKI which is an tourist and travel agency that promotes, develop and counsel about accessible tourism (https://premiki.com/). In 2021 the city council of Ljubljana, the capital of Slovenia, adopted an action plan with the title Ljubljana. Accessible to all. which serves as the basis for further improving the accessibility of the city for people with disabilities and the elderly in the period up to 2025. The newly action plan was done on the results of implementation of two other recent action plans: the *Age-Friendly Ljubljana Action Plan* for the period from 2016 to 2020 and the *Ljubljana for People with Disabilities Action Plan* for the period from 2019 to 2020 (https://www.ljubljana.si/en/news/ljubljana-accessible-to-all/). In recent decades Ljubljana have improved a lot its accessibility for local people as well as for tourists - from lowered pavement, tactile paths, accessible public toilets (that could be open with Eurokeys[15]), you can even rent an electric wheelchair trailer free of charge at the Slovenian Tourist Information Center etc. (See video Accessible Ljubljana https://youtu.be/V8EySYYfV0c and https://www.visitljubljana.com/en/visitors/travel-information/essentials/accessibility-of-ljubljana-by-wheelchair/). Ljubljana was awarded several times for its accessibility. [16]

Aljoša Škaper is an entrepreneur, who founded the mobile application *Ljubljana by wheelchair* https://www.ljubljanabywheelchair.com/. Since an accident in which he injured his spine cord, he is a user of a wheelchair. After the rehabilitation, he was thinking how to organize his life and regain the activities he was doing before the accident. One among them was traveling, but since he was using a wheelchair, he found it rather a challenge to book an accessible transport, finding an accessible accommodation to accessible shops, bars, restaurants, museums, libraries and other cultural (heritage) sites etc. It took him a lot of time to check for information. With his wife Miranda he came up with an idea to create a mobile phone application that would help foreign visitors with mobile disabilities to visit Ljubljana. The application was developed and supported in association with the local tourist organization Zavod za turizem Ljubljana (www.visitljubljana.com). In the application there is a list and a map of wheelchair-friendly locations from sights, hotels, restaurants and other locations. It is divided in following categories: sleep, drink, eat, see, do, shop, toilet. Under each category there is a list of

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[14] A short analysis of cultural tourism could be find here: https://creativech-toolkit.salzburgresearch.at/heritage-and-cultural-tourism/.

[15] Eurokey is an electronic key system that enables people with disabilities to unlock and use facilities free of charge, such as public toilets and elevators or ramps.

[16] Access City Awards: https://ec.europa.eu/social/main.jsp?catId=1141&intPageId=5378&langId=en

services and by clicking on a specific service you can check basic information and accessibility. The accessibility is visualized by several symbols that represent:
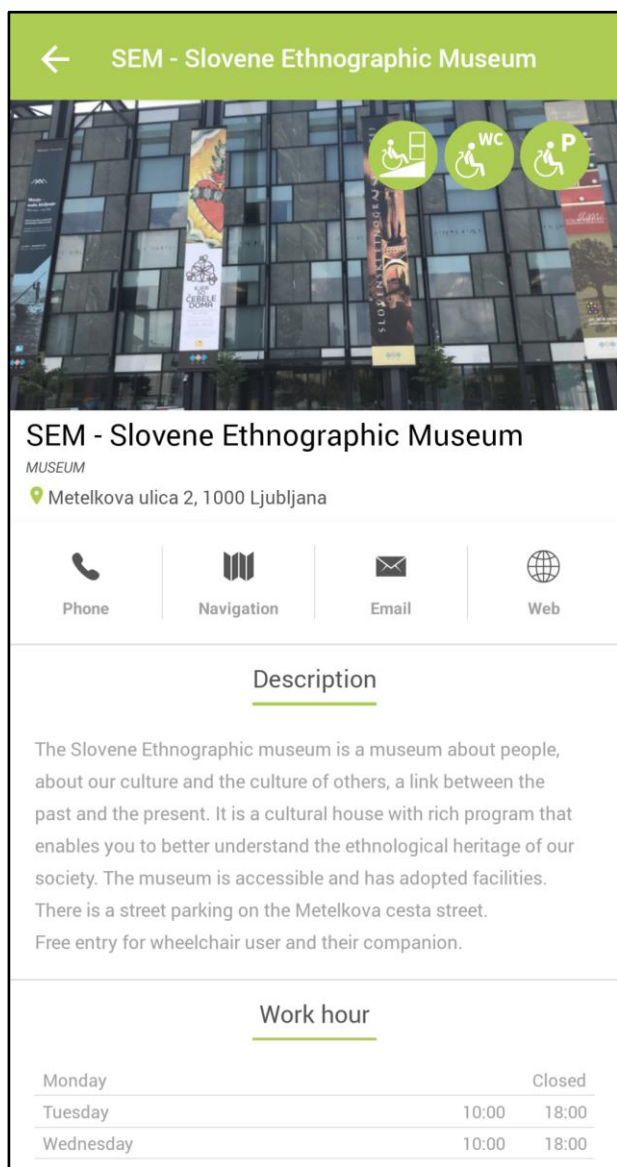
- Accessible toilet
- EUROKEY
- Accessible parking
- Accessible entry
- Disabled-friendly overnight stay.

Each location is visited, selected and described based on personal experience of a wheelchair user and updated annually.

The application is a good support to tourists and visitors with mobile disabilities (especially wheelchair users) and a best practice of accessibility of cultural heritage in relation to accessible tourism.

See Aljoša's story:
https://drive.google.com/file/d/1VDb3Utwbg8j6KA467IV5quBruccFUASP/view?usp=sharing

3.12 COLLABORATIVE APPROACH TOWARD ACCESSIBILITY OF CULTURAL HERITAGE TO ALL

Urša Valič (University of Ljubljana)

Timing: 2PH

Abstract:

The idea of this lecture (practical course) is to visit a local/national museum (the best local/national museum that works on accessibility) and discover in practice the accessibility of the museum through theoretical knowledge achieved.

Discuss with curators the processes of collaboration with people with disabilities in approaching accessibility.

Discuss with them different ways of evaluation of museum/gallery exhibitions and the evaluation of accessibility.

In case you are unable to visit a museum/gallery, host a presentation of the museum or a project.

Aims and goals:

- Understand accessibility in practice: the approaches, the adjustments, collaborations, evaluation.

Discussion:

Before the visit of the museum see their pre-visit communication and discuss the accessibility statement and accessibility of information to people with disabilities.

Discuss with curators and students the approaches and methods achieved through theory in the classroom.

Share perspectives and discuss what else can be done to achieve better accessibility or to improve the accessibility of the museum/gallery.

Resources:

In case of Slovenia the presentation of the museum was done though the European social funded project ***Accessibility of cultural heritage to vulnerable groups*** that was implemented by Slovene Ethnographic Museum (https://www.etno-muzej.si/en) in collaboration with 6 national museums between 2013 and 2015.

Accessibility of Cultural Heritage to Vulnerable Groups: https://www.etno-muzej.si/files/elaborat_eng.pdf

https://youtu.be/3SM1bQFIqnU

** We would like to thank curators **Tina PALAIĆ** and **Katarina NAHTIGAL** from the Slovene Ethnographic Museum and **Sandra JENKO** from the Slovene Theatre Institute (Museum) for their contributions at the Train the trainers event (Learning activity C1) and at the Implementation (Testing phase) of the HEI module.*

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3.12 TEACHING PROPOSAL - CASE STUDY: ACCESSIBILITY OF CULTURAL HERITAGE TO VULNERABLE GROUPS

2013 – 2015

984.871,75 EUR: employments and adjustments/accessibility

Financed by:

- 85% EUROPEAN UNION through **EUROPEAN SOCIAL FUND**

- 15% **MINISTRY OF CULTURE OF REPUBLIC OF SLOVENIA**

Aims/goals of the project:

- training of **people from different vulnerable groups** who have already acquired **formal education in the field of museum work**;

- increasing the **training of museum staff** to work with members vulnerable social groups;

- increasing the **technical accessibility of museum environment**;

- **development and implementation of new programs** adapted to the needs of **people from vulnerable groups**.

Who are VULNERABLE GROUPS?

The **discourses of EU institutions** define **vulnerable groups** as **social groups that experience a higher risk of poverty, discrimination and social exclusion** in comparison to the general population.
↓

These groups are **not vulnerable per se**: vulnerability is the result of a **long-lasting construction** of the foreign and different as the **symbolic Other**.

↓

Vulnerable groups in a museum environment: groups that curators and other museum staff did not see as visitors (excluded, neglected).

Target groups in this project**:**
- persons with reduced mobility,
- persons with sensory impairment (blind and visually impaired, deaf and hard of hearing, deaf-blind),
- members of national and ethnic communities and immigrants (in particular, minorities, the Roma community and immigrants from the former Yugoslav republics),
- young graduates – first-job seekers,
- elderly unemployed people (55+).

Video presentation of what we have achieved during the project:
https://youtu.be/3SM1bQFIqnU

The museum also improved its web page:
https://www.etno-muzej.si/en/accessibility

Publication:
ACCESSIBILITY OF CULTURAL HERITAGE TO VULNERABLE GROUPS:
STUDY ON THE AVAILABILITY AND PROVISION OF TECHNICAL CONDITIONS TO PROVIDE
VULNERABLE GROUPS WITH ACCESS TO CULTURAL HERITAGE
https://www.etno-muzej.si/files/elaborat_eng.pdf

Few cases of collaboration with people with disabilities through the project *Accessibility of cultural heritage to Vulnerable groups*:

- Collaboration with students with deafness ("deaf guide", guided tours for people who are deaf-blind, video guided tours of exhibition, exhibition on people with deafness etc.)
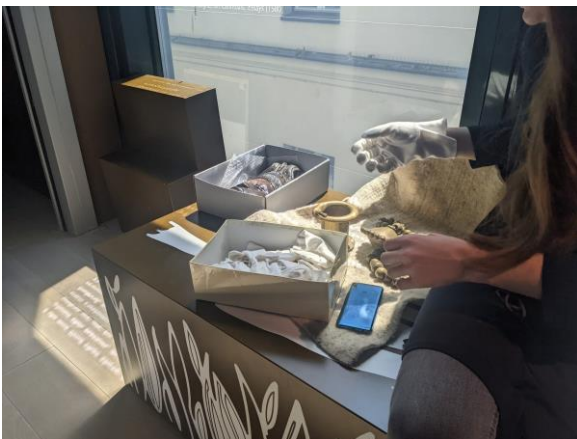https://youtu.be/-CgKBduU_rw
https://fototekamnzs.wordpress.com/bxfbs/pretekle-razatave/fotografske-podobe-iz-zivljenja-gluhih-in-naglusnih-v-ljubljani/

- Collaboration with Roma students in preparing a discussion on *Porajmos* – genocide of Roma during the second world war

- Collaboration with students from Italian minority in Slovenia (guided tours of students from Italy – get in touch with Slovene history)

- Collaboration with pupils from the Center IRIS - Centre for Education, Rehabilitation, Inclusion and Counselling for the Blind and Partially Sighted (ex Institute for Blind and Partially Sighted Children Ljubljana) (touch tour in the depot) -> collaboration in documentation of objects for establishing a collection of pedagogical objects (typhlological collection)

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- Collaboration with older people with dementia / Alzheimer disease on the photographic exhibition about the end of the second world war -> How to recreate the moment? How to awaken the memory of people? -> engaging the senses -> look at the pictures: materials (pieces of uniforms), flowers (lilac, flowers of horse chestnut etc.), music, recreation of posters of liberty, photos etc.

https://fototekamnzs.wordpress.com/bxfbs/pretekle-razatave/razstava-3d-fotografij-9-maj-1945/

Below are some images from the Slovene ethnographic museum and the Slovene Theatre Museum/Institute from the Implementation (testing phase) of the HEI module in Ljubljana.

ACCESSCULT

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