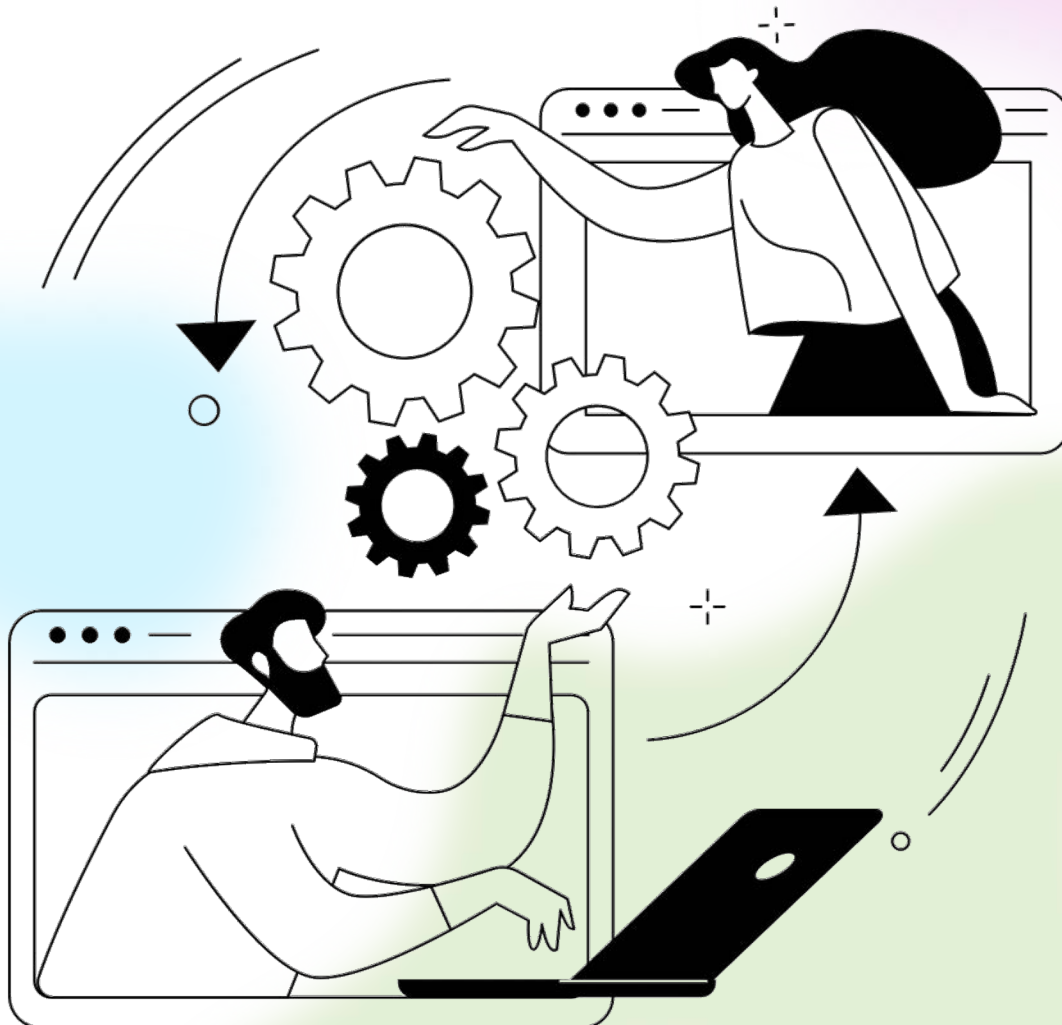


# Inclusive Memory

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

### PR4. A2

Design, Preparation and Implementation of Workshops  
and Labs for People with Health Problems Aimed  
at Wellbeing and Health Promotion



# Inclusive Memory

## Inclusive Memory

### PR4.2 – DESIGN, PREPARATION AND IMPLEMENTATION OF WORKSHOPS AND LABS FOR PEOPLE WITH HEALTH PROBLEMS AIMED AT WELLBEING AND HEALTH PROMOTION (LINKED TO THE EVENTS E2, E3, E4, E5, E6).

Results 4   Activity 2	
Title: Design, Preparation and Implementation of Workshops and Labs for People with Health Problems Aimed at Wellbeing and Health Promotion	
Delivery	November 2024
Leader /Co-Leader	Universidad Nacional de Educación a Distancia (UNED) / UNIMORE Covadonga Rodrigo (coord.) Francisco Iniesto

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## Print

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(<https://www.inclusivememory.unimore.it/>)

## PDF download

A full PDF version of the text is available and can be downloaded free of charge from the website: <https://www.inclusivememory.unimore.it/>

## Introduction

### 1. Goals

Partner organisations will develop art-based activities, Laboratories, workshops and permanent installations to make the Museum an inclusive space for Health and Wellbeing promotion devoted to the second target group composed of people with health problems, users with disabilities and health problems. IM Workshop and Labs will be designed taking into consideration the following modalities: art-based activities, laboratories, arts therapies programmes, participatory arts programmes, cultural venues, events and workshops.

When possible, participants from different countries have taken part in an event taking place in another country, to capitalize on the transferability of the experience. Therefore, the organisers of the activity may take part in the event and will bring along the experience for the implementation of their labs and workshops. In turn, each organization will learn from the workshop on the previous occasion to better implement their own, on a common learning and adapting path.

Where the partner involved in the Multiplier Event is not museum-related (e.g. a university), it will indicate a museum located on the same territory to develop the activity. The final event in Lisbon (Portugal) will therefore maximise the potential impact of the multiplier event and the project results.

### 2. Aims

Including communities that have long felt excluded or unwelcome in museum spaces in the conversation around more inclusive practices is an essential way museums can unlearn harmful biases, educate themselves on community needs, and share available resources. The inclusive paths could be workshops for all visitors of the museum to enjoy its cultural property both in real and virtual contexts.

Teachers, museum educators, in-training school teachers, interns, health and social care researchers and trainers, as well as the HEIs students, will be engaged in the development of art-based laboratories, workshops, and permanent installation, to define a physical space in the Museum used as an inclusive space and for health and wellbeing promotion within people with health problems. Training workshops (E2, E3, E4, E5, E6) will develop new ideas and hints to update their skills regarding the use of technology in the museum education paths for social inclusion, health and well-being promotion.

The idea is to make initiatives in a replicable format, to allow museums and universities to potentially transform these practices into sustainable and permanent initiatives.

Museums will become learning spaces for HE students, who will benefit from the experience over the long run, on the one hand through the development of specific competencies, on



the other hand through the interaction with both museum professionals, health and social caregivers and museum users.

This document summarises the development of the seven multiplier events that took place from Sept 2022– November 2024.

### 3. Partners involved in the development of Multiplier Events

The Inclusive Memory partners involved in the development of multiplier events in the form of workshops and labs are the following:

- a. ME1: University of Modena and Reggio Emilia: co-leader of the activity;
- b. ME2: Inter Alia;
- c. ME3: Universidad Nacional de Educación a Distancia: leader of the activity;
- d. ME4: University of Modena and Reggio Emilia: co-leader of the activity;
- e. ME5: Haskoli Islands;
- f. ME6: Zètema Progetto Cultura;
- g. ME7 (final): Universidade Aberta.

## Art-based activities as multiplier events

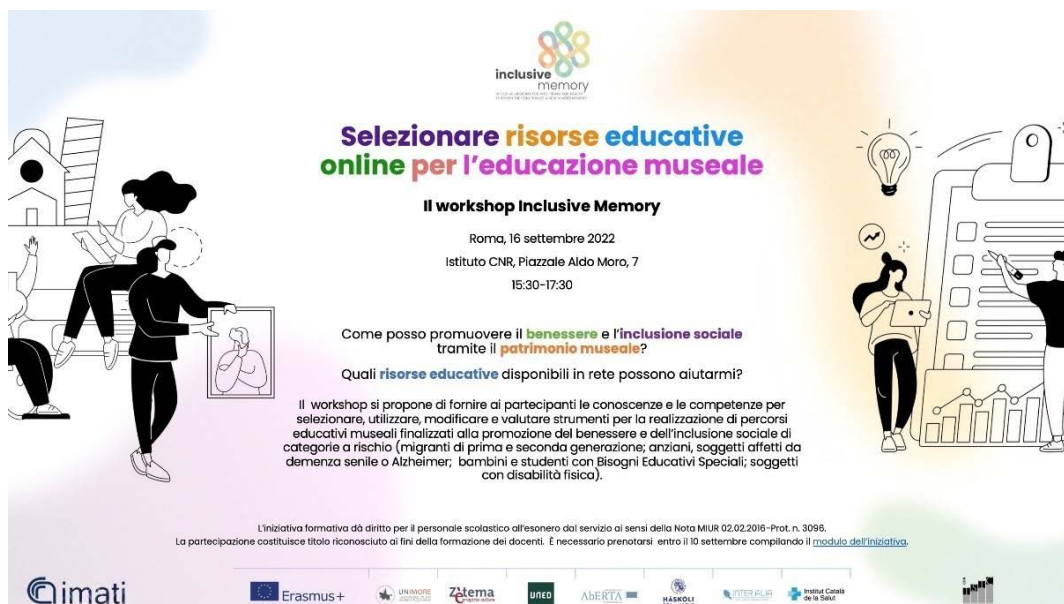
### 1. Methodology

The following table details the multiplier events, date of organisation, location and coordinating partner.

MULTIPLIER EVENT	DATE	LOCATION	PARTNER
1	16/09/2022	Istituto ISTC-CNR, Rome, Italy	UNIMORE
2	18/03/2023	Athens, Greece	INTER ALIA
3	07/11/2023	ETSI Informática UNED, Madrid, Spain	UNED
4	21/03/2024	Musei Civici di Reggio Emilia, Reggio Emilia, Italy	UNIMORE
5	26/01/2024	Haskoli Islands;	HASKOLI ISLANDS
6	23/05/2024 replicated on November 5, 2024	Sala Teatro Scientifico di Technotown, Roma, Italia	ZÉTEMA
7	10/10/2024	Museo du Oiente, Lisboa, Portugal	UAB

*Table 1 – Information on the multiplier events*

## 1.1 MEI: Workshop on defining OERs for museum education



**Selezionare risorse educative online per l'educazione museale**

**Il workshop Inclusive Memory**

Roma, 16 settembre 2022  
Istituto CNR, Piazzale Aldo Moro, 7  
15:30-17:30

Come posso promuovere il **benessere** e l'**inclusione sociale** tramite il **patrimonio museale**?

Quali **risorse educative** disponibili in rete possono aiutarmi?

Il workshop si propone di fornire ai partecipanti le conoscenze e le competenze per selezionare, utilizzare, modificare e valutare strumenti per la realizzazione di percorsi educativi museali finalizzati alla promozione del benessere e dell'inclusione sociale di categorie a rischio (migranti di prima e seconda generazione; anziani, soggetti affetti da demenza senile o Alzheimer, bambini e studenti con Bisogni Educativi Speciali; soggetti con disabilità fisica).


L'iniziativa formativa dà diritto per il personale scolastico all'esonero dal servizio ai sensi della Nota MIUR 02.02.2016 - Prot. n. 3096.  
La partecipazione costituisce titolo riconosciuto ai fini della formazione dei docenti. È necessario prenotarsi entro il 10 settembre compilando il [modulo dell'iniziativa](#).

imati

Erasmus+  
UNIMORE  
Zetema  
UNED  
ABERTA  
HASKOLI ISLANDS  
INTERCLUB  
Institut Català de la Salut

<b>Leading organization:</b> UNIMORE
<b>Other participating organisations:</b> INTER ALIA
<b>Title:</b> Workshop on defining OERs for museum education
<b>Description</b>
Being a party active in museum education, UNIMORE is in touch with (in-training) museum professionals, social caregivers, school teachers and healthcare personnel, potentially not yet involved in social inclusion activity through the use of ICT. A selected group of (future) museum professionals, social caregivers, school teachers and healthcare personnel will be invited to join a 4-hour seminar, to enable participants to adopt the report findings on the state of the art of the museum as an inclusive space (PR1) and Handbook on the use of technology for inclusive educational activities in museum context (PR2). The workshop has the following objectives: - presenting the project outcomes so far, in particular the review on the State of the art of Museums as Inclusive Spaces for Health and Wellbeing development (PR1) and Handbook on the use of technology for inclusive educational activities in museum context (PR2); - inviting participants to reflect upon the possibilities of using the resources highlighted in the report in their future educational activities; - instructing participants on how to use the report themselves; - guaranteeing full access to the results of the project presenting the online project partners' website locations and how they can be accessed; - discussing on how to develop OERs and MOOC on Inclusive memory main topic.
Participants: 52 (future) museum professionals, social caregivers, school teachers and healthcare personnel.

## 1.2 ME2: Workshop at the Museum: Using Technology for Inclusive Educational Activities in the Museum Context



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

**Εργαστήριο στο Μουσείο: Χρησιμοποιώντας  
την Τεχνολογία για Συμπεριληπτικές  
Εκπαιδευτικές Δραστηριότητες στο Πλαίσιο του  
Μουσείου**

**18 Μαρτίου 2023**

**Μουσείο Κοσμήματος Ηλία Λαλαρίνη**




.....

**Ονοματεπώνυμο**

.....

**Ιδιότητα / Οργανισμός**

.....

<b>Leading organization</b>	INTER ALIA (cooperation UNED)
<b>Event Title</b>	Workshop at the Museum: Using Technology for Inclusive Educational Activities in the Museum Context
<b>Keywords</b>	museums, education in museums, technological applications, technological tools, wellbeing, inclusion
<b>Subject</b>	Museums as Inclusive Spaces
<b>Topics</b>	Promotion of health and wellbeing through art-based activities in museum contexts. Use of technological applications in museums. Transversal skills for professionals.
<b>Target groups</b>	(Future) museum professionals, social caregivers, school teachers and healthcare personnel
<b>Min. no. of participants</b>	30 participants - excluding partners' staff members
<b>Suitable setting for implementation</b>	Museum
<b>Aims</b>	Participants: <ul style="list-style-type: none"> <li>- Will be engaged in the development of art-based activities, laboratories, Arts Therapies Programmes, Participatory Arts Programmes, Cultural Venues and Events, workshops, permanent installations etc, to live the Museum as an inclusive space.</li> <li>- To develop specific competencies (see below).</li> </ul>
<b>Outputs</b>	<ul style="list-style-type: none"> <li>- (During the ME) Design of a museum experience by the participants. It is not compulsory to implement this experience during the project's duration, but it will be great if it happens.</li> <li>- (After the ME) Video storytelling is called "Diary of Memories". This video will be made permanently available within the museum involved and will be published on the project website.</li> </ul>



Key competencies	<p><b>Collaboration skills:</b> Participants will discuss and collaborate, to design a museum experience, taking into account the museum characteristics, the target groups' profiles, and learning methods and technologies.</p> <p><b>Communication skills:</b> Participants will present the museum experiences they designed and will try to make them adaptable and transferable to other museum settings. So, they will need to communicate with simple and understandable vocabulary based on the knowledge and experiences of their colleagues.</p> <p><b>Critical thinking skills:</b> Participants will be asked to evaluate information (museum settings, target groups' profiles and assets), and decide on appropriate learning methods and technological tools.</p> <p><b>Empathy:</b> Participants will be asked to identify the strengths and weaknesses, along with the opportunities and challenges (SWOT) of selected museums from the lens of selected target groups.</p>
Event duration	1 hour, 15 mins
Facilitators	Amerissa Giannouli
Materials / Handouts	<p>Handouts:</p> <ul style="list-style-type: none"> <li>- Empathy map (12 copies, A3)</li> <li>- Museum activity design/manual (12 copies, A4)</li> <li>- List of main technological applications / tools (12 copies, A4)</li> </ul> <p>Materials:</p> <p>A4 papers, flipchart papers, pens and markers, post-its</p>
Equipment	<p>Tables, chairs, laptop, projector, cables.</p> <p>For communication materials and video:</p> <p>Camera, tripod.</p>

### 1.3 ME3: Enjoying museums with multisensory, accessible and inclusive technologies






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

**Disfrutando de los museos con tecnologías multisensoriales, accesibles e inclusivas**

Actividades virtuales o mixtas

Sala Pepe Mira

c/ Juan del Rosal, 16 4ª planta






**Erasmus+**  
EU programme for education, training, youth and sport

<b>Event Title:</b> Enjoying museums with multisensory, accessible and inclusive technologies	
<b>Leading organization:</b> UNED, guidelines from INTER ALIA and UNIMORE	
<p><b>Abstract:</b> We conducted a practical workshop to experience the painting of The Annunciation by Fra Angelico in a multisensory and accessible way. Several users with disabilities in the room (visual, hearing and motor) help the attendees understand their accessibility needs while enjoying the works of art and museum itineraries. A mobile app with gamification and several resources were used for the multi-sensorial experience: eye masks, 3D images, 3D tactile prints, fusor and Braille reproductions, articulated dolls, scented essences, sweets and traditional drinks.</p>	
<p><b>Keywords:</b> multi-sensorial, accessibility, inclusive museums, education in museums, technological applications, technological tools, tactile reproductions</p>	
<b>Table of Summary</b>	
Subject	Museums as Inclusive Spaces
Topics	<p>Promotion of health and wellbeing through art-based activities in museum contexts.</p> <p>Use of technological applications in museums.</p> <p>Transversal skills for professionals.</p>
Target groups	(Future) museum professionals, social caregivers, school teachers and healthcare personnel
Min. no. of participants	21 participants – excluding partners' staff members
Suitable setting for implementation	Museum
Aims	<p>Participants:</p> <ul style="list-style-type: none"> <li>- will be engaged in enjoying pieces of art through a multi-sensorial user experience</li> <li>- will develop a practical workshop with hands-on activities,</li> <li>- will develop specific competencies (see below).</li> </ul>
Outputs	<ul style="list-style-type: none"> <li>- (During the ME) Development of tactile, 3D printing and olfactory resources related to the selected piece of art.</li> <li>- (After the ME) Video storytelling is called "Diary of Memories". This video will be made permanently available online through the project website.</li> </ul>

Key competencies	<b>Collaboration skills:</b> Participants will discuss and collaborate.  <b>Critical thinking skills:</b> Participants will explain their feelings while using the tactile reproductions and their decisions for the scent making.  <b>Empathy:</b> Participants will learn directly from users with disabilities (visual, hearing, motor) what are the barriers they have to face while visiting the museums and how they can better enjoy pieces of art.		
Event duration	2 hours		
Facilitators	Covadonga Rodrigo		
Materials / Handouts	Materials: Eye masks, painting reproductions, 3D markers, bottles of essences, food and drink Handout: <ul style="list-style-type: none"><li>• Activity leaflet</li></ul>		
Equipment	Tables, chairs, laptop, projector, cables. For communication materials and video: Camera, tripod. Accessible resources: 3D images, 3D tactile prints, fuser reproductions, Braille reproductions, articulated dolls.		
Activities			
Title of activity		Procedure	Time
Project and workshop presentation		A presentation about the Inclusive Memory project goals and the multiplier event practical workshop	15 mins
Ice-breaking activity		Participants will put on their masks to enjoy a technical reproduction with a fuser.	2 mins

<p><b>Interactive session</b></p>	<p>Step 1: The mobile app that conducts an interactive and gamified artistic itinerary through the painting “La Anunciación” from Museo del Prado is presented and starts to explain the painter Fra Angelico and contextualize the piece of art.</p> <p>Each participant is provided with a set of handouts and materials (as stated above):</p> <ul style="list-style-type: none"> <li>• Activity leaflet</li> <li>• Eye masks</li> <li>• Painting reproduction</li> <li>• 3D markers</li> <li>• Bottles of essences,</li> <li>• Food and drink</li> </ul> <p>Facilitator(s) explain(s) each handout, and how participants are expected to use them in the following steps. Facilitators explain the following steps.</p> <p>Step 2: The Historian expert explains the main scenes from the painting. Expert on visual accessibility explains tactile reproductions. Participants explore the resources while wearing the eye masks.</p> <p>Step 3: An expert on hearing accessibility explains subtitling and language of signs. Participants explore the subtitling resources through the automatic MS Teams tool.</p> <p>Step 4: The Historian expert explains the main characters from the painting. 3D images, tactile reproductions (fuser and Braille), articulated dolls,... are provided to the participants to explore. Visual and hearing accessibility experts give hints to the participants and make them sensitive about the importance of museums as inclusive spaces.</p> <p>Step 5: The mobile app conducts the user through different rooms highlighting the characteristics of each scene and main characters of the painting. Participants are invited to develop their 3D tactile reproduction with special markers and make their scents.</p>	<p>80 mins</p>
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<b>Feedback – Brainstorming session</b>	Participants share their experiences (what they learnt during the event, how they felt, how engaging the multi-sensorial experience was). Participants are provided with traditional food and drinks related to the XIV century (painting date) and answer a quality questionnaire.	10 min
<b>Participants' feedback:</b> Participants share their experiences (what they learnt during the event, how they felt, how engaging the multi-sensorial experience was). Participants are asked to answer a quality questionnaire.		

## 1.4 ME4 Incontri! Arte e persone

<b>Leading organization:</b> UNIMORE
<b>Event title:</b> Workshop/lab at the Museum: "Incontri! Arte e persone"
<p><b>Abstract:</b> In collaboration with Musei Civici di Reggio Emilia (the Civic Museums of Reggio Emilia) and Farmacie Comunali di Reggio Emilia/Reggio città senza barriere (United City Chemists' net of Reggio Emilia/Reggio City without Barriers), we conducted both a theoretical and practical workshop. The Multiplier event aimed at showing the interconnections between the IM project and the activities carried out within the context of Reggio Emilia, in which the municipality project called "Reggio Emilia City Without Barriers" aims at creating a new way of thinking about the city "for" and "with" disability. It has as its fundamental mission helping to remove architectural barriers (anything that prevents the mobility and accessibility of every person with disabilities e.g. physical, sensory) and mental barriers (i.e., obstacles of a behavioural and cultural nature, often the primary cause of marginalisation and social stigmatisation). Therefore, the IM Project and its Pilot Course fully embed this way of conceiving the city and its Civic Museums. The workshop helped create a dialogue between the IM Erasmus+ Project UNIMORE members and the city that involved councillors, museum professionals, school teachers, and citizens. In particular, the workshop was divided into two parts: the first part focused on the IM project and its Pilot Course. The points of contact with the City of Reggio Emilia (Farmacie Comunali/Reggio Emilia City Without Barriers) and its Civic Museum were identified. The second part was based on the photographic project carried out by Alessandra Calò together with a group of people with protected characteristics (Farmacie Comunali/Reggio Emilia City Without Barriers/Civic Museums of Reggio Emilia). The project "Herbarium. I fiori sono rimasti rosa" stemmed from the observation of the pages of a nineteenth-century herbarium made by a boy, Antonio Casoli Cremona, and preserved at the Civic Museums of Reggio Emilia. The project involved people with protected characteristics who first collected herbs growing in the folds of sidewalks and gardens. Afterwards, they transformed the plants and herbs into prints on photographic paper thanks to an ancient technique, that is, photogenic drawing, experimented with by William Henry Fox Talbot, one of the inventors of photography, and then taken up with the term photogram by many avant-garde artists, from Man Ray to Laszlo Moholy-Nagy. This procedure does not require a camera but is based on the direct action of light on a sensitive support on which an object is placed. The project continued with a nineteenth-century printing technique, that of kallitype, initially experimented with by John Herschel (the inventor of photographic fixation and the term "photography"). In particular, kallitype is a printing process that employs ferric and silver salts. The images created by the people with protected characteristics involved in Calò's project, thanks to this technique, have a brownish hue appearing distant in time. This participatory procedure and the printing technique were then used by the IM workshop participants, following the artist's instructions.</p>
<p><b>Keywords:</b> accessibility, inclusive museums, education in museums, involvement of the city of Reggio Emilia and its cultural welfare.</p>

Table of Summary	
Subject	Museums as Inclusive Spaces
Topics	Promotion of health and wellbeing through art-based activities in museum contexts (Inclusive Museum Erasmus+ Project). Dialogue about the projects carried out in the city of Reggio Emilia (Farmacie Comunali Riunite/Reggio Emilia Città Senza Barriere) and the Civic Museums of Reggio Emilia, which have a long history of inclusiveness in the art experiences. The addresses of the event were schoolteachers, museum professionals, and citizens of Reggio Emilia interested in the project.
Target groups	(Future) museum professionals, social caregivers, school teachers and healthcare personnel
Min. no. of participants	24 participants + 1 educator from Brazil, 1 UNIMORE student/1 UNIMORE PhD student from Iran, and UNIMORE IM Erasmus+ staff members
Suitable setting for implementation	Museums - schools
Aims	<p>Participants:</p> <ul style="list-style-type: none"> <li>- were engaged in a discussion on inclusive activities within museum contexts and the city of Reggio Emilia.</li> <li>- participated in a practical workshop with an artist who worked with people with protected characteristics.</li> <li>- developed specific competencies (see below).</li> </ul>
Outputs	(During the ME) Discussion on the ways people with protected characteristics can participate in a workshop in exhibitions and museum spaces. After the ME) Awareness was raised of inclusion and wellbeing. Video storytelling is called "Diary of Memories". This video will be made permanently available online through the project website.
Key competencies	<p><b>Collaboration skills:</b> Participants will discuss and talk about their idea of inclusion within museum contexts by listening to others.</p> <p><b>Critical thinking skills:</b> Participants will ask questions on how people with protected characteristics participate in projects such as the one carried out by the artists and become aware of the different activities that can be offered in a museum context.</p> <p><b>Empathy:</b> Participants will learn how people with protected characteristics can feel and be part of projects such as the one described in the workshop to understand the art of photography.</p>
Event duration	2 hours (1st group) + 2 hours (2nd group) = 4 hours in total
Facilitators	Giulia Vigo and Andrea Zini



Materials / Handouts	Materials (like silver) for the photographic print. Equipment Tables, chairs, laptop, projector, cables. For communication materials and video: Camera, tripod.	
Equipment	Tables, chairs, laptop, projector, cables. For communication materials and video: Camera, tripod. Accessible resources: 3D images, 3D tactile prints, fusor reproductions, Braille reproductions, articulated dolls.	
Activities		
Title of activity	Procedure	Time
<b>Projectandworkshop presentation</b>	UNIMORE’s greetings and welcome. Presentations of the Inclusive Memory project and the Pilot Course (Dr. Giulia Vigo/Prof. Andrea Zini) followed by the multiplier event practical workshop carried out by the artist Alessandra Caló.	30 mins
<b>Ice-breaking activity</b>	Discussion on inclusive museums and cultural welfare among professionals and schoolteachers, involving the participants, the members of the UNIMORE teams, the artist Alessandra Caló, but also Dr. Lisa Gualdi of Musei Civici di Reggio Emilia and Dr. Lisa Bigliardi of Farmacie Comunali Riunite/Reggio Emilia Città Senza Barriere were also present enriching the discussion.	10 mins
<b>Interactive session</b>	<b>Step 1:</b> Participants will follow the instructions given by the artist. The artist explains the inclusive origins of the workshop.  <b>Step 2:</b> Participants will explain their feelings and their observations while selecting the herbs/flowers for the image they will create.	70 mins
<b>Feedback –Brainstorming session</b>	Participants share their experiences (what they learnt and felt during the presentation and the workshop).	10 min
<b>Participants’ feedback:</b> The presentation of the project and the workshop generated a lot of questions about inclusive museums and productive conversations about the competencies that professionals should develop to promote health and wellbeing in museum settings, particularly for the project’s target audiences. Participants shared their experiences, that is, what they learnt during the IM presentation and the general event, how they felt, and how engaging the experience was, especially for the primary school teachers. In addition, every museum professional who took part in the event indicated that they would like to talk with us about the potential of working together while the schoolteachers expressed their interest in the topic and in the MOOC that will be developed by the IM project		

## 1.5 ME5 How do you feel in a museum?



**Hvernig líður þér á safni?**

Samtalið er liður í þátttöku safnafræða við Háskóla Íslands í Evrópska Erasmus+ samstarfverkefninu ***Inclusive museums for well-being and health through the creation of a new shared memory.***

Safnahúsið við Hverfisgötu 26. janúar 2024 kl 13:00–15:00

<b>How do you feel in a museum? (Icelandic: Hvernig líður þér á safni?)</b>
<b>Leading organization:</b> University of Iceland
<b>Abstract:</b> In collaboration with the National Gallery of Iceland, we conducted a practical workshop to address the question of how protected characteristic groups feel in museums. We called for a conversation where participants included associations, caregivers, museum educators, artists, and academics. All had an experience in living with disabilities to a degree or sharing time and space with them.
<b>Keywords:</b> Feelings, protected characteristic groups, design 4all, inclusive museums, wellbeing, diary of memories, life stories.
<b>Table of Summary</b>

Subject	Museums as Inclusive Spaces
Topics	Promotion of health and wellbeing through art-based activities in museum contexts. Diary of Memories
Target groups	Museum professionals, social caregivers, school teachers and healthcare personnel
Min. no. of participants	9 participants – excluding partners' staff members.
Suitable setting for implementation	Museum
Aims	Participants: <ul style="list-style-type: none"> <li>- Will be engaged in listening and respect for diversity.</li> <li>- Will codesign museum visits with protected characteristic groups</li> </ul>
Outputs	<ul style="list-style-type: none"> <li>- (During the ME) Identifying feelings and non-verbal ways of communication from protected characteristic groups, related to different exhibitions and museum spaces.</li> <li>- (After the ME) Video storytelling is called "Diary of Memories". This video will be made permanently available online through the project website.</li> </ul>
Key competencies	<p>Collaboration skills: Participants express their feelings and initiate a dialogue by listening to others.</p> <p>Critical thinking skills: Participants will explain their feelings while formulating a museum visit and remembering a positive memory of a museum enhancing wellbeing.</p> <p>Empathy: Participants learn directly from users with disabilities: how they understand wellbeing; what makes them feel well and remembering a museum that has made them feel well.</p>
Event duration	2 hours
Facilitators	Halldóra Arnardóttir, Sigurjón Baldur Hafsteinsson
Materials / Handouts	<p>Materials:</p> <p>Verbal and non-verbal communication</p> <p>Handout:</p> <ul style="list-style-type: none"> <li>• A series of questions.</li> </ul>
Equipment	Tables, chairs, laptop, projector, cables, screen. For communication materials and video: Video camera, tripod, microphone.

Activities		
Title of activity	Procedure	Time
<b>Project and workshop presentation</b>	A presentation about the Inclusive Memory project and its goals, followed by the multiplier event practical workshop: How do you feel in a museum?	15 mins
<b>Ice-breaking activity</b>	Participants present themselves, their name and their background, to find things in common, an act of sharing.	5 mins
<b>Workshop. Interactive session</b>	<p><b>Step 1:</b> After the presentation, three questions were put forward to the participants, visible on a big screen:            _How do you understand wellbeing?            _What is it in a museum that makes us feel well?            _Can you comment on a memorable museum, either in Iceland or abroad?</p> <p>Facilitator(s) explain(s) how the questions were formulated following the context of the Inclusive Memory.</p> <p><b>Step 2:</b> Each participant takes the microphone and shares his or her views on feelings in the museum context. Sharing becomes a conversation without prejudice, respecting diversity of expressions and viewpoints. Narratives included experiences among others, from a multi-disabled person, a person with Alzheimer's, people on the autism spectrum and visual impairment.</p>	80 mins
Participants' feedback		
<p>Participants shared experiences included:</p> <ul style="list-style-type: none"> <li>_The importance of accepting and cherishing different ways of showing your feelings, not only verbally but with your whole body. The whole body communicates.</li> <li>_The feeling of joy and being able to laugh in front of an art piece and sharing that happiness with the other fellows in the group. Gratitude and curiosity were also commented upon in terms of people with Alzheimer's.</li> <li>_Wellbeing is also about feeling safe in the museum space.</li> <li>_Time is also related to wellbeing, to give yourself TIME to enjoy a museum visit. To forget about the notion of time. Going to a museum helps to slow down and turns into feeling well, thus increasing wellbeing.</li> <li>_The academic and artist commented on wellbeing in the context of art having an effect. One does not need to understand art. If it affects your feelings and produces effects, it increases wellbeing in the moment.</li> </ul> <p>Otherwise, it doesn't reach one's emotions and passes through without notice. In that way, art provokes a dialogue.</p> <ul style="list-style-type: none"> <li>_ For people on the autistic spectrum it's important to feel welcomed by the museum staff.</li> </ul>		

## 1.6 ME6 Il Racconto Delle Emozioni



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

 **TECHNOTOWN**  
FOR SOCIAL INNOVATION & CREATIVITY

# Workshop IL RACCONTO DELLE EMOZIONI

Laboratorio multisensoriale  
nell'ambito del progetto **Inclusive Memory**  
**Musei inclusivi** per la promozione  
della **salute** e del **benessere**.

**Giovedì 23  
Maggio 2024  
ore 10.00**

**Technotown**  
Via Spallanzani, 1A  
(Villa Torlonia)

**INFO E PRENOTAZIONI 060608 WWW.TECHNOTOWN.IT**

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<b>Racconto Delle Emozioni</b>	
Leading organization: Zètema	
<p>Abstract: The Multiplier event aimed at spreading and sharing the project objectives and activities, and showing the interconnections between the IM project and the activities carried out within the context of Rome museums. It had as its fundamental mission helping to remove architectural barriers (anything that prevents the mobility and accessibility of every person with disabilities: physical, sensory, mental) and mental barriers (i.e., obstacles of a behavioural and cultural nature, often the primary cause of marginalisation and social stigmatisation).</p>	
Keywords: inclusion, multisensory, accessibility, storytelling, wellbeing	
Table of Summary	
Subject	Museums as Inclusive Spaces
Topics	Promotion of health and wellbeing through art-based activities in museum contexts. Transversal skills for professionals.
Target groups	Museum staff and cultural operators
Min. no. of participants	18, Teacher, a public officer, a representative of a cultural organisation of European audience engagement projects, cultural operators, Capitoline superintendency officers – museum curators – inclusion manager, teaching managers, journalist, doctoral student, blind student with a care giver
Suitable setting for implementation	Museums/Cultural venues
Aims	Disseminating the project's goals and activities while highlighting the connections between the IM project and the initiatives implemented within the framework of Rome's museums.

Outputs	The workshop was based on shared participants' stories and emotions: each participant - within the mixed group - created and shared a multisensory story/emotion expressed within an “object” made by the materials at disposal. It is challenging to capture an oral narrative and tactile, olfactory, as well as visual sensations in a written report. However, to mention some "shared memories": a curator's experience of motherhood as an "encompassing and comprehensive" journey with materials and smells in a circle; a blind student's mountain walk narrated with the help of her mother; a sense of care encapsulated in a delicate and fragrant sachet; a three- dimensional representation of Morocco and the journey; a cone, a cylinder with colours and diversity, the roughness and hidden sweetness; softness and gratitude expressed through various materials with sounds and smells. Participants were also given the opportunity to encapsulate their experience in an object made with epoxy resins, metals, and wood.	
Event duration	3 hours	
Facilitators	Francesca Fiorucci, Silvia Petrosino, Technotown staff	
Materials / Handouts Equipment	Papers and cards of various kinds, wrapping paper, recycled paper, white and colored cards, silver paper such as aluminum foil, velvet paper, tissue paper, abrasive paper, EVA rubber , fabrics: wool, nylon, veils, lace and tulle, strips of fabric, elastic, synthetic fur, wadding, leather; foam, natural and synthetic sponges, rough and soft; various cords, raffia, woolen thread, plastic and organza straws, metal scraps, sample holders, metal press studs; scotch tape, glue sticks, hot glues, scissors, hole punches, essential oils, scented markers, food spices, tea, chamomile, infusions, and more.	
Activities		
Title of activity	Procedure	Time
<b>Registration and welcoming</b>  Welcome by Gabriele Catanzaro scientific responsible of Technotown, Francesca Fiorucci, and Silvia Petrosino	The reception of participants was carefully managed by the project staff and the Technotown team, ensuring that each participant felt comfortable. Even the more bureaucratic aspects, such as registration and collecting video and photo release forms, were handled smoothly to avoid any discomfort. Participants were offered candies and given information about the facility's services and the structure of the meeting. As participants were welcomed, they were intrigued by the objects on the central tables, and each chose a seat at one of the "work" tables.	20 mins



Introduction to the Inclusive Memory project by Silvia Petrosino, project manager	Starting speech: The project manager for IM on behalf of Zètema thanked the participants and the project coordinator, Professor Annalisa Sezzi, who attended the meeting. The PM introduced the experience, providing some "clues" and explained the context of the Inclusive Memory project, funded by Erasmus+, its origins, the project partnership, objectives, and main project results. The pilot course (PR4) was highlighted because partially led to the workshop and will contribute to the MOOC (PR5) that will be available soon. The PM also outlined potential future developments and possible joint actions after the project's conclusion.	10 mins
Presentation of "Knowledge through the senses and the mind" by Francesca Fiorucci, expert in inclusive museum experiences	Francesca Fiorucci, expert in inclusive museum experiences then took the floor and after a brief welcome and reception, the interaction with the participants began immediately, putting them at ease as they talked about their relationship and experiences with disability. Each person showed a very strong sensitivity and interest regardless of their work environment.	50 mins
Workshop and follow up, farewell	<p>The welcoming mood of the audience was immediately evident. After a theoretical but interactive explanation of the importance of welcoming and communicating with people with disabilities in the museum environment, the discussion focused on visual disabilities and how different the perception of the surrounding world is if we stand in front of a work of art without all our certainties as able-bodied people. The perception of the world changes completely and the diversity of approach opens up levels of progressive knowledge. During the explanation, a fundamental role was played by the narrative description, the concept of ekphrasis, a rhetorical figure that through the use of words evokes a visual sensation and describes a work of art, a fundamental tool for filling knowledge for people with visual disabilities and others.</p> <p>Another theme treated as fundamental, the concept of "Beautiful" and "Beauty" in the field of art and how beauty has a constant positive impact on the subjects who take part in it and how the mission of the Museums is to use beauty and the wellbeing that derives from it as a fundamental element for accessible experiences.</p> <p>The attention was pointed out also on the need also to create, with teams of specialists, paths suitable for different targets and special audiences.</p>	100 mins
<b>Participants' feedback</b>		



Overall, the workshop sparked a lot of questions around the use of new and emergent technologies, as well as fruitful discussions regarding the competences that professionals need to cultivate and have in order to promote health and wellbeing in museum settings – especially for the targeted groups of the project. For some of the participants the information shared during the workshop was new. But they all found it extremely interesting and relevant to their work and expressed their interest and willingness to organising similar workshops for educators in their schools. All the museum professionals who participated in the workshop expressed their interest to discuss the possibility of co-organising museum activities/experiences for people with protected characteristics in the context of the project and beyond.

Given the strong impact of the workshops with internal professionals and of the first Multiplier Event, it was decided to organise **another ME** on 5th November, for a different mixed group, always taking into account that this type of workshop is more focused and effective with a limited number of participants, who can have time to express themselves and to be followed properly by the operators.

For this Multiplier Event bis, it was decided to propose a similar version of the workshop in the same venue, taking into consideration that the participants would be a different heterogeneous group, not coming from the pilot course and from the Municipality of Rome. The structure of the meeting was maintained with an introductory part, a theoretical preparatory part for action, and a final workshop hand on

In any case, from the introductory part to the practical activity, the participants were involved intellectually and physically to maximize the result.

It was decided to specifically invite members of associations, museum guides, senior people, blind/impaired people to create a mixed group, with particular attention this time to the elderly people actively participating in inclusion activities. This time the workshop was scheduled in the afternoon (the first one was in the morning) to meet different time needs.

## 1.7 ME7 Transforming Museums into Inclusive Health Promoting Environments



### Inclusive Memory Conference: Transforming Museums into Inclusive Health Promoting Environments

Leading organization: Universidade de Aberta

**Abstract:** The aim of the Inclusive Memory Conference was to discuss and exchange best practices on how to transform museums into inclusive environments which promote health and well-being. Over twenty experts from six different countries spoke at the 7th multiplier event, representing such diverse stakeholders as national and local Government agencies, universities and research institutes, national and regional museums, health organisations and cultural associations. They addressed the challenges from their different but complementary perspectives. One of the highlights of the conference was the launch of the Inclusive Memory MOOC which focus on developing key competences to explore the potential of museums as inclusive spaces. This open course targets students from HEIs in the fields of education, social care and medical sciences.

**Keywords:** inclusive museums, accessibility, museum education, open education and MOOCs, technological tools and applications, museum curation for health and well-being

### Aim, Programme and Organisation of the Event

As planned in the application, the final multiplier event of the Inclusive Memory project (ME7) was held in Lisbon, Portugal, on 10th October, 2024. It was foreseen that the event would focus on the project promotion, its valorisation and sustainability after the official ending. In accordance, the event, which took place at the Museu do Oriente (Museum of the Orient) Meeting Centre, aimed at gathering the Portuguese and international museum educators community, as well as other experts, to reflect on and to share good practices on how to transform museums into inclusive environments that promote health and well-being. The conference was organised in close collaboration between the scientific committee which included four experts external to the consortium, recruited amongst the directors of major Portuguese museum, and the organising committee, as shown below:

Scientific Committee

António Moreira Teixeira, LE@D, Universidade Aberta, PT (Chair)  
 Annalysa Sezzi, Università degli Studi di Modena e Reggio Emilia – Unimore, IT (Co-chair)  
 Andrea Zini, Università degli Studi di Modena e Reggio Emilia – Unimore, IT  
 Angeles Sánchez-Elvira, Universidad Nacional de Educación a Distancia – UNED, ES  
 Cecília Tomás, LE@D, PT  
 Covadonga Rodrigo, Universidad Nacional de Educación a Distancia – UNED, ES  
 Francisco Iniesto, Universidad Nacional de Educación a Distancia – UNED, ES  
 Graça Mendes Pinto, Director of the Museum of the Orient, PT  
 Halldóra Arnardóttir, Háskóli Islands, IS  
 João Paz, LE@D, Universidade Aberta, PT  
 Joaquim Oliveira Caetano, National Museum of Ancient Art, PT  
 Maria do Carmo Teixeira Pinto, LE@D, Universidade Aberta, PT  
 Pedro Flor, Universidade Aberta – UAb, & NOVA University of Lisbon, PT  
 Sandra Leandro, National Museum Frei Manuel do Cenáculo of Évora & UE, PT  
 Sigurjón Hafsteinsson, Háskóli Islands, IS

#### Organizing Committee

António Moreira Teixeira, LE@D, Universidade Aberta, PT (Chair)  
 Maria Antonieta Rocha, LE@D, PT  
 Virgínia Zaidam, Universidade Aberta, PT  
 Rosália Cera, Universidade Aberta, PT  
 Filipe Penicheiro, LE@D, PT

More than twenty experts from six European countries, representing various universities and research institutes, national and regional museums, health organisations and cultural associations, addressed the complex challenges facing museums in this field from a multidisciplinary perspective.

The conference programme, which is reproduced below, included lectures, the presentation of inspiring case studies, the sharing of experiences and the demonstration of educational resources. One of the highlights will be the launch of a MOOC, coordinated by the Open University, aimed at developing key competences to exploit the potential of museums as inclusive spaces.

#### PROGRAMME

08:45	REGISTRATION
09:00	OPENING SESSION
Room Beijing	Chair: Sandra Caeiro, Vice-rector, Universidade Aberta – UAb, PT

#### **Welcome speeches**

<p>Lusísa Aires, Scientific coordinator, LE@D, Universidade Aberta – UAb, PT Annalisa Sezzi, Coordinator of Inclusive Memory project, Università degli Studi di Modena e Reggio Emilia – Unimore, IT</p> <p>09:15 KEYNOTE SESSION</p>	
Room Beijing	<p>Chair: António Teixeira, LE@D &amp; Universidade Aberta – UAb, PT</p> <p>Speakers:</p> <p><b><i>Disability Reconfigurations: exploring subaltern 's narratives towards inclusion</i></b></p> <p>Patrícia Roque Martins, NOVA University of Lisbon, PT</p> <p><b><i>Accessibility in Context: a 360° approach tomaking cultural venues accessibleto more</i></b></p> <p>Josélia Neves, former Vice-rector, Hamad Bin Khalifa University, AE &amp; LE@D, PT</p> <p>Q&amp;A</p> <p>10:15 PANEL I—INSPIRATIONAL CASE STUDIES</p>
Room Beijing	<p>Chair: Pedro Flor, Universidade Aberta &amp; NOVA University of Lisbon, PT</p> <p>Speakers:</p> <p><b><i>New inclusive path at Villa Torlonia in Rome</i></b></p> <p>Silvia Petrosino &amp; Teresa Mulone, Zètema, IT</p> <p><b><i>Ongoing projects at the Catalan Institute of Health</i></b></p> <p>Laia Padrós Vergés &amp; Laura Andres Salvatierra, Institut Català de la Salut – ICS, ES</p> <p><b><i>Heritage, Health, Wellbeing – MNAA experiences</i></b></p> <p>Adelaide Lopes, Ancient Art National Museum [MNAA], PT</p> <p><b><i>Inclusive museum practices at the Museum of the Orient</i></b></p> <p>Graça Viegas &amp; Margarida Mascarenhas, Museum of the Orient – MO, PT</p> <p>11:15 COFFEE-BREAK</p> <p>11:35 PANEL II—CONTRIBUTIONS FROM THE INCLUSIVE MEMORY PROJECT</p>

Room Beijing

Chair: Graça Mendes Pinto, Director of the Museum of the Orient, PT

Speakers:

***State of the art on Museums as Inclusive Spaces for Health and Wellbeing promotion and Handbook on the use of technology for inclusive educational activities in museum context***

Annalisa Sezzi & Andrea Zini, Università degli Studi di Modena e Reggio Emilia - Unimore, IT

***The Art of listening. Training future museum professionals, social care givers, schoolteachers and healthcare personnel into the idea of Museums as Inclusive***

### ***Spaces***

Halldóra Arnardóttir & Sigurjón Hafsteinsson, Háskóli Islands, IS

12:00 PANEL III – CONTRIBUTIONS FROM THE INCLUSIVE MEMORY PROJECT

<b>RoomBeijing</b>	<p>Chair: Annalisa Sezzi, Università degli Studi di Modena e Reggio Emilia – Unimore, IT</p> <p>Speakers:</p> <p><b><i>Design and development of OERs and interactive resources for the IM Pilot Course</i></b></p> <p>Covadonga Rodrigo, Angeles Sanchez-Elvira &amp; Francisco Iniesto, Universidad Nacional de Educación a Distancia – UNED, ES</p> <p><b><i>Designing inclusive paths into museums for health and well-being promotion: Guidelines for leveraging technological applications and tools</i></b></p> <p>Revekka Kefalea &amp; Boyka Boneva, Inter Alia, GR</p> <p><b><i>The tale of emotions – multisensory workshop within the Inclusive Memory project – pilot course</i></b></p> <p>Silvia Petrosino &amp; Teresa Mulone, Zètema, IT</p>
<b>RoomBeijing</b>	<p>12:30 PANEL IV – SUPPORTING PROFESSIONAL DEVELOPMENT OF MUSEUM EDUCATORS AND STAFF</p> <p>Chair: Covadonga Rodrigo, Director of the Digital Inclusion Laboratory, Universidad Nacional de Educación a Distancia – UNED, ES</p> <p>Speakers:</p> <p><b><i>The Inclusive Memory MOOC launch: Developing key competences to explore the potential of Museums as inclusive spaces</i></b></p> <p>António Teixeira, Maria do Carmo Teixeira Pinto &amp; João Paz, LE@D &amp; Universidade Aberta – UAb, PT</p> <p><b><i>Legitimate and not so legitimate expectations from museums</i></b></p> <p>Graça Santa-Bárbara, Acesso Cultura, PT</p> <p><b><i>Discovering inclusive art: initiatives for achieving Museums4all</i></b></p> <p>Covadonga Rodrigo &amp; Angeles Sanchez-Elvira, Universidad Nacional de Educación a Distancia – UNED, ES</p> <p>13:00 CLOSING SESSION</p>
<b>RoomBeijing</b>	<p>Chair: Sandra Caeiro, Vice-rector, Universidade Aberta – UAb, PT</p> <p><b><i>Conclusions and farewell</i></b></p> <p>António Teixeira, Conference chair, Universidade Aberta – UAb, PT Annalisa Sezzi, Coordinator of Inclusive Memory project, Università degli Studi di Modena e Reggio Emilia – Unimore, IT</p> <p>The Inclusive Memory Final Conference was designed as an in-presence only event, having registered 65 participants, as evidenced in the participants list. The participants represented over 20 different institutions, from major museums to universities and</p>

municipalities.

The level of the discussions held was recognized as of high quality by both speakers and audience, which also highlighted the inspirational and useful nature of the addresses. This has led to the suggestion of organizing a publication with the rich conference presentations as this would increase its outreach. The idea was welcomed by the scientific and organizing committees, having the editor in chief of the RE@D scientific journal, published by the Laboratory of Distance Education and eLearning invited the conference organisers to edit a special issue of the journal solely dedicated to the conference.

Participants were awarded certificates of participation.

#### Dissemination and Exploitation of the Event

1. A website dedicated to the conference was developed and is accessible at: <https://eventos.uab.pt/inclusive-memory/en/>
2. Two news posts about the IM conference were published in the UAb Portal. The first one entitled "Universidade Aberta hosts Conference on Inclusive Memory" is accessible at: <https://portal.uab.pt/noticias/led-organiza-a-conferencia-inclusive-memory/>
3. The second news post entitled "LE@D organiza a Conferência Inclusive Memory" (LE@D organizes the Inclusive Memory Conference) is accessible at: <https://portal.uab.pt/noticias/led-organiza-a-conferencia-inclusive-memory/>
4. A news entitled "Conferência sobre museus inclusivos" (Conference on Inclusive Museums) was published on the UAb Newsletters, issue nº 190 (October 2024), accessible at: <https://portal.uab.pt/conferencia-sobre-museus-inclusivos/>
5. A news on the Inclusive Memory conference was produced to be published in the EADTU Newsletter with the title "Universidade Aberta hosts the Inclusive Memory Conference on Transforming Museums into Inclusive Health Promoting Environments".
6. A news release was produced and disseminated in a large e-mailing. The Museum of the Orient has also disseminated the conference news release on their own channels. As a result the event was highlighted in local and regional media outlets, as shown below in the case of the Algarve region's online newspaper
7. A series of posts dedicated to the conference were published on the UAb's social media as well as on LE@D's one. In addition, other institutions involved in the conference program, as Acesso Cultura, also posted on the conference in their networks (ex: Facebook)
8. A video dedicated to the Inclusive Memory Conference included in the series Research Social Impact was produced and is available for download at: <https://vimeo.com/universidadeaberta/download/1027336657/a9e8f8a37c>
9. As referred above a special issue of the RE@D journal dedicated to the Inclusive Memory final conference is being organized. It is foreseen that the issue will be published in the first semester of 2025.

#### Additional reporting and evidence

1. A signed participants' list based on the participants' list template
2. The presentations used during the event, to be uploaded in the appropriate folder.
3. A short news blog post about the event for the UAb and Inclusive Memory websites.

## 4. Conclusions

Multiplier events offer significant benefits for inclusive museum design by fostering collaboration, knowledge sharing, and community engagement. These events bring together diverse stakeholders, including museum professionals, educators, community representatives, and policymakers, to discuss inclusive practices, share innovative ideas, and co-create solutions. They provide a platform to showcase project outcomes, gather feedback, and generate awareness about the importance of accessibility and inclusion in museums. By facilitating dialogue and networking, multiplier events have helped participants better understand the needs of underrepresented and marginalised groups, ensuring that design approaches are informed by real-world perspectives. Additionally, these events encourage the adoption of inclusive practices on a broader scale, amplifying their impact and contributing to a more equitable and welcoming cultural heritage sector.