



Intellectual Output IO6:

CATALOGUE OF RECOMMENDATIONS AND FOLLOW-UP OPPORTUNITIES (Sustainability)

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Disclaimer:

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More information on the ACCESSCULT Project can be found at:

<https://www.accesscult.eu/>

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1. INTRODUCTION

The "Catalogue of Recommendations and Follow-up Opportunities" is a key component of the AccessCULT project's sustainability plan, aimed at ensuring the project outcomes are embedded and sustained within each partner country.

The plan includes four activities:

O6/A1 - Business plan,

O6/A2 - EU network of Accessible Museum Ambassadors,

O6/A3 - Catalogue of recommendations for Systems and Policy Makers, and

O6/A4 - Catalogue of funding sources and implementation possibilities for follow-up activities.

The plan explores business opportunities in the open market, future funding opportunities, sustainability impact, certification procedures, and other sustainability issues.

Based on the Business Plan, two Catalogues were prepared, addressing System and Policy makers with recommendations for transition from informal to formal education and introducing funding sources and implementation possibilities for follow-up activities.

In the second half of the project, all partners contributed also to the EU Accessible Museum Ambassadors network, aimed at promoting accessibility of museums and other cultural heritage institutions EU and worldwide.

2. O6/A1 - BUSINESS PLAN

The ACCESSCULT project aims to improve access to cultural heritage for all, including people with disabilities and the ageing population. The project recognizes the significant opportunity cultural heritage provides for social inclusion, community building, informal education, and lifelong learning, and seeks to ensure that accessibility is not a barrier. With one billion people living with some form of disability worldwide, and about 24% of persons aged 16 and over in the EU declaring a disability, the need for equal integration into society and accessible cultural heritage is significant and growing.

In response to this need, the ACCESSCULT project has developed a Business Plan to ensure that project outcomes are sustained and embedded within each partner country. The Business Plan specifies business opportunities in the open market, future funding opportunities, sustainability impact in different scenarios, etc., considering also local circumstances. The aim is to undertake follow-up activities and achieve optimal sustainability of project results.

2.1. Methodology

The creation of the Business Plan involved several stages. Initially, the partners collaborated to generate potential outcomes from the project and established a timeline for implementing each of these outcomes. Next, they focused on refining the exploitable results that could be achieved in the near future, developing detailed descriptions and crafting a business plan using the Business Model Canvas methodology. Along with this, each partner created their own exploitation plan for their individual involvement in the project.

Business Model Canvas is a strategic management tool used to visualize, analyze, and develop a business model. It is a template that summarizes the key elements of a company's business model, including its value proposition, target customer segments, key partners, revenue streams, cost structure, and more. The canvas is divided into several sections, each representing a different aspect of the business model. By filling in each section with relevant information, the canvas allows businesses to identify potential strengths and weaknesses, and to develop a clear and concise plan for how they will implement the business opportunity.

2.2. List of identified exploitable results of the project

A list of potential exploitable results of the project was generated through brainstorming, followed by the establishment of a timeline within which they could be executed.

Results of the project that can be exploited	Short term	Long term
Providing ACCESSCULT courses for cultural heritage professionals on the topic of accessible cultural heritage	X	
Internal training for new/other staff at partners organizations	X	
Awareness raising campaign on the importance of accessible cultural heritage.	X	
Offering different accessibility services for museums and other cultural organizations (i.e. accessibility audits, creation of a package of new services for people with disabilities etc.)	X	
Creating local working groups for improvements of accessibility of cultural institutions (consisting of representatives of disabled organizations, cultural institutions and local policy makers).		X
Development of the courses on accessibility in other fields (f.e. in sport, education, charities, culture, health etc.)		X
Development of a similar course for tour guides		X

Organization of occasional museum visits of people with disabilities and people without disabilities.	X	
Offering summer schools on the topic of accessible cultural heritage at the partner universities		X
Regular international conference on accessibility in cultural heritage	X	
AccesCULT certification for cultural heritage professionals (informal)	X	
Applying for accreditation of the courses for universities		X
Development of policy guidelines on accessibility in cultural organizations		X
Development of the standards for accessibility in cultural organizations		X
Development of the Certificate for Accessible cultural organization		X
Use of material developed for different university and professional subjects.	X	
Awareness rising between policy makers	X	

2.3. Detailed business plans for selected exploitable results

Identified exploitable results that could be implemented in short time (in 1 year or less) were described in details and the Business plan through Business Model Canvas methodology was prepared for each of them.

These plans, which are attached in the appendix 1, outline the necessary steps to bring these exploitable results to realisation. Each plan is tailored to the specific results it aims to achieve, taking into consideration factors such as funding, staffing, and time constraints. These plans are designed to be practical, actionable, and achievable within a short time frame to assure further exploitation of the project results.

2.4. Individual partners' exploitation plans

Further on, the individual partners' exploitation plans were developed. They are crucial component of the exploitation activity within the ERASMUS+ project AccessCult. These plans outline the strategies and actions that each partner will take to ensure that the project's results and outcomes are effectively utilized and sustained beyond the project's lifespan.

Individual partners' exploitation plans are attached in the appendix 2.

3. O6/A2 - Eu Network of Accessible Museum Ambassadors

The Accessible Museum Ambassadors Network is envisioned as a community of professionals and researchers from around the world who advocate for inclusion and accessibility in museums and cultural heritage experiences, whether they be on site or online. The network was created to promote dialogue on accessible cultural heritage between diverse stakeholders. It also aims to bridge the gap and enhance understanding between cultural heritage professionals and cultural heritage visitors with disabilities.

3.1. Ambassadors Role and Profile

The key role of each ambassador is to promote accessibility of cultural heritage and to provide a bridge between cultural heritage professionals and visitors with diverse needs.

Additionally, Ambassadors have been invited to:

- Raise accessibility issues and promote accessibility measures within their working environment and/or any cultural heritage related community.
- Regularly engage with cultural heritage professionals and encourage them to consider and enhance the (in)accessibility of their museum exhibitions and events.
- Collaborate with disabled communities (e.g. disability associations and/or individuals) to learn from them and to co-create accessible museums and heritage sights.
- Work with relevant stakeholders and decision-makers to inform regulation, financing and empowering accessibility measures (e.g. local, regional and national authorities and policy makers).
- Stay up to date with, and potentially contribute to the development and dissemination of accessibility requirements and guidelines, research and practice.

In order to create synergies and bridge the gap between cultural heritage professionals and the public that require accessible services and infrastructure, the preferred profiles are:

- People with disabilities
- Museum, gallery and cultural heritage workers (curators, guides)
- Museum, gallery and cultural heritage managers

- Researchers, professors and students of museology, heritology, history and history of arts, archaeology for public, disability studies etc.
- Disability, inclusion and accessibility experts, professionals and advocates (accessibility guides and assistants, disability managers, occupational therapists)
- Other interested professionals or individuals

3.2. Selection Procedure

Partners created a list of contacts and distributed the Invitation letter (see Appendix 1) in several rounds.

All interested ambassadors have been asked to provide:

- A confirmation email expressing interest in becoming an ambassador and agreeing to publication of their profile on the AccessCult website,
- Title, name, surname,
- Job position/professional profile, institution & country,
- Brief professional description (max 100 words),
- Contact email & phone number,
- A photo.

Provided information have been published on the AccessCULT website.

3.3. A List of Confirmed Ambassadors

<i>COUNTRY</i>	<i>No. of confirmed Ambassadors</i>
<i>Italy</i>	<i>3</i>
<i>Lithuania</i>	<i>4</i>
<i>Slovenia</i>	<i>6</i>

<i>Spain</i>	<i>11</i>
<i>UK</i>	<i>5</i>
<i>TOTAL</i>	<i>29</i>

The confirmed ambassadors are uploaded to the [AccessCult website](#), section [Accessible Museum Ambassadors Network](#) with their basic information, profile description, contact details and a photo. The [invitation letter](#) can also be found on the website.

4. O6/A3 - CATALOGUE OF RECOMMENDATIONS FOR SYSTEMS AND POLICY MAKERS

In today's society, accessibility is an essential component of equal integration into society. Unfortunately, the cultural heritage sector, including museums, galleries, and monuments, is often inaccessible to people with disabilities, preventing them from enjoying and experiencing these institutions fully. According to the World Health Organization, one billion people live with some form of disability, and at the EU level, about 24% of persons aged 16 and over declared a disability. Moreover, the aging EU population is growing intensely, and the number of people with access needs is significant and growing.

The AccessCULT project was launched to address this issue by educating students, future experts, and current cultural heritage staff to improve access for all. The project recognizes the importance of cultural heritage in providing social inclusion, a sense of community, informal education, and lifelong learning. As such, accessibility should not be a barrier to these institutions.

Better inclusion through cultural heritage interpretation is not just about social responsibility but is also a business imperative representing the market potential for tourism. Making cultural heritage sites accessible will increase their potential to attract more visitors, including people with disabilities, who have traditionally been left out of these experiences. Therefore, it is crucial for policymakers and systems to adopt recommendations and strategies that ensure accessibility for all.

To assist policymakers and systems, AccessCULT has prepared a catalogue of recommendations to transition AccessCULT activities from informal to formal education. These recommendations include:

4.1. ECTS Certification

The European Credit Transfer and Accumulation System (ECTS) certification should be implemented in cultural heritage education programs to recognize and validate accessibility training and knowledge.

4.2. Legislation Procedures

Policies and guidelines should be established and enforced to ensure that cultural heritage sites are accessible to people with disabilities. This should include building codes and standards, accessibility audits, and training for cultural heritage staff.

4.3. Promotion of Accessibility Certificates

Promoting the use of "Accessibility Certificates" in cultural organizations, and even making them legally mandatory, would be a significant step forward in promoting accessibility for people with disabilities. These certificates should be designed to include a process of continuous improvement to make environments increasingly accessible to all. Such an approach would provide an incentive for cultural organizations to prioritize accessibility, both in terms of physical access to facilities and programming that is inclusive of all.

4.4. Accessibility Training

Cultural heritage staff should receive training on accessibility issues, including disability awareness, communication, and sign language. This will help them better understand and serve visitors with disabilities. In addition, it is recommended that cultural heritage staff receive also training on "methodological strategies to facilitate learning" for people with disabilities. This includes the use of various tools such as subtitled videos, explanatory texts, task sheets, social stories, case studies, guides etc. These strategies are designed to bring individuals with disabilities closer to reality and help them better understand and engage with cultural heritage experiences.

4.5. Assistive Technologies

The use of assistive technologies, such as audio guides, tactile models, and Braille labels, should be encouraged to make cultural heritage sites accessible to people with disabilities. It is important to note that the use of assistive technologies should not replace conventional methods of transmitting information. Instead, it should serve as a complement to existing methods, expanding the possibilities for access to information in different ways.

4.6. Inclusive Interpretation

Interpretation should be designed with a focus on inclusivity, meaning that it should be accessible to people with different learning styles and abilities. This may include using plain language, avoiding jargon, and providing visual aids.

4.7. Accessibility strategy

Develop a comprehensive strategy for improving accessibility in cultural heritage institutions that involves all stakeholders, including people with access needs, cultural heritage professionals, and policymakers. Ensure that accessibility is considered at every stage of the design and implementation of cultural heritage projects, including planning, construction, and renovation. Ensure that accessibility is integrated into all aspects of cultural heritage management, including exhibitions, events, and marketing.

4.8. Partnership with PWD associations

Establish partnerships with organizations that represent people with access needs to ensure that their voices are heard, and their needs are addressed. People with disabilities should be involved as evaluators, co-operators, co-creators and certifiers of all accessibility improvements.

4.9. Promotion and best practices

Promote best practices in accessible cultural heritage through awards, publications, and other forms of recognition.

In conclusion, ensuring accessibility for all is essential to achieve social inclusion, a sense of community, informal education, and lifelong learning. The AccessCULT project provides policymakers and systems with the necessary tools and recommendations to improve accessibility and remove barriers for people with disabilities in cultural heritage institutions. By implementing these recommendations, cultural heritage institutions will become more accessible, allowing for a more inclusive and enjoyable experience for everyone.

5. O6/A4 - CATALOGUE OF FUNDING SOURCES AND IMPLEMENTATION POSSIBILITIES FOR FOLLOW-UP ACTIVITIES.

The AccessCULT project aims to improve access to cultural heritage for people with disabilities and access needs. The project recognizes the significant market potential for tourism and the social responsibility of ensuring that everyone can enjoy cultural heritage. This Catalogue of Funding Sources and Implementation Possibilities outlines potential funding opportunities for the AccessCULT partnership to continue its efforts towards sustainability and maximizing the impact of its work.

Possible Future Funding Sources:

5.1. European Union (EU) Funding Programs

The EU provides various funding programs, such as the Erasmus+ program, the Horizon Europe program, and the European Social Fund, that support projects related to accessibility, culture, and education. The AccessCULT partnership can explore these programs to secure funding for follow-up activities.

5.2. National and Local Government Funding

National and local governments may have funding programs that support accessibility and cultural heritage. The partnership can research and apply for these funding opportunities to support follow-up activities.

5.3. Private Foundations and Corporate Social Responsibility Programs

Private foundations and corporations often have funding opportunities that support social responsibility initiatives, including accessibility and cultural heritage. The partnership can research these organizations and apply for funding opportunities that align with the AccessCULT project's objectives.

5.4. Crowdfunding

Crowdfunding is a popular method for raising funds for projects. The partnership can create a crowdfunding campaign to raise funds for specific follow-up activities.

5.5. Sponsorship

The partnership can seek out sponsorship opportunities from companies or organizations that share its values and objectives.



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WHO WE ARE

