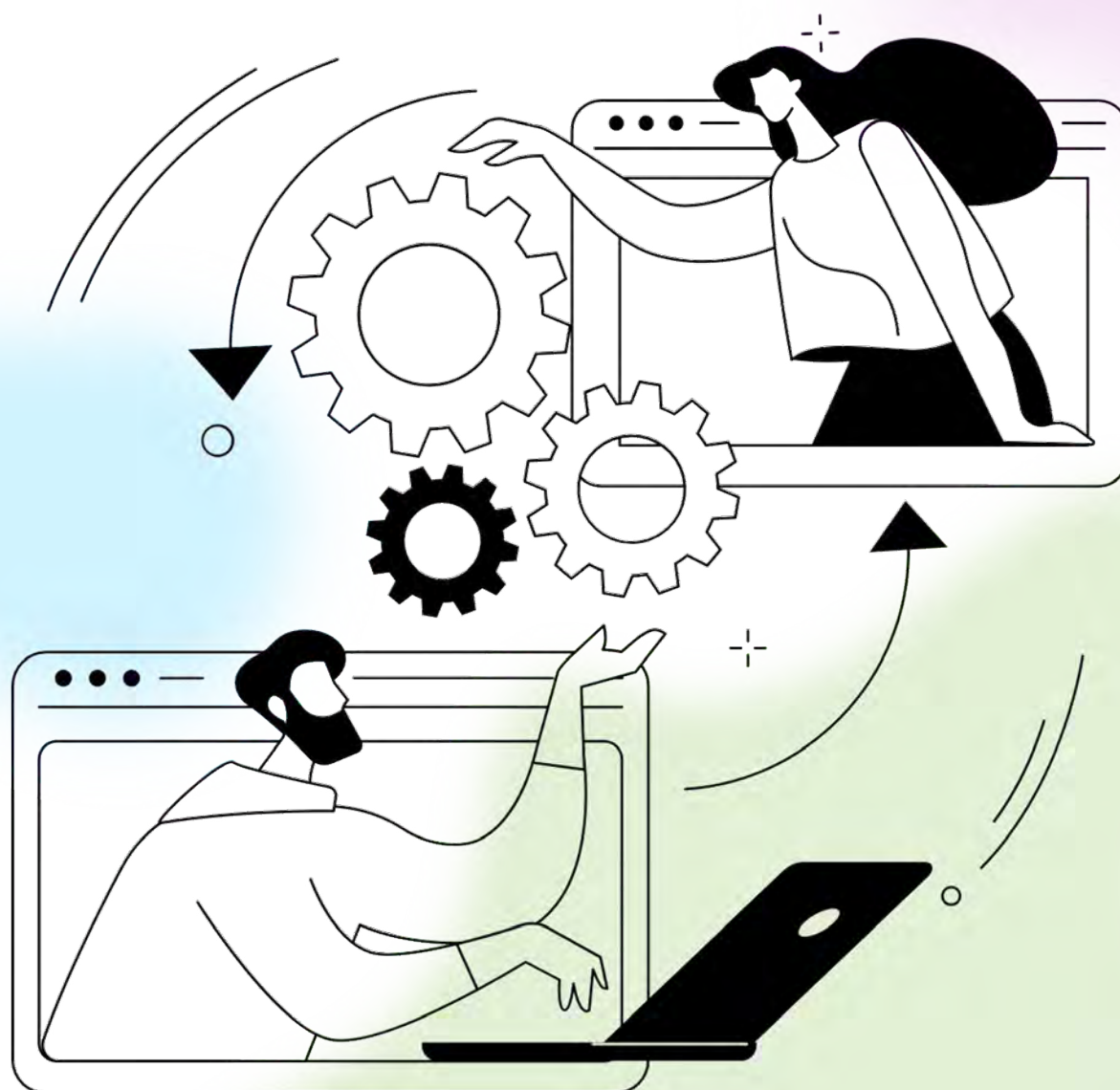




inclusive memory
INCLUSIVE MUSEUMS FOR WELL-BEING AND HEALTH
THROUGH THE CREATION OF A NEW SHARED MEMORY

Inclusive Museums for Well-Being: Initial steps in your roadmap



Inclusive Memory Project

Introduction

Goals and objectives

This guide aims to provide museum professionals, social caregivers, school teachers and healthcare personnel a guide for the development, on the one hand, of a shared vision of museums as inclusive spaces enhancing human wellbeing for everyone and, on the other hand, an introduction to the use of digital technologies to support the development of museums visitor's cross-sectional skills and well-being inductive experiences.

This document includes:

- » The uses of the handbook
- » State of the art of museums as inclusive spaces
- » Inclusive activity design
- » Innovative technologies to make museums more inclusive
- » Training for inclusive museums

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1. Uses of this document for museum professionals, educators, art, humanistic, and health professionals

1.1. Who is it aimed at?

This guide would provide practical references for those who foresee the museum space as a space to think, share with and listen to others, and want to rethink the museum concept as a bridge for communication and dialogue. It is conceived for general use considering several different stakeholders (teachers, students, museum professionals, caregivers, services providers, associations, and people with protected characteristics), and provides guidelines on how to build up a dialogue and trust relationships as a path to inclusion; to understand /build empathy for protected characteristic groups, museums as spaces for wellbeing, dissemination of information to develop inclusive activities in museums based on the social model of disability and the design 4all approach. In short, the social model of disability is the understanding of disability as something created by society, not by their impairment or difference.

👉 *Everyone has an equal right to culture and the right to benefit to the fullest from a visit to the museum for an inclusive experience and contribute to one's wellbeing.*



Villa Torlonia, Rome, Italy

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1.2. Usefulness

This guide is conceived as a practical tool for professionals who intend to design, implement and evaluate inclusive activities, also through the potential of new technologies.

The document is based on a selection of projects, case studies, and practices to support museum professionals in creating inclusive spaces that promote well-being. It is a practical tool for designing, implementing, and evaluating activities, with an emphasis on applying new technologies to enhance inclusion and foster shared memory. Suitable for both training and professional contexts, it provides actionable strategies to transform museums into hubs for health and community connection.

⇒ **Practical Applications:**

Designed as a functional tool, this guide is tailored for museum professionals aiming to:

- » **Design** inclusive activities that foster health and well-being.
- » **Implement** these activities effectively within diverse museum contexts.
- » **Evaluate** the impact of these initiatives to ensure their relevance and success.

⇒ **Training and Work Contexts:**

The resources and repertoires included are intended to be applicable in both training environments and real-world professional settings, supporting the continuous development of skills in inclusive museum practices.

⇒ **Integration of New Technologies:**

Recognizing the potential of technological innovations, the guide emphasizes their role in enhancing inclusivity and expanding the reach of museum activities.

⇒ **Focus on Inclusion and Well-Being:**

In the end, by adopting the strategies outlined, museum professionals can contribute to creating shared memories and fostering environments that prioritize inclusivity, health, and community well-being.

2. Museums and Well-being: Promoting Holistic Health through Inclusive Spaces and Positive Experiences

2.1 Understanding well-being as a holistic concept

The understanding and definition of health have evolved significantly over time, marked by milestones such as the World Health Organization's (WHO) groundbreaking definition of health in 1948. In that year, the WHO shifted away from viewing health solely as the absence of disease or infirmity, introducing a new, positive, and expansive conception. Health was redefined as "a state of complete physical, mental, and social well-being," acknowledging the complex interplay between these dimensions in

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human life. This new definition represented a paradigm shift in public health, focusing on holistic well-being and paving the way for health to be recognized as a fundamental human right.

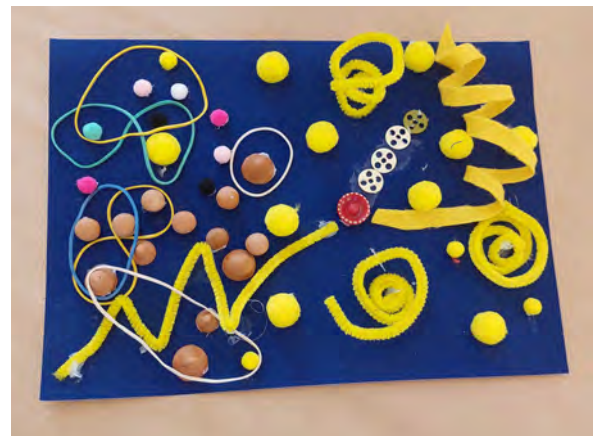
The 1948 definition emphasized that health should be universally accessible and free from discrimination. It asserted that every individual, regardless of race, religion, political belief, economic condition, or social status, has an inherent right to health. This inclusive perspective laid the foundation for global health governance to prioritize equitable health systems and provide the necessary resources for all individuals to achieve optimal well-being. Health was no longer seen merely as a medical issue but as an essential human right requiring systemic support and social infrastructure.

Building on this foundation, the WHO introduced the Ottawa Charter for Health Promotion in 1986, which further expanded the understanding of health. The Charter recognized **health promotion as an international goal and defined it as a process through which individuals are enabled to take control of their health and well-being.** This **empowerment-oriented approach emphasized the importance of equipping people with the resources and tools needed to identify and achieve their aspirations, meet societal needs, and navigate environmental challenges.** According to the Ottawa Charter, health is not just a state to be attained but a dynamic process that requires continuous support and adaptation.

The Charter underscored several key ideas. First, health is a resource for everyday life, emphasizing its positive and enabling qualities. It called for a holistic understanding that incorporates not just physical health but also psychological and social resources. The Charter advocated for a multidisciplinary approach to health promotion, urging collaboration among healthcare professionals, educators, policymakers, and other societal stakeholders to improve individual and community well-being.

By framing well-being as the central target of health efforts, the Ottawa Charter highlighted the importance of addressing the broader determinants of health, including social connections, mental health, and personal fulfillment.

This vision was further advanced in 2021 with the Geneva Charter for Well-Being, which presented **a contemporary understanding of well-being as the quality of life and the ability of individuals and societies to contribute to the world with meaning and purpose.** This recent approach builds on the principles of the Ottawa Charter, emphasizing the importance of empowering individuals to lead fulfilling lives. **Well-being is now understood not only as an individual experience but as a collective goal that connects people to their communities and the world around them under a multidimensional conception.**



Workshop at Villa Torlonia _The tale of emotions, Rome, Italy
(23.05.2024 and 5.11.2024)

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2.2 Positive Emotions, Human Flourishing and Strengths in the development of resilience and well-being

Positive psychology research has profoundly enriched our understanding of well-being by focusing on the factors that contribute to human flourishing and optimal functioning. As said before, central to this approach is the idea that well-being is not just the absence of distress, but a dynamic state characterized by growth, fulfillment, and resilience. Various interconnected areas of research within positive psychology shed light on the pathways to achieving and sustaining well-being.

Well-being is connected to the experience of positive emotions. Positive emotions, such as joy, gratitude, serenity, and love, are foundational to well-being. Barbara Fredrickson's broaden and build theory emphasizes how these emotions expand our cognitive and emotional resources, encouraging creativity, adaptability, and problem-solving. Positive emotions don't just provide momentary pleasure; they also build enduring personal strengths and resources, such as resilience and social bonds, which help us cope with challenges. By acting as antidotes to negative emotions, they mitigate the effects of stress and adversity, creating an upward spiral toward greater emotional well-being. This dynamic role of positive emotions underpins their centrality in cultivating a flourishing life.

Nevertheless, flourishing integrates more aspects than positive emotions with respect to what human well-being is. It represents a state of thriving and optimal human functioning. In 1998, Dr. Martin Seligman shifted the focus from mental illness and pathology to studying what is good and positive in

life. Starting from this, theories and research examined positive psychology interventions that help make life worth living and how to define, quantify, and create wellbeing (Rusk & Waters, 2015). Seligman (2011) developed a full theory to address this, selecting five components that people pursue because they are intrinsically motivating, they contribute to well-being and they can be measured independently of each other. The elements that compound the PERMA conceptual model (Seligman, 2012) are identified as five pillars that contribute to flourishing and well-being:

1. Positive Emotions: Experiencing joy and happiness as a foundation for a fulfilling life.
2. Engagement: Deep involvement in activities that generate a state of flow, where individuals lose track of time and immerse themselves fully in meaningful pursuits.
3. Positive Relationships: Strong, supportive, and nurturing social connections that enhance emotional well-being.
4. Meaning: A sense of purpose and significance in life that aligns with one's values and aspirations.
5. Accomplishment: Achieving goals and aspirations, fostering a sense of competence and satisfaction.



Workshop at the museum. Using technology for inclusive educational activities in the museum context, Ilias Lalaounis Jewelry Museum, Athens, Greece (18.03.2023)

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The PERMA or well-being theory describes how people freely choose what makes them happy, gathering all those elements of well-being that contribute to feeling good, leading people to an optimal state of mind and facing day-to-day life in a positive way. Its objective is to facilitate people to be able to consider a future and move towards it, in order to reach the much-desired happiness. PERMA is also a better predictor of psychological distress than previous reports of distress (Forgeard, Jayawickreme, Kern, & Seligman, 2011). This means that proactively working on the components of PERMA not only increases aspects of wellbeing, but also decreases psychological distress.

The PERMA model makes up WBT (Well Being Therapy), where each dimension works to give rise to a higher order construct that predicts the flourishing of groups, communities, organizations, and nations (Forgeard, Jayawickreme, Kern & Seligman, 2011). The main aim behind the Inclusive Memory project is, precisely, to promote the construction of a shared common social memory realized through a system of social inclusion through the Art-Health-Welfare link. Starting from the personal memory and extending it to the rest of the community.

This model highlights the multi-dimensional nature of well-being, emphasizing that a flourishing life requires balance across these domains. Seligman's later inclusion of physical health underscores the interplay between mental and physical well-being, emphasizing that good health complements psychological strengths.



Enjoying museums with multisensory, accessible and inclusive technologies,
UNED, Madrid, Spain (7.11.2023)

On the other hand, Christopher Peterson and Martin Seligman's research into human virtues and strengths provides another lens through which well-being can be understood. Their classification of six core virtues—wisdom, courage, humanity, justice, temperance, and transcendence—and 24 associated strengths offers a roadmap for identifying and cultivating personal strengths. For example, the virtue of humanity, encompassing traits like love, kindness, and social intelligence, plays a pivotal role in fostering positive relationships. The recognition and application of these strengths enhance well-being by enabling individuals to align their actions with their core values, achieve meaningful goals, and build resilience.

In the end, when facing difficulties, resilience represents the capacity to bounce back and thrive in the face of adversity, and it is a dynamic process integral to well-being. It emerges from the interplay of positive emotions, strengths, and supportive relationships, reinforcing the

ability to adapt to life's challenges. By building psychological and emotional resources, resilience helps individuals sustain well-being even in difficult circumstances. It is both a product of and a contributor to flourishing, highlighting the interconnectedness of these concepts.

Coming to this point, we can ask, can museums contribute to promoting human wellbeing through enhancing people's flourishing, strengths and resilience?

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Inclusive path_ Objects Telling the Stories of Us and Others, Reggio Emilia, Italy (24_25.10.2024)

2.3 Museums as inclusive spaces that promote wellbeing for all

Based on experts' research and experiences, it can be stated that museums play a significant role in promoting well-being and flourishing by serving as spaces that foster emotional, intellectual, social, and physical growth. They provide opportunities for reflection, learning, and connection, which enhance the quality of life for individuals and communities.

Museums contribute to personal well-being by inspiring wonder, curiosity, and a sense of identity, while promoting positive emotions such as joy, belonging, and harmony. They support intellectual well-being by helping individuals understand the relationship between the past, present, and future, inspiring awe and offering guidance toward more informed and creative perspectives.

Socially, museums enhance community connections and foster empathy, creating inclusive spaces where individuals can feel a sense of belonging and respect. Physically, museums provide safe and

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restorative environments that encourage mindfulness, exploration, and thriving, whether in-person or virtually.

Through their exhibits and programs, museums can reduce stress, alleviate feelings of depression and disconnection, and promote positive emotions like cheerfulness and happiness. They also serve as therapeutic spaces for at-risk populations, addressing specific needs while fostering resilience and social inclusion.

To support flourishing, museums must connect their experiences to visitors' lives, offer opportunities for repeated engagement, and ensure accessibility and inclusivity. By decolonizing practices, responding to diverse needs, and creating meaningful programs, museums can empower individuals and communities, strengthening personal virtues and enabling growth in an inclusive and supportive environment.

Thus, museums can contribute to well-being dimensions by providing:

- » Social interaction and community engagement.
- » Cultural appreciation and identity.
- » Therapeutic and healing environment.
- » Mental health benefits.
- » Physical activity.
- » Educational opportunities.

In his book, *The Value of Museums* (2022), Falk introduces us to four distinctive domains that form well-being in museum contexts: Personal Wellbeing – Intellectual Wellbeing – Social Wellbeing and Physical Wellbeing – which are of course interlinked. He defines wellbeing as a mechanism for achieving balance, stability, and constancy for the body to function properly. It is a pursuit that is the basis of All human experience and people work for every minute. Wellbeing is not taken for granted but is an ongoing struggle. It is therefore dynamic and dependent on context. That means that the perception of wellbeing derives from a person's individual, social and culturally lived experience.

The ICOM (The International Council of Museums) definition of the term museum emphasizes that museums should be "open to the public, accessible and inclusive." The term inclusive has specific meanings in diverse museum practices and opens to terms like belonging to, be listened to and be supported but in general we can say that inclusion in museums is a matter of social justice. In that sense museums should actively ensure and increase "public access to their activities and services that are believed to constitute a public good." (Kinsley, 2015)

Yet, if the purpose of museums is to create experiences and enhance learning – how can they support and enhance wellbeing-related outcomes for everyone? Falk provides us with further explanations about the four wellbeing domains:

The first one is "personal wellbeing". Museums, he points out, catalyse wonder, interest, and curiosity; all of which foster a sense of personal power and identity. They also support feelings that foster a greater sense of personal connectedness, appreciation, belonging, and harmony with the human and natural world, all in ways that people find fun and enjoyable. In other words, personal well-being calls upon the positive emotions that we learnt about earlier in this unit.

The second one is "intellectual wellbeing". Museums, Falk states, help people more clearly to comprehend how past understandings and activities have affected their present circumstances; they inspire awe

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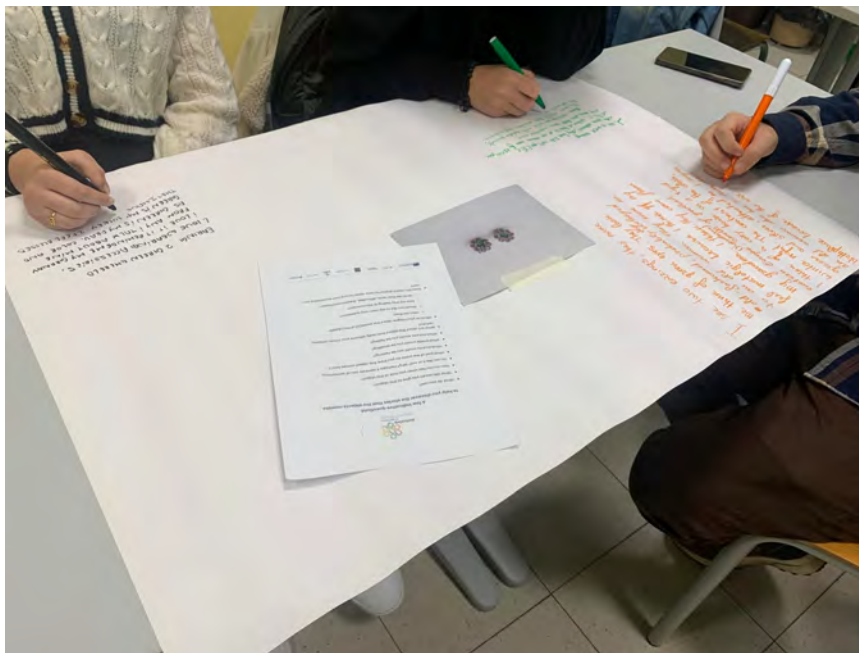
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and appreciation for the best of human and natural creation; and under the best of circumstances, even serve as guides to a better, more informed and creative future.

In other words, “intellectual wellbeing” relates to how we see ourselves in the world, provides us with a meaning for the past, present and future.

The third domain is “social wellbeing” by which Falk means that museums enhance many user’s sense of belonging to family, group, and community and do so in ways that gives the user a high degree of status and respect.

We could understand social wellbeing in the context of empathy. That is, feeling empathy for the other and receive empathy from others.



Inclusive path_ Objects Telling the Stories of Us and Others, Reggio Emilia, Italy (24_25.10.2024)

The last domain is “physical well-being”. Here Falk argues that from a historical point of view, museums are perceived as safe, healthy, and restorative environments that allow people to gather physically or virtually, interact, explore, and thrive without fear or anxiety.

Bearing these points in mind, the museum space becomes inclusive, where people can engage in conversations and practice mindfulness. That is, to cultivate positive emotions which can contribute to a more fulfilling and resilient life.

In an interview 2020, Falk explains this important point of wellbeing in the museum in another way and draws out how to create a quality experience in the museum. It all starts by appreciating that the museum experience is cyclical and continuous. There are several points to take into account.

- » Step one is to “recognize reasons for using”, which is basically to understand what the goals and the values a person might be seeking in a museum experience.
- » The second is related to the first principle “allow users to own the experience” in starting by addressing their “priorities and needs”.
- » Next you need to “make the experience comfortable and convenient” by anticipating their needs and making their visit as easy, comfortable and desirable so that they feel welcome.

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- » You must always strive to “surprise and delight” your audience so that every experience becomes unique.
- » Make it possible for people to come not just once. “Give users a reason to do it again” and in order to do that you need to “connect the museums experiences to people’s lives” and their future.
- » After they finished the experience, you need to “keep giving” by adding value and continuing to connect with the visitors, because well being persists and builds over time.
- » Finally, “support sharing”, which means making it easy for people to share their experience with others including future users.

These issues on wellbeing and inclusion are highly relevant when reflecting on the museum as a place for human flourishing. In their article, Art museums as institutions for human flourishing (2021), Katherine Cotter & James Pawelski provide a thorough review and demonstrate how art museums as institutions are becoming places of recognition to enhance flourishing. For instance, by reducing depression, and increasing wellbeing factors, such as feelings of belonging. Additionally, they reinforce the approved research that programs structured as for flourishing outcomes in clinical or at-risk populations, like people living with dementia, benefit participants. Visits to art museums are becoming socially prescribed across the globe to address a variety of conditions.

This awareness of the museum potential as a place of wellbeing and human flourishing encourages the creation of specific programs for particular populations where collections and exhibition practices are decolonised and thus defending alternative ways of seeing and perceiving the world around. And in that way, builds up personal strengths and positive emotions, that direct behaviour in situations that have the potential to confer positive consequences, as we learnt in previous activities about positive psychology,

You are encouraged to bear this in mind when addressing different social groups and proposing specific museum programs for their social enhancements and wellbeing. In order to do so, it is important to find ways to learn about lifestories, recognise needs and respond to desires in the process of building up human strengths. You are encouraged to reflect on how an artwork evokes different emotions and calls upon human flourishing, virtues and strengths within your own context and others.

As an inspiration, you are invited to listen to John Falk where he explains different aspects of wellbeing in the museum. Wellbeing is a complex issue yet fundamental for us to thrive and flourish. It is a matter of survival, yet it also incorporates “the moment” where the museum can support and contribute importantly through programs for flourishing outcomes.

2.4 What do experts think about museums as inclusive spaces for well-being promotion?

There is a real potential for museums to play an important long-term role in helping to improve the health of the population, promoting well-being as well as the enjoyment of artistic heritage. Museums and cultural institutions play a fundamental role as meeting places for communities, thus promoting their physical and mental health at all stages of their lives.



Activity



We propose you to watch the following video and write down the reflections about:


- » Main ideas they suggest to you.
- » Possible applications in your professional context.

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Note: Please complete the activity in the space provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

<p>John Howard Falk. Director of the Institute for Learning Innovation He is a leading expert on “free-choice learning,” learning guided by a person’s needs and interests. He is the author of the book, <i>The Value of Museums</i> (2021) and the interview focuses on the value of museums to enhance well-being of people, and then in particular the values achieved (i.e. personal, intellectual, social and physical).</p>
<div><p>John H. Falk</p><p>The Value of Museums: Enhancing Societal Well-Being</p></div>
<p>Questions:</p> <ul style="list-style-type: none">» In your book, <i>Value of Museums, enhancing Societal Well-being</i>, you lay out different reflections on well-being; personal, intellectual, physical and social. Can you explain this in few words and in particular well-being in social terms?» Why do we go to museums (the motivation). What do we do there and what do we take from there? Why are these questions important? Is there a way to know? And, to know the degree of the visitors’ well-being? How to measure well-being?» Could you comment on need of re-evaluating museums studies and the question of well-being for the museum members of staff, please?

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2.5 Cultural Awareness and museum experience

On many occasions, visitors experience an “unforgettable aesthetic experience” during visits to museums, characterized by high emotional intensity and duration in time. Logically, recognizing and interpreting the social value attributed to the original works will depend on the visitor’s skills, culture and education, so the emotional component of the unforgettable experience is linked to the cult value associated with the original work supports the proposition that cultural capital is contextual and/or local. Likewise, many experiences of great emotional intensity involve a memory of past experiences and not only those that occurred inside the museum. On the other hand, art museum experiences cover a social dimension that can be viewed from a holistic temporal perspective, covering the periods before, during and after the visit, regardless of whether the individual attends the visit alone or accompanied (Pérez Rubiales, 2015).



Activity



We invite you to watch the video recorded Interviews with international experts for inspiration and knowledge seeking. We enclose a brief description of each of the experts, the link to the resource and some questions to encourage self-reflection.

We propose you write down your reflections about: all the videos

- » Main ideas they suggest to you.
- » Possible applications in your professional context.

Note: Please complete the activity in the space provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

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



Reflections

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

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



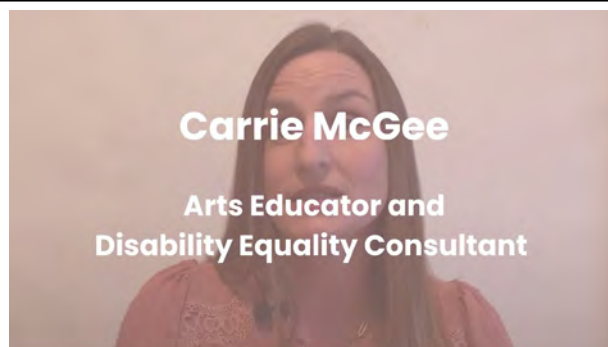
Questions

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

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Carrie McGee. Independent Arts Educator and Disability Equality Consultant.



From the IM-project Research questions:

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

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



Questions

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

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3. What can be concluded from some good practices of museums as inclusive spaces for wellbeing?

3.1 Desk research methodology

Seven institutions from five different countries (Italy, Spain, Portugal, Greece and Iceland) worked together to identify pending research questions on museums as inclusive spaces and to draft an overview of the state of the art of research in health and wellbeing promotion through cultural heritage based on a desk-research methodology of European research on museums as inclusive spaces.

In drawing up the desk research, particular attention was given to the social model of disability, considered by some to be an effective model to deal with this theme. The social model gave rise to new perspectives on disability, as well as new interesting questions on such human condition – and how to deal with it.

3.2 Good practices examples

The desk research results showed a diversified European landscape in terms of promoting heritage education experiences for health, well-being, and social inclusion, as well as some standard features. In general, the good practices under analysis highlight the need to implement collaboration between museums, heritage sites, schools, universities, and research institutes. These actions are crucial for the realisation of true participation of the entire community in the local artistic and cultural heritage, as well as correct and wide dissemination of the results, with the possibility of replicating the educational experiences in different contexts. Well-being and social inclusion are only achieved when dialogue with heritage is intercultural and inclusive, accessibility is guaranteed in all terms, and scientific evidence demonstrates the effectiveness of educational interventions. The engagement of all social targets, especially those at risk of cultural exclusion, drives the participative and shared creation of new tangible and intangible heritage meanings.

A summary of conclusions based on the selection of seven examples of good practices with different populations are listed below.

3.2.1. Art as Therapy, Museums and Alzheimer

Here are some main conclusions based on the desk-research on Therapy, museums and Alzheimer (National Gallery of Iceland):

- » **Positive impact on participants and caregivers:** Successful achievement of objectives by providing an inclusive space where individuals with Alzheimer's and their caregivers could explore artworks that evoked emotions, memories, and meaningful conversations. This foster self-confidence and mental well-being among participants.
- » **Effective methodologies:** The combination of qualitative and quantitative methods offered a comprehensive evaluation of participants' experiences. The results, supported by statistical data and personal responses, demonstrate the effectiveness of art-centered activities as a therapeutic tool.

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- » **Inclusive and welcoming environment:** The museum's atmosphere is crucial in building group trust and creating a safe space where participants feel valued. This facilitates personal storytelling and emotional connections with the artwork, enhancing engagement and fostering a sense of belonging.
- » **Interdisciplinary collaboration:** Cooperation with social and healthcare institutions is essential to promoting social inclusion and combating the stigma associated with Alzheimer's. This interdisciplinary approach enhanced the program's effectiveness.
- » **Challenges in professional training:** training museum professionals is of main importance, (e.g. caregivers, educators, and healthcare staff) to address the specific needs of vulnerable groups effectively. Flexibility, creative problem-solving, and focusing on individual strengths are essential to overcoming intellectual and physical barriers, which are not always obvious.
- » **Value of feedback:** Participants' feedback serves as valuable feedback for evaluating and improving any program. This underscores the importance of incorporating participants' perspectives into the design and implementation of future activities.



IM_Inclusive path_tactile map at Villa Torlonia, Rome, Italy

3.2.2 Women of Cultural Diversity and Complex Post Traumatic Stress Disorder

Here are some main conclusions based on Desk-Research on complex post-traumatic stress disorder for women with cultural diversity (STAIR Model, Skills Training in Affective and Interpersonal Regulation):

- » **Museums as therapeutic spaces:** Art museums hold significant potential as non-traditional settings for therapeutic interventions, offering unique opportunities to promote emotional and psychological well-being through engagement with art.
- » **Cultural and environmental factors:** The effectiveness of interventions in museums depends heavily on participants' familiarity with and comfort in these spaces. Preparatory activities and repeated exposure can help participants adapt and feel safer, fostering a more positive therapeutic experience.

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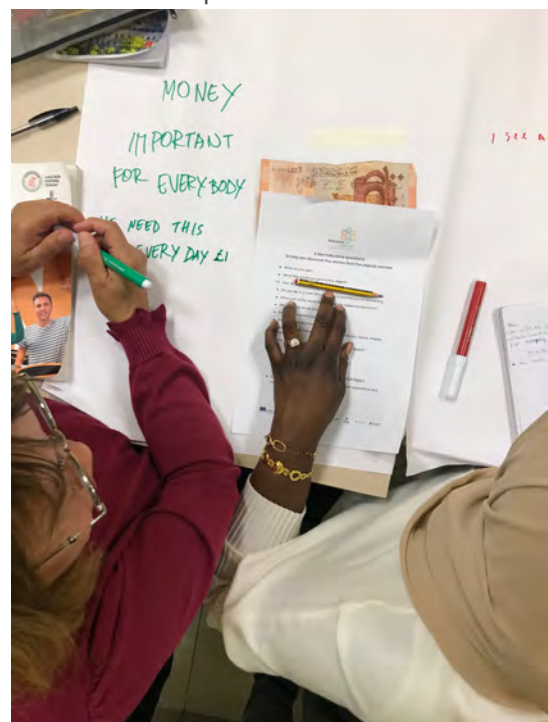
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- » **Importance of tailoring interventions:** Therapeutic programs must consider the cultural and individual characteristics of participants, ensuring that interventions are accessible, meaningful, and appropriate for the target population.
- » **Integration of arts in health strategies:** While arts-based approaches have demonstrated effectiveness in health interventions, their implementation requires careful planning and adaptation to align with participants' therapeutic needs and expectations.
- » **Interdisciplinary collaboration:** Successful therapeutic programs in museums often require collaboration among mental health professionals, museum staff, and cultural facilitators to bridge the gap between clinical and artistic practices.
- » **Value of innovative settings:** Utilizing non-clinical settings such as museums can enhance the appeal and accessibility of therapeutic interventions, offering a refreshing alternative to traditional health care environments.
- » **Need for continuous improvement:** Feedback from participants and ongoing research are essential to refine and enhance therapeutic programs in museum settings, ensuring they meet the needs of diverse populations effectively.

3.2.3. Education of Children with Disabilities in Non-Formal Learning Environments

Here are some main conclusions based on the desk-research on an experience with children with disabilities in non-formal learning environments:

- » **Museums as inclusive learning spaces:** Technological museums can provide inclusive and enriching learning environments for children with disabilities by offering hands-on, sensory-rich, and collaborative activities tailored to their needs.
- » **Collaboration enhances program effectiveness:** Working closely with Special Education Teachers (SETs) and other professionals ensures that programs align with the specific needs and abilities of participants, enhancing the effectiveness of the learning experience.
- » **Value of multisensory and experiential learning:** Activities that involve storytelling, sensory exploration, and "learning by doing" proved highly effective in engaging children with intellectual disabilities, autism spectrum disorders, and deafness, making abstract concepts tangible and relatable.
- » **Use of specialized resources:** Access to authentic materials, interactive models, and miniatures of machinery enriched the program and facilitated understanding of complex processes like material transformation and brick production.



Inclusive path_ Objects Telling the Stories of Us and Others, Reggio Emilia, Italy (24_25.10.2024)

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- » **Flexibility and differentiated support:** Adapting instruction and providing varied levels of support allow children to participate fully, make independent choices, and exercise creativity without imposing rigid structures or constraints.
- » **Need for well-trained professionals:** importance of having well-trained facilitators capable of balancing guidance with encouragement of independence.

3.2.4 Measuring the Inclusion of Migrants

Here are some main conclusions based on the desk-research on an experience with migrants (Van Gogh Museum):

- » **Museums as drivers of cultural inclusion:** Art museums can play an important role in fostering cultural inclusion, particularly for underserved communities such as young adults with migrant backgrounds.
- » **Long-term commitment to inclusion:** Achieving meaningful inclusion requires a sustained, multi-year approach. Museums need to make internal adjustments and develop a governance framework that prioritizes diversity and inclusion as core principles.
- » **Collaborative approach with the community:** The establishment of a think tank composed of young people from target migrant backgrounds allow the museum to gain direct insights into the needs and preferences of these communities. This participatory model ensures that programming and outreach strategies are relevant and responsive.
- » **Integrated focus on key areas:** inclusion efforts must be integrated across all aspects of museum operations, identifying critical areas
- » **Iterative development and evaluation:** The use of iterative programming and ongoing feedback loops enable the museum to continuously refine its approach. This adaptive process, supported by research and evaluation, ensures that activities effectively meet the goals of increasing cultural engagement.
- » **Relevance of personal stories and active engagement:** relatable narratives can foster deeper connections with museum collections. Active participation in cultural activities further enhanced engagement and social inclusion.
- » **Educational partnerships for inclusion:** Collaborations with vocational education students, many from migrant backgrounds, can provide a valuable pilot to test and measure the impact of inclusion strategies, highlighting the potential for museums to engage with younger, diverse audiences through education.
- » **Sustainability through evidence-based strategies:** A program's reliance on research to assess and guide activities can ensure that successful practices could be sustained and potentially scaled to other contexts.



Enjoying museums with multisensory, accessible and inclusive technologies, UNED, Madrid, Spain (7.11.2023)

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3.2.5 Art museums as a source of well-being for people with dementia

Here are some main conclusions based on the desk-research on an experience with people with dementia (Prado Museum):

- » **Art museums as resources for well-being in dementia:** Art museums can be considered as spaces that can promote the well-being and social inclusion of people with dementia (PWD), offering activities that go beyond traditional medical or institutional settings.
- » **Impact on participants:** Cognitive challenges do not hinder meaningful engagement with art. Participants with dementia express satisfaction, enjoyment, and a sense of accomplishment, particularly through creative activities such as collages. This enhances their feelings of capability and personal fulfilment.
- » **Encouragement of social interaction:** Guided visits and collaborative workshops can foster social interaction, with participants sharing autobiographical memories and engaging in humour and mutual support. These interactions reinforce feelings of connection and inclusion.
- » **Personalized and relaxed atmosphere:** A cordial and personalized environment that allow participants to engage at their own pace, feel respected, and connect with the artworks in meaningful ways are key factors.
- » **Role of educators:** The educators play a crucial role in bridging the museum experience with the participants' needs. Their ability to facilitate discussions, validate responses, and provide new perspectives is central to the program's effectiveness. They require qualities such as patience, flexibility, creativity, and humour to adapt to the participants' unique needs.
- » **Positive reinforcement through art creation:** Creative workshops, where participants can create and sign their own artwork, can be particularly impactful, providing them with a sense of accomplishment and a tangible connection to the museum experience.
- » **Accessibility considerations:** Making the museum accessible to participants with mobility, sensory, or cognitive limitations is a must to be achieved, as inclusivity can be achieved without disrupting the museum's normal operations.
- » **Reflective and interdisciplinary approach:** Educators not only can guide participants but also integrate art history into discussions, validating diverse perspectives and enriching the experience with reflective and interdisciplinary insights.

3.2.6 Museum object handling for dementia care

Here are some main conclusions based on the desk-research on an experience with museum object handling for people with dementia:

- » **Positive impact on well-being:** Museum object-handling sessions have demonstrated significant improvements in subjective well-being for individuals with mild to moderate dementia. This effect was observed across genders and dementia types, suggesting the broad applicability of this approach.
- » **Tactile engagement enhances experience:** The use of tangible objects in the sessions provided a hands-on, sensory-rich experience that facilitates active participation and deeper engagement with the materials, fostering a connection to the present moment.
- » **Inclusive and adaptable format:** A small group setting and structured format may ensure that participants can engage meaningfully at their own pace. Activities need to be adaptable for different stages of dementia, accommodating varying levels of cognitive ability to be more effective.
- » **Encouragement of open discussion:** By asking non-memory-focused questions, facilitators can create an inclusive and pressure-free environment where participants feel comfortable sharing their impressions and engaging in meaningful conversations about the objects.
- » **Use of evidence-based evaluation:** Analysis of the intervention's positive effects on well-being, are required to develop an evidence-based evaluation of the programs.
- » **Potential for scalability:** The simplicity and adaptability of object-handling sessions make them a promising approach for broader application in dementia care, whether in museums, daycare centers, or similar community-based settings.

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3.2.7 State Tactile for individuals with visual impairments

Here are some main conclusions based on the desk-research on tactile art experiences (State Tactile Museo Omero, Italy):

- » **Promoting accessibility through tactile engagement:** Tactile art experiences can have transformative potential, offering an inclusive environment particularly tailored for individuals with visual impairments while remaining open and engaging for all visitors.
- » **Innovative accessibility features:** The museum's use of architectural models, tactile sculptures, Braille descriptions, large print materials, and tools like the audio pen guide provides visitors with multiple ways to explore and interact with the artworks, fostering an inclusive and personalized experience.
- » **Unique educational approach:** Hands-on interaction with original and replica artworks, combined with modular architectural models and thematic art history paths, allows visitors to engage deeply with art in ways that are rarely offered in traditional museums.
- » **Encouraging sensory exploration:** The museum's focus on tactile experiences and its inclusive "DO NOT TOUCH" policy encourages positive visitor interactions, breaking the typical restrictions of traditional art spaces and making art more accessible to those with visual disabilities.
- » **Inclusive space design:** Spacious, well-lit rooms and flexible tour guides help ensure that the museum is welcoming and accommodating to a diverse audience, including those with specific accessibility needs.
- » **Challenges in translating visual art to tactile experiences:** Some visitors, particularly those who are congenitally blind, face difficulties in fully grasping visual art concepts like spatial perspective or proportion through touch alone. This can occasionally lead to feelings of inadequacy, stress, or anxiety, underscoring the need for continued refinement in tactile interpretative strategies.
- » **Art as a tool for emotional connection:** The tactile exploration of famous artworks and contemporary pieces fosters strong emotional engagement, allowing visitors to connect with art on a deeply personal level, despite the inherent challenges of non-visual interpretation.
- » **Broader impact on cultural inclusion:** By providing access to a wide range of artistic and architectural works, the museum promotes the idea that art should be inclusive and accessible to all, serving as a model for other cultural institutions worldwide.

3.3 Summary of the findings

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

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Inclusive Museums for Well-Being: Initial steps in your roadmap



The table summarises main ideas and conclusions based on the selection of seven European good practices on inclusive museums and well-being.

Theme	Key Points
Art Museums as Therapeutic Spaces	<ul style="list-style-type: none"> - Serve as non-traditional settings for promoting well-being. - Foster self-confidence, enjoyment, and personal fulfillment.
Inclusive and Welcoming Environments	<ul style="list-style-type: none"> - Safe, welcoming spaces foster trust, engagement, and emotional connections. - Preparatory activities and sensory-friendly environments enhance comfort and inclusiveness.
Tailored and Accessible Interventions	<ul style="list-style-type: none"> - Programs must align with participants' cultural and individual needs. - Accessibility features (e.g., tactile art, Braille) enhance engagement for those with disabilities.
Interdisciplinary and Collaborative Approaches	<ul style="list-style-type: none"> - Collaboration among museum staff, healthcare professionals, and educators ensures effective programming. - Partnerships with local institutions enhance program relevance.
Value of Multisensory and Experiential Activities	<ul style="list-style-type: none"> - Storytelling, object handling, and 'learning by doing' create meaningful engagement. - Hands-on interaction with authentic materials promotes emotional connection and understanding.
Positive Impact on Participants	<ul style="list-style-type: none"> - Improves mental well-being, reduces stigma, and fosters meaningful conversations. - Creative workshops allow participants to create and personalize art, boosting accomplishment.
Need for Professional Training	<ul style="list-style-type: none"> - Museum professionals require training in inclusiveness and accessibility. - Facilitators need patience, creativity, and adaptability to address diverse needs.
Feedback and Iterative Development	<ul style="list-style-type: none"> - Participant feedback refines and improves programs. - Evidence-based evaluations and iterative programming ensure sustainability and relevance.
Promoting Social and Cultural Inclusion	<ul style="list-style-type: none"> - Foster inclusion for underserved groups (e.g., migrants, youth) with relatable narratives and participatory approaches. - Long-term strategies ensure sustained inclusiveness.
Broader Impact and Scalability	<ul style="list-style-type: none"> - Inclusive programs can serve as models for other cultural institutions. - Scalable approaches (e.g., object-handling, tactile art) promote broader implementation in community settings.

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The cloud below aims also to summarise all the work done by stressing the main concepts that have been explored in the exploration of good practices. The bigger the word is, the more important it is for the overall project.



Figure 1. Cloud map. Next pages Figures 2 and 3 include good practices, target groups and types of museums












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Inclusive Museums for Well-Being: Initial steps in your roadmap



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

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

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

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Activity



What good practises are of your interest to work with in order to improve health, well-being, and social inclusion in a museum setting for a protected characteristic group?

Note: Please complete the activity in the space provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

4. How innovative technologies can contribute to make museums more inclusive and wellbeing promoters?

Various innovative technologies can be applied to cultural heritage to enhance well-being and health, but they should be viewed as tools rather than end goals. Their purpose is to convey messages and achieve specific objectives. Promoting well-being—understood as fostering competencies in a democratic society, emotional engagement, and accessibility—requires designing a process where technology serves as a resource to meet these aims.

A literature review conducted within the Inclusive Memory project (refer to PRI.A1) found no studies explicitly focused on exploring how technology can be used in museums to promote well-being and health. Consequently, none assessed visitor well-being or health levels directly. However, these technologies often support learning processes, encourage emotional engagement, enhance cultural and physical accessibility, and generally aim to improve the overall user experience. Their adoption is typically directed at achieving one or more of these objectives. A first classification has been developed (see the following figure 4):

1. Technologies for personalising tours and recognising the most popular museum objects
2. Digital tools to enhance contextual or multimedia information of pieces of art
3. Digital tools to contextualise simulations of real pieces of art
4. Digital methodologies to enhance learning processes
5. Sensory-based Technologies
6. Technologies for studying visitors' emotions and preferences

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Inclusive Museums for Well-Being: Initial steps in your roadmap

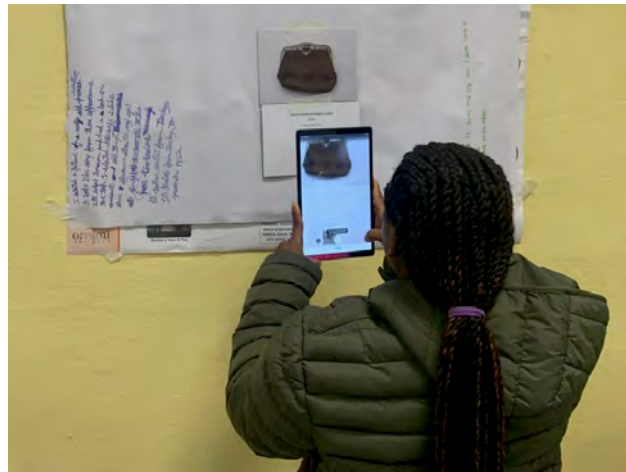
Next, we summarise these technologies and provide guidance for good practices applied to cultural heritage.



Figure 4. Classification of technologies that can be used in inclusive museums

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4.1. Technologies for personalising tours



Inclusive path_ Objects Telling the Stories of Us and Others, Reggio Emilia, Italy (24_24.10.2024)

Audio-guides

Audio descriptive guides are used to enhance access and memorability for sighted visitors as well as expand crucial access provisions for blind and partially sighted people.

- » Increase Visitor Engagement: Audio guides have been shown to enhance visitor engagement, with participants recalling more details and re-engaging with collections after using audio guides compared to other methods, such as no audio or a standard guide.
- » Improve Learning Outcomes for Children: Audio guides positively impact children's learning outcomes, with children using audio guides showing increased interest and engagement and demonstrating higher learning retention through pre-test and post-test analysis.
- » Simplicity and User Preference: Audio guides equipped with new technologies, such as computer vision devices, are preferred by users over traditional audio guides, providing a more user-friendly and engaging experience.

Video-guides

Video-guides are multimedia guides that enable the playback of visual content such as images and videos, along with and synchronised with audio content. Especially in more recent times, the development of video guides has also led to the implementation and integration of virtual and augmented reality experiences, for which different types of technological tools are used, such as smartphones, tablets or smart glasses. In general, besides improving accessibility and inclusion, they provide an enhanced and improved learning experience for the visitors, increasing efficacy and satisfaction dimensions – and so, in terms of wellbeing, motivation and participation.

- » Interactive and Personalized Experience: visitors are given a Personal Digital Assistant (PDA) that interacts with lifelike characters on a screen, enhancing engagement and providing a

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personalized museum experience as the guide adapts to the visitor's movements. Once a character is selected, visitors experience interconnected multimedia presentations based on their location in the museum, providing a dynamic and contextual learning experience that adapts to the exhibits.

- » Promoting Active Citizenship and Collaboration: Video-guides can enhance collaboration and communication among visitors, fostering skills for active citizenship by encouraging group discussions and interaction around the exhibits.
- » Supplementing Learning with Extra Content: Video-guides offer additional information and context about objects and exhibits, enriching the learning experience and providing a deeper understanding of the museum's collections.

Virtual Tours

Virtual tours connect with cultural heritage when museums, sites and places of culture are not accessible for the most different reasons. They are a valuable resource for teaching and learning as they stimulate users' emotional engagement. A virtual tour is a form of semi-immersive VR technology that allows you to experience a certain location remotely. It consists of a sequence of panoramic images that are 'stitched' together to create a 'virtual' experience of any location. Pictures can be taken from your phone, high-resolution cameras or 360° cameras. Users can see an entire panoramic scene or zoom in to get a closer look at a particular area. Nowadays, two main ways to create free virtual tours are through Google.

Street View and Matterport

- » Designing for Engagement and Immersion: 360° immersive video applications effectively engage users, with participants feeling comfortable and immersed, while learning entertainingly, showcasing the importance of user-centred design in VR experiences.
- » Immersive Experience to Boost Engagement: The immersive virtual tour enhances engagement by offering an interactive, curiosity-driven experience that connects younger generations with their cultural heritage.

Bluetooth and radio beacons

Individual tracking of museum visitors based on portable radio beacons is considered an asset for behavioural analyses and comfort/performance improvements. Conceptually, this approach enables room-level localisation based on a network of small antennas. In doing so, it helps museums that suffer from hyper congestion manage visitor flows as too many people in the same space can be detrimental to the quality of the social and cultural experience.

- » Data-Driven Visitor Insights: The use of anonymised data collected via Bluetooth sensors enable researchers to analyse the spatial layout and visitor movements, providing valuable insights into visitor behaviour.
- » Innovative Visitor Tracking: advanced visitor tracking method using individual beacons and Received Signal Strength Indicator (RSSI) readings can accurately track movements despite low antenna density.
- » Visitor Acceptance: These systems are well accepted by visitors, as they involve the use of a free smartphone application that can function as a beacon, making them easily accessible.

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Virtual Museums

In the case studies under review, by using a virtual platform that simulates the museum visit, virtual museums improve learning and self-learning; increase the students' participation; support their academic development; and foster learning motivation and emotional connection to the museum collection.

- » Improve Learning and Self-Learning: virtual museums enhance learning and self-directed learning for participants interested in culture.
- » Role in Occupational Development: The virtual museum contributes to the occupational development of students, encouraging them to reflect on how the virtual visits influence their career aspirations.
- » Widespread Adoption Due to COVID-19: The pandemic has accelerated the use of virtual museums, making them more accessible to a broader audience.

Physical visits systems (Ipad on wheels)

Physical visit systems such as Ipad on wheels, also known as telepresence robots, are adopted in museums and galleries to make heritage accessible remotely, explore unreachable cultural areas but also to function as flexible museum guides on site.

- » Telepresence Robot for Inaccessible Areas: using a telepresence robot enables exploration of otherwise inaccessible areas of heritage sites

Indoor GPS tracking systems

Indoor GPS tracking systems are a network of devices that locate people or objects. To collect and provide this information, different devices are used, such as smartphones, WIKI, Bluetooth antennas and Bluetooth beacons. This technology is useful for tracking routes in specific environments.

- » Assistance with Navigation: It helps visitors find their way around the building, overcoming the limitations of paper maps which may not include recognizable landmarks.

AI Robot guide interaction

A robot guide is a robot that navigates the museum space or other ambiances and provides visitors with explanations. Some robots are designed with GUI, RFD tags and or speech and face recognition technologies.

- » Human-like Robot Design: incorporating more human-like body movements and associating visitors with RFID tags reports low levels of anxiety during interactions with the robot and little concern about future robot interactions.

Chatbots

Chatbots are used in museums to create more meaningful experiences by encompassing individuals' diverse motivations and needs.

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- » Effective for Teenagers: chatbots are particularly effective with teenagers, finding them useful for learning, especially when used in small groups.
- » Emotional Engagement: chatbot using historical figures as an interlocutor are more engaging and emotionally connecting compared to other chatbot models.

4.2 Digital tools to enhance contextual or multimedia information of pieces of art



Workshop_lab at the Civic Museums of Reggio Emilia_ Incontri! Arte e persone (Meetings! Art and People), Reggio Emilia, Italy (21.03.2024)

QR Code

Quick Response (QR) code technologies are used to connect collections with data that can deepen their meaning; improve emotional engagement by enhancing the exploration experience with museum specimens; and foster the learning process by making information easily accessible and linkable.

- » Two-Way Interaction: Experimenting with 260 college students revealed that two-way QR codes enhance visitor interaction more than one-way QR codes.
- » Supporting Independent Learning: At the Lee Kong Chain School of Medicine in Singapore, QR codes facilitated medical students' independent learning and exploration of museum resources, as reported by 32 respondents.
- » Emotional and Ubiquitous Learning: combining QR codes with other technologies in a museum environment fosters a more immersive, emotionally engaging learning experience.

NFC TAGS

The Near Field Communication (NFC) technology is a short-range, high-frequency wireless communication technology that enables data exchange between devices. In our case the physical assets and the unique data that are embedded in the NFC chip. This technology is used to help

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visitors recognise objects in the form of multimedia information (text, images, audio, video, AR, etc.) by scanning the NFC tags near the object. Overall, NFC technology serves a twofold goal: 1) to improve visitors' interaction and overall experience of the exhibit; 2) to give museum management valuable information about visitor activity so that it is possible to profile personas.

- » Enhanced Interaction with NFC: users can physically interact with a dynamic display, helping them look up and compose tours.
- » Mobile App for Object Recognition: the mobile app allows visitors to access multimedia information about exhibits via NFC tags.
- » Cost-Effective and Flexible NFC: NFC technology is affordable and versatile, offering significant potential to enhance museum experiences, limited only by the creativity of museum professionals in its application.

Informative or Multimedia Totems

Multimedia totems are communication technology tools that increase knowledge during a museum tour. Their content is designed according to the museum's message and can be implemented through different technologies and for different objectives.

- » Personalized Museum Experience: a touch screen totem with facial coding technology analyses visitors' emotions, age, and gender to suggest personalised exhibition paths, enhancing emotional engagement and positively influencing visitors' mood.
- » Augmented Reality on Totems: Totems can engage various age groups by using AR to turn surfaces into dynamic displays, exemplified in the enhanced visual experience of the Parthenon's north frieze, enriching sensory perception with digitally conveyed information.
- » Alternative to Indoor Positioning: Multimedia totems offer an effective alternative to indoor positioning, allowing visitors to access targeted information by pointing their smartphones at totems.

Augmented Reality (AR)

AR is adopted in museum contexts to enhance the discovery-based learning process and promote emotional engagement. It is especially useful to overcome the inaccessibility and untouchability of objects.

- » Enhanced Learning through AR: AR's ability to enrich visitor learning by superimposing relevant information onto exhibits, leads to improved engagement and knowledge retention.
- » Experiential Learning for Schoolchildren: AR helps schoolchildren identify preferred learning styles, motivates ongoing learning, and further enhances knowledge acquisition.
- » Accessible AR Development Options: museums exploring AR for the first time can use free open-source AR SDKs, with options to upgrade to paid plans for complex apps. Unity is recommended for its popularity, ease of use, and strong support for building interactive experiences.

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Blockchain (NFTs)

The use of blockchain in museums is varied. It can be adopted to protect data and ensure secure monitoring and management of the museum; it can be used as a form of revenue by licensing objects conserved at the museum via the creation of NFTs; it can foster the exchange of collections between museums thus promoting cultural heritage and dissemination of knowledge and it can be used to explore the concept of guardianship by allowing museum visitors to add a new layer of interpretation on the objects.

- » Enhanced Engagement and Knowledge Sharing: digital technologies, including blockchain, help museums engage visitors by offering new educational and social awareness methods, while also collecting valuable visitor data.
- » Value Creation Through Social Interaction: encouraging visitors to contribute knowledge about artefacts increases the museum's value by fostering social connections and discussions.
- » Secure Information Exchange: a blockchain system demonstrates the feasibility of secure and expandable information exchange.

4.3 Digital tools to contextualise simulations of real pieces of art



Inclusive path_tactile map at Villa Torlonia, Rome, Italy

Virtual Reality (VR)

Most current research is about integrating VR into the traditional frame of a museum to enable a deeper and more meaningful understanding of the displayed artworks.

- » Showcasing Hidden Artifacts: An interactive VR exhibit can display artifacts not physically in view, enhancing access and engagement with museum collections.
- » Creating Immersive Cultural Experience: VR allows visitors to experience old heritages, highlighting the importance of interdisciplinary collaboration in designing compelling VR for cultural heritage.
- » Impact of Absorptive Experiences: absorptive VR experiences positively influence visitors' overall museum experience and intention to visit, underscoring the importance of immersive design in VR tours.

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Wall projectors

Wall projections in museums consist of displaying digital images or videos on surfaces of the museum's walls, pavements, exhibition panels or screens. Wall projectors in museums are not only used to project digital products but also to show enlarged images and descriptions of the exhibited materials, and to shed light on exhibits in a way that hidden details are highlighted.

- » Enhanced Exhibit Understanding: wall projectors display information directly onto a whiteboard, integrating guidance and enhancing engagement by minimizing distractions from reading panels.
- » Augmented Reality with Real Exhibit Connection: non-immersive AR projections allow visitors to interact with the real environment and exhibits, maintaining a connection with both artefacts and companions.

3D holographic projections

3D holographic projections are one of the areas of greatest interest to make artworks accessible to a mass audience. They are more commonly used in digital art museums, digital art exhibitions, and other digital media art applications to engage visitors and those audiences who cannot be present.

- » Customized, Multi-Channel Interaction: Holographic applications often use single technologies focused on visualization, motion, or interaction, which can limit engagement. Multi-channel, customizable modalities are essential for catering to diverse visitor profiles and interests.
- » AI-Powered Interactive Displays: An AI-driven holographic stand allows users to view and interact with accurate 3D representations of their machines. This system also supports natural language dialogue, maintaining context in conversation and interactions.
- » Broad User Appeal: holographic displays improve understanding and exploration of cultural objects through interactive manipulation and conversation.

3D Printings

3D printing has seen a recent diffusion in the field of Cultural Heritage. Being used for different purposes, such as study, analysis, conservation or access to museum exhibitions, 3D-printed replicas need to undergo a process of validation also in terms of metrical precision and accuracy.

- » Enhanced Accessibility and Engagement: 3D printing supports both physical and cultural accessibility, offering visitors a more immersive and meaningful experience with replicas of museum artefacts.
- » Maker Spaces for Hands-On Learning: the use of 3D printing technology in maker spaces helps to engage a diverse range of users in hands-on activities.
- » Interactive 3D Exhibits: visitors can recreate artefacts using CAD, 3D pens, and 3D printing making the learning experience interactive and participatory.

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Video Mapping

Video mapping is a form of augmented reality that integrates a digital dimension with the tangible one. It usually consists of a projection of digital images and videos on a site, monument or building. It aims to enhance certain features of the sites and interaction among visitors.

- » Encouraging Interactive and Collaborative Roles: video mapping installations reveal that the setup encourages participants to take on various roles, enhancing interaction and collaboration.
- » Collaborative Control of Projection: Participants can the projector and direct it towards areas of interest, fostering a shared experience and reinforcing group engagement.

4.4 Digital methodologies to enhance learning processes



Workshop at the National Gallery of Iceland_How do you feel in a museum_, Reykjavik, Iceland (26.01.2024)

Digital Storytelling

Digital Storytelling (DST) can revolutionise the way we engage with cultural heritage. It has been widely recognised as an important direction for attracting and satisfying the audiences (especially “digital natives”) of museums and other cultural heritage sites as well as for supporting teaching and learning at every level of education.

- » Promoting Wellbeing and Emotional Engagement: Digital Storytelling (DST) has been explored for its potential to promote wellbeing by stimulating emotional engagement, making content culturally accessible, fostering cultural belonging, and developing transversal and digital skills.
- » Competency Development for Active Citizenship: DST can develop competencies for active citizenship, particularly digital skills, by allowing users to create, experience, and interact with narratives.
- » Technology Accessibility and Feasibility: DST is no longer technologically challenging, with a wide range of free and licensed software available for creating interactive narratives. Museum professionals should balance resources, goals, and constraints when incorporating DST into their exhibits.

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Hands-on (tactile reproductions)

Hands-on in museums has proved to promote emotional engagement and learning for every kind of visitor as it ensures accessibility and inclusivity.

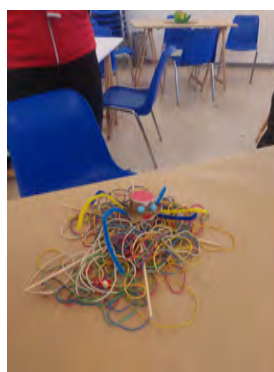
- » Motivation and Engagement through Hands-On Exhibits: children prefer partially completed exhibits over fully completed or uncompleted ones, indicating greater engagement and motivation with hands-on learning experiences.
- » Tinkering as a Learning Tool: Tinkering programs engage children in engineering practices, such as testing and redesign, depending on exhibit design and interactions with adults.
- » Optimising Parent Guidance: parent guidance improves preschoolers' exploration by identifying effective adult coaching styles to enhance children's exploratory behaviour at exhibits.

Gamification

Gamification refers to the use of game elements and game design techniques in non-game contexts. Gamification is widely used in museum contexts for its ability to influence the decision of visitors to attend museums; improve the learning experience; control and direct crowds.

- » Enhancing Learning through Gamification: improves learning by activating emotions and curiosity through components like "Quest" and "Achievement," providing visitors with a clear learning path.
- » Crowd Control and Engagement through AR and Gamification: A visitor using the gamified AR experience follows a more precise route, suggesting gamification helps manage crowd flow while enhancing visitor engagement.
- » Cost-Effective Gamification: gamification reduces hardware costs by enabling the experience on smartphones and tablets, making it a more affordable option for museums.

4.5 Sensory-based Technologies



Workshop at Villa Torlonia_ The tale of emotions, Rome, Italy (23.05.2024 and 5.11.2024)

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Heighten Sensory Awareness

Heighten Sensory Awareness is a technology that uses a Kinect motion-sensing controller, projectors, and projection mapping software to display video and images within a space with which a user can interact. The users can engage with the installation by moving, waving their hands or touching the projection. It is used in museums to enhance the levels of engagement and participation among the crowds.

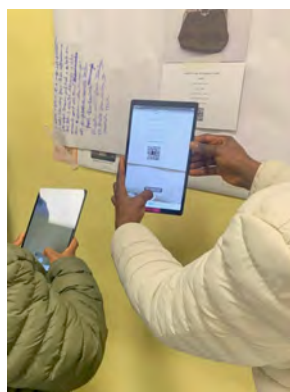
- » Enhanced Collaboration through Spatial Augmented Reality: spatial augmented reality setups foster communication and collaboration between users, even when the participants ARE strangers, highlighting the potential of Spatial Augmented Reality to encourage teamwork in museums.
- » Sensory Awareness and Active Citizenship: sensory awareness, facilitated by augmented reality, can improve competencies for active citizenship, especially in terms of communication and collaboration among visitors.

Smell artefacts

Nowadays, more than just presenting artefacts, museums are creating more participatory experiences by incorporating multisensory effects, with even smells to immerse visitors in a more realistic and complete experience. While smell may be the forgotten sense, many museums are now starting to make use of its unusual psychological properties. Visual stimuli activate different parts of our brain than smells, and when the two modalities are artfully combined, interesting effects can be achieved.

- » Olfactory Component in Art Installations: the smell of the used creates an overpoweringly physical experience, complementing the visual element.
- » Visual and Olfactory Synergy: provoke thought about materialism and wastefulness, while the olfactory stimuli elicit emotional responses.
- » Emotional Engagement Through Smell: smells in art can trigger powerful emotional responses, such as nostalgia or discomfort, enhancing the emotional engagement of museum visitor.

4.6 Technologies for studying visitors' emotions and preferences



Inclusive path_ Objects Telling the Stories of Us and Others, Reggio Emilia, Italy (24_25.10.2024)

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AI for identifying visitors' behaviours and preferences

Artificial Intelligence (AI) comes in handy when personalising museum content, which is pivotal for enhancing the visitor experience. However, most museums do not offer this kind of service yet, and even fewer museums focus on modelling visitor engagement to foster learning processes.

- » Research on Predictive Models of Visitor Engagement: machine learning techniques, including random forests, support vector machines, and gradient boosting trees, to enhance model accuracy. Incorporating additional modalities (like facial expression and posture data) into the models improves predictive accuracy.
- » Impact of AI on Psychological Wellbeing and Engagement: AI can play a significant role in supporting psychological wellbeing by increasing visitor satisfaction and self-esteem. It also aids in the development of competencies for active citizenship, especially in terms of critical thinking and digital competencies.

Software Mezzini

Technology can help make on-site visits to museums much more satisfactory, by assisting visitors during their experience. To this aim, it is necessary to monitor the active user and acquire information about their behaviour. This information can be used for various purposes: to provide visitors with personalised services such as recommendations of points of interest and additional textual and multimedia content; to analyse the individual and social behaviour of visitors; to improve artwork arrangement; to optimise visitors' flow.

- » Impact on Psychological Wellbeing and Engagement: supports psychological wellbeing by enhancing visitor satisfaction and fostering emotional engagement. By helping museums better profile visitor personas, it contributes to personalized experiences that spark interest and a desire to learn. Additionally, it promotes the development of critical thinking and digital competencies, which are important for active citizenship.

Eye-tracking for mapping emotional responses during museum visits

Eye-tracking can be used in museums to map the visitors' emotional responses and understand how they watch museum objects. On these premises and by adopting different technologies, it is possible to design: 1) explanations that consider the consumption pattern; 2) descriptions in augmented reality, superimposed on the gaze, that enhance the visitor's emotional engagement; 3) individualised explanations.

- » The connection between emotions and heritage: mobile eye-tracking technology to explore visitors' emotional experiences in museum settings. Eye-tracking can help reveal connections between how guests interact with specific exhibit features, such as signage, and their emotional responses.

Smartwatch for mapping emotional responses during museum visits

Smartwatch-based systems can facilitate museum gallery exploration, improve engagement, strike a balance between personal and public interactions, and map emotional responses as they can detect emotions directly as opposed to questionnaires.

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- » Heart Rate and Emotional Engagement: users' emotional impressions can be correlated with a decrease in heart rate. The locations where users experience emotional arousal are successfully mapped.
- » Smartwatch Integration: smartwatches can effectively integrate into a multi-display museum environment, providing a new way of tracking visitor engagement and emotional responses during the museum experience.
- » Customer Journey and Smart Technologies: smart technologies have the most significant impact on the prospective and active phases of the visitor experience, though they also influence the reflective phase.

Making visitors visual artefacts – selfies

Selfies, the art of taking pictures of oneself, emerged in the early 21st century in the media and online culture, supported by communication and information technology with internet networks. Since the application of two-sided cameras on cell phone products, selfies have become a global phenomenon. It became a common practice even in museums, where it is used to better understand visitors' behaviour, establish a closer connection to the exhibited objects, provoke emotions, co-create value and promote the museum content.

- » Computer Vision and Instagram Analysis: Instagram pictures shared by visitors, particularly those related to an exhibition can provide valuable insights into visitor behaviour. Museums can learn about how visitors interact with exhibits and understand what objects or aspects of the exhibition are most valued by them.



Activity



Which of these technologies do you find most interesting and applicable to your context?

Note: Please complete the activity in the space provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

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5. Staff Training for inclusive museums

5.1 Training needs for museum staff and professionals

Which are the training requirements for museum staff and professionals for the development of inclusive museums? Based on the Inclusive Memory Project survey results, empathy, collaboration, cultural awareness was considered the most important as to soft skills. Also important to involve people of protected characteristic in the design of a visit. Below the professional and soft skills indicated as most relevant by the respondents:

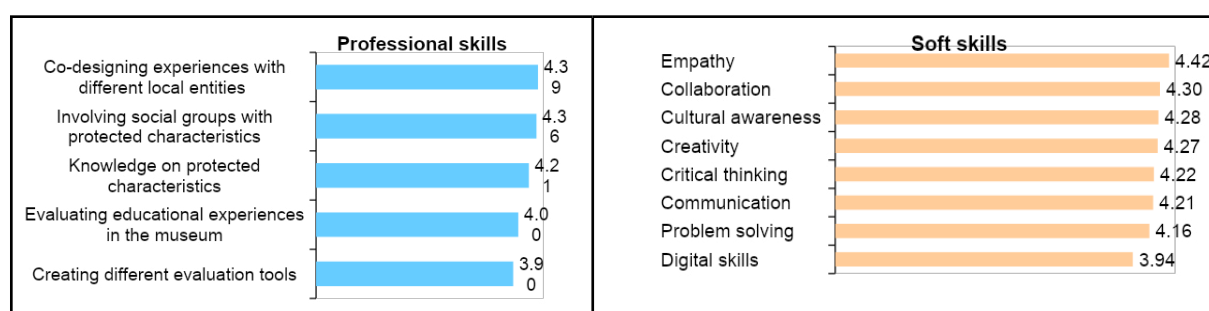


Figure 5 professional and soft skills identified as training needs

When the participants were asked about what digital tools they used in their work, some of the uses mentioned were the following:

- » art therapists and mindfulness practitioners used photos, videos and museum virtual tours as support in their online sessions;
- » art therapists encouraged their patients to communicate online with a broader and international community, for example through social media like WhatsApp or Instagram, to share and discuss their experiences;
- » social caregivers stimulated adolescents with mental health issues to make images and videos using personal devices to create personal narratives;
- » art therapists involved displaced people in a digital project in which they recorded audio and shared images that were later presented in the museum context;
- » cultural and art sector professionals deployed digital tools to make the museums more accessible to everyone;
- » art therapists offered the digital environment as a safe space for people with protected characteristics, such as migrants.

Digital tools have been often used as a medium for organising and improving online sessions with patients/practitioners and as visual aids to therapy/practice; they were therefore important means of sharing and communication. In some cases, however, participants affirmed that online activities were not possible due to the conditions of their clients, who live in situations of social isolation or displacement and require in-presence activities. In these cases, digital tools and the development of digital skills

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allowed them to re-appropriate their own narrative, while stimulating creativity. Sharing the products created during the in-presence activities with a wider audience also significantly improved their self-esteem.

The Inclusive Memory project aims at producing a course to train (present and future) museum professionals, social care givers, schoolteachers and healthcare personnel into the idea of Museums as Inclusive Spaces. The request to rate to what extent the promotion of professional and soft skills related to the link Art-Health-Well-being can be applicable and produce effect yielded to equal score for the items Promote community social development and Support individual and community inclusion that have been evaluated the same way with an equal division among “strongly agree” and “agree”. The results of the answers sorted in descending order are:

Promote community social development
Support individual and community inclusion
Add value to work based learning in general
At some distance are placed: Bring added value to your professional area
Be promoted by higher education institutions in your country
Be applicable in your professional area

When asked about further thoughts on making museums inclusive spaces where the social model of disability and reflections on cross-cultural interaction and dialogue are promoted, the respondents answered (see figure 6):

- » Involving people with disabilities and impairments in the creation and the leadership of museum projects that have to do with inclusion. Also, to involve individuals with protected characteristics in the design and management of inclusion-focused museum projects.
- » In fact, 30% of the responses focused on the physical accessibility of the museum, both inside and in terms of access to the location, especially for those living in metropolitan areas far from the cultural centre. The reflections also touched on the importance of considering inclusion in the design of the museum space, making it a “home for everyone.”
- » Regarding intercultural inclusion, a suggestion was made based on working more on the organisation of heterogeneous groups in which people from different countries, ages, and professional sectors (social workers, health workers, and cultural creators), get involved in activities, stimulating collaboration and reciprocal exchange.
- » Another interesting proposal was to rethink the concept of how the users of projects are categorised. That is, not to limit it to disable and not disable, but to include other aspects like types of disabilities, physical and mental, social stratum of the user and cultural origin, etc.
- » Regarding accessibility, some comments emphasised the importance of integrating tools, paths, devices, and strategies for individuals with protected characteristics into the overall approach of the museum. This allows the guests to use them independently or with their educators and caregivers, thus giving them more autonomy over their museum visit experience.
- » Concerning this, one comment suggested that the museum could provide an inclusive “co-creation space”, such as a creation lab, where individuals and communities can have a voice and be actively involved in shaping the space to their needs through collaborative project development.
- » The space should be open to all members of the community to create programs that are

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relevant to them. In other words, turning museums into meeting places where people from various minority groups in the community can come together to discuss their issues and ideas.

- » Approximately 10% of the responses to the question focused on the importance of providing training, tools, and fostering an “inclusion culture” among museum staff at all levels, not just visitor services.
- » Another interesting idea was brought up on how museums can increase their dissemination and training efforts on the diverse needs of individuals with disabilities to expand cultural understanding and embrace further integration.
- » The need to establish alliances, create national guidelines, and form partnerships between public institutions, private entities, and schools in the proximity of museums has been a frequently mentioned suggestion. Approximately 15% of the responses highlighted the importance of involving schools in these efforts.

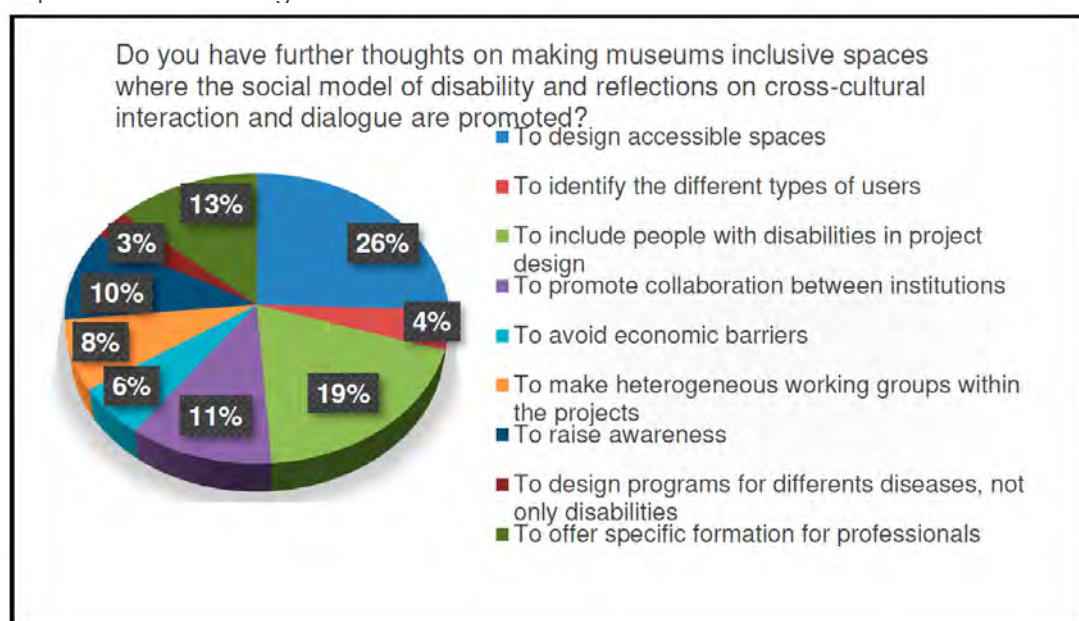


Figure 6. Ideas for making museums inclusive spaces where the social model of disability and reflections on cross-cultural interaction and dialogue are promoted.

5.2 Course learning design

The Asset Based Community Development (ABCD) approach (O’Leary 2005) can be used for the development of learning content and activities for inclusion and wellbeing promotion within local communities and context, students will search into their local communities and drive the development process by identifying and mobilizing existing, but often unrecognised assets. The ABCD is a way of working with communities that focuses on community strengths and assets, rather than on deficits and problems.

The course should be based on the social model of disability and the design 4all approach. Everyone

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has an equal right to culture and visit museums. Students must 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.

From the experience in the Inclusive Memory project (Rodrigo et al., 2024) we propose an on-line course that can be devoted to introducing future museum professionals, social caregivers, school teachers and healthcare personnel to the idea of museums as inclusive spaces. The student workload could be 25 hours (1 ECTS, 5 hours per week) and the syllabus could be as follows:

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

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

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

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

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

Expecting the following main learning outcomes, professional skills and trasversal skills out of the learning:

» **Main learning outcomes of the Pilot 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.
- ◇ Create a museum experience where wellbeing is addressed 4all.

» **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.

» **Transverse skills:**

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- ◇ 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.

The guidelines for the learning design include (see figure 7):

- » The division of the course syllabus into N modules (each with an overall learner workload of 1-2 ECTS).
- » Multilingualism can be achieved in all educational resources by video subtitling and text-to-speech conversion techniques. English language can be selected as the conducting language for the course content and peer-to-peer interaction in an international field.
- » 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.

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

MOOC components

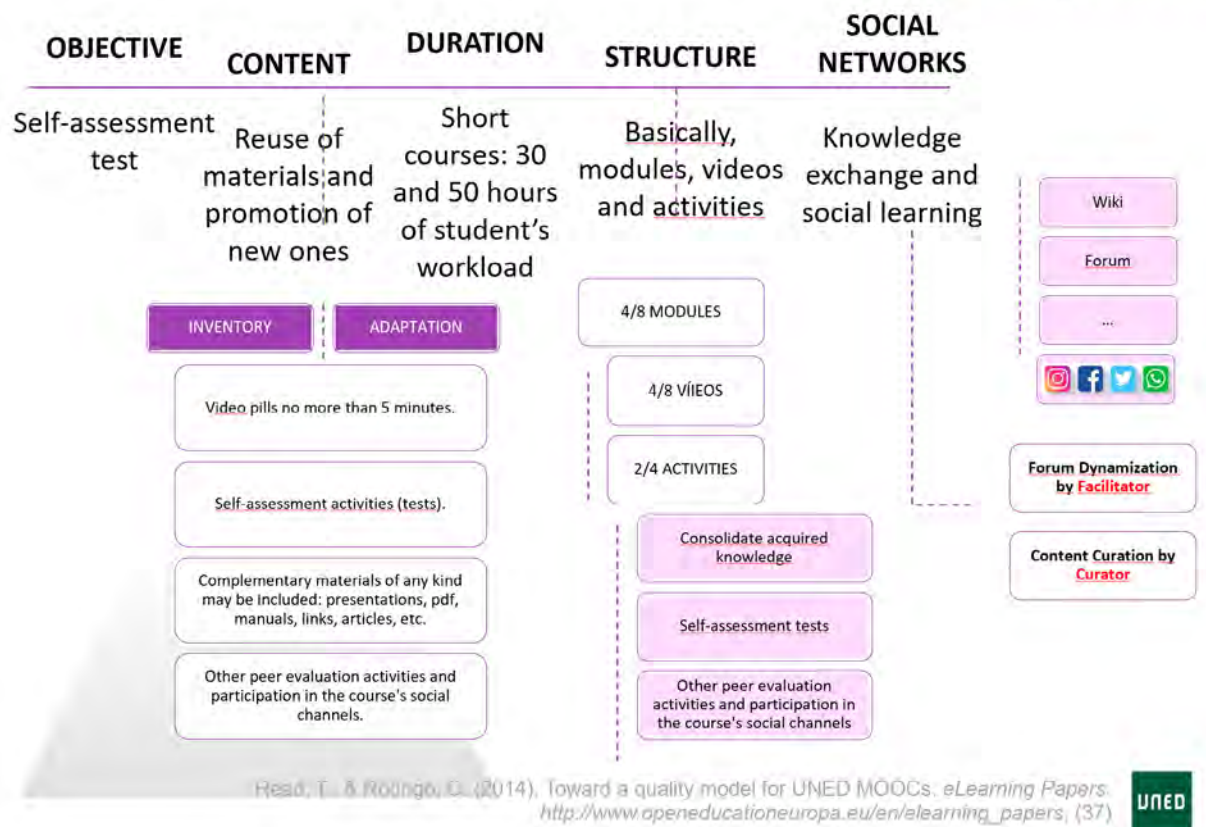


Figura 7- MOOC components



Activity

How relevant is this content to you?



Note: Please complete the activity in the space provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

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6. Design of an inclusive art activity for well-being promotion

As part of the learning design, we propose the inclusion of a final task that implies personal internal reflection and a wrap-up activity to gather all the knowledge achieved on a practical basis. For this reason, we think on fostering the design of an inclusive art activity for well-being promotion. In the following sections we will outline the steps that would make up the design of this activity.

6.1 Step 1: What is empathy?

Empathy means the ability to understand and share the feelings of another. Within that context, a point of departure is understanding disability through the social model and approaching problems of protected characteristic groups through the lens of what a holistic concept of well-being, positive emotions, and human flourishing mean. This can be achieved by the students filling in an empathy map after interviewing a person with disability (figure 8).



Activity



Fill in the empathy map after interviewing a person with disability under the definition of the social model or in a protected characteristic group, depending on your context.

Note: Please complete the activity in the spaces provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

Empathy Map Template

Who are we empathizing with?

Who is the target group we want to understand?

What is the situation they are in?

What is their role in the situation?


What do they think and feel?

What are they thinking and feeling?

What thoughts and feelings might motivate their behavior?

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<p>What do they hear? <i>What are they hearing from family, friends, colleagues, and others?</i></p>	 <p>Icon: "Balanced" by Janik Söllner, Source: The Noun Project, License CC BY 3.0.</p>	<p>What do they see? What do they see in their immediate environment and in the marketplace? What are they watching and reading?</p>				
<p>What do they do? <i>What are they doing? What can we imagine them doing? What do they need to do differently?</i></p>		<p>What do they say? <i>What are they saying? What can we imagine them saying?</i></p>				
<table border="1"> <tr> <td data-bbox="197 1232 842 1482"> <p>PAINS <i>What are their fears, frustrations and anxieties?</i></p> </td> <td data-bbox="842 1232 1493 1482"> <p>GAINS <i>What are their hopes, wants and needs?</i></p> </td> </tr> <tr> <td colspan="2" data-bbox="197 1482 1493 1733"> <p>ACTIONS <i>What are the possible actions museums can take to promote their health and wellbeing?</i></p> </td> </tr> </table>			<p>PAINS <i>What are their fears, frustrations and anxieties?</i></p>	<p>GAINS <i>What are their hopes, wants and needs?</i></p>	<p>ACTIONS <i>What are the possible actions museums can take to promote their health and wellbeing?</i></p>	
<p>PAINS <i>What are their fears, frustrations and anxieties?</i></p>	<p>GAINS <i>What are their hopes, wants and needs?</i></p>					
<p>ACTIONS <i>What are the possible actions museums can take to promote their health and wellbeing?</i></p>						

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6.2 Step 2: Can art pieces evoke human emotions and strengths?

Human appreciation for visual art may stem from art's capability to engage the museum's visitor in a manner resembling the bodily signatures of survival-salient emotions. Emotional response is a signal of relevance that our memory system uses to prioritize information, so people remember more effectively experiences that have an impact on us, rather than neutral information.

Now, please select a series of images of artwork that you appreciate. Search in digital artwork libraries, local museums, or museum websites. Reflect on them about what human emotions and strengths they suggest to you. Try to identify how you feel and possibly others – and, if you think of others, please define the others you are thinking of.



Activity



Select four pieces of art you consider they reflect well-being, positive emotions and some of the 24 human strengths. Rate to what extent they are related to each of the 10 emotions (Fredrickson, 2018) and the 24 human strengths (Peterson & Seligman, 2006). Include the information in the indicated fields of the form.

Note: Please complete the activity in the spaces provided below.

Positive Emotions (Fredrickson, 2018)				
Joy				
Gratitude				
Serenity				
Interest				
Hope				
Pride				
Amusement				
Inspiration				
Awe				
Love				

Human Strengths (Peterson & Seligman, 2006)				
Creativity				
Curiosity				
Judgment				
Love of learning				
Perspective				
Bravery				

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Perseverance				
Honesty				
Zest				
Love				
Kindness				
Social Intelligence				
Teamwork				
Fairness				
Leadership				
Forgiveness				
Humility				
Prudence				
Self-Regulation				
Appreciation of beauty and excellence				
Gratitude				
Hope				
Humor				
Spirituality				

Once you have completed the task, why not ask two or three people about the emotions and strengths they associate with the four selected pieces? This way, you can see to what extent their perceptions are similar or different and share your experiences with them.

6.3 Step 3: Designing an Inclusive Museum Activity for wellbeing promotion

Everyone has an equal right to culture and visit museums. You have learnt about wellbeing, positive emotions and human strengths together with how to build up a dialogue and trust relationships as a path to inclusion, with examples of strategies and activities that can be realised within the museums context to include several target groups and foster the role of the museums as inclusive space for health and well-being.

By planning an inclusive museum activity for wellbeing promotion, you can put this knowledge into practice for an inclusive activity in museums. This activity involves “learning-by-doing”. You can use artwork and/or cultural objects, acquired knowledge about wellbeing, human growth, and positive emotions, and uses of technology as tools for your activity design.

Now you have the opportunity to design an inclusive activity by yourself, targeting to an identified

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disfavoured group and select a museum context based on your acquired knowledge about inclusion, wellbeing and technological possibilities at museums.



Activity

An Inclusive Activity in a Museum.



Sequence for the Inclusive Museum Activity for Wellbeing Promotion

1. Design an inclusive activity in a selected museum for a specific target group promoting positive emotions and wellbeing and building on strengths.
2. Select measuring tools for evaluating inclusion and wellbeing. We have provided you with resources of possible ways of measuring inclusion and wellbeing in a museum activity, so you can evaluate if your museum experience proposal has been successful.

Create a template that include:

- » Name of the selected museum, short description and image
- » Three selected artworks/cultural objects from the museum: Title, Author, Year.
- » Artwork/cultural objects images + short visual description (theme, technique).
- » Select two positive emotions and two human strengths embedded in your target group to discuss via the selected artworks/ cultural objects in your museum. Add the description to your template.
- » Add the description to your template about your target group laying out: characteristics, strengths, vulnerability, and possible needs and desires.
- » Title of museum activity. Type of museum activity (e.g. workshop, tour, installation etc). Describe the activity to be realised with the target group/s of protected characteristics, venue, setting, materials, duration, skills needed by the participants.
- » Specify your artworks or cultural objects from your selected museum. Add images of them and the description to your template.
- » Aims to promote wellbeing.
- » Specify what technological tools could be used to achieve inclusiveness in your museum activity and why.
- » Digital methodologies to achieve aims (e.g. digital storytelling, gamification etc.)
- » Results if any (e.g. identified glossary, artworks, rhythms or lyrics created by the participants)
- » Formulate 5 statements to address the participants about your inclusive activity. As a reference and inspiration, you have three links below, together with the already acquired knowledge from experts' narratives.

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- » Create your own assessment grid complying with your target group. Items should include **wellbeing, belonging to a group** and **flourishing**.
 - ◊ Identifying and describing emotions. Toronto Alexithymia Scales (TAS 20) Link: <https://scales.arabpsychology.com/s/toronto-alexithymia-scales-tas-20/>
 - ◊ Linda J Thomson & Dr Helen J Chatterjee. UCL Museum Wellbeing Measures Toolkit. Link: https://www.ucl.ac.uk/culture/sites/culture/files/ucl_museum_wellbeing_measures_toolkit_sept2013.pdf
 - ◊ Michelle A. Mileham. 2021. Measuring the Social Impact of Museums. Link: <https://museumsocialimpact.org>
- » Participants' feedback: Describe how you will get participants' feedback if you have already an assessment tool.
- » Facilitator(s)' remarks: Add any remarks for your and/or other facilitators

Links to narratives, connecting to people within protected characteristics groups. Disability Equity and Museums Series.

Firsthand audios from New Yorkers about their experiences and perspectives on disability equity + Arts and Dementia Training Resources:

- » <https://www.moma.org/visit/accessibility/resources>
- » **Frame of Mind**. Uplifting personal stories about how art supports our well-being <https://www.metmuseum.org/perspectives/series/frame-of-mind/podcast>
- » **Art Beyond Sight (ABS)** is dedicated to empowering and enriching the lives of thousands of children and adults through the life-enriching benefits of art and culture. We bring access, inclusion and promising opportunities to people with all types of disabilities on a local, national and global scale.
- » <https://artbeyondsight.wordpress.com>

Note: Please complete the activity in the space provided below. Don't worry about the length of your response; the text field is scrollable, allowing all your input to be saved regardless of its length.

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7. CONCLUSIONS

With this guide we have provide you a tool and a roadmap to design your own inclusive activity in a museum context. Here you have a bunch of our more important conclusions within the work being done in the Inclusive Memory project:

- » There is a need to involve representatives from the communities of people with a protected characteristic, especially in the evaluation phase.
- » It is highly important for society to disseminate the idea of museums as inclusive spaces to shift and enhance the perception of museums for citizenships. Consider the museum a place to visit on a regular basis for socialising and other activities instead of as an extraordinary place to visit occasionally.
- » Rethink the museum concept as a bridge for communication and dialogue. This would be done by raising awareness starting in schools and to promote the idea that a higher level of well-being can be attained through the arts and foster the concept of museum as an everyday place.
- » The Inclusive Memory project has developed a database of various case studies, segmented by the target group.
- » Additionally, a follow-up plan post-intervention or program that includes exercises, videos, virtual reality, interactive tools, informational points, and other supplementary materials have been developed. This would aid in monitoring the well-being experience achieved in the-museum, even after the visitor has left it.
- » Finally, arts could be in the next future part of health prescription.

The Inclusive Memory project has tried to really change the culture about the arts, the relation to people with special characteristics and the contribution to the concept that “higher level of wellbeing can be achieved through art”. Download all the open and free deliverables, share with others and help us to disseminate.

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