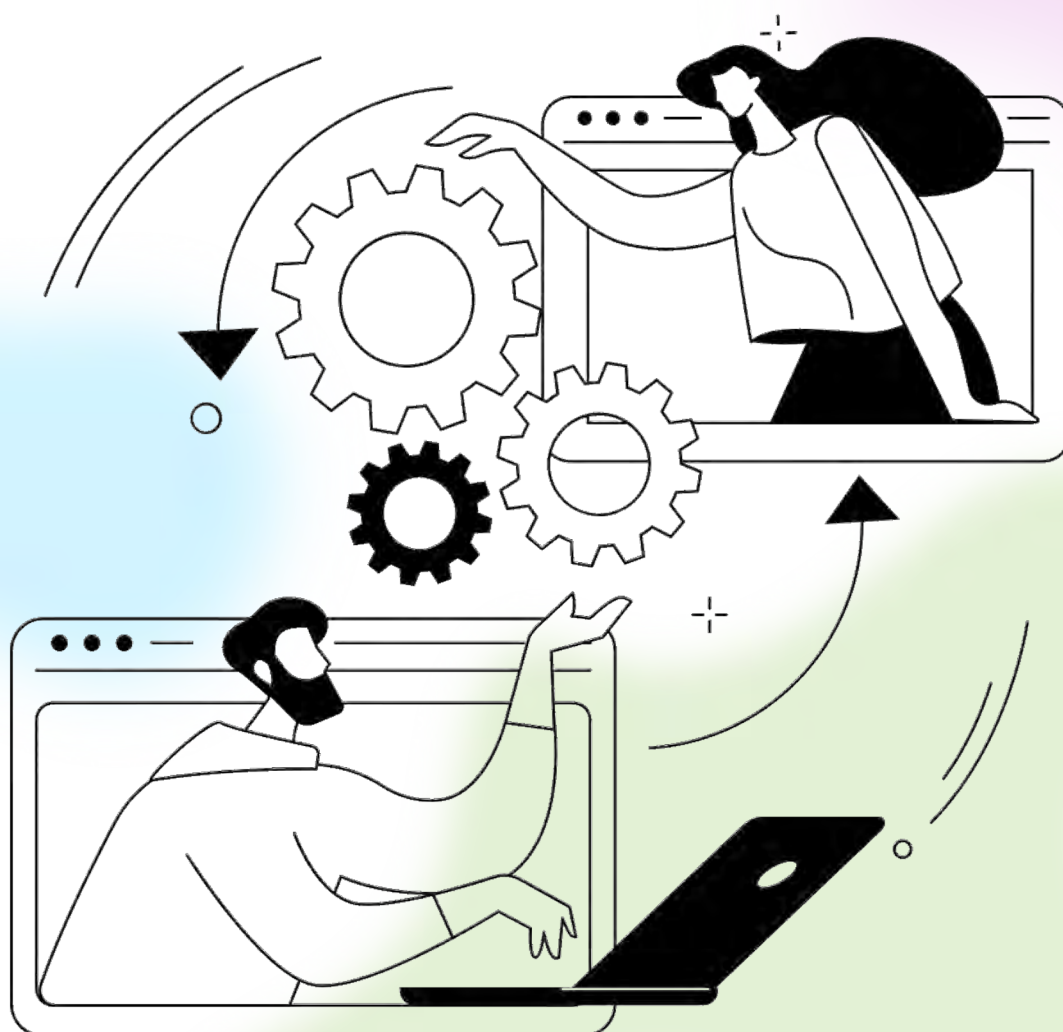


# Inclusive Memory

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

PR4. A1

Pilot and Blended Course Delivery and e-content  
production for digital inclusion



# Inclusive Memory

## PR4.1 – PILOT AND BLENDED COURSE DELIVERY AND e-CONTENT PRODUCTION FOR DIGITAL INCLUSION

Results 1   Activity 1	
Title: Pilot and blended course delivery and e-content production for digital inclusion	
Delivery	November 2024
Leader /Co-Leader	Universidad Nacional de Educación a Distancia (UNED) Covadonga Rodrigo (coord.) Francisco Iniesto

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## Introduction

### 1. Goals and objectives

The Inclusive Memory project aims at promoting the building of a common shared social memory realised through a museum-based social inclusive system, through the link Art-Health-Wellbeing. The core idea of the project stems from the potential benefits of the cooperation between Higher Education Institutions (HEIs), Health and Social care Institutions and Museums, as a strategic partnership to advance museum education as well as museum experience.

The Inclusive Memory project has the following priorities:

- To create a *new social inclusion system* (especially for people with social care and health problems) based on the link Art-Health-Wellbeing, which can prove to be a best practice from which Health and social care institutions, cultural organisations and educational institutions from all over Europe will be able to draw inspiration;
- to design *innovative didactic paths for the promotion of social inclusion* and the development of transverse skills for future museum professionals, social caregivers, school teachers and healthcare personnel based on the link Art-Health-Wellbeing
- to realise innovative didactic paths for health and wellbeing promotion, also within schools, health and social care institutions and museums thanks to the support of professionals who will have been properly trained on the matter
- to reach and put in practice innovative art-based approaches dedicated to social inclusion.

The *Pilot Course delivery* aimed at deploying an online course designed with a blended methodology that includes different digital tools and open learning resources (video recordings, Open Educational Resources (OERs), recorded lectures, presentations and interactive H5P resources) for Health and Wellbeing promotion and professional development. By developing the *Pilot Course delivery*, Museums, researchers, educators and professionals have been provided with a framework for the development of innovative didactic experiences for health and wellbeing promotion through heritage. All uses of the learning have had the opportunity to reflect on the condition of disability, above all concerning the definition provided by the social model and to reflect on cross-cultural interaction and dialogue between specific target groups and local communities within the education experiences.

During one semester, course students attended a pilot course focused on the idea of museums as inclusive spaces digitally enriched. The learning objectives of the course include key transversal competencies such as reflective study, data analysis, building empathy bridges with the situation of people with disabilities and activity design. The development of personal competencies of active citizenship, audience development, social integration and the use of ICT in formal and non-formal contexts are also the main goals of the learning design.

Students in the fields of education, social care and medical sciences, museum professionals, social caregivers, school teachers and healthcare personnel were engaged in the development of art-based activities within the pilot online course to live the Museum as an inclusive space for Health and Wellbeing promotion. They were asked to use an empathy map to better understand the barriers and difficulties encountered by visitors with disabilities in museums. Museums will become digital learning spaces for HE students and teachers, which will benefit from the user experience over the long run. On one hand, benefits will come through the development of specific competencies, on the other hand, through the interaction with museums, healthcare professionals and the target audience. The use of digital tools and the knowledge of the innovative technologies that can be used to enrich museum activities will improve the learning outcomes of the pilot course to achieve digital inclusion in museums.



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

## 2. Partners involved in the Pilot Course delivery

The Inclusive Memory partners involved in the *Pilot Course delivery* are:

- Universidad Nacional de Educación a Distancia (UNED) , leader of the activity;
- University of Modena and Reggio Emilia;
- Haskoli Islands;
- Universidade Aberta;
- Zètema Progetto Cultura;
- Inter Alia;

Those six institutions (UNIMORE, ZETEMA, INTER ALIA, HI, Uab, coordinated by UNED) from the five different countries (Italy, Spain, Portugal, Greece and Iceland) have worked together to design and develop online resources that are being used in the five different units of the Pilot Course syllabus specified in PR3.

Partners proceeded with the pilot training delivery, coordinated by UNED and tutored by all of the partners involved in the IM project. The assessment results and interactions of hundreds of international students from different professional backgrounds within the e-learning platform are now available to researchers for scientific analysis.

## 3. Structure of the document

This document includes:

- The Pilot Course design and delivery
  - Pilot course instructional design
  - Pilot course learning outcomes
  - Pilot course content syllabus
  - Open educational resources
  - Delivery methodology
- The pilot course learning results
- Conclusions
- References

## 1. Pilot Course design and delivery

Considering the evolution and impact of digital technologies in society, and consequently, in cultural organisations, changes affect museum professional's profile roles and new competencies are required. Giannini, & Bowen (2019) explored how education for museum professionals is transforming, as it responds to the need for graduates to possess digital skills and a deep knowledge and understanding of the social and cultural contexts in which museums are evolving.

Moreover, research has been conducted recently in Europe showing that online training and open learning are a powerful tool to support professional life-long learning. Carvalho & Matos (2018) focused on the development of digital competencies in the museum sector by supporting ongoing professional training in Greece, Italy and Portugal finding new job profiles. Homem & Pinto (2019) developed an OER repository to support individuals equipped with more than forty digital and transversal skills, offered in different formats of education and training courses (MOOC), some considering also face-to-face and work base learning contexts, building communities of practice in a blended model (Rienties et al., 2023).

Directed to different disciplines – museums, education, social and health care – the IM pilot course unifies and encourages the exchange of experience through emotional memory in project result number 4. Through the notion and knowledge of one's emotions, the course proposes a museum as a platform for proposing, verifying, and practising inclusiveness for people who feel marginalised in society or are disabled. The overall aim is to promote well-being and mental health as has been stated previously.

As end-users of the course, future museum professionals, social caregivers, schoolteachers, and healthcare personnel are trained with the pilot course to be able to exploit the potential of Museums as driving forces for social inclusion. Learners are introduced to different methods to achieve those goals through the arts, health, and intercultural understanding, proposing a visit to a museum. They are invited to contemplate the visit as an art-based activity, a laboratory, a workshop, or an installation, where communication is achieved employing verbal or non-verbal language, photography, literature, tactile materials and/or technological programs.

### 1.1 Pilot course instructional design

The IM 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. Learners 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, learners should realise that an Inclusive Museum for Health and Wellbeing extends its benefits to all members of society. The pilot course is filled to the brim with practical examples, in the form of an open online course. In online learning, learners should be continually influenced by information, social interaction, and learning experiences, providing them with the knowledge to come up with new ideas to develop. The instructional design is based on Gagne's events of instruction as in other previous authors' work (Rodrigo, Iniesto & García-Serrano, 2020).

Gagné, Briggs & Wager (1992) proposed a series of events which follow a systematic instructional design process that shares the behaviourist approach to learning, with a focus on the outcomes or behaviours of instruction. Gardner's Multiple Intelligences theory (Gardner, 1983) ) argued that the broad spectrum of learners would be better served if disciplines could be presented in a different number of ways and learning could be assessed through a variety of means with the process of making learning a realistic experience and making real connections with the context. Regarding the

context of the proposed training in the project, the selected learning styles (Gardner & Hatch, 1989) for the IM pilot course are:

- **Interpersonal.** Refers to the understanding, and the interaction with other peers. Learners learn through interaction, fostering empathy for others and are taught through group activities and dialogues.
- **Intrapersonal.** Refers to each person's interests and goals. Learners must concentrate on their feelings, intuition, and motivation, may deliver a strong will, and confidence, and show their opinions. Students are taught through independent study and introspection.
- **Linguistic.** This topic refers to the effective use of words and linguistic narrative. Learners enjoy reading, playing word games and making up stories. Students can be taught to do so by encouraging them to write essays.
- **Visual-Spatial.** Learners are aware of their environments. They like to do puzzles, drag and drop, and view 360° images.
- Specifically, (Guàrdia, Maina, & Sangrà, 2013) present a set of principles drawn from the learner's perspective for the case of online courses. In the paper, authors focus on the process of empowering learners in networked environments, fostering critical thinking and collaboration, developing competency-based outcomes, encouraging peer assistance and assessment through social appraisal, providing strategies and tools for self-regulation, and finally using a variety of media to create and publish learning resources and outputs.

With all the above, the IM pilot course learning design flows as follows:

1. The pilot course starts with an introduction that focuses on the challenges that face museums in the 21st century, including basic concepts of inclusion and well-being. At this point, learners are incentivised to show up in the forum and exchange their feelings and expectations at the beginning of the course, the content, and their previous knowledge.
2. Some interviews with experts show the appliance to positive education through video-based case studies that illustrate practice in different types of museums.
3. Learners are suggested to elucidate on the sense of well-being and its relation to museums.
4. The barriers that users with disabilities face are presented and learners are led to reflect on empathy with the disfavoured users, filling in an empathy map and interviewing one disabled user in their nearby.
5. A full unit about the use of technology in museums is developed, showing examples of innovative ICTs that can be also accessible and can play an important role towards the definition of inclusive activities.
6. Finally, the learner is encouraged to develop their accessible activity focusing on a specific exclusion group, about the empathy map they have constructed.

## 1.2 Pilot course learning outcomes

At the end of the pilot course, learners should be able to address the following learning outcomes:

- Apply their acquired knowledge and developed competencies 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 the benefits of Art-Health- Wellbeing are evident.
- Create a museum experience where well-being is addressed 4all.
- Connect artwork with the visitors' condition/life story.
- Regarding professional skills, at the end of the course, the learners 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 museum's experience.
- Co-design Museum experiences at different local entities.
- Involve social groups with protected characteristics.
- Create evaluation tools.

At the same time, transverse skills are expected to be achieved:

- 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.

### 1.3 Pilot course content syllabus

Creating content and activities for an online course does not necessarily require the acquisition of new skills, unlike other fields, but expertise in the development of online courses is highly desirable (Read & Rodrigo, 2014). In this project, partners with humanistic expertise are guided and supported by a partner with long experience in educational technology to design the course structure and develop accessible and open educational resources (Iniesto et al., 2022).

The guidelines followed include (PR3.A3)<sup>1</sup>:

- The division of the course syllabus into N modules (each with an overall learner workload of 1-2 ECTS).
- The use of English language as the conducting language through the course content and interaction.
- Multilingualism is achieved in educational resources by video subtitling.
- The inclusion of a short introductory video in each module.
- The use of a self-paced methodology.

The establishment of interactive user forums to help the learners and tutors develop an international community.

- The presence of automated feedback through objectives and online assessments, e.g. quizzes and exams.
- A final task that implies personal internal reflection and a wrap-up activity to gather all the knowledge achieved on a practical basis.

The course structure is divided into five units, depending on duration and specific objectives. Each module has typically between 4 to 8 videos with associated activities and evaluations. All units have practical activities, accumulating a learner workload of 25 hours (1 ECTS). Learners develop peer-to-peer and tutor-learner interaction through dedicated forums, addressing questions and sharing ideas with the course team (Rodrigo et al., 2024):

- Unit I. Introduction to the Course and Definition of Basic Concepts on Inclusion and Wellbeing.
- Unit II. Understanding the Basis of Human Well-being applied to Positive Education and Art-Health Experience.
- Unit III. Museum Education for Wellbeing and Inclusion.
- Unit IV. Best practices at Museum for Inclusion and Wellbeing based on the Use of Technology.
- Unit V. Plan an Inclusive Museum Visit for Wellbeing Promotion.
- 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, and empathy) are put into practice together with the competencies of their profession.

<sup>1</sup> <https://www.inclusivememory.unimore.it/pr3-design-of-the-pilot-courses-to-train-future-museum-professionals-social-care-givers-school-teachers-and-healthcare-personnel-into-the-idea-of-museums-as-inclusive-spaces/>



Table 1 Learning activities and resources (Rodrigo et al., 2024)

LEARNING ACTIVITIES AND RESOURCES			
GARDNER'S LEARNING STYLE	LEARNING ACTIVITIES	TEACHING MATERIALS	INSTRUCTIONAL STRATEGIES (A – N, Activity) (T – N, Assessment test) (G – N, Gagne's event)
General information about the course			(G.2) Inform learners of the objectives of the course, the outcomes and the assessment methods (G.5) Digital facilitating to interact with the e-learning platform and tools
<b>Unit 1. Introduction to the Course and Definition of Basic Concepts on Inclusion and Wellbeing (3 hours)</b>			
Spatial	Visual presentations	Video presentations	(A.1) 5 Video-pills (G.4) Present the course
Linguistic	Read about it, write about it	Source documents on the web	(A.2) Forum participation "Let's share course expectations" (G.5) Provide learning guidance
Intrapersonal	Independent study	Assessment	(T.1) Self-assessment test (G.3) Stimulate recall of prior learning
<b>Unit 2. Understanding the Basis of Human Well-Being applied to Positive Education and Art-health Experience (4 hours)</b>			
Spatial	Visual presentations	Video presentations	(A.1) 6 Video-pills (G.4) Present the content
Intrapersonal	Individualised instruction	Feelings around selected art pieces	(A.9) Practice (G.1) Gain the attention of the learners
Intrapersonal	Individualised instruction	Chosen pieces of art reflecting well-being	(A.9) Practice (G.9) Real-world situations
Intrapersonal	Independent study	Assessment	(T.2) Self-assessment test (G.8) Assess performance
<b>Unit 3. Museum Education for Wellbeing and Inclusion (5 hours)</b>			
Spatial	Visual presentations	Video presentations	(A.1) 4 Video-pills (G.4) Present the content
Intrapersonal	Individualised instruction	Activities that promote well-being in museums	(A.9) Practice (G.9) Real-world situations
Intrapersonal	Individualised instruction	Using the Empathy Map	(A.4) Social empathy, case studies (G.2) Engage in the online learning
Intrapersonal	Independent study	Assessment	(T.2) Self-assessment test (G.8) Assess performance
<b>Unit 4. Best practices at Museum for Inclusion and Wellbeing based on the Use of Technology (5 hours)</b>			
Spatial	Visual presentations	Video presentations	(A.1) 6 Video-pills (G.4) Present the content
Intrapersonal	Individualised instruction	Preferred Technologies	(A.9) Practice (G.9) Real-world situations
Linguistic	Discussion	Source documents on the web	(A.8) Debate, forum participation (G.5) Provide learning guidance
Spatial	Visual presentations with interaction	Interactive H5P resources	(A.5) Drag and drop, hot spot images, image 360° (G.4) Present the content
Intrapersonal	Independent study	Assessment	(T.2) Self-assessment test (G.8) Assess performance

Note: G.1 Gain the attention of the learners by using a compelling introduction. G.2 Inform learners about the objectives and the outcomes of the course. G.3 Stimulate recall of prior knowledge or learning. G.4 Create goal-centred online content, presenting it in a meaningful way. G.5 Online learners need support and specific coaching to develop favourable online learning behaviours. G.6 Activate learner processing to help them internalise new skills and knowledge. G.7 Give learners timely and constructive feedback. G.8 Performance should be based on previously stated objectives and assessed early and often. G.9 Enhance retention and transfer of knowledge by tying it to real-world situations and applications.



## 1.4 Open Educational Resources

It seems impossible to teach using all learning styles, however, it becomes apparent that a mix of multimedia resources is more effective; it satisfies the many types of learning preferences that one learner may embody as refuted by (Lane, 2008). Many audiovisuals have been prepared in English, the conducting language of the project. Videos with an approximate duration of 5 minutes are linked to a YouTube channel offering direct translation and subtitling for all the languages of the project: Catalan, Greek, Icelandic, Italian, Spanish, and Portuguese.

In addition to this, some interactive H5P resources have been included to motivate learners' interaction and engagement in the Inclusive Memory Pilot Course. There is an easy-to-use plugin to add these components to the platform. Specifically for this project, we have selected the following types:

- **Image 360°:** spread out on a large table, the resource shows 6 different artefacts built specifically for visually impaired people as part of the MUSACCES project (Rodrigo & García-Serrano, 2019): 3D reproductions, paintings in Braille, relief reproductions based on fuser technology and puzzles. For each artefact, a stop point is created with a brief explanation. The image was created with an Insta360 One X2-5.7K camera.
- **Drag and drop:** several images are distributed so that the users must match with each corresponding drop zone (specific technologies).
- **Image hot spots:** one resource has been created regarding the use of Virtual Reality means, each hotspot reveals texts, images or videos when clicked.

Consideration needs have been made to make the combination of videos and other materials facilitate the learning objectives established for the course. The pilot course has been designed to challenge the learners who took part, and not as a series of lectures to be "passively consumed". The data generated in the assessments can be evaluated 'massively' automatically.

Partners were requested to fill in the following template to support the processes of educational resources production by the coordinators of the activity:

## Learning Resource Proposal for Pilot Course

### General Data

Name of the resource	
Partners involved	
Unit	

### Learning Resource

<b>Type of Resource</b>
Pdf <input type="checkbox"/> url <input type="checkbox"/> video <input type="checkbox"/> podcast <input type="checkbox"/> H5P <input type="checkbox"/>
<b>External link (if applicable)</b>
<b>Short description</b>
<b>Learning Outcomes</b>

### Detailed description of the resource

<b>Reference to internal IM PR or third party's (external link)</b> • • • • •
<b>H5P resource type (if applicable)</b> Drag & drop <input type="checkbox"/> Image Hotspot <input type="checkbox"/> Video Hotspot <input type="checkbox"/> Slide Presentation <input type="checkbox"/> Interactive book <input type="checkbox"/> Image 360° <input type="checkbox"/> Video 360° <input type="checkbox"/>
<b>Narrative</b>           
<b>Complementary materials (already existing images, text, etc)</b>           

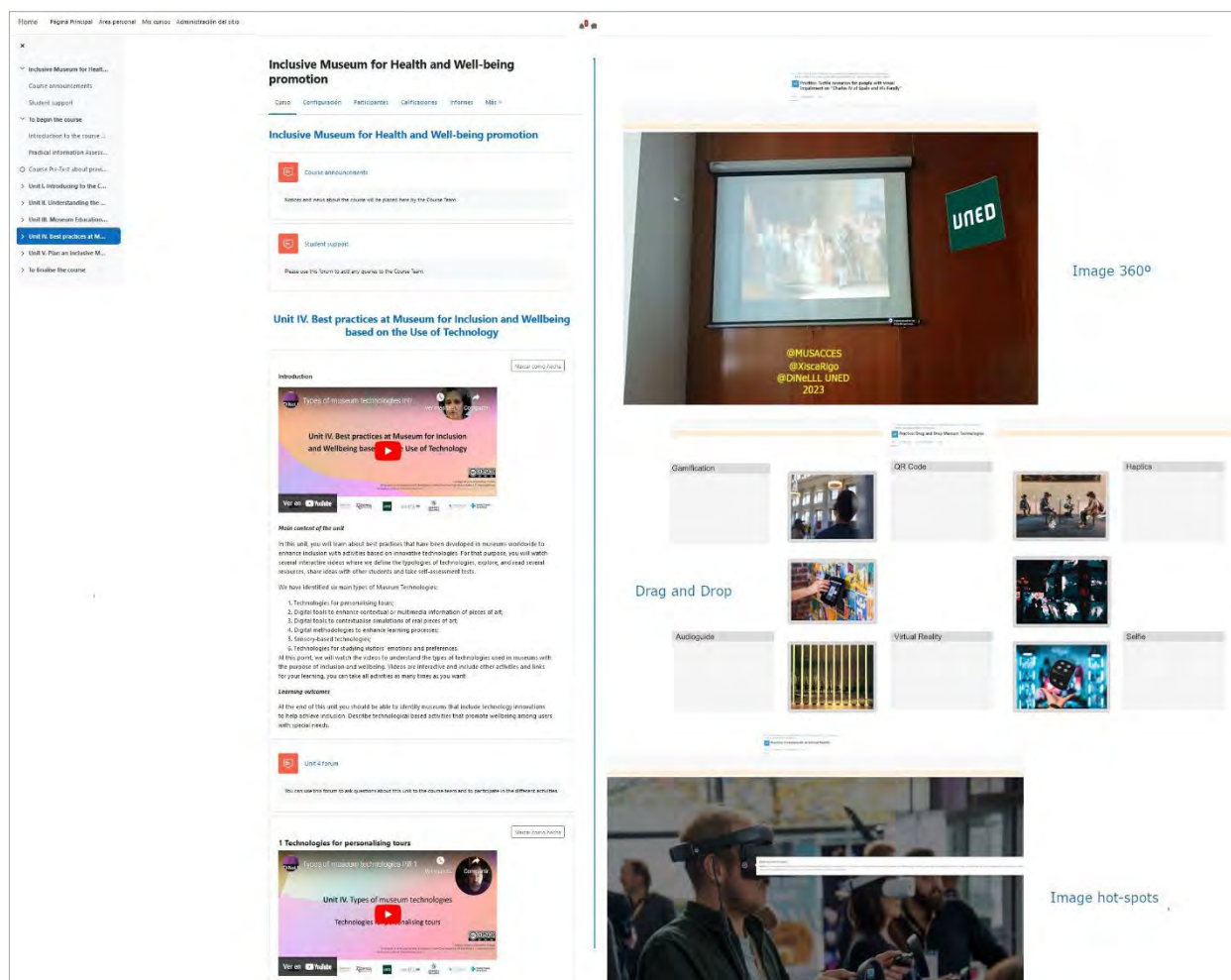
## 1.5 Delivery methodology

For the delivery of the pilot course, Moodle was used and hosted on a virtual server at UNED by the coordinators of the activity. To be prepared for the number of students and workload the following template was sent to all partners to disclose the way students should be enrolled into the platform and the delivery modality.

### AFFILIATION/ORGANISATION/UNIVERSITY:

<b>RESPONSIBLE PERSON</b>		Name:
		Email address:
<b>DELIVERY PERIOD</b>	Estimated start date	
	Estimated end date	
<b>EXPECTED NUMBER OF STUDENTS</b>		
<b>PARTICIPANTS' ENROLLMENT</b>		a. Official enrolment  (CSV file)*
		b. Self-enrolment
*Username, first name, last name, email address.		
		(1) Mandatory (2a) included in formal/recognised learning/training (2) Voluntary (1a) open call (1b) free credits (university activity) (3) Others -specify:
<b>DELIVERY MODALITY</b>		
<b>Please specify if the course will be:</b>		
(1) Blended course (1a) online course and on-site activities (1b) hybrid mode: In-person guidance during the online course (2) Online course		Notes:

The following figure captures the visualisation of the course in Moodle (left side) and several of the varied activities included within the course.



The screenshot displays the Moodle course interface for 'Inclusive Museum for Health and Well-being promotion'. The left sidebar shows the course structure with units I through VI. The main content area displays 'Unit IV. Best practices at Museum for Inclusion and Wellbeing based on the Use of Technology'. It includes an introduction video, a list of museum technologies, and a list of activities. To the right, there are two images: 'Image 360°' showing a 360-degree view of a museum exhibit with a UNED logo, and 'Image hot-spots' showing a person using a VR headset.

Figure 1 Course and Resources visualisation (Rodrigo et al., 2024)

## 2. Pilot Course Learning Results

The pilot course was run from February 5th till April 30<sup>th</sup>, 2024. As commented the design is self-paced offering the possibility of blended ad-hoc experiences created by the project partners. One tutor for each of the partners oversaw each of the unit's forums and general forums about news and support. Both pre- and post-course surveys were designed to gather learners' interests and feedback from the experience.

There were 688 enrolled learners of which 461 are active (participating in forums, delivering practical activities, and participating in the assessment). Of those 319 answered the pre-course survey indicating a predominantly participation of female learners (84.33%) and between 20 and 30 years old (44%). Most of the professional backgrounds of the participants include either professionals or learners from art and humanistic studies, but some of them are museum and cultural managers, science communicators, journalists, nurses, archaeologists, designers, and psychologists.

Table 2 Student participation in the course and demographics.

General information about the course		Gender	
Forum: Course announcements	3	Man	45 (14.11 %)
Forum: Student support	59	Woman	269 (84.33 %)
To begin the course		Other	5 (1.57 %)
Course Pre-Test	319	Age	
Unit I		20 - 30	139 (44 %)
Forum	257	31 - 40	62 (19 %)
Self-Assessment	318	41 - 50	73 (23 %)
Unit II		51 - 60	42 (13 %)
Forum	225	> 60	42 (13 %)
Practical activity 2.1	256	Country	
Practical activity 2.2	255	Italy	215 (68.91%)
Self-Assessment	278	Spain	71 (22.75%)
Unit III		Iceland	16 (5.12 %)
Forum	372	Portugal	11 (3.52%)
Practical activity 3.1	257	Greece	4 (1.28%)
Practical activity 3.2	255	Professional background	
Self-Assessment	278	Most:	
Unit IV		Teacher \ educator	
Forum	161	Student	

Practical activity 4.1	254	<b>Varied backgrounds:</b> Museum educator Science communicator History graduated Journalist Nurse Archaeologist Cultural Manager Psychologist Tour guide Designer Photographer
Self-Assessment	271	
<b>Unit V</b>		
Forum	240	
Final Practical activity 5.1	253	
<b>To finalise the course</b>		
Course Post-Test	255	

Regarding the professional approach, 36.36 % of participants indicated an interest in becoming professionals working in museums or artistic institutions and 31.97 % teachers. Among the options included in other were, Health promotion and well-being, a community approach to health promotion, a psychologist, a professional museum worker able to act as a guide for people with disabilities, a librarian, health programs planner or nursing staff to work for the well-being of patients together with museum staff. While the expectations that were most selected included 54.55 % to help improve practice and 65.83 % to support applying inclusive approaches in museums, other options suggested and not listed were ideas for new paths of investigation, learning how the museum can be involved in the school planning to improve the students' learning and competences and enrich library skills.

Table 3 Professional approach and expectations.

Professional approach to achieve in the course		Expectations from this course (multiple selection)	
Historian	15 (4.7 %)	The course will help me improve my practice.	174 (54.55 %)
Curator of works of art	29 (9.09 %)	The course will help me better evaluate my competencies.	134 (42.01 %)
Professional working in museums or artistic institutions	116 (36.36 %)	The course will help me motivate other practitioners.	56 (17.55 %)
Tour guide	13 (4.08 %)	The course will help encourage me to use innovative technologies in museums.	124 (38.87 %)
Teacher	102 (31.97 %)	The course will support me in applying inclusive approaches in museums.	210 (65.83 %)
Other	44 (13.79 %)	I do not have any expectations.	6 (1.88 %)
		I have expectations, but these are not listed above (explain in the next field).	8 (2.51 %)

The post-course survey was responded to by 255 participants. In general terms, students enjoyed the experience 55.29 % and 29.8 % while were more neutral about working with others 61.96 % and interacting with 54.9 %.

Table 3 Evaluation of the experience.

I enjoyed participating		Enjoyed working with other students	
Strongly agree.	76 (29.8 %)	Strongly agree.	15 (5.88 %)
Agree.	141 (55.29 %)	Agree.	65 (25.49 %)
Neutral.	31 (12.16 %)	Neutral.	158 (61.96 %)
Disagree.	7 (2.75 %)	Disagree.	12 (4.71 %)
Strongly disagree.	0	Strongly disagree.	5 (1.96 %)
Interacted with other students			
Yes.	115 (45.1 %)		
No.	140 (54.9 %)		

Open questions regarding the activities from each of the units' comments were in general positive including pointers for improvement.

- Practical activities included in Unit 2 "Emotions Around Selected Art Pieces" and "Your chosen pieces of art reflecting well-being":

*I found it to be engaging and thought-provoking. Exploring emotions in response to selected art pieces allowed me to deepen my understanding of the artworks and their impact on my emotional well-being. Additionally, selecting my own pieces of art that reflect wellbeing provided a personal and introspective experience, allowing me to identify and connect with artworks that resonate with my own sense of wellness.*

- Practical activities included in Unit 3 "Activities that promote wellbeing in museums" and "Using the Empathy Map":

*It was very useful to use the Empathy Map because I tried to put myself in other people's shoes. I tried to understand their fears, their hopes, what they felt and how they might react. It was also interesting to discover that in some museums different projects are organised to promote the well-being of different groups of people. Thanks to this activity, I discovered that this type of activity is also organised in the museum of my city.*

- Practical activity included in Unit 4 "Preferred Technologies":

*This activity provided a valuable opportunity to consider how different technologies can enhance museum experiences and cater to diverse visitor needs. Overall, it was a thought-provoking exercise that deepened my understanding of the role of technology in cultural institutions.*

- The final activity included in Unit 5 "Create your assessment grid":

*Assembling the assessment grid allowed me to reflect on the different aspects of museum activity and how they contribute to its effectiveness in promoting visitor well-being. It helped me gain a deeper understanding of the importance of assessing and evaluating museum experiences from multiple perspectives.*



When asked about what was the most and least liked element in the course responses were focused mostly on activities and their design:

*The element of the course that I liked the most was the practical activities that allowed for hands-on exploration and application of concepts. These activities provided opportunities for active engagement, critical thinking, and personal reflection, which enhanced my understanding and retention of the course material.*

*I felt a little lost in the last activity. I didn't know where to start, or how to do it. A guide next to the activity, like the one we had in other units, might have helped.*

Regarding improvements for the next implementation, better instructions were suggested.

*Provide clear prompts or discussion topics to guide forum interactions. Structured discussions help focus participants' contributions and encourage deeper engagement with course content. Actively encourage participants to respond to each other's posts, share insights, ask questions, and provide feedback. Peer interaction fosters collaborative learning and allows participants to benefit from diverse perspectives and experiences.*

Change in practice was in general linked to the achievement of the learning goals of the pilot course:

*I understand better the relationship between the museum and the community. The work that museums do to deliver good education and care to all groups. They protect culture and human creativity. I will definitely pay more attention to the work that museums do to welcome all people.*

These comments are aligned with the good feedback on videos (51.37 %), educational materials (53.73 %), and practical activities (55.29 %), but less in the discussions (48.63 %).

Table 4 Feedback about the videos, educational materials, practical activities and discussion forums.

Information provided in the videos		Educational materials	
Excellent.	34 (13.33 %)	Excellent.	44 (17.25 %)
Very Good.	131 (51.37 %)	Very Good.	137 (53.73 %)
Acceptable.	83 (32.55 %)	Acceptable.	73 (28.63 %)
Insufficient.	7 (2.75 %)	Insufficient.	0
Poor.	0	Poor.	1 (0.39 %)
Practical activities		Discussion forums	
Excellent.	33 (12.94 %)	Excellent.	20 (7.84 %)
Very Good.	141 (55.29 %)	Very Good.	98 (38.43 %)
Acceptable.	77 (30.2 %)	Acceptable.	124 (48.63 %)

Insufficient.	3 (1.18 %)	Insufficient.	9 (3.53 %)
Poor.	1 (0.39 %)	Poor.	4 (1.57 %)

Students answered the same pre and post-course questions to measure the learning acquisition, indicating a better understanding of the basis of human well-being applied to positive education and art health experience, museum education for well-being and inclusion related to target groups with special needs. However, a more neutral view in terms of best practices at the museum for inclusion and well-being based on the use of technology and planning and designing an inclusive museum visit for well-being promotion was indicated.

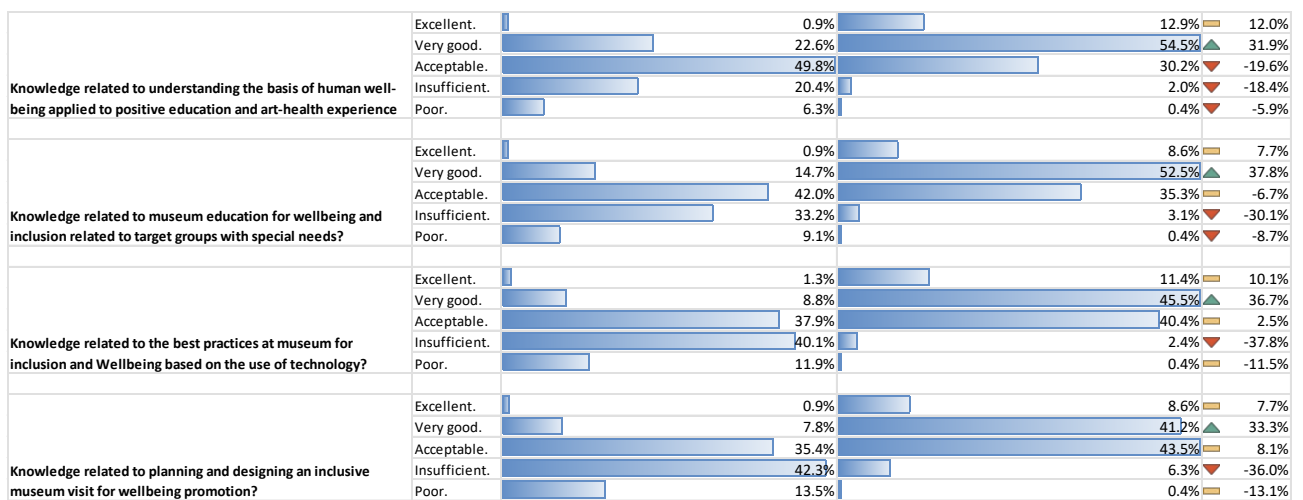


Figure 2 Pre and post-test to measure learning acquisition.



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

### 3. Conclusions

The IM project aims to promote the construction of a shared common social memory linking arts, health, and well-being. The results of the pilot course have shown the potential of these types of online educational training offerings. The feedback received from the students' surveys has been useful in improving the educational resources, practical activities and assessments provided, to design and produce a MOOC available to the community besides professionals in the health sector and museums, university teachers and learners from art and humanistic studies.

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## Appendices

### Moodle Activity report

Visits as reported by Moodle	
General information about the course	
Forum: Course announcements	1660 views by 310 users
Forum: Student support	1249 views by 219 users
To begin the course	
Course Pre-Test	645 views by 283 users
Unit I	
Forum	2980 views by 282 users
Unit 5. Final practical activity Template	865 views by 334 users
Document: Desk research on the use of museums as inclusive spaces and learning contexts for health and wellbeing development	585 views by 288 users
Document: Handbook on the use of technology for inclusive educational activities in museum context	511 views by 255 users
Self-Assessment	3984 views by 337 users
Unit II	
Forum	2975 views by 201 users
Instructions for Practical activity 2.1 Feelings around selected art pieces	1012 views by 286 users
Practical activity 2.1	995 views by 279 users
Practical activity 2.2	820 views by 267 users
Instructions for optional practical activity Interview with Experts	297 views by 142 users
Self-Assessment	3645 views by 284 users
Unit III	
Forum	3167 views by 186 users
Document: Template for museum activity analysis	692 views by 272 users
Practical activity 3.1	710 views by 268 users
Practical activity 3.2 submission	595 views by 271 users
Practical activity 3.2	728 views by 265 users

Self-Assessment	3380 views by 279 users
<b>Unit IV</b>	
Forum	1344 views by 145 users
Practice: Virtual tours of museums around the world	463 views by 254 users
Practice: Components in Virtual Reality	953 views by 258 users
Practice: Tactile resources for people with visual impairment on "Charles IV of Spain and His Family"	967 views by 253 users
Practice: Drag and Drop Museum Technologies	1017 views by 261 users
Practical activity 4.1	715 views by 257 users
Self-Assessment	4444 views by 281 users
<b>Unit V</b>	
Forum	3224 views by 196 users
Final Practical activity 5.1	978 views by 274 users
<b>To finalise the course</b>	
Course Post-Test	665 views by 278 users

## Screenshots of the course

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Inclusive Museum for Health and Well-being promotion

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[Participants](#)
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Inclusive Museum for Health and Well-being promotion

Course announcements

Notices and news about the course will be placed here by the Course Team.

Student support

Please use this forum to add any queries to the Course Team.



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Template to be used in Uni...

Unit 5. Final practical acti...

Inclusive Memory docume...

Document: Desk researc...

Document: Handbook o...

## To begin the course

### Introduction to the course

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

### Learning outcomes of the course

- 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.
- Connect artwork with the visitors' condition/life-story.

### Professional skills

- 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.

### Workload

The course is expected to be finished in 6 weeks and has 5 units syllabus of the course includes:

- Unit I, week 1. Introduction to the course and definition of basic concepts on inclusion and wellbeing (3 hours)
- Unit II, week 2. Understanding the Basis of Human Well-Being applied to Positive Education and Art-health Experience (4 hours)
- Unit III, week 3. Museum Education for Well-being and Inclusion (5 hours)
- Unit IV, week 4. Best practices at Museum for Inclusion and Wellbeing based on the Use of Technology (5 hours)

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Template to be used in Uni...

Unit 5. Final practical acti...

Inclusive Memory docume...

Document: Desk researc...

Document: Handbook o...

## Unit I. Introducing to the Course and Definition of Basic Concepts on Inclusion and Wellbeing

✓ Done

Introduction

IM Unit1 1

Watch Unit

Share

Unit 1.

Introduction to the course and definition of basic concepts on inclusion and wellbeing.

Part 1.

Watch on YouTube

IM Unit1 2 V2

Watch Unit

Share

Unit 1.

Introduction to the course and definition of basic concepts on inclusion and wellbeing.

Part 2.

Watch on YouTube



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**inclusive museum for well-being**

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- Unit I. Introducing to the...**
  - Introduction Main contents...
  - Unit 1 forum
  - 1 Arts, health and well-bein...
  - 2 Arts, health and well-bein...
  - 3 Activities in museums to ...

**Let's share course expectat...**

Template to be used in Unit...

#### Let's share course expectations

Use the unit forum to introduce yourselves and explain what you expect from the course sharing ideas with other members, some suggestions include answering:

- What is your background?
- What do you expect to learn in this course?
- Do you have previous experience with inclusive museums?

#### Template to be used in Unit 5

This is the template you will use in Unit V for your final project/activity of the course. In Unit V, we will share with you detailed guidelines/instructions on how to complete it, to design an inclusive museum activity for the promotion of health and wellbeing.

For now, and until Unit IV, all you need to do is go through the template, and keep it in mind as you explore the course materials, and complete the tasks for each unit. You can also download the template and add your personal notes and ideas in it. Participants will be asked to write briefly on the forum about the completion of the template.



Unit 5. Final practical activity Template

Document to Plan an Inclusive Museum Activity for Wellbeing Promotion

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**Unit II. Understanding the Basis of Human Well-being applied to Positive Education and Art-Health Experience**

- Inclusive Memory docume...
- Document: Desk research...
- Document: Handbook o...
- Unit 1 Self Assessment
- Unit II. Understanding th...**
  - Introduction In Unit II, you ...
  - Unit 2 forum
  - 1. A holistic approach to h...
  - 2. Basis of Psychological W...
  - 3. Basis of Positive Educatio...
  - 4 Museums and wellbeing: ...
  - Practical activity 2.1: Emoti...
  - Instructions for Practical ...
  - Practical activity 2.1 sub...
  - Practical activity 2.2: Your c...
  - Practical activity 2.2 sub...
  - Optional practical activity I...
  - Instructions for optional ...
  - Unit 2 Self Assessment

## Unit II. Understanding the Basis of Human Well-being applied to Positive Education and Art-Health Experience

### Introduction



In Unit II, you will learn about the roots of psychological well-being based on the development of positive emotions, human strengths and psychological resources. This leads to learning about human flourishing, referred to not just as a pleasant life but a meaningful one for human growth and well-being. These main concepts will be connected with the basis of positive education applied to art-health experiences in museums for well-being development.

#### Main contents of the unit

- Health and well-being: a glance to current concepts.
- Positive emotions and well-being.
- The role of human strengths and psychological resources in well-being.
- Understanding others and one's own emotions for empathy-building
- Basis of positive education.
- Art-health experience in museums for well-being development.

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Unit II. Understanding the Basis of Human Wellbeing Applied to Positive Education and Art-Health Experience

Inclusive Memory document...

Document: Desk research...

Document: Handbook o...

Unit 1 Self Assessment

Unit II. Understanding th...

Introduction In Unit II, you ...

Unit 2 forum

1. A holistic approach to h...

2. Basis of Psychological W...

3. Basis of Positive Educat...

4 Museums and wellbeing: ...

**Practical activity 2.1: Emoti...**

Instructions for Practical ...

Practical activity 2.1 sub...

Practical activity 2.2: Your c...

Practical activity 2.2 sub...

Optional practical activity I...

Instructions for optional ...

Unit 2 Self Assessment

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Unit III. Museum Education for Wellbeing and Inclusion

Practical activity 2.1 sub...

Practical activity 2.2: Your c...

Practical activity 2.2 sub...

Optional practical activity I...

Instructions for optional ...

Unit 2 Self Assessment

Unit III. Museum Educati...

Introduction Main contents...

Unit 3 forum

1 Museums for health and ...

Practical activity 3.1: Activit...

Document: Template for ...

Practical activity 3.1 sub...

2 Promoting vulnerable gr...

3 Promoting vulnerable gr...

Practical activity 3.2: Using ...

Document: Empathy ma...

Practical activity 3.2 sub...

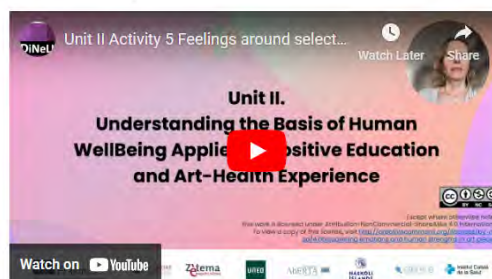
Optional practical activity T...

Unit 3 Self Assessment

### Practical activity 2.1: Emotions around selected Art pieces

Done

Now you will be offered a series of images of pieces of art and will have to comment about three selected ones in the unit forum, analysing and reflecting on the human emotions and strengths they suggest to them related to the ones introduced in the unit. To finalise the activity you must answer the submission form and summarise your comments.



Instructions for Practical activity 2.1 Feelings around selected art pieces



Practical activity 2.1 submission

Done

Closed: Tuesday, 30 April 2024, 11:55 PM

Use this form to upload your responses to this practical activity

## Unit III. Museum Education for Wellbeing and Inclusion

### Introduction

Done



### Main contents of the unit

This unit presents some suggestions to help museums be inclusive spaces, and promote health and well-being of all audiences and especially of some target audiences:

- users with mobility, physical and sensory impairments,
- users with cognitive disabilities and/or learning difficulties,
- users marginalised due to lower socioeconomic status,
- migrants and refugees,
- users with Alzheimer's or dementia,
- users with Autism Spectrum Disorders (ASD), and
- users with Post-Traumatic Stress Disorder (PTSD).

### Learning outcomes

At the end of this unit you 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

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▼ Introduction activity 2.2 sub...

- Practical activity 2.2: Your c...
- Practical activity 2.2 sub...
- Optional practical activity 1...
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- Document: Template for ...
- Practical activity 3.1 sub...
- 2 Promoting vulnerable gr...
- 3 Promoting vulnerable gr...

### Practical activity 3.2: Using the Empathy Map

✓ Done

Download the following Empathy Map template and try to focus on one of the mentioned museum user groups, and try to fill in the Empathy Map, in an effort to:

- identify the users' contexts, needs and expectations; and
- explore what museums can do for their health and wellbeing.

Tips on how to fill in the Empathy Map:

1. You don't have to get too specific and spend too much time imagining what the user group thinks, feels, sees etc. Your primary task is to find out what this user group experiences as pains, and how museum actions can help relieve these pains (gains).
2. When filling in the empathy map, please bear in mind the social model of disability and the intersectionality of identities.
3. You can also interview a museum user with the above-mentioned protected characteristics.

After filling in the empathy map, self-reflect:

- Was it easy or difficult to fill in the Empathy Map?
- Which sections were easy/difficult to fill in and why?

Share your takeaways from this activity with your peers in the unit forum and upload your answers to the questionnaire to consider the activity as done.



Document: Empathy map template

Empathy map template

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▼ Introduction activity 3.2 sub...

Document: Empathy ma...

- Practical activity 3.2 sub...
- Optional practical activity T...
- Unit 3 Self Assessment
- ▼ **Unit IV. Best practices at ...**
- **Introduction Main content ...**
- Unit 4 forum
- 1 Technologies for persona...
- Practice: Virtual tours of ...
- 2 Digital tools to enhance c...
- 3 Digital tools to contextua...
- Practice: Components in ...
- 4 & 5 Digital methodologies...
- Practice: Tactile resource...

## Unit IV. Best practices at Museum for Inclusion and Wellbeing based on the Use of Technology

### Introduction

✓ Done



### Main content of the unit

In this unit, you will learn about best practices that have been developed in museums worldwide to enhance inclusion with activities based on innovative technologies. For that purpose, you will watch several interactive videos where we define the typologies of technologies, explore, and read several resources, share ideas with other students and take self-assessment tests.



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Document: Empathy ma...

● Practical activity 3.2 sub...

Optional practical activity T...

● Unit 3 Self Assessment

▼ Unit IV. Best practices at ...

● Introduction Main content ...

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● 1 Technologies for persona...

● Practice: Virtual tours of ...

● 2 Digital tools to enhance c...

● 3 Digital tools to contextua...

● Practice: Components in ...

● 4 & 5 Digital methodologie...

● Practice: Tactile resource...

## 6 Technologies for studying visitors' emotions and preferences

Types of museum technologies Pill 5

Unit IV. Types of museum technologies

Technologies for studying visitors' emotions and preferences

Watch on YouTube

Watch Later Share

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In the next links you have some practical examples:

- Artificial intelligence (AI) and the Modern Museum
- Reinventing the museum experience with eye-tracking
- Looking through the eyes of museum visitors – The Van Gogh Museum Eye-tracking Project
- This museum wants the Apple Watch to be your tour guide

Practice: Drag and Drop Museum Technologies

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Unit 3 Self Assessment

▼ Unit IV. Best practices at ...

● Introduction Main content ...

Unit 4 forum

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● Practice: Virtual tours of ...

● 2 Digital tools to enhance ...

● 3 Digital tools to contextua...

● Practice: Components in ...

● 4 & 5 Digital methodologi...

● Practice: Tactile resource...

● 6 Technologies for studyin...

● Practice: Drag and Drop ...

● Practical activity 4.1: Prefer...

● Practical activity 4.1 sub...

● Unit 4 Self Assessment

▼ Unit V. Plan an Inclusive ...

● Introduction Main content ...

Unit 5 forum

● Practical final activity 5.1: C...

● Practical final activity 5.1...

## Unit V. Plan an Inclusive Museum Visit for Wellbeing Promotion

### Introduction

Unit V presentation FINAL

Unit V. Plan an Inclusive Museum Activity for Wellbeing Promotion

Watch on YouTube

Watch Later Share

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### Main content of the unit

- Design of an inclusive activity to an identified target group/museum context based on participants' acquired knowledge about wellbeing and technological possibilities (Asset based methodology)
- Measuring wellbeing in the inclusive activity

### Learning outcomes

At the end of this unit you should be able to plan an inclusive activity in a museum following the social model of disability and the design 4all approach, with special focus on the protected characteristics groups. By using soft skill, participants should be able to do so by applying the terminology of wellbeing, positive emotions, and human growth in the template for the museum activity, as well as identifying strengths in order to promote wellbeing in the museum.

Unit 5 forum

You can use this forum to ask questions about this unit to the course team and to participate in the different activities

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Unit 4 forum

1 Technologies for persona...

Practice: Virtual tours of ...

2 Digital tools to enhance ...

3 Digital tools to contextua...

Practice: Components in ...

4 & 5 Digital methodologi...

Practice: Tactile resource...

6 Technologies for studyin...

Practice: Drag and Drop ...

Practical activity 4.1: Prefer...

Practical activity 4.1 sub...

Unit 4 Self Assessment

Unit V. Plan an Inclusive ...

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Unit 5 forum

Practical final activity 5.1: C...

Practical final activity 5.1...

To finalise the course

Course Post-Test about yo...

## To finalise the course



Course Post-Test about your knowledge

✓ Done

**Closed:** Tuesday, 30 April 2024, 11:55 PM

Please, let us know your experience about the course.

## Extra resources

"Disability - A Toolkit for Museums Working Towards Inclusion", compiled by Michèle Taylor for Cultural Heritage Without Borders (CHWB)

The Beane Health and Wellbeing Toolkit, produced by The Beane House of Art and Knowledge, is designed for museums looking to begin or expand on their health and wellbeing activities.

29th edition of the GEM Case Studies, on the theme of health and wellbeing by the Group for Education in Museums (GEM).

Culture for Health – EU-funded project that combines efforts of local and regional actions in Europe growing awareness about the critical role of culture and the arts in improving health and well-being at both the individual and collective level.

Health & Well-being Resources from the American Alliance of Museums Resource Library

Museums, Health, and Wellness Compendium – The American Alliance of Museums has assembled this compendium to showcase ten aspects of the healthcare field in which museums are making significant contributions:

- Alzheimer's and dementia
- Autism spectrum disorder
- Disease prevention
- Health literacy
- Hospital outreach
- Medical training
- Mental health support
- Military and veteran health