



Guide to
building
inclusive
cultural
spaces





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The purpose of global development, like the purpose of a good domestic national policy, is to enable people to live full and creative lives, developing their potential and fashioning a meaningful existence commensurate with their equal human dignity.

(Martha C. Nussbaum, 2011, p.185)

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O PREFACE

We know the experiences we live not only help us achieve a better understanding of the world, but also better knowledge of ourselves and who we can become in relation to the people with whom we interact and coexist. We also know that there are social, economic and political conditioning factors that hinder or limit the experiences to which we have access, resulting in individual and social consequences. In this regard, although it is possible to speak in general terms about a greater democratisation of culture-cultural institutions that are more open to social contexts, diversity of channels in the dissemination of cultural heritage or the creation of collaborative networks between different types of institutions-, we cannot ignore the fact that this is a long process subject to global social, economic and political changes.

This guide for the construction of inclusive cultural spaces, has emerged from a **collective desire to contribute to the recognition of the value that cultural experiences have in the life of any individual**. It focuses on cultural and artistic institutions with a dual purpose. On the one hand, it aims to recognise the efforts and work carried out by some of these institutions in recent decades to bring cultural heritage closer to people or groups in situations of greater social vulnerability. On the other hand, it is designed to accompany institutions in the decision-making process in which they will be involved when implementing inclusive institutional improvement initiatives.

This material is in line with the new definition of museums approved last August at the 26th General Conference of the International Council of Museums (ICOM) (2022), which attributes and recognises these spaces -and which we extend to other cultural institutions- as fundamental contexts in the development of a more just society¹. **The definition of museums as inclusive spaces reinforces the role that cultural institutions have in the recognition of human diversity, the construction of more sustainable environments and the fight against social exclusion.**

The tool or resource presented here has a history and a context. Much like other similar works, it has been enriched by our previous research and the contributions of other authors. The work of Aisncow and Booth (2015) in the field of education deserves special mention and has clearly inspired the design of this material.

This tool is the result of the context and framework of reflection provided by the European INARTdis² project in which we have been working with many people from socio-educational (primary and secondary schools, special education and occupational centres) and cultural (museums, exhibition halls, theatres and auditoriums) fields. **This has allowed us to weave a network of alliances through many different actions** led by four universities (Polytechnic Institute of Lisbon, University College of Teacher Education Styria, University of Cantabria and Autonomous University of Barcelona),

an artistic institution (Thikwa) and an Association for the promotion of education, culture, and sport “Education for All” (EfAS), in different countries (Portugal, Austria, Spain, Germany and North Macedonia). Therefore, **this material is especially enriched by what we have been told by the people who have accompanied us on this journey through**

different cultural and artistic centres.

Finally, as you will see later on, the *Guide to building inclusive cultural spaces* paves the way for identifying new issues that will undoubtedly arise as cultural spaces become more inclusive and sustainable.

Josep M^a Sanahuja-Gavaldà (UAB)
& Susana Rojas-Pernia (UC)



Image 1. Dunya Hirschter, *untitled*, (n.d.).



*to be human is to be an artist! Art and
Aesthetics are instruments of liberation.*

(Augusto Boal, 2016, p.21)

1 INTRODUCTION



Creating inclusive cultural and artistic spaces requires reviewing the way in which they are conceived, designed and organised **with the aim of welcoming** everyone and **ensuring equal access and participation** in the services, activities, content they offer. Thus, museums, cultural and artistic centres or exhibition spaces contribute to the promotion of the right to access and participate in cultural and artistic life as expressed in various international conventions, including the Universal Declaration of Human Rights.

Clearly this involves a major effort, primarily for artistic and cultural centres as they play a leading role as dynamising agents of a wider cultural ecosystem. Moreover, they have to adopt **flexible and creative approaches** to respond to a wide range of interests and social demands, serving an increasingly diverse potential public, with rich and varied life experiences, in which culture and art are key elements in the exercise of full citizenship. This task can be undertaken **in collaboration with** other entities and social agents that nurture, contribute and incorporate different points of view in the process of constant revision that implies advancing in terms of social, artistic and cultural inclusion.

This **guide for the review of cultural and artistic spaces** is based on an inclusive approach. It is designed to be used, from each particular context, to consider how to ensure that everyone has the **opportunities**

and necessary resources within their reach to access and participate in the life of museums and cultural spaces. It aims to offer support by identifying specific elements that hinder or obstruct the enjoyment of cultural and artistic experiences for certain individuals and groups. Specifically, it aims to identify barriers that prevent the right to cultural access and participation from being fulfilled under equal conditions and which, consequently, continue to perpetuate certain exclusion processes in cultural environments.

The main objective of this material is to provide a series of indicators, in the form of questions, so that artistic and cultural centres can initiate processes of in-depth reflection on the values they promote, the way in which their organisation is managed and the experiences they provide to the people who visit them. In short, this guide is intended to be used as a support for undertaking global restructuring processes which aim to **improve institutions by encouraging them to adopt inclusive values**. Therefore, far from offering a set of universal guidelines on how to “make a cultural or artistic centre inclusive”, this guide focuses on the task of reviewing elements that can and should be rethought, assuming that **this process will be conducted by a working group** that gives meaning and context to the analysis to be carried out. The ultimate goal of this guide is to serve as a **tool for the development of cultural and artistic spaces themselves** in the review of their daily work in order to achieve a more inclusive society.

2

**HOW IS
THE INDEX
ORGANISED?**

**WHAT
ELEMENTS
DOES IT
INVITE US TO
REFLECT ON?**







A REVIEW OF DIMENSIONS, SECTIONS AND INDICATORS

With the aim of implementing systematised and guided processes of review and reflection, this material offers a wide range of questions that revolve around three dimensions that help us to understand organisation, their values and the activities that shape cultural and artistic or expository institutions.


Specifically, we refer to **three closely interconnected dimensions** that can be analysed separately, although this may seem, a priori, somewhat artificial. Thus, in order to gain a better understanding of what elements are hindering universal access and participation, what issues are facilitating or promoting it, and what changes may be relevant, we will focus on:



The institution's values, belief systems and commitment to inclusive improvement and transformation. We have grouped these elements into the dimension called **BUILDING COMMUNITY**.



The criteria, rules and procedures that govern the organisation, its operation and the most relevant decision-making that affect the **MANAGEMENT AND ORGANISATION** of the centre.



The type and quality of the **EXPERIENCES** provided to people who come to the centre, visit it, participate in its activities or request its services.

Each one of these **dimensions** (figure 1) is made up of different **sections** (more specific areas) which, in addition to offering clues as to what elements are at play in each of them, show us a series of **indicators** that will guide reflection processes. Finally, in order to undertake this task of guided reflection, **a series of questions** has been formulated (associated with each indicator) which can be used as prompts during the conversations and discussions that take place in the working groups responsible for this task.

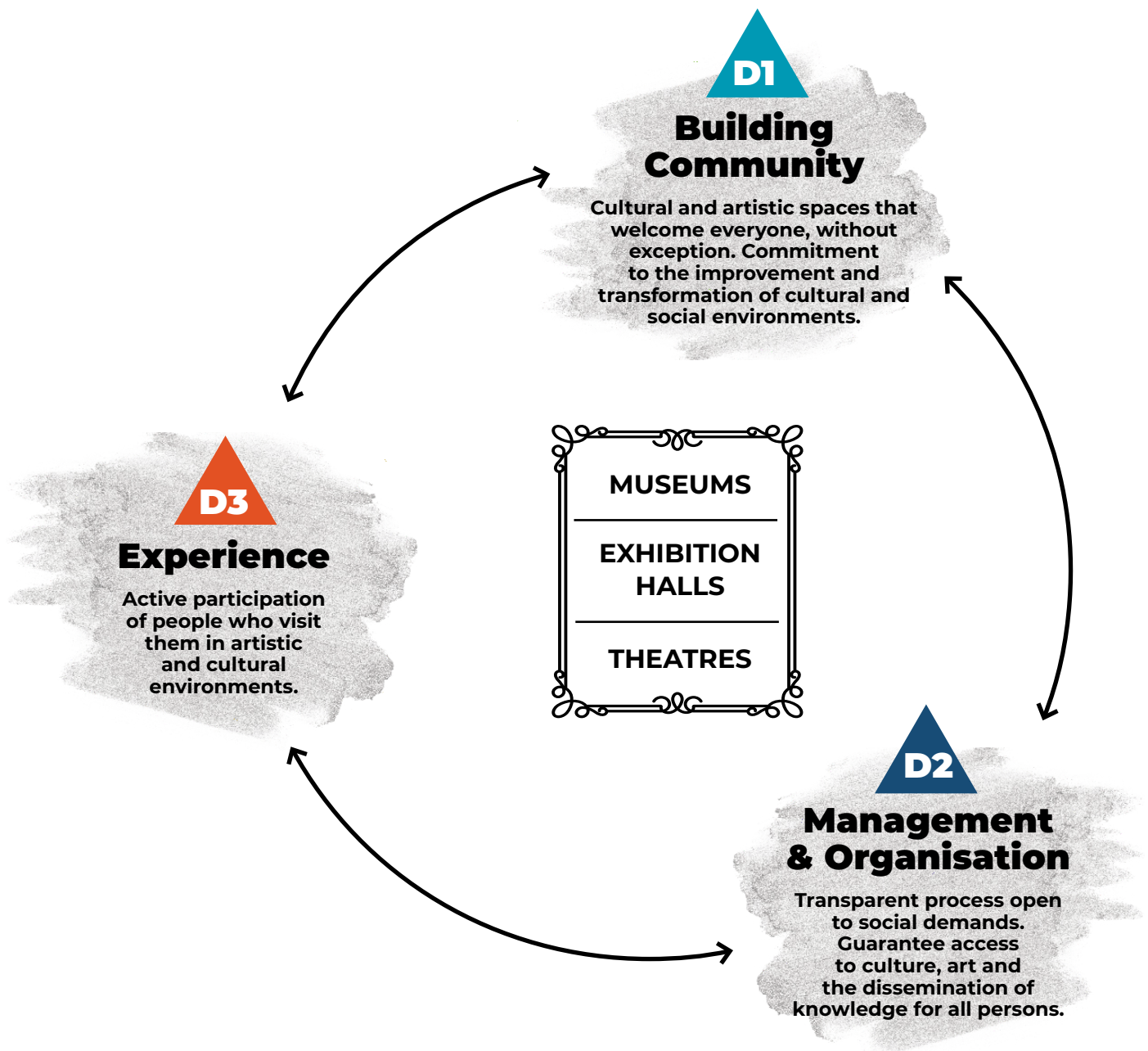


Figure 1. Dimensions of the centre to reflect on.

AN OPEN AND FLEXIBLE WORK PROPOSAL

The task of reviewing the way in which a given cultural and/or artistic organisation deals with the challenge of moving towards inclusion involves the **creation of a working group** (as heterogeneous as possible) in which different agents and members of the institution are represented. In addition, as mentioned earlier, incorporating other profiles (e.g. representatives of local entities, citizens, external professionals, etc.) into such a group enriches this process.

While these **review processes** deserve a systematic and well-organised approach, it is up to each organisation to decide both the order in which they review the overall way in which they seek to guarantee the right to access and participate in cultural life, and the degree of depth with which they wish to analyse each of the three proposed dimensions. Thus, it is not the purpose of this guide to offer precise instructions as to what the most appropriate itinerary should

be. What it does seek to highlight is that the interrelationship between the three dimensions inevitably results in a process of reflection and review that raises issues relating to culture, value systems, management and organisational criteria as well as the type of practices that are developed.

Based on this philosophy, we have put forward a proposal that illustrates the use of this material with the intention of facilitating its application and consultation:

Each of the three dimensions is linked to a series of indicators and questions that help us to think about that dimension. For example, imagine that we are going to focus on the dimension called “Building Community” (figure 2). We need to know that this dimension is made up of two **sections**: a) Values and Rights and b) Communication and Awareness-raising.



Figure 2. Dimension 1: Building Community, description and sections that comprise it.

In each of the sections there is a series of indicators (figure 3) which can be used to evaluate/ reflect on how these elements are addressed in the cultural and artistic centre. These **indicators** allow us to develop a vision that is still impressionistic or global, of the element we are analysing, in this case, the values promoted by the institution and the promotion of the right to access and cultural participation of any person related to it.

BUILDING COMMUNITY
INDICATORS | Section A | Values and Rights

1	Inclusive values are promoted and developed: recognition and positive assessment of human diversity, commitment to social justice and opposition to any type of exclusion, among others.	1 2 3 4 5
2	Respect is promoted for the fundamental rights of all persons -professionals and visitors- who have a relationship with the centre.	1 2 3 4 5
3	The right to access and participate in cultural life for all persons is a core element in the life of the centre.	1 2 3 4 5
4	The promotion of attitudes and behaviour that reflect respect for human differences, tolerance and the wellbeing of everyone that works in or visits the centre is one of its main identifying characteristics.	1 2 3 4 5
5	Guaranteeing access, enjoyment and the right to experience culture and art is among the aims and objectives of the cultural centre/space.	1 2 3 4 5
6	Commitment to the reduction of obstacles and barriers that hinder access and the cultural participation of citizens form part of the mission and aims of the centre.	1 2 3 4 5

Figure 3. Indicators and evaluation scale in the Values and Rights Section.

In addition, for each of these indicators we will be able to rate (on a scale of 1-5) the degree of satisfaction/achievement/commitment that the working group recognises in each indicator. Up to this point, the group working with this guide will probably have had the opportunity to discuss, review and problematise many issues that cut across the dimension called “Building Community”.

Exploring each of the sections and indicators will also have served to identify some elements that act as barriers or levers for inclusion. Nevertheless, with the aim of improving ongoing review processes, this guide is followed by an extensive **set of questions** (figure 4) that aim to facilitate a more nuanced a precise review, to support reflection.

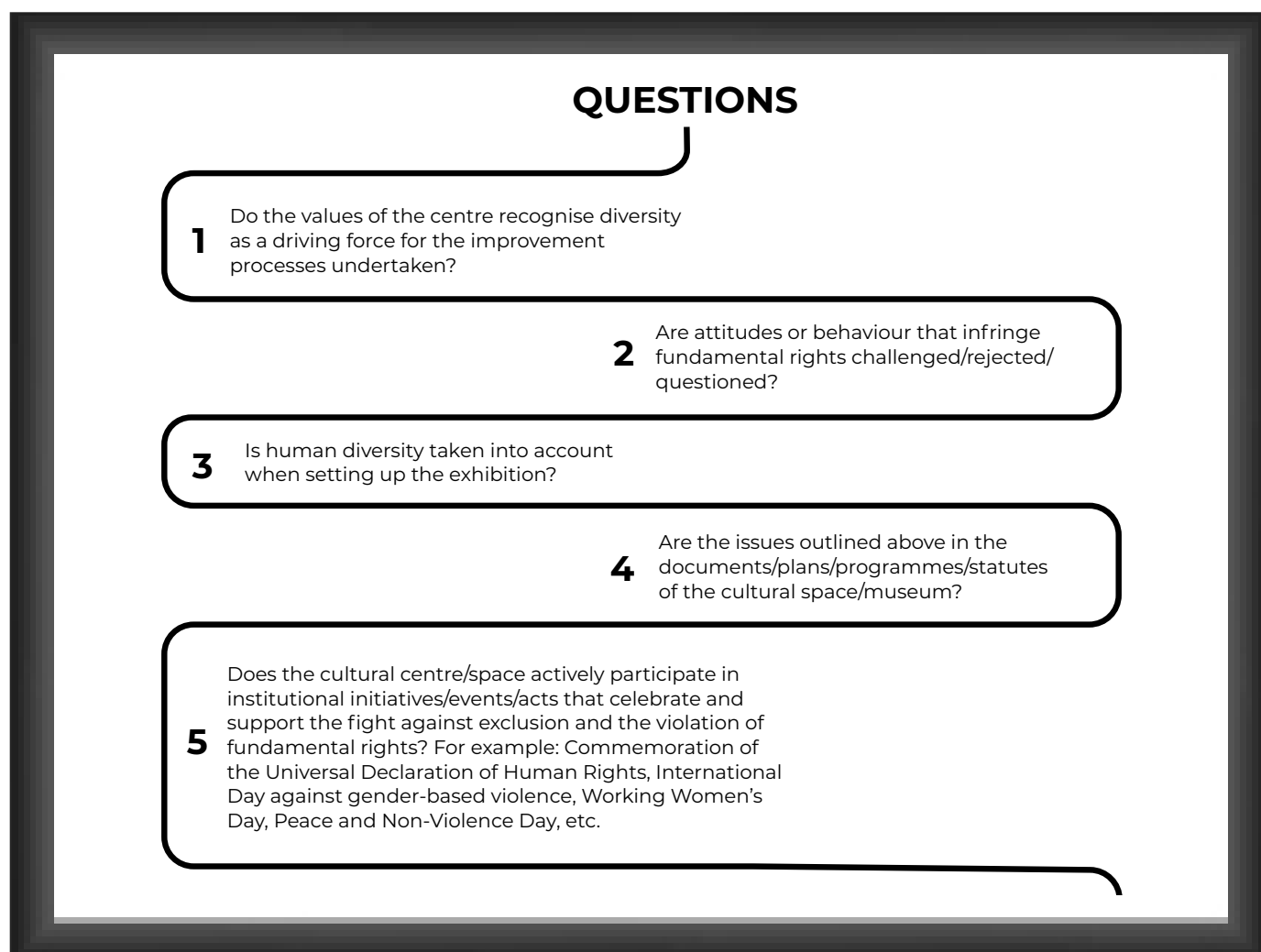


Figure 4. Questions for Dimension1: Building Community.

The discussion mediated by these questions aims to fulfil a double objective. On the one hand, they can be used to introduce a certain order into the discussion and analysis. On the other hand, they address issues which provide us with clues for **imagining improvement processes** for key aspects relating to the cultural and artistic life of each centre.

THE VALUE OF WORDS: TUNING MEANINGS

In our opinion, the implementation of a review process such as the one we have proposed with the support of this material should become, above all, an opportunity for the creation of times and spaces in which we can discuss and exchange very different points of view on the organisation and the functioning of a centre with an inclusive outlook. In order to achieve this, it is essential that the centre or the people who make up the working group are able to **agree on some issues** (concepts, ideas and basic principles) that are central to the analysis and understanding of inclusion and exclusion processes within a broad context.

To enable the members of the working group to explore the notion of inclusion itself, the meaning of the universal right to access to culture or the idea of participation, among others, we have presented a **map of concepts** we consider to be both key and decisive when reviewing each of the three dimensions mentioned above. These are not “closed” definitions, but approximations to concepts that are key pieces in the complex and always unfinished puzzle of social inclusion and exclusion. As approximations, the concepts refer to a minimum meaning that can be revised, reconstructed and expanded during the work process itself.



Image 4. Bansky, *untitled*, (n.d.).

**Inquiring
Attitude**

**Rights-based
Approach**

**Confronting
Exclusion**

**MAP OF
CONCEPTS**

**Social
Justice**

**Barriers and
Levers for
Inclusion**

Participation

Rights-based Approach

The rights-based approach recognises that all people must be taken into account as potential agents who observe, create, enjoy and make decisions in artistic environments and their spaces. The right to access culture and art -also creation, enjoyment and participation in art and culture- is inseparable from all other rights. All rights are for all people, without distinction.



Photo 1. Rel Primary school and Museu Nacional d'Art de Catalunya (Barcelona, Spain).

I think this is one of the top main priorities of the Foundation, apart from, logically, disseminating the heritage it will contain, reaching out to everybody. We talk about community, and when we talk about a community of people, it means each and every person who comes to visit us.

(Naves de Gamazo, Cantabria, Spain).

For me inclusion is an ideal world, it is a world where we all have a place, where we can all occupy that same place with the same rights, that is inclusion.

(Fundação Calouste Gulbenkian, Lisbon, Portugal).



Photo 2. Fundação Calouste Gulbenkian (Lisbon, Portugal).



Photo 3: Women in science. Posters in the Museo de la Naturaleza (Cantabria, Spain).

Often cultural spaces seem to be separate from society and some people feel detached from society...And the fact that they are invited to participate (in cultural spaces) is not intended to make them feel important, it is meant to make them feel like just another person and that involves their enrichment as a person, their personal growth or improvement of social skills. (...) I am absolutely sure that the encounter of people with art is a social transformer.

(Naves de Gamazo, Cantabria, Spain).



Photo 4: Museum of Contemporary Art and Primary School with Resource Centre Idnina (Skopje, North Macedonia).

Inquiring Attitude

Art spaces, as part of society, are subject to dynamics of inequality and exclusion. As living and democratic spaces, they must be committed to inclusion and must equip themselves with tools that allow them to develop an inquiring attitude, to understand themselves as spaces that observe, learn and question their role as potential levers or barriers to socio-cultural participation.



Photo 5: Inquiring into the photography of Alberto García-Alix. *El brazo de Ana*, 1992. Permanent collection of the ENAIRE Foundation (Photo by: Susana Rojas, at Naves de Gamazo and artists from Atelier Sierrallana, Cantabria, Spain).

In addition to the actions that we carried out with the Atelier artists during the visit which were planned, later on many others emerged from the professionals with whom they came and I learned a lot. (...) [To finish] we took photos [of the work they liked the most], and then I continued to do that.

(Naves de Gamazo, Cantabria, Spain).

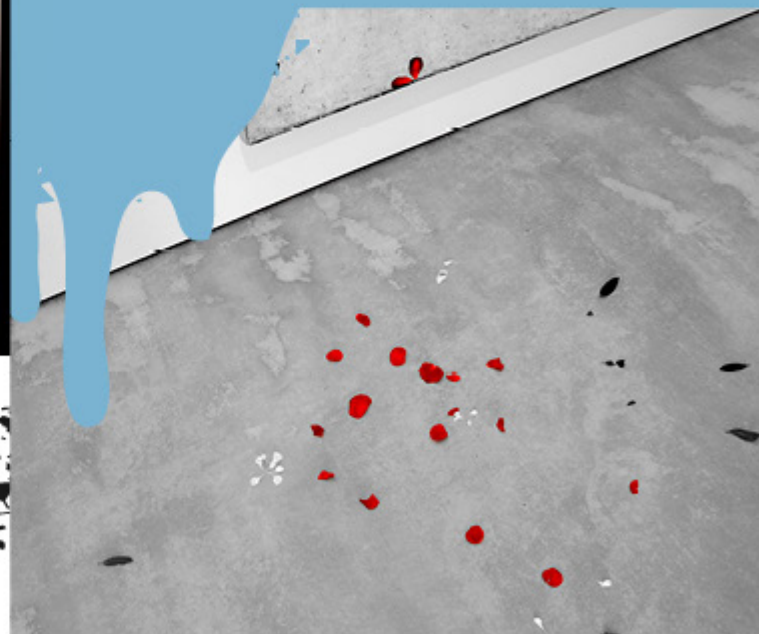


Photo 6: Atelier Sierrallana and Naves de Gamazo (Cantabria, Spain).



Photo 7: Thikwa artists researching in the library they have built in collaboration with KUKO (Kollektiv für Kulturökologie). Collective for a green culture in the Campus Dammweg neighbourhood (Berlin, Germany).

This is a very open museum... very friendly (...) we are very accommodating to the demands made by the public. The general public, sometimes even schools, "look, listen, we are working on gender, can you design a focused visit...?" We are a museum à la carte, we adapt a lot and we also are very flexible.

(Museu Can Framis. Fundació Vila Casas, Barcelona, Spain).

We are increasingly sensitive to the public's view... that is, when the exhibition opens, the people who will enter the door... from the point of view of diversity... from the point of view of functional diversity.

(Fundação Calouste Gulbenkian, Lisbon, Portugal).

[One room in the museum also offers, among other things, a rope for swinging or cushions for lounging on the floor for the visitors] This room is covered with a carpet and it's kind of fun here, you can slide down. There are a lot of attractions and you can do a lot here.

(Secondary School from PHSt and Kunsthaus Graz, Universalmuseum Joanneum, Austria).

Confronting Exclusion

Confronting the exclusion of people and vulnerable groups from artistic environments means recognising that the spaces, contents and dynamics of participation in these places have been conceived for a certain type of audience (with certain experiences and vision of the world and human beings, competencies, capacities and abilities). In other words, it involves understanding that these spaces have been conceived from a bias that favours mainstream groups and individuals, from a material, cultural and symbolic point of view. All the aspects mentioned previously can be considered as a thrust for their transformation on the path to weakening the dynamics of exclusion.

Some projects were a great challenge from the point of view of accessibility... it becomes necessary to rethink the structure [...] they have groups with very different specific needs. [...] forcing a change that cannot be just a case-by-case change.

(Fundação Calouste Gulbenkian, Lisbon, Portugal).

Photo 8. Thikwa artist Addas Ahmad presenting his work in the art installation designed for the Haus Bastian - Centre for Cultural Education for the event "Working Group: Art and Inclusion" from the programme "Exceptions are the rule here! Inclusive education in museums". Thikwa Artists, Werkstatt für Theater und Kunst (Berlin, Germany).



**OUTSIDER
ARTIST
SHOULD
NOT BE
LEFT
OUTSIDE**

I hate reading and I can't read the small print either. Listening would be great, that's how I understand it. It would be good for those who can't or don't want to read.

(Practical Secondary School of PHSt, Austria).



Photo 9. Secondary School of PHSt in Kunsthaus, Universalmuseum Joanneum (Graz, Austria).

Photo 10: Instituto da Imaculada para pessoas com Necessidades Especiais and Fundação Calouste Gulbenkian (Lisbon, Portugal).



Photo 11 and 12: Mar Primary School and Museu Nacional d'Art de Catalunya (Barcelona, Spain).



Photo 13: Museu del Disseny and Escola Xiprers (Barcelona, Spain).

Barriers and Levers for Inclusion

In cultural and artistic spaces we can identify elements that enable or hinder the access and participation of all people in the experiences, proposals or activities they dynamise and offer. We use the term “barriers” to refer to those elements (in physical and material spaces as well as symbolic ones) which represent an obstacle that makes it difficult for any person or group to enjoy culture and art on an equal standing with the rest of the population. By contrast, the “levers” or aids for inclusion refer to elements that promote and facilitate a rich and transformative cultural and artistic experience for all individuals.



Photo 14. Private group in New Galerie (Universalmuseum Joanneum, Graz, Austria).



Photo 15. Museo de la Naturaleza and Primary School Manuel Llano (Cantabria, Spain).

Indeed, diversity is taken into account [in order to organize the exhibitions]. First, invitations are sent out to different institutions and individuals. Then, we are aware of certain aspects with regards to accessibility such as the park place, the main entrance, the facilities and time-schedule during the opening day.

(Museum of Contemporary Art, Skopje, North Macedonia).

They could also have someone to explain in Sign Language and use Braille letters so that we know who has done it [she refers to the authorship of the works] (...) I think that the first thing is that we put that in because we also have a classmate from the other class who is deaf.

(Primary School Manuel Llano, Cantabria, Spain).



Photo 16 and 17. Neues Museum and Thikwa, Werkstatt für Theater und Kunst (Berlin, Germany).



I liked the fact that the educator was not talking all the time, but that he asked us questions and we could participate.

(Costa i Llobera Secondary School, Barcelona, Spain).

Photo 19: Cultural Centre Trajko Prokopiev, Kumanovo and Poraka Nasha (Kumanovo, North Macedonia).



We can make adaptations if we are informed about any special needs in advance, but we can also make those arrangements on site, without previous reservations.

(Cultural Centre Trajko Prokopiev, Kumanovo, North Macedonia).



Photo 20: Evangelische Schule Berlin Mitte (Berlin, Germany).

Participation

Cultural and artistic spaces that promote the participation of citizens -of the people who approach them and also of those who find it more difficult to do so- are open spaces, permeable to social demands and interests. The management and operation of cultural and artistic spaces articulates the ways of incorporating different social groups in decision-making on issues that affect them. In the cultural experience of inhabiting a cultural space, visitors recognise themselves as subjects with rights, concerns and vital realities of great richness, diversity and complexity. Promoting participation implies constantly reviewing the way in which cultural and artistic spaces, in addition to guaranteeing access to culture, ensure that anyone can enjoy and be nourished by the artistic proposals, contents and activities on offer.

We were able to ask our guide questions!!! We also know that we can touch anything here.

(Secondary School of PHSt, Austria).



Photo 21. Secondary School of PHSt in Kunsthaus Graz, Universalmuseum Joanneum (Austria).



Photo 22. Vallbona d'Anoia Secondary School and Museu d'Art Contemporani de Barcelona (Spain).



Photo 23 & 24: Primary School of PHSt in New Galerie, Universalmuseum Joanneum (Graz, Austria).



Photo 25: Auditori & Pit-Roig Primary School (Barcelona, Spain).

Also including these people in the productions, themselves [...] I think you get a sense of belonging, a sense of appreciation, that you have a role.

(Glocalmusic, Portugal).



Photo 26: Sonnen Primary School (Berlin, Germany).

What I liked the most in the experience in MACBA yesterday was the students were the main focus of the visit, for the workshop. They felt like a very active part of the visit, because they had paid a lot of attention to works of art and described them to the other students (...) so the experience has been much more intense for them.

(Vallbona Secondary School and Museu d'Art Contemporani de Barcelona, Spain).



We also do a lot of work here. The other day I met with a couple who are from the association of friends of the blind to make proposals to improve accessibility on digital platforms and on the web. And we still have a long way to go...

(Teatre Nacional de Catalunya, Barcelona, Spain).

Photo 27. Fundació ASPASIM and Museu Can Framis.
Fundació Vila Casas (Barcelona, Spain).



Photo 28. Tallers Bellvitge and
Museu Nacional d'Art de Catalunya
(Barcelona, Spain).



Photo 29. Mercat de les Flors. Casa de la dansa
and Integrated Dance Company Liant la Troca
(Barcelona, Spain).

Social Justice

Social justice addresses inequality by proposing that all individuals and groups can access cultural and artistic spaces (Redistribution) and can feel represented in the vision of the world and society reflected in artistic works, thus being part of the common humanity that art expresses (Representation). In addition, they should have the possibility of being in the places where decisions about the conception and management of art are made (Recognition). Social justice promotes the creation of institutional conditions in art institutions that make it possible for everybody to acquire certain capacities, competencies, skills and abilities and use them successfully in socially recognised environments.

*[About the exhibition brochure]
Explain it in another way that
people can understand. For
example, what does “ontological”
mean? Or what does
“milestones” mean?*

(Group of UC co-researchers,
Cantabria, Spain).



Photo 30: Group of UC co-researchers sharing the strengths and opportunities for improvement of the cultural centre they have visited. There is an urgent need to recognise and listen to the contributions made by people with disabilities (Cantabria, Spain).



Photo 31. The INARTdis team, together with professionals from the educational and cultural field, participated in one of the training sessions, given by ROSA architects at Young Art Neukölln in Dammweg (Berlin, Germany).



Photo 32: Fundação Calouste Gulbenkian and Quinta Essência (Lisbon, Portugal).

All the elements we produce must reach as many people as possible... we must ensure that the accessibility policy is complied with. Beyond what the law states.

(Fundação Calouste Gulbenkian, Lisbon, Portugal).



Photo 33: Mercat de les Flors. Casa de la dansa (Barcelona, Spain).

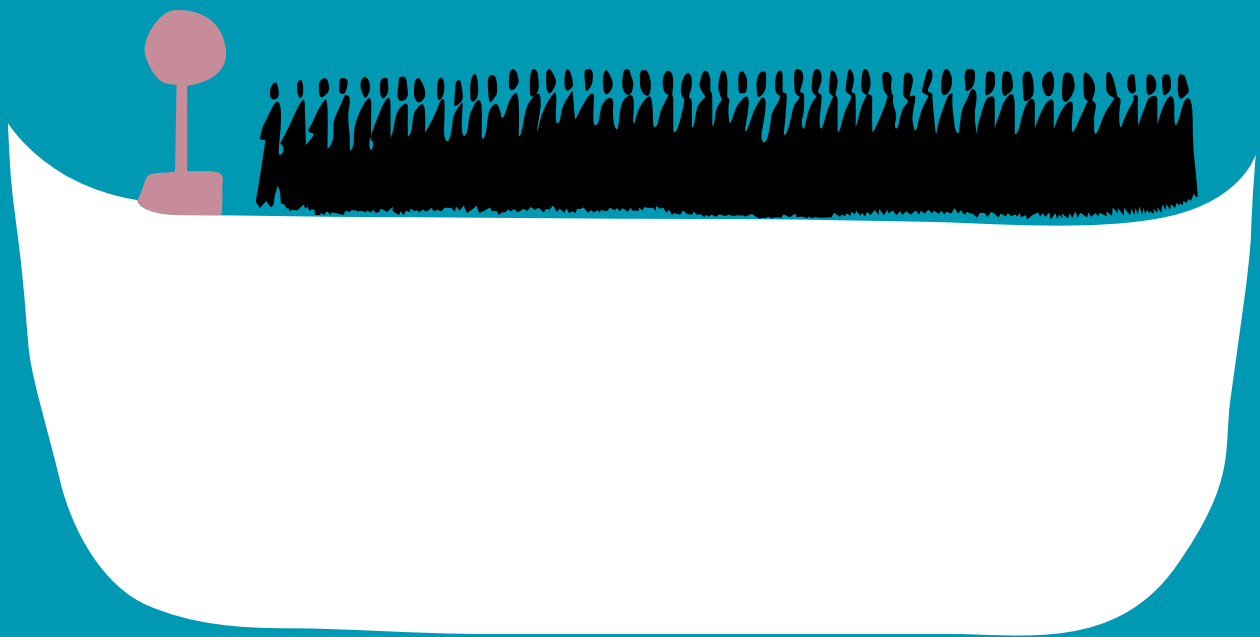


Image 5. Illustration inspired by the work of Carlo Zinelli.

3 DIMENSIONS, SECTIONS, INDICATORS & RELATED QUESTIONS.



BUILDING COMMUNITY

INDICATORS | Section A | Values and Rights

1

Inclusive values are promoted: recognition and positive valuation of human diversity, commitment to social justice and opposition to any form of exclusion, among others.

1	2	3	4	5
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2

Respect is promoted for the fundamental rights of all persons -professionals and visitors- who have a relationship with the centre.

1	2	3	4	5
---	---	---	---	---

3

The right of access to and participation in cultural life is a core element in the life of the centre.

1	2	3	4	5
---	---	---	---	---

4

The promotion of attitudes and behaviour that reflect respect for human differences, tolerance and the wellbeing of everyone that works in or visits the centre is one of its main identifying characteristics.

1	2	3	4	5
---	---	---	---	---

5

Guaranteeing access, enjoyment and the right to experience culture and art is among the aims and objectives of the cultural centre/space.

1	2	3	4	5
---	---	---	---	---

6

Commitment to the reduction of obstacles and barriers that hinder access and the cultural participation of citizens form part of the mission and aims of the centre.

1	2	3	4	5
---	---	---	---	---



BUILDING COMMUNITY

INDICATORS. Section B | Communication and Awareness-raising

- 1** The centre recognises its exemplary role in promoting access to and enjoyment of artistic and cultural spaces for all citizens.

1	2	3	4	5
---	---	---	---	---

- 2** The mission, values and ideology of the centre are public and accessible to any citizen interested in the activities developed there. The centre welcomes all visitors and is grateful for their presence.

1	2	3	4	5
---	---	---	---	---

- 3** Dissemination and communication campaigns on the activities and cultural provision available at the centre.

1	2	3	4	5
---	---	---	---	---

- 4** Information and dissemination actions take into account socially and culturally disadvantaged groups. These actions reflect a commitment to those who have fewer opportunities to access and participate in cultural and artistic environments.

1	2	3	4	5
---	---	---	---	---

- 5** Awareness-raising actions that contribute to the development of attitudes and actions respectful of fundamental rights, especially the right to access and cultural participation for all persons, are developed among the centre's professionals

1	2	3	4	5
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- 6** The media, platforms and resources for publicising the activity of the cultural centre take into account universal access to the information offered.

1	2	3	4	5
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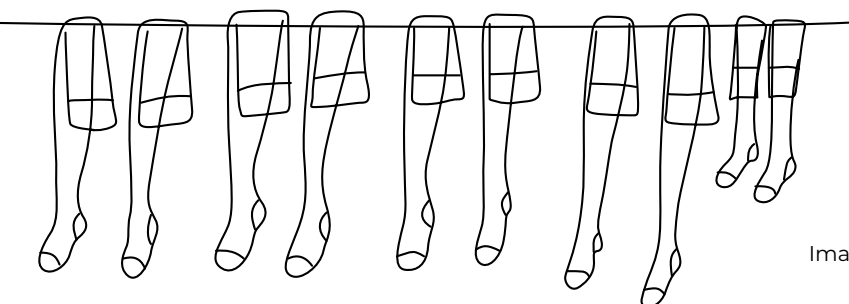


Image 6: Illustration inspired by the work of Pearl Blauvelt.



QUESTIONS

1

Do the values of the centre recognise diversity as a driving force for the improvement processes undertaken?

2

Are attitudes or behaviour that infringe fundamental rights challenged/rejected/ questioned?

3

Is human diversity taken into account when setting up the exhibition?

4

Are the issues outlined above in the documents/plans/ programmes/statutes of the cultural space/museum?

5

Does the cultural centre/space actively participate in institutional initiatives/events/acts that celebrate and support the fight against exclusion and the violation of fundamental rights? For example: Commemoration of the Universal Declaration of Human Rights, International Day against gender-based violence, Working Women's Day, Peace and Non-Violence Day, etc.

6

Are institutional communications in which the cultural centre shares its identity, values, ideology, etc. shared (on the website, in the media, public events, etc.)?

7

Are statements of rejection or condemnation made in the face of socially unjust situations/violation of rights?

8

Are statements made in favour of/in defence of fundamental rights?

9

Is the museum/centre/cultural space open to the participation of all persons, regardless of their abilities and does it interact with and responding to a wide range of socially diverse interests?

10

Do the information/dissemination campaigns or activities developed by the cultural centre aim to reach a wide range of diverse groups/individuals?

11

Is the importance of reaching groups/individuals with fewer opportunities to access and participate in cultural life incorporated into planning?

12

Do the materials and media used to disseminate/attract citizens to the cultural space guarantee universal access to the information presented?

13

Are a variety of media used (print, digital, information, easy-to-read, universal design, Braille, etc.) to enable access to information?

14

Is the management team at the centre concerned with the promotion and reinforcement of attitudes and actions that reflect respect for differences, tolerance and well-being among its professional team?

15

Is the centre's team of professionals concerned with the promotion of attitudes and actions that reflect respect for differences, tolerance and well-being among people who use its facilities or participate in the programmed activities?

16

Is there any type of material (signs/posters/video projection, etc.) that highlights the importance of fostering relationships and coexistence in the cultural space, something which is particularly relevant during the development of activities?

17

Is action taken in situations where attitudes and behaviour that are not respectful of rights are identified? This is also applicable to intolerant attitudes or other behaviour that impedes the well-being of either workers or visitors to the cultural space.



Image 7: Mary T. Smith, *I WE OUR*, (ca 1980s). House paint and enamel on wood, 24 x 36".



MANAGEMENT & ORGANISATION

INDICATORS | Section A | Leadership and Programming Activities

1

The management and organisation of the centre is conceived as an open, transparent process which takes into account the social and cultural demands presented by the citizenry as a whole.

1	2	3	4	5
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2

The centre's guidelines and strategic actions focus on the development of cultural spaces that promote inclusion, thus contributing to guaranteeing access and cultural participation for all persons.

1	2	3	4	5
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3

Spaces for analysis, discussion and negotiation are created in which a diversity of social groups can participate as recognised agents with the ability to define objectives, administer resources and present cultural and artistic proposals. Horizontal modes of cultural action are promoted.

1	2	3	4	5
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4

Those responsible for the management of the centre promote the participation of its professionals in decision-making in different areas of the management and running of the centre.

1	2	3	4	5
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5

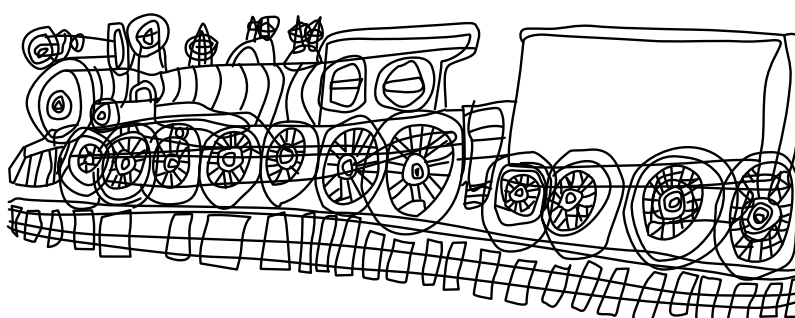
The programme of activities, events and cultural activities developed at the centre recognise and value cultural and artistic diversity.

1	2	3	4	5
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6

The acquisition of works/collections and the programme of activities and exhibitions recognise and value the plurality of artistic movements, disciplines, artists and themes.

1	2	3	4	5
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MANAGEMENT & ORGANISATION

INDICATORS | Section B | Review and Improvement Systems

1

The centre has spaces, times and mechanisms for reflecting on the activities developed, their scope and the extent to which the objectives pursued are achieved. The participation of different agents and interlocutors (e.g. professionals, visitors, artists, managers, etc.) is encouraged.

1	2	3	4	5
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2

The organisation's systems of review and analysis and the running of the centre focus on achieving improvement based on an inclusive approach. They aim to identify and remove barriers to access and cultural participation.

1	2	3	4	5
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3

Procedures and indicators are established to facilitate the self-assessment of the management and operation of the centre linked to democratisation and the cultural participation of all persons. For example, those related to compliance with regulations, standards and policies on universal accessibility.

1	2	3	4	5
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4

The findings and learnings from the review and self-assessment processes are evaluated in order to introduce possible changes, based on an open approach that encourages inclusive innovation and improvement.

1	2	3	4	5
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5

The channels and tools for collecting visitors' opinions and experiences should include various forms of communication, languages and expression. These should be publicised and easily accessible.

1	2	3	4	5
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6

In the review and self-assessment processes it is feasible to establish consultative, advisory, supportive and collaborative relationships with external agents and entities that ensure the access and participation of all persons.

1	2	3	4	5
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MANAGEMENT & ORGANISATION

INDICATORS | Section C | Management of Human Resources

1

Recruitment and selection policies should promote the development of a diverse workforce and teams. Consequently they are strictly opposed to any form of discrimination based on the personal and social circumstances of applicants and employees.

1	2	3	4	5
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2

The centre has a welcome plan aimed at facilitating the incorporation of new professionals into existing work teams.

1	2	3	4	5
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3

The centre has the necessary mechanisms and procedures to detect and take action on any training needs and possible weaknesses that active professionals may present.

1	2	3	4	5
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4

Ongoing training incorporates content related to inclusion, access and cultural participation of all persons. This addresses issues such as: universal accessibility, fundamental rights and the creation of inclusive cultural environments.

1	2	3	4	5
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5

Collaboration, respect for differences and support between professionals at the centre is encouraged. Collaborative relationships are facilitated between external agents/professionals whose actions could improve the performance of those workers with greater support needs.

1	2	3	4	5
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6

All the centre's professionals are aware of its ideology in relation to inclusion and community participation. Those responsible for managing human resources should insist on the development of attitudes and behaviour respectful of human diversity and adopt the necessary measures for their fulfillment.

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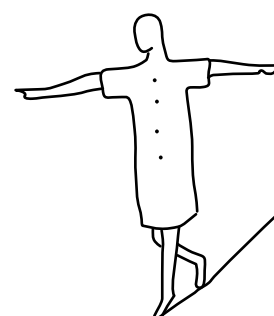


Image 9: Illustration inspired by the work of José Leonilson.

QUESTIONS

1

Does the management of the cultural centre allocate part of the budget to programmes and resources that make the centre more accessible?

2

Does the centre have an accessibility/inclusion officer who promotes activities focused on facilitating the participation of culturally disadvantaged groups?

3

Does the centre have an accessibility/inclusion officer who facilitates coordination between all those involved in the cultural centre?

4

Does the centre have a member of staff responsible for monitoring actions that are implemented for improving the access and participation of people with disabilities?

5

Is there an educational/pedagogical department that participates in decision-making regarding the organisation of the cultural space?

6

Does the management of the centre allow changes or improvements to be implemented at anytime?

7

Is the management of the centre conceived as an open, transparent process? Is it carried out by adopting open and flexible approach?

8

Does the management of the centre incorporate mechanisms for this to be discussed/negotiated/agreed by different actors/agents?

9

Are work committees organised for the delegated management of the different departments that support the management of the cultural institution/space?

10

Are calls/proposals for the participation of citizens made in order to gather different points of view on the management/organisation of the cultural space?

11 Are there any initiatives/mechanisms for participatory management?

12 Are working groups developed with associations or organisations linked to people with intellectual disabilities?

13 Are working groups developed with associations or organisations linked to other social groups in a vulnerable situation/at risk of exclusion?

14 Are collaborations/working groups developed with other professionals from different disciplines in order to adopt more creative and flexible approaches?

15 Is the exchange of experiences with other artistic and cultural centres promoted?

16 Is networking between different cultural bodies/spaces encouraged?

17 Are creations and proposals by emerging artists valued/acquired/programmed?

18 Is this the same for artists who belong to minority or silenced groups?

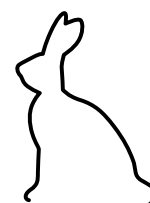
19 Are works/exhibitions/cultural proposals specifically committed to art/culture as a tool for social transformation incorporated into the programme?

20 Are activities/workshops/meetings that address socially relevant issues included in the centre's programme of activities?

21 Does a commitment to the creation of diverse working environments form part of the recruitment and selection policies of the cultural centre/space?

22 Is the recruitment of people with disabilities encouraged or incentivised in any way?

23 Are external professionals allowed to enter, for specific periods of time, to support people who join the centre?



24 Are consultative/supportive/collaborative relationships actively promoted with agents/entities/professionals who support those who may need a more personalised training period?

25 Is there a training plan for the professionals at the centre?

26 Is training encouraged within the work place during working hours?

27 How are the topics/contents included in this plan selected?

28 Can members of staff at the cultural centre/space suggest training proposals?

29 To what extent are ongoing training proposals put forward relating to citizen participation/accessibility/the design of spaces and activities for all/universal access to culture and art?

30 Are there training opportunities on issues relating to social and cultural inclusion?

31 Are activities organised (e.g. seminars, coordination meetings) in which professionals can discuss/analyse the centre's situation in terms of accessibility/creation of inclusive spaces?

32 Are there channels/media through which the citizens who visit the centre/museum can share their experience on accessibility/enjoyment/participation? For example, web mailbox, visible suggestion box, workgroups open to all citizens, meetings/exchanges between cultural managers and various social groups, etc.

33 Is the opinion of users on actions designed to eliminate barriers taken into account? Are potential users consulted on how they think a device could work or what needs to be considered before installing it in the centre?

34 Is the collaboration of any association or representative body being considered?



THE EXPERIENCE OF LIVING THE CULTURAL SPACE

INDICATORS | Section A | Accessibility and Spaces

1

Information on how to get to the centre and how to access the building (from outside to the main entrance for visitors) should be easily accessible to any person who may be interested in visiting the centre.

1	2	3	4	5
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2

All the elements that facilitate access to the facilities must respect the principles of universal design and guarantee the full autonomy of all visitors during their use and enjoyment.

1	2	3	4	5
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3

The concept and design of the spaces is based on the principles of Equality of Use, Flexibility, Simple and Functional Use, Understandable information, Tolerance to Error and Low Physical Effort, among others.

1	2	3	4	5
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4

Investment in acquisition, research, development and innovation in technologies that facilitates the accessibility of the different spaces and cultural contents for all persons.

1	2	3	4	5
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5

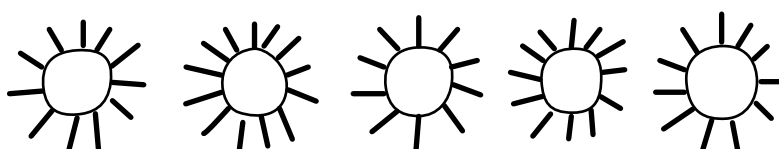
Procedures and mechanisms to quickly and efficiently activate specific and exceptional actions in order to minimise non-accessibility relating to aspects or areas of the cultural space not envisaged in the inclusive model.

1	2	3	4	5
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6

Inspection protocols for the facilities incorporating the principles of universal accessibility, the right to cultural participation and the wellbeing of any visitor to the cultural centre are prepared and kept up to date.

1	2	3	4	5
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THE EXPERIENCE OF LIVING THE CULTURAL SPACE

INDICATORS | Section B | Attendance and Participation

1

The necessary means (website, material and digital/printed resources) are provided to allow all members of the public to plan and prepare their visit to the centre. In addition, channels of communication and contact are provided so that any group or individual can request information and communicate their specific needs in advance.

1	2	3	4	5
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2

There are media, resources or materials (virtual visits, catalogues of the collection, streaming activities, etc.) aimed at people who are unable to visit the cultural space and access its activities due to permanent or temporary disabilities.

1	2	3	4	5
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3

The centre has procedures and mechanisms in place to gather information in advance from groups arranging visits so that appropriate measures can be taken to help ensure the best possible experience and well-being of all visitors.

1	2	3	4	5
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4

The centre offers various types of visits: autonomous/free, guided, mixed, workshops. Multisensorial means of exploration and other resources are available to visitors as well as the centre's professionals who are available to answer queries and requests from all persons.

1	2	3	4	5
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5

The rules, indications and signs regarding the care of the collections and works, coexistence in the cultural space and the safety of visitors are easy to understand and accessible to all. This also applies to the evacuation plan in the event of an emergency.

1	2	3	4	5
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6

Visitors are offered the possibility of accessing information and resources at the end of their visit which enables them to broaden or deepen their knowledge of the works, artistic creations or collections visited either autonomously or through a guided process (materials, workshops, forums, etc.).

1	2	3	4	5
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7

At the end of their visit to the cultural space visitors are given the opportunity to evaluate their experience and identify elements that have acted as barriers or support during their visit.

1	2	3	4	5
---	---	---	---	---



QUESTIONS

1

Are there any measures/resources that enable those who cannot visit the cultural space on a temporary/permanent basis to access the cultural and artistic exhibitions and activities included in its programme of events?

2

Are there any facilities for a virtual visit of the centre/ exhibitions/performances? Is it possible to consult/acquire catalogues, experience a narrated virtual tour, etc.?

3

Is the website accessible and always up to date?

4

Does the website include a specific section on "accessibility"?

5

Is this information disseminated through social media and specialised channels?

6

Are pictograms used for rapid visualisation?

7

Are accessible apps available?

8

Is there a procedure/mechanism/document for requesting information from accompanied groups of visitors to the cultural space after they have booked tickets/activities/ workshops?

9

Is information requested on the support needs that may be required by some of the people visiting in groups?

10

Is attention paid to language and ways of referring to people who are likely to require support during their visit?

11 Does the tone of the questions and content of these indicate that the cultural space welcomes everyone?

12 Is there an easily identifiable space/mechanism for any visitor (without the need to be part of an organised group) to provide information on their support needs before their visit?

13 How does the centre/space respond to unforeseen needs that a visitor to the centre may have?

14 Is there easy to understand and accessible information on location, ways of getting to the centre, accessibility, parking facilities, public transport, etc.? Is there a visible section on this on the centre's website? Is the centre clearly identified on maps and GPS location/guidance services? Are there signs/posters in the vicinity of the centre?

15 Is the exterior of the building clearly signposted?

16 Are adequate parking spaces reserved for people with reduced mobility?

17 Is there suitable access for any person/group from the car park/street?

18 Is the main entrance to the building clearly signposted? Is the entrance the same for all persons entering the venue/cultural space?

19 Is there a space/entrance hall where visitors can request/obtain information on the cultural space and its activities prior to the purchase of tickets? Are there professionals in this space?

Image 12: Illustration inspired by the work of Boris López.



20 Is there any support technology that allows general information to be obtained independently/interactively by potential visitors? Is this information readily available?

21 Is attention paid to all aspects of accessibility provision from the beginning to the end of the visit?

22 Can anyone move around the cultural centre either by their own means or supported by technical aids? Can all visitors move around any of the halls or spaces in the cultural centre?

23 Can all seats in spaces where visitors attend a performance or conference be used by all visitors?

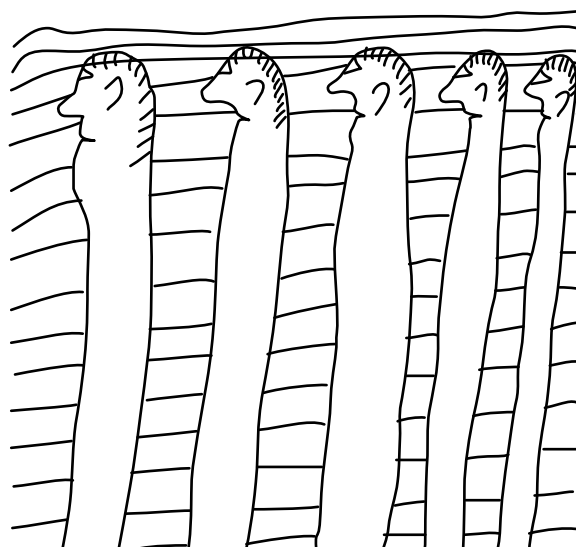
24 Are seats for people with reduced mobility clearly indicated? Is this also the case for people with a hearing impairment?

25 Has hearing loop/other technical aid been installed in the spaces where theatrical performances, conferences, meetings, etc. take place?

26 Can anyone use the plan of the cultural centre? Are there any systems/materials to facilitate location and independent visits? Are there tactile models, audioguides, plans in Braille, enlarged plans or plans in contrast?

27 Are there informative posters on the accessible formats used by the cultural centre?

28 Are different itineraries proposed that facilitate independent and satisfactory visits to the cultural space for all persons? For example, is there a choice between different kinds of visits: guided/free/with technological aids that mediate between visitors-exhibitions?



29 Can the services offered by the cultural space (toilets, cafe, shop...) be used by a diversity of users on equal terms?

30 Are there resting places/areas for visitors in the museum?

31 Are technical aids or furniture (e.g. chairs, armchairs, walking aids) provided to enable visitors to reduce their physical effort while enjoying their visit and programmed activities?

32 Are active/interactive activities/proposals designed to be developed in spaces with measures and means for access, manipulation and the participation of all persons?

33 Is there an educational/pedagogical department that plans activities aimed at visitors to provide them with the opportunity to broaden, deepen or experiment/create in relation to some of the collections/exhibitions/performances they have accessed?

34 Do the professionals incorporate and specify inclusive values/principles in the didactic/experiential proposals they design? E.g. features that facilitate accessibility, diverse supports and materials, reflection on contents, approach to socially relevant topics...

35 Does the curator of the exhibition prioritise the most relevant messages that he/she wants to convey?

36 Are the curators of temporary exhibitions briefed on accessibility/ideological policies and inclusive values promoted by the centre?

37 Are the contents/pieces/works presented in the cultural space accessible to all visitors?

38 Are the texts in the exhibition spaces clear and simple?

39 Does the exhibition recognise the contributions that women, persons with disabilities or ethnic and cultural minorities have made/are making to culture?

40 Does the exhibition have an audioguide?

41 Does the audioguide have information in Sign Language, does it have subtitles and incorporate audio description so that visitors can choose what is best suited to their needs?

42 Is it possible to touch some of the most important pieces in the exhibition?

43 Does the exhibition have raised diagrams of flat works, samples of materials used to make some of the works or some of the tools used to accompany explanations?

44 Does the audio description indicate where the work is located in the context of the exhibition?

45 Are there any signs that integrate ink and braille?

46 Are the free leaflets for the public available in alternative formats?

47 Does the cultural centre coordinate with the professionals accompanying a group on a visit?

48 Is the lettering on signs and posters a good size?

49 Is there a good contrast between the text and background on the various materials provided? (posters, signs, catalogue, leaflets, webpage...)

50 Is there text on printed images or transparent video panels?

51 Is the text written on the poster near the object or work to which it refers?

52 Is there a lot of text on the posters?

53 Are there different versions of the exhibition catalogues? Are there catalogues with a simple syntax, without technicalities and/or including a glossary that explains them?

54 Does the lighting in the exhibition hall produce reflections, brightness or glare?

55 Are the objects or works on display well lit?

56 Do the guided visits promote interaction with visitors? Are visitors encouraged to ask questions?

57 Do the guided visits offer activities aimed at understanding the exhibition better or deepening understanding of important content?

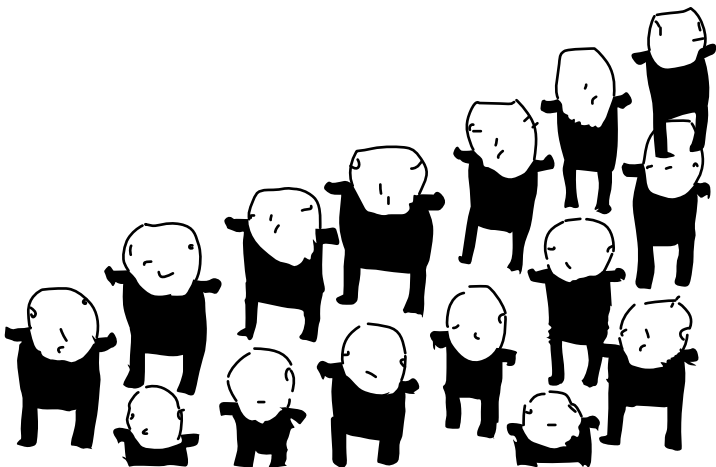
58 Do the guided visits allow for the fact that some people need more time to explore the models or objects/replicas?

59 Are guided visits offered taking into account all human differences?

60 Are accessible visits offered according to types of disability?

61 Does the cultural centre provide accessible information about the activities that will take place?

62 Does the cultural centre organise activities to bring the centre closer to the community? (workshops, concerts, theatrical performances, debates...)





63

In addition to access, does the cultural centre promote the participation of all users/visitors/citizens interested in the organised activities?

64

Does the centre organise activities (workshops, concerts, theatrical performances, debates...) that incorporate proposals from citizens?

65

Do the activities proposed contribute to raising awareness of the importance of some inclusive practices?

66

Are visitors' opinions on the exhibitions collected?

67

Does the cultural centre collect visitor feedback on its facilities?

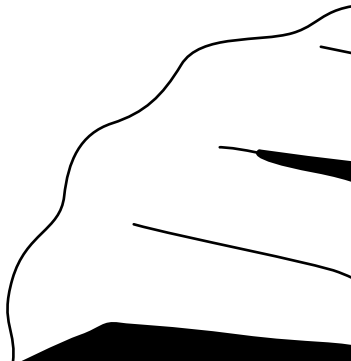




Image 15. Illustration inspired by the work of Marguerite Burnat-Provins.

NOTES

¹ This refers to “a non-profit, permanent institution dedicated to the service of society, which researches, collects, preserves, interprets and exhibits tangible and intangible heritage. Museums foster diversity and sustainability by being open to the public, accessible and inclusive. With the participation of communities, museums operate and communicate ethically and professionally, offering varied experiences for education, enjoyment, reflection and the exchange of knowledge” (ICOM, 2022).

² The European Project *Fostering social inclusion for all through artistic education: developing support for students with disabilities* INARTdis has the main objective of developing social inclusion through spaces for artistic creation and promoting the access and participation of people with disabilities. Project Reference: 621441-EPP-1-2020-1-ES-EPPKA3-IPI-SOC-IN.

LIST OF IMAGES

Image 1. Photo by Alvaro Acinas. Galería Alegría. <https://elhombrejazmin.com/2014/05/dunya-hirschter/> (Art blog from the research project Outsider Creative Processes developed by Graciela García).

Image 2. Photo by Susana Rojas. Exposition: Naves de Gamazo. Cantabria, Spain.

Image 3. Illustration courtesy of Carlos Cubeiro. Cubeiro, C. (2020). *Raras, radicales y rebeldes*. Modernito Books.

Image 4. BANSKY. (2006). *Banksy, Wall and Piece*. London: Random House.

Image 5. Illustration created for this guide.

Image 6. Photo courtesy of Shrine Gallery. NYC and Los Angeles, USA.

Image 7 - 15. Illustrations created for this guide.

Image 16. Illustrations courtesy of Atelier Sierrallana. Cantabria, Spain.

4 ANOTHER RESOURCES.

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5 ASSOCIATED PARTNERS.



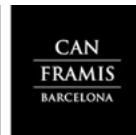
Artistic institutions:



Educational institutions:



Artistic institutions:

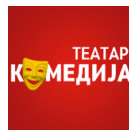


Educational institutions:





Artistic institutions:



MUSEUM OF CONTEMPORARY ARTS
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ТНОСТКОПЈЕ

Educational institutions:



Artistic institutions:



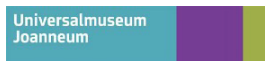
Artistic institutions:



Educational institutions:



Artistic institutions:



Educational institutions:



Pädagogische Hochschule Steiermark





(...) we, men and women, are the world. Knowing that we are part of the world and not in front of the world helps us to live in and love the world, both when it hurts us and when it allows us to enjoy it"

(Pérez de Lara, 2008, p. 26)



Image 16. Manuel Salado, *Humanos demasiado humanos* (2022).

FINAL NOTE

*If you have read and used the Guide for the Construction of Inclusive Cultural Spaces and would like to share with us your opinion and/or make any proposal for improvement, please **send us an email** to one of the following addresses:*

*Susana Rojas-Pernia (rojass@unican.es)
Josep M^a Sanahuja-Gavaldà (josep.sanahuja@uab.cat)*

We will contact you!!



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