

Inclusive Memory

INCLUSIVE MUSEUMS FOR WELL-BEING AND HEALTH THROUGH THE CREATION OF A NEW SHARED MEMORY

PR1.A4

Catalogue of best-practices of initiatives and
actions to transform Museums into Inclusive
Spaces



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PR1.A4 – Catalogue of best-practices of initiatives and actions to transform Museums into Inclusive Spaces

Results 1 | Activity four

Title	
Delivery	September 2022
Leader /Co-Leader	UNIMORE, Zètema, ICS
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Introduction

1. Goals and objectives

The document “Catalogue of best-practices of initiatives and actions to transform Museums into Inclusive Spaces” is aimed to provide museum professionals, social caregivers, school teachers, and healthcare personnel some practical examples of actions within the museums to improve, in its everyday operations, their capacity of inclusion. It’s aimed mainly at museums’ staff of all levels (particularly educators and mediators), and at specific target groups with diverse health challenges, their caregivers and families, and in general all visitors for which museums may promote health and well-being through the involvement with the arts and multisensorial aesthetic and cognitive experiences.

2. Partners involved in the activity

The Inclusive Memory partners involved in the design and creation “Catalogue of best-practices of initiatives and actions to transform Museums into Inclusive Spaces” are the following:

- University of Modena and Reggio Emilia, leader of the activity;
- Institut Català de la Salut co-leader of the activity;
- Zètema Progetto Cultura co-leader of the activity;
- Haskoli Islands;
- Inter Alia;
- Universidade Aberta;
- Universidad Nacional de Educación a Distancia.

3. Structure of the document

This document includes:

- How to use this «Catalogue»;
- Good practices examples;
- Summary tables.

How to use this “Catalogue of best-practices of initiatives and actions to transform Museums into Inclusive Spaces”.

1. Methodology

This Catalogue was built upon the result of the desk research on the State of the art of Museums as Inclusive Spaces for Health and Wellbeing promotion (PR1).

Partners of the Inclusive Memory project have selected for the desk research scientific and academic papers, study cases, best practices examples, and other relevant material considering the following features:

Partner institution	
Title of the experience	
Type of museum involved	
Type of experiences	
Brief presentation of the activity	
Teaching/learning methodologies/strategies used	
Learning results (are the aims reached?)	
Reported difficulties	

Table 1 – Form to be filled by the partners in order to realize PR1.A4

After having filled in the form, UNIMORE, as a leader with Zètema and ICS co-leaders of the activity, put together all the selected case studies and realized the present document, identifying good practices to transform Museums into Inclusive Spaces.

In this catalogue are highlighted in a synthetic way. Examples across Europe of inclusive museums, strategies, lines of action, and activities of inclusion for well-being in museums contexts in terms of education for museum professionals, social caregivers, schoolteachers, and healthcare personnel, and in terms of actions with the involvement of the audience to take place in the museum.

This catalogue is conceived as a practical tool for professionals who want to implement actions to involve people with specific characteristics, and general audiences with the “museum for all” approach (e.g., people with Alzheimer’s, dementia, women of cultural diversity and complex post traumatic stress disorder, children with intellectual disabilities, autism spectrum disorders and deaf children, blind and visually impaired people, migrants).

In the majority of cases, the types of museums chosen are:

- Art Museum;
- Technological Museum.

In details: National Gallery of Iceland, Museu Nacional d’Art de Catalunya – MNAC, Rooftile and Brickworks Museum N. & S. Tsalapatas in Volos, Van Gogh Museum in Amsterdam, Prado Museum in

Madrid, The Hove Museum and Art Gallery; State Tactile Museo Omero in Ancona.

2. Good practices examples

2.1 Art as Therapy, Museums and Alzheimer

Partner institution	HASKOLI ISLANDS
Title of the experience	Art as Therapy, Museums and Alzheimer's. Sigríður Örvarsdóttir. 2018. Söfn, list sem meðferð og alzheimer. (English title: Museums, Art as Therapy and Alzheimer's.) University of Iceland. Accessed: https://skemman.is/handle/1946/29377
Type of museum involved	Art Museum
Type of experiences	Social inclusion and stimulation for people with Alzheimer's
Brief presentation of the activity	The study highlights the specially designed program for people with Alzheimer's and their caregivers, "Hittumst á Listasafninu" ("Meet me at the Museum") at the National Gallery of Iceland. Furthermore, it evaluates the results of surveys, conducted with Alzheimer's patients and their caregivers, in eight organized visits during the first 17 months of the project, i.e. from November 2015 to June 2017. Visual art played a key role as a tool for stimulating emotions and memories, as well as for increasing the well-being of participants.
Teaching/learning methodologies/strategies used	Both qualitative and quantitative methods were used in the research, and results are presented in statistical form and by describing personal responses of survey participants.
Learning results (are the aims reached?)	<p>The results generally indicate that participants had a positive experience and that the project was successful.</p> <p>An exploratory methodology was used on finding out answered to the research. Looking at artwork proved effective in evoking emotions and memories, initiating conversation and participation between members of the group of participants, including caregivers. Visits to the National Gallery connected the members even if they did not know each other priorly. They built up trust as a group, as they became familiar with the museum setting and museum educator. In promoting the activity of looking, listening, and responding with a dialogue and narrative, the participants felt themselves in an environment where everyone was on an equal level.</p> <p>Creating an atmosphere of welcoming and listening became a determining point for the success of the visit. This was especially important in sharing information about the artwork and putting it in context with the users' life stories. It improved their participation and encouraged them to view their opinions without fearing a rejection. No comment or answer was considered wrong. That had a positive effect on mental health (self-confidence).</p> <p>Involving and incorporating social service institutions (National Hospital Dementia Unit and Day centers) was also fundamental for all stakeholders; professionals and museum users. Together</p>

	<p>they improved well-being, health and social inclusion while also working against prejudice in society.</p> <p>Results indicate that positive experiences were used to evaluate project activities as a form of treatment.</p>
Reported difficulties	<p>No reported difficulties are reported. However, the knowledge and skills of museum professionals, social caregivers, schoolteachers and/or healthcare personnel are different in themselves which must be considered when proposing activities to vulnerable groups in society or those with Alzheimer's. To meet unexpected situations, due to the nature of the groups, these professionals should be trained and familiar with the main characteristics of the mental and physical barriers. In that way, they can respond in a creative way and direct attention to the strengths of each one, instead of focusing on weaknesses. Intellectual and physical barriers are not always evident and thus they must be flexible and ready to use the skills of adaptability and problem solving without hesitation and without prejudice.</p> <p>This knowledge benefits the professionals and provides them with self-confidence.</p>

2.2 Women of Cultural Diversity and Complex Post Traumatic Stress Disorder: Group Intervention with STAIR Model

Partner institution	Institut Català de la Salut (ICS)
Title of the experience	<p>Women of Cultural Diversity and Complex Post Traumatic Stress Disorder: Group Intervention with STAIR Model (Skills Training in Affective and Interpersonal Regulation).</p> <p>Fidel_Kinori, SG; Palomar_Martínez, G; Ramos_Sayalero, C; Garcia_Gea, E; Daigre_Blanco, C; Serra Villalba, P; Fullana_Ferré, G; Ramos_Quiroga, JA. <i>Women of cultural diversity and Complex PTSD: group intervention with STAIR model.</i> [not published]</p>
Type of museum involved	Art Museum (Museu Nacional d'Art de Catalunya - MNAC)
Type of experiences	Pilot Study adapting the STAIR modular program to Spanish for women of cultural diversity and applying it in a group format in two different settings: a General Hospital and an Arts Museum. Parametric statistical analysis for repeated measures was used.
Brief presentation of the activity	<p>26 culturally diverse women were randomized into two groups, offering the STAIR program in 10 consecutive weekly sessions, with a pre- and post- evaluation, and a follow-up during the first year. A non-parametric statistical analysis for repeated measures was used.</p>

Teaching/learning methodologies/strategies used	Psychological intervention, STAIR program and Visual Thinking Strategies (VTS)
Learning results (are the aims reached?)	All the participants showed significant improvement ($p < 0.001$) in anxiety, depressive and post-traumatic stress symptoms, and in quality of life. Overall symptomatic improvement was identified in the participants, despite the fact that satisfaction with the treatment was lower in the Museum group setting with Art in Health approaches. All in all, the article concludes that the cross-cultural adaptation of the STAIR Model has been useful in the symptomatic improvement of the participants , but it is necessary to get better with the Arts in Health perspective .
Reported difficulties	<p>In relation to the difficulties to focus on the therapeutic meaning of the proposal, some elements that, from museum interventions, like the spaces used, were not sufficient and needed to be accompanied by more previous visits and adaptation to a new framework. The museum was not previously known to the women and, despite having been accompanied in a preparatory session, it was a new space and perhaps not entirely safe, as a hospital could be, from their perception. Probably the fact that they were women with complicated life experiences and seeking help and assistance from professionals contributed to their perception that the intervention in the hospital is more tailored to their needs. The hospital could have been understood as a more reliable place to receive psychological care than a museum since this environment is usually associated with more recreational aspects than psychological care. These aspects, collected in the final assessment, are important to improve.</p> <p>We can assess that, in this pilot study, the adaptation of the STAIR was effective for this symptomatic improvement, with satisfaction with the therapeutic proposal, but it would be important to be able to carry out more studies, with similar populations and with other clinical and sociodemographic characteristics, to validate the therapeutic model. Furthermore, the inclusion of the Arts in Health strategies in the museum should be reviewed and improved, as their effectiveness has also been proven in other studies.</p>

2.3 Making mosaics with bricks and colours – Rooftile and Brickworks Museum N. & S. Tsalapatas (Greece)

Partner institution	INTER ALIA
Title of the experience	“Making mosaics with bricks and colours” Kanari, Ch., Souliotou A.Z. (2020), “Education of Children with Disabilities in Non Formal Learning Environments: A Cross-Disciplinary Approach of STEAM Education in a Technological

	Museum in Greece", European Journal of Alternative Education Studies, 5 (2), pp. 1-34.
Type of museum involved	Technological Museum
Type of experiences	Inclusion of school children with disabilities (intellectual disabilities, autism spectrum disorders and deaf children)
Brief presentation of the activity	<p>Preliminary actions: 1. Communication with the school Special Education Teachers (SETs) to discuss the profile, the characteristics and the needs of the participating children. 2. Museum visit to identify aspects of the route within the museum in relation to specific exhibits, interpretative means and other available facilitations. 3. Preparation of the materials for the art activities of the educational program.</p> <p>Educational aims for students: 1. To experientially recognize changes in matter (e.g., clay soil, clay and bricks); 2. To identify machines for the production of bricks and tiles; 3. To describe specific characteristics of the bricks (e.g., shape, size, etc); 4. To create their own artworks using miniatures of bricks; and 5. To communicate and collaborate with each other and with adults.</p> <p>3-stage Implementation: 1. Outdoor acquaintance activities at the museum yard: Children were welcomed in the museum yard and introductory acquaintance activities took place to create a friendly, safe and playful atmosphere. Furthermore, children got familiar with the old factory machinery exhibited outdoors. There was a discussion about the use and function of the machines as well as about other outdoor museum settings. 2. Short guided tour inside the museum with demonstration of the factory's machinery: Particular attention was paid to communication with simple and understandable vocabulary and to the prior knowledge of children (e.g., bricks and houses, shape of the bricks, etc). With simple questions, children were encouraged to observe, to communicate their own ideas and to show specific elements (e.g., how the machinery moved, how the workers were carrying the bricks, etc). 3. Activities in the educational program's room: Children discovered the modus operandi of the clay and brick machines displayed in the room of educational activities and they had the opportunity to see and explore the miniatures of the factory machines. They also experienced clay and bricks with multiple senses and ways: vision, touch, and smell of clay and bricks. A great emphasis was also placed on the encouragement of children's active participation, as well as on the interaction among them and with the adults (with their teachers and the persons who conducted the program). Afterward, children created their own artworks with coloured and clay miniature bricks.</p> <p>Evaluation: The evaluation was based on qualitative data, which were obtained via 1. field notes taken by the authors during the art activities based on an observational protocol; 2. evaluation sheets filled in by the SETs who accompanied the children; and 3. evaluation sheets filled in by the members of the museum who were following the program. The analysis of the data from the evaluation sheets was held with content analysis.</p>

Teaching/learning methodologies/strategies used	<p>Storytelling; Object analysis; Learning by doing; Multisensory activities; Experiential learning; Individual and group activities. The design of the educational program was based on the STEAM approach, and the principles of Differentiated Instruction (DI) and Universal Design for Learning (UDL). It is also important to mention the specific facilitations available in the museum: the animated model for the construction process of bricks and tiles, the availability of authentic bricks and materials (e.g., bricks, clay soil), as well as the miniatures of factory machines provided unique opportunities for the design and the implementation of the program.</p>
Learning results (are the aims reached?)	<p>Based on the field notes, it was observed that children came up with interesting aesthetic results through different approaches. Regarding the level of support, children obviously needed varied levels of support during the activities without, however, putting limits to children's choices, initiatives and creativity. Children were encouraged to interact with their peers and the adults; and indeed, they wanted to share their choices and show their final artworks.</p> <p>Based on the evaluation sheets of SETs, some of the main results were that all participants had visited the museum with their students in the past, to attend educational programs with different topics. However, it was the first time that they were attending an educational program based on the STEAM approach. Furthermore, none of the participants had knowledge about STEAM education, but all of them expressed their interest to learn more about STEAM and how they can take advantage of this approach for the benefit of their students. Regarding their views about the educational program, all the participants found the educational program interesting for its types of activities, structure, implementation, and learning outcomes and benefits for children (communication and collaboration skills; social interaction; fine motor skills; language skills; observation; motivation for participation; active participation; enjoyment, enthusiasm; self-esteem; creativity; socialisation; expanding children's experiences and knowledge).</p> <p>Based on the evaluation sheets of museum staff, it is worth mentioning that museum staff have some general knowledge about the STEAM approach mainly from internet resources. They characterised the educational program as an "excellent", "important" and "very interesting" approach.</p>
Reported difficulties	<p>Children's support by teachers and instructors: This is of particular importance for children with diverse needs and abilities and in relation with different educational and developmental domains. During the implementation of this educational program children obviously needed varied levels of support and guidance but without setting limits to their choices, initiatives and creativity. Since STEAM education benefits all students including those with disabilities, it is important to provide teachers with similar methodologies, to promote awareness about STEAM education, as well as about Museum Education. The provision of resources, time and materials, team</p>

	working and the adoption of the principles of DI and UDL in order to meet the needs of all students, including those with disabilities, during the implementation of STEAM activities are also considered crucial parameters.
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2.4 Measuring the Inclusion of Migrants in the Van Gogh Museum

Partner institution	UAb
Title of the experience	Vermeulen, M., Vermeylen, F., Maas, K. De Vet; M. & Van Engel, M. (2019). Measuring Inclusion in Museums: A Case Study on Cultural Engagement with Young People with a Migrant Background in Amsterdam. <i>The International Journal of the Inclusive Museum</i> 12(2), 1-26. https://doi.org/10.18848/1835-2014/CGP/v12i02/1-26
Type of museum involved	Art museum - Van Gogh Museum in Amsterdam
Type of experiences	<p>Faced with the growing wave of migrants arriving in Europe, museums are paying increasing attention to the need to include these populations.</p> <p>The Van Gogh Museum (VGM) wants to understand what is required in terms of governance to make the relevance and inclusion sustainable.</p> <p>The museum is aware that enhancing participation of young adults with a migrant background will require a multi-year approach and an adjustment of internal awareness.</p>
Brief presentation of the activity	<p>VGM does not work <i>for</i> the Amsterdam residents with a migrant background. Instead, the museum wants to work <i>together</i> with the ethnic minorities to discover if and how cultural participation can be improved.</p> <p>So, in April 2017, the museum launched <i>Van Gogh Connects</i> (a 4-year program) whose goal is trying to understand what is required to become more relevant to people with a migrant background, especially young adults with a non-Western migrant background (target group: Surinamese, Turkish, Antillean, and Moroccan - "STAM")</p> <p>Under <i>Van Gogh Connects</i> programme In the autumn of 2017, VGM founded a think tank, which consists of twenty young people with different ethnic (non-Western) backgrounds. This group meets with VGM employees every two months to share ideas, answer questions, and offer feedback. Based on desk research and dialogue with the think tank, the VGM decided to start by focusing on four themes: 1) marketing communication; 2) HR 3) programming; 4) hospitality.</p> <p>These themes cover the most important issues regarding improving the integral service design to enhance inclusion.</p>
Teaching/learning methodologies/strategies used	<i>Van Gogh Connects</i> is an iterative process that runs throughout the four-year programme period, in which the museum learns by doing. This process involves forty activities and ongoing dialogue with the target group (through the think tank, internal sounding board, and advisory board). The various activities will be

	<p>constantly evaluated and monitored by researchers throughout the programme.</p> <p>To help determine which activities have the most potential to enhance inclusion, the VGM created a research framework that combines the level of participation (based on Simon 2010) and ways to engage the target group related to the VGM's collections and knowledge. This framework is based on desk research, previous experience with young people living in Amsterdam, and dialogue with the think tank. Over a period of four years, forty activities (encompassing different themes, different ways to engage the target group, and levels of participation) will be developed, executed, and analysed using impact research. Once an activity has been proven to enhance inclusion, the VGM will determine what is required to ensure sustainability, drawing on feedback from the think tank.</p> <p>The VGM decided to launch the programme with a pilot activity in the context of the formal vocational education system, as 54 percent of these students have a STAM migrant background. This activity ensures that the VGM reaches the target group and can test the validity of the research approach. A mixed approach was used to analyse the visit of the secondary school vocational students to the museum, blending qualitative and quantitative methods to answer the research questions. For this analysis, a survey was conducted to gather quantitative data.</p>
Learning results (are the aims reached?)	<p>Key findings are: 1) The vocational educational students in the research sample prefer to participate in active cultural activities; 2) The personal life of Vincent van Gogh is relevant to the students in the research sample; 3) The VGM can potentially positively impact specific factors that result in a feeling of social inclusion amongst the students in the research sample.</p>
Reported difficulties	<p>No difficulties were reported, but recommendations were made: 1) It is vitally important that the awareness and knowledge of cultural diversity increases throughout the entire VGM workforce. Integral service will otherwise not feel inclusive for the target group; 2) Being relevant to the target group starts with the internal awareness and change of an organisation, as governance change is a prerequisite of inclusiveness; 3) VGM now has an overview of current awareness and is aware of the steps it needs to take to select and train all employees regarding inclusion. This represents one of the underlying opportunities for governance to be truly relevant and inclusive.</p> <p>The authors recommend other museums to think how our key findings (e.g. the preference for active cultural participation, the relevance of the story behind the artist, and the potential to positively impact factors that result in a feeling of social inclusion of the research sample) can be of value for their organisation.</p>

2.5 Art museums as a source of well-being for people with dementia: An experience in the Prado Museum

Partner institution	UNED
Title of the experience	Belver, Manuel H.; Ullán, Ana M.; Avila, Noemi; Moreno, Carmen; Hernández, Clara; (2018) Art museums as a source of well-being for people with dementia: An experience in the Prado Museum. Arts & Health: An International Journal of Research, Policy and Practice, Vol 10(3), Oct, 2018 pp. 213-226. Publisher: Taylor & Francis;
Type of museum involved	Art museum
Type of experiences	Guided visits to the museum and creative artistic workshops.
Brief presentation of the activity	The museum set up a complete programme of artistic education activities for people based on on-site guided visits to the Prado Museum. The target group is users with cognitive problems, such as people with dementia (PWD).
Teaching/learning methodologies/strategies used	<p>A group of 12 people participated for two months in a program of artistic activities consisting of visits to the Prado Museum. The program included visits to the museum and creative artistic workshops that were related to the works viewed at the museum. The visits were guided by specific educators.</p> <p>To determine the participants' response to the programme, information was gathered through participant observation.</p> <p>Some of the methodologies and strategies used were:</p> <ul style="list-style-type: none"> • development of the conversations about the works • development of manual art tasks • direct participant observation • video recordings and diaries from visits
Learning results (are the aims reached?)	<p>The cognitive difficulties did not deter the users from participating in the program, which was carried out without altering the normal functioning of the Prado Museum and which had positive effects on the participants. It was concluded that the museum can be an important resource for the promotion of PWDs' well-being and social inclusion.</p> <p>Some of the specific achieved results are:</p> <ul style="list-style-type: none"> • The development of the conversations about the works did not pose any particular difficulty. • Cordial and relaxed climate of the experience and close relations during the visit to the museum with a very

	<p>personalised communication between participants and the AEs.</p> <ul style="list-style-type: none"> • Expressed satisfaction with the activity. The participants showed a relaxed and satisfactory mood while performing the activity. • During the visit itself, whereas mobility or sensory limitations (especially auditory and visual) could condition the development of the activity, their cognitive problems seemed entirely unrelated to the experience in the museum. • Satisfaction with the activities. They seemed to enjoy the art tasks and especially the results obtained with collage techniques. The tasks of the programme easily promoted social exchanges focused on autobiographical recall. • Supportive attitude toward companions was observed. • Humour with which the participants' situations were treated was also observed. • Reinforcement of feelings of capacity. • The artist folders stimulated their recall of the Works of the Prado Museum (the title of the painting, the name of the painter, etc.), but, above all, seeing their own creations signed with their name was pleasantly surprising and often gave rise to comments reflecting the positive experience of re-encountering the outcome of their work and the satisfaction of having been able to create those works.
Reported difficulties	<p>The role of mediation performed by educators is very important since they are responsible for establishing the link between the Museum and the public. They must be reflective and encourage the creation of knowledge of new discourses where historians participate. implementing and evaluating programs. The group of educators must have qualities such as patience, kindness, creativity, flexibility and a great sense of humour to impart the visits, since they are not limited to explaining the Museum's collections. The educator starts and maintains the conversation while providing information about the work art at appropriate times; knows how to spin the comments made in the group conversation and weave it properly with the different answers and opinions. They use their knowledge to provide new perspectives on the works and also to validate the responses and ideas of participants.</p> <p>Also, in this experience there was no control group of people who, with similar conditions of age, etc., did not have the clinical condition of dementia. The impression of the researchers who participated in this project is that the results would not have been very different, however it would be necessary in the future to introduce this comparison, developing this kind of artistic activities in parallel groups of people with and without a diagnosis of dementia and comparing the results. On another</p>

	hand, authors only evaluated the effects of the programme during the participation in it. It will be necessary to assess potential long-term effects, that is, to carry out longitudinal studies in which the art-based programmes are more extended in time and also the follow-up of the participants in them.
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2.6 Museum object handling: a health promoting community-based activity for dementia care

Partner institution	UNIMORE
Title of the experience	Camic, Paul M., Hulbert, S. and Kimmel, J. (2017) Museum object handling: a health promoting community-based activity for dementia care. Journal of Health Psychology. ISSN 1359-1053. Link to official URL: http://dx.doi.org/10.1177/1359105316685899
Type of museum involved	Art museum.
Type of experiences	Museum object handling sessions.
Brief presentation of the activity	Seven-month art-gallery-based intervention offered at an Art gallery for people (N= 80) with mild to moderate dementia . Sessions took place at the Alzheimer's Society day care centre and at a museum and were 55 to 75 minutes in length, averaging about 60 minutes and consisted of 12 groups of four to eight people with dementia and two to three Alzheimer's Society staff. Five to six objects were chosen for each session. Each object was presented to the group, shown to all members without first informing them about the function or name of the object. The object was then handed to a member of the group so that each individual was given time to have a tactile experience with the object and to have a closer look. As the object was passed around, the facilitator asked a series of non-memory related questions. As each member of the group shared their feelings and opinions, the facilitator encouraged participants to speak more about their responses while holding the objects. When each object made a circuit around the group it was placed in the centre of the table for all to continue to view.
Teaching/learning methodologies/strategies used	Sessions were carried out through Object-based Learning .
Learning results (are the aims reached?)	Immediately before and after each session the Canterbury Well-being Scales (CWS) were administered. A two way (5 x 2) repeated measure ANOVA and post-hoc tests were run on the five individual wellbeing scores at Times 1 and 2 to test for

	<p>differences of wellbeing across domain and time. A second mixed ANOVA (2 x 2 x 2) was performed on composite wellbeing scores to compare the effects of Time (within subjects' factor) across groups of patients of different gender and with different stages of dementia (both as between subjects factors).</p> <p>Data analysis from evaluation showed statistically significant results, demonstrating that subjective well-being increased after a museum object handling session for both men and women across different types of dementia with mild or moderate levels of impairment.</p>
Reported difficulties	<p>No reported difficulties. However, authors declared a few limitations. The sample consisted of people who volunteered to participate, thus likely having a greater interest and curiosity in the activities than the general dementia population. Furthermore, because this was a quasi-experimental, non-controlled study, authors couldn't assert that the museum object handling activities definitively caused an increase in wellbeing. Although there were well-being increases for people at both mild and moderate levels of impairment, the increase may have been related to engaging in a novel activity or demand characteristics in order to please the facilitator and researchers. A randomised controlled trial (RCT) would be able to more robustly control for these uncertainties. The study also did not directly solicit participant's responses to the programme, which would have allowed for a formal qualitative analysis using thematic or discourse analysis.</p>

2.7 State Tactile Museo Omero

Partner institution	Zétema
Title of the experience	<p>State Tactile Museo Omero</p> <p>"Per una estetica della tattilità. Ma esistono davvero arti visive?", Aldo Grassini, Armando Editore, 2015</p> <p>https://www.museoomero.it/</p>
Type of museum involved	Art museum
Type of experiences	Tactile visits, workshops, meetings, courses.
Brief presentation of the activity	<p>The Omero tactile museum in Ancona is one of the few tactile museums in the world. The museum introduces art through touch, giving visitors the opportunity to see with their hands. Created to promote the integration of people with visual impairments, is a space accessible to all. The museum is managed by the Municipality of Ancona in agreement with the Ministry of Culture, and private operators. The museum was established in 1993 by the Municipality of Ancona with the contribution of the Marche Region and inspired by the Italian Union of the Blind and Visually Impaired. The idea of a tactile museum was born in 1985, by the blind spouse Aldo Grassini and Daniela Bottegoni. The collection includes architectural models,</p>

	real copies of plaster and fibreglass sculptures, original sculptures by contemporary artists and design objects. The exhibition offers around 150 works from the permanent collection organised according to a chronological criterion; a new section dedicated to Design was added in 2021. The entire collection is accessible and usable in a tactile way: to support people with visual disabilities there are descriptions in Braille, in black and in large characters, mobile platforms for the exploration of the highest parts of the sculptures.
Teaching/learning methodologies/strategies used	Museum Omero strategy is based on hands-on experience of artwork originals and copies , thematic paths on periods of art history, explorable and modular architectural models. Original art works and copies (1:1 scale), explorable and modular architectural models, bas-relief and tactile tables. Audiopen can also accompany and guides the visitor along the exhibition path. This audio guide is a way to discover a selection of works in total freedom following the own pace. Designed by the Education Department of the Omero Museum, the audio guide pays particular attention to the description of the works, so as to make communication fully accessible even to blind people. It can be used by everyone and used in various paths indoors and outdoors. The audiopen is activated simply by pointing the pen on a paper/map and it is possible to choose the itinerary/contents that best suits the visitor's interest.
Learning results (are the aims reached?)	The Omero Museum offers a totally welcoming and inclusive museum environment. It is frequented by general visitors and people and people with different disabilities as it is structured in such a way as to offer sensory experiences to everyone. The presence of sculptures that reproduce famous works in 1:1 scale (such as the Discobolus, the Nike of Samothrace, the Venus of Milo, models of the Duomo of Florence and the Cathedral of San Pietro Pietà of Michelangelo) and the presence of sculptures by contemporary artists (such as De Chirico, Consagra, Marini, Pomodoro) allow diversified tactile visits. Interacting in a museum space where "DO NOT TOUCH" is prohibited triggers a positive predisposition to the visit experience. The large and bright rooms contribute to having positive sensations, the works of art arranged in all the rooms stimulate everyone's curiosity. Specialised operators guide the participants' experiences by adapting the visit to the specific needs of different disabilities.
Reported difficulties	Difficulties reported by operators and visitors are mainly related to problems of correspondence of the mental image acquired through touch and experienced reality. A congenitally blind person who explores a reproduced pictorial work of art, can feel a perception of inadequacy with respect to the understanding of the perspective-spatial concepts represented in painting. This sometimes generates emotional stress which often leads to commotion or anxiety. The operator specialised, in these cases, will have to find narrative alternatives and stimulate the blind person with proprioceptive exercises in order to overcome the critical phase, and allow the blind person to build a plausible image of the







	experienced reality with immediate satisfaction and then resume the tactile-sensory experience
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3. SUMMARY TABLES

To sum up, the main conclusions that have been pointed out after the analysis are that professionals should be trained and familiar with the main characteristics of the mental and physical barriers. In that way, they can respond in a creative way and direct the attention to the strengths of each one, instead of focusing on weaknesses; Also, it is important to promote the commitment by museum managers. In this sense, it is crucial the cooperation among museums and care centres and services, schools, families,. Moreover, the organisation of spaces and the structure of the museum sites, the contents of the collections and the museum environment are relevant. Finally, another thing to consider is that although one of the main difficulties reported was the lack of scientific documents and papers, gradually more resources have been published.

The cloud below aims to summarise all the work done by stressing the main concepts that have been explored in the previous report. The bigger the word is, the most important it is for the overall project.




GOOD PRACTICE	TARGET				TYPE OF MUSEUM	
	 People with dementia	 People with Alzheimer	 Ethnic minorities	 People with disabilities	 Art	 Technology
Art as Therapy, Museums and Alzheimer's (p. 5)		✓			✓	
Women of Cultural Diversity and Complex Post Traumatic Stress Disorder (p. 6)			✓		✓	
Making mosaics with bricks and colours (p. 7)				✓		✓
Measuring the Inclusion of Migrants in the Van Gogh Museum (p. 10)			✓		✓	
Art museums as a source of well-being for people with dementia (p. 12)	✓				✓	
Museum object handling (p. 14)	✓	✓			✓	
State Tactile Museo Omero (p. 15)				✓	✓	

GOOD PRACTICE

TEACHING/LEARNING METHODOLOGIES

PROMOTION OF

	 Visual Thinking	 Hands-on	 OBL	 Learning by doing	 Creative Art Work	 Storytelling	 Skills	 Knowledge	 Wellbeing	 Health	 Inclusion
Art as Therapy, Museums and Alzheimer's (p. 5)	✓								✓	✓	✓
Women of Cultural Diversity and Complex Post Traumatic Stress Disorder (p. 6)	✓								✓		
Making mosaics with bricks and colours (p. 7)		✓	✓	✓		✓	✓	✓	✓		✓
Measuring the Inclusion of Migrants in the Van Gogh Museum (p. 10)											✓
Art museums as a source of well-being for people with dementia (p. 12)					✓		✓		✓		✓
Museum object handling (p. 14)			✓						✓		
State Tactile Museo Omero (p. 15)		✓									✓