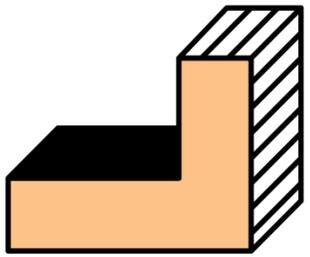


UNITED FOR THOSE IN NEEDS: LEARN, OPEN, CARE, KEEP – THE MUSEUM MEDIATOR AS DIVERSITY INTEGRATOR

COUNTRY REPORTS OF THE TARGET GROUPS AND RECOMMENDATIONS

STRATEGIC PARTNERSHIP PROJECT FUNDED THROUGH THE ERASMUS+ PROGRAMME, KEY ACTION 2,
VOCATIONAL EDUCATION AND TRAINING, PROJECT REFERENCE NUMBER: 2020-1-RO01-KA202-080188

<https://unlockproject.ro>



INTRODUCING OUR PROJECT

PROJECT LEADER

MOLDOVA National Museum Complex, Romania

PROJECT PARTNERS

Österreichisches Museum für Volkskunde, Austria

weltgewandt. Institut für Interkulturelle Politische Bildung, Germany

Ethniko Kentro Erevnas Kai Diasosis Sholikou Ylikou, Greece

CPA di Giuseppina Bomba, Italy

Insieme Per Camminare, Italy

BeaconWave, Romania

Espacio Rojo, Spain

Fundacion Uxio Novoneyra, Spain



COMPLEXUL
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NAȚIONAL
MOLDOVA
IAȘI



SCHOOL LIFE
AND EDUCATION
MUSEUM
NATIONAL CENTRE OF RESEARCH
& PRESERVATION OF SCHOOL MATERIAL

BEACON
WAVE



Institut für interkulturelle
weltgewandt.
politische Bildung e.V.

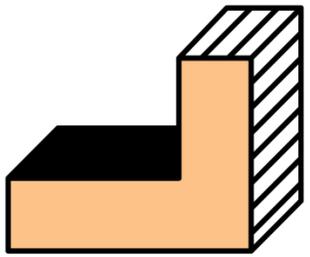


VOLKSKUNDE
MUSEUM
WIEN



Insieme
per
Camminare

CPA



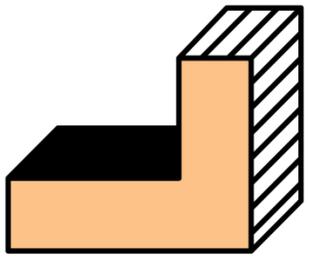
VARIOUS VULNERABLE TARGET GROUPS FOR A BETTER INTEGRATION

The main **objective** of the UNLOCK project is to train the museum workers and mediators of our cultural institutions to work with vulnerable audiences.

The general estimated **impact** of our Erasmus+ project is the increase in the quality of cultural consumption for disadvantaged target groups across Europe. The project, which is a continuation of another European project (Shared Standards of A New Profession: the Museum Mediator) developed by the coordinator and some of the current partners, has trained staff in cultural mediation for the general public. The UNLOCK project is practically a new stage, where the mediator becomes diversity integrator.

The trainers concerned by this project are supposed to acquire new skills, both soft-skills and hard-skills, in order to work with vulnerable groups.





VARIOUS VULNERABLE TARGET GROUPS FOR A BETTER INTEGRATION

VARIOUS VULNERABILITIES

Each partner of the project chose 3 target audiences, which present a vulnerability from a social, medical, ethnical or cultural point of view. Then, each partner identified the needs of these groups and proposed measures based on this to improve their accommodation in museums and cultural institutions. Each organization carried out workshops for the partnership as part of the international meetings, gave example of good practices or facilitated the meeting with different professionals in order to break the walls between those publics and cultural institutions.





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MOLDOVA
IAȘI

MOLDOVA NATIONAL MUSEUM COMPLEX

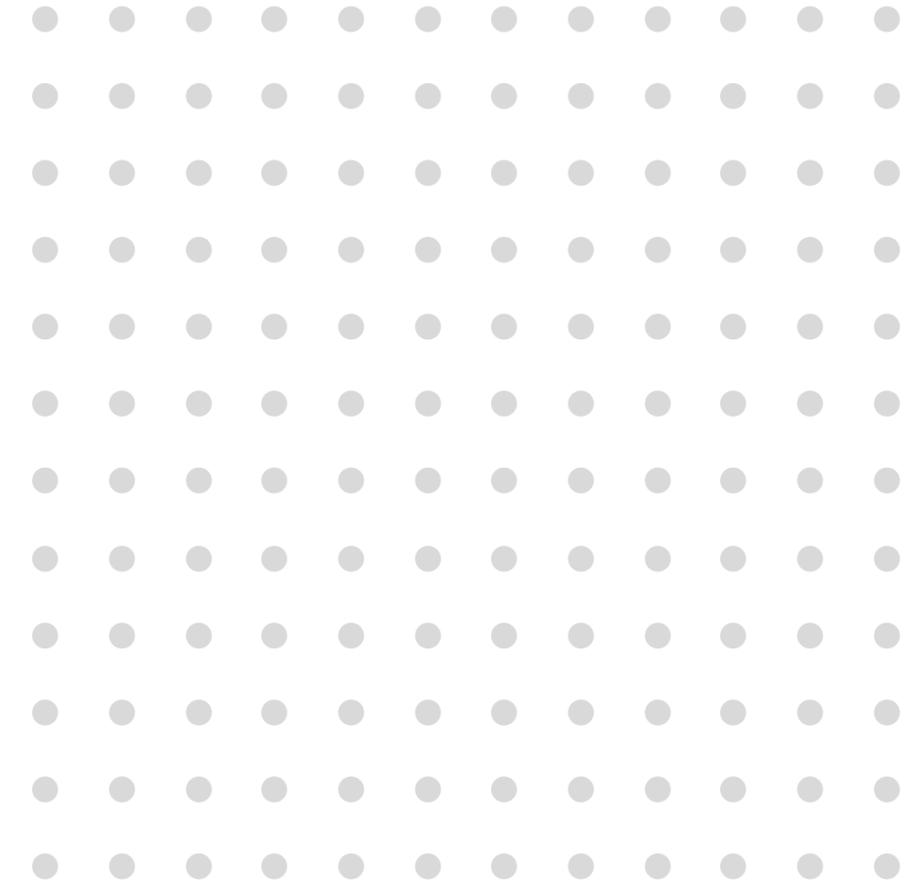
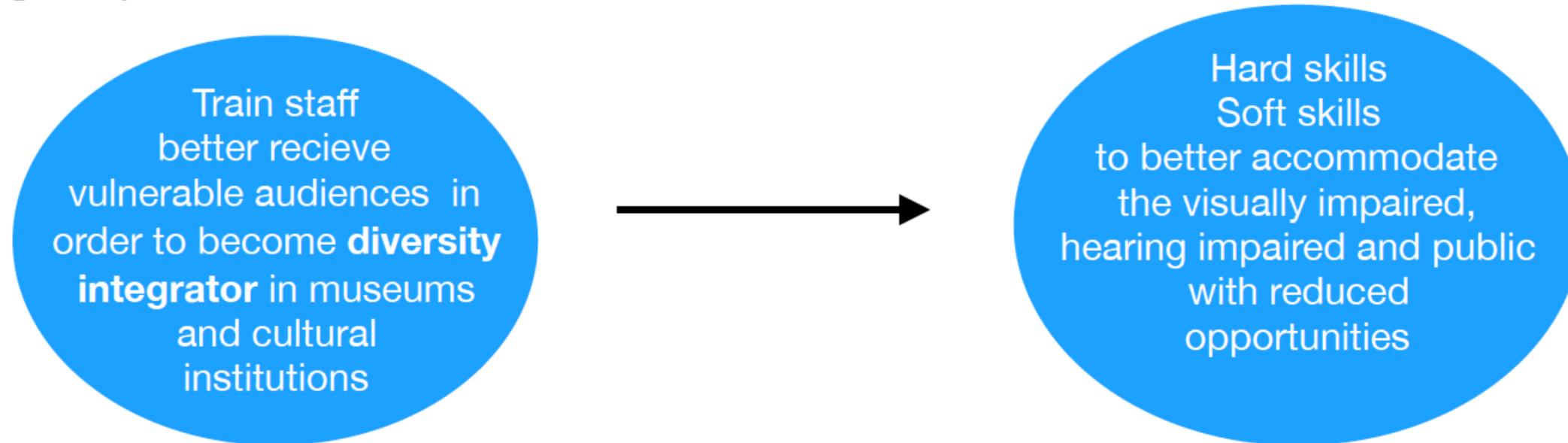


MOLDOVA NATIONAL MUSEUM COMPLEX



VARIOUS VULNERABLE TARGET GROUPS FOR A BETTER INTEGRATION

The project coordinator has chosen 3 target groups: the visually impaired, hearing impaired and a group with reduced possibilities due to material shortages: people living below the poverty line.



2) Short description of each chosen target group¹

* For this project, both national and local data are important. Indeed, the Museum National "Moldova" Complex welcomes both national and international tourists who may have visual or hearing deficiencies and we consider it is very important that our mediators know how to welcome and work with these people.

Regarding the **hearing impaired audience**, Romania has approximately 23,500 people national wide, including 21,700 adults and 1,800 children.

The local Deaf Association of the departement of Iasi works with 1006 persons.

In Romania there are approximately **96.000 blind people**, 2770 are children.

The Iasi association of the blind works with 2000 people.



41.7% of Romania's population was threatened by poverty or social exclusion². 22.6% of the Romanian population was having in 2012* income below the poverty line (4 520 000). The lack of financial resources that do not allow a decent standard of living crosses all age categories: 41.7% of the unemployed were between 18 and 24 years old, being affected by severe material deprivation. Also, 19% of the active population lived below the poverty line. 35.7% of the elderly are also affected by poverty. 38,1% of the children in Romania are at risk of poverty³. At the local level, on the Nord-East region, 1 087 020 are living under the poverty line⁴, which represents 33% of the population, this region being the poorest in the country.

2) 3 stakeholders who could help improve the socio-cultural inclusion

3 local stakeholders:

- * Special Highschool Vasile Pavelcu, Iasi
- * Romanian Association of the Blind, Iasi
- * Daily Center Sf.Stelian, Iasi

The **goal** of our project is to provide the mediators of each institution which are in direct contact with these audiences, with the **tools they need in order to work with them and to develop new projects**.

For this, the **coordinator** relies on the valuable collaboration of structures which are, at a local level, directly involved in the daily work with the groups mentioned above. Actions or decisions taked by these structures may have an effect or may be affected by UNLOCK project. These are the "Special Highschool Vasile Pavelcu", "Romania Association of the Blind", Iasi department and the "Daily Center Sf.Stelian, Iasi".

Other stakeholders with which we can work further:

- Schools or educational institutes
- Municipality Social Assistance Department
- Local NGOs for deaf / visually impaired and for people living below the poverty line.
- National NGOs for deaf / visually impaired and for people living below the poverty line.



3) Needs of the target groups

We first wanted to know the specific **needs** of each target group and their expectations in relation to the attendance at our cultural institution. What we recall here that the Palace of Culture of Iasi is the **flagship cultural and tourist institution** of the city. It sits in a neo-Gothic style palace, a true **emblem** of the city of Iasi.

The **visibility** of our institution is therefore obvious, but what about its "**legibility**" for the vulnerable audiences?

We carried out **questionnaires** with our target audiences and we gathered essential data concerning our target groups, in order to be able to better approach them. We distributed the same questionnaire for the hearing and visually impaired by sending them to the NGOs / associations / foundations working with these people within the city of Iasi.

We collected the following data concerning the hearing and visually impaired:

-> 37.7 % of our respondents are between 45 and 55 years old; 24.5 % between 35 and 45 years old, while 9.4% are between 55 and 65 and 18 and 25 years old.

-> 65.4 % of our respondents present visual or auditive impairments and the rest of 34.6% are support / train staff.

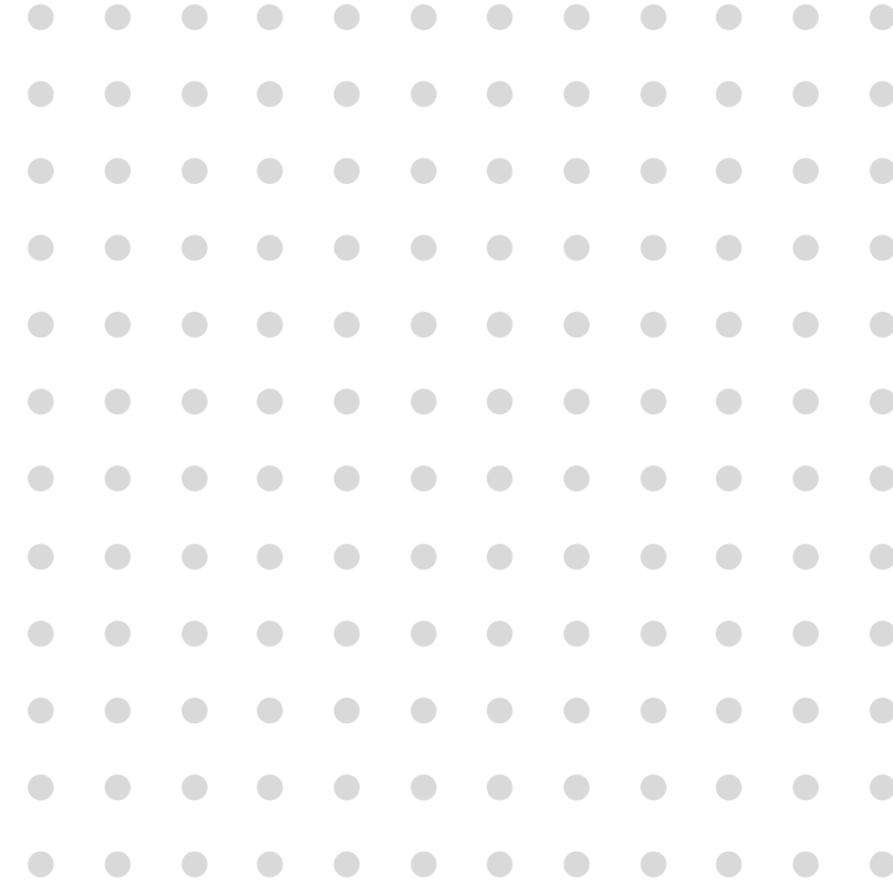
-> 86.5 % have a hearing impairment and 85.7 % of the staff supports people with hearing impairments.

-> 41.5 % of our respondents have never visited a theatre or a cinematograph but surprisingly

52.8% have visited museums, only 9.4 % have never visited a museum.

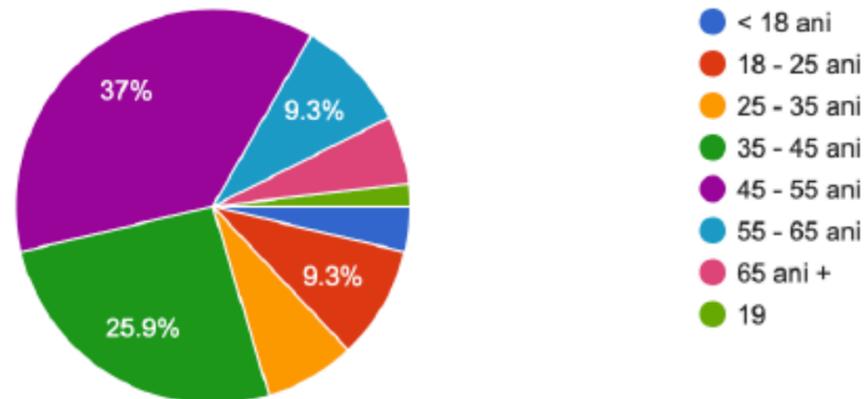
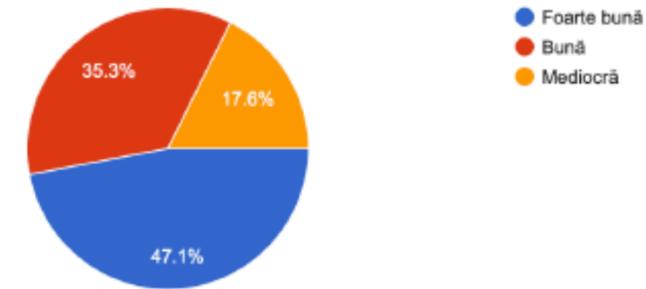
-> 28.3% have visited Palatul Culturii at least once in their lifetime

-> 47.1 % consider the visit to the Palace of Culture to be very good, 35.5 % - good, 17.6 % - poor



Daca ați vizitat cel puțin o dată muzeele din Palatul Culturii, cum ați aprecia vizita dvs.?

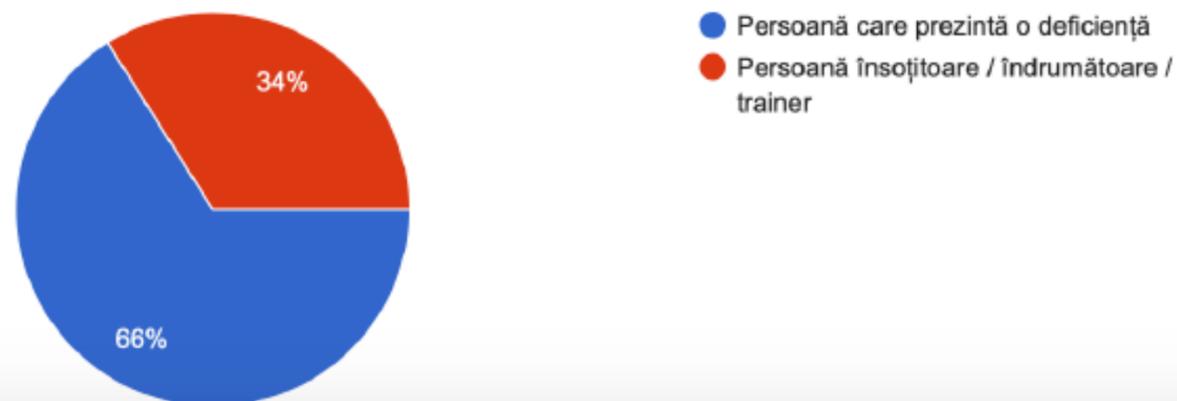
51 responses



-
- > 19.1 % need a trainer / an assistant, 14.9 % need special equipment, 51.1 % need specialized staff to greet them
- 53,7 % consider that a visit at the museum would bring major benefices to their lives
- 79.6 % come to museum to learn new things
- 82.4 % need information in the sign language.

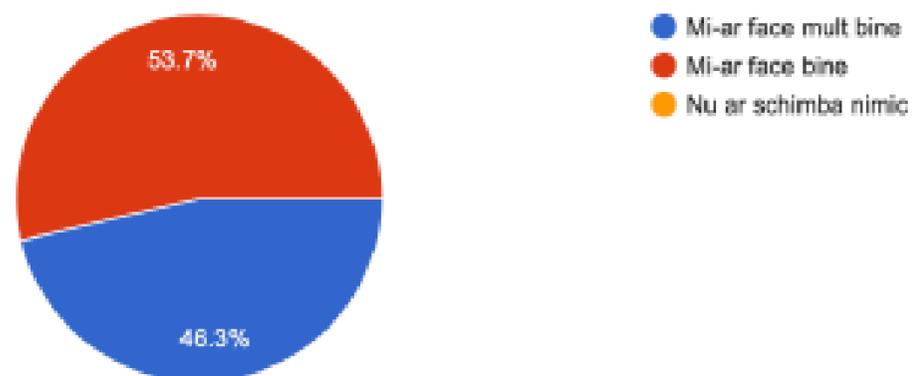
În ce categorie vă încadrați?

53 responses



Considerați că o vizită la muzeu v-ar ajuta să vă simțiți mai bine în viața dvs?

54 responses

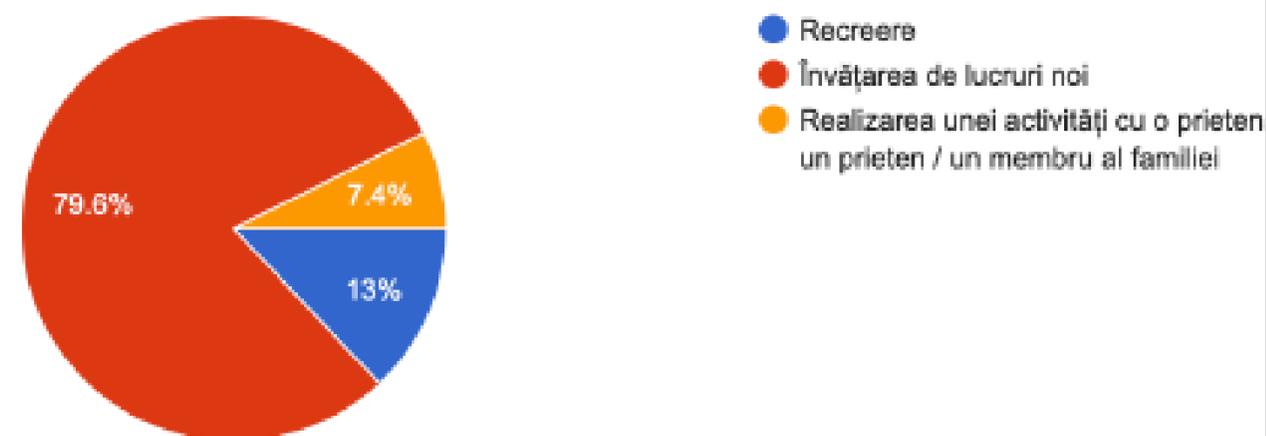


As for the third target group, it is obviously much wider. People with limited material resources, fall into several categories as mentioned above. They can be the elderly, children, ethnically excluded people (especially the Roma community), etc. We chose to work with the Solidarity and Hope NGO from Iasi, which works with several socially excluded categories, with

different exclusion profiles but which all face impoverishment. Thus, the people in charge of this NGO answered us to a questionnaire dedicated to them and we were able to collect the following data:

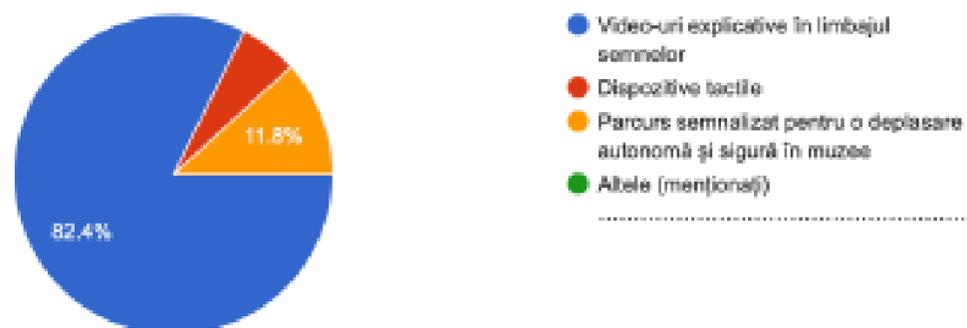
Care este motivația dvs. atunci când vizitați un muzeu în general?

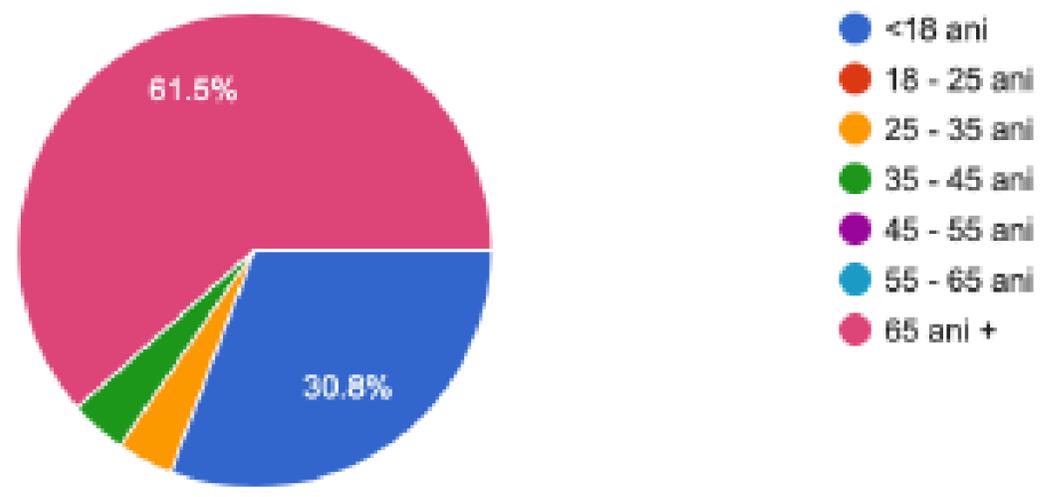
54 responses



Ce echipamente ar trebui să găsiți la Palatul Culturii pentru a fi întâmpinați/cât mai adaptat nevoilor dvs.?

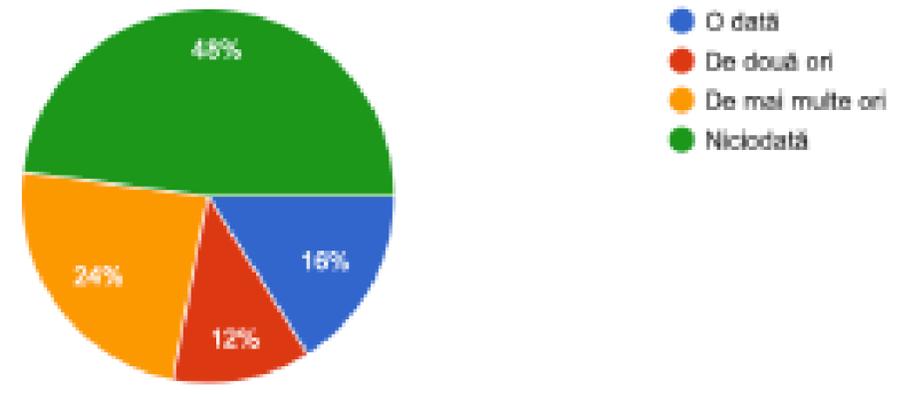
51 responses





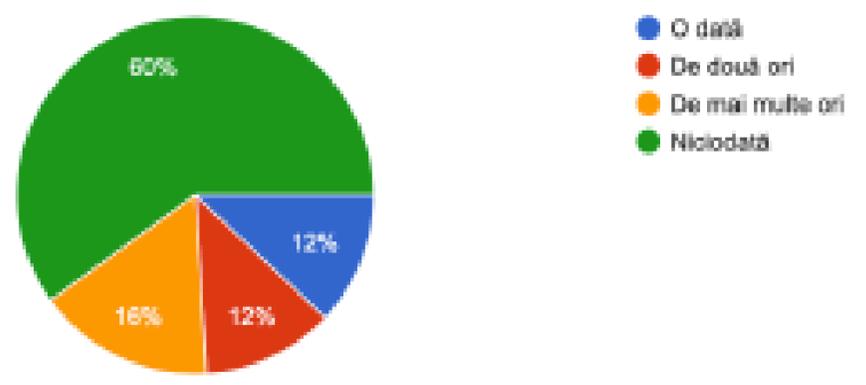
În ultimii 5 ani, de câte ori ați fost la teatru ?

25 responses



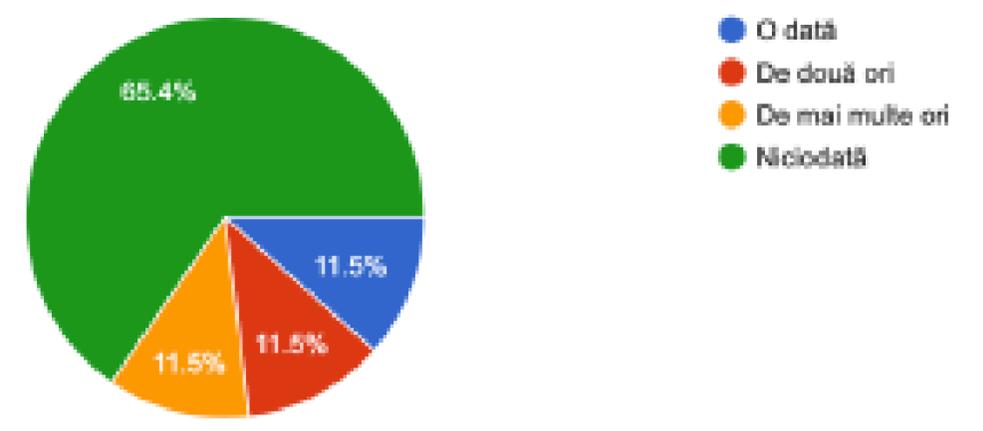
În ultimii 5 ani, de câte ori ați fost la cinematograful ?

25 responses



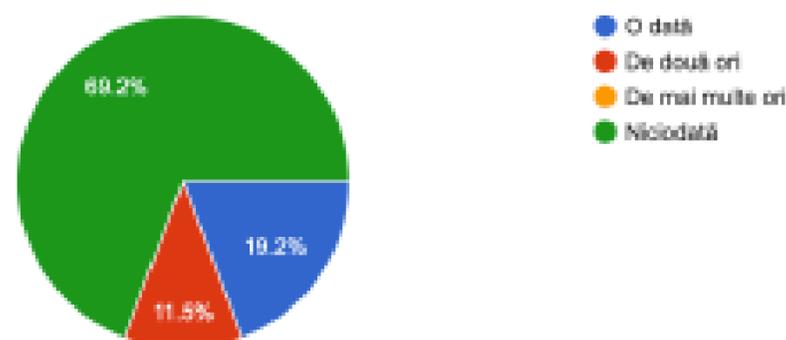
În ultimii 5 ani, de câte ori ați fost la muzeu ?

26 responses



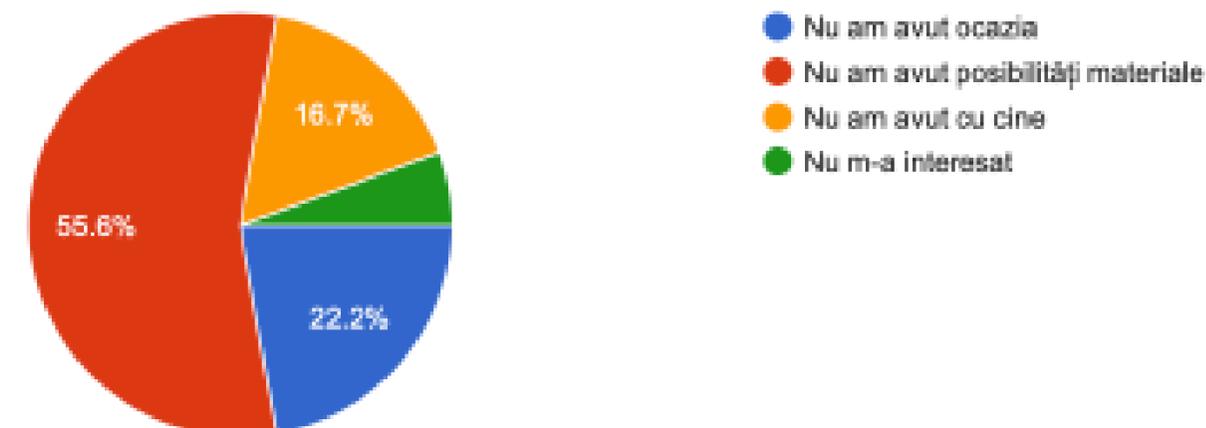
În ultimii 5 ani, de câte ori ați vizitat muzeele din cadrul Complexului Național Muzeal "Moldova" (Palatul Culturii Iași)?

26 responses



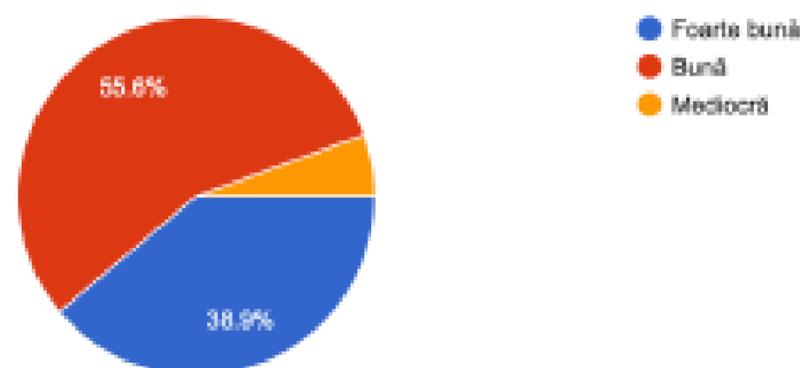
Dacă răspunsul la întrebarea precedentă este niciodată, de ce nu ați vizitat muzeele din Palatul Culturii până acum?

18 responses



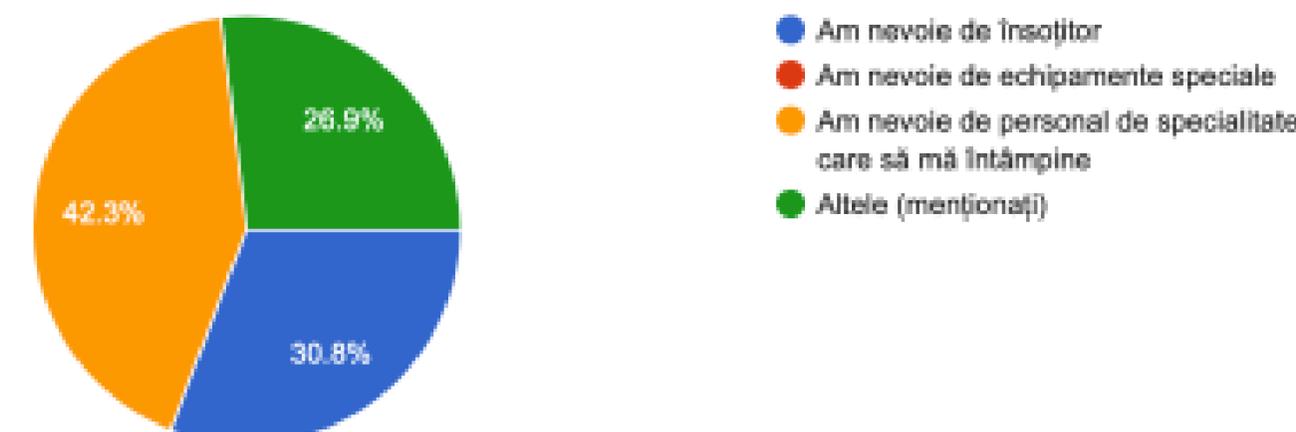
Dacă ați vizitat cel puțin o dată muzeele din Palatul Culturii, cum ați aprecia vizita dvs.?

18 responses



Care sunt nevoile dvs. atunci când vizitați un muzeu?

26 responses

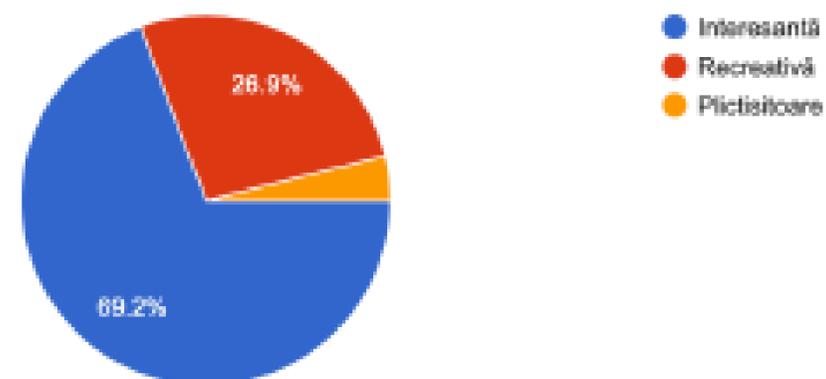


n/46505



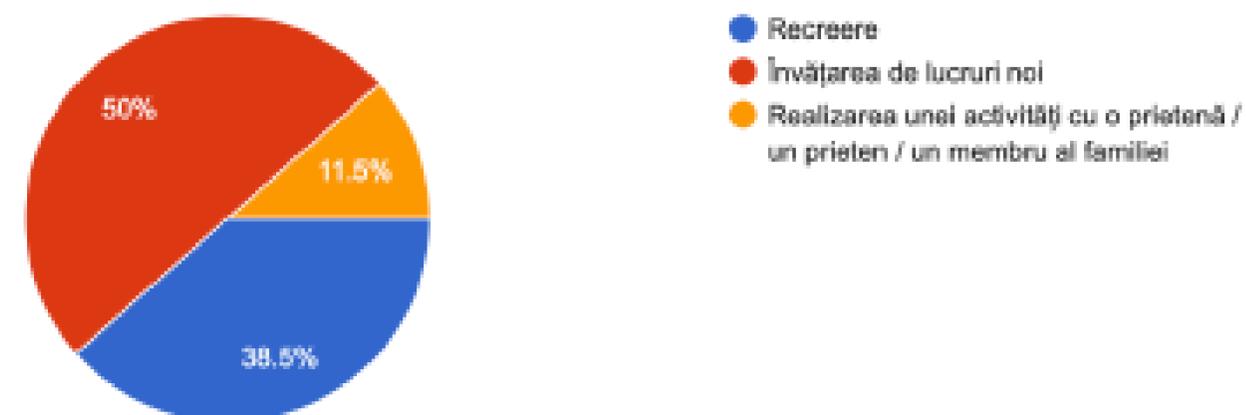
Alegeți un cuvânt din cele trei enumerate mai jos care ar putea descrie, în opinia dvs., cel mai potrivit vizita într-un muzeu în general?

26 responses



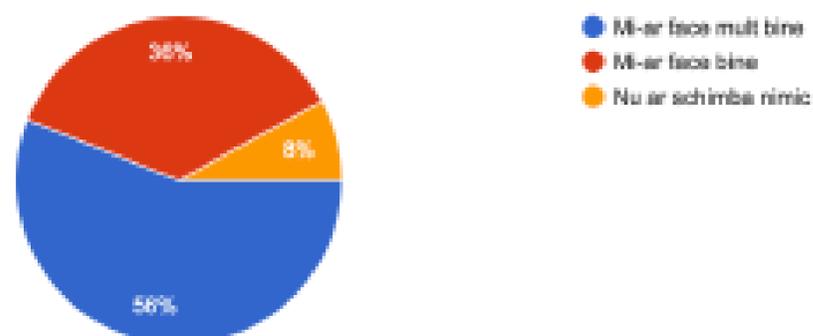
Care este motivația dvs. atunci când vizitați un muzeu în general?

26 responses



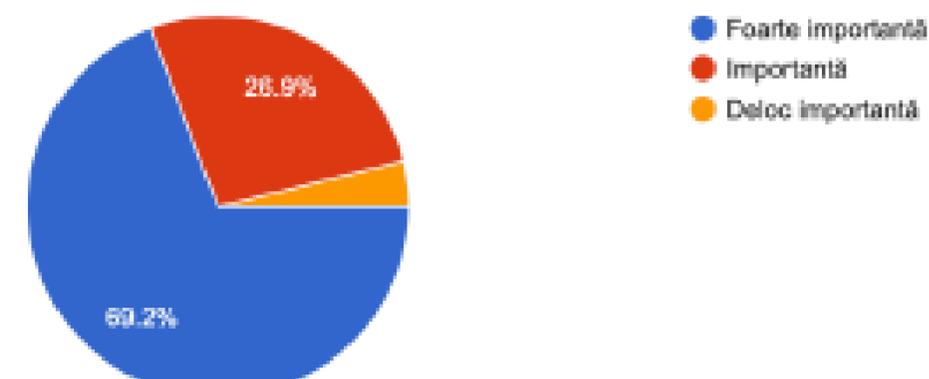
Considerați că o vizită la muzeu v-ar ajuta să vă simțiți mai bine în viața dvs?

25 responses



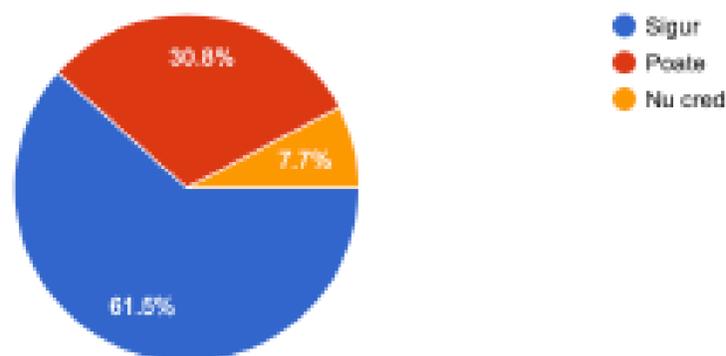
Cât de importantă este pentru dvs. însoțirea de către un ghid al muzeului pe toată durata vizitei dvs.?

26 responses



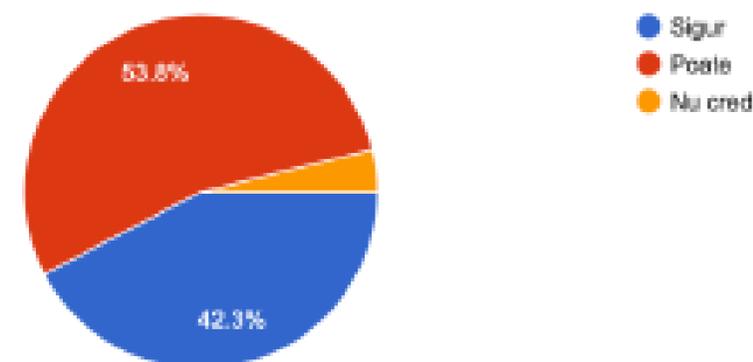
Ați fi dispus să participați la ateliere de artă plastică gratuite la Palatul Culturii?

26 responses



Considerați că există o legătură între vizita la muzeu în general și creșterea nivelului de trai al unei persoane?

26 responses



○ sugestie pentru îmbunătățirea experienței dvs. de vizitare a muzeelor din Palatul Culturii?

25 responses

Ghidul sa ne explice pe intelesul nostru de copii.

Nu am.

Mai multa interactivitate.

Sa ne faca vizita mai interesanta si sa vorbeasca pe limba copiilor din ziua de astazi.

Mai multa deschidere din partea ghizilor catre a interactiona cu publicul vizitator.

Reduceri sau gratuitati pentru pensionarii cu venituri mici si foarte mici.

Nu am.

As vrea sa urc in turn, la ceas.

Mai multa interactivitate

Nu stiu.

Mi-ar placea sa fiu un personaj din istorie.

Asigurarea unui fundal muzical in acord cu tematica exponatelor.

Mai multa deschidere din partea bsupravegheitorilor de sala.

Am nevoie de explicatii mai pe intelesul meu, in cuvinte mai simple.

Merg greu si am nevoie sa ma sprijin de ceva sau sa ma asez pe o banca.

Transformarea vizitei la muzeu intr-o experienta mai vie, in care sa fie implicat si vizitatorul. Spre exemplu: olarit, tesut, manuirea unei sabii, invarit de flasneta, cantat la un instrument, utilizarea unor obiecte din gospodaria taranului, cusut la o ie, scris cu un toc/ pana de gasca si cerneala din calimara, imbracarea unor costume de epoca, bineinteles nu piese originale de patrimoniu, ci niste copii cat mai fidele etc.

Personalul sa fie mai primitor.

O sugestie pentru îmbunătățirea experienței dvs. de vizitare a muzeelor din Palatul Culturii?

25 responses

Personalul sa fie mai primitiv.

Nu am sugestii.

Sa nu mai fim certati, daca ne apropiem de exponate.

Asigurarea unei experiente sinestezice, in timpul vizitei: sunet, lumina, tactil, activitate practica.

As vrea sa fim lasti la atingem o parte din exponate pt ca noi, copiii, suntem foarte curiosi.

As vrea sa pot manui o sabie adevarata.

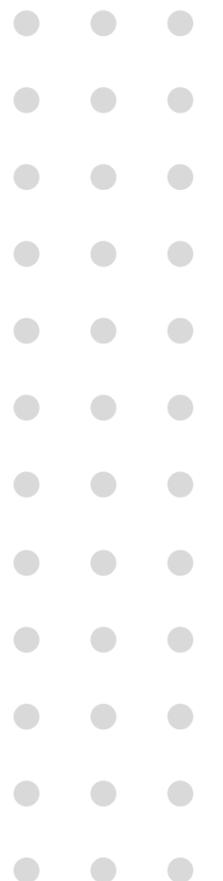
Crearea unui fundal sonor cu explicatii pentr exponate.

As vrea sa existe banci in interiorul salilor pentru a ma putea aseza si privi exponatele de jos. Ma dor foarte tare picioarele si nu pot merge decat foarte incet.

As vrea sa-mi arate si sa ma invete cum se fac acele lucruri din muzeu.



- > 61.5% of the respondents are over 65 years old, 30.8% are under 18 years old.
- > 48% of respondents have never been to the theater, 12% have been twice in the last 5 years and 24% more than once 16% only once.
- > At the cinema 60% of the respondents have never been, 16% have been in the last years several times and 12% only once in the last years.
- > 65.4% of respondents have never been to the Museum, 11.5 have only been once / several times or twice.
- > 69.2% of the respondents never visited the museums within the Palace of Culture, and 55.6% mention that they did not have material possibilities.
- > Those who have visited the museums in the Palace of Culture at least once appreciate their visit as good, while 38.8% appreciate it as very good.
- > When visiting a museum, 42.3% of respondents need specialized staff to guide them, while 20.8% need a companion.
- > 69.2% of the respondents consider the visit to a museum as interesting while only 36.9% consider it recreational.
- > This statement is supported by the following question, 50% of respondents visit a museum to learn new things and only 38% pentry recreation.
- > 61.5% of the respondents would like to participate in artistic workshops at the Palace of Culture. Among the suggestions the staff asks for free for very low income staff, more openness from the staff, more workshops, more interactivity.



4) Good practices

Over time, we have carried out several **mediation actions** through target audiences that are fully integrated into the policies of cultural democratization to which our organization has adhered for years. However, these are **one-off activities** that have been developed and our trainers have not received prior training in order to adapt to them.

Our goal would be to work closely and consequently with each target group and maintain a long-term relationship for each target group.

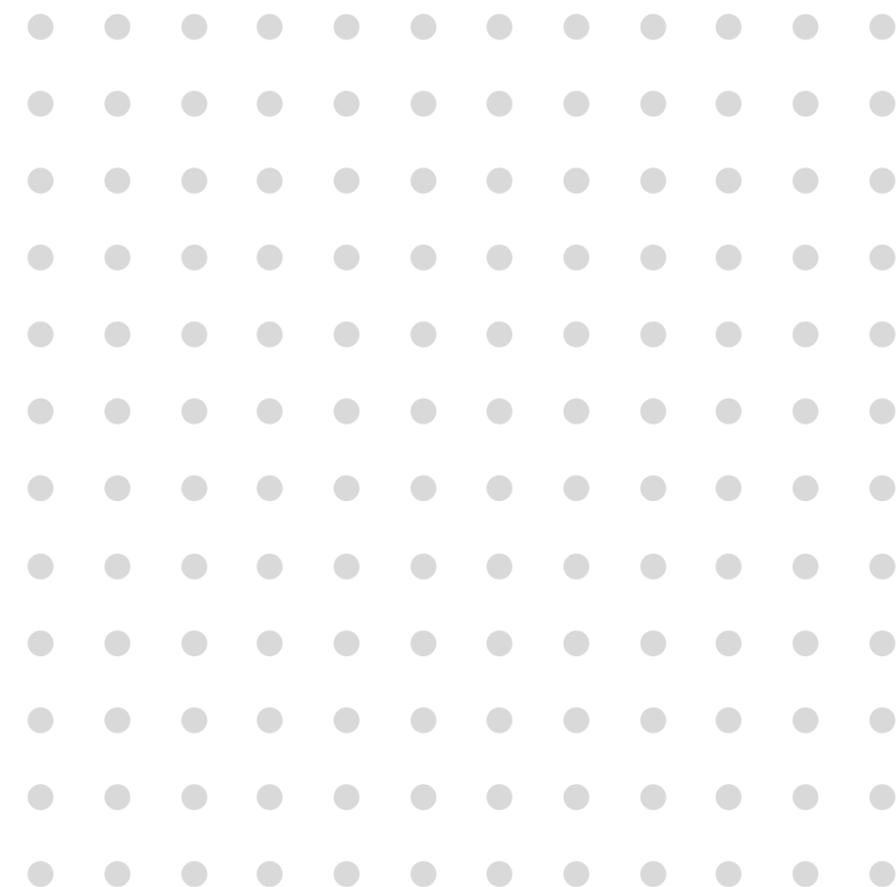
Thus, for people with visual difficulties, it would be advisable to have reliefs and reproduction of works in three dimensions in museums so that people can touch. The artistic mediation workshops could be a continuous support for the museum visit: each participant could make mini-works in various materials such as clay modelling.

Also, there are certain forms of exhibition that can be aimed at these target groups: for example an exhibition of sculpture in bronze, where people could touch the objects.

For the hearing impaired group, ideally everyone who comes into direct contact with the groups will need to know a few essential words to communicate in sign languages. Specific devices could be installed.

Even temporary exhibition spaces will be able to present videos which are increasingly subtitled in Romanian. These videos can sometimes also be translated into sign language.

However, specific activities were carried out by several museums in Romania, among which we mention:





Institut für interkulturelle

weltgewandt.

politische Bildung e.V.





Intercultural Civic Education and Museums at the Fringe of Society

Introduction

The weltgewandt (“open to the world”) Institute for Intercultural Civic Education organises public discussion events, seminars, and workshops. It publishes researches and educational materials for adult educators and interested citizens. The institute acts both at local and European level. Currently, it runs 12 European cooperation projects (Erasmus+) on various issues such as (macro-)economic literacy, financial literacy, perceiving history, women’s perspectives on society’s divisions, climate change, and others.

weltgewandt e.V. is located in Berlin-Marzahn in the East of Berlin and combines political, civic education with district work. It offers language cafés, theatre projects (based on the Theatre of the Oppressed methods), as well as citizens’ encounter to empower inhabitants to make their voices heard.

What about the context? The residential area is 40 years old and the largest, best known and most ambitious district of new estates, among them many eleven-storey apartment blocks, which were built in the former GDR. It documents the GDR urban development and its historical importance today.

Berlin-Marzahn is one of the districts that has undergone major changes since 1990 when the GDR was dissolved. Before that, during the socialist period, the district was a popular place to live because the apartments in war-torn Berlin were modern and new, had district heating and bathrooms. Doctors and engineers lived next door to workers. From the 1990s, people moved to other places or built their own houses in Brandenburg, the surrounding area. Mostly pensioners and unemployed stayed in the district, migrants and those who can not afford the high rents in the city center moved to Marzahn. In addition, the right-wing parties get a high number of votes. Due to the architecture, the often precarious social situation of its inhabitants and the activities of right-wing groups is Marzahn often perceived in a negative way. Citizens living there risk to internalise this bad reputation and to turn it against themselves.

Target groups

Refugees and migrants

Not always accepted, but in fact given, **Germany is an immigration society** in particular since the end of World War II. Until 1961, many citizens from Eastern Germany and Eastern European countries came to Western Germany. After the construction of the Berlin wall on 13th August 1961 were citizens from Turkey, Italy, Greece, and other countries invited to work in Western Germany. That was also the case in the GDR/Eastern Germany. The government made cooperation agreements with governments from Vietnam, Mosambique, Poland, Czechoslovakia, Cuba, Angola with regard to “contract workers”. Today, the society reflects a diversity of lifestyles, social layers and (cultural) origins. In the last years, refugees from Syria, Afghanistan, Iraq, Iran and some African countries arrived. Recognising the plurality as normality is a daily and long-term task in social interaction and policy decision. And this also leads more and more to a changing perspective in museum’s work.

The weltgewandt Institute for Intercultural Civic Education offers encounters and educational activities for all inhabitants, in particular for those who had to flee from war, climate change and/or poverty – refugees and migrants. They often face psychologically burdens by war and flight experiences, but also the cultural shock after arrival. They are often in fear for relatives and friends and must deal with a new life in a foreign country and culture.

Blind and visually impaired people

Barrier-free access to museums and exhibitions is of great importance for the cultural participation of blind and visually impaired people and recognised as a field of activities by the museums according to the needs of these groups of citizens.

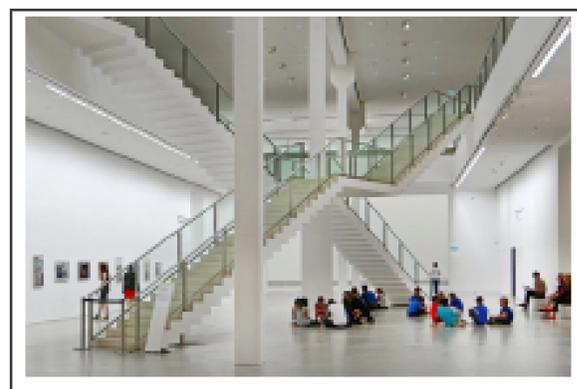
Non-visitors due to financial constraints and a non-privileged social status

Residents who are unemployed or precariously employed, sometimes less educated, have a small income or a low pension. Often they rarely leave their district, are excluded from democratic processes, have existential worries, and not the possibility to participate in the cultural offerings like the museums, theatres, and historic sites in Berlin. Enjoying cultural offers of a society is today strongly linked to middle class belonging. That was not the case during the socialist time at least in the GDR, Russia/Soviet Union, Hungary, Czechoslovakia, etc.

weltgewandt aims to involve these people in meetings and workshops with the European partners in Berlin. In spring and summer 2022, the institute offers a local museum’s project, funded by the abriporta Foundation. Inhabitants who are not used to move beyond the district, get to know together with others some of Berlin’s museums and reflect on their impressions and experiences in photographs in online photoalbums.



Museums as Places of Cultural Education in Germany



Pictures: Bode museum (Museum Island) and Berlinische Galerie

Whilst in the GDR the focus layed on the educational tasks of the museum, the West German museums kept busy until the 1960s above all with preserving, conserving, collecting and researching.

In Western Germany was occasional museum education. But only in the sixties and seventies of the 20th century did museum education departments in the museums establish the educational and public relations work. It was also during this time that the first museum-related discussions about visitor orientation arose. Museums were asked to appeal a larger group of visitors and a wider audience: "arts and education for everyone".

The so-called "museum boom" of these years was characterised by new openings, numerous new buildings, and rising visitor numbers. The museums became part of the leisure culture and contributed to the attractiveness of economic investment and cultural tourism.

Since the 1990, the museums have become as well an open place of learning with a special programme for different target groups. Explanatory texts and tours are intended to reinforce the contextualisation, the interior design is to be emphasised through architecture. Visitor orientation has been an important topic of discussion. Museum education and research are part of the already existing tasks of preserving and exhibiting. The museum must not act as a „temple of the muses“ for the educated classes, but must become an open place of learning with a special programme for different target groups. Explanatory texts and guided tours should allow the contextualisation. The same vision of electronic image media are used here.

Museum education in Berlin

Berlin is famous for its rich museum landscape with its regional museums and Berlin-focused museums, more than 170 ones. The spectrum ranges from the UNESCO World Heritage "Museum Island" to the Puppet Theater Museum, from centuries-old art collections to the computer games museum. The "National Museums to Berlin" provides its own museum service, the Museumsdienst Berlin (museums service Berlin), part of the private, non-profit company Kulturprojekte Berlin e.V. (Cultural Projects Berlin), takes on educational und mediation tasks in 12 regional museums, exhibition halls and memorials.

Stake holders

weltgewandt cooperates within the UNLOCK project with the ASA - Alternative Active Citizens of the Residential Area, the Kulturhochhaus Marzahn, the Women's Center Marie, the public library Heinrich-von-Kleist, a refugee center nearby, and the Berlinische Galerie in the city center. Below you may find some explanations of these and other partners of weltgewandt.

The **Kulturhochhaus** offers activities for children and young people from 6 to 16 years. The children's cellar is a place to play, chat, do homework, listen to music, dance, do handicraft. The Kulturhochhaus provides a "high-rise café" for parents and the Pension 11th sky, an accommodation for tourists from all over the world.

The **women's center Marie** originates from the independent women's movement from the middle of the 1980s in the GDR and the democratic revolution of 1989. Accustomed in their previous lives to women standing on their own 'earning feet' and having their own money, the staff of the non-profit association develops projects that support women in realising their aspirations for meaningful work, independent livelihoods, and personal development. Women from different target groups are addressed, especially unemployed and single mothers as well as women with a history of flight and migration.

The **Berlinische Galerie** has made a lot of progress on its way to becoming an inclusive, barrier-free museum: At every exhibition opening, it provides German Sign Language interpretation for the speeches. In their permanent collections, there is a tactile floor guidance system for the visually impaired. The tactile models and the app tour with detailed descriptions of the highlights are also used by many sighted visitors who appreciate this alternative route to art. At joint workshops and on joint tours get people with and without disabilities talking to each other – and not only about art.

Good to know: The Multaka project

As part of the project "**Multaka: Meeting Point Museum**", Syrian and Iraqi newcomers are trained as museum guides so that they in turn can offer museum tours to Arabic-speaking newcomers in their mother tongue. "Multaka" (Arabic: meeting place) also stands for the exchange of different cultural and historical experiences. Since August 2018, the guides have also been guiding visitors through the Museum of Islamic Art, the Museum of the Ancient Near East, the Bode Museum and the German Historical Museum in German and English. In cooperation with the Education, Mediation and Visitor Services departments of the National Museums and the Education and Mediation department of the German Historical Museum, a content-related and methodological-didactic training course was developed for the future guides, which is primarily aimed at young people and young adults, but also addresses older people in mixed groups.

The Syrian and Iraqi cultural artefacts exhibited in the Museum of Islamic Art and the Museum of the Ancient Near East are outstanding testimonies to human history. The guided tours in the Sculpture Collection and Museum of Byzantine Art refer to the cross-religious roots and common origins of the three world religions Islam, Judaism and Christianity. Cultures in the Eastern Mediterranean region were defined through the centuries by religiously and ethnically plural societies, which are in danger today. Museums are places of remembrance of a common past.

Firstly organised in 1997 by the former "Museumspädagogischer Dienst (museum's pedagogical service), "The Long Night of the Museums" is an event which takes place once a year and attracts as well as inspires the Berliners. While the majority of Berlin's museums are usually visited by tourists, this in the ratio is reversed: from those who take part in this night event, 60 to 70 percent are Berliners.

Accessibility in museums in Berlin



Most museums and regional museums as well as some historical museums and collections are **free to visit**. A handful of museums offer free admission on special days or on certain occasions. In 2021, the "Landesmuseen" (museums of the Berlin county) will offer free entry for the special exhibitions as well.

Since 2005, people who get **social benefits** (in German: "Hartz IV"), social support at subsistence level or live under the Asylum Seekers Benefits Act can purchase tickets of Berlin theaters, concert halls and other cultural events for **reduced prices** or get them for free.

The current Senator of Culture (2021), Klaus Lederer, a politician of the left party, initiated a **pioneering project**, namely the very first "(non-)visitor study". It was carried out by the Institute for Cultural Participation Research (IKTF). The full study "Cultural Participation in Berlin 2019" will be published shortly, but there are already interim results available: The inhabitants of Berlin attended cultural events more frequently than the national average. 46 % went within the last 12 months to cinema, 10% to exhibitions. 60% of the visitors, who visited museums have a degree from University (of Applied Sciences), 48% an A-level, 35% a lower educational attainment.

Cultural offerings in Berlin are highly valued, but not all Berliners feel that they are as sufficiently available in their local surrounding and intended for them per se. The most important reasons for not visiting cultural offerings are the lack of money or/and excessively high admission prices (31 percent).

The senator of culture aims to pursue his goal, the participation of broader sections of the population in culture and to reduce the fear of contact. He argues, that a lot of public funds would be used to maintain the infrastructure of the museums. "That is why the question must be asked, who actually goes there in the end, who benefits from it?" The senator was in favour of offers "**especially for families with children or those layers of the city who are otherwise too seldom to be seen in museums**".

New approaches



The starting point for this approach was a workshop in June 2008 at the Museum für Naturkunde under the leadership of the Regional Association of Museums in Berlin (LMB) in cooperation with the Senate Department for Urban Development, the Cultural Administration and the State Commissioner for the Disabled.

In November 2008, the second workshop followed in the German Museum of Technology in Berlin, in which an "**accessibility working group**" was founded. In this group, museum experts such as curators and museum educators, exhibition designers, architects for barrier-free construction as well as visually impaired, blind and hearing impaired people were involved. A checklist for the conception and design of barrier-free exhibition was published in 2011.

The Inclusion Section at LMB has been in existence since April 2019, dealing with topics such as diversity, inclusion and breaking down barriers in museums.

In 2013, also the museum association brought out a **guide to accessibility and inclusion**. Contrary to most publications on the subject, the guide does not differentiate according to different target groups. The Cultural diversity guide (Museums, migration and cultural diversity. Handouts for the museum work) was published in 2015.

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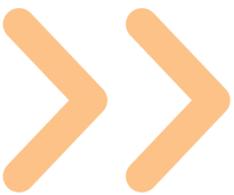
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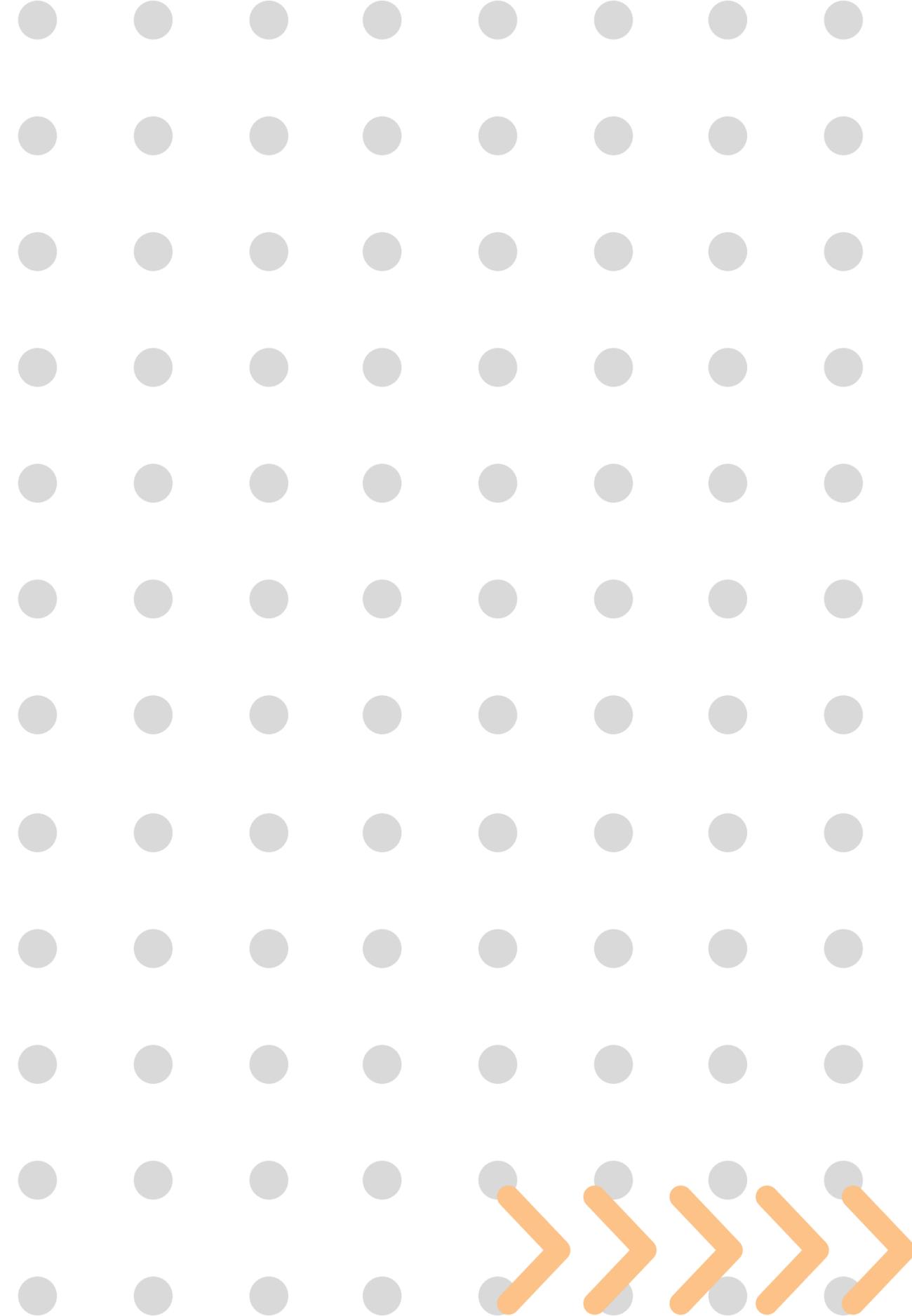
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CPA





United for those in Needs: Learn, Open, Care, Keep –The Museum Mediator as Diversity Integrator

CPA di G.Bomba – Italy

The report contains:

- identification of 3 vulnerable groups (suffering from discrimination/ disadvantages from a medical or social point of view)
- identification of 5 stakeholders who could improve their social and cultural inclusion
- a short description of each target group (ideally with statistics at local or national level: how many people are for example concerned by the social or medical issue) at local level of the organization or at national level if such data are available with the partners
- short description of the actions that have been carried out by their organisation in order to integrate them from a socio-cultural point of view
- short description of an example of good practice / target group
- some titles of representative publications for the target groups and for our theme: increasing accessibility in museums and cultural institutions (articles, studies, books etc).

Target groups:

- o In the Abruzzo region, particularly in the province of Chieti, there are many things to discover as it has an incredible variety of resources ranging from nature reserves to historic centres, from archaeological areas to the hills, from the countryside to the sea, the mountains or the hills. It is in this varied landscape, in which the extraordinary proximity of the mountain and hilly environments with the marine ones makes the Province the ideal place to discover several small towns in the provincial territory, places that contain a history, well-marked traditions, a culture to be rediscovered. In

the hinterland, alongside villages of ancient origins, there are real rural areas dedicated to the agricultural economy, craftsmanship and, recently, tourism. One of the main disadvantages of these rural areas is the lack of jobs, so one of the solutions to enhance these areas is to create a job using inclusion and art. Another problem of rural areas is the lack of transport, therefore of connections with other neighbouring countries, villages or cities. This is a very important thing because many students and many workers are forced to get up very early to reach schools and workplaces because transport is limited. This situation brings a lot of inconvenience, and needs to be resolved somehow. Despite these difficulties, however, rural areas, in addition to fantastic landscapes, also offer many traditions, festivals and anniversaries that create social fabric. We must take advantage of all the opportunities that this land offers us in order not to forget important traditions and holidays.

About a billion people still live in rural areas today without even access to a road. These are the estimates of the ReCAP (Research for Community Access Partnership) project, carried out in partnership with TRL and Azavea, and which show that in one of the main development indicators indicated by the World Bank there is still a long way to go. Transport, as the project page points out, is essential for economic growth and the delivery of basic services, as well as for access to any kind of economic or social opportunity. Rural population served by roads is 99% and total population not served by roads is 90,322. Out of just under 62 million Italians, about 51 live in urban areas, and so there are another 10.7 in rural areas - roughly 17% of the total. Of these, however, very few are discovered by the road network, and in fact it is just 90 thousand individuals, that is less than 1% of the total.

Special educational needs refer to the special attention required by students who for various reasons may have conditions of physical, mental and / or sensory disability, specific learning disorders, developmental disorders, difficulties or disadvantages related to environmental, cultural conditions, linguistic or socioeconomic. People with learning difficulties tend to isolate themselves and very often schools and teachers are unable to integrate these students. An effective way to ensure greater inclusion is art. The latter can help simplify difficult concepts by making them simpler by looking at them from a different perspective: the artistic one. In this way, a school can be made more inclusive, capable of accommodating the specificities of each one, knowing how to create an environment capable of harmonizing its own intervention, making each student the protagonist of learning. 3 to 5% of students experience neuronal diversity in learning, they have different specificities that do not allow what we call "traditional learning". Sometimes they are accused of laziness or of little interest, further undermining self-esteem and willingness to learn, other times they are stigmatized as different. In fact, all students with special educational needs, SEN, or with specific learning disabilities, SLD, learn in a different way. A truly inclusive school goes beyond all this and involves all children regardless of their learning times and needs. The number of pupils with SLD out of the total number of attending students has constantly



grown and has gone from 0.7% in 2010/2011 to 3.2% in 2017/2018. The increase in the number of certifications recorded over the last four years is significant: those relating to dyslexia have risen from about 94,000 to 177,000, marking a growth rate of 88.7%; the certifications of dysgraphia increased from 30,000 to 79,000, with a growth of 163.4%. The number of pupils with certified dysorthography also increased considerably, from about 37,000 to 92,000 (+ 149.3%; pupils with dyscalculia increased from 33,000 to just under 87,000 (+ 160.5%).

- Many people cross the border of their country in search of better job or training opportunities. Others are looking for business and migrate to a foreign country in order to expand their opportunities and their income. Still others are forced to live far from their homeland for various reasons such as wars, precarious living conditions, disasters, etc. Unfortunately, in Italy migrants are seen as enemies who want to conquer and invade the new territory. One of the main problems is the lack of communication, as each population has its own culture and way of thinking and seeing things. It is necessary to find a common point in order to include and integrate everyone in a single united community, art is an excellent way to do this because it is necessary to collaborate and to exchange ideas, in this way you can succeed in create a more united and integrated group that does not discriminate against people with different ideas, culture and tradition.

Stakeholders:

- **Museo Etnografico in Bomba:** Bomba is a pretty Abruzzo town in the province of Chieti. A splendid village completely immersed in nature that belongs to the Val di Sangro Mountain Community. The place is known as a centre of tourist attraction, especially for the presence of the lake. Bomba is not only lake and nature but it is also art and culture. In fact, the village hosts the Ethnographic Museum, born from the need to rethink local history and to consciously bring young people closer to the past, traditions, cultural roots through the tools of work and daily life. The intent is to make young people rediscover their roots and their own cultural identity and to make known the values of their world and their culture through a comparison between past and present. Born in 1990, it collects the tools that man has used for millennia to produce everything necessary to satisfy his needs and improve the social conditions of his family.
- **Camera di Commercio Chieti Pescara:** The Chamber of Commerce Chieti Pescara with the project Abruzzo Destination, approved at national level, aims to create a system planning, shared with the Abruzzo Region and the DMC / PMC organized at local and regional level, capable of facing the challenges of the tourism sector, support the competitiveness of businesses by strengthening the quality of the tourist offer, enhance territories that offer sustainable itineraries to be discovered in a "slow" way,

develop forms of aggregation between businesses to connect lesser-known UNESCO sites in a "network".

- **Museo del Peperone dolce di Altino:** The project for a real Pepper Museum was inspired by an idea by Sebastiano De Laurentiis, artist and president of the Art and Nature Association. In fact, the artist created a miniature house, covered with red pepper, which was reached following a path of peppers that wound from the square through the town. "La casa del peperoncino" was visited by many people and also aroused the interest of the national media, becoming the subject of an episode of the Sereno Variable television program. The Pepper Museum, designed by architect Giuseppe Manzi and inaugurated in Altino in July 2015, ideally detects the witness and represents a place of historical memory and the transformation of the environment, reinforcing the identity of the Altinese territory.
- **Parco dei Priori in Fossacesia:** Parco dei Priori is located in Fossacesia, opposite the Abbey of San Giovanni in Venere. The elegant nineteenth-century villa, restored by the municipality of Fossacesia and opened to the public in 2012, hosts numerous artistic and cultural events. The landscape that can be admired from the park is extraordinary. The Palazzo currently, after an important restoration, is owned by the Municipality which in 2007 bought it. The structure consists of three floors of which the first, containing 100 seats, is used for temporary exhibitions, conferences and concerts. The Palazzo dei Priori also boasts the presence of a large surrounding park which, through a suggestive balcony, overlooks the Gulf of Venus. It seems that Gabriele D'Annunzio, Francesco Paolo Tosti and Francesco Paolo Michetti once met there to talk about art, music and poetry. Still this splendid structure preserves this cultural depth; in fact, the Municipal Administration wanted to make it a place to create and create culture, where young artists can create opportunities for exchange and comparison between the arts, always finding new stimuli for the growth of a community.
- **Schools in Lanciano (Istituto Tecnico-Tecnologico "L. Da Vinci"; Istituto Professionale per i Servizi Commerciali e Socio-Sanitari "De Giorgio"; Liceo Artistico "G. Palizzi"; Istituto d'istruzione superiore "De Titta-Fermi"; Liceo Scientifico "Galileo Galilei"; Liceo Classico "V. Emanuele II"); Liceo statale "Isabella Gonzaga" in Chieti; Liceo Scientifico "Alessandro Volta", Ortona; Polo Liceale "Raffaele Mattioli":** The scholastic integration of students with disabilities and / or disadvantaged is important. To be able to achieve this goal, art and culture can be used as in art diversity is transformed into an opportunity for sharing and mutual knowledge.

Good practice:

The Museum Mediator is a professional who has touristic, linguistic and cultural competences. This profession is new and is still not very known even if its importance has been more and more in the last years especially in Italy. For years the ICOM and the EU Council have promoted the importance of the cultural heritage as instrument to promote



intercultural dialogue and have therefore encouraged the creation of educational pathways and studies in this field.

The Museum Mediator is the newest profession in the field of Museums and Tourism; he/she is involved in the management, in the welcome of visitors, in the creation of events and exhibits and in the inclusion. The Museum Mediator is takes also part into the educational and touristic activities and in those of informal education; he/she is a versatile professional who links the sector of cultural heritage with the one of tourism offering to the visitor, disadvantaged and disable people an unique experience.

The profession of Museum Mediator in Italy is acquiring more and more importance thanks to the creation of professional courses and to the unique characteristic of this profession. Young people who have an interest in cultural heritage and tourism feel very attracted to this educational pathway because it provides them with a wide set of skills: communication, problem solving, management of a museum or any other cultural facility, creation of events, budget management and so on. The Museum Mediator is a profession which gets in the line with the changes in today's society; today, museums and visitors are not anymore what they used to be: the use of new media and technology have changed the way people look at things and communicate. Visitors do not want only to see what the museum has to offer, its paintings, sculptures and so on. To catch their attention and to include them is important to create experiences which involve visitor, disadvantage and disable people 360. The key is to create not visits but "experiences" which include art, culture and tourism to rediscover again the importance of Cultural Heritage, one of the most characteristics of Italy and in general Europe.

Combine all these competences, including the use of new media and technology, is not easy. In Italy CPA has been one of the first educational providers to create a specific course for Museum Mediators which has involved young people from 16 to 29 years providing them with the skills necessary and giving them the opportunity to put into practice what was learnt in an EU context thanks to the Erasmus+ programme. The course has used student and work-based technique to make the young participants involved from the first moment in the educational pathway, stimulating their creativity, sense of initiative, sense of inclusion and problem solving to create young people with self-confidence and capability of adapting to the new society and labour market. The young people who have participated in the course have all obtained great results; for some of them it was the opportunity to continue their educational pathway in cultural heritage, for others it was a great opportunity to exploit their creativity and interest in art and culture, having a clearer idea of their future.

The Museum Mediator is a unique profession who helps stimulate the renewing of the touristic and cultural heritage offer taking in consideration the changes in the society, including disadvantaged and disable people and promoting cultural dialogue.

Antonio Costantini was one of the participants in the Museum Mediator course, who has always been passionate about art, cultures and traditions. Antonio was born and raised in Farindola a small rural town of about 1400 inhabitants. Despite the various difficulties of the rural area, he managed to create something different. After the Museum Mediator

course, he created artistic paths to attract people to visit the "Piccolomini Castle" in Perano which houses the "Torlonia Collection" and the "Museum of Sacred Art of the Marsica". Thus, managing to create a new job opportunity. Antonio did not stop even with the pandemic, he continued to create different artistic paths in order to intrigue other visitors and persuade them to visit the museum.



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Publications:

In these recent publications from experts in the museum field we can find good ideas on activities that can be implemented in our activity (or that we can investigate upon) to address the target groups and create more accessible cultural spaces.

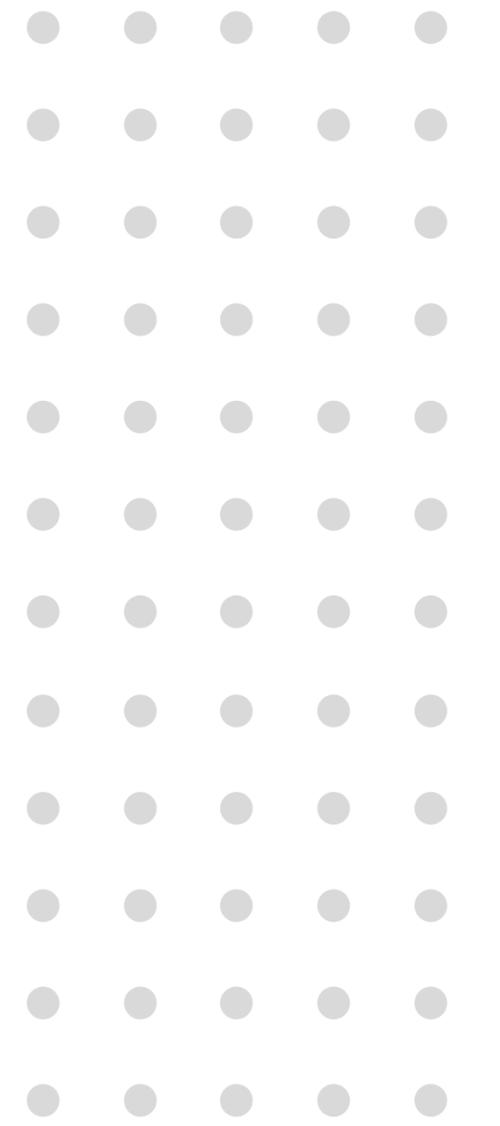
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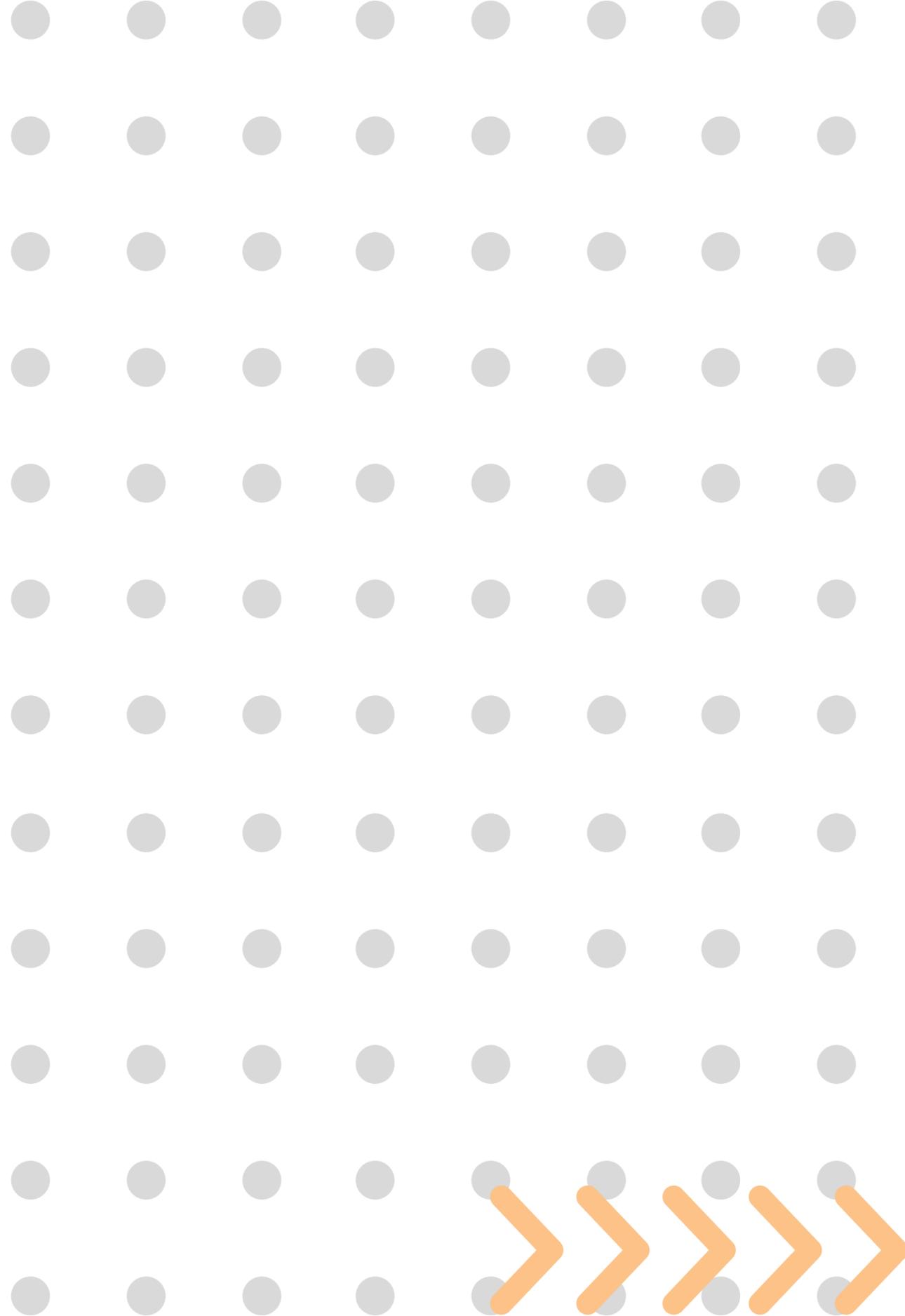
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United for those in Needs: Learn, Open, Care, Keep –The Museum Mediator as Diversity Integrator

National Report

Fundación Uxío Novoneyra
(Galicia (NUTS ES11) Spain)

The report contains:

1. identification of 3 vulnerable groups (suffering from discrimination/ disadvantages from a medical or social point of view).
2. identification of 5 stakeholders who could improve their social and cultural inclusion.
3. short description of each target group (ideally with statistics at local or national level: how many people are for example concerned by the social or medical issue) at local level of the organization or at national level if such data are available with the partners
4. short description of the actions that have been carried out by their organisation in order to integrate them from a socio-cultural point of view
5. short description of an example of good practice / target group
6. titles of representative publications for the target groups and for our theme: increasing accessibility in museums and cultural institutions (articles, studies, books etc).

The main objective of the **UNLOCK** project is to train the museum workers and mediators of our institutions to work with vulnerable audiences.

The general estimated impact of our Erasmus project is the increase in the quality of cultural consumption for disadvantaged target groups across Europe. The UNLOCK project is a new stage, where the mediator becomes a diversity integrator. The trainers concerned by this project are supposed to acquire new skills, both soft-skills and hard-skills, in order to work with vulnerable groups.

The headquarters of the **Uxío Novoneyra Foundation** (also known as **FUN**) is located in the UNESCO Geopark Courel Mountains, in Lugo province of Galicia region (ES NUTS 112), in the Northwest of Spain.

It is a chain of hills of extraordinary beauty and natural heritage, cultural and ethnographic wealth, but with a giant lack of transport access, being a hard territory for living that has been forgotten by successive political administrations during the last decades. This abandonment has caused an alarming demographic gap in recent times, which is showing timid signs of subsiding with the economic crisis situation,





and especially with this Covid-19 crisis in which we are still immersed. The Serra do Courel is the birthplace of Galician National poet, Uxío Novoneyra, whose family home is today the headquarters of FUN and the nerve center of its cultural activities.

From the description of the territory that we have just made, other factors that affect the space in which we try to develop our work as a dynamic vector can be deduced and that refer to various aspects: from the aging of the population, the lack of job opportunities, the scarcity of public and private services, problems arising from the abandonment of agricultural activities (such as forest fires) or villages, whose buildings are in danger of collapse, etc. We believe that the population that lives in these territories today should be the object of policies oriented to social cohesion and we try to work in this sense from various spheres, especially ensuring that they enjoy a cultural offer similar to that which they could access if they live in a city or town even as the Galician capital.

TARGET GROUPS

1. The provincial citizens of Lugo province (NUTS ES112), specially the mountains ones at supralocal level (where is our Local Council: Folgoso do Courel with 1,007 "Courelaos" inhabitants (2020), distributed by different and dispersed villages in a territory of 193 km², which represents a very low figure of demographic density, of only 5.31 inhabitants / km²).
Population has gone down in a serious aging process regularly from XX until now, within the difficult communications in the mountains, limits the possibility of access to the already scarce services available. The cultural offer in this type of spaces is usually scarce or non-existent, with the disappearance of traditional spaces for sociability supposes a loss of quality of life of the inhabitants of the mountain areas that find their possibilities of educational, cultural, social and community development very depleted.
2. The students community of the Poeta Uxío Novoneyra Integrated Public Educative Center (our local one): It has very few students (only 34 on 2020-2021) although it has experienced a new outbreak in last years, with

new neorural families. All of we are very proud of the work made by teachers group, looking for the best educational opportunities for our children, as well as the involvement in the entire educational process of the association of mothers and fathers. FUN, as local central cultural entity has a regular close collaboration with students, parents and teachers (even some of them are added on Musescolas regional teachers working group of our entity).

3. The LGTBIQA+ community: Sexual diversity continues to be a taboo, specially on rural areas included ours. Several rural associations organizes cultural events with preferential attention to the LGTBi public last decade and we have a close relationship with rural one: Ulloas, Agroqueer Fest. According to recent studies, Spain has 6.9% of the LGTB population. It is also the country with the highest percentage of acceptance of sexual diversity and protection of the rights of the LGTBIQA+ community. According to the Pew Research Center, 88% of Spaniards are gay friendly.

STAKEHOLDERS:

Folgoso do Courel Local Council: The municipal corporation keeps close collaboration with the FUN in everything that has to do with the cultural activities proposed to celebrate within the municipality, which not only receive its logistical support, but also the diffusion through the means that the city council has. The Facebook page of the corporation's Tourism department is one of the most active sounding boards of the activities carried out by FUN. In addition, we have recently signed a direct collaboration agreement for the H2020 rurAllure project to attract tourism through literary heritage that will be developed in the next few years.

COUNCIL OF LUGO: This provincial public institution has been collaborating with the FUN in several projects and offering to cover part of the salary costs of our staff, among other financial contributions. Its president is also a member of the Foundation's patronage and is regularly interested in the cultural events that we carry out, as they cover the existing demand in one of the areas with the worst accessibility in the province.





SCHOOL COUNCIL AND AMPA (Association of mothers and fathers) of the CPI Poeta Uxío Novoneyra (School Center of O Courel): As we mentioned earlier, the educational community present in the town hall is very involved in offering the young students of the municipality the same (or better) possibilities for their training than those that would enjoy in an urban center. The educational offer of the center is reinforced with a multitude of extracurricular activities in which FUN also participates, offering dance workshops or other artistic proposals with the students as the preferred audience.

AGROCUIR DA ULLOA FESTIVAL (LUGO): its promoters are very committed to just causes, betting on a program far from the typical summer calendar and with a greater social background. Originally organized to vindicate and make visible sexual diversity in rural areas, the festival also works to defend heritage, ecology and feminism. This festival and Os Eidos festival, organized by FUN in August, share the same principles as regards the cultural confluence of the rural population. Several members of the Agrocuir organization also participate in the events held in the Courel and vice versa, resulting from these collaborations a high synergy between both entities and festivals.

REDE ALDEAR (ALDEAR NETWORK): Recently created, the Aldear Network links different projects that are developed in rural Galicia and whose shared objective is local and community development, as well as, to a large extent, recovering common, inclusive and participatory spaces, offering the most diverse cultural activities for the rural inhabitants. With special attention to minorities (neo-rural, immigrants or LGTB groups), the network tries to contemplate all the groups present in the rural world to offer spaces for intergroup and intergenerational coexistence.

ACTIONS AND GOOD PRACTICES

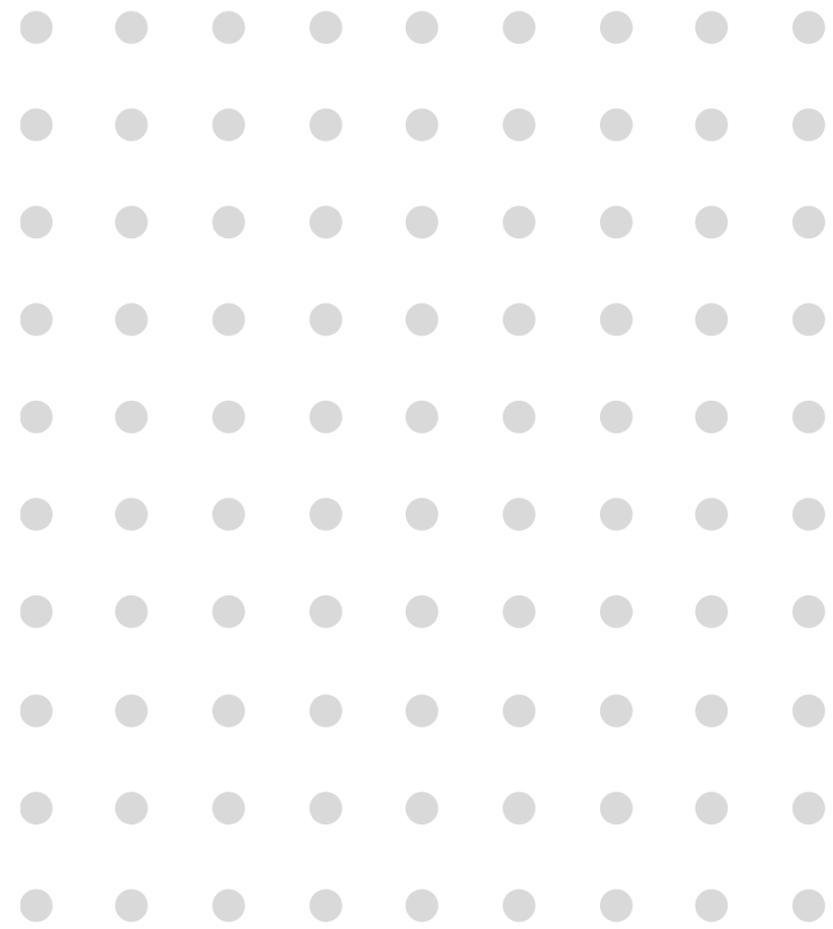
The inhabitants of the Serra do Courel are our most important target group, so our activity is fundamentally focused, in addition to spreading the artistic legacy

of Uxío Novoneyra, on contributing to the local development of the Lugo mountain, our province, which has been for decades in economic and demographic crisis.

Many of our neighbors regularly visit the Uxío Novoneyra house-museum as one of the most attractive places within the municipality to spend a special day or show their guests. Our guided tours service gives you the chance to deepen your knowledge of the legacy of the poet who proudly carried the name of the mountain around the world or to closely observe some works of art by the most representative painters of 20th century Galician culture. But it also allows them to recover part of their own history, since the visit also has a very marked ethnographic aspect as it takes place in a traditional farmhouse with an excellent conservation, which frequently awakes the memories of our older visitors and offers direct knowledge in the daily life of their ancestors to younger visitors.

As we have been telling, the Courel is an area that has experienced a demographic vacuum due to the harshness of its orography and climate and due to the lack of job opportunities and services, which has caused successive migratory waves during the 20th century. One of the groups that regularly repeat their visit to our headquarters are the summer seasonal returnees from emigration, who are especially proud to have an international well known poet among their neighbors. They are also one of the groups that most participate in the cultural events and other activities that we carry out during the summer, especially our Os Eidos poetry festival, which is held at the end of August and has revived awards like Erasmus+ k2 Best Practice (Festival network LIT FEST EU- Education Ministry of France in 2015 and recently, in 2019, the Culturgal award (Biggest Cultural Sector Galician Regional Fair)

Regarding the young people of the municipality, they receive special attention from FUN, which annually invites them to the headquarters and to participate in several artistic proposals organized and financed by us, such as children's theater, concerts, etc. In summer we offer some activities aimed especially at this group, such as the dance workshops that we organize together with Kirenia Danza.





On the other hand, some members of the teaching staff, including the director of the educational center, are integrated into the FUN team for various European projects related to education.

We also collaborate in the different proposals that come to us from the association of mothers and fathers and from the professorship, both with regard to the organization of events and the implementation of research projects rooted in the territory that are promoted from the center and that the students themselves do.

As for other types of groups, such as people from the LGTBIQA+ community, we do not have a program focused on such interests, but there is nothing to prevent access to our facilities or to attend our events. Every year we hold the Festival dos Eidos, a meeting of poetry, music and audiovisual, especially focused on poetry; where a spirit of concord and peace is breathed, where the letters reach everyone, regardless of their condition.

On the other hand, the Provincial Museum Network, of which we are part and patrons, has just signed a collaboration agreement with the Agrocuir Collective for the creation of a sound archive of anecdotes, memories and experiences related to this theme. Under the heading "*Facémonos escoitar?*", the project seeks to collect oral testimonies to "build the LGTBIQA+ memory" in different counties. The call is open to individuals, groups and institutions that can contribute with their own experiences or those of accompaniment in the struggle for rights and freedoms related to sexual and gender diversity.

FUN also has a publishing side and we publish works that help to normalize LGTBIQA+ relations, such as our most recent publication, *Lampíricos*, by Antón Lopo. We also collaborate closely with the publishing house Chan da Pólvora, which is the only one that has an exclusive collection of LGTBIQA+ thematic in the book industry of Galician literature.

PUBLICATIONS OF INTEREST:

Pensar y Hacer en el Medio Rural. Prácticas culturales en contexto. Ministerio de Cultura. Gobierno de España

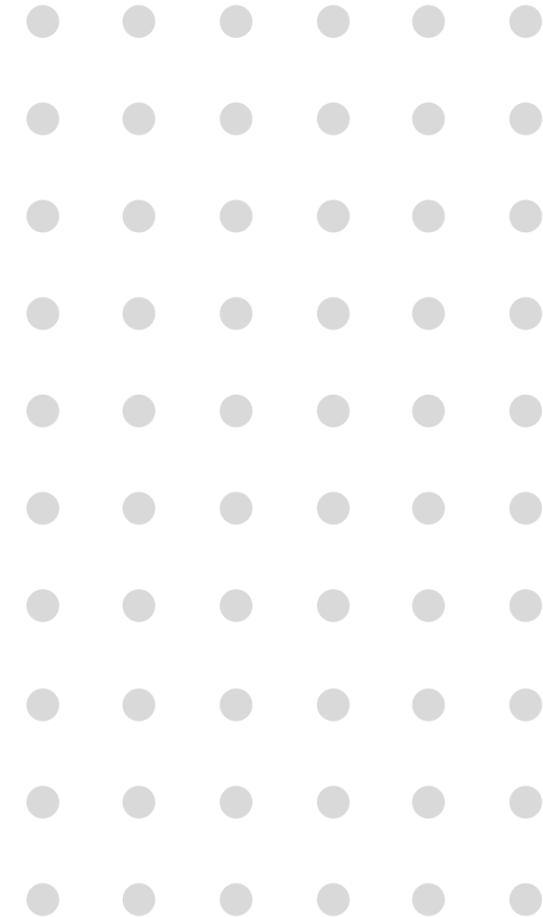
<https://culturayciudadania.culturaydeporte.gob.es/dam/jcr:fc60db21-3e5f-458b-8e2c-a4deb753f3a4/pensar-hacer-compressed.pdf>

"Desarrollo rural y despoblación en Galicia. Escenarios de desarrollo" in *Journal of Depopulation and Rural Development Studies* n° 9, 2010, pp. 11-30

<https://Dialnet-DesarrolloRuralYDespoblacionEnGalicia-3759946.pdf>

Buenas prácticas en diversidad LGTBI, Fundación SERES

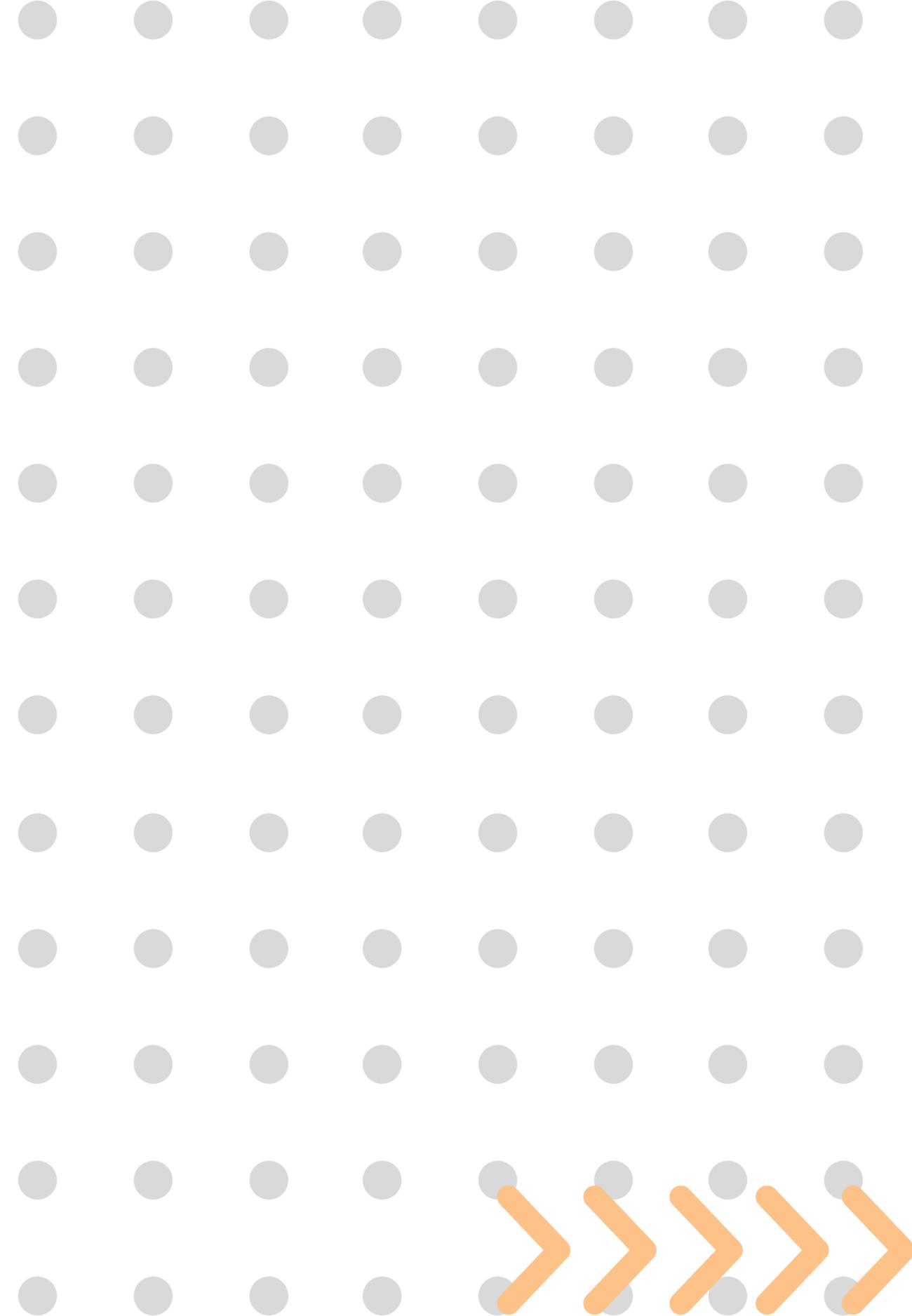
https://www.fundacionseres.org/Lists/Informes/Attachments/1025/Informe-LGBT_ES_10.pdf





SCHOOL LIFE AND EDUCATION MUSEUM

NATIONAL CENTRE OF RESEARCH
& PRESERVATION OF SCHOOL MATERIAL



United for those in Needs: Learn, Open, Care, Keep - the Museum Mediator as Diversity Integrator (UNLOCK)

Country Report Greece (EKEDISY)

Please identify at least 3 vulnerable groups (target groups) who are the most impacted in terms of access to culture:

The goods of the Museum as a cultural institution are deprived on a global scale - to varying degrees by country - of non-privileged social groups, such as the so-called "People with Disabilities". These people are often aware of social exclusion and marginalization and are deprived of participation in activities that, for the rest, "healthy and normal" citizens are taken for granted.

In a pluralistic and democratic society, respect for the human rights of its members should be a moral imperative. Respect for diversity among the citizens of a society is essential for the existence of real equality and the active participation of all in social life. The smooth functioning of a society presupposes a political management of diversity such that it allows every citizen and every social group to prosper and participate in social processes equally, cultivating a spirit of coherent diversity.

Phenomena of social, political, economic and cultural mechanisms of marginalization and social exclusion of people with social adjustment difficulties who must be condemned.

| | |
|---|---|
| <i>People with mobility disabilities</i> | These people use aids media, such as wheelchairs. |
| <i>People with sensory disability</i> | It's about: <ul style="list-style-type: none"> • people with visual impairment (totally or partially blind) • people with hearing difficulties (people with deafness or hearing loss) |
| <i>People with difficulty in perception and communication</i> | This category includes people with mental disabilities or reduced perception |

Please identify 3 stakeholders

From the research that we did, we found that the most prominent impact for accessibility is the museum education for the people that work and design museums and cultural exhibitions and the rise of digital technology that allows museums to be more approachable to people with lesser opportunities.

Therefore the main stakeholders we identify are:

- Universities in Greece that offer up to date knowledge and techniques to the future museum professionals on how to integrate and make the museums more approachable
- Private Institutions (i.e. Stavros Niarchos Foundation, Onassis Foundation), that fund culture initiatives updating the infrastructures of existing museums regarding accessibility.
- NGO's and social centers (i.e. Alzheimer Athens, Latsis Foundation), that are creating projects and activities for the cultural inclusion of people with disabilities.

Please provide at least 3 examples of good practices

1. Basil and Elise Goulandris Foundation

From November 2020 to March 2021, the online action "Digital game for adults" presented the themes "Common points" and "Horizon of the body", as part of the interactive tours in the collection of the R&D Goulandris Foundation. With stimulus, selected works of the collection and with the tool the method "θάλλω" (meaning to thrive, to flourish), the participants become experientially acquainted with the world of art, through a game-like process. The aim of the activity was to enhance creativity and self-confidence, the transformation of introversion into expression and the encouragement of the use of digital tools from the Third Age.

This activity was aimed mainly at people over 65 years, but also at people with mild cognitive impairment of any age. People of any age group could also join the meetings, in order to socialize the elderly and encourage intergenerational contact.

2. Touch Museum - Lighthouse for the Blind

The Touch Museum was founded in 1984 and is one of the few museums in the world that not only allows the visitor, but also encourages him to touch their exhibits. It is a museum completely accessible to the disabled and especially to the visually impaired, as it has automatic tour systems, explanatory signs, interpretive texts commemorating the works in Braille for the blind visitors and large letters for the partially sighted. From the first years of its operation, it stood out for its uniqueness and was honored with the praise of the European Museum of the year 1988.

The archeological collection includes works that cover the Cycladic, Minoan, Geometric, Archaic, Classical, Hellenistic and Roman periods and are exact copies of the originals on display in other museums in the country, such as the National Archaeological Museum, the Archaeological Museums of Olympia and Heraklion, as well as the Cycladic Museum. Visitors have the opportunity to touch and feel the beauty of the statues of Aphrodite of Milos, Hermes of Praxiteles, Poseidon the Inhabitant of Delphi, Kouros of Volamandra, but also to "study" the model with the monuments on its hill Acropolis

The Byzantine section of the Museum includes a wood-carved iconostasis, a wood-carved epitaph, wood-carved icons, a model of a Byzantine church and various hierarchical objects.

In a separate room of the Museum are hosted works of the blind sculptor Petros Roukoutakis, but also artistic creations of visually impaired people, created in the Ceramics and Sculpture workshop of the Lighthouse for the Blind in Greece

3. The Municipal Gallery Of Corinth

"Let's express ourselves differently" educational program: a museum activity for the visually impaired

The educational program "Let's express ourselves differently" was implemented experimentally in the Gallery. The thought for the design of the program came spontaneously as a result of the excellent cooperation of the Gallery with the Special Schools of the Prefecture. It was intended on the one hand for blind visitors, who could find in the Gallery a welcoming museum space, with exhibits specially designed for their needs and on the other hand it was an attempt to raise the young visitors of the district schools, about the diversity of people with disabilities. , in order to realize that an activity - such as painting, for some of our fellow human beings it means daily struggle and strenuous effort. With this program, the Gallery wanted to show them that we often look at a work of art without really seeing it, without feeling it, without recognizing its value. He wanted to teach them how to see an artistic creation with the "eyes of the soul".

For the realization of the program, six works were selected from the permanent collection of the Gallery. The choice was not made by chance, as these are works that usually attract the interest of children during their tour of the Museum. Due to lack of money, due to the fact that the Gallery does not have ticket revenues, it was requested by amateur painters - EU volunteers, who attend a Culture program at the Corinth Youth Center, to make copies of these works, with embossed texture, in order to facilitate the "tangible" approach of their subjects by the students.

To achieve the feeling of relief, materials were used daily, at low cost, such as threads, knitting wool, newspapers, toilet paper, colored plastic bags, fabrics, beads. Materials were selected that students and visitors in general could touch with their eyes closed, perceive the texture of the design and guess which project it is.

Hetherington Kevin, *Accountability and Disposal: Issues in Museums Access*,
Department of Sociology, Lancaster University

www.comp.lancs.ac.uk/sociology/soc065kh.html

Onol Isil , « Tactual Explorations: A tactile interpretation of a museum exhibit through tactile artworks and Augmented Reality » In: *Touch and the Value of Object Handling*.
Workshop

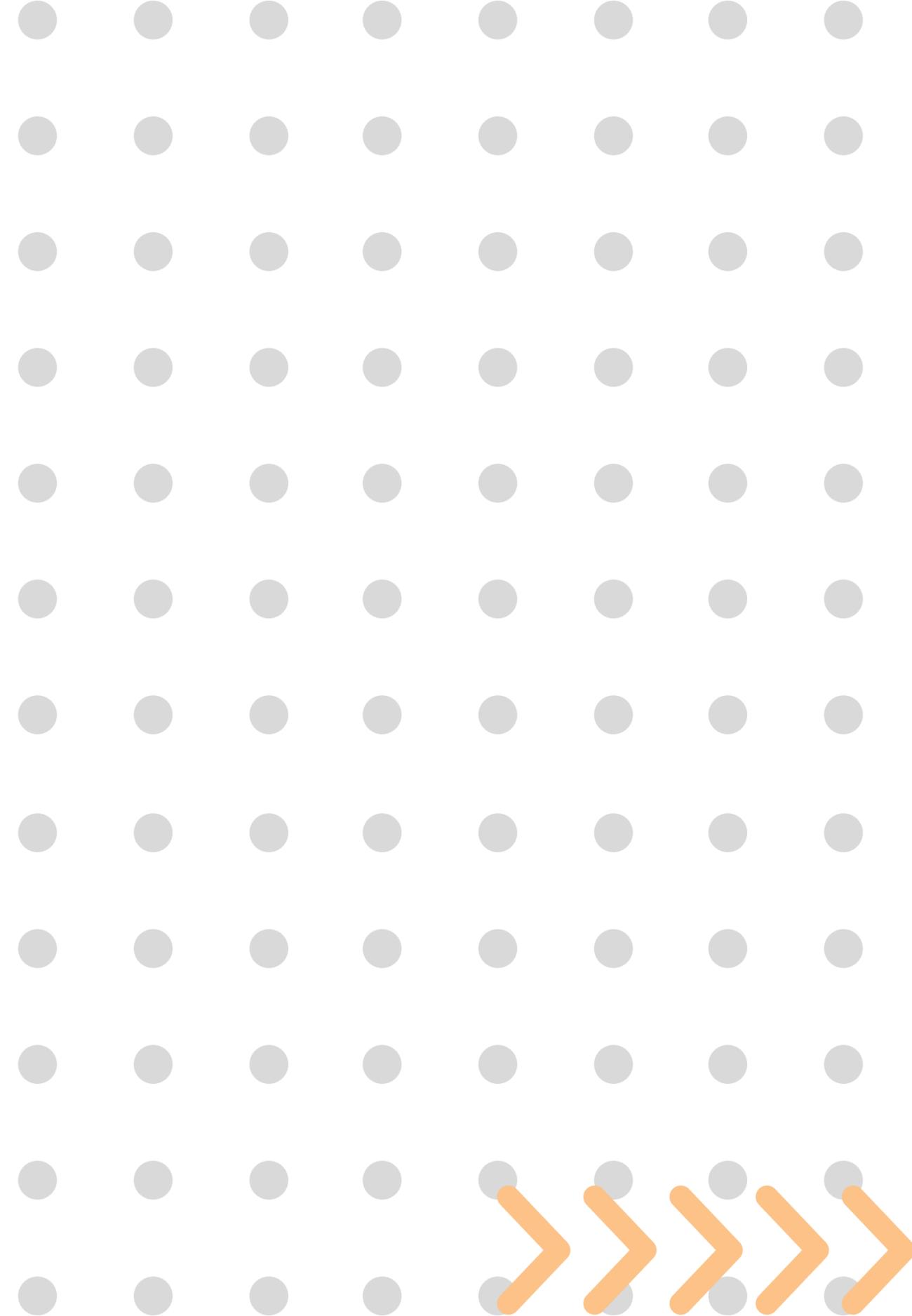
New technologies for enhancing object interpretation: interactives, haptics and interface technologies, University of Central England, Birmingham, 1 December 2006

<http://eprints.hud.ac.uk/1039/>

Salihagic Zeljka Bosnar *Museums and the Visually Impaired - Places of adaptation, education and sensibilization*, www.icevi-europe.org/dublin2009/ICEVI



espacio**rojo**





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REPORT

**United for those in Needs: Learn, Open, Care, Keep -
the Museum Mediator as Diversity Integrator
(UNLOCK)**

ESPACIO ROJO

Target groups: disadvantages children, women, minorities.
Stakeholders: schools, NGO's & museums and cultural institutions.

This report should contain:

- identification of 3 vulnerable groups (suffering from discrimination/ disadvantages from a medical or social point of view)
 - identification of 5 stakeholders who could improve their social and cultural inclusion
- a short description of each target group (ideally with statistics at local or national level: how many people are for example concerned by the social or medical issue) at local level of the organization or at national level if such data are available with the partners
- short description of the actions that have been carried out by their organisation in order to integrate them from a socio-cultural point of view
 - short description of an example of good practice / target group
- some titles of representative publications for the target groups and for our theme: increasing accessibility in museums and cultural institutions (articles, studies, books etc).



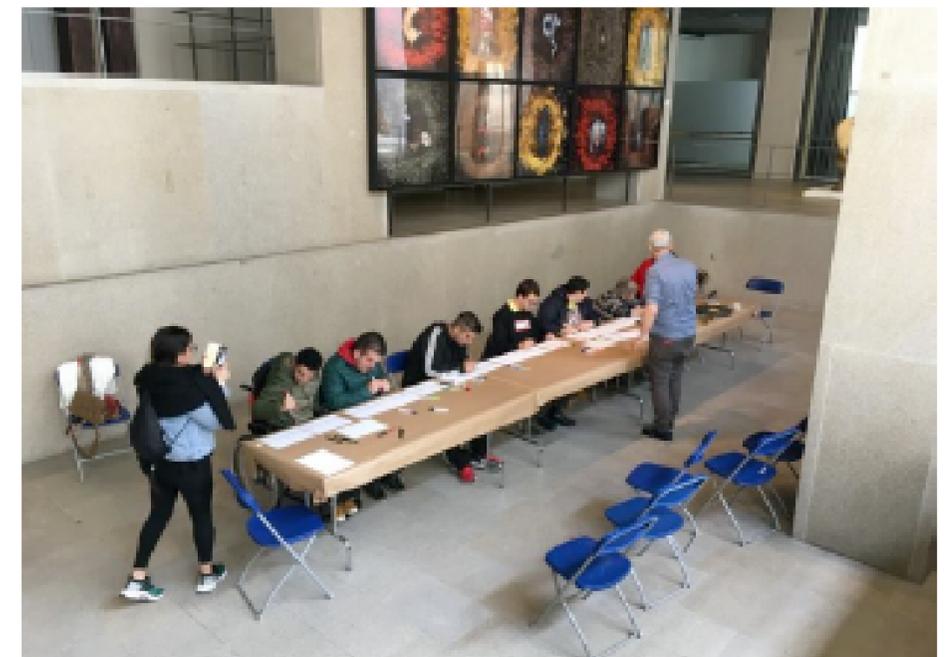
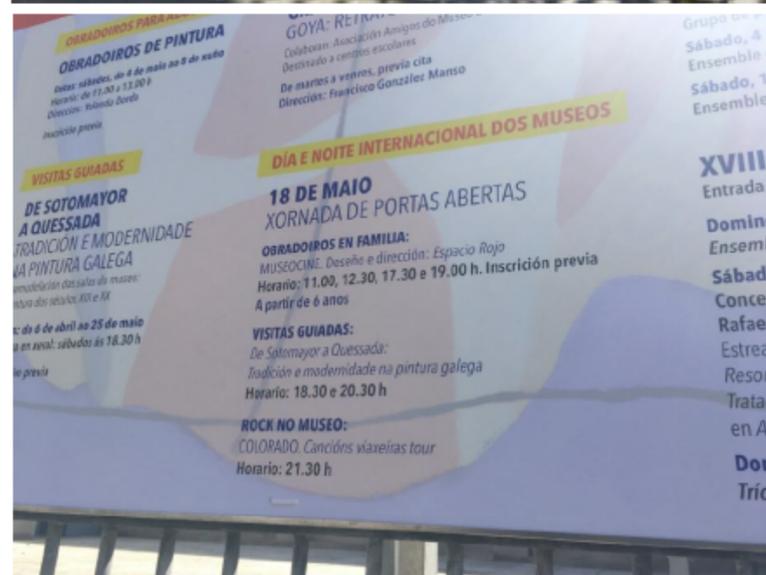
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Project Description

PROJECT TITLE: "My First Film (without camera)" for the International Museum Day 2019 which celebrated the theme: "Museums as Cultural Hubs: the Future of Tradition".



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| Duration: | 2 days. |
| Target Groups: | Direct: Mentally ill adults. Indirect: Museum and cultural institutions staff, Entities educator, families. |
| Stakeholders: | A Coruña Fine Art Museum (Museo Bellas Artes de A Coruña), public institution and APEM [Association for the Mentally ill (Asociación pro Enfermos Mentales)] and Espacio Rojo. |
| Background: | <p>Espacio Rojo has been developing projects in which contributes to create alliances with institutions to make art an impulse for citizen participation and social transformation.</p> <p>Involving and recognizing the multiple identities that inhabit, cohabit and interact in contemporary society.</p> <p>Espacio Rojo places the viewer or participant in each initiative as a subject capable of being an active protagonist of their own learning and artistic process in each case, thus we also contribute to developing our sensitivity and critical thinking.</p> <p>Following this line in this case Espacio Rojo wanted to create an alliance with the institution to give sustainability to some shared initiatives.</p> |





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| <p>Identified needs of target groups:</p> | <p>The A Coruña Fine Art Museum (Museo Bellas Artes de A Coruña) wants to convey its interest in encouraging the participation of all people in the educational activities that take place in it. The objective is to provide the inclusion of groups traditionally far from cultural institutions and, to the extent of the center's possibilities, protect their rights, provide resources so that they can develop their capacities and provide them with alternatives for social integration.</p> <p>The idea is to normalize access to the museum, to make its contents and activities accessible to all and to sensitize the public so that it respects and favours access to leisure and culture for all.</p> <p>In recent times, different associations that work with diverse groups have visited the museum: Alzheimer's patients, drug addiction aid, integration of migrants, groups of the physically, mentally or sensory disabled. The museum is open to all of them to repeat the experience, and to new groups that may be interested in visiting us and participating in the activities.</p> <p>Within this case study, it was physically, mentally or sensory disabled group who attended the activity.</p> |
| <p>Aims & Objectives</p> | <p>Espacio Rojo aims: promotes a connection between visitors and the exhibition, allowing the transmission of contents and objects disclosed in the permanent exhibition within Museum's environment.</p> <p>Objectives:</p> <ul style="list-style-type: none"> - Learn, develop and produce simple tools of filmic expression - Initiate the student in the perception and registration of the principles of the film image: time, space and movement. - Use film creatively as medium and tool of expression - Create cameraless short films - Avoid theoretical approach to cinema. - Stimulate the creative capacity of children by encouraging the joy of discovery - Integrating the visual arts or cinema. - Develop artistic sensitivity using various techniques and procedures. - Strengthening research capacities, perception, awareness and manipulation. |
| <p>Intellectual outputs</p> | <p>1. A film made among participants collaborative & participatory methodology and projected or seen on 16mm film at the end of the workshop.</p> |
| <p>Dissemination activities</p> | <p>Multiplier event at the A Coruña Fine Art Museum for the International Museum Day 2019 in May. Social media accounts in the museum as well as Espacio Rojo entity. Museum Website.</p> |
| <p>Partnership</p> | <p>Museums organizations – public institutions. Cultural Art-based organizations – private institutions. Social & health associations – private institutions.</p> |



The A Coruña Fine Art Museum (Museo Bellas Artes de A Coruña), is public institution which started an educational project in 2017 and included in the Accessible and Inclusive Culture program, sponsored by the Emalcsa Foundation in collaboration with various entities and companies", explains Pedro Vasco, president of the aforementioned group. The idea seeks "to reduce inequalities in access to cultural services and for cities to be more inclusive".

Museum website:

<http://museobelasartescoruna.xunta.gal/index.php?id=434>

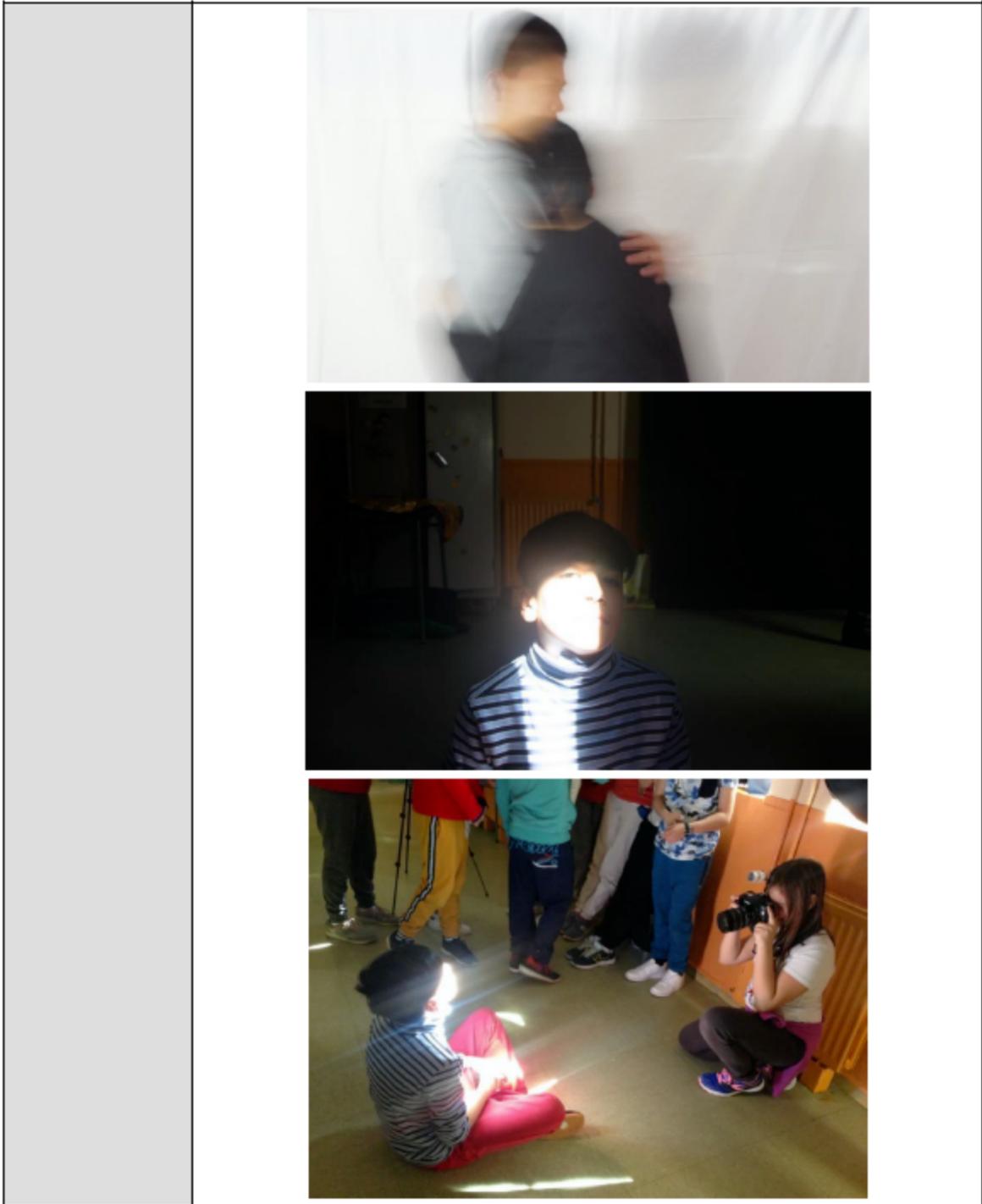
"My First Movie" is an initiative that encompasses several aspects to integrate innovative and transformative cultural mediation practices.



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| PROJECT TITLE: | <i>Arts Media Literary Education InSchools Programme</i> |
| Duration: | 3 years, twice a year. |
| Target Groups: | Direct: children from 3 to 12 years old with few opportunities, ethnic minorities, migrants, higher risk of poverty and social exclusion. Indirect: teachers, families, all educational community. |
| Stakeholders: | CEIP Bolivia, public school in Madrid city, district of Latina. |
| Background: | <p>Espacio Rojo's headquarters is located in the heart of the Art District of Carabanchel, in Madrid, adjacent to the River Manzanares which naturally separates the centre of Madrid from the south of the city.</p> <p>It should be underlined that the district of Carabanchel as well as others such as Latina district are characterized by:</p> <ul style="list-style-type: none"> -Low annual income. -Lack of cultural and social facilities. -Diverse and multicultural population. -70 % population is elderly people. <p>247,404 people live in the Latina district, of which 46,671 (18.9%) are immigrants. The most present nationalities are those of Romania (6,967), Ecuador (6,869) and Bolivia (4,345), followed by China, Colombia and Peru.</p> <p>Last 3 years, our entity works closed with this school, CEIP Bolivia School to work on this neighbourhood in order to work with vulnerable children in the school.</p> <p>CEIP Bolivia School is a public school located in the district of Latina in Madrid city.</p> <p>Espacio Rojo, is been working with this school the last three years, twice a year, with them.</p> <p>This district profile is been transformed by "the arrival of immigrant population, very diverse, not only in terms of nationalities, but also from a social point of view. The diversity of origins nationals is reflected in 30.3% of people of origin Ecuadorean population, 10.2% of Colombian origin, 6.9% of Peruvian origin, 7.5% of Romanian origin and 5.3% Moroccan. The percentage of foreigners registered as of January 1, 2005 represented a 14.77% of the total population of the district. The population child of foreign origin is quite spread over the schools in the area.</p> <p>Our experience is based on providing social and creative activities to the whole school; that means throughout all educational key grades from kindergarden to Primary; We do work around with 225 students every time we implement our projects there.</p> <p>This is the <u>school Web Site</u> - http://cp.bolivia.madrid.educa.madrid.org/</p> |



United for those in Needs: Learn, Open, Care, Keep -
the Museum Mediator as Diversity Integrator
(UNLOCK)



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| Identified needs of target groups: | <p>“the rise of the population immigration in the last four years and its social impact in this district is very remarkable. At the beginning of 2001 they lived something more than 15,000 immigrants in their neighbourhoods, meanwhile in 2005 this amount has increased up to 38,429.”</p> <p>See this link below about immigration and the Latina district published by the Council of Madrid in which school is allocated.</p> <p>http://www.madrid.es/UnidadWeb/Contenidos/Publicaciones/TemaServiciosSociales/PlanMadridConvivenciaSocial/CiudadMadrid/latina.pdf</p> |
| Aims & Objectives | <p>This <i>Arts Media Literary Education InSchools</i> Programme runs since 2009 to promote a clear educational objective with the promotion of a non-formal learning environment and disseminates its cultural and social value understood as opening to new possibilities and expanding educational, cultural, leisure and social participation perspectives, leading to digital content (films, radio, websites, social media channels) for both targeted and public audiences throughout two different programme: Learning through Seeing (Critical analysis audio-visual works screenings adapted to children ages) and Learning through Doing (from one-day up to 6 weeks practical audio-visual media literacy workshops in-class or outside).</p> |
| Intellectual outputs | <p>Our work at CEIP Bolivia in some of our videos:</p> <p>https://vimeo.com/248198194 - Photography 2 - Fall 2017</p> <p>https://vimeo.com/221451566 - Photography 1 - Early 2017</p> <p>https://vimeo.com/218504232 - Film in a day – 2016</p> <p>https://vimeo.com/188710313 - Anima iTablet - 2016</p> <p>This is one of our action last November 2017:</p> <p>http://cp.bolivia.madrid.educa.madrid.org/actividades-curso-actual/2017-2018-taller-de-creatividad</p> |
| Dissemination activities | <p>Multiplier event twice every year for the last three.</p> <p>Social media accounts both school & art-based organization.</p> <p>School Website.</p> |
| Partnership | <p>School organization - public institutions.</p> <p>Cultural Art-based organizations – private institutions.</p> <p>School parents' associations - – private institutions.</p> |

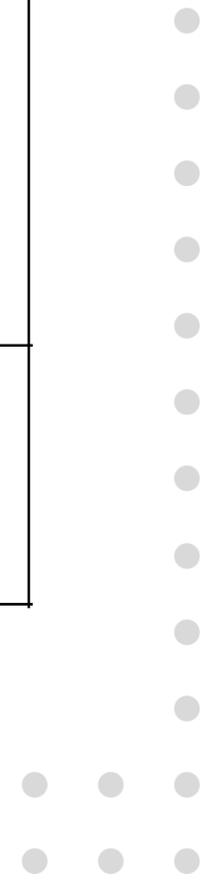
| | |
|-----------------------|--|
| PROJECT TITLE: | <p>OUR SOUND O NOSO SON (in Galician language)</p>   |
| Duration: | <p>1 Month.</p> |
| Target Groups: | <p>Direct: Senior people and kids, inter-generational activities. Indirect: Museum and cultural institutions staff, entities educator, families.</p> |
| Stakeholders: | <p>‘Red Museística Provincial de Lugo’ (the Provincial Museum Network of Lugo, Spain) which are four museums located along the territory of Lugo, in North of Spain.</p> <p>http://redemuseisticalugo.org/index.asp</p> <p>These four museums are:</p> <ul style="list-style-type: none"> -Museo Provincial de Lugo Provincial Museum of Lugo. -Museo Provincial do Mar Provincial Mar Museum. -Museo-Fortaleza San Paio de Narla San Paio of Narla Museum-Fortress. -Pazo de Tor Pazo of Tor.  <p>Museo Provincial do Mar Provincial Mar Museum.</p> |



Co-funded by the Erasmus+ Programme of the European Union

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| <p>Background:</p> | <p>Espacio Rojo has been developing projects in which they contribute to create alliances with institutions to make art an impulse for citizen participation and social transformation. Involving and recognizing the multiple identities that inhabit, cohabit and interact in contemporary society.</p> <p>They place the participant in each initiative as a subject capable of being an active protagonist of their own learning and artistic process in each case, thus also contribute to developing our sensitivity and critical thinking.</p> <p>Following this line in this case Espacio Rojo would like to create an alliance with the institution to give sustainability to some shared initiatives, we have therefore thought that "Our Sound" or "The art that sounds".</p> <p>"Our Sound" is an initiative that encompasses several aspects to integrate innovative and transformative cultural mediation practices.</p> <p>The project was integrated in the so-called social museology. The institution was 'Red Museística Provincial de Lugo' (the Provincial Museum Network of Lugo, Spain) which are four museums are the territory of Lugo, in North Spain. The participation of different rural communities, interest groups and individuals were emphasizing their social function and interdisciplinary character, and integrating new styles of expression and communication. 'Our Sound' is a sound journey through the cultural, artistic history of our community. The different museums of the Museum Network in Lugo give Espacio Rojo the opportunity to know what life was like in Galicia at different times, the material heritage as well as its artistic manifestations.</p> |
| <p>Identified needs of target groups:</p> | <p>Senior people throughout their Social & Senior associations who seldom visit The Sea Museum to share moments. Espacio Rojo thought to gather an intergenerational event to get together different generations to share not only moments but history as well as caring to each other.</p> <p>The Activity is aimed at all intergenerational audiences from 6 years to 99 years. It did not require musical knowledge, nor has a theoretical vocation but a firm will to explore sound realities and have fun at the same time.</p>  |
| <p>Aims & Objectives</p> | <p>Our aims:</p> <p>Promotes a connection between visitors and the exhibition, allowing the transmission of contents and objects disclosed in the permanent exhibition within Museum's environment.</p> <p>The project aims to give voice and life to the objects that live in the museum through the people who visit it and the environment.</p> |

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| | <p>It is an opportunity to tell stories, remember old songs, listen to the sound of the sea, create stories with characters who lived in palaces as well as artists and works that live in these different museums of the Provincial Museum Network of Lugo.</p> <p>Objetives:</p> <ul style="list-style-type: none"> ● Enhance the ability to observe and listen actively individually and in groups. ● Develop artistic and sound sensitivity. ● Discover new expressions and resources to appreciate relationships between the different arts. ● Appreciate and relate pictorial compositions and their elements to sound. ● Explore new forms of expression in a playful and educational way. ● Unify the different artistic disciplines through sound expression. |
| <p>Intellectual outputs</p> | <p>1 Website: http://onososon.espaciorojo.com/</p> <p>8 audio Works available at Sound Channel: https://soundcloud.com/espacio-rojo/sets/o-noso-son</p> <p>1 Nationwide Television Report at https://vimeo.com/161476997</p> |





- Some titles of representative publications for the target groups and for our theme: increasing accessibility in museums and cultural institutions (articles, studies, books etc).

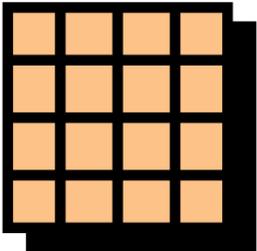
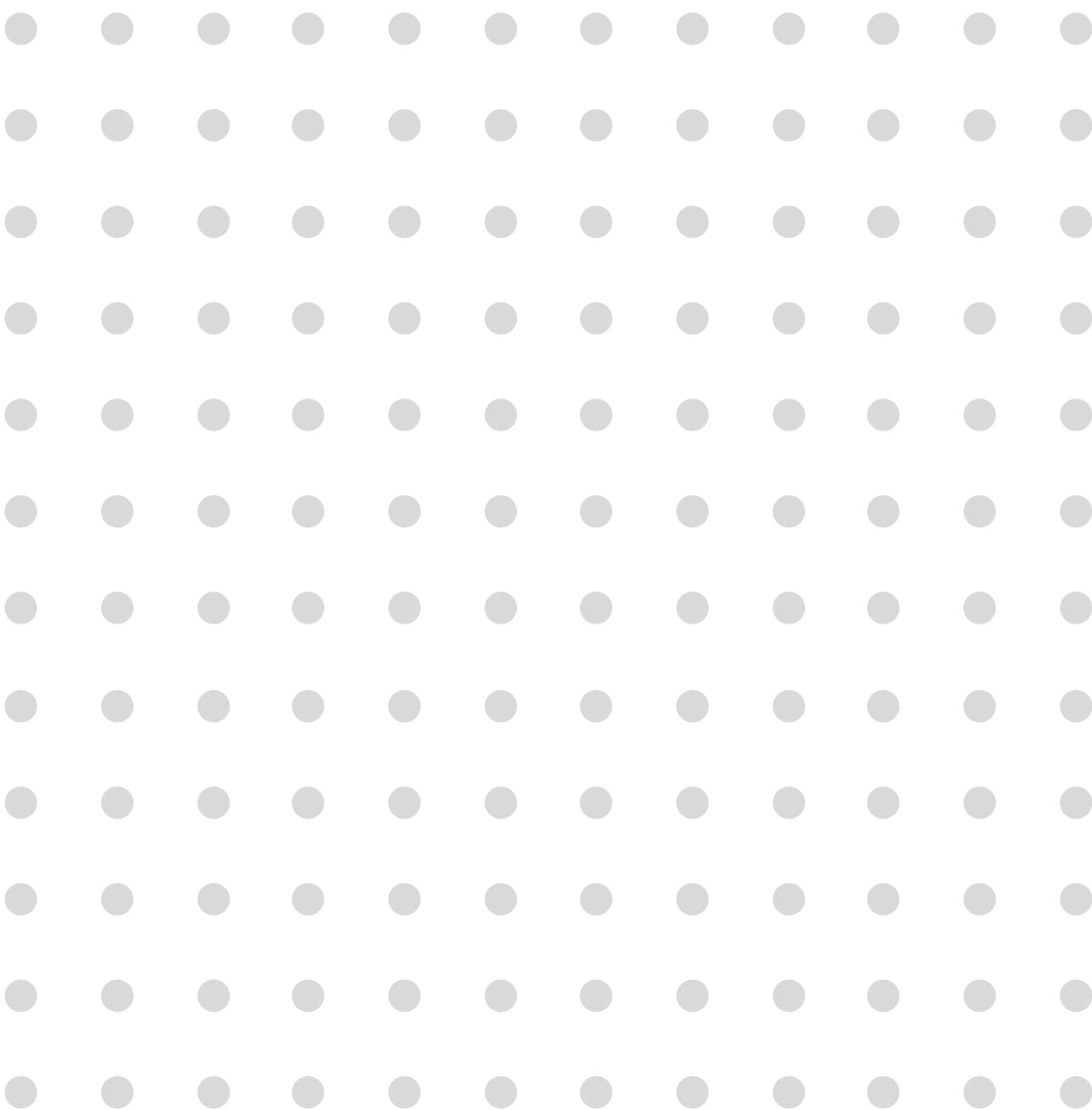
| REPRESENTATIVE PUBLICATIONS | | |
|---|--|--|
| Press Articles | Theme | Web Link |
| <p>La pinacoteca que visita a su público Premio nacional de excelencia al plan de inclusión que impulsa la Asociación de Amigos del Museo de Belas Artes da Coruña</p> <p>The art gallery that visits its public National award of excellence for the inclusion plan promoted by the Association of Friends of the Museo de Belas Artes da Coruña</p> | <p>Social Inclusion at Museums. Mental health.</p> | <p>https://www.lavozdegalicia.es/noticia/cultura/2021/02/22/pinacoteca-visita-publico/0003_202102G22P26991.htm</p> |
| <p>El Museo Nacional del Prado ofrece visitas guiadas para personas ciegas The Museo Nacional del Prado offers guided tours for blind people</p> | <p>Social Inclusion at Museums. Blind people</p> | <p>https://www.museodelprado.es/actualidad/noticia/el-museo-nacional-del-prado-ofrece-visitas/cd253df1-9dc9-6ac5-1ceb-3ed4f04dce94</p> |
| Report Studies | Theme | Web Link |
| <p>The inclusive museum - Challenges and Solutions, State of the Art and Perspectives</p> | <p>Inclusion Museums</p> | <p>https://www.interreg-central.eu/Content.Node/COME-IN/COME-IN-Proceedings-Thematic-Conferences.pdf</p> |



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| Dissemination activities | <p>Multiplier event in each partner museums. Social media accounts both in Museum & art-based organization. Website in both in Museum & art-based organization.</p> |
| Partnership | <p>Museums organizations – public institutions. Cultural Art-based organizations – private institutions. Social & Senior associations – private institutions.</p> |

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DISABILITY AND CULTURAL ACCESSIBILITY IN ITALY

Disability is the condition of those who, following one or more impairments, have a reduced ability to interact with the social environment compared to what is considered the norm, therefore they are less autonomous in carrying out daily activities and often at a disadvantage in participating in social life.

Disabilities can be divided into four broad categories:

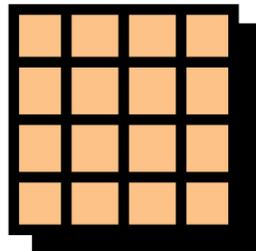
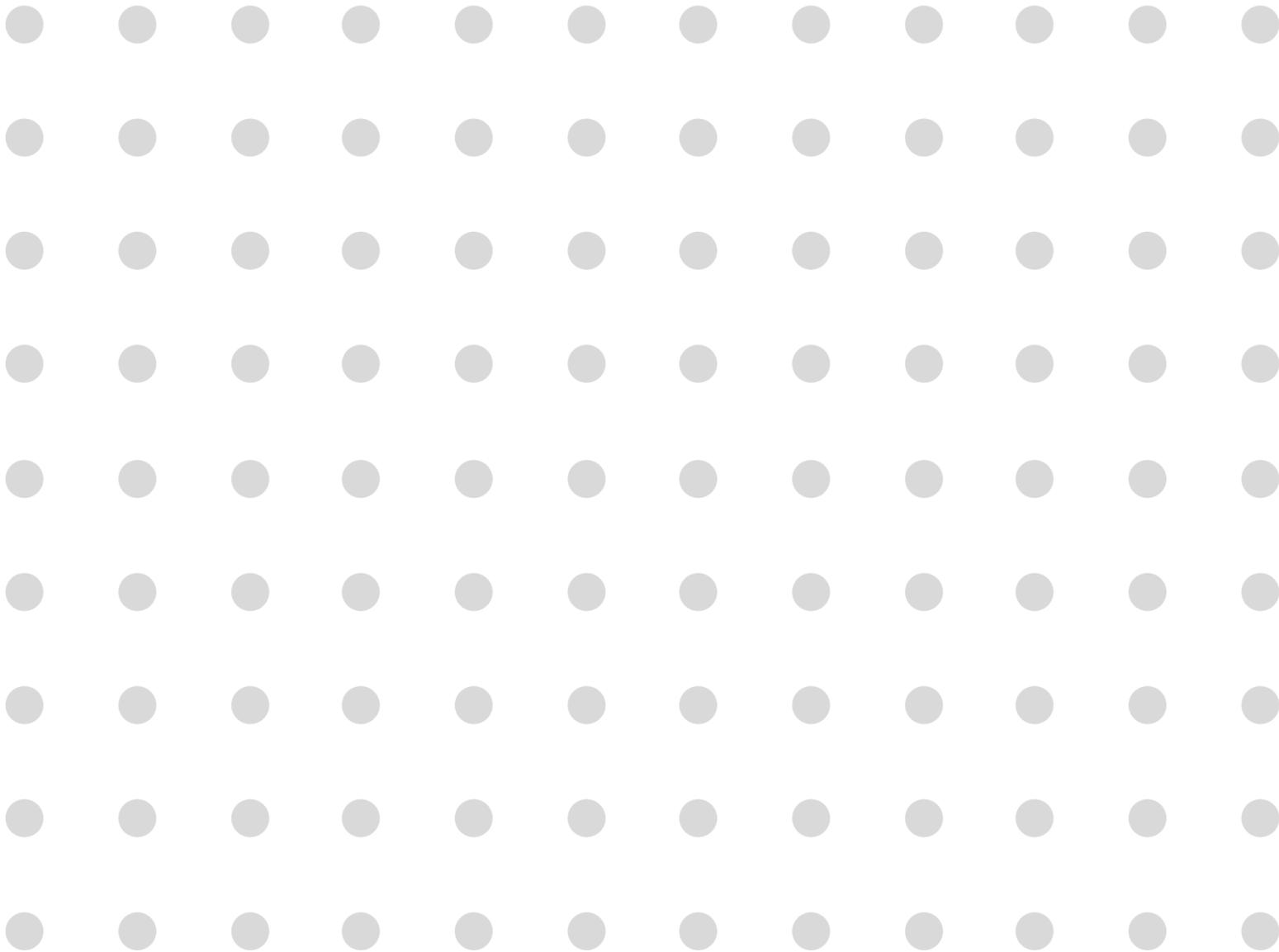
- Sensory disabilities: are those disabilities that affect the sense organs (sight, hearing, touch, taste, smell);
- Physical Disabilities: are those disabilities that affect the mobility skills and organs of parts of the body responsible for movement;
- Intellectual disabilities: are those disabilities that affect the intellectual functions and that can be verified through the assessment of the person's IQ;
- Psychic Disabilities: are those disabilities that concern the psychic, psychological and relational

Disability in Italy is still largely an obstacle to accessing the fundamental stages of a life considered "normal", all things enshrined as rights by the Constitution: work, education, mobility and the free circulation and use of public places.

According to Istat, the Italian statistical institute, there are 3.1 million disabled people in Italy, 5.2% of the Italian population and only 9.3% of them frequently go to the cinema, to the theater, to a concert, to visit a museum against 30.8% of the total population. Among the various causes of these numbers there is also the lack of accessibility.

Despite the 4908 museums, archaeological areas, monuments and cultural institutes, some of them considered an excellence such as "Pompeii for All", the largest facilitated tour itinerary ever set up within an archaeological area, the Italian cultural heritage presents still physical and sensory barriers that prevent people with disabilities from having full access to available cultural resources. Only half of the Italian museums (53%) are adequately equipped with ramps, bathrooms and elevators for people with reduced mobility and guarantee the accessibility of spaces and the usability of the collections for users with disabilities. In the context of museum use, the most known and perceptible barriers are the physical ones, since motor disability is the best known and for which architectural interventions have been made and continue to be carried out on ancient and modern buildings (ramps, slides, elevators, etc.).

The use of museums by the visually impaired would require, however, the removal of sensory-perceptual barriers, no less dangerous than architectural ones for the physically disabled. For example, in museums, panels and labels are often illegible, due to the font being too small, or not properly differentiated from the background, without color contrast, with overlapping of images, placed at excessive heights or inadequately lit. These are just some perceptive barriers that can be encountered in a museum space.



It is noted that the solutions adopted up to now for the creation of accessible itineraries are practically the same in all museum contexts, however at present, formal standards are still lacking, or have not yet been recognized, that can represent "general principles of action for those who intend to undertake similar experiences and which can facilitate the implementation process to ensure accessibility.

For the purposes of this study, we will consider the initiatives and tools used by the reference bodies at national and local level to improve the accessibility of 2 types of sensory (hearing and visual) and 1 physical (mobility) disabilities.

HEARING IMPAIRMENT

Nowadays in Italy, about 8% of the population has hearing problems, so five million of Italians have a more or less serious reduction in hearing capacity. But it is 5% or 250,000 people who suffer from severe and profound hearing impairments.

Under Italian law (381/70), hearing impaired persons suffering from congenital or acquired deafness during developmental age (up to 12 years) that prevented the normal learning of spoken language are considered deaf. Hearing loss (equal to or greater than 75 decibels of HTL on average between the frequencies 500, 1000, 2000 Hz in the best ear) that makes or has made such normal learning difficult is considered an impediment to normal learning of spoken language.

The main entity that deals with the continuous improvement of the quality of life of deaf people is the National Body for the Protection and Assistance of the Deaf (ENS). Established in 1932, it is an organization that operates throughout the national territory with 103 Provincial Sections, 21 Regional Councils and over 50 inter-municipal representatives. In Calabria region, ENS is present with:

- 5 Provincial Sections;
- 2 Intermunicipal Representations;
- 7 Recreational and Cultural Clubs;
- 1 Sports Group;
- 1 Italian Deaf Youth Committee (CGSI).

ENS carries out actions and campaigns for the integration and promotion of the rights of deaf people in the world as a founding member of the World Federation of the Deaf (WFD) - established in Rome in 1951 and recognized by the UN; member of the European Union of the Deaf (EUD); member of the Italian Disability Forum (FID); member of the European Disability Forum (EDF) and member of the Federation of National Associations of the Disabled (FAND), together with the following associations: Italian Union of the Blind and Visually Impaired (UICI), National Association of Mutilated and Civil Disabled Persons (ANMIC), National Association of Mutilated Persons and disabled workers (ANMIL); National Union of Mutilated Service (UNMS); National Association of Handicapped Transport Legislation Guide (ANGLAT); Psychosis and Autism Research Association (ARPA).

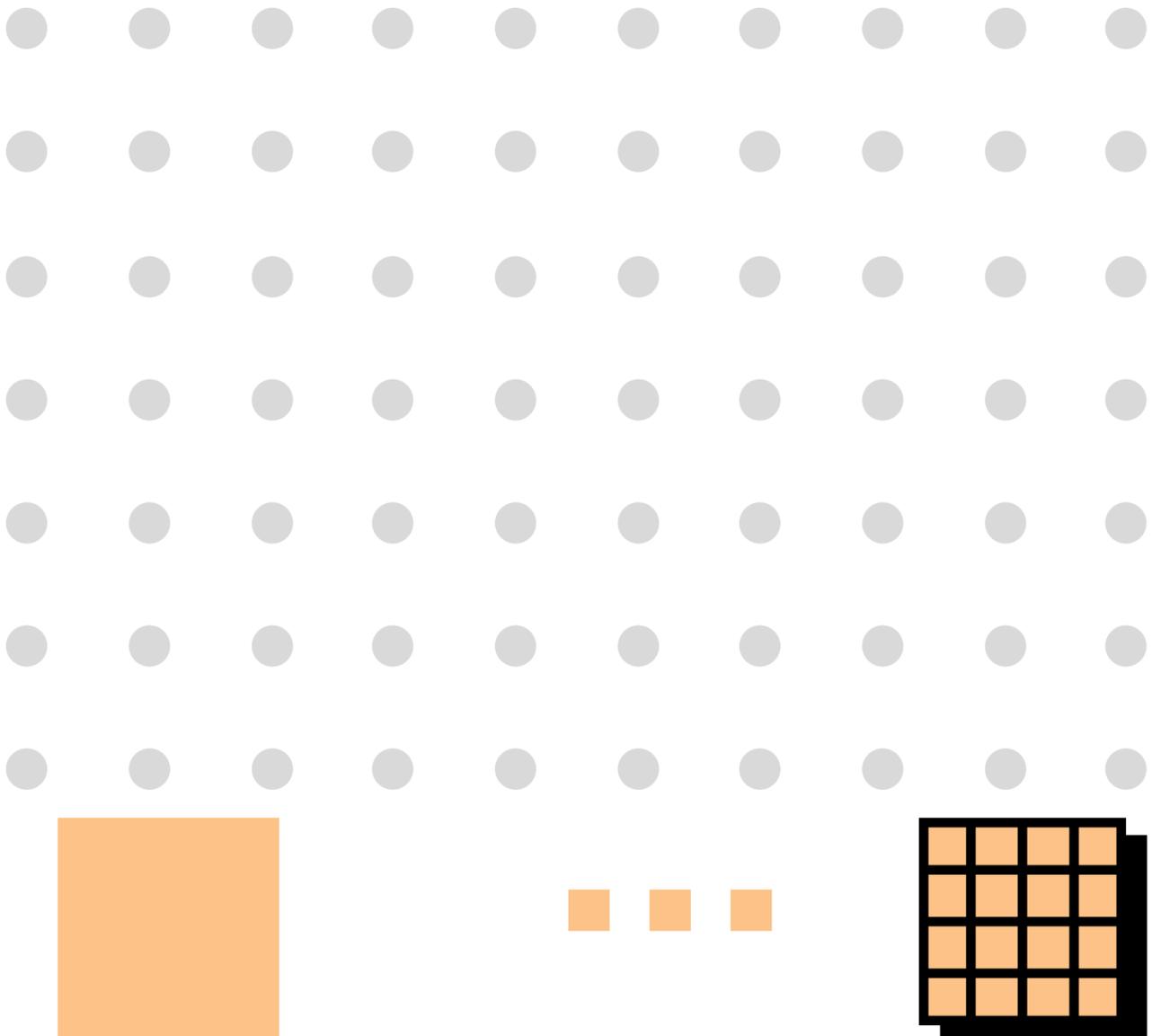
at an institutional level, ENS is represented at:

- The Observatory on the conditions of people with disabilities, Ministry of Labor and Social Policies;
- The School Observatory for Integration, Ministry of Education, University and Research;
- Permanent Committee for discussion on RAI (Public Italian Television) social programming.

The main channels of dissemination and information that it uses are: - Inform @ Sordi - magazine of information, culture, current affairs, politics of the deaf;

- "Vittorio Ieralla" Documentation Center and Library;
- ENS Calabria Library "Domenico Catanese";
- "The Italian Deaf" Museum;
- International Silent Sport Museum "F. Rubino";
- Teletext and Mediavideo pages dedicated to the deaf.

Thanks to its presence on the territory, ENS manages to be close to the Italian deaf community and to carry out those activities necessary to improve the living conditions of all deaf people.



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Deaf people need museums to be accessible to them too through an adequate and professional translation into Italian Sign Language. So through simultaneous translations when organizing guided tours, or even through technology, then LIS video guides (i.e. videos in which there is an interpreter or even deaf people who illustrate the works of the Museum by marking in LIS). Once for the LIS video guides tablets were provided to the deaf at the museum entrance, now the videos are uploaded on the web and the deaf person who arrives at the museum can watch them with their phone by scanning a qr code and using the museum connection that it must be good.

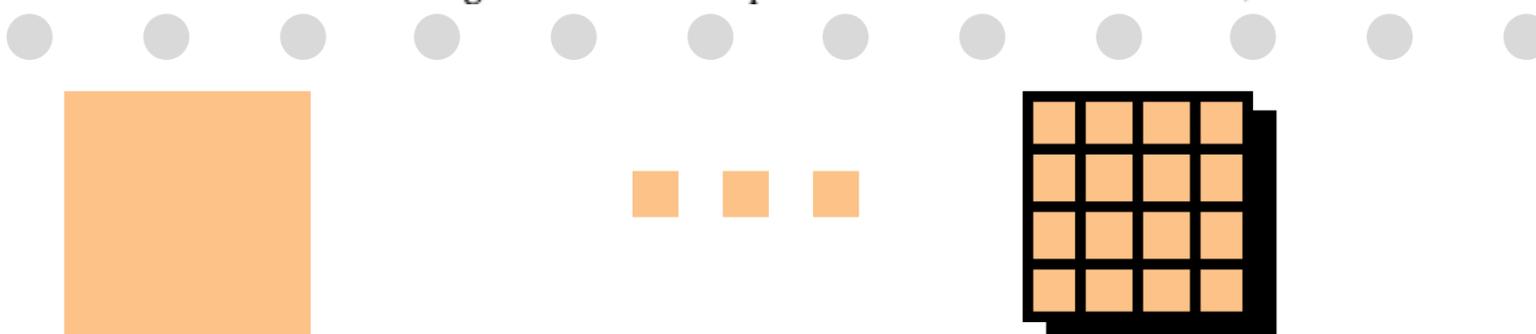
In Calabria there are about 2200 deaf people. Most of the times, guided tours are carried out in groups and are organized by ENS which also provides the LIS interpreting service, which is essential to guarantee museum accessibility for deaf people. Generally, ENS Regional Council and the 5 ENS Provincial Sections of Calabria, organize 6/7 guided tours per year

In Calabria, the National Archaeological Museum of Reggio Calabria (Marc) is equipped with a Video guide in the Italian language of signs, a multimedia system that, on various digital platforms, from those installed in the museum's exhibition islands, to tablets available to visitors, the internet, allows overcoming perceptual obstacles for the deaf.

At National level, ENS carried out several important projects in the cultural field:

AccessibItaly: cultural itineraries for deaf and deafblind people. The project, conceived by ENS and carried out in synergy with Institutions and Associations at national level, aims to promote accessible tourism through a web platform and enhance the heritage of those small villages that are, for the most part, , marginalized by the flow of visitors and tourists. Through the website and an app, it is possible to take a virtual journey and explore the great heritage of history, culture, environment and traditions of some of the most beautiful villages in Italy through 5 thematic areas:

- TO SEE: virtual walk through the streets and places of interest of some towns,



- TO LIVE: parties, events, games ...,

- TO TASTE: festivals, culinary events, recipes ...,

- OUR LANGUAGE: dialectal variations of regional / provincial Sign Language, specific signs, artisan / entrepreneurial / artistic activities conducted by deaf people, idioms and proverbs in Italian adapted to the Italian language of Signs....,

- CHILDREN: accessible videos designed to involve the little ones in the discovery of the towns with guided tours in Italian Sign Language and educational activities for children.

<https://www.accessibitaly.it>

MAPS - Accessible Museums for Deaf People - is an online platform where all Italian museums accessible to deaf people are mapped and hosted. On this portal the deaf visitor can find those cultural places where they can enjoy a complete experience and feel the deep pleasure aroused by art. Born in 2018 on the occasion of the European Year of Cultural Heritage, the MAPS project also saw the creation of training courses on museum accessibility for deaf children under 35 from all over Italy, created to actively involve deaf people in the Italian cultural panorama. In the 18 stages of the course, the participating deaf children learned basic concepts, language, techniques and strategies for museum accessibility from four teachers who are experts in the sector, with an eye to the specific needs of deaf people. During its long journey, from Trento to Palermo, the MAPS course touched some of the most important museums and places of Italian culture and involved over 400 deaf young people.

<http://www.progettomaps.it/>

Migrantour: Discovering our invisible cities: It was born in 2019 and it is about intercultural walks organized by ENS together with Viaggi Solidali, responsible tourism tour operator, to make known and understood the different cultures of European cities through eyes and words of citizens of foreign origin. www.migrantour.org

VISUAL IMPAIRMENT

According to a 2017 report by INPS (National Institute of Social Security), 116,932 are totally or partially blind in Italy, of which 5,783 in Calabria and 54 in Corigliano-Rossano. The figure does not include visually impaired people, who are estimated to be around 1.5 million in our national territory.

According to Italian law, persons who are affected by total blindness or have a visual residue of no more than one twentieth in both eyes due to a congenital or contracted cause not dependent on war, accident at work or service are considered civil blind.

The main body that promotes the social integration of people with visual disabilities is the Italian Union of the Blind and Visually Impaired (UICI). Internationally, UICI is a member of the European Blind Union (EBU) and of the World Blind Union (WBU).

UICI's goal is to provide quality local support to its members, thanks to a network made up of provincial sections. The set of provincial sections present in a region constitutes the regional council, while the set of regional councils constitutes the national council. In turn, the national

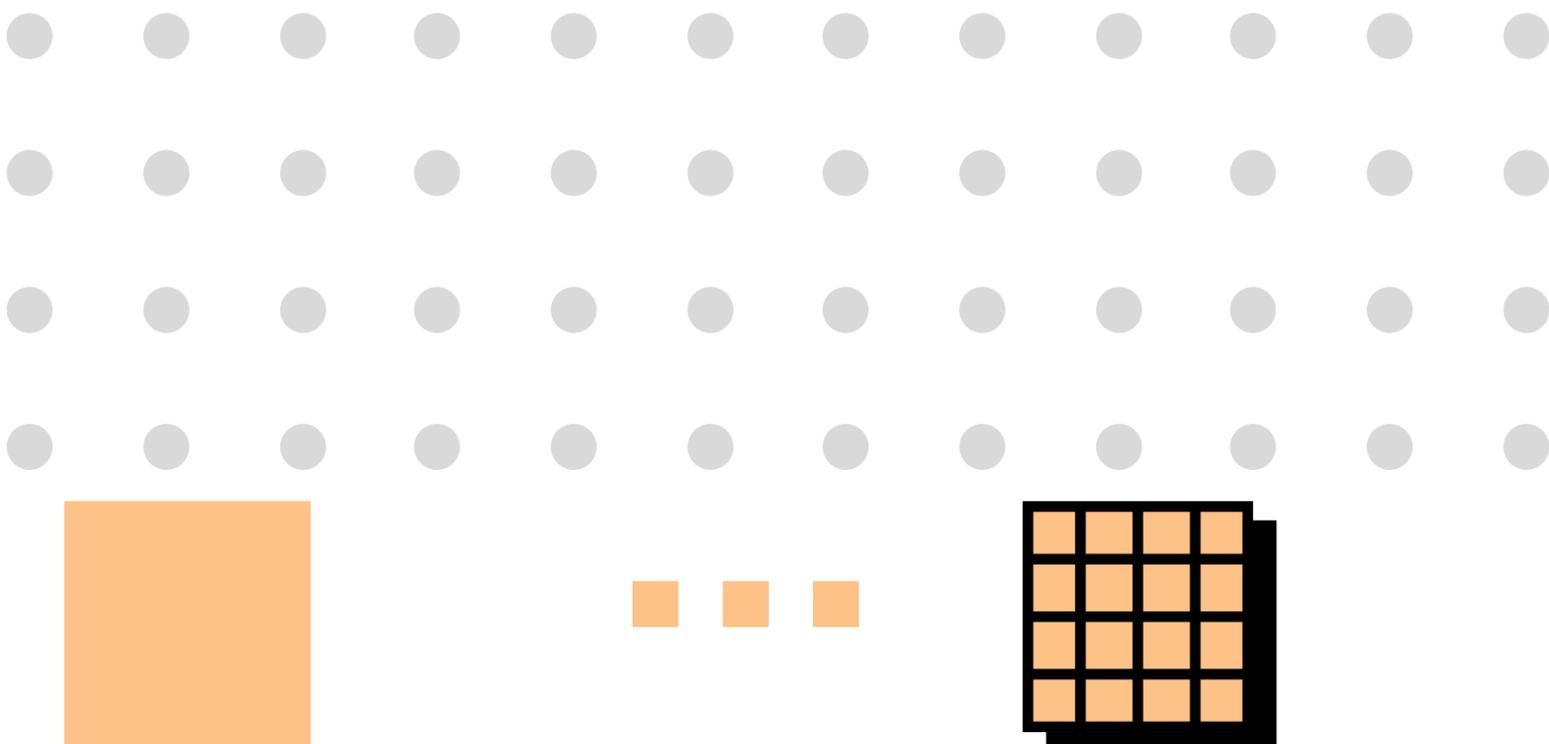
council reports to the national management based in Rome. To achieve its aims, the UICI has created operational tools to make up for the lack of adequate social services of the Italian State and other public bodies for supporting members at the local level for:

- handling of practices relating to benefits, parking, railway cards, tax breaks, aids and prostheses, job placement;
- record books and study texts upon request and provide, on loan, all the works;
- print in Braille and reproduce in enlarged characters brochures, leaflets and newsletters relating to visual impairments and innovative tools for personal autonomy;
- inform members on issues of social and cultural interest;
- search, on behalf of its members, for watches, talking scales, electronic diaries and other similar objects available on the market;
- organize leisure opportunities, small tourist trips, guided cultural visits, sporting and theatrical events, meetings and readings by volunteers;
- organize courses (swimming, yoga, music, water skiing, cooking, etc.)
- school integration in all phases and compulsory placement.
- assist its members with companionship and accompaniment services with the help of young volunteers.

Concerning the cultural field, UICI made the following projects:

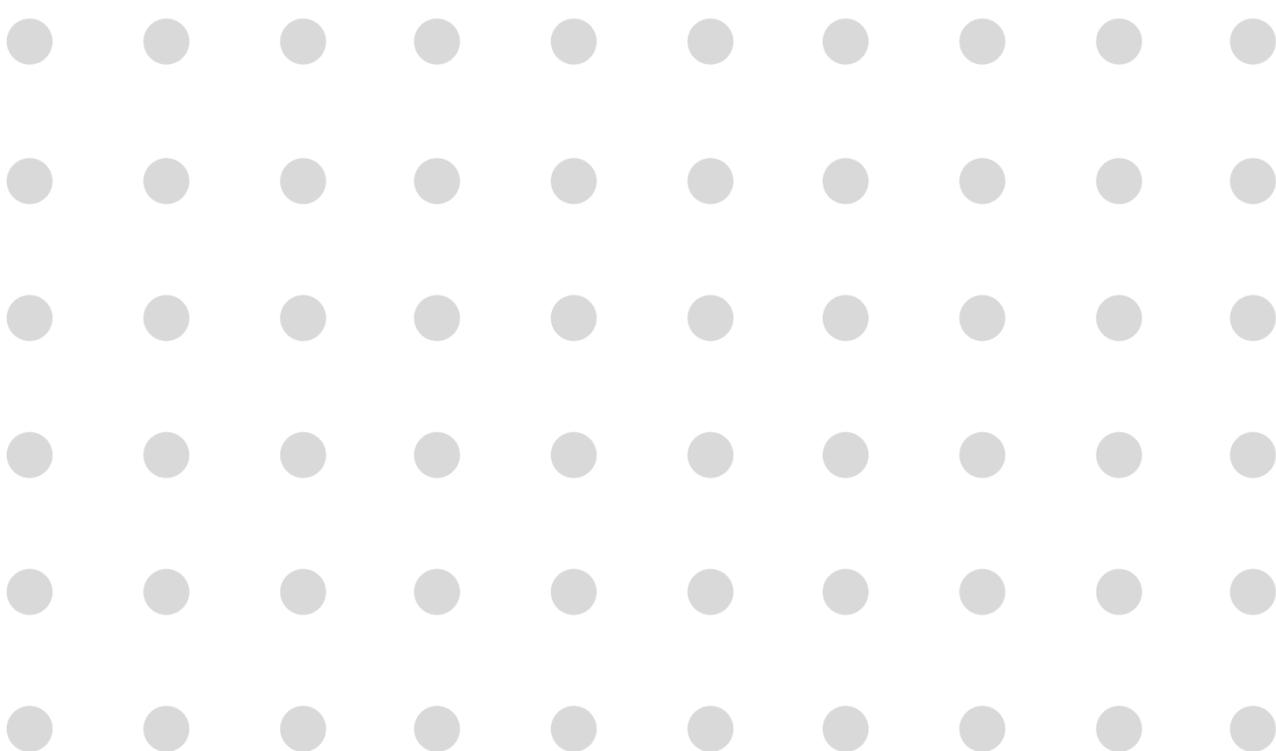
- radio conversations on cultural heritage on the web radio frequencies of the Italian Union of the Blind and Visually Impaired. The project has the objective of increasing, through specific historical-narrative paths, the knowledge of facts, works and places that have marked the course of our culture and of Western Countries, making them accessible also to people with visual disabilities.

- In 2003, the Tiflological Documentation Center launched a fact-finding survey with the aim of collecting data on Italian museums that have prepared solutions for the accessibility and usability of their collections for the visually impaired. At that time, on 4908 between museums, archaeological areas, monuments and ecomuseums, only 93 were offering some form of accessibility and usability for the visually impaired, with usable exhibitions and dedicated paths.



Other nationwide organizations that offer different services to the blind people are:

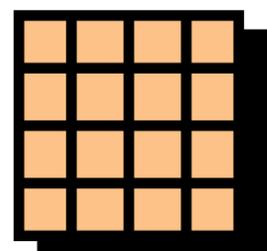
- the National Center for the Spoken Book;
- the National Typhlotechnical Center (science that studies the creation and use of aids that make up for a person's visual impairment, through the use of other sensory channels, to have access to information, improve personal autonomy or perform a specific activities);
- I.Ri.Fo.R. (Institute for Research, Training and Rehabilitation);
- the Study and Rehabilitation Center
- the U.N.I.Vo.C. (Italian National Union of Pro-Blind Volunteers);
- A.L.A. (Agency for the promotion of the work of the blind);
- the Italian section of the International Agency for the Prevention of Blindness.



- Italian Library for the Blind "Regina Margherita" (Monza)
- International Agency for the Prevention of Blindness
- National Federation of Institutions for the Blind

In Calabria there are only 3 museums with paths for visual impaired people:

- Vito Capialdi State Archaeological Museum of Vibo Valentia: in the museum there is a path for the blind that offers the possibility of being able to read in Braille and "touch" history through copies of the objects exhibited in the museum.
- Medma Museum of Rosarno. three rooms have been equipped with a pedotactile path. At the entrance there is a map of the museum in relief. In the other two rooms there are two workstations with the reproduction of some finds to touch. The technologies supplied to the bases on which the finds rest allow to hear a voice that describes the part of the piece that is being touched.
- Museum of Reggio Calabria: Some materials are exhibited in small boards inserted in tables, where the blind can sit comfortably and touch the pieces; Braille writings [complete visit.](#)



MOBILITY IMPAIRMENT

In Italy it affects over one million people and includes a wide variety of conditions.

For museums, access for disabled people and any accompanying person is free according to the provisions of the Ministry of Cultural Heritage. The Ministerial Decree 14 April 2016 n. 111, art. single, paragraph 2, d) updated to Ministerial Decree 507/1997, provides free admission to monuments, museums, galleries, excavations of antiquities, parks and monumental gardens "for the handicapped and a family member or other companion who demonstrate their belonging to social and health assistance services ". However, as we have seen, the percentage of structures that have architectural barriers such as to prevent their use is still high.

The overcoming of architectural barriers in recent years has been one of the best operations carried out by the Ministry of cultural heritage and activities, also via the institution of a Ministerial Committee, which published "Guidelines to overcoming architectural barriers in places of cultural interest" in 2008 ([Linee guida per il superamento delle barriere architettoniche nei luoghi di interesse culturale](#)).

The Directorate-General of Museums pursues its commitment to assign importance to projects and operations related to the accessibility of state cultural places launched and sustained in recent years by the former Directorate-General of Valorization of Cultural Heritage.

Physical, sensorial and cultural access are important requisites to make cultural sites fully available for use by a growing public target. The projects coordinated by the General Directorate are listed below.

A.D. Arte: An informative system for the quality of use of cultural heritage by people with specific needs. Created to provide certain, verified information on the real conditions of access to Italian state cultural heritage sites, the project involved the conception, creation and informative dissemination of a system for detecting and analysing the access of Italian state cultural sites.

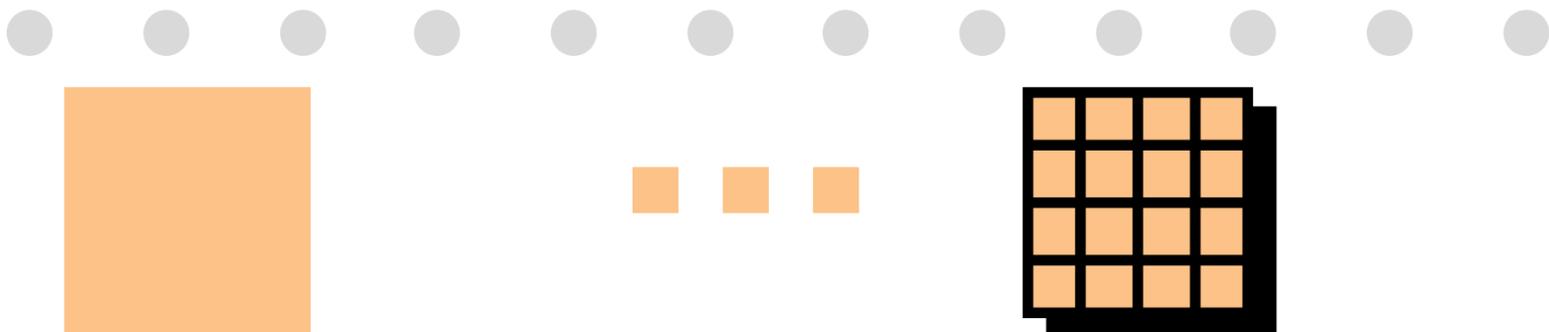
The project was supported by a team of Italian experts and a permanent technical panel set up at the Ministry, and was also able to rely on assistance from the main associations representing the disabled and from various European organisations. The access details of the first 100 cultural places considered are available in Italian and English at www.valorizzazione.beniculturali.it

A lift for Michelangelo. Curated by the Superintendence for Architectural, Landscape, Historical, Artistic and Ethno-anthropological Heritage for the Provinces of Florence, Pistoia and Prato, the project looked at the subject of overcoming architectural barriers in the monumental complex of the Medici Chapels in Florence, by monitoring the structures. A lift connecting the entrance level of the crypt to the first floor, which houses the Chapel of Princes and the New Sacristy, was installed. A platform making it possible to overcome steps in the original structure, which could not be eliminated, was also built.

Extended access in the archaeological area of Tarquinia. Led by the Superintendence for the Archaeological Heritage of Southern Etruria, the project, triggered by a detailed feasibility study, is currently underway and will allow all visitors to visit the famous "Pulcella's Grave", a masterpiece dating back to the 5th century BC, with its valuable frescoes. This is one of the most important "dromos" graves in the necropolis of Tarquinia, which is a UNESCO world heritage site.

Extended access in the archaeological area of the Roman Forum and Palatine. Curated by the Special Superintendence for the Archaeological Heritage of Rome, the project allowed the construction of a gently sloping ramp to the archaeological area of the Palatine, making it possible to easily overcome a steep climb featuring high steps.

Hendrick Andersen and Olivia Cushing Project. Between utopia and reality. Curated by the Superintendence to the Contemporary and Modern Art National Gallery, the project intends to promote the life and works of the sculptor, painter and American urbanist of Norwegian origin, Hendrik Christian Andersen. The project envisages the presentation of about three thousand digitalised versions of pictures from the first half of the 20th century, sourced during meticulous archive searches. A virtual audio book has also been created, looking at the highlights of the famous artist's busy life, along with a virtual tour of the museum-house, to discover his most important works, and of the beautiful building that houses it. A version in Italian Sign Language (LIS) is also available.



thanks to careful planning, curated by the Special Superintendence for the Archaeological Heritage of Rome. The itinerary, much of which is travelled by golf-car, now allows visitors who have difficulty walking, access to the whole area of the Garden Houses and the adjacent insulae (insula delle Muse, insula of Yellow Walls, insula of Ierodule). During the tour, visitors can rest on ergonomic seats made with ecological materials, to allow full enjoyment of the venue. Easy to understand communication tools are available along the whole tour itinerary.

There is also the App, “**Ostia Antica – timeless city**”, which offers access to a multimedia itinerary to accompany visitors on a virtual tour to discover an entire residential quarter of the ancient Roman town.

Culture without barriers. The online public consultation “Culture without barriers”, aimed at users of heritage, intends to finance a state cultural site selected from Italy’s places of excellence, for the creation of a physical and/or sensorial access itinerary, in order to allow complete use by all visitors. The consultation was won by the Archaeological Museum of Cagliari, which presented the project “A liquid Museum”, aimed at carrying out structural adaptations on the basis of the principles of design for all, extended to multimedia itineraries.

At the **Marche National Gallery**, various traditional and technological aids have been installed, with the aim of favouring visits by people with specific needs. An itinerary has been designed to offer an overview of the building and the works on display in the gallery, proposing tactile sensorial experiences together with multimedia technologies. An audio-video guide has also been created, in the form of an e-book, with translation into Italian Sign Language (L.I.S.) of the works, accompanied by subtitles in Italian or in English for foreign visitors.

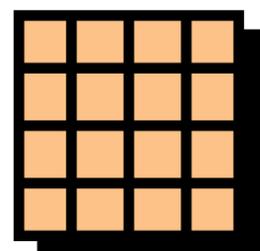
Historical Park and Museum of Miramare Castle in Trieste have created a guide to the park in braille, and a smart guide with a specific graphic interface for the blind, sight-impaired, hearing-impaired and physically disabled, to allow everyone to interact effectively with the museum and the surrounding environment, independently and in accessible spaces. Financing by the Directorate-General is also being used to install a lift inside the Castle, to make all floors of the monument accessible to visitors.

The memory of beauty. The project accomplished by the Directorate-General in partnership with the Superintendence of the Contemporary and Modern Art National Gallery, dedicated to people with Alzheimer’s Disease, consists in a series of guided tours created especially for patients and their caregivers. Studies on the subject have highlighted how art and creative occupations can accompany the therapies available for these patients, as they work on the emotional circuits, which are preserved for longer than their cognitive counterparts as the disease progresses, improving the moods and self-esteem of those affected by Alzheimer’s.

Ostia Antica – timeless city. Eco-tour of the painted domus. In the archaeological area of Ostia Antica, with the project “Ostia Antica – timeless city – Eco-tour of the painted domus” a tour itinerary capable of guaranteeing equal enjoyment and use of the area by all visitors has been financed. The idea was to offer improved access to the western outskirts of the archaeological complex, where there are numerous domus decorated with refined wall paintings and mosaics,

Relevant Stakeholders at local level

- Municipal social services
- Municipal cultural services
- Municipal Third sector forum (it includes all the associations at local level involved in social and cultural activities)
- Cultural Institutes
- social cooperatives



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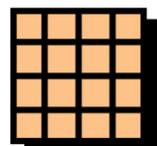
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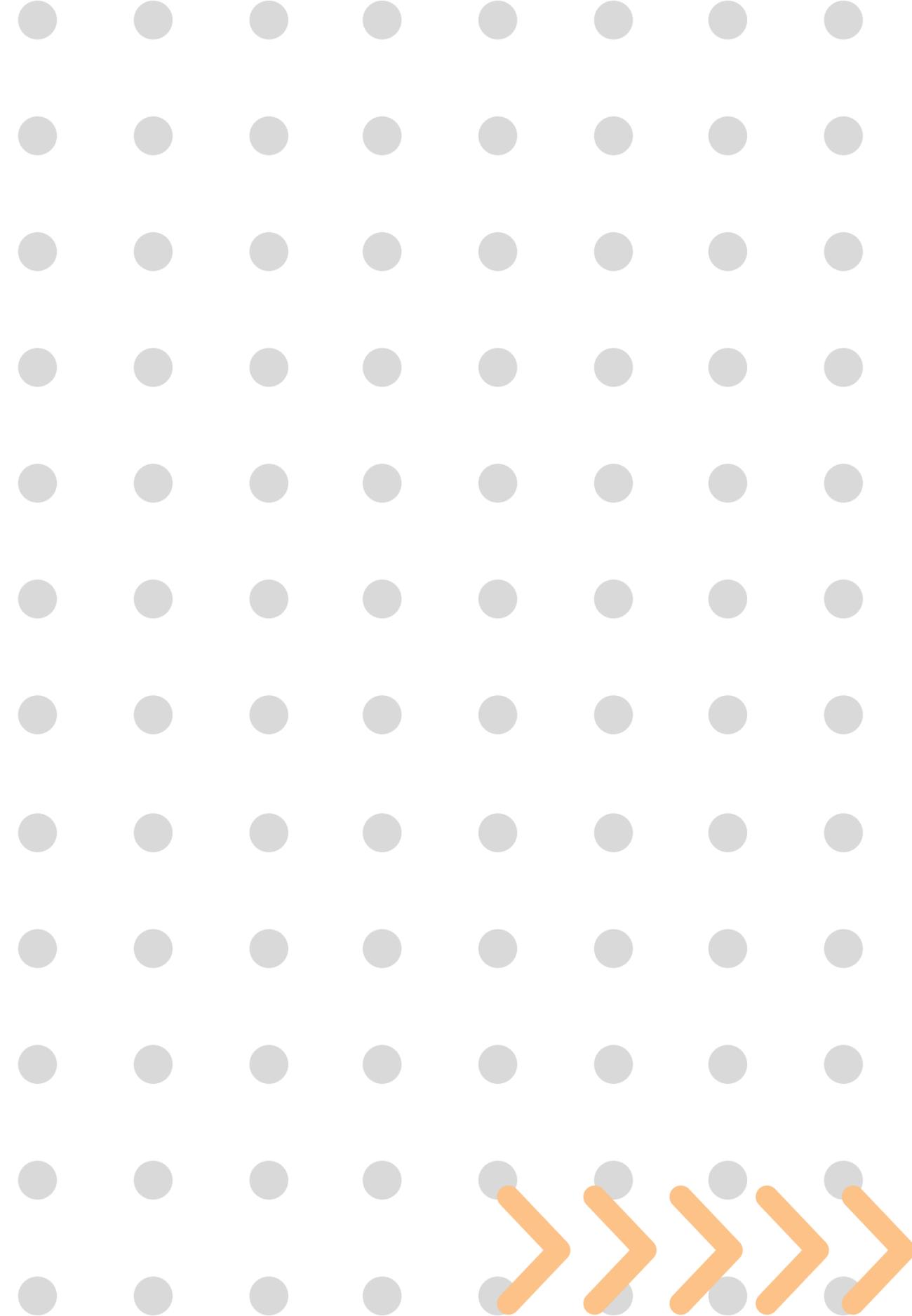
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Disability and Cultural Accessibility in Austria

Austria is a country with an abundance of cultural institutions and the programs and cultural display provided by such places delights and educates both citizens and tourists. Through these institutions, visitors can learn more about the history and culture of Austria. These places are generally seen as accessible to the public, as not only do they open former palaces and upper-class places for public viewing and education, they also are believed to not discriminate in regards to visitors. All these institutions require is that visitors remain respectful of the building and collections on display as well as to guides and other staff. Many cultural institutions, such as museums, even proactively make themselves accessible to members of the community by hosting special workshops and events to different social groups, to grow interest about the institution.

With all of this outreach, it is hard to see how such a place could be inaccessible, especially since it seems they bend over backwards to be inclusive to the general public. However, there are certain groups of the public which, due to certain physical or situational qualities, museums and other cultural institutions remain largely inaccessible.

In the Universal Declaration of Human Rights used by the United Nations, humans are defined as social, cultural beings.¹ Therefore, it is a recognised human right, that every human being should have access to all facets of society, including cultural institutions like museums. However, for some groups, barriers to accessing institutions like these, and indeed a large majority of the public, social sphere, still remain.

Within Austria, there are certain social groups which are marginalised due to various physical or cultural barriers. These groups have a reduced ability to actively interact within the realm of Austrian society compared to more privileged groups. Because of this, certain parts of life within society remain largely inaccessible to certain groups in Austria. The disadvantages of these groups also make it difficult for members to find gainful employment, which forces them into bad economic situations. The lack of economic stability due to marginalisation only further isolates these groups from society, as they cannot afford to participate in certain events, patronise some stores and restaurants, or visit certain cultural institutions.

In this report, we will review three of these marginalised groups: citizens with dementia, citizens with visual impairments, and citizens with a refugee background in order to explore solutions about how museums and cultural institutions within Austria can confront the barriers excluding marginalised groups within these organisations and increase accessibility and enjoyment for every person, not just privileged groups.

¹ United Nations. 1948. *Universal Declaration of Human Rights: Article 27*. <https://www.un.org/sites/un2.un.org/files/udhr.pdf>

Barriers to outreach and interest in Austrian Museums for individuals with dementia:

More than 130.000 people are affected by dementia in Austria, a number that is predicted to double by the year 2050,² with over one billion euros invested yearly in the treatment and care of the disease in Austria alone.³ This is why in 2014, Austria launched their 'Gut leben mit Demenz' strategy, or the 'Living well with dementia' strategy.⁴ Among the seven aims listed in the report, one is concerned with increasing and promoting the participation of individuals diagnosed with dementia in social events. What these numbers and the report exhibit is that being diagnosed with dementia is not just a personal affair but one which impacts society as a whole.

The word 'dementia' itself is an umbrella term which refers to a variety of symptoms responsible for cognitive decline. The disease is progressive and degenerative, with those diagnosed slowly losing control and the capacity to plan, solve problems, and remember things. They sometimes become very sensitive to environmental factors, such as light settings, and might become more confused about space or time. Often, they will experience mood changes and controlling emotions will be more difficult. Generally speaking, communicating with them and understanding how they communicate with us is also more complicated. For museums, this means that visitors with dementia might have difficulty getting around or present unforeseen attitudes to an exhibition. They will also likely struggle with complex explanations of exhibits or tours. In addition to these dementia-related symptoms, they might also have other health complications like hearing or mobility issues.

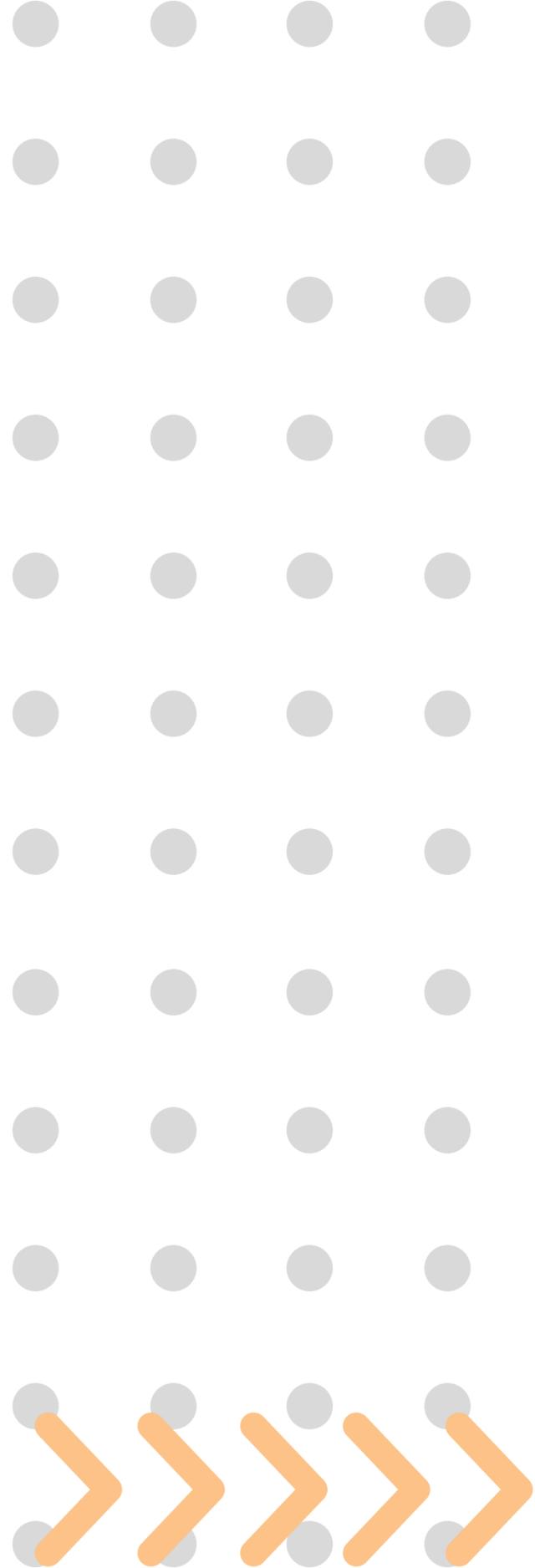
As a consequence, people with dementia often withdraw from their social lives, and isolate themselves further from a society where they are marginalised. This isolation and withdrawal from cultural and social events has further negative consequences on both their health and wellbeing.

Furthermore, there are many more benefits which stem from having dementia-friendly events. Firstly, every member of society is morally entitled to partaking in cultural events; Secondly, it is socially beneficial to include those who are marginalised: they regain independence and feel like a part of the community. We also know that societies in Europe are ageing, with more and more elderly people living longer, but not necessarily suffering the consequences of age any less. Therefore, a greater part of the population like those affected

² <https://www.sozialministerium.at/Themen/Gesundheit/Nicht-uebertragbare-Krankheiten/Demenz/%C3%96sterreichischer-Demenzbericht.html>

³ <http://www.alzheimer-gesellschaft.at/informationen/zahlen-statistik/>

⁴ <https://www.demenzstrategie.at/Wirkungsziele.htm>



by dementia would also make a bigger audience for the museum – which is good for business.

How does a museum visit impact those with a dementia diagnosis? Their well-being is directly affected, with participation in a cultural and social event preventing the onset of the disease and slowing down the degeneration of the cognitive faculties. Visits can stimulate their imagination and invite them to converse on an art piece or any other curio displayed. They are also encouraged to develop their creative capacities, with art triggering associations and memories, as they continue to experience emotions throughout the decline of their cognitive faculties. Moreover, both carers and those cared for experience a return to 'normality' and a break from their day to day lives. Finally, dementia-friendly museums are not only beneficial for those diagnosed with dementia and their carers but for society as a whole: they help sensitise us to the themes of ageing and illnesses, topics which are very challenging.

Therefore museums should be made accessible for those suffering from dementia, with several best practice policies put into place to overcome the following barriers. First, some of the challenges are common accessibility issues. Making the space accessible (e.g for wheelchairs) and welcoming, with clear signage and places to sit is important to increasing access— adding arrows, images, or subtitling videos are all ways this can be done. Visitors should also have enough room to relax and reflect – in a café for instance. Other challenges are more specific to the disease. The museum should be a safe place, where visitors do not fear being judged. Instead, they should feel safe enough to take up space and talk, with the staff listening to them. Museums should also be a place where both carers and those cared for can appreciate a break from their day-to-day appointments and timetable, and enjoy a bit of 'normality' and pressure-relief.

In order to provide visitors with the best experience possible, the staff has to be trained adequately,⁵ with volunteers assisting as well, to know how to respond to the symptoms of dementia but also to cater to the needs of the visitors and plan the event in advance. For instance, with pieces selected in advance of the event, the staff can tailor the activities and objects on display in order to trigger memories. Indeed, many successful projects of reminiscence have taken place, in particular in the UK and the USA, and also in Vienna at the Technisches Museum.⁶

Furthermore, while preparing an event, it's important that the organisation remains flexible. Since it isn't so much about knowledge transfer or what visitors with dementia cannot do, the focus should lay on what they can do and how they can exchange ideas and

engaged and experiencing positive feelings. In this sense, it is important to focus on the emotional part of experiencing art instead of the purely intellectual part. In particular, it is easier for visitors with a dementia diagnosis to interact using their senses, and therefore, the staff should try to make art accessible through the senses. Activities such as looking at art, handling objects, listening to music, and other sensory activities should be implemented to improve the visiting experience for people with dementia.

To increase accessibility, museums should not just provide events but should also raise awareness through workshops to make connections and learn from others. Specifically, exhibitions dealing with the topic of memory and remembrance are able to raise the awareness of the general public about dementia and other age-related impairments. Museums should also work with the social and care branches, and create partnerships to have a broader outreach. Indeed, by organising events with the help of other associations, museums can reach more individuals, as they would already have a relationship with these third party organisations. For instance, the association Aktion Demenz has organised in partnership with the Vorarlberg Museum, the Kunsthaus Bregenz and the Inatura shop with an event called 'Kunst regt die Sinne an - Einblicke: Kulturvermittlung für Menschen mit Demenz'⁷ or 'Art stimulates the senses - Insights: cultural education for people with dementia'. In 2015, a series of seminars called 'Kulturelle Teilhabe für Menschen mit Demenz'⁸ was organised by ProSenectute with the participation of Dementia+Art, with the idea of educating those who work in cultural areas. More recently, a symposium called 'Kunstvermittlung and Demenz' was also organised in 2021, at the initiative of the Donau-Universität Krems in order to present more best practices examples.⁹

The Volkskundemuseum in Vienna has implemented some of these best practice policies already:

- 'Gemeinsam eine schöne Zeit verbringen' is a workshop that invites people of all ages, including individuals with a dementia diagnosis, to chat with one another and discover objects of the museum through the senses.

⁵ [kulturbegleitung](#)

⁶ [erinnerung-bewegt-online-im-technischen-museum-wien](#)

⁷ [kunst-regt-die-sinne-an-einblicke-kulturvermittlung-fuer-menschen-mit-demenz-22](#)

⁸ [kulturelle-inklusion-von-demenzkranken.php](#)

⁹ [symposium](#)



- In 2021, the museum hosted an afternoon tea party in collaboration with Promenz and ACHTSAMER8, called the '5-Uhr-Tee Tanz im Museumsgarten'.¹⁰
- A partnership with Caritas for the project 'Freizeitbuddys für Menschen mit Demenz' (Other partners: Technisches Museum, Haus der Musik, KHM, Belvedere and Haus des Meeres).¹¹

Furthermore, the following museums serve as examples of organisations that offer dementia-friendly events:

- The Museum of History of Art¹²
- The Albertina¹³
- The Dom Museum¹⁴
- The Museum der Moderne Salzburg¹⁵
- The Belvedere¹⁶
- The Vorarlberg Museum¹⁷
- The Universal Joanneum Museum
- The Tiroler Landesmuseum¹⁸
- The Museum Arbeitswelt¹⁹

¹⁰ https://www.volkskundemuseum.at/achtsamer_achter und https://www.volkskundemuseum.at/tanztee_05092021

¹¹ [Freizeitbuddy_Handbuch.pdf](#)

¹² <https://www.cs.at/presse/news-und-aktuelles/museumsbesuche-fuer-menschen-mit-demenz-wenn-kunst-bruecken-baut>

¹³ <https://www.albertina.at/besuch/programm/fuehrungen-fuer-demenz-betroffene/>

¹⁴ https://dommuseum.at/projekte_erwachsene

¹⁵ <tueren-oeffnen-oeffentliche-fuehrung-fuer-menschen-mit-demenz-2>

¹⁶ <https://www.belvedere.at/veranstaltung/menschen-mit-demenz-zeitlos-schoen-institutionen>

¹⁷ <einblicke-kulturvermittlung-fuer-menschen-mit-und-ohne-demenz>

¹⁸ <3033548>

¹⁹ kulturvermittlung_barrierefrei

Barriers to outreach and interest in Austrian Museums for individuals with a visual impairment:

In Austria, 3.4% of the population is visually impaired, which amounts to a total of 300.000 individuals.²¹ With museums often mainly focusing on presenting visual art, it is vital to find ways of including those who have a visual impairment, and in particular to find a wide range of best practices to include as many types of visual impairments, with visitors presenting different characteristics. For example, one may be partially blind, some completely blind, while others might have issues seeing colours. Up until now, museums have mainly focused on developing auditory solutions like oral descriptions of an art work or audio guides; but that is not enough. Specifically because of policies such as 'please do not touch', people with visual impairments might not engage with museums or other cultural events because they will be excluded from participating, further isolating this already marginalised group. Therefore the benefits for visitors with visual impairments are evident: inclusion and active participation impact their health and well-being directly, as they engage with the opportunity to be socially involved, to feel part of society and to experience a sense of 'normality'. It is therefore vital to offer more sensorial experiences, to engage the visitors in a more diverse way. Furthermore, it is also important to point out that all visitors, not just those with visual impairments, will benefit from a more accessible museum presenting multisensorial artwork.

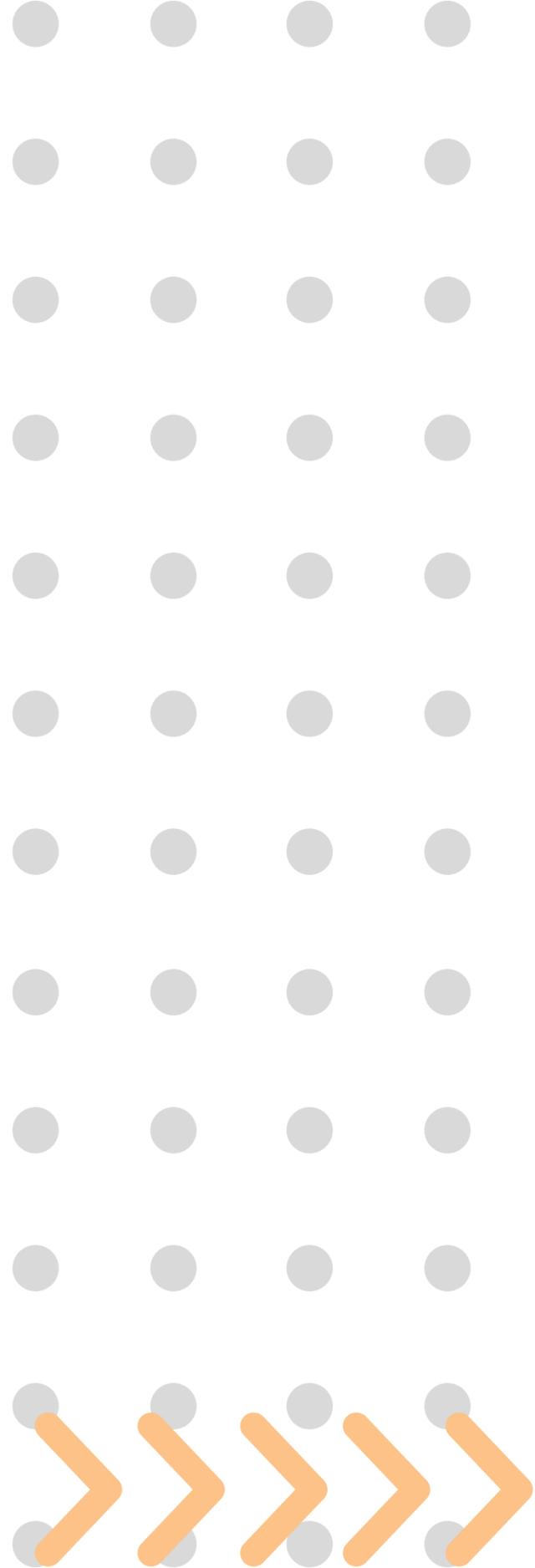
Several best practice policies can be put in place in order to make the museum more accessible and obstacle-free for those with visual impairments. First, museums should be made easier to physically access. This means making the space accessible (for wheelchairs for instance) and welcoming, with clear signage and places to sit as well as securing stairs or making sure that nothing stands in the way on the floor. The Welt Museum organises special afternoons every first Saturday of the month, where the light settings are dimmed between 15 and 18 Uhr. The project, called 'Helle Stunden',²² was developed in cooperation with the Hilfsgemeinschaft der Blinden und Sehschwachen.

Furthermore, information about how to reach the museum should also be made easily accessible online, with maps of the museum, so that visitors know how to find and move through the museum. For instance, the Belvedere Museum in Vienna offers the possibility of picking up visitors with visual impairment at metro stations in the area.²³

²¹ <https://www.blindenverband.at/de/information/augengesundheit/97/Statistische-Daten>

²² [Information](#)

²³ https://www.kolping-wien-zentral.at/fileadmin/Daten_Kolping/bilder/hotel/Rolli/Sehensw%C3%BCrdigkeiten_-_Barrierefrei_durch_Wien.pdf



More multisensorial offers should also be put forward. This can range from audio guides to 3D printed replicated art work. In particular, with the help of technology, museums can widen their offers and multisensorial projects. For example, the 'Kiss' by Gustav Klimt in the Belvedere in Vienna was printed in relief so that visitors with visual impairments could feel the art for themselves - instead of just receiving auditive information.²⁴ This is part of the 'Anders Sehen' - or 'See Differently' - tours, where they offer special tours on 3 different topics (Gustav Klimts Hauptwerk „Der Kuss“, Ferdinand Georg Waldmüller und seine Zeit, Ein Schloss zum Angreifen - das neue Tastmodell des Oberen Belvedere). The KunstHistorisches Museum also has 3 different artworks in relief from the Renaissance gallery, as well as a brochure in Braille.²⁵ The combination of audio guides, braille plaques or tactile models together make for a richer experience and offer a wider range of possibilities for the visitors to engage and interact with the exhibition at hand.

In terms of projects that focus on technology, a european project called AMBAVis²⁶ aimed to use 3D technology to build virtual models and relief prints. Its aim was to test the development and implementation of 3D technology, in hopes of developing cheaper and more efficient technology. For instance, printing reliefs are cheaper than printing 3D replicas, and can also be used by all visitors. Through touch, visitors can experience and feel the art for themselves, which is an added sense to just the hearing experience. Some of the technology is more specific and less easily implementable like finger tracking: it consists of audio comments that start when you press with your finger. Overall, the project is a good example of European cooperation and research on how to find solutions to making museums more accessible.²⁷

The Volkskundemuseum in Vienna also offers special tours when asked, where visitors can touch and grab objects with gloves, as well touch the structure of one of the rooms in the Museum.

The following museums offer 'barrierefreie' or 'barrier-free' events for the visually impaired:

- The Kunsthistorisches Museum²⁸

²⁴ [Klimt-aus-dem-3d-drucker-kuss-relief-fuer-blinde-im](#)

²⁵ [kunst-barrierefrei-erleben](#)

²⁶ <https://www.blindenverband.at/de/projekte/projektarchiv/79/AMBAVis>

²⁷ <https://www.ambavis.economica.eu/?lang=de>

²⁸ <https://www.khm.at/erfahren/kunstvermittlung/barrierefreie-angebote/>

- The Weltmuseum²⁹
- The Albertina³⁰
- The Technisches Museum³¹
- The Schloss Schönbrunn³²
- The Belvedere
- The Oberes Belvedere

The Hilfgemeinschaft also offers 'KulturBlick' events, in partnership with museums such as the Circus and Clown Museum, the Kriminal Museum, etc.³³ Finally, another project called 'Dialog im Dunkeln Wien'³⁴ offers special tours where there is nothing to see in the exhibition, instead one is invited to hear and smell. The particularity of the tour is that the guides that lead visitors are themselves visually impaired. A similar experience, called 'Dinner im Dunkeln' is also offered by the same association.

²⁹ <https://www.weltmuseumwien.at/information/>

³⁰ https://www.ots.at/presseaussendung/OTS_20210224_OTS0083/albertina-neue-online-fuehrungen-fuer-blinde-und-sehgeschwache

³¹ https://www.blindenverband.at/de/aktuelles/1196/Spezial-Fuehrungen-im-Technischen-Museum-Wien-am-3-September-2021-kostenlos-zu-den-Museumshighlights?setcookie=cookie_accept

³² [barrierefreier-besuch](#)

³³ <https://www.hilfgemeinschaft.at/mitgliederservice/freizeitangebot/kunst-und-kultur>

³⁴ /



Barriers to outreach and interest in Austrian Museums for individuals with a refugee background:

As emphasised in this report, in order to secure their future and relevancy in an ever-evolving culture, museums must increase their accessibility to a variety of at-risk groups in Austria, which would otherwise have low interest and attendance in culture institutions. An example of one of these marginalised groups are individuals with a refugee background. A refugee is a person who has fled their own country because they are at risk of serious human rights violations and persecution.³⁵ The risks to their safety and life were so great, they felt they had no choice but to leave their country because their own government cannot or will not protect them.

Currently, Austria hosts about 146.000 refugees and over 18.000 asylum seekers.³⁶ In 2020, there were 14.775 applications for asylum within Austria³⁷ and approximately half (7.710 applications) were approved.³⁸ In 2020, 10.957 men, 3.235 women, 5.522 children, and 1.467 unaccompanied children applied for Asylum in Austria.³⁹ The three countries from which the majority of refugees in Austria flee are Syria, Afghanistan and Morocco⁴⁰, which are primarily Arabic countries with a high Muslim majority. Many other refugees come from either predominantly Arabic cultures and Muslim countries, such as Sudan and Iran.⁴¹ Therefore refugees from these places find it difficult to integrate into the European, Christian, German-speaking society of Austria due to differences in culture, prevalent religion and language. Many also must deal with discrimination and poverty⁴² while they establish themselves in Austria, which leads to feelings of isolation and therefore becomes a barrier to integration.

There are many reasons why museums have remained fairly inaccessible to refugees in Austria. Firstly, language barriers are a big problem. Many refugees do not have a strong grasp on the German language and lack the proper resources to improve their

German language understanding.⁴³ Museums can also focus on multilingualism instead of mono- or bilinguism to better encourage diversity of visitors.

- In Aggsbach, Austria, the chairman of the Association of Friends of Aggsbach Charterhouse, Karl Thir, introduced a program in conjunction with the Aggsbach Carthusian Museum which hosts a German language course on a voluntary basis to service the refugee container village that Caritas St. Pölten has set up in the town.
- In close cooperation with the Office for Inclusion & Participation at the Universalmuseum Joanneum in Graz, German language trainers at the Caritas Academy were introduced to the current range of exhibitions and invited to use the museum rooms as classrooms for German lessons.⁴⁴
- A tour was offered at the Dom Quartier in Salzburg in 2017 where details on the history of Salzburg and Austrian culture were presented to groups of refugees to help them integrate into the society.⁴⁵

Another big issue perhaps deterring refugees from experiencing museums is lack of mobility. Refugees are given primary care and social security by the Austrian government as part of their legal status.⁴⁶ However, these refugee apartments and government-sanctioned communities may not be close enough to museums and other cultural institutions to make them easily accessible. No one will go kilometres out of their way to experience cultural institutions, especially marginalised groups such as refugees who do not perhaps have a stable source of transportation or other resources to make such visits possible. To address this museums can proactively reach out to third-party organisations and charities to try and organise an extended program outreach for migrant communities.

- In Vienna, a number of refugees have organised themselves where the group plans visits to museums in Vienna in order to learn more about the Viennese and Austrian history and culture and the German Language; museums can reach out to groups like this to encourage them to visit their museum.⁴⁷

Many refugees find it hard to gain and maintain employment in Austria due to language and cultural barriers, so it is worth noting that museums with exhibits and programs with entrance fees remain largely inaccessible to a population which does not have money to spare for things like cultural experiences. Or, for those who manage to find

³⁵ <https://www.amnesty.org/en/what-we-do/refugees-asylum-seekers-and-migrants/>

³⁶ <https://www.unhcr.org/austria.html>

³⁷ https://www.statistik.at/web_en/statistics/PeopleSociety/population/migration/asylum/index.html

³⁸ <https://asylumineurope.org/reports/country/austria/statistics/>

³⁹ <https://asylumineurope.org/reports/country/austria/statistics/>

⁴⁰ https://www.statistik.at/web_en/statistics/PeopleSociety/population/migration/asylum/index.html

⁴¹ https://www.statistik.at/web_en/statistics/PeopleSociety/population/migration/asylum/index.html

⁴² https://www.google.com/url?q=https://www.statistik.at/web_en/statistics/PeopleSociety/population/migration/asylum/index.html&sa=D&source=docs&ust=1646642000693182&usq=AQvVaw3v63DGRBEuvEMG_bGH-SWe

⁴³ http://www.asyl.at/files/12/02-asylkoordinaten_1_2019_web_neu2.pdf

⁴⁴ <https://www.museum-joanneum.at/museum-fuer-geschichte/ihr-besuch/programm/events/event/museum-als-sprachlabor>

⁴⁵ <https://www.domquartier.at/sonderausstellung/ausstellung-kultureller-dialog-im-domquartier-salzburg-feste-feiern/>

⁴⁶ http://www.asyl.at/files/12/02-asylkoordinaten_1_2019_web_neu2.pdf

⁴⁷ <https://www.unhcr.org/news/stories/2018/9/5b9a3e5d4/vienna-museum-visit-part-refugees-self-help-plan-settle.html>



work, it is largely a job with long hours and relatively low pay, so visiting museums or partaking in special programs would be impossible, as the opening times fall within the refugees' working hours. Making museum entrance and program fees free or reduced, or even offering out-of-hour programs, for members of specific marginalised communities, such as refugees would help with this problem.

- Peace Museum Vienna offers free entry to all visitors.⁴⁸
- During the peak of the refugee crisis, in 2016, the Kunsthistorisches Museum in Vienna offered free entry for refugees, asylum seekers, and those who worked and supported them.⁴⁹

Museum outreach is meant to initiate a dialogue between people in an engaging manner. The museums' contribution of cultural expertise (specific knowledge about objects and their context, linguistic aspects like definitions and terms, and knowledge of certain techniques and rituals) enriches the museum experience for all parties. However, successful outreach requires an open-minded attitude and a willingness to evolve and incorporate new techniques and programs on behalf of the museums. Exhibitions about the refugee experience is a great start to increase inclusivity and outreach within this specific marginalised community. Not only will the refugees appreciate their experienced trauma and stories being told, they will also in these types of exhibits more interesting and engaging, which would encourage them to visit museums with exhibits surrounding this topic.

- At the Volkskunde Museum in Vienna, the permanent exhibit *die Küsten von Österreich* (the Coasts of Austria) is curated by a group of external curators, all in the asylum application process, and aims to explain how objects of flight and arrival are now relevant to a museum about folk ethnology.⁵⁰
- The *Fliegende Teppich* (Flying Carpet) exhibition at Wien Museum in Vienna works with 20 young refugees in Vienna. These refugees described their migrant experience and their stories, along with pictures and other art, were on display in the museum in 2019.⁵¹
- The Dom Quartier in Salzburg introduced their *Celebrating Festivals* exhibit in 2017 where paintings and graffiti, graphic works with colourful ballpoint pens, relief-like

objects, Afghan festive robes, photographic works, a lamp object made of calabash gourds, and music and dance videos- all from refugee creators- are displayed.⁵²

Lastly, many refugees find integration into Austrian culture difficult, as they do not have the same culture, language or historical understanding as Austrians or migrants from other western countries.⁵³ This makes digesting museum information difficult. Either they do not know the language well enough to appreciate the information being disseminated by museums during tours, events, or information placards; or they do not have the historical and contextual background, nor the resources to educate themselves about such, which is essential for the understanding and appreciation of museums' exhibits and services. Programs which educate about host culture as well as still appreciating refugee culture to maintain understanding and interest amongst target groups.

- In Vienna, MUMOK's *Weltbilder* program offers people a monthly workshop where 'people of all origins, with or without a migration background' can meet and exchange ideas. During the workshop, the participants take a short tour of one of the current exhibitions. Afterwards, they work artistically together in the mumok studio where different worldviews and experiences can be explored and appreciated.⁵⁴
- At Peace Museum Vienna, *Peace Kitchen* events are hosted to bring people from different cultures together by preparing and eating food from a different culture every week while also engaging guests in dialogue about the culture to promote better understanding and encourage diversity.⁵⁵
- In 2017, the Volkskundemuseum in Vienna, as part of their program *Museum auf der Flucht*, introduced a workshop called 'Night School' which together with collectives and initiatives, artists, activists, educators and theoreticians, they try out 'Learning to learn from Below.'⁵⁶

However other types of programs must also be implemented to attract members of the refugee group in Austria. Dialogue-based forms of outreach such as workshops, demonstrations, or even themed events encourages an intercultural approach to cultural mediation which is perhaps more attractive to refugees.⁵⁷ The emphasis is on facilitating dialogue between visitors about their individual expectations about what is being presented

⁵² <https://www.domquartier.at/sonderausstellung/ausstellung-kultureller-dialog-im-domquartier-salzburg-feste-feiern/>

⁵³ https://www.statistik.at/web_en/statistics/PeopleSociety/population/migration/asylum/index.html

⁵⁴ <https://www.mumok.at/de/weltbilder>

⁵⁵ <https://innererstadt.gruene.at/aktuelle-veranstaltungen?path=%2Faktuelle-veranstaltungen&date=2018-11-28&map=1>

⁵⁶ <http://www.nightschool.at/de/lehrplan/>

⁵⁷ https://ec.europa.eu/programmes/creative-europe/project-result-content/6d5fdb95-53a0-4fe4-9107-19487dbb39c1/Access-Culture-migrants-refugees_low.pdf

⁴⁸ <https://www.peacemuseumvienna.com/>

⁴⁹ <https://www.facebook.com/caritas.wir.helfen/photos/das-khm-her%3%9Ft-fl%3%BCchtlinge-willkommendas-kunsthistorisches-museum-vienna-m%3%B6chte-e/638416486317051/>

⁵⁰ <https://www.volkskundemuseum.at/diekuestenoesterreichs>

⁵¹ https://www.meinbezirk.at/wieden/c-lokales/fliegender-teppich-bitte-bleib-in-wien-im-wien-museum_a3171798



at the museum as well as perhaps a system which encourages an environment of greater, less taboo, type of explanation if the refugee is having trouble understanding the information due to factors such as language barriers. Lack of background in the host country's culture, etc. Some museums in Austria are currently applying such outreach programs to help make museums more accessible to refugees:

- As part of Volkskundemuseum Vienna's *Museum auf der Flucht* program in 2017, a fellowship program for highly skilled refugees was introduced, wherein refugees could apply to help with research and developing programs which promote understanding for new ethnographic based projects centred around the migrant experience.⁵⁸
- The *Langer Tag der Flucht* program was held throughout Austria on 1st October, 2021. Numerous museums offered special tours and programs to the public to educate about the refugee experience and create a greater understanding and sympathy for this marginalised group within the Austrian populace.⁵⁹

For further information about non-museum organisations, NGOs, and Government-assisted programs in Austria which help refugees please visit the following links:

- [CARITAS](#)
- [Austrian Integration Funds \(ÖIF\)](#)
- [CoRE Project](#)
- [Refugees 4 Refugees](#)
- [OLIVE](#)
- [UNHCR](#)
- [Fremde werden Freunde](#)

⁵⁸ https://www.volkskundemuseum.at/jart/prj3/volkskundemuseum/data/uploads/MuFlu_CALL_Fellowship_2017_EN_2017-04-06_1404407.pdf

⁵⁹ <https://www.unhcr.org/dach/at/69127-10-langer-tag-der-flucht-am-1-oktober.html>





11 TARGET GROUPS

Priority Groups within the UNLOCK project:

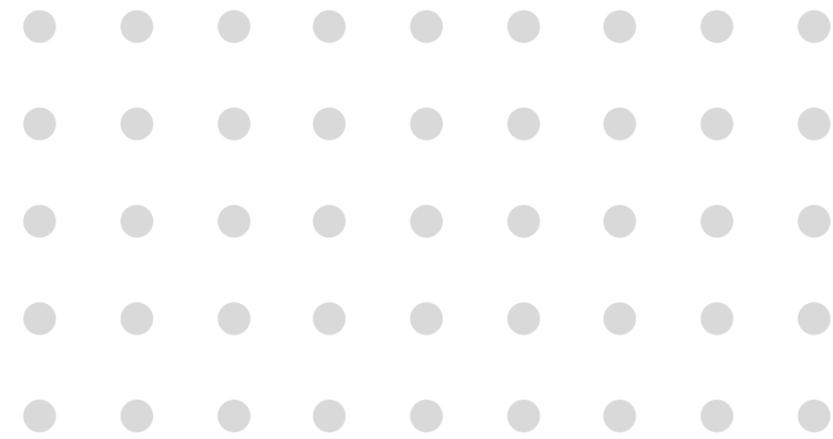
- Visually impaired
- Hearing impaired
- Refugees / Migrants

Other Groups:

- Mobility impaired
- Rural people
- Economically disadvantaged people
- Students
- People with learning difficulties
- Mentally ill people
- Seniors
- LGBTQA+ community



Museum mediators / mentors as key facilitators and integrators of disadvantaged learners. How?



Partners met and pooled their resources on 8 occasions: 4 courses and 4 transnational project meetings (TPM)

DECEMBER 2020

Kick-off meeting, on-line organized by "Moldova" National Museum Complex, TPM

JUNE 2021

Equality and Equity When Teaching to Disadvantaged People, Athens, Greece, TPM

JUNE 2021

Tasks and Skills of the museum mediator as diversity integrator, Lanciano, Italy

JULY 2021

Empowering (young) refugees in museum environments, Berlin, Germany

SEPTEMBER 2021

Culture and nature inspired creative activities for the benefit of young or elderly rural people, rural newcomers or tea syndrome, Folgoso do Courel, Spain, TPM

OCTOBER 2021

The Museum Mediator as an integrator of diversity, Madrid, Spain

MARCH 2022

The importance of regulating emotions, and of routines, schedules and organization in managing learners with autism or Aspergers, Vienna, Austria, TPM

MAI 2022

Special technology-aided modules designed to answer the needs of the visually impaired and of the persons with hearing difficulties, Iasi, Romania





TRAIN AND SENSITIZE CULTURAL MEDIATORS

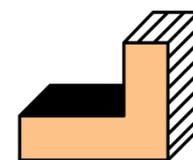


156 MOBILITIES / 4 COURSES / 6 COUNTRIES

Workshops, presentations, debates, special interactions with the target groups were carried out in 6 European countries.

Examples of activities:

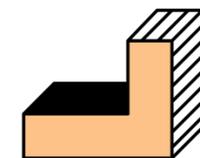
- visiting a refugee camp in Berlin / Marzhan in order to directly interact with refugees / migrants and closely listen their life stories
- interaction workshops with the key players in the socio-cultural integration of vulnerable populations in a sensitive peripheral district of Berlin, Marzhan: debates and workshops with social workers, visits to the public / associative structures conceived for the integration of migrants: accommodation, cultural structures, support center for women, job creation centers and training for vulnerable people etc.
- raising awareness of working with specific audiences In Berlin. How to build civic education with prisoners? Examples of art education workshops conducted in German prisons. Debates and workshop with a cultural mediator
- how to convey and sustain as a cultural mediator the political and democratic changes: various workshops and guided tours and meetings with cultural professionals in various key organizations from Berlin, such as the Bastian House, Anne-Frank-Zentrum, Haus der Kulturen der Welt, Berlin Wall Memorial, Berlinische Galerie, Berlin's Film and Television Museum etc.





TRAIN AND SENSITIZE CULTURAL MEDIATORS

156 MOBILITIES / 4 COURSES / 6 COUNTRIES



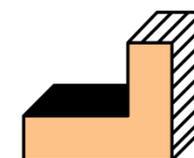
Workshops, presentations, debates, special interactions with the target groups were carried out in 6 European countries.

- workshop in Madrid on how to sensitize publics to illness and other vulnerabilities through art, with the photographer artist Ana J. Revuelta
- workshop on the production and perception of the sound in Madrid in order to better understand the difficulties of the hearing impaired
- example of workshop that could be carried on for the hearing impaired: video creating, carried on by the NGO "Espacio Rojo" Madrid
- example of workshop that could be carried on for the visually impaired: enhance emotions and body listening through dance / performance
- awareness of the special activities for vulnerable groups carried on by Reina Sophia in Madrid
- Inclusive Community Mediation Guide in a sensitive neighborhood from Madrid, Lavapiés
- examples of good practices in a cultural institution from Madrid, institutional visit at Casa Encendida
- how to finance activities in cultural institutions, Inclusive museum funding, workshop with Mauricio O Brian
- lecture debate by the National Organization of Spanish Blind, Cultural Mediation and Visual Disability
- institutional visit at the National Archeological Museum of Madrid, Accessible programs for the Visually and Hearing impaired, with Teresa Perez-Jofre



TRAIN AND SENSITIZE CULTURAL MEDIATORS

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Exemples of activities:

- testing the specially created modules for the visually and hearing impaired at the Art museum and Technique Museum from Palace of Culture, Iasi
- interactive presentation on the technique part of the implementation of these two modules, with BeaconWave SRL. Key technical lessons in order to implement this kind of modules in other cultural institutions
- meeting the key / associated partners from the National Romanian Blind Association, Iasi department and National Romanian Deaf Association, Iasi department
- working with vulnerable publics in a religious context: between social-work and cultural mediation, visit of Voronet Monastery of Suceava in Romania and Metropolitan Museum in Iasi
- working with visually impaired at the Bucovina Museum, Suceava, institutional visit
- mobility impairment, infrastructure in an open-air museum, visit guide at Suceava Fortress
- the case of vulnerable publics as illustrated in two museums that thematically deal with segregation and deprivation of rights: House of Museums in Iasi with a focus on the Museum of Childhood under Communism and the Museum of Iasi Pogrom



TRAIN AND SENSITIZE CULTURAL MEDIATORS

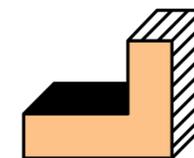
**156 MOBILITIES / 4
COURSES / 6
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Examples of activities:

- recreating stories in historical contexts In Lanciano, Italy. The international group, involving 43 participants, was divided into 4 smaller teams, so that they can better reinvent themselves under the skin of legendary personages at the Crecchio Castle, near Lanciano. Playing with sounds and voices so to build participation and motivation within the audience.
- the interactive introduction into the concept of storytelling in Lanciano and the creative use of emotional intelligence for the experiential learning about cultural heritage as provided by Giuseppina Bomba and her team





TRAIN AND SENSITIZE CULTURAL MEDIATORS

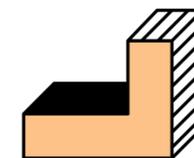
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Workshops, presentations, debates, special interactions with the target groups were carried on in 6 European countries.

Exemples of activities:

- effective participatory mediation with the target groups: workshop and guided visits at the Volskundemuseum in Vienna: visit of the museum and of the new museography that has been integrated objects donated by the refugees. An associated partner of the museum, a former refugee, told his story in front of the group.
- special visit program for targeted group at Weltmuseum
- Vienna: how to carry on (inter)cultural mediation activities?
- how and why do we discriminate vulnerable publics? Workshop on national and ethnical stereotypes deconstruction at Volskunde Museum in Viena.
- dialog in the Dark in Vienna: visit in the dark in order to sensitive on the problems that the blind people are having in their daily life
- workshop with Promenz association from Vienna, activities with persons with dementia. Debate and exemple of good practices on how to integrate persons with dementia in Art museums.





TRAIN AND SENSITIZE CULTURAL MEDIATORS

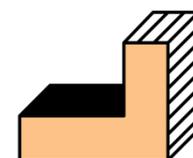
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Exemples of activities:

- the discussion about the expectations and feelings of people in remote rural environments, about their rights and chances which ought to be similar to those of large cities in Folgoso da Courel, Spain
- the case study of how the Archeological Museum of Lugo, Spain managed to integrate socially segregated persons such as those belonging to the LGBT community





TRAIN AND SENSITIZE CULTURAL MEDIATORS

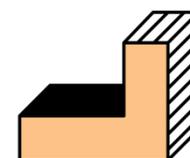
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Workshops, presentations, debates, special interactions with the target groups were carried on in 6 European countries.

Examples of activities:

- the analysis of the different target groups in Atena as selected and described by each country, and the Akropolis experience in Athens, including the observation of measures taken to ensure physical accessibility for people with special needs



Relay on associated partners and other stakeholders, Co-CREATE the integration process with the direct beneficiaries



For example, the Promenz Association from Vienna, working directly with people suffering from dementia, a faithful partner of Volkskundemuseum.



Or, the Blind National Association from Iasi, a faithful partner of "Moldova" National Museum Complex.



Recommendations for becoming a diversity integrator in cultural institutions

When working with a vulnerable group, it is very important to understand each group's specific needs. We'll work in a particular way with visually impaired people and in another way with people suffering from dementia. However, we propose some general recommendations in order to better receive vulnerable publics in museums and other cultural institutions. These recommendations were tested and approved by our mediators through the workshops or classes they had the opportunity to carry on, within the UNLOCK project.



UPSTREAM THE ACTIVITY



Properly target the group to work with. It is important to make a preliminary research in order to have a better knowledge of the targeted group / people. You have to be able to have the answers at questions as:

Is this community / group we want to address relevant to our city / town / country?

Why do we want to include people from this group / community in the activities of our institution?



It is important to know in advance the needs of the target group or people, as well as the image or the opinion they have of your institution / cultural structure.

Direct consultations with the group / group representatives are advised. Another possibility would be to carry on surveys to better understand the groups. These could be carried out online or off line, directly with the targeted persons.



UPSTREAM THE ACTIVITY



Target a number of people that you want to involve in the activities of your institution / cultural structure. Think about how this number of people can evolve in the short, medium and long term.



What resources does your institution need in order to implement actions / activities with the target group (human, material, financial) ?



Identify partners. These can be associations that work for the integration and the well-being of the community or of the people in question.

It is advisable to think about the possibility of including people from the community / group in the activities you carry on. For example, at the Volskundemuseum in Vienna, one of the partners of the UNLOCK project, the institution offers guided tours led by the refugees themselves. They were able to introduce into the museographic circuit objects belonging to them or having a particular meaning for them.



UPSTREAM THE ACTIVITY



Do not hesitate to rely on "link people" such as artists, who can bring the museum closer to the target audiences, or social mediators, psychologists etc.



Create clear and accessible visit guides, with the main information of the institution, that you can communicate in advance to the people concerned. You can make these guides available on the institution's website. These guides can be designed in the form of a document with pictograms, such as this guide to entering the Museum of Art from Iasi.

For people with visual impairments, this kind of visit guides can be installed at the entrance of the cultural institution, in the Braille alphabet. It is important to consider augmentative and alternative communication methods when conveying information for audiences with certain disabilities.



UPSTREAM THE ACTIVITY



Think ahead about the communication channel used with the target group and prepare resources for this. For example, for refugees / migrants, the activities can take place in an international language such as English or French. It must be ensured that the persons involved in the activity know this precise communication channel language. If the activity takes place with a hearing-impaired audience, a sign language interpreter must be provided. It is also important to have prior consultation with the person(s) supervising and accompanying the group.



It is also important to ensure that the mediator understands and shares a common reference packet with the group and that he is aware of the sensitive topics to be handled with care.



UPSTREAM THE ACTIVITY



Ensure that all the staff involved in the reception of the institution (caretaker, ticket office staff, supervisors, booksellers, etc.) have been benefited from training regarding the reception of people with disabilities / people in difficulty. Another important point would be to inform the reception staff of the tools that these groups need for the visit. For example, for visually impaired people, do not forget to warn and remind the staff that they have the right to access institutions with accompanying dogs.



Consider whether it is an intramural or extramural activity and adapt the arrangements accordingly.



Also think about the possibility of creating an intragenerational activity. It would be maybe a good idea to bring together, in front of a painting, young and old refugees, for example, or visually impaired people of different ages.



UPSTREAM THE ACTIVITY



It is also possible to take into account the diversity of the groups targeted within the framework of the same activity. Activities targeting different priority groups can be created.



It is important to create an activity that does not appeal to the cultural or rational background of the participant, but rather touches his sensitivity or makes him question different topics. With which purpose are these activities being carried on? In general, we can say that the purpose of such an activity is to create a social bond or to spend a moment of relaxation and also to give people the ability to regain self-confidence by taking the step of visiting theaters or museums. They are not necessarily there to retain historical dates, technical data, etc. It is advisable to adapt the speech of the mediators in this direction.



If the activity consists in the creation of works / objects by the participants, think about the possibility of promoting them after the activity. For example, participants can co-curate with the accompanying staff / mediators the works created during the first visit. Or, participants can bring the object they created as a souvenir.



UPSTREAM THE ACTIVITY

It is also important to arrange and offer rest areas within the framework of institutions (cafeterias, rest rooms, etc.) or benches / stools so that people can sit down, including in the rooms of the museum.



Arrange suitable infrastructure and access paths for each participating group. Marked corridors for the visually impaired, lifts for the disabled, sensory briefcases for people with cognitive impairments, information in sign language for the hearing impaired etc. It is important to provide budget lines in the institutions' budgets for these infrastructures or the improvement of the existing ones.



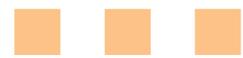
Reflect on the pricing policy and, if possible, offer free activities for people from the social field.



DURING THE ACTIVITY



Find an activity (ies) adapted to the space that will host the group.



Offer suitable hours. For example, in the context of activities with a group with cognitive impairments, very sensitive to stimuli, it is wise to consider welcoming the group early in the morning, perhaps even before the opening of the institution, in order to offer a calm environment.



Work with small groups. It is important to take the time and work closely with each participant, so it is strongly recommended to work with small groups of 5 to 10 people.



Make sure to clear access corridors and access paths, especially for people with reduced mobility, with visual impairments, etc.



DURING THE ACTIVITY



Ensure that the signage is properly installed and that it is understandable and suitable for all audiences. Provide Braille signage, but also information panels at suitable heights for people in wheelchairs etc.



Ensure that the reception facilities for the target groups are in working order (for example devices for the hearing impaired, visually impaired or briefcases for people with cognitive impairments).

Choose suitable rooms, for example a small room that is not too noisy in the case of a medium-sized museum or a room that does not have strong light for people with cognitive impairments.



DURING THE ACTIVITY



Introduce the staff to group concerned, present at the beginning of the activity the objective and the course of the visit. It is important to reassure the group and prepare it in advance. Communicate to the group also the planned duration of the visit.



Encourage group interactivity, discussion and the sharing of ideas. But also keep in mind to respect people's will not to participate in the discussion or the need to retreat to a quiet corner of the room.



Wait for the person to express her/his opinion and respect her/his choice of subject that she /he wants to discuss about and then, in a second time, ask her / him the question. This is available especially for people with cognitive impairments.



Also think about the duration of the visit / activity adapted to the target group. It is important to know how to adapt the length of the activity.



DURING THE ACTIVITY



Offer participants breaks and rest periods.



Make sure you minimize all unnecessary stimuli.



Make sure you focus your attention on simple, clear objects. For example, a paint that is too bright or too content-heavy could be a problem for people with visual impairments or cognitive impairments.



Ask permission all the time if we want to engage people in any activity.



Stay calm in any situation and use natural gestures



AFTER THE ACTIVITY



At the end of the visit, it is possible to take the time to discuss with the participants about their feelings or offer them questionnaires to do on the site or at home, online.



Discuss closely with the relay persons and accompagnants about their feelings regarding the visit. It is possible have a phone arrangement with the accompanying person / supervisor, in order to discuss the strengths and weaknesses of the activity.



It is very important to understand that a visit to the museum / cultural structure does not end once the group has left the walls of the institution.



Think about the possibility of committing the resources of a person hired in the institution on a long-term basis in order to develop regular activities.



It is important to build a relationship of trust between vulnerable audiences and cultural institutions and manage to make these structures a second home for these audiences.



AFTER THE ACTIVITY



It is also important to stimulate a habit of visiting cultural institutions and to work in networks with other structures to offer diversified cultural activities. A mediator from a museum could, for example, make contact with a theater and direct the public towards these institutions as well. Joint visits in the same day or over several days, in museums, theatres, libraries, cinemas etc. can be offered.



