

# Inclusive Memory

## PR3 A3 Design of the course Curriculum for Inclusive Museums for Health and Wellbeing promotion

### Results 1 | Activity one

#### Title Design of the course Curriculum for Inclusive Museums for Health and Wellbeing promotion

Delivery	March 2022
Leader /Co-Leader	Háskóli Íslands with UNED + UAb
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## Print

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## PR3 A3 Design of the course Curriculum for Inclusive Museums for Health and Wellbeing promotion

### Introduction

The Pilot course introduces future museum professionals, social caregivers, schoolteachers and healthcare personnel to the idea of museums as inclusive spaces.

The Asset Based Community Development (ABCD) approach will be used for the development of learning content and activities for inclusion and wellbeing promotion within local communities and context. Students will search into their local communities and drive the development process by identifying and mobilizing existing, but often unrecognised assets. The ABCD is a way of working with communities that focuses on community strengths and assets, rather than on deficits and problems.

The Pilot course is based on the social model of disability and the design 4all approach. Everyone has an equal right to culture and visit museums. Students reflect on how to build up a dialogue and trust relationships as a path to inclusion; how museums represent cultural heritage and how protected characteristics groups could represent themselves in a museum when co-designing an inclusive museum visit.

At the end of the course, students will realise that an *Inclusive Museum for Health and Wellbeing* extends its benefits to all members of society without prejudice.

### Course units

Unit I. Introduction to the course and definition of basic concepts on inclusion and wellbeing (3h)

Unit II. Understanding the basis of human well-being applied to positive education and art-health experience (4h).

Unit III. Museum education for wellbeing and inclusion (5h).

Unit IV. Best practices at museum for inclusion and wellbeing based on the use of technology (5h)

Unit V. Plan an inclusive museum experience for wellbeing promotion. (8h)

### Main objective and scope

Introduce future museum professionals, social caregivers, school teachers and healthcare personnel to the idea of museums as inclusive spaces.

- **Hosting platform:** Moodle at Dpto. LSI (UNED)
- **Language:** Course description in English. Pilot course material in all partners' languages.
- **Scope:** General
- **End-users** (target students): museum professionals, social caregivers, schoolteachers, and healthcare personnel
- **Main learning outcomes of the Pilot course:** At the end of the course the students will be able to:

- Apply their acquired knowledge and developed competences to redefine the value of museums from within the personal, social, and physical motivating factors (ABCD approach).
- Identify professional and soft skills that make museums more inclusive.
- Recognise projects where benefits of Art-Health-Wellbeing is evident.
- Create a museum experience where wellbeing is addressed 4all.

**Professional skills. At the end of the course the students should:**

- Understand the ABCD approach (Asset-based community development).
- Have obtained protected characteristic knowledge.
- Adopt an approach that bears in mind the social model of disability.
- Know psychological resources and strengths that promote people's well-being and inclusive relationship with a museums' experience.
- Co-design Museum experiences at different local entities.
- Involve social groups with protected characteristics.
- Create evaluation tools.

• **Transverse skills. At the end of the course the students should:**

- Manage the 4C skills (Creativity, Communication, Collaboration, Critical thinking).
- Show flexibility.
- Embrace empathy.
- Build up collaboration.
- Increase cultural awareness.
- Be able to apply digital skills to a museum context.

- **Workload:** 25 hours (1 ECTS). 5 hours per week.
- **Course title:** Design and Evaluation of Museum Experience addressed to protected characteristics groups.
- **Prior to the course,** students will answer a survey about their expectations.
- **After the course,** students will evaluate its completion. Did it fulfil their expectations? What is most memorable? What can be improved?

## PLANNING AND DURATION

**The Pilot Course introduces Future Museum Professionals, Social Care givers, School teachers and Healthcare personnel to the idea of Museums as Inclusive Spaces.**

- **Duration:** 6 weeks. 5 weeks classes in addition to one week which is provided for students to submit the final activity.
- **Planning:** 1,2 month within period June 2023 – Dec 2023
- **Course deployment:**
  - 1 virtual course with content developed in English.
  - Specific tutoring groups in each partner's language. An international forum will be available in the general space of the forum to allow multicultural exchanges between all users (in English).
  - Timing will be synchronized with each partner's academic semesters. Thus, the course might run at different dates depending on each partner's calendar.

- The course will be evaluated inside the set timeframe of the IM-project.
- **Blended methodology: UNED / Uab / HI / UNIMORE / ICS / Zetema / InterAlia.**
  - The course will mainly run in the e-learning platform including the content (textual and audio-visual based), on-line activities, communication (both synchronous and asynchronous), tutoring and evaluation.
  - **Tutoring:** will be developed by the partners' researchers.
  - **Assessment:** continuous formative assessment through self-assessment test with automatic correction. Formal assessment through automatic correction tests and a peer-reviewed and assessed final activity.
  - **On-site activities:** optional (volunteer or compulsory, synchronized or asynchronized depending on each partner's university characteristics). Hybrid activities will also be offered with video/audio recording.

## PILOT COURSE SYLLABUS

The unit leaders are in the process of developing content, tools and teaching material. The reading resources, internet resources and additional video recordings are subject to adjustments, changes and additions as necessary.

### Unit I, week 1. Introduction to the course and definition of basic concepts on inclusion and wellbeing (3h)

Students are asked to fill out a survey introducing themselves (their background), answer why they chose the course + what do they expect to get from it. They are also asked their understanding of disability and if they are familiar the social model of disabilities as opposed to the medical model.

**Leader** developing resources: Unimore, Uab. Zetema. Co-leader: all partners.

#### Concepts to be covered:

- Terminology: definitions, concepts (inclusion, disability, wellbeing) and UNESCO's code of ethics).
- Overview of the topic
- Inclusion in museums. Definition of acces4all
- Triangle: arts + health + wellbeing
- Activities in museums to foster wellbeing.

#### Learning outcomes

- At the end of this unit the student should be able to explain the concepts: social model of disability, inclusion and protected characteristics groups.

#### Learning Resources

- Video
- Documentation (PR1.A1)
- Self-assessment tests (automatically corrected)

Activity: Listen to videos and post an audio-visual message in the forum: short evaluation on points to develop.

Activity: Collaboratively compose a glossary of terms (wiki based).

Activity: Listen to various experts' interviews and post the feelings in the Forum.

**Unit II, week 2.** Understanding the Basis of Human Well-Being applied to Positive Education and Art-health Experience (4h).

Students will learn about the roots of individual and social wellbeing based on the development of human strengths and resources. This leads to learning about positive emotions and the sense of a meaningful life. Thus, connecting with the basis of positive education and art-health experience.

**Leader** developing resources: HI, UNED. Co-leader: all partners

**Concepts to be covered:**

- Positive emotions.
- Well-being and art-health experience.
- The role of human strengths and psychological resources in well-being.
- Basis of positive education.
- Empathy building

**Learning outcomes**

At the end of this unit the student should be able to understand the relevance of some central human strengths for human well-being, explain the role of human strengths and resources for the development of positive education programmes, with special focus in emotional intelligence and identify the processes of positive emotions under an individual and social perspective and its relationship with art-health-experience.

**Learning Resources**

- Videos
- Documentation
- Self-assessment tests

**Activity:** From an art-work library your local museum or aa museum website, select three pieces of art which show any of these notions: empathy, social relationships/communication, happiness, grieve, inequality. (Object-based learning).

### **Unit III, week 3. Museum Education for Well-being and Inclusion (5h).**

How can museums be inclusive spaces and help the improving of well-being and promotion of inclusion for all users. Dissemination of the barriers that users with disabilities or special needs must face while visiting museums.

**Leader** developing resources: InterAlia, Zetema. ICS. Co-leader: all partners

#### **Concepts to be covered:**

- Well-being in museums.
- Learning at museums.
- The world of disabilities and special needs:
  - Users with mobility, physical and sensory impairments.
  - Users with cognitive or learning disabilities.
  - Users marginalized due to lower socioeconomic status.
  - Migrants and refugee.
  - Users with Alzheimer's or dementia.
  - Users with Autism Spectrum Disorders (ASD).
  - Users with Complex Post-Traumatic Stress Disorder (PTSD) diagnoses (special focus, migrant women).

#### **Learning outcomes**

At the end of this unit the student should be able to build empathy with a target group situation according to a code of ethics as well as to compare museums that have barriers and those who have not. Name barriers and points of inclusion.

#### **Learning Resources**

- Videos (7 Lived experience narratives disabled users 5 min each)
- Documentation (refactored PRI.A2 empathy maps)
- Self-assessment tests

#### **Activities (not assessed):**

Activity on empathy: Each student must interview a disabled user following questions stated in refactored empathy map (survey-based methodology /reflective methodology).

Activity on inclusion: A case study. Select one local museum, visit the web page and look in internet for information (pieces of news) on accessible activities done by this museum (inquiry based learning).

#### **Unit IV, week 4. Best Practices at Museum for Inclusion and Wellbeing based on the Use of Technology (5h)**

Students will learn about best practices that have been developed in museums worldwide to enhance inclusion with activities based on innovative technologies. They serve as examples and give ideas to the students to start developing their own proposal for an inclusive museum visit.

**Leader** developing resources: UAb/UNED. Co-leader: all partners

##### **Concepts to be covered:**

- Technologies for personalizing tours and preparing a visit.
- Digital tools to enhance contextual or multimedia information of pieces of art.
- Digital tools to contextualize simulations of real pieces of art.
- Digital methodologies to enhance art learning processes.
- Sensory-based technologies.
- Technologies for studying visitors' emotions and preferences.
- Impulse given by Artificial Intelligence-based tools.

##### **Learning outcomes**

At the end of this unit the student should be able to identify museums that include technology innovations to help achieve inclusion. Describe technological based activities that promote wellbeing among users with special needs.

##### **Learning Resources**

- Pieces of news on the Internet and the museum's web page or research papers
- Documentation: PR2.
- Self-assessment tests

##### **Activity (not assessed):**

- Activity 1: Start designing your own inclusive visit to museum (analysis and design) to promote well-being.

**Unit V, week 5.** Plan an inclusive Museum Experience for Well-being promotion. **(8h)**

Plan an experience to a museum with a specific target group with the aim to increase Wellbeing and feeling of Inclusion. Factors to be taken into consideration are discussed.

**Leader** developing resources: HI, InterAlia. Unimore, ICS. Co-leader: all partners.

**Concepts to be covered**

- Design of an *inclusive* activity
- How can I adapt it to a specific place.
- Assessing the activity

**Learning outcomes**

At the end of this unit the student should be able to formulate a template where the acquired knowledge and soft skills (build up trust, empathy) are put into practice together with the competences of own profession.

**Learning Resources**

- Videos (1 Explaining assessment procedure, 2 or more explaining different examples - case studies).
- Documentation: Assessment procedure doc
- Self-assessment tests.

**Activities:**

- Activity 1: Complete the template design of your inclusive experience to museum (project-based learning).
- Activity 2 (assessed): Peer-review assessment of each student design.



## COURSE DEVELOPMENT

### Tasks

1. Open educational resources (materials)
  - Chapter content
  - Slides for videos
  - Video scripts or interviews
  - Pedagogical activities
  - Auto-test or interactive surveys
2. Video recordings
3. Course editing
4. Course deployment: tutoring
5. On site activities (opt)

### COURSE DEVELOPMENT PLANNING

Task	October – November 2022	January – June 2023	February – June 2023	June 2023 – December 2023
Syllabus	☑			
OERs development		☑	☑	
Video recordings			☑	
Course editing			☑	
Course delivery + On-site optional activities				☑

## SELF-EXPERIENCE NARRATIVES

**7 Lived experience narratives. Users with protected characteristics from the target groups. 5 min each.**

### Video Recordings: SELF-EXPERIENCE NARRATIVES

**Users with protected characteristics from the target groups. 5 min each.**

- **Caregiver/family** of a **person with Alzheimer's**. How does your loved one connect to an artwork/exhibited piece?
- A person with a **visual impairment**: My favourite museum experience.
- A reflection from a **teacher** how a museum experience can build up self-confidence for an **economically disadvantaged** child.
- A conversation between a person with **autism spectrum disorder** (ASD) and an **ASD specialist**: My vision of a museum visit."
- A technique of **non-verbal communication** between a **refugee/migrant and an art therapist**.

### Extra additional material

- \_An example of a **case study**. Its process and layout in images.

## Reading Resources

\_James Gordon Rice. Weapons and tactics: A story of parents with learning disabilities maintaining family integrity. <https://onlinelibrary.wiley.com/doi/10.1111/bld.12492>

\_John H. Falk. 2022. *The Value of Museums. Enhancing Societal Well-Being*. Rowman & Littlefield Publishers.

\_Linda J.M. Thomson & Helen J. Chatterjee. Assessing well-being outcomes for arts and heritage activities: Development of a Museum Well-being Measures toolkit. *Journal of Applied Arts & Health*. Vo. 5 N. 1 2014.

\_Thomas Shakespeare: Recognising lived experience is essential to empowering disabled patients. *BMJ* 2022; 378 doi: <https://doi.org/10.1136/bmj.o2359> (Published 30 September 2022) Cite this as: *BMJ* 2022;378:o2359

\_Porchia Moore; Rose Paquet and Aletheia Wittman. 2022. *Transforming Inclusion in Museums. The Power of Collaborative Inquiry*. Rowman & Littlefield Publishers / American Alliance of Museums.

## Internet Resources

### **On disability**

Definition of disability, including types of disabilities and defining the meaning of the various models of disability. [www.disabled-world.com](http://www.disabled-world.com)

The International Classification of Functioning, Disability and Health:

<https://www.disabled-world.com/disability/types/>

**On the Social model** is highly relevant to museums which are sites of human interaction – social contact is so important to disabled people and those who can be excluded.

<https://www.scope.org.uk/about-us/social-model-of-disability/>

### **On the Wellbeing guidance**

[\\_www.heritagefund.org.uk](http://www.heritagefund.org.uk)

[\\_https://whatworkswellbeing.org/resources/heritage-and-wellbeing-2/](https://whatworkswellbeing.org/resources/heritage-and-wellbeing-2/)

[\\_https://www.heritagefund.org.uk/funding/good-practice-guidance/wellbeing-guidance](https://www.heritagefund.org.uk/funding/good-practice-guidance/wellbeing-guidance)

### **Codes of Ethics**

Museums ICOM: <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>

UNESCO's code of ethics: <https://en.unesco.org/fightillicittrafficking/tools>

Codes of ethics according to professions and respective countries.

### **On accessibility**

Museum of Modern Art: <https://www.moma.org/visit/accessibility/>

### **On inclusion**

Gema Alavaz: Building up trust is a fundamental element for inclusion. Art project, *Trust me*:

<https://gemaalava.com/work/trust-me-an-art-project/>

Additional material why to do this course. Video recordings from University of Iceland. Interviews with international experts for students' inspiration and knowledge seeking.

**John Howard Falk.** Director of the Institute for Learning Innovation He's a leading expert on "free-choice learning," learning guided by a person's needs and interests. He is the author of the book, *The Value of Museums* (2021) and the interview will focus on the value of museums to enhance well-being of people, and then in particular the values achieved (i.e. personal, intellectual, social and physical).

**Questions:**

- In your book, **Value of Museums, enhancing Societal Well-being**, you lay out different reflections on well-being; personal, intellectual, physical and social. Can you explain this in few words and in particular well-being in social terms?
- Why do we go to museums (the motivation). What do we do there and what do we take from there? Why are these questions important? Is there a way to know? And, to know the degree of the visitors' well-being? How to measure well-being?
- Could you comment on need of re-evaluating museums studies and the question of well-being for the museum members of staff, please?

**Lynn Diane Dierking** is a Sea Grant Professor in Free-Choice Learning. She is best known for research on "free-choice learning" and "lifelong learning". Lynn has been active in the museum and the education field since the 1980s.

**Reflections**

- On the **ABCD methodology** and relate to "context" (personal, social and physical) and free-choice learning (as a learning landscape).
- What does Asset mean in the ABCD method and how to connect it in a practical way in society?

**Francesca Rosenberg.** Director of Community, Access, and School Programs, Department of Education Museum of Modern Art New York

**Questions**

- Can you explain the **social model of disability** in the context of MoMA. How do you understand it?
- More precisely, "Museum wide approach" to disability inclusion. How and why?
- How do you know the program is a success? Assessments; what tools do you use?

**Carrie McGee.** Independent Arts Educator and Disability Equality Consultant.

**From the IM-project Research questions:**

- Which teaching and learning methodologies are most effective in promoting social inclusion, health and well-being through heritage?

**Gema Alava.** A Spanish artist and Cultural Adviser to the World Council of Peoples for the United Nations. A close collaborator of the *Art Beyond Sight* institution in New York. Author of the book: *How to Not Be Afraid in a Museum* (El ojo de la cultura, 2020). Gema' reflections focus on **building up trust** as a fundamental element for **inclusion**, whether visually blind people or of other protected characteristics. That is, our perceptions, in different context, always aiming for wellbeing.

#### Questions

- Could you please reflect on your Art Project *Trust Me* – and on your book, *How not to be afraid of entering a museum*.
- How to share with people with **visual impairment** the experience of enjoying arts?
- How do they perceive space and measure it?

**Barbara Kirshenblatt-Gimblett.** Professor Emerita of Performance Studies at New York University and Chief Curator, Core Exhibition, at POLIN Museum of the History of Polish Jews, Warsaw. POLIN Museum won the European Museum of the Year Award in 2016:

*POLIN Museum rose up to the challenge of creating an engaging and persuasive core exhibition without a substantial collection of artefacts.*

#### Questions and reflections

- The „pedagogy of shame“ and „innocence“ in terms of representing people in a museum.
- How to use the **museum as a starting point for a conversation**?
- The idea to represent and represent oneself in a museum.
- As the chief curator of the core exhibition in POLIN museum in Warsaw, can you explain your approach on sharing knowledge about Jewish history + heritage?
- What do you think other museums can learn from your approach in terms of inclusion, or belonging to society?