NEMO WG LEM Study visit 2023

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Museum accessibility: a checklist
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Museum for everyone!

This poster aims to share practical advice on accessibility and inclusion in museums. Ideas gathered from a survey of museum professionals around the world, who were asked to provide effective, low-cost and easy to exercise solutions based on their experience. Access and inclusion, essential to answer the needs of as many people as possible, are often seen as difficult disciplines, especially by those not directly involved.

This poster, in contrast, seeks to demonstrate how museums can become welcoming places through simple strategies. The list is the result of a selection of 12 ideas collected through an online survey answered by 12 museums professional working on 6 continents, primarily in the field of accessibility and museum education.

The poster can be downloaded from the website of ICOM CECA: ce.ca.mini.icom.museum.
Accessibility: a multifaceted concept

- Physical
- Sensory
- Intellectual
- Financial
- Social
- Emotional
- Attitudinal
- Lack of information
BEFORE THE MUSEUM VISIT AND OUTSIDE THE MUSEUM

• Information
• Channels used to inform
• Website
• Signposting in the city
• Opening hours
• Entrance fees
• Transport
• Parking places
ACCESSIBILITY STARTS BEFORE THE VISIT:
- Opening times for autistic visitors
- Transport for schools to museums in Amsterdam paid by the city
INSIDE THE MUSEUM

• The Environment, the Space
• Lights, sounds
• Internal signposting
• Resting areas, Chairs/folding chairs
• Facilities for visitors
• Bathrooms
• Baby changing stations
• Breast feeding areas
Accessibility: the museum building can be intimidating
The entrance hall of the City Museum Helsinki
CONTENT AND SUPPORT TO THE VISIT

Interpretation
Development of content
Developing stories, whose stories?
Advisory boards
Writing labels
Language check
Prototype testing
Interpretation: adding layers of meaning
PROBLEMI DI UN'AREA ARCHEOLOGICA

La conservazione di un'area archeologica consta di una serie di fasi che devono essere seguite con attenzione. Queste fasi includono la scelta del sito, la preparazione del terreno, la raccolta di materiali, la conservazione dei reperti, la restituzione ai luoghi di origine e l'esposizione al pubblico. Ogni fase è cruciale per la conservazione e il restauro degli oggetti archeologici.

La scelta del sito è fondamentale per garantire che la conservazione degli oggetti archeologici sia efficace. Ogni area archeologica ha un proprio percorso di conservazione che deve essere seguito con attenzione. La preparazione del terreno è una fase importante per garantire che il sito sia in condizioni idonee per la conservazione. La raccolta di materiali è una fase cruciale per la conservazione degli oggetti archeologici.

La conservazione di un'area archeologica è un processo che richiede una serie di fasi che devono essere seguite con attenzione. Ogni fase è cruciale per la conservazione e il restauro degli oggetti archeologici.

Texts: panels and labels
MUSEUM AUDIENCE

- An audience of individuals
- Audience research
- Diverse audiences
- Disabled people
- LGBT+
- Partnering with ...(the community, stakeholders, other players)
Gardner’s Multiple Intelligences

- Verbal-Linguistic: Learning through spoken and written words; reading, listening, speaking, and writing.
- Mathematical-Logical: Learning through reasoning and problem-solving; numbers.
- Existential: Learning by seeing the "big picture". Connects real-world understandings and application to new learning.
- Naturalist: Learning through classification, categories, and hierarchies; ability to pick up on subtle differences.
- Interpersonal: Learning through interactions with others; working collaboratively and cooperatively.
- Intrapersonal: Learning through feelings, values, and attitudes; understand other people.
- Bodily/Kinesthetic: Learning through interaction with one’s environment; concrete experiences.
- Visual-Spatial: Learning visually and organizing ideas spatially: think in images and pictures and "see" things in one’s mind.
- Musical: Learning through songs, patterns, rhythms, instruments, and musical expression.
IDENTITY AND THE MUSEUM VISITOR EXPERIENCE (J. Falk 2009, 2016)

Explorers—motivated by personal curiosity (i.e. browsers)
Facilitators—motivated by other people and their needs (i.e. a parent bringing a child, someone bringing a friend)
Experience Seekers—motivated by the desire to see and experience a place (i.e. tourists)
Professional/Hobbyists—motivated by specific knowledge-related goals (i.e. a scholar researching a specific topic)
Rechargers—motivated by a desire for a contemplative or restorative experience
Kolb’s Learning styles

Kolb’s learning styles

Concrete Experience
Feeling

Accommodating
(feel and do)
CE/AE

Diverging
(feel and watch)
CE/RO

Reflective Observation
Watching

Perception Continuum
Processing
Continuum
how we think about things
how we think about things

Active Experimentation
Doing

Converging
(think and do)
AC/AE

Assimilating
(think and watch)
AC/RO

Abstract Conceptualisation
Thinking

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GOVERNANCE AND STAFF

Leadership
Strategic diversity management
Vision and mission statement
Diversity
Physical appearance of staff/ uniforms
Staff training to deal with... (disabilities, emergencies, multilingual...)

STAFF – The museum educator

Stalin Museum, Gori, Georgia

Naturalis, Leiden, The Netherlands
AFTER THE VISIT/BEYOND THE MUSEUM

Assessing the impact
Evaluation by visitors
Outreach
Taking the museum to the people
Outreach - Taking the museum to schools
Zeeuws Museum, Middleburg, NL
Outreach - Taking the museum to the province
OUTREACH
Naturalis, Leiden, NL
TAKING THE MUSEUM TO DISADVANTAGED AREAS
Taking the museum to people’s home

Van Abbe Museum
Eindhoven, NL
ART4ALL – An Erasmus + project

https://sites.google.com/isamengaroni.it/artforall

https://youtu.be/OE8tzQYTVFE
Art for All

An Inclusive Approach to Cultural Heritage

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The Art4ALL Accessibility Check list in word format is kindly made available by the Art4ALL project.