



D.T1.1.4

REPORT ON THE ACCESSIBILITY IN CENTRAL
EUROPE

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1. Preface

The COME-IN! (Cooperating for Open access to Museums – towards a widEr INclusion) project is funded under the Interreg CENTRAL EUROPE Programme and aims at valorizing the CENTRAL EUROPE cultural heritage by increasing the capacities of small and medium size museums, making them accessible to a wider public.

The COME-IN! Project will improve partners' capacities to make Central Europe cultural heritage accessible for All. Indeed, the valorization of the Central Europe cultural heritage through an improved accessibility will contribute to the sustainable long term socio-economic development of the area. The project focuses on "cultural sites" of any kind, with particular attention to small and medium size museums, for people with permanent and transient disabilities.

The first Thematic Work Package (WP T1) is dedicated to the analysis of the state of art and to the definition of the needs of all users that we prefer to define "accessibility criteria", with the aim to identify standards of accessibility to be promoted in Central Europe. The WP T1 is structured in Working Groups that work in parallel but sharing their results in joint meetings.

Members of Working Group 1 (WG1) are Partner 3 "the Regional Council of associations of the People with Disabilities and their Families of the Friuli Venezia Giulia Region", Partner 8 "ÖZIV Federal Association, Interest group for people with disabilities", Partner 12 "NEZ- Media and Society", and associated Partners 15 "The Commissioner of Thuringia for disabled people", 18 "Chance for the Blind foundation", 22 "Centre for the communication, the hearing and the speech Portorož" and 23 "Association of the Blind of Istria County".

WG1 met in Udine, Graz and Vienna and, in coordination with the other Working Groups, discussed and defined the basic COME-IN! Principles and identified accessibility criteria, best practices and legal framework in relation to accessibility to small and medium museums.

The current report on the activities performed by WG1 has been elaborated by Partner 8 "ÖZIV Federal Association, Interest group for people with disabilities", it is dedicated to policy makers and cultural operators, and will serve as a background for the further definition of the COME-IN! Guidelines.



2. Introduction

The present report deals with accessibility of culture in Central Europe, in particular of small and medium sized museums. The basis of this report is the UN Convention on the Rights of People with Disabilities and its understanding of inclusion and accessibility, as well as the defined principles of COME-IN!

One of the objectives is the presentation of the state of the art. Among short descriptions of the partner museums, completed checklists of each museum demonstrate which measures have already been taken and which are still necessary to ensure accessibility. The checklist was developed by the members of Working Group 2 and coordinated among the project partners. In summary, the need for a holistic approach to accessibility becomes apparent. The vision is an immersive experience of culture by appealing to all senses.

Furthermore, the chapter Legal Framework deals with the UN Convention on the Rights of People with Disabilities, the European Disability Strategy 2010-2020 and relevant EU-Directives. In addition, the comparison of the CE Countries shows that all Countries have signed the UN Convention and have federal laws to protect persons with disabilities from discrimination.

During the discussions about inclusion it turned out that accessibility serves all. In consequence, the group preferred to develop accessibility criteria instead of focusing on the needs of people with disabilities. These criteria describe the must-haves for small and medium museums to achieve accessibility by using a matrix. The Matrix was developed as a tool to provide a complete and continuous accessibility for all and to underline the holistic approach in regards to inclusion. It includes the service chain for small and medium museums as well as different aspects of accessibility following the UN Convention.

Finally, good practice examples were identified, described and linked with the matrix to support the theoretical part of the report by practical examples.



3. Inclusion

The UN Convention on the Rights of Persons with Disabilities defines persons with disabilities as follows: *“Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others”*¹. Hereby the Convention underlines the interaction of disabilities and the environment.

Inclusion means to honour and respect everyone just the way he or she is and that all people have the opportunity to take part fully in the life of society.

In an inclusive society...

- *“people are free to make their own choices.*
- *No one will be discriminated against.*
- *Disabled people have the same rights to be included in society as anybody else.*
- *Disabled people are to be respected for who they are.*
- *Everyone should have equal opportunities.*
- *Everyone should have equal access.*
- *Men and women should have equal opportunities.*
- *Disabled children should be respected for who they are as they grow up.”*²

In an inclusive society, it is normal to be different. Everyone is welcome. The difference is seen as a chance and a benefit for all of us. For example, through the elimination of physical barriers the environment is accessible to everybody. Less barriers in our minds, leads to tolerance and better cooperation. Inclusion is a human right. However, inclusion is also a process that affects all parts of life, such as culture.³

¹ Online: <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/article-1-purpose.html> (04.04.2017)

² Online: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/345108/easy-read-un-convention.pdf, pp. 2 f (12.10.2016)

³ Cf. Online: <https://www.aktion-mensch.de/themen-informieren-und-diskutieren/kampagnen-und-aktionen/service/downloads.html> (12.10.2016)



4. Accessibility

“Accessibility or freedom from barriers is an essential condition for the equality of people with disabilities and their participation in society. Accessibility and the obligation to take suitable measures to ensure it are important prerequisites for the inclusion of people with disabilities and are therefore also included in the UN Disability Rights Convention (particularly in Article 9).

However, large sections of society are not aware of how complex accessibility can be. Information in accessible language, tactile guidance systems in the field of transport, enabling communication in sign language, induction loops or the use of speech to text services at conferences and seminars are aspects of accessible participation for people with [different] disabilities which are still little known.

There is also little public awareness for the fact that accessibility is not a minorities’ issue, but also contains advantages for people without disabilities. This is of particular significance against the background of demographic trends. Starting out from the concept of ‘design for all’ or ‘universal design’, the physical environment and products and services should be designed in such a way that it can be used as simply, without problems and efficiently by as large as possible a group of persons with different conditions, abilities, preferences or needs.”⁴

“The challenge in this field is not only ensuring the accessibility of buildings, but to enable people with sensory impairments and those with learning disabilities to experience and understand the arts and culture, e.g. by means of tactile, visual and audio presentations.

In addition, the active participation of people with disabilities in cultural events should be promoted and the wariness of society with regard to such artistic events reduced.”⁵

⁴ NATIONAL ACTION PLAN ON DISABILITY 2012-2020, STRATEGY OF THE AUSTRIAN FEDERAL GOVERNMENT FOR THE IMPLEMENTATION OF THE UN DISABILITY RIGHTS CONVENTION, pp. 43

⁵ NATIONAL ACTION PLAN ON DISABILITY 2012-2020, STRATEGY OF THE AUSTRIAN FEDERAL GOVERNMENT FOR THE IMPLEMENTATION OF THE UN DISABILITY RIGHTS CONVENTION, pp. 50



Article 9 of the Convention on the Rights of Persons with Disabilities:

“To enable persons with disabilities to live independently and participate fully in all aspects of life, States Parties shall take appropriate measures to ensure to persons with disabilities access, on an equal basis with others, to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and to other facilities and services open or provided to the public, both in urban and in rural areas.

These measures, which shall include the identification and elimination of obstacles and barriers to accessibility, shall apply to, inter alia:

- a) Buildings, roads, transportation and other indoor and outdoor facilities, including schools, housing, medical facilities and workplaces;*
- b) Information, communications and other services, including electronic services and emergency services.”*

Therefore, it is necessary to make sure disabled people have better access to things in all areas of life:

- *“There should be guidelines about how to make access to public services better.*
- *Anyone providing services should plan for good access for disabled people.*
- *Accessibility training should be given.*
- *They should make sure that disabled people have access to new technology.”.*⁶

⁶ Online: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/345108/easy-read-un-convention.pdf, pp.10 f (11.10.2016)



Besides appropriate measures shall be taken to ensure:

physical access

Physical access means access to public buildings, roads, transportation and other indoor and outdoor facilities, including museums. Especially mobility impaired persons are dependent on physical access.

access to information and communications

Access to information and communications includes electronic services and emergency services. Especially people with sensory or intellectual impairments are confronted with barriers of information and communication very often. This includes measures to provide in buildings and other facilities open to the public signage in Braille and in easy to read and understand forms. Furthermore, guides and sign language interpreters should be available in public buildings.

social access

In addition to physical barriers, such as steps in a building, negative attitude towards people with disabilities can also be a barrier to access for all persons with disabilities.

economical access

People with disabilities are also often confronted with economical disadvantages. For example they have to book expensive hotels as most of the low budget hotels are not accessible.



5. Accessibility Criteria

5.1. Service Chain

What is the Service Chain?

The Service Chain is a tool to ensure or evaluate consistent accessibility to a museum. It defines all aspects that are relevant for visitors to a museum. Generally speaking, a Service Chain of a museum can consist of the following components:

- Input (Information and communication before the visit)
- Arrival
- Entrance
- Cash Desk
- Wardrobe
- Exhibition Area
- Toilet
- Shop
- Output (Information and communication after the visit)

The present Service Chain is an example for a typical museum. The Service Chain can be adjusted individually according to the respective museum. Furthermore, it is possible to create separate and subordinated Service Chains out of a link of the main Service Chain. As an example, the Service Chain of the exhibition area can contain the different rooms of the exhibition. On the basis of the Service Chain it is possible to evaluate every link in the chain on the individual requirements to the rooms to ensure accessibility to all areas and services of a museum.



Figure 1: Example of the Service Chain

What are the benefits of using the Service Chain?

The benefits of using the Service Chain as a tool to evaluate the accessibility are:

- complete evaluation of all relevant areas and services,
- structured procedure,
- consideration of access for ALL visitors

5.2. Accessibility Matrix

The Accessibility Matrix was developed as a tool to present the must-haves for museums to ensure accessibility. This matrix combines all links of the service chain with different aspects of accessibility. Following the Convention on the Rights of People with Disabilities (see chapter 4. Accessibility) these aspects are physical access, access to information and communication, social access and economic access. The aim of using this tool is to ensure complete and continuous accessibility for all, and to underline the holistic approach in regards to inclusion.



Accessibility Service Chain	Physical access	Access to information and communication	Social access	Economic access
<p>Input Information and communication before the visit</p>	-	<p>Website, Social Network, other Websites:</p> <ul style="list-style-type: none"> ✓ On Level A/AA/or AAA (W3C) ✓ Audio and video description ✓ Easy to read <p><i>Good Practice: See 7.8 Museums Story Guide and Annex A: Early Birds visual story and Museums Story Guide; 7.2 Salzburg Museum; 7.11 National Museum in Krakow (Muzeum Narodowe w Krakowie); 7.10 Historical Museum of the City of Krakow (Muzeum Historyczne Miasta Krakowa)</i></p> <p>Accessibility statement (Which services are offered?) Accessible Information about:</p> <ul style="list-style-type: none"> ✓ Tactile trails and electronic description 	<ul style="list-style-type: none"> ✓ Is the museum prepared to address and to deal with disabled visitors? ✓ Inclusive guiding tours (mixed groups) ✓ Participation of and collaboration with associations of people with disabilities or schools ✓ Inform and involve the target group (including the families: attractive offers not only to people with disabilities, but also to people with disabilities together with their family or friends) 	<p>Information to the fees:</p> <ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors with and without disabilities but no further costs for personal assistance service)



Accessibility Service Chain	Physical access	Access to information and communication	Social access	Economic access
		<ul style="list-style-type: none"> ✓ Inductive loop ✓ Bluetooth connection to audio device ✓ Audio describing ✓ Assistance dogs allowed ✓ What can I see there? ✓ Is the staff educated/trained? ✓ Does the museum offer assistance? ✓ Can I touch the art? → Braille and tactile information (in right position) 	<p>Feedback: launching events, people express what they want</p> <ul style="list-style-type: none"> ✓ Example: relaxed performances – rel. to persons with autism <p><i>Good Practice: See 7.6 Civic Museums of Udine (Musei Civici di Udine)</i></p>	
Arrival	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Parking lots near to the entrance ✓ Connection to public transport ✓ Tactile/sensorial trail ✓ Orientation system 	<ul style="list-style-type: none"> ✓ Information about the arrival in the access statement 		<ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors with and without disabilities but no



Accessibility Service Chain	Physical access	Access to information and communication	Social access	Economic access
	<ul style="list-style-type: none"> ✓ How to find the Entrance <p><i>Good Practice:7.14</i> Maritime Museum "Sergej Mašera" Piran (Pomorski muzej-Museo del mare "Sergej Mašera" Piran – Pirano)</p>			<p>further costs for personal assistance service)</p> <ul style="list-style-type: none"> ✓ Parking fee
Entrance	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Accessible Doors ✓ Ergonomic Stairs (hight and depth) ✓ If stairs, then also ramp/elevator ✓ Moving space ✓ Carpet suitable for wheelchair users <p><i>Good Practice: See 7.3 Hartheim Castle - place for learning and remembrance (Lern-</i></p>	<ul style="list-style-type: none"> ✓ Orientation maps (easy to read, tactile) ✓ Information about the entrance in the access statement 	-	<ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors with and without disabilities but no further costs for personal assistance service)



Accessibility Service Chain	Physical access	Access to information and communication	Social access	Economic access
	<i>und Gedenkort Schloss Hartheim)</i>			
Cash desk	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Desk suitable for wheelchair users (height/depth) ✓ Moving space ✓ Tactile trail ✓ Inductive loops ✓ (priority line – separate cash desk) 	<ul style="list-style-type: none"> ✓ Trained staff with and without disabilities <p><i>Good Practice: See 7.7 Civic Museums of Udine (Musei Civici di Udine)</i></p> <ul style="list-style-type: none"> ✓ Brochures/leaflets → alternative formats (easy to read, braille, etc.) ✓ Visual information about the offer and the price ✓ Clear marking in the museum <p><i>Good Practice: See 7.8 Museums Story Guide and Annex A: Early Birds visual story and Museums Story Guide</i></p>	-	<ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors with and without disabilities but no further costs for personal assistance service)
Wardrobe	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Close to cash desk 	<ul style="list-style-type: none"> ✓ Trained staff with and without disabilities <p><i>Good Practice: See 7.7 Civic Museums of Udine (Musei Civici di Udine)</i></p>	-	<ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors)



Service Chain	Accessibility	Physical access	Access to information and communication	Social access	Economic access
	<ul style="list-style-type: none"> ✓ Desk and staff: height of the desk ✓ Lockers: tactile numbers or signs ✓ Hangers for clothes: in different heights 	<ul style="list-style-type: none"> ✓ Visual information about the price ✓ Clear marking in the museum 		with and without disabilities but no further costs for personal assistance service)	
Exhibition area	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Floor (stones/path - suitable for wheelchair users) ✓ Moving space ✓ If stairs, then also ramps or elevators ✓ stream of visitors does not differ in people with or without disabilities 	<ul style="list-style-type: none"> ✓ Information about the exhibition area in the access statement (Are all floors accessible?) ✓ Orientation → symbols, consistence, contrasts, do I find the way to the exhibition rooms? ✓ Audio/video guides in alternative formats (e.g. audio descriptive guides and sign language guides on a touchpad device or tablets, 	<ul style="list-style-type: none"> ✓ Inclusive access to culture and education <p><i>Good Practice: See 7.5 Typhlological museum (Tiflološki muzej); 7.7 Civic Museums of Udine (Musei Civici di Udine); 7.13 Maritime Museum "Sergej Mašera" Piran (Pomorski muzej- Museo del mare "Sergej Mašera" Piran – Pirano) 7.14 Maritime Museum "Sergej Mašera" Piran (Pomorski muzej-</i></p>	<ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors with and without disabilities but no further costs for personal assistance service) 	



<p>Accessibility</p> <p>Service Chain</p>	Physical access	Access to information and communication	Social access	Economic access
	<ul style="list-style-type: none"> ✓ Visitors orientation system ✓ Chairs – sitting and resting area ✓ Resting areas and/or quiet rooms ✓ Position of the artefacts (hight, view, etc.) 	<ul style="list-style-type: none"> video-modelling, etc.) ✓ Immersive experience (e.g. meeting several senses, replicas to touch, utilities to touch, etc.) ✓ Description of the artefacts (contrasts, height, position, tactile) (e.g. large print guides for permanent galleries, alternative text formats, simplified itineraries, simplified and concised description of the artefacts) ✓ Offer of devices (e.g. magnifying glasses, portable induction loop, neckloops and radio receivers for 	<p>Museo del mare “Sergej Mašera” Piran – Pirano)</p>	



Accessibility Service Chain	Physical access	Access to information and communication	Social access	Economic access
		<p>use during talks and tours)</p> <p>✓ Trained staff with and without disabilities</p> <p><i>Good Practice: See 7.7 Civic Museums of Udine (Musei Civici di Udine); 7.1 The Louvre Museum (Musée du Louvre), Paris; 7.9 German Historical Museum (Deutsches Historisches Museum – DHM); 7.12 Slovene Ethnographic Museum (Slovenski etnografski muzej)</i></p>		
Toilet	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Accessible toilet ✓ Moving space ✓ Height of equipment ✓ Handgrips ✓ Euro Key 	<ul style="list-style-type: none"> ✓ Information about the offer in the access statement ✓ Clear marking in the museum 	-	<ul style="list-style-type: none"> ✓ Free of charge or ✓ equal service for equal price (Same costs for visitors with and without disabilities but no



Accessibility Service Chain	Physical access	Access to information and communication	Social access	Economic access
				further costs for personal assistance service)
Shop	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ Moving space ✓ Cash desk: high of the desk, visual information about the price 	<ul style="list-style-type: none"> ✓ Trained staff with and without disabilities <p><i>Good Practice: See 7.7 Civic Museums of Udine (Musei Civici di Udine)</i></p>	-	-
Output Information and communication after the visit	<ul style="list-style-type: none"> ✓ Reference to national technical specifications ✓ To improve accessibility: participation – at the end of the visit, tablet in the museum 	<ul style="list-style-type: none"> ✓ Trained staff with and without disabilities <p><i>Good Practice: See 7.7 Civic Museums of Udine (Musei Civici di Udine); 7.4 Vienna Museum of Fine Arts (Kunsthistorisches Museum Wien)</i></p>	-	-

Table 1 Accessibility Matrix



6. Current situation of the Project Partner Museums

As can be seen in the following presentation of the current situation of the Project Partner Museums, all of them have similar issues and needs for physical access. This regards all aspects of the Service Chain of the museums (including Arrival, Entrance, Cash desk, Wardrobe, Exhibition area, Toilet, Shop). Construction measures as well as the adaption of the interior are considered as necessary.

In addition, the accessibility of the museums often requires a wider range of information (e.g. access statements about the physical access to the buildings), the accessible presentation of the information in different formats and additional offers of communication.

Equally important as other measures is awareness raising, and therefore the training of the museums employees, as it is intended in the project schedule of COME-IN!

In conclusion and in consideration of the Accessibility Matrix, needs for adaptations and improvements become apparent in all aspects of accessibility. The museums have in common that the holistic approach to accessibility is missing. Instead of focusing on specific target groups, the vision is to focus on thematic issues and to offer all visitors experiencing the exhibitions with all senses.

6.1. Archeological Museum, Civic Museum and Gallery of History and Art, Udine (Museo Archeologico, Civici Musei e Gallerie di Storia ed Arte di Udine)

Country, City: Italy, Udine

Website: <http://www.civicimuseiudine.it/en/civic-museums/castle-museums/archaeological-museum>

General description of the Museum:

Officially founded in 1866, the Archaeological Museum layout follows a historical itinerary which, thanks in part to the addition of multimedia aids, highlights the collectionist nature of the archaeological research between the late 1800s and early 1900s. The museum is divided into six



rooms dedicated to the different interests and activities of Friulian collectors and scholars and displays finds ranging from vases from Magna Graecia, to protohistoric, Roman and early medieval funerary objects.

Checklist along the Come-In!-service chain:

See Annex B: Current Situation of the Project Partner Museums – Checklists,
PP2 Archeological Museum, Civic Museum and Gallery of History and Art, Udine

6.2. Maritime Museum “Sergej Mašera” Piran
(Pomorski muzej-Museo del mare “Sergej Mašera” Piran – Pirano)

Country, City: Slovenia, Piran

Website: <http://www.pomorskimuzej.si/en>

General description of the Museum:

Maritime Museum Piran collects, studies, preserves and popularizes the rich tangible and intangible heritage on the maritime history of Slovenia, Istrian Peninsula and the Adriatic Sea. The Museum, with its headquarters in Piran, consists of several museum collections at different locations. Among them are: the Museum of Salt-making in Sečovlje Salina Nature Park, ethnological collection in an old Istrian rural building known as Tona's House, display of traditional shipbuilding and development of water sports in the former Monfort salt warehouse at Portorož, and the Memorial Room of the great violin virtuoso and composer Giuseppe Tartini (1692-1770) in his birth house in Piran. Furthermore, a sailboat Galeb built in 1936 and formerly owned by the famous Slovenian ballet dancers Pia and Pino Mlakar is anchored in front of the Museum.

Checklist along the Come-In!-service chain:

See Annex B: Current Situation of the Project Partner Museums – Checklists,
PP5 Maritime Museum “Sergej Mašera” Piran



6.3. Museum of the Working World (Museum Arbeitswelt)

Country, City: Austria, Steyr

Website: <http://www.museum-steyr.at>

General description of the Museum:

Founded in 1987 the Museum Arbeitswelt Steyr (Museum of the Working World) is Austria's first museum of labour. The museum is located in two renovated 19th-century factory buildings. The ambitious target of the museum is to empower people to reflect about the past, present and future of our (working) society. With different educational workshops, guided tours and events the museum offers a broad range of programs for the visitors.

Checklist along the Come-In!-service chain:

See Annex B: Current Situation of the Project Partner Museums – Checklists,

PP6 Museum of the Working World

6.4. Archaeological museum of Istria

Country, City: Croatia, Pula

Website: <http://www.ami-pula.hr/en/>

General description of the Museum:

The Archaeological museum of Istria was founded in 1902 as a collection of stone monuments, in 1925 become the Royal museum of Istria and has its actual name from 1947. It is the largest and most important museum of the region with an ever growing fund of archaeological objects. It is now closed for reconstruction works on the main building. In the meantime the museum presents itself to the public through exhibitions (own and hosting) and manifestations in the two galleries



under its rule, the Sv Srca and the C8 galleries. The Sv Srca gallery is the focus of the COME-IN! Project and will be the host of the pilot project event.

Checklist along the Come-In!-service chain:

See Annex B: Current Situation of the Project Partner Museums – Checklists,
PP7 Archaeological museum of Istria, Croatia

6.5. Thuringian Museum of Pre- and Ancient History
(Museum für Ur- und Frühgeschichte Thüringens)

Country, City: Germany, Weimar

Website: www.alt-thueringen.de

General description of the Museum:

The Thuringian Museum of Pre- and Ancient History was founded more than 100 years ago by civic commitment and shows today world famous archeological finds from the Ice Ages to the Middle Ages. The museum is housed in a historic monument of the 18th century which is situated on the edge of the historical city of Weimar. Today the museum is the only state museum in Thuringia and department of the Thuringian State Office for Built Heritage Conservation and Archeology. The permanent exhibition dates from the year 1999 and is spread on two floors on more than 1000 m². On average the museum welcomes 18,000 visitors per year.

Checklist along the Come-In!-service chain:

See Annex B: Current Situation of the Project Partner Museums – Checklists,
PP11 Thuringian Museum of Pre- and Ancient History



6.6. Archaeological Museum in Krakow (Muzeum Archeologiczne w Krakowie)

Country, City: Poland, Krakow

Website: <http://www.ma.krakow.pl/>

General description of the Museum:

Archaeological Museum in Krakow was established in 1850. Currently it presents permanent exhibitions dedicated to the prehistory of the Małopolska region, Egyptian and Peruvian civilisations and history of the building (which is a historical monument). There are also temporary exhibitions every year. Museum is visited by about 100 000 people every year.

As far as accessibility is concerned, the museum is not at all prepared for visitors with disabilities. This should change after the serious reconstruction of the building which should take place in next few years.

Checklist along the Come-In!-service chain:

See Annex B: Current Situation of the Project Partner Museums – Checklists,

PP13 Archaeological Museum in Krakow



7. Good Practice

7.1. The Louvre Museum (Musée du Louvre), Paris Touch Stations on Historic Architectural Development

Country: France

Link to the website: <http://www.louvre.fr/accessibilite>



Figure 2: Touch Station "Helmet of Charles VI"
with 3D Replica of helmet and inscriptions



Figure 3: Touch Station "Louvre in the
Renaissance"

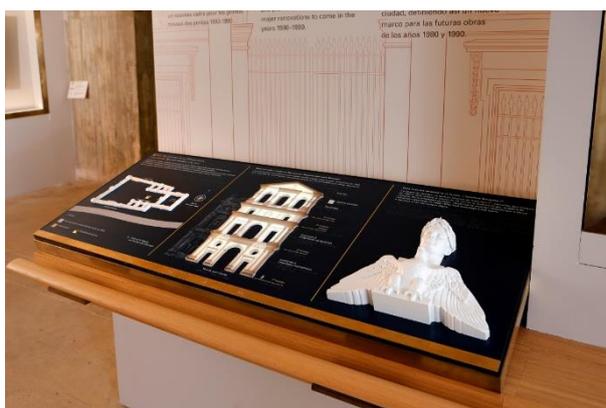


Figure 4: Touch Station "Louvre in the Napoleon
Age"



Description of the example:

A manifestation of a more accessible Louvre is the new museum interpretation center located in the Pavillon de l'Horloge (the Clock Pavilion). Opened in July 2016, it gives visitors keys for understanding the Louvre, which was once a royal palace before becoming a universal museum. 13 touch stations, developed by Tactile Studio, offer detailed explanations to the various building stages and modifications of the Louvre over time. Each station first offers a global view of the building in order to locate the part of a specific period that will then be shown along its specific architectural elements.

A third zoom into detail will show decorative elements special to its time. Tactile Studio also translated various objects found during archaeological excavation into tangible objects, like a helmet of King Henri III with his motto and his sign - the winged deer - inscribed.

What is the inclusive part of the example?

The permanent implementation of touch stations – originally conceived for blind and visually impaired visitors, with Braille lettering and relief depictions adapted the tactile lecture – has raised awareness for the more accessible museum while at the same time it is attractive to all visitors for its style and esthetical design. The “Semaine d’accessibilité” inaugurated in January 2017, gave the museum a platform to interact with visitors and to learn about visitor’s reception of the barrier-free museum. Referring to the Accessibility Matrix the Touch Stations on Historic Architectural Development are a good example for access to information.

Why should other museums copy it?

In the words of Jean-Luc Martinez, President-Director of the Louvre, *“These renovations are our answer to concrete questions that are crucial to the future of our museum: What is the Louvre that we want to offer our visitors? How can we make a former palace and complex knowledge more accessible to people? How can we reach all of our audiences? It’s not about increasing the number of visitors, but knowing how to welcome people and help them get the most out of their visit. The real goal is to offer our visitors a more welcoming, more accessible, and more generous Louvre.”*



7.2. Salzburg Museum

Accessible website

Country: Austria

Link to the website: <http://www.salzburgmuseum.at/index.php?id=1773>



Figure 5: Easy to read language (Leichte Sprache) offered as one of the languages on the website of the Salzburg Museum

Das Salzburg Museum in leichter Sprache

GEBÄRDENSPRACHE

Hier können sie Filme über die Standorte Neue Residenz, Panorama Museum und Volkskunde Museum sehen.

Klicken Sie bitte unten die Filme an:

Salzburg Museum auf YouTube

Panorama Museum auf YouTube

Volkskunde Museum auf YouTube

Figure 6: Under the button “Gebärdensprache”(sign language) three links can be found to Youtube-videos in sign language about the museum

Description of the example:

The foundation of the Salzburg Museum dates back to 1834. Today the Salzburg Museum consists of eight different museums that display the artistic and cultural heritage of the city and region of Salzburg.

What is the inclusive part of the example?

The inclusive part of the museum is especially their website. The website of the Salzburg Museum is not only available in German but also in English and easy to read language. By clicking on the “Leichte Sprache”-button it is possible to enter the sites containing the information about the barrier free museum. The main page shows in a short description what the museum offers for people with different kind of disabilities. Starting from this site it is possible to find information about all different locations of the Salzburg Museum, each offering a description about the place and its accessibility in easy to read language. An additional feature is that it is very clear marked which educational programs are offered for people with disabilities and who is the contact person for each part. The inclusive part of this example is that it treats easy to read language equally to English and German. Referring to the Accessibility Matrix the website is a good example for access to information.



Why should other museums copy it?

The website of a museum is probably the most important source of information before someone decides if he or she wants to visit a place. The website of the Salzburg Museum treats people with disabilities equally to all visitors. With only a few clicks it is possible to find all the important information what you need to know if you plan to visit the museum as a disabled person. The website does not only contain information for one special group but for groups with different kind of disabilities. For example there are also links to videos in sign language. To make the website even more accessible one could think of offering the text not only in German but also in English easy to read language.

7.3. Hartheim Castle - place for learning and remembrance (Lern- und Gedenkort Schloss Hartheim)

Physical access

Country: Austria

Link to the website: <http://www.schloss-hartheim.at/index.php/en/>



Figure 7: Hartheim Castle with the barrier free entrance in the center



Description of the example:

Hartheim castle is today a memorial site for the victims of national socialist Euthanasia. Although the museum is located in a castle of the 17th century it is totally accessible for people in wheelchairs and mostly for people with seeing impairments. The visitable sites are the exhibition on the first floor, the memorial site on the ground floor and the cemetery on the outside of the building.

What is the inclusive part of the example?

From the start to the end it is possible to visit Hartheim by wheelchair. From the barrier free train station “Alkoven Schule” it is possible to reach the castle within 15 minutes. The entrance is totally barrier free by an automatic sliding door. An elevator that additionally contains audio output makes all floors of the exhibition reachable. In the exhibition there is enough space for wheelchair users to enter all the rooms. Additionally people with seeing impairments will find tactile maps that show the structure of each room and give some background information in braille. Furthermore the outdoor area of the castle has recently been made accessible for wheelchair users. Last but not least are the toilets and the cafeteria (located in a neighbouring building) accessible for wheelchair users. Referring to the Accessibility Matrix the Hartheim Castle is a good example for physical access.

Why should other museums copy it?

Other museum should copy this example, because it is one of the best examples where wheelchair users can visit almost all parts of the building in and outside totally on their own, although it is a historical building. Only to visit the shop area there is some extra assistance needed but besides that wheelchair users can even visit the outdoor area without assistance.

7.4. Vienna Museum of Fine Arts (Kunsthistorisches Museum Wien)
Museum’s Book

Country: Austria

Link to the website: <https://shop.khm.at/en/shop/detail/?shop%5BshowItem%5D=10000000029464-1693-0&shop%5Bfilter%5D%5BtagsFacet%5D=>



Figure 8: Museum's Book



Figure 9: Tactile presentation of a painting



Figure 10: Text in Braille

Description of the example:

The Vienna Museum of Fine Arts published a book in 2014 that gives information about art in different ways contained within the museum. The title of this museum's book is "Gemeinsam anders sehen", which means "Together seeing in other ways".

The Book includes an audio CD in classic format and another one in DAISY. Both inform listeners about the history of the building, the history of the art collections, selected objects and the artists.

The heart of the Book includes four selected paintings. Each of these paintings is described in a written text which has high contrast and a larger font size. Furthermore, the texts are offered in Braille. The paintings and important details of the paintings are not only presented visually with a higher contrast, but also tactile. Tactile contours and different tactile surfaces make it possible to feel the elements of the painting.



What is the inclusive part of the example?

What makes this book inclusive is the variety of ways to experience the paintings. People who are interested in the paintings get detailed acoustic information, texts in Braille, tactile information and texts which are easy to read because of the high contrast and the large font size. Referring to the Accessibility Matrix the Museums Book of Vienna's Museum of Fine Arts is a good example for access to information.

Why should other museums copy it?

This Museum's book is a good example of variegated information. That way the museum addresses a wide range of people who are interested in art.

7.5. Typhological museum (Tiflološki muzej)

Country: Croatia

Link to the website: http://www.tifoloskimuzej.hr/home_en.aspx?id=48

Description of the example:

The Typhological Museum is one of the rare special museums in Europe dealing with the problems of visually impaired people. It is however a museum for all. It is accessible by public transportation, there are public parking places with marked places for disabled people. The museum is located on the second floor of a building with a lift, and is completely accessible from the museum entrance, to the information desk, through the exhibition, the wardrobe and the toilet. The objects are all touchable, there are guides in large black print, guides in Braille and audio guides. The museum has also materials to teach about the life of blind people as well as a dark room to let people with no sight problems understand how blind people relate to objects and other sensations around them.

What is the inclusive part of the example?

The museum is completely inclusive towards different types of disabilities and allows people to learn about the life of blind and visually impaired people. Referring to the Accessibility Matrix the thematic focus of the exhibition on problems of people with disabilities, especially of visually impaired people of the Typhological museum is a good example for social access.



Figure 11: Image of the exhibition area, Objects inside showcases with tactile replicas



Figure 12: One of the exhibited art creation also for touching

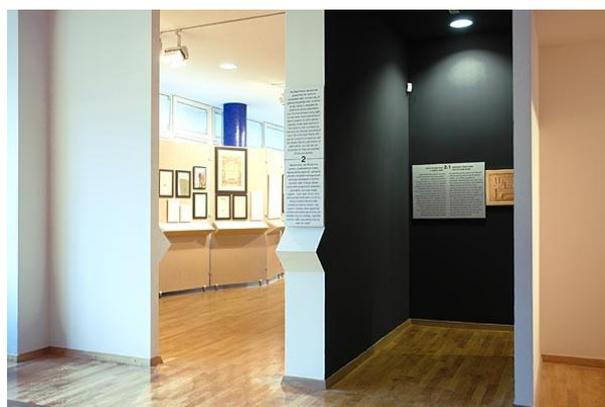


Figure 13: Entrance to the dark room

Why should other museums copy it?

The complete approach to the theme of blind and visually impaired people is to be copied. But to be pointed out is the person at the cash desk who introduces the museum to the visitors. With a big smile she explained in a simple a short way what to expect from the exhibition, pointed out what and how to try to use by ourselves, explained about the objects exhibited and what to expect and how to behave in the dark room. She was very gentle and simple and made us feel very comfortable.



7.6. Civic Museums of Udine (Musei Civici di Udine)

Exhibition “THE ADRIATIC a sea WITHOUT BORDERS: communication routes of populations in 6000 BC”

Country: Italy

Link to the website: <http://www.civimuseiudine.it/en/civic-museums/castle-museums/archaeological-museum>; <https://www.facebook.com/Adriatico-senza-confini-964413790241999/>;
<https://www.facebook.com/museo.archeologico.udine/>;
<https://www.youtube.com/watch?v=aiGXqwXGXZw>



Figure 14: Flyer of the exhibition

Description of the example:

The project that has been conceived by Progetto Autismo FVG, an ONLUS founded in 2006 by the will of some families that felt “invisible” to the institutions, with the mission to give support and services to the families, in collaboration with the director of Civic Museums of Udine, Paola Visentini . From this synergy a protocol has been realized in collaboration with Comitato provinciale di coordinamento delle Associazioni delle persone con disabilità e delle loro famiglie della Provincia di Udine.

“The Adriatic a sea without borders: communication routes of populations in 6000 BC” is an audio descriptive video that has been made in collaboration with the young autistic adults from Progetto Autismo FVG and their staff; it explains the Neolithic expansion and settlements in the Adriatic area that



took place in 4 phases from 6000 BC to 4900 BC, where the human being had evolved from hunter-gatherer to farmer and herder.

What is the inclusive part of the example?

The inclusive part of the example is the technique that has been used such as the audio descriptive guide which has been made by the service users from Progetto Autismo. They have read and registered all the text that goes with the pictures present in the video.

This collaboration allowed the young adults to improve their self esteem and to learn new things about history as well as new skills. Referring to the Accessibility Matrix this measure is a good example for social access.

Why should other museums copy it?

Because the modality used has been efficient and effective with excellent impact on people with disabilities as well as other categories (elderly people and children).

7.7. Civic Museums of Udine (Musei Civici di Udine)

Exhibition “Meals and Banquets in Renaissance Udine” with Special Guides called ‘Ciceroni’

Country: Italy

Link to the website: <http://www.civicimuseiudine.it/en/exhibitions-and-events/33-il-castello/museo-archeologico/192-mense-e-banchetti-nella-udine-rinascimentale-4>;
<https://www.youtube.com/watch?v=Duqa9LujZpw>; <https://it-it.facebook.com/museo.archeologico.udine/>;
<http://www.progettoautismofvg.org/pafvg/28-progettoautismo/350-video-didattico-della-mostra-mense-e-banchetti-nella-udine-rinascimentale.html>



Figure 15: Flyer of the exhibition

Description of the example:

The exhibition is an itinerary ,starting from the archaeological discoveries and the rich cultural heritage of Udine, illustrates food books, furnishings and rituals of friulan nobles between XV and XVI century.

The exhibition topic, nutrition, is being told through archaeological finds, such as banquets pottery, flatware and food leftovers.

Also a playroom/educational room is open on Sundays dedicated to several activities such as games, lectures, labs and experimentations, opened to everyone from children (free ticket) to adults.

What is the inclusive part of the example?

The inclusive part consists in the special guides called " Ciceroni": young adults with autism worked for one day as guides in the Museum, showing to the public the new exhibition " Meals and Banquets in Renaissance Udine". This opportunity improved their self-esteem and they developed new skills. Referring to the Accessibility Matrix the "Ciceroni" are a good example for social access.

Why should other museums copy it?

This is an excellent example of inclusion and collaboration between a museum and associations. It would be nice to see permanent or not, trained staff with disabilities in all the museums, and we think this is the first step.



7.8. Museums Story Guide

1. Early Birds visual story – Science Museum (London, UK)
2. Museum Story Guide – Children Museum (Pittsburgh,USA)

Countries: UK, USA

Link to the website: <http://www.sciencemuseum.org.uk/visitmuseum/accessibility>;
<https://pittsburghkids.org/visit/accessibility>

Description of the example:

1. Early Birds visual story: the Science Museum in London opens at 8.30 on a Saturday morning exclusively for families with members who have an Autistic Spectrum Condition. The rest of the museum opens at 10am but some galleries remain open just for Early Birds till 10.50am. The visual story shows children and everyone with disabilities what to expect, see and learn.
2. Museum Story Guide: it describes each of the museum's exhibits from a child's perspective. They will help the adult and the child choose the exhibits they want to visit. The guide, specially designed for children with developmental disabilities, utilizes visual messages, and is appropriate for any child who would like to know about exhibits or activities in the Children's Museum. It is very useful for children in general but also for adults with disabilities.

What is the inclusive part of the example?

It is an inclusive communication tool aimed at children and people with cognitive disability but also for foreign visitors that can't speak the local museum's language very well. Referring to the Accessibility Matrix the Museums Story Guide is a good example for access to information.

Why should other museums copy it?

This is a useful tool that the Museum should offer in pdf, printable from your house or available at the cash desk in the museum; it has been conceived in order for you and the child or adult with or without disabilities, to know what you can expect, see, learn, touch, the staff present in the museum, the itinerary, how to behave and so on. It is a nice and enjoyable way to plan in advance your visit.

See Annex A: Early birds visual story and Museums story guide



7.9. German Historical Museum (Deutsches Historisches Museum – DHM) Inclusive communication stations

Country: Germany, Berlin

Link to the website: <https://www.dhm.de/besuch-service/barrierefreies-museum.html>

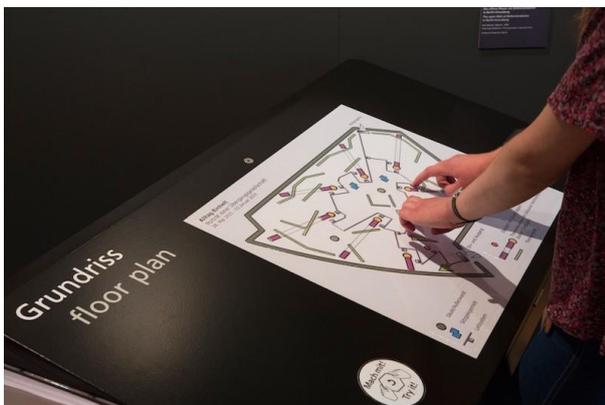


Figure 16: Tactile ground plan



Figure 17: Tactile control system



Figure 18: Interactive communication stations

Description of the example:

The German Historical Museum is Germany's national historical museum. Located in Berlin's historic district of Mitte, it sees itself as a place of active communication and discussion of history. In addition to the permanent exhibition, the museum has a special concept: Since 2015 various thematic exhibitions will be held in the DHM under the motto "Museum für alle" (Museum for All). With their own seal "barrier-free



and inclusive", these special exhibitions were prepared with Control Systems and so-called "Inclusive Communication Stations". To date, three major special exhibitions/projects have been realized according to this concept.

What is the inclusive part of the example?

The modular concept "Museum für alle" does not only take into account various disabilities. It covers the entire service chain of accessibility: In the entrance area of the exhibition, a tactile ground plan provides guidance in the room. The floor plan is written in German and English as well as in German Brailleschrift. All inclusive communication stations are connected to a tactile floor guidance system. It starts at the entrance of the exhibition hall and leads to the cash desk, to the output of the audio equipment and to the exhibition: So blind and visually impaired people can make an independently exhibition tour.

So - called "Inclusive Communication Stations" (ICS) invite visitors to participate in the process of taking in the different thematic areas of the exhibition. Each station presents selected models and objects to touch for experimentation that cover the topics of the exhibition and make it experienceable through several senses. The core of the inclusive concept is a hexagonal, rotatable "drum", which serves an information level on each side: texts in German, texts in English, texts in light language or texts in braille, videos with German sign language or audio explanations made the exhibition accessible for ALL. All stations are accessible and have a special bracket for walking and longstocks on the right side.

Referring to the Accessibility Matrix the inclusive communication stations are a good example for access to information and communication.

Why should other museums copy it?

The concept of the interactive communication stations - integrated in a control system - enables people with different limitations to participate in culture.

Due to the variety of communication levels, ALL VISITORS are invited to retrieve informations at the stations with all their senses. It is obvious that the concept works and the response is great: In practice, it is possible to observe that not only people with special needs, but really ALL visitors are curious about the possibilities of the stations - whether they have a disability, simply want to get in a fast way informations , or just go to the station for fun.

To integrate such "communication stations" could be an interesting way for existing museums to complet the stock and the contents of the permanent exhibition in a manageable way.



7.10. Historical Museum of the City of Krakow (Muzeum Historyczne Miasta Krakowa)
Exhibition “Krakow under Nazi Occupation 1939 – 1945” in former Oskar Schindler’s Factory
(website with facilities for people with visual impairment; Educational offer for visually impaired visitors)

Country: Poland

Link to the website: <http://www.mhk.pl/muzeum-bez-barier#oskar-schindlers-factory;>

<http://www.mhk.pl/muzeum-bez-barier>

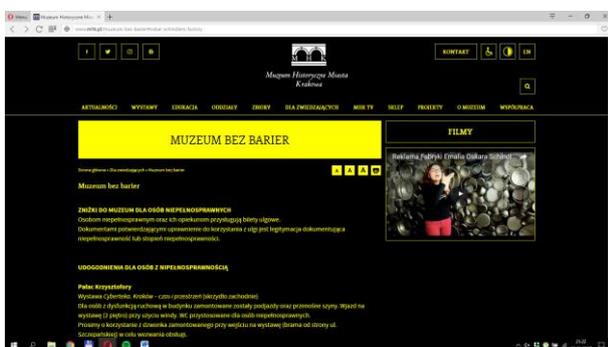


Figure 19: Website in contrast colours



Figure 20: A part of the website with a sound-guidebook and audiodescription of the exhibition to download (mp3 files are marked in blue)

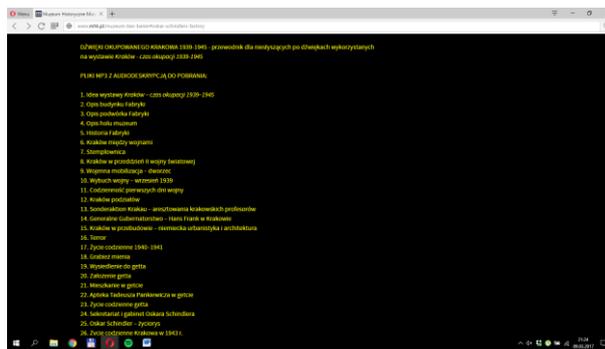


Figure 21: Contrast version of the part of the website with sound-guidebook and audiodescription



Description of the example:

Historical Museum of the City of Krakow prepared audiodescription and a sound-guidebook of the exhibition “Krakow under Nazi Occupation 1939 – 1945”, presented in the former Oskar Schindler’s Factory (today branch of the museum). Referring to the Accessibility Matrix this measure is a good example for access to information. Both guidebook and audiodescription are available on the museum’s website (only in Polish language); there’s also possibility to download them from the website on, for example, smartphone, so person with visual impairment have a possibility to visit exhibition with audiodescription.

What is more, a version of the website for people with visual impairment is prepared – with a large font and contrast colours. Visitor has to click a symbol of the eye on the website.

Moreover, there is a possibility to book a guided tours prepared for visually impaired people. During this kind of tour visitors can touch original objects or their copies.

What is the inclusive part of the example?

At this exhibition every object and every sound is important – visitor should see and hear the exhibition to fully profit from it. That would be impossible as far as people with visual and hearing impairments are concerned. To enable these persons to visit this exhibition, to include them to the visitors, museum decided to prepare these kinds of guides.

Why should other museums copy it?

The number of museums’ visitors increases year by year and in this group very often people with different impairments are represented. Even if they are interested in the subject, they can’t fully profit from the exhibitions due to the lack of solutions enabling them to do so. Today we have numerous possibilities, like examples described here, to enable impaired people visiting museums and experience exhibitions as far as possible.



7.11. National Museum in Krakow (Muzeum Narodowe w Krakowie)

Website accessible for the visitors with visual impairment

Country: Poland

Link to the website: <http://mnk.pl/>;

<http://mnk.pl/facilities-for-the-disabled>

Description of the example:

National Museum in Krakow is one of the most well-known museums in Krakow with many branches. Its website is available in Polish and English, as well as in version for visually impaired visitors – there is a strong contrast between text and the background. The place where one should click to read the second version is clearly marked with the symbol of the eye.

What is the inclusive part of the example?

The website in the version for visually impaired persons is very contrast, therefore easier to read by partially sighted people. Referring to the Accessibility Matrix the website is a good example for access to information.

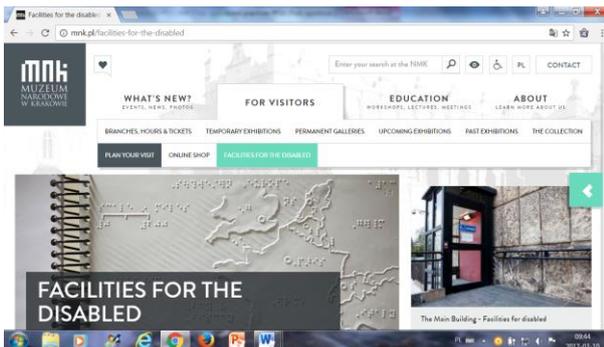


Figure 22: Website

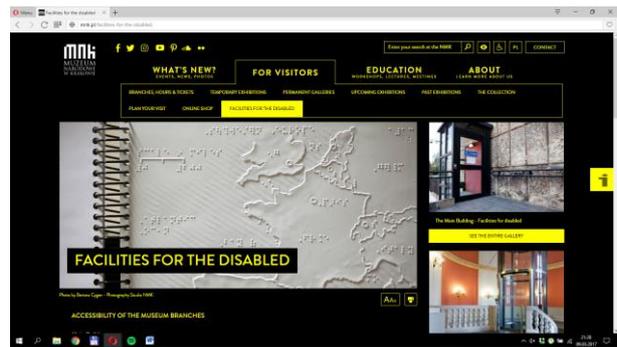


Figure 23: Website – contrast version



Why should other museums copy it?

If museums want to be open “for all”, they have to give clear information that nobody will be discriminated there. Museum’s website is a kind of an invitation for the visitor and his first contact with the institution. When it is easy to read for people with visual impairment, it gives not only information concerning exhibitions, opening hours and so in – it bears information that the museum is open to host all visitors, regardless state of their health.

7.12. Slovene Ethnographic Museum (Slovenski etnografski muzej)

Accessibility of Cultural Heritage to Vulnerable Groups

Study on the Availability and Provision of Technical Conditions to Provide Vulnerable Groups with Access to Cultural Heritage

Country: Slovenia

Link to the website: <http://www.etno-muzej.si/sl/publikacije/accessibility-of-cultural-heritage-to-vulnerable-groups>

Description of the example:

The purpose of the project was to contribute to the concept of equal opportunities by improving heritage accessibility, by informing vulnerable groups and by training their members (persons with reduced mobility, persons with sensory impairment (blind and visually impaired people, deaf and hearing impaired people, the deaf-blind people), members of national and ethnic communities and immigrants (in particular, minorities, the Roma community and immigrants from the former Yugoslav republics), young graduates – first-job seekers, elderly unemployed people (55+)) for employment and for performing appropriate tasks at the museum. The project also focused on training the museum staff and acquiring special expertise, skills and practical experience in order to facilitate access to cultural heritage for vulnerable groups and to establish good practices in national museums that will be further implemented in other Slovene museums and other areas of culture and education.



Figure 24: Čupa - dugout boat, the so-called čupa Marija



Figure 25: Beehive in the shape of the dog



Figure 26: Tactile maps



What is the inclusive part of the example?

The implementation of the two-year project has put into practice the theoretical guidelines for the optimal accessibility of museum collections. The experience gained in the “Accessibility of Cultural Heritage to Vulnerable Groups” project will make a sustainable contribution to better understanding of the needs of different groups of visitors and to the creation of equal opportunities for training, access and active inclusion of vulnerable groups in the protection and presentation of cultural heritage. Referring to the Accessibility Matrix the training of the staff as well as the employment of people with disabilities is a good example for social access and access to information and communication.

Why should other museums copy it?

This project is a good example how to put theoretical guidelines into practice by establishing good practices in three areas of museum work: job training, accessibility of museum collections and education.

7.13. Maritime Museum “Sergej Mašera” Piran (Pomorski muzej-Museo del mare “Sergej Mašera” Piran – Pirano)

ArtDownUp - creative workshops for children and youth with specific needs

Country: Slovenia

Link to the website: <http://www.pomorskimuzej.si/en>

Description of the example:

In collaboration with several institutions, among them the Maritime Museum Piran, the Centre for Communication, Hearing and Speech Portorož organizes every year a few daylong international event ArtDownUp – creative workshops (painting and working with ceramics) with final exhibition in the museum in which participate children and youth with disabilities, from Slovenia, neighboring and other European countries.

What is the inclusive part of the example?

The purpose of the project is to promote creativity, integration, and in particular sensitize the general public to overcome prejudices towards diversity. Referring to the Accessibility Matrix ArtDownUp is a very good example for social accessibility.

Why should other museums copy it?

This is an example how to promote creativity and integration of children and youth with disabilities.



Figure 27: ArtDownUp 2017



Figure 28: ArtDownUp 2017



Figure 29: ArtDownUp 2017



7.14. Maritime Museum “Sergej Mašera” Piran (Pomorski muzej-Museo del mare “Sergej Mašera” Piran – Pirano)

Museum visits – presentation of museum’s collections to elderly people at retirement homes

Country: Slovenia

Link to the website: <http://www.pomorskimuzej.si/en>



Figure 30: Museums visits 1



Figure 31: Museums visits 2

Description of the example:

Maritime museum Piran visited 3 retirement homes in the coastal region (Lucija, Izola and Koper) in order to provide elderly people with disabilities, with a well-documented presentation an overall information about the museum’s collections and the Piran salt pans. The project was ended by a small exhibition about the traditional trades and crafts in the salt pans. The feedback of the public was very gratifying.

What is the inclusive part of the example?

Elderly people are a category of socially excluded people due to different disabilities and reduced mobility. By the Museum visits project we were able to present them the museum’s collections at their home, in this case retirement home.



Why should other museums copy it?

This is a good example how to present museum collections to elderly people with disability and reduced mobility. We must also take into account the social component of the Museum visits.



Figure 32: Museums visits 3



8. Correct wording

8.1. Language guidelines

Focus on the person, not the impairment.

“Never use the article ‘the’ with a specific disability to describe people with that disability. The preferred term, ‘people with disabilities’, stresses the humanity of the individuals and avoids objectification. [...]

Never use the word ‘normal’ to refer to people who do not have a disability in contrast to people with disabilities. Use ‘non-disabled’⁷ or “people without disabilities” instead.

Don’t use language that implies a person with disability is heroic because they experience disability. Conversely, don’t make out that people with disability are victims or objects of pity.⁸

Positive, not negative

“Avoid phrases like ‘suffers from’ which suggest discomfort, constant pain and a sense of hopelessness.

Wheelchair users may not view themselves as ‘confined to’ a wheelchair – try thinking of it as a mobility aid instead.”⁹

Phrases

“Most disabled people are comfortable with the words used to describe daily living. People who use wheelchairs ‘go for walks’ and people with visual impairments may be very pleased – or not – ‘to see you’. An impairment may just mean that some things are done in a different way.

⁷ Online: <https://www.brown.edu/campus-life/support/accessibility-services/resources-teaching-students-disabilities/appropriate-terminology> (12.10.2016)

⁸ Cf. Online: <http://www.and.org.au/pages/inclusive-language.html> (12.10.2016)

⁹ Online: <https://www.gov.uk/government/publications/inclusive-communication/inclusive-language-words-to-use-and-avoid-when-writing-about-disability> (12.10.2016)



Common phrases that may associate impairments with negative things should be avoided, for example ‘deaf to our pleas’ or ‘blind drunk’.”⁹

8.2. Words to use and avoid

“Avoid passive, victim words. Use language that respects disabled people as active individuals with control over their own lives.”⁹

Avoid	Use
(the) handicapped, (the) disabled	Persons with disabilities, disabled people
afflicted by, suffers from, victim of	has [name of condition or impairment]
confined to a wheelchair, wheelchair-bound	wheelchair user
mentally handicapped, mentally defective, retarded, subnormal	with a learning disability (singular) with learning disabilities (plural)
cripple, invalid	disabled person
spastic	person with cerebral palsy
able-bodied	non-disabled
mental patient, insane, mad	person with a mental health condition
deaf and dumb; deaf mute	deaf, user of Sign Language, person with a hearing impairment
the blind	people with visual impairments; blind people; blind and partially sighted people
an epileptic, diabetic, depressive, and so on	person with epilepsy, diabetes, depression or someone who has epilepsy, diabetes, depression



dwarf; midget

someone with restricted growth or short stature

fits, spells, attacks

seizures

Table 2: Words to use and avoid



9. Principles of COME-IN!

The overarching goal of the present project COME-IN! is INCLUSION. The concept of inclusion influences the whole process. The following principles ensure to act according to the idea of inclusion.

- 9.1. **Participation – NOTHING about people with disabilities WITHOUT people with disabilities involved!**
- 9.2. **Non-Discrimination – people with disabilities are treated on an equal basis with others**
- 9.3. **Respecting the dignity and the right of people with disabilities**
- 9.4. **Correct wording**



10. Legal Framework

10.1. UN-Convention on the Rights of Persons with Disabilities (CRPD)

“The Convention on the Rights of Persons with Disabilities is an agreement by countries around the world to make sure that people with disabilities and people without disabilities are treated equally”.¹⁰ and that discrimination against disabled people will not be allowed.

The CRPD...

... is a treaty about the human rights of people with disabilities.

... ensures that 650 million people with disabilities around the world can enjoy their human rights.

... is for all people with disabilities.

... promotes respect for the dignity, choices and inclusion of all people with disabilities and requires countries to include people with disabilities in decisions that affect their lives.

The CRPD covers all areas of life to ensure people are treated equally and included in all areas of life.

The Articles most relevant for COME-IN! are:

- Purpose (article 1)
- General principles (article 3)
- Accessibility (article 9)
- Education (article 24)
- Work and employment (article 27)
- Participation in cultural life (article 30)

¹⁰ Online: http://www.unicef.org/publications/files/Its_About_Ability_final_.pdf, pp. 7 (10.10.2016)



Article 3 – General Principles

The general principles of the Convention are described in Article 3 and represent the meaning of inclusion (see Inclusion). They are:

- a. Respect for dignity, individual autonomy and independence of persons;
- b. Non-discrimination;
- c. Participation and inclusion in society;
- d. Respect for difference and acceptance;
- e. Equality of opportunity;
- f. Accessibility;
- g. Equality between men and women;
- h. Respect for the evolving capacities of children with disabilities and respect for the right of children with disabilities to preserve their identities.

Article 9 – Accessibility

Another part of the Convention which is of particular importance for the present paper is Article 9, which deals with Accessibility. Article 9 demands the equal access to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and to facilities and services open or provided to the public, both in urban and in rural areas.

Article 24 – Education

Article 24 of the UN CRPD specifies that all States Parties shall ensure an inclusive education system at all levels and life long learning. On the one hand, appropriate Measures shall be taken to employ teachers, including teachers with disabilities, who are qualified in sign language and/or Braille. On the other hand, professionals and staff who work at all levels of education should be trained. Such Training shall incorporate disability awareness, the use of appropriate augmentative and alternative modes, means and formats of communication, as well as educational techniques and materials to support persons with disabilities.



Article 27 – Work and employment

Article 27 says that the right of persons with disabilities to work, on an equal basis with others has to be ensured. This includes the right to the opportunity to gain a living by work freely chosen or accepted in a labour market and work environment that is open, inclusive and accessible to persons with disabilities.

That includes:

- conditions of recruitment
- hiring and employment
- career advancement
- safe and healthy working conditions
- equal remuneration for work of equal value
- protection from harassment, and the redress of grievances
- access to vocational and continuing training

Article 30 – Participation in cultural life, recreation, leisure and sport

Article 30 is about the right of people with disabilities to take part in cultural life. Persons with disabilities should be able to enjoy access to cultural materials in accessible formats, to television programmes, films, theatre and other cultural activities, in accessible formats and to places for cultural performances or services. Furthermore, they should be able to enjoy access to monuments and sites of national cultural importance as far as possible.

To make sure that disabled people get treated equally the countries agreed to do:

“Doing as much as they can to make sure no one discriminates against disabled people.

Making sure things are designed for everyone to use or that can be easily changed.

Using new technology to help disabled people.

Giving accessible information to disabled people about the things that will help them.

Training people about this agreement.”¹¹

¹¹ Online: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/345108/easy-read-un-convention.pdf (10.10.2016)



10.2. European Disability Strategy 2010-2020

The European Disability Strategy 2010-2020 builds upon the UN-CRPD. *“It lays out a strategy to empower people with disabilities so that they can fully enjoy their rights and participate in society and the economy on an equal basis with others. [...]*

There are 8 areas for joint action between the EU and EU countries highlighted in this strategy:

- *Accessibility: ensuring that people with disabilities have access to goods, services and assistive devices;*
- *Participation: ensuring that people with disabilities can exercise all their fundamental rights as European citizens;*
- *Equality: ensuring that policies are implemented (both at EU and national level) that promote equality;*
- *Employment: ensuring an increase in the number of disabled workers in the labour market, and ensuring better accessibility to workplaces;*
- *Education and training: ensuring that disabled pupils benefit from an accessible education system and lifelong learning programmes. The European Commission has already launched several initiatives concerning education, such as the European Agency for Development in Special Needs Education;*
- *Social protection ...*
- *Health ...*
- *External action: promoting the rights of people with disabilities at an international level.”¹²*

10.3. EU-Directives

The relevant EU-Directives concerning non-discrimination of people with disabilities are:

Council Directive 2000/43/EC of 29 June 2000 implementing the principle of equal treatment between persons irrespective of racial or ethnic origin

“The purpose of this Directive is to lay down a framework for combating discrimination on the grounds of racial or ethnic origin, with a view to putting into effect in the Member States the principle of equal

¹² Online: <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV:em0047> (10.10.2016)



treatment. [...] Within the limits of the powers conferred upon the Community, this Directive shall apply to all persons, as regards both the public and private sectors, including public bodies, in relation to:

(a) conditions for access to employment, to self-employment and to occupation [...]

(b) access to all types and to all levels of vocational guidance, vocational training, advanced vocational training and retraining [...];

(c) employment and working conditions [...];

(d) membership of and involvement in an organisation of workers or employers, or any organisation whose members carry on a particular profession [...];

(e) social protection, including social security and healthcare;

(f) social advantages;

(g) education;

(h) access to and supply of goods and services which are available to the public, including housing.”¹³

Council Directive 2000/78/EC of 27 November 2000 establishing a general framework for equal treatment in employment and occupation

“The purpose of this Directive is to lay down a general framework for combating discrimination on the grounds of religion or belief, disability, age or sexual orientation as regards employment and occupation, with a view to putting into effect in the Member States the principle of equal treatment. (...) Within the limits of the areas of competence conferred on the Community, this Directive shall apply to all persons, as regards both the public and private sectors, including public bodies, in relation to:

(a) conditions for access to employment, to self-employment or to occupation [...];

(b) access to all types and to all levels of vocational guidance, vocational training, advanced vocational training and retraining [...];

(c) employment and working conditions [...];

¹³ Online: <http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32000L0043&from=DE> (27.02.2017)



(d) membership of, and involvement in, an organisation of workers or employers, or any organisation whose members carry on a particular profession [...].”¹⁴

Directive 2002/73/EC of the European Parliament and of the Council of 23 September 2002 amending Council Directive 76/207/EEC on the implementation of the principle of equal treatment for men and women as regards access to employment, vocational training and promotion, and working conditions

The Directive 76/207/EEC is amended as follows:

“in Article 1, the following paragraph shall be inserted: ‘1a. Member States shall actively take into account the objective of equality between men and women when formulating and implementing laws, regulations, administrative provisions, policies and activities in the areas referred to in paragraph 1.’ [...]

Article 2 shall be replaced by the following: [...] For the purposes of the following provisions, the principle of equal treatment shall mean that there shall be no discrimination whatsoever on grounds of sex either directly or indirectly by reference in particular to marital or family status.”¹⁵

Council Directive 2004/113/EC of 13 December 2004 implementing the principle of equal treatment between men and women in the access to and supply of goods and services

“The purpose of this Directive is to lay down a framework for combating discrimination based on sex in access to and supply of goods and services, with a view to putting into effect in the Member States the principle of equal treatment between men and women. [...]

Within the limits of the powers conferred upon the Community, this Directive shall apply to all persons who provide goods and services, which are available to the public irrespective of the person concerned as regards both the public and private sectors, including public bodies, and which are offered outside the area of private and family life and the transactions carried out in this context. [...]

This Directive does not prejudice the individual's freedom to choose a contractual partner as long as an individual's choice of contractual partner is not based on that person's sex. [...]

This Directive shall not apply to the content of media and advertising nor to education. (...)

This Directive shall not apply to matters of employment and occupation. This Directive shall not apply to matters of self-employment, insofar as these matters are covered by other Community legislative acts.”¹⁶

¹⁴ Online: <http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32000L0078&from=DE> (10.10.2016)

¹⁵ Online: <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32002L0073:EN:HTML> (27.02.2017)

¹⁶ Online: <http://eur-lex.europa.eu/legal-content/en/TXT/?uri=CELEX:32004L0113> (27.02.2017)



10.4. Comparison of the CE Countries

As can be seen from table 2, all PP-countries ratified the CRPD (compared by year).

In all PP-countries exist national laws concerning people with disabilities. They have in common that it is unlawful for service providers to discriminate against disabled people. People with disabilities have the right to access services, goods and facilities.

Country	Ratification of the UN CRPD	Non-discrimination laws on national level
Austria	Yes (2008)	<ul style="list-style-type: none"> ▪ Austrian Federal Disability Equality Act of 2005 (Bundes-Behindertengleichstellungsgesetz - BGStG)¹⁷ ▪ Disability Employment Act (Behinderteneinstellungsgesetz – BeinstG)¹⁸
Croatia	Yes (2008)	<ul style="list-style-type: none"> ▪ Anti-Discrimination Law of 2008¹⁹ ▪ The Law on the Croatian Sign Language and other systems of communication of deaf and deaf-blind people in Croatia of 2015²⁰
Czech Republic	Yes (2009)	<ul style="list-style-type: none"> ▪ National Plan for the Promotion of Equal Opportunities for Persons with Disabilities 2015–2020
Germany	Yes (2009)	<ul style="list-style-type: none"> ▪ Federal Law about the equality of people with disability (Gesetz zur Gleichstellung von Menschen mit Behinderungen - BGG) of 27 April 2002²¹ ▪ Social Security Code IX (Sozialgesetzbuch - SGB Neuntes Buch (IX) - Rehabilitation und Teilhabe behinderter Menschen) of 19 June 2001²² ▪ General Equalisation Law (Allgemeines Gleichbehandlungsgesetz - AGG) of 14 August 2006²³

¹⁷ Online: <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=20004228> (01.03.2017)

¹⁸ Online: <https://www.ris.bka.gv.at/GeltendeFassung.wxe?Abfrage=Bundesnormen&Gesetzesnummer=10008253> (01.03.2017)

¹⁹ Online: <http://www.zakon.hr/z/490/Zakon-o-suzbijanju-diskriminacije> (01.03.2017)

²⁰ Online: <http://www.zakon.hr/z/815/Zakon-o-hrvatskom-znakovnom-jeziku-i-ostalim-sustavima-komunikacije-gluhih-i-gluhoslijepih-osoba-u-Republici-Hrvatskoj> (01.03.2018)

²¹ Online: <http://www.gesetze-im-internet.de/bgg/index.htmlBGG> (01.03.2017)

²² Online: http://www.gesetze-im-internet.de/sgb_9/ (01.03.2017)

²³ Online: <http://www.gesetze-im-internet.de/agg/index.html> (01.03.2017)



Country	Ratification of the UN CRPD	Non-discrimination laws on national level
Hungary	Yes (2007)	<ul style="list-style-type: none"> ▪ Act XXVI of 1998 on the Rights of Persons Living with Disability and Their Equality of Opportunity ▪ Act CXXV of 2009 on the Hungarian Sign Language and the Use of Hungarian Sign Language ▪ Act CXXV of 2003 on Equal Treatment and the Promotion of Equal Opportunities
Italy	Yes (2009)	<ul style="list-style-type: none"> ▪ Law no. 67 of 1 March 2006 (“Provisions for judicial protection of persons with disabilities, victims of discrimination”)²⁴ ▪ Legislative Decree no. 216 of 9 July 2003 (implementing European Directive 2000/78/EC on equal treatment in employment and occupation)²⁵
Poland	Yes (2012)	<ul style="list-style-type: none"> ▪ RESOLUTION BY THE SEJM OF THE REPUBLIC OF POLAND of 1 August 1997 Charter of Persons with Disabilities (M.P. of 13.08.1997, No 50 item 475)²⁶ ▪ COMMISSION FOR HUMAN RIGHTS Legal acts for Equal Treatment²⁷ ▪ THE CONSTITUTION OF THE REPUBLIC OF POLAND OF 2nd APRIL, 1997 As published in Dziennik Ustaw No. 78, item 483 Chapter I THE REPUBLIC, Article 6 (1) and Chapter II THE FREEDOMS, RIGHTS AND OBLIGATIONS OF PERSONS AND CITIZENS, GENERAL PRINCIPLES, Article 32 (1) and (2)²⁸
Slovakia	Yes (2007)	<ul style="list-style-type: none"> ▪ Slovak National Centre for Human Rights, established by the Act of the Slovak National Council No. 308/1993 Coll. and amended by No. 136/2003 Coll. ▪ Act No. 365/2004 Coll. on Equal Treatment in some Areas and on Protection from Discrimination (the “Anti-discrimination Act”) ▪ Act No. 311/2001 Coll. Labour Code, Act No. 245/2008 Coll. School Act, or Act No. 448/2008 Coll. on Social Services

²⁴ Online: <http://www.ittig.cnr.it/BancheDatiGuide/Disabilita/LawNo67of1March2006.html> (01.03.2017)

²⁵ Online: <http://www.euroblind.org/convention/article-27--work-and-employment/nr/128> (09.03.2017)

²⁶ Online: <https://www.rpo.gov.pl/en/content/charter-persons-disabilities> (01.03.2017)

²⁷ Online: <https://www.rpo.gov.pl/en/content/legal-acts-0> (01.03.2017)

²⁸ Online: <http://www.sejm.gov.pl/prawo/konst/angielski/konse.htm> (29.06.2017)



Country	Ratification of the UN CRPD	Non-discrimination laws on national level
Slovenia	Yes (2008)	<ul style="list-style-type: none"> ▪ Law on ratification of the UN Convention on the Rights of Persons with disabilities – of 15 April 2008²⁹ ▪ Law on equal treatment of disabled persons (ZIMI) of 24 November 2010³⁰ ▪ Law on use of the Slovenian sign language (ZUSZJ) of 29 November 2002³¹ ▪ Law on protection against discrimination (Zakon o varstvu pred diskriminacijo)- of 24 May 2016³²

Table 3: Comparison of the legal framework of the CE Countries

²⁹ Online: <http://www.uradni-list.si/1/content?id=86045> (01.03.2017)

³⁰ Online: <https://www.uradni-list.si/1/index?edition=201094#!/Uradni-list-RS-st-94-2010-z-dne-26-11-2010> (01.03.2017)

³¹ Online: <http://www.pisrs.si/Pis.web/pregledPredpisa?id=ZAKO1713> (01.03.2017)

³² Online: <http://pisrs.si/Pis.web/pregledPredpisa?id=ZAKO7273> (01.03.2017)



11. Conclusion

The purpose of this report was to analyse the state of the art of accessibility in small and medium museums in Central Europe. The state of the art of accessibility is defined by the UN Convention on the rights of people with disabilities which is based on the concept of inclusion.

In order to illustrate the state of the art we developed the so called “Accessibility Matrix”. It also served to analyse the current situation of the museums participating in COME-IN!. The “Accessibility Matrix” turned out to be a useful instrument, as it considers all dimensions of accessibility as well as the most important elements of a museums service chain. The matrix is also supposed to be an instrument for museum operators helping them to evaluate and improving accessibility.

Analysing the current situation of the museums, it became apparent that accessibility to small and medium museums is poor and needs improvement. The museums face many challenges in all dimensions of accessibility.

A basic finding is that none of the museums follows a holistic approach to accessibility. Discussing this problem, we found out that there is a mental gap between vision and reality. The concept of inclusion is considered to picture a vision. Applying a holistic approach to accessibility into the reality of a museum is yet a challenge. The experience how to implement accessibility along the whole service chain and good practices are missing. It needs more awareness raising, continuous analyses and debates. And most important: a change in attitudes towards people with disabilities is necessary as well as an attitude that implementing accessibility into a museum must be a continuous process.

Referring to physical access most of the museums participating in the project are housed in heritage buildings. Heritage building restoration is usually a complex and cost-intensive process. The most challenging issue for the museums is to raise the funds which are needed to implement the necessary improvements. While some of the museum operators reported on close and good cooperation with authorities of preservation offices, others reported on having difficulties in getting the needed permits. Being successful in terms of physically accessible museums, their operators need creativity, close cooperation with authorities and financial resources.



Another finding of the report is that the museum operators placed their emphasis on accessibility in information and communication. Many of the implementations under Come-In! deal with tactile elements as reliefs, braille, replicas as well as audio guides, simplified language and accessible websites. All of the museum operators are highly engaged in developing the accessibility of their exhibitions. Yet it should be paid more attention to immersive cultural experiences stimulating as many senses as possible.

Referring to the dimension of social access and economical access few ideas have been brought in. The most important action under COME-IN! will be the employee trainings. Awareness raising of all employees in a museum is essential to avoid discrimination. Furthermore, it is strongly recommended to pay attention in involving people with disabilities as employees, guides and stakeholders.

The final result of all discussions we had was that museum operators should be aware of the fact that they alone are not responsible for accessibility. Relevant stakeholders as politicians, local authorities and the local community have to contribute as well to it. Inclusion and accessibility needs the commitment of many stakeholders.

Small and medium museums need projects like COME-IN! to make Central European cultural heritage accessible for all. Such projects help to close the gap between the vision of inclusion and reality, to get more experience and to be able to develop useful skills concerning the holistic view of accessibility. The first results we have achieved under COME-IN! proof this need.



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Source: COME-IN!

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Source: ÖZIV Federal Association, Interest group for people with disabilities

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Copyright, picture source: Tactile Studio



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Copyright, picture source: Screenshot by Martin Hagmayr of www.salzburgmuseum.at

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Copyright, picture source: Slovenski etnografski muzej/ Slovene Ethnographic Museum

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Copyright, picture source: Slovenski etnografski muzej/ Slovene Ethnographic Museum

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Copyright, picture source: Maritime Museum “Sergej Mašera” Piran / Pomorski muzej-Museo del mare “Sergej Mašera” Piran – Pirano

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Copyright, picture source: Maritime Museum “Sergej Mašera” Piran / Pomorski muzej-Museo del mare “Sergej Mašera” Piran – Pirano



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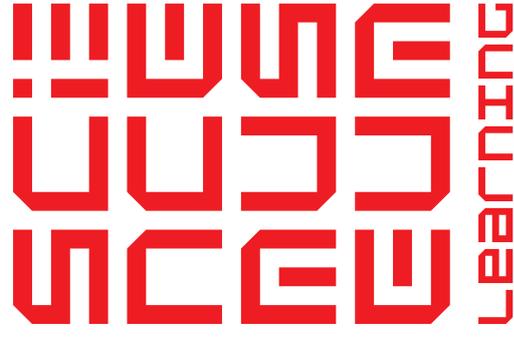
Annex

Annex A: Early Birds visual story and Museums Story Guide



Annex B: Current Situation of the Project Partner Museums - Checklists

Early Birds visual story



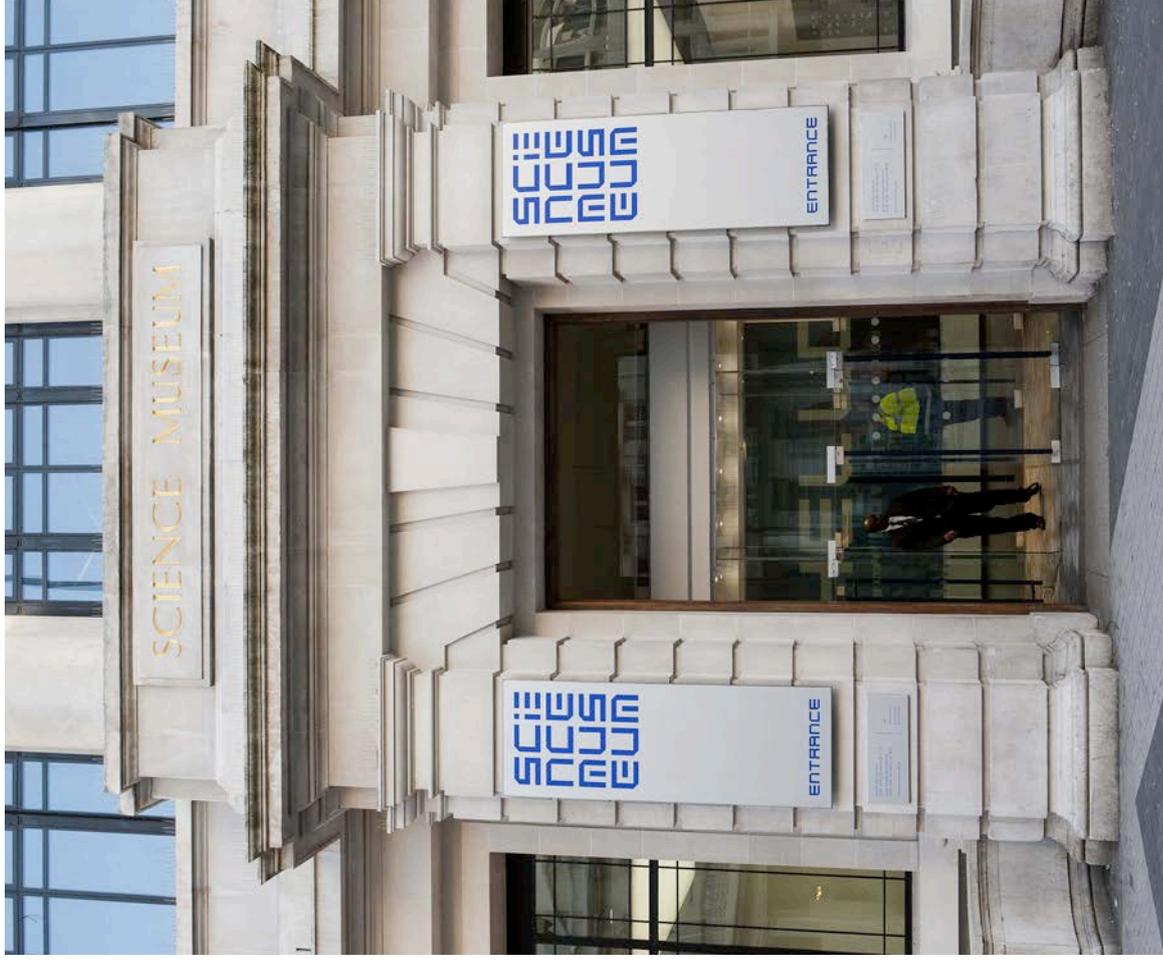
When you get to the Museum

Early Birds is when the Science Museum opens early.

There is a sign on the building that says Science Museum.

You may have to wait in a queue outside until we open the doors. This might be a bit noisy and busy.

The doors open at 08.30, and then you can come in.



When you come in



When you come in, these staff members will tick your name off their list and give you a wristband or sticker.

You can wear the wristband if you like, but you don't have to. It is like your ticket.

Going into the Energy Hall



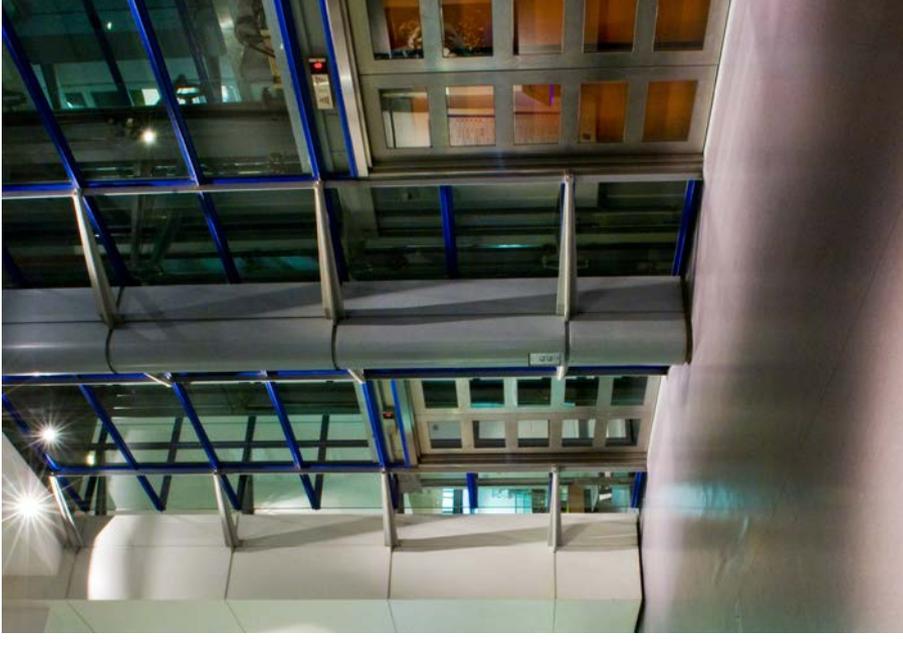
Useful places



Toilets



Stairs



Lifts

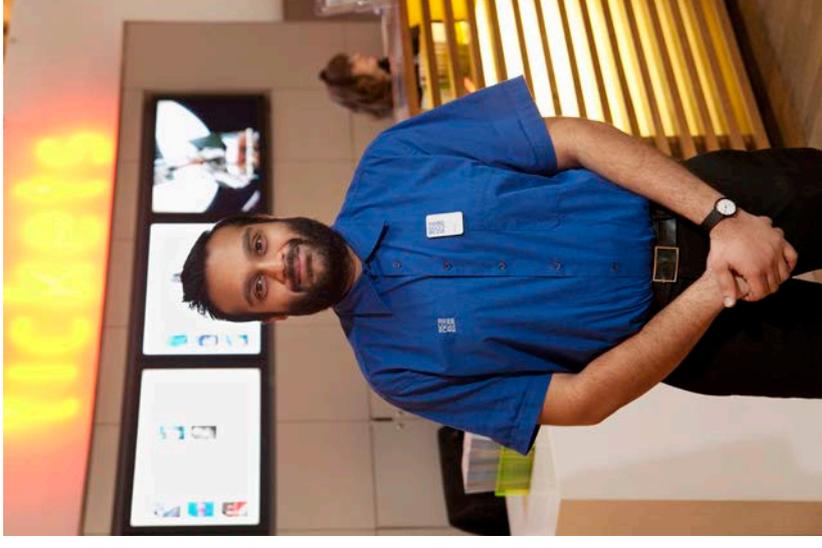
People you will meet



Security Officers



Explainers in the
hands-on galleries



Staff at ticket desks

What to do in the Museum

Early Birds is all about you exploring parts of the Museum that we have opened just for you.

There are fun activities happening around the Museum.

Not all of the Museum is open. You might see black barriers like the ones in the picture on the right.

Please do not go behind them.

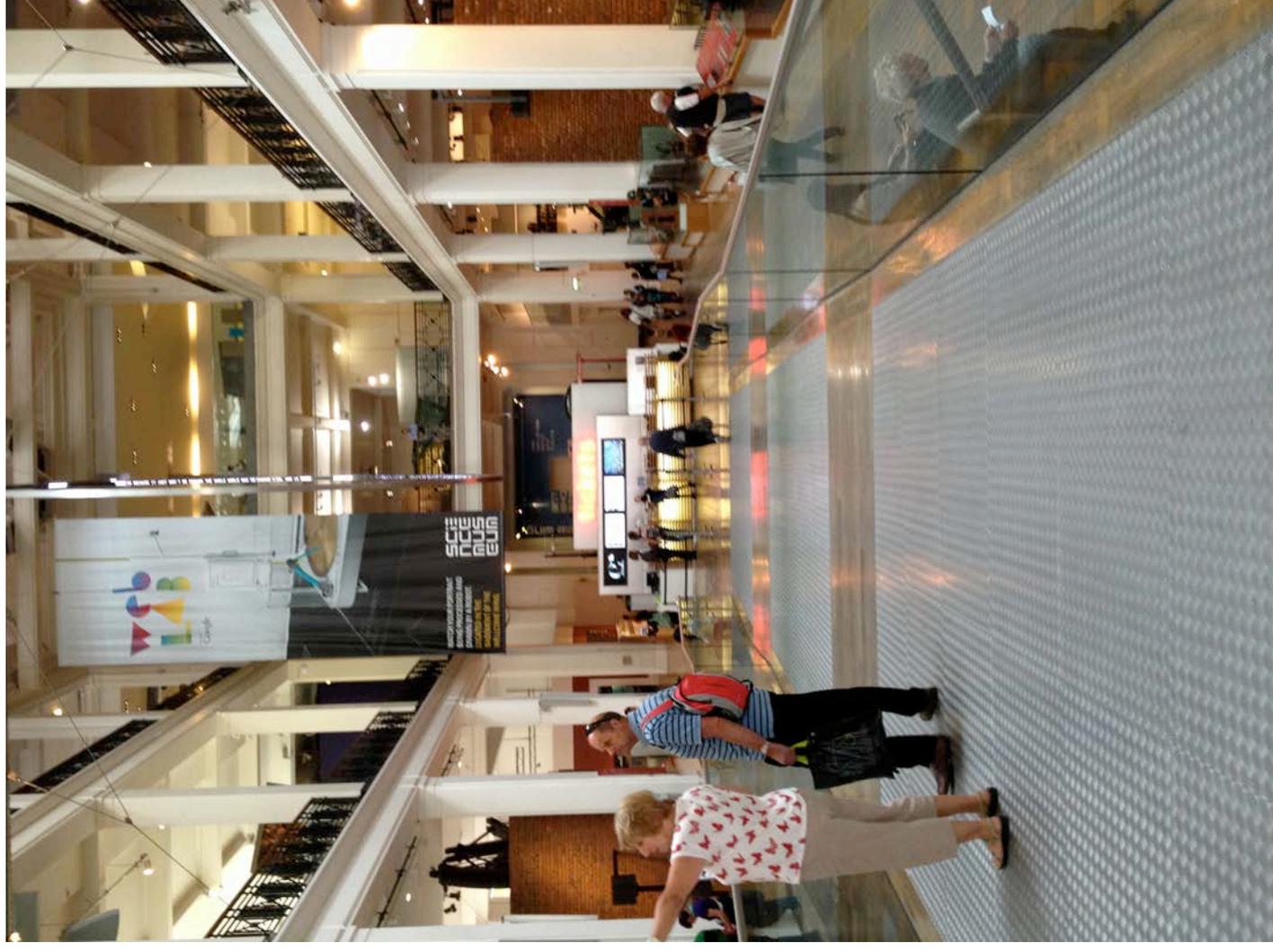


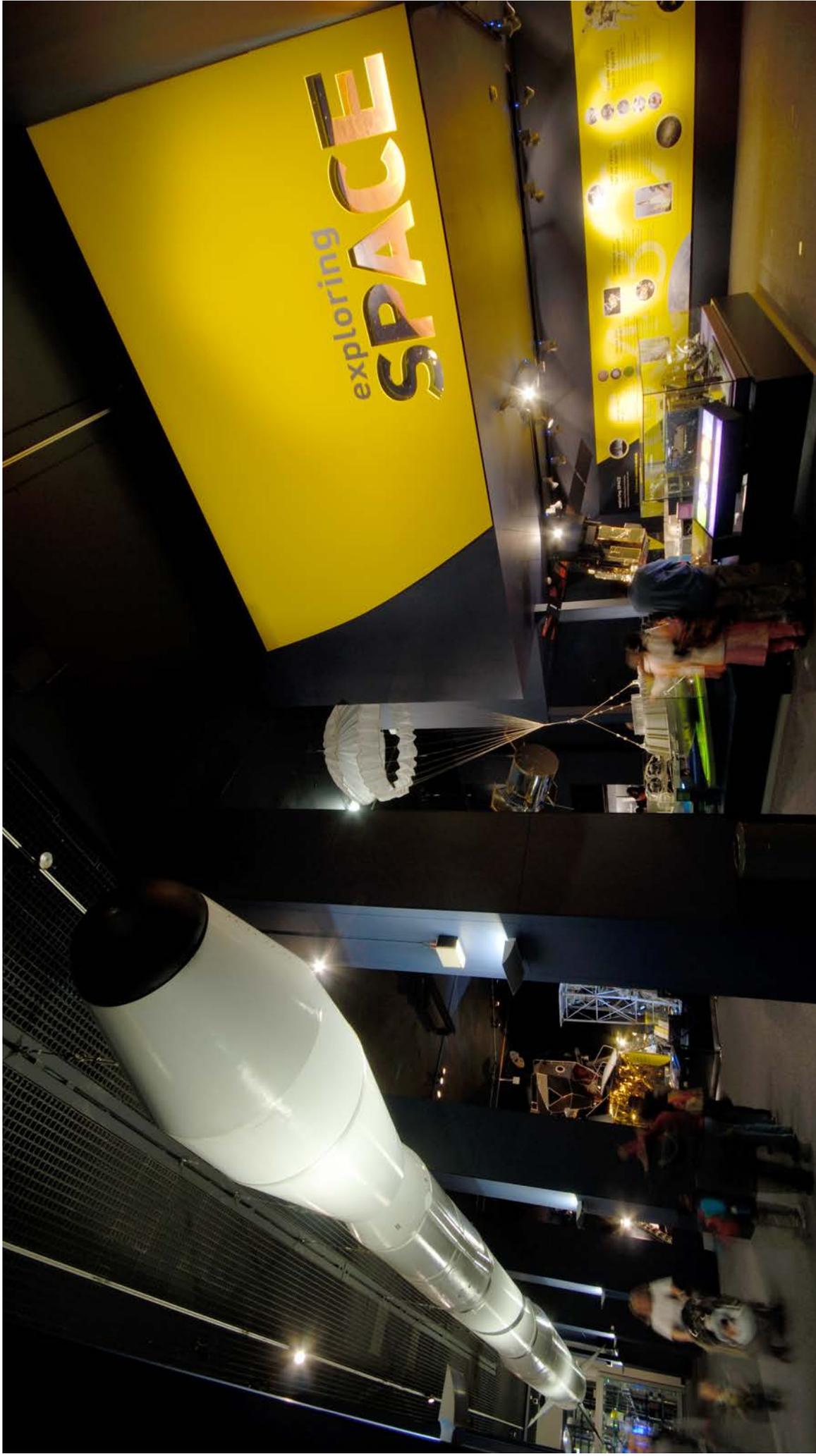
Activities

There are lots of activities for you to do on the ground floor.

You can go to any of these activities any time until 09.30.

Some of the activities will happen in the **Energy Hall**.





Some of the activities will happen in the **Exploring Space** gallery.

The **Exploring Space** gallery is a big dark area with lots of big rockets.



Some of the activities will happen in the **Making the Modern World** gallery.

Making the Modern World is a big light gallery.

This nice woman is an actor. She will be in the **Making the Modern World** gallery to talk about the pilot Amy Johnson and to chat about planes.

You can talk to her if you would like, but you don't have to.

After 10.00 she will be in the **Flight** gallery on the third floor to answer any of your questions.

Some of the activities will happen in the **Who Am I?** gallery.





Who Am I? gallery has a light area and a dark area.

There are interesting objects to see and computer games to play in this gallery.

You can go to any of these activities anytime until 10:50

There are more activities for you to do on the 3rd floor.



There are more activities for you to do on the third floor.

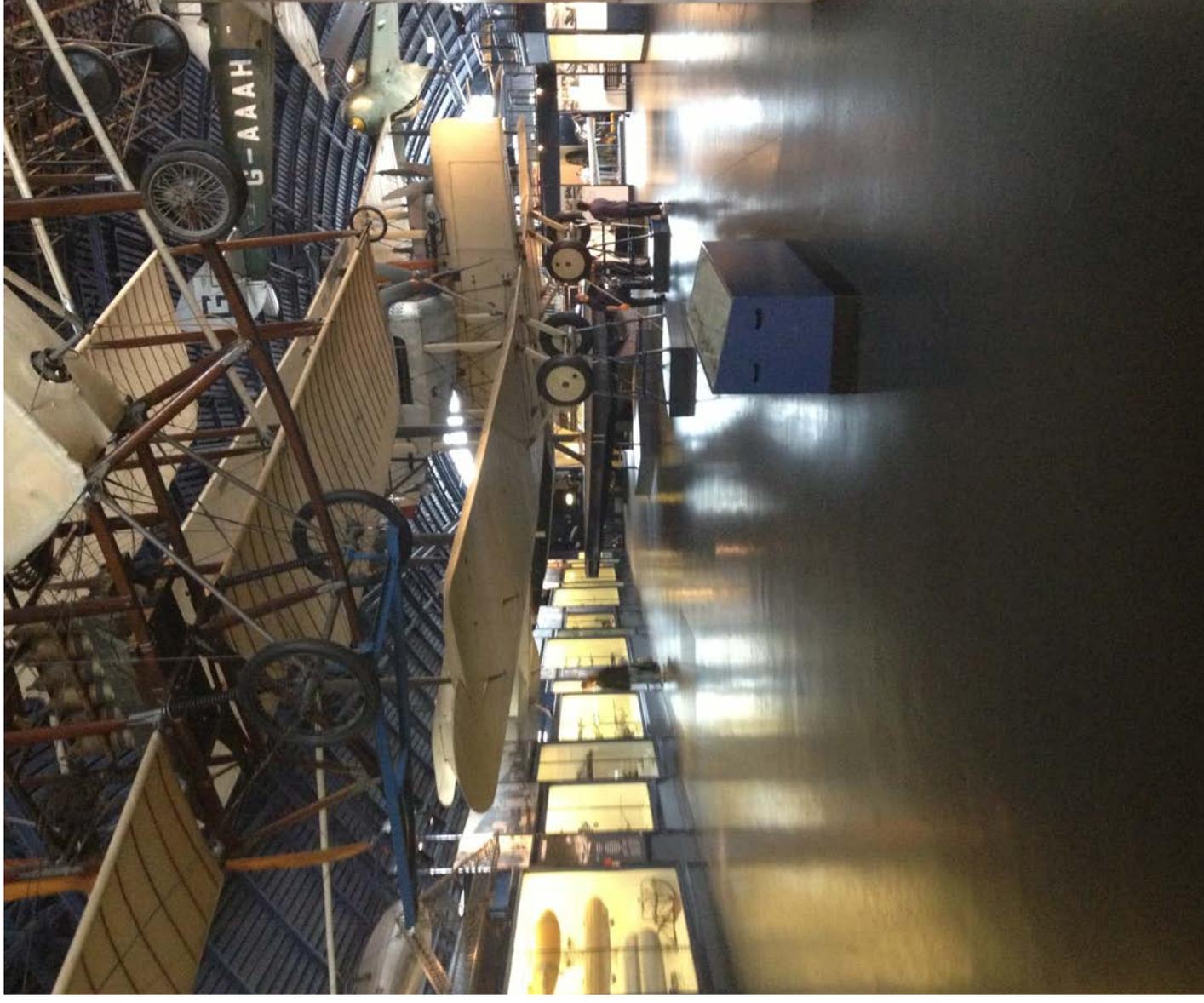
You can go to any of these activities any time until 10.50.

Some of the activities will happen in **Launchpad**.

Launchpad has a light area and a dark area.

Other activities will happen in the Flight gallery.

Flight is a big dark area with lots of planes and other flying machines.



If we all need to leave the building quickly

If you hear a loud voice saying:

‘Please leave the Museum by the nearest exit. Do not use the lift.’

That means that we all need to leave the building quickly and calmly.
Just follow an Explainer or these signs:

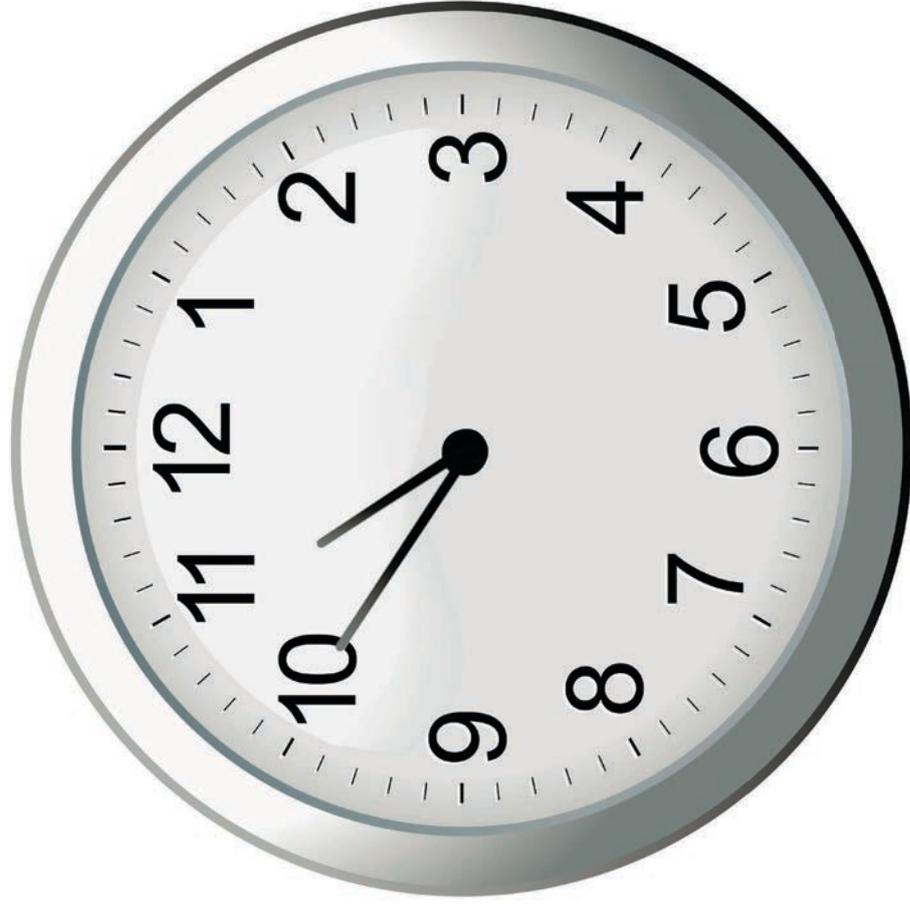


When Early Birds ends

At 10.50 we will start to pack up our activities, but this doesn't mean that you have to leave.

The Museum opens to everyone at 10.00, and even though you Early Birds were the only ones in the Museum, we have to let everyone else in too.

You can stay in the Museum and look at all of the rest of the floors if you want to.



Other things you can do in the Museum



If you want to eat or drink something there is a café called Shake Bar on the third floor.



If you have money you can buy things from the shop on the ground floor.

Museum Stories Guide

Museum Stories describe each of the Children's Museum's exhibits from a child's perspective. They will help you and your child choose the exhibits you want to visit. The guide, specially designed for children with developmental disabilities, utilizes visual messages, and is appropriate for any child who would like to know about exhibits or activities in the Museum. Guides and maps are available at the Admissions desk as well as on this website.

Written in collaboration with
The School at McGuire Memorial

My Visit

I am going to visit the Children's Museum of Pittsburgh. It is a fun place to visit. There are many different things that I can do at the Museum.

When I get to the Museum, I will need to stand in a line and wait for my adult to pay for us.

If I have questions, I can ask one of the workers. They will be wearing a dark red Children's Museum of Pittsburgh shirt.

During my visit I need to follow the Museum manners:

- 1. I will stay with my adult.**
- 2. I will use my walking feet.**
- 3. I will take turns with the other children.**

There will be many things to see when I am there.

I can use my map to help me decide which exhibits I want to visit.



The Studio



In the studio, I can make art of my very own.

There are art supplies in the Studio.

It is okay if I get messy here. There are aprons that I can wear.

The room has sinks for me to wash my hands.

Sometimes the Museum gets noisy.

If I need a break, there is a Quiet Room that we can visit in the Studio.

The Quiet Room has pillows and a sofa where we can relax or read a book.

The Backyard (Seasonal)



The backyard is outside. If the weather is bad, I might not be able to play there.

When I get out there, I can swing on a musical swing set.

I can play in a large sandbox with other kids. I might get sand on me, but I can brush it off.

In the backyard, I can also play in water and mud.

There are aprons that I can use if I want to cover my clothes.

The mud will feel wet and cool.

If I do not like it, there is a place where I can wash it off.

MAKESHOP



Photo by Larry Ripple

In the MAKESHOP, I can make and explore with materials.

I can use real tools.

There are workers who can help me to make something.

I can build a structure with the building materials.

The MAKESHOP can be noisy. I can read a book on the green carpet if it gets too loud.

The Attic



Photo by Albert Vecerka/Esto

In the Attic, there are steps that lead to a room that is on an angle.

The room will look funny and might make me feel funny too.

I can bring my adult with me in the room.

If there are a lot of people, I might have to wait my turn to enter the room.

When I leave the room, I can go back down the steps or take a slide out.

The slide is very fast and I will go down on my bottom with my feet first.

There is also a shadow room that is very dark. I do not have to go in if I do not want to.

I can bring my adult with me in the room.

The Garage



Photo by Tom Altany Photography

It may be noisy in the Garage. It is in a very large room.

I can ask my adult to take me to a quiet place if it is too noisy.

I can do many things in this room.

I may have to wait to take a turn for the cars or the parachute.

I can climb up a high rope ladder. My adult can help me.

If I do not want to climb up the rope ladder, I can climb up the steps.

I can slide down a very fast and twisty slide.

The Nursery



The Nursery is a place where I can do many things with my hands.

I can go to the train station and use my hands to move the trains around the track. I have to wait my turn.

I can build with blocks.

I can use my hands to explore in the birdseed table.

I can use my hands to play at the sand table.

If I do not want to touch the birdseed or sand with my hands, that is okay.

There are other toys I can use.

If it is too noisy, there are quite places in the Nursery where I can sit and relax and read a book.

Waterplay



There is water in this exhibit.

When I get to the Waterplay area, I can put on a rain coat. The rain coat will help keep my clothes dry.

I will only put my hands in the water.

It is okay if I don't want to get wet, I can just stand and watch.

When I am all done playing, there are hand dryers that can dry me off.

The Theater



Photo by Albert Vecerka/Esto

In the Theater, I can watch a show or perform my own show.

When I watch a show, they will make the room darker.

I can sit on the floor or in the seats.

I can make my own show up on the stage.

I can try on costumes and wear them for my show.



Annex B: Current Situation of the Project Partner Museums - Checklists



PP2 Archeological Museum, Civic Museum and Gallery of History and Art, Udine

Checklist along the Come-In!-service chain

Note: The checklist is intended for the museum-PPs as an orientation to verify if all elements of the service chain are considered when developing and finetuning the individual work plan. For detailed planning and designing of accessible solutions it is necessary to always apply the existing [national accessibility standards](#) in the respective country.

Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Information/Communication						
Information about the reachability and accessibility of the museum/the exhibition by foot, public transport and car (e.g. bus stop nearby, carparking) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..		X	X		X	
Information about the accessibility of the museum building, the exhibition(s) and the services (e.g. guided tours by trained staff, audioguides) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X		X	
Information about the accessibility provided via media (website, leaflets) etc. is designed with regards to accessibility aspects (visual contrasts, font sizes, simple language etc.).	X		X		X	
Arrival						
The museum/the exhibition is "reachable" by foot and public transport. If there are car parkings nearby, parkings are reserved for persons with a disability.		X	X		X	
The paths and connection ways leading to the museum are accessible (undamaged, stepless, even or moderate gradients, not slippery and low-vibration surfaces, obstacles removed etc.).		X	X		X	
There is an accessible, consistent and clear signage/orientation system (visual and tactile) leading to the museum.	X		X		X	
Entrance						
The museum entrance is clearly marked and easy to find.		X	X		X	
The museum entrance is accessible (stepless, eventually with ramp and/or lift, existing stairs with handrail and marked with visual contrast at least on the first and last step, glass doors marked, control elements/door openers in adequate height etc.).	X		X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Cash desk						
The service area/ cash desk is clearly marked and easy to find.	X		X		X	
The service area/ cash desk is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas,	X		X		X	
People with different needs can be served at the service area/ cash desk in an equal way (counter with different levels, electro-acoustic transmittance systems/induction loop, glas fronts marked etc.).		X	X		X	
Wardrobe						
The wardrobe is clearly marked and easy to find.		X	X		X	
The wardrobe is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding diff		X		X		X
The wardrobe offers clothes hooks in different heights.		X		X		X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Exhibition area						
Corridors, doors and rooms are accessible and the equipment supports orientation for people with different needs (stepless moving between rooms, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and	X		X		X	
Resting areas with seating options are provided in regular distances.	X		X		X	
An adequate, non-dazzling and non-glaring lighting of rooms, objects exhibited and potentially dangerous spots is provided.	X		X		X	
Guidance by trained staff (e.g. in sign-language), tools (audio-visual audioguides) etc. which addresses different senses is provided. Guiding dogs are allowed.	X		X		X	
Selected (emblematic) objects exhibited are approachable and can be experienced in different ways (e.g. moving space around objects, close distance to glass cases, underrollable glass cases, sufficient visual contrast of objects to the background, adequate	X		X		X	
Accessible signage/orientation, labelling/information/brochures at objects exhibited are provided following the 2-senses-principle (perceivable in at least two ways: auditory/visual/tactile) with a focus on the relevant information.	X				X	
<i>Guiding question for</i>						



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Toilet						
An accessible toilet is provided, clearly marked and easy to find.	X		X		X	
The toilet offers adequate moving and rotation areas, foldable handles, washbasin and mirror in adequate height/adjustable, emergency call option, is usable from two sides etc..		X	X		X	
Shop/Gastronomy						
Shop/gastronomy rooms are clearly marked and easy to find.	X					
Corridors, doors and rooms are accessible (cf. Exhibition area).			X		X	
Shelves and glass cases showing objects to be purchased can be underrolled and displayed objects can be reached by wheelchair users.	X					
Remembering the visit						
Options are provided to give feedback to the museum operator(s).		X	X		X	
Options are provided to look back on the visit and to recapitulate the experiences made (e.g. sale of museum catalogue with pictures and descriptions or replicas of objects exhibited, option to take or buy pictures for later review at home).	X		X		X	



PP5 Maritime Museum “Sergej Mašera” Piran

Checklist along the Come-In!-service chain

Note: The checklist is intended for the museum-PPs as an orientation to verify if all elements of the service chain are considered when developing and finetuning the individual work plan. For detailed planning and designing of accessible solutions it is necessary to always apply the existing [national accessibility standards](#) in the respective country.

Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Information/Communication						
Information about the reachability and accessibility of the museum/the exhibition by foot, public transport and car (e.g. bus stop nearby, carparking) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X			X		
Information about the accessibility of the museum building, the exhibition(s) and the services (e.g. guided tours by trained staff, audioguides) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X		X	
Information about the accessibility provided via media (website, leaflets) etc. is designed with regards to accessibility aspects (visual contrasts, font sizes, simple language etc.).	X		X		X	
Arrival						
The museum/the exhibition is “reachable” by foot and public transport. If there are car parkings nearby, parkings are reserved for persons with a disability.	X			X		
The paths and connection ways leading to the museum are accessible (undamaged, stepless, even or moderate gradients, not slippery and low-vibration surfaces, obstacles removed etc.).	X			X		
There is an accessible, consistent and clear signage/orientation system (visual and tactile) leading to the museum.	X		X			
Entrance						
The museum entrance is clearly marked and easy to find.	X			X		X
The museum entrance is accessible (stepless, eventually with ramp and/or lift, existing stairs with handrail and marked with visual contrast at least on the first and last step, glass doors marked, control elements/door openers in adequate height etc.).	X		X			X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Cash desk						
The service area/ cash desk is clearly marked and easy to find.	X			X		
The service area/ cash desk is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X		X		X	
People with different needs can be served at the service area/ cash desk in an equal way (counter with different levels, electro-acoustic transmittance systems/induction loop, glas fronts marked etc.).	X		X		X	
Wardrobe						
The wardrobe is clearly marked and easy to find.					X	
The wardrobe is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).					X	
The wardrobe offers clothes hooks in different heights.					X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Exhibition area						
Corridors, doors and rooms are accessible and the equipment supports orientation for people with different needs (stepless moving between rooms, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X		X		X	
Resting areas with seating options are provided in regular distances.	X			X		
An adequate, non-dazzling and non-glaring lighting of rooms, objects exhibited and potentially dangerous spots is provided.	X		X		X	
Guidance by trained staff (e.g. in sign-language), tools (audio-visual audioguides) etc. which addresses different senses is provided. Guiding dogs are allowed.	X		X		X	
Selected (emblematic) objects exhibited are approachable and can be experienced in different ways (e.g. moving space around objects, close distance to glass cases, underrollable glass cases, sufficient visual contrast of objects to the background, adequate height of objects and control elements, touchable artworks replica and pictures, audiodescriptions, magnifying glasses offered etc.).	X		X		X	
Accessible signage/orientation, labelling/information/brochures at objects exhibited are provided following the 2-senses-principle (perceivable in at least two ways: auditory/visual/tactile) with a focus on the relevant information.						
Guiding question for designing information about the exhibition: Which information and message should be given to whom and by which objects can this be realised?	X		X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Toilet						
An accessible toilet is provided, clearly marked and easy to find.	X					
The toilet offers adequate moving and rotation areas, foldable handles, washbasin and mirror in adequate height/adjustable, emergency call option, is usable from two sides etc..	X					
Shop/Gastronomy						
Shop/gastronomy rooms are clearly marked and easy to find.		X				
Corridors, doors and rooms are accessible (cf. Exhibition area).		X				
Shelves and glass cases showing objects to be purchased can be underrolled and displayed objects can be reached by wheelchair users.		X				
Remembering the visit						
Options are provided to give feedback to the museum operator(s).		X	X		X	
Options are provided to look back on the visit and to recapitulate the experiences made (e.g. sale of museum catalogue with pictures and descriptions or replicas of objects exhibited, option to take or buy pictures for later review at home).	X		X			X



PP6 Museum of the Working World

Checklist along the Come-In!-service chain

Note: The checklist is intended for the museum-PPs as an orientation to verify if all elements of the service chain are considered when developing and finetuning the individual work plan. For detailed planning and designing of accessible solutions it is necessary to always apply the existing [national accessibility standards](#) in the respective country.

Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Information/Communication						
Information about the reachability and accessibility of the museum/the exhibition by foot, public transport and car (e.g. bus stop nearby, carparking) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X		X	
Information about the accessibility of the museum building, the exhibition(s) and the services (e.g. guided tours by trained staff, audioguides) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X		X	
Information about the accessibility provided via media (website, leaflets) etc. is designed with regards to accessibility aspects (visual contrasts, font sizes, simple language etc.).	X		X		X	
Arrival						
The museum/the exhibition is "reachable" by foot and public transport. If there are car parkings nearby, parkings are reserved for persons with a disability.	X				X	
The paths and connection ways leading to the museum are accessible (undamaged, stepless, even or moderate gradients, not slippery and low-vibration surfaces, obstacles removed etc.).		X				X
There is an accessible, consistent and clear signage/orientation system (visual and tactile) leading to the museum.	X		X			X
Entrance						
The museum entrance is clearly marked and easy to find.	X		X		X	
The museum entrance is accessible (stepless, eventually with ramp and/or lift, existing stairs with handrail and marked with visual contrast at least on the first and last step, glass doors marked, control elements/door openers in adequate height etc.).	X		X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Cash desk						
The service area/ cash desk is clearly marked and easy to find.	X		X		X	
The service area/ cash desk is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X			X		X
People with different needs can be served at the service area/ cash desk in an equal way (counter with different levels, electro-acoustic transmittance systems/induction loop, glas fronts marked etc.).	X		X			X
Wardrobe						
The wardrobe is clearly marked and easy to find.	X			X		X
The wardrobe is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X			X		X
The wardrobe offers clothes hooks in different heights.	X		X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Exhibition area						
Corridors, doors and rooms are accessible and the equipment supports orientation for people with different needs (stepless moving between rooms, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X		X		X	
Resting areas with seating options are provided in regular distances.	X		X		X	
An adequate, non-dazzling and non-glaring lighting of rooms, objects exhibited and potentially dangerous spots is provided.	X		X		X	
Guidance by trained staff (e.g. in sign-language), tools (audio-visual audioguides) etc. which addresses different senses is provided. Guiding dogs are allowed.	X		X		X	
Selected (emblematic) objects exhibited are approachable and can be experienced in different ways (e.g. moving space around objects, close distance to glass cases, underrollable glass cases, sufficient visual contrast of objects to the background, adequate height of objects and control elements, touchable artworks replica and pictures, audiodescriptions, magnifying glasses offered etc.).	X		X		X	
Accessible signage/orientation, labelling/information/brochures at objects exhibited are provided following the 2-senses-principle (perceivable in at least two ways: auditive/visual/tactile) with a focus on the relevant information.						
<i>Guiding question for designing information about the exhibition: Which information and message should be given to whom and by which objects can this be realised?</i>	X		X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Toilet						
An accessible toilet is provided, clearly marked and easy to find.	X		X		X	
The toilet offers adequate moving and rotation areas, foldable handles, washbasin and mirror in adequate height/adjustable, emergency call option, is usable from two sides etc..	X			X		X
Shop/Gastronomy						
Shop/gastronomy rooms are clearly marked and easy to find.	X		X		X	
Corridors, doors and rooms are accessible (cf. Exhibition area).	X		X		X	
Shelves and glass cases showing objects to be purchased can be underrolled and displayed objects can be reached by wheelchair users.	X		X		X	
Remembering the visit						
Options are provided to give feedback to the museum operator(s).	X		X		X	
Options are provided to look back on the visit and to recapitulate the experiences made (e.g. sale of museum catalogue with pictures and descriptions or replicas of objects exhibited, option to take or buy pictures for later review at home).	X		X		X	



PP7 Archaeological museum of Istria

Checklist along the Come-In!-service chain

Note: The checklist is intended for the museum-PPs as an orientation to verify if all elements of the service chain are considered when developing and finetuning the individual work plan. For detailed planning and designing of accessible solutions it is necessary to always apply the existing [national accessibility standards](#) in the respective country.

Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Information/Communication						
Information about the reachability and accessibility of the museum/the exhibition by foot, public transport and car (e.g. bus stop nearby, carparking) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..		X	X		X	
Information about the accessibility of the museum building, the exhibition(s) and the services (e.g. guided tours by trained staff, audioguides) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..		X	X		X	
Information about the accessibility provided via media (website, leaflets) etc. is designed with regards to accessibility aspects (visual contrasts, font sizes, simple language etc.).		X	X		X	
Arrival						
The museum/the exhibition is "reachable" by foot and public transport. If there are car parkings nearby, parkings are reserved for persons with a disability.	X		X			X
The paths and connection ways leading to the museum are accessible (undamaged, stepless, even or moderate gradients, not slippery and low-vibration surfaces, obstacles removed etc.).	X		X			X
There is an accessible, consistent and clear signage/orientation system (visual and tactile) leading to the museum.		X	X			X
Entrance						
The museum entrance is clearly marked and easy to find.	X		X			X
The museum entrance is accessible (stepless, eventually with ramp and/or lift, existing stairs with handrail and marked with visual contrast at least on the first and last step, glass doors marked, control elements/door openers in adequate height etc.).	X			X		X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Cash desk						
The service area/ cash desk is clearly marked and easy to find.	X			X		X
The service area/ cash desk is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).		X	X		X	
People with different needs can be served at the service area/ cash desk in an equal way (counter with different levels, electro-acoustic transmittance systems/induction loop, glas fronts marked etc.).	X			X		X
Wardrobe						
The wardrobe is clearly marked and easy to find.		X		X		X
The wardrobe is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).		X		X		X
The wardrobe offers clothes hooks in different heights.		X		X		X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Exhibition area						
Corridors, doors and rooms are accessible and the equipment supports orientation for people with different needs (stepless moving between rooms, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).		X	X		X	
Resting areas with seating options are provided in regular distances.		X	X		X	
An adequate, non-dazzling and non-glaring lighting of rooms, objects exhibited and potentially dangerous spots is provided.	X			X		X
Guidance by trained staff (e.g. in sign-language), tools (audio-visual audioguides) etc. which addresses different senses is provided. Guiding dogs are allowed.		X	X		X	
Selected (emblematic) objects exhibited are approachable and can be experienced in different ways (e.g. moving space around objects, close distance to glass cases, underrollable glass cases, sufficient visual contrast of objects to the background, adequate height of objects and control elements, touchable artworks replica and pictures, audiodescriptions, magnifying glasses offered etc.).		X	X		X	
Accessible signage/orientation, labelling/information/brochures at objects exhibited are provided following the 2-senses-principle (perceivable in at least two ways: auditory/visual/tactile) with a focus on the relevant information. Guiding question for designing information about the exhibition: Which information and message should be given to whom and by which objects can this be realised?		X	X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Toilet						
An accessible toilet is provided, clearly marked and easy to find.	X			X		X
The toilet offers adequate moving and rotation areas, foldable handles, washbasin and mirror in adequate height/adjustable, emergency call option, is usable from two sides etc..	X			X		X
Shop/Gastronomy						
Shop/gastronomy rooms are clearly marked and easy to find.		X	X			X
Corridors, doors and rooms are accessible (cf. Exhibition area).	X			X		X
Shelves and glass cases showing objects to be purchased can be underrolled and displayed objects can be reached by wheelchair users.		X	X		X	
Remembering the visit						
Options are provided to give feedback to the museum operator(s).	X		X		X	
Options are provided to look back on the visit and to recapitulate the experiences made (e.g. sale of museum catalogue with pictures and descriptions or replicas of objects exhibited, option to take or buy pictures for later review at home).	X		X		X	



PP11 Thuringian Museum of Pre- and Ancient History

Checklist along the Come-In!-service chain

Note: The checklist is intended for the museum-PPs as an orientation to verify if all elements of the service chain are considered when developing and finetuning the individual work plan. For detailed planning and designing of accessible solutions it is necessary to always apply the existing [national accessibility standards](#) in the respective country.

Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Information/Communication						
Information about the reachability and accessibility of the museum/the exhibition by foot, public transport and car (e.g. bus stop nearby, carparking) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X			X		X
Information about the accessibility of the museum building, the exhibition(s) and the services (e.g. guided tours by trained staff, audioguides) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X			X
Information about the accessibility provided via media (website, leaflets) etc. is designed with regards to accessibility aspects (visual contrasts, font sizes, simple language etc.).	X		X		X	
Arrival						
The museum/the exhibition is "reachable" by foot and public transport. If there are car parkings nearby, parkings are reserved for persons with a disability.	X		X			X
The paths and connection ways leading to the museum are accessible (undamaged, stepless, even or moderate gradients, not slippery and low-vibration surfaces, obstacles removed etc.).	X			X		X
There is an accessible, consistent and clear signage/orientation system (visual and tactile) leading to the museum.		X	X		X	
Entrance						
The museum entrance is clearly marked and easy to find.		X	X	?	X	
The museum entrance is accessible (stepless, eventually with ramp and/or lift, existing stairs with handrail and marked with visual contrast at least on the first and last step, glass doors marked, control elements/door openers in adequate height etc.).	X		X			X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Cash desk						
The service area/ cash desk is clearly marked and easy to find.	X		X		X	
The service area/ cash desk is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X		X		X	
People with different needs can be served at the service area/ cash desk in an equal way (counter with different levels, electro-acoustic transmittance systems/induction loop, glas fronts marked etc.).	X		X		X	
Wardrobe						
The wardrobe is clearly marked and easy to find.			X		X	
The wardrobe is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X		X		X	
The wardrobe offers clothes hooks in different heights.		X	X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Exhibition area						
Corridors, doors and rooms are accessible and the equipment supports orientation for people with different needs (stepless moving between rooms, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).	X		X			X
Resting areas with seating options are provided in regular distances.	X		X		X	
An adequate, non-dazzling and non-glaring lighting of rooms, objects exhibited and potentially dangerous spots is provided.	X			X		X
Guidance by trained staff (e.g. in sign-language), tools (audio-visual audioguides) etc. which addresses different senses is provided. Guiding dogs are allowed.		X	X		X	
Selected (emblematic) objects exhibited are approachable and can be experienced in different ways (e.g. moving space around objects, close distance to glass cases, underrollable glass cases, sufficient visual contrast of objects to the background, adequate height of objects and control elements, touchable artworks replica and pictures, audiodescriptions, magnifying glasses offered etc.).	X		X			X
Accessible signage/orientation, labelling/information/brochures at objects exhibited are provided following the 2-senses-principle (perceivable in at least two ways: auditive/visual/tactile) with a focus on the relevant information.						
<i>Guiding question for designing information about the exhibition: Which information and message should be given to whom and by which objects can this be realised?</i>		X	X		X	



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Toilet						
An accessible toilet is provided, clearly marked and easy to find.	X		X		X	
The toilet offers adequate moving and rotation areas, foldable handles, washbasin and mirror in adequate height/adjustable, emergency call option, is usable from two sides etc..	X		X			X
Shop/Gastronomy						
Shop/gastronomy rooms are clearly marked and easy to find.		X	X		X	
Corridors, doors and rooms are accessible (cf. Exhibition area).	X		X			X
Shelves and glass cases showing objects to be purchased can be underrolled and displayed objects can be reached by wheelchair users.	X		X			X
Remembering the visit						
Options are provided to give feedback to the museum operator(s).	X		X			X
Options are provided to look back on the visit and to recapitulate the experiences made (e.g. sale of museum catalogue with pictures and descriptions or replicas of objects exhibited, option to take or buy pictures for later review at home).	X		X			X



PP13 Archaeological Museum in Krakow

Checklist along the Come-In!-service chain

Note: The checklist is intended for the museum-PPs as an orientation to verify if all elements of the service chain are considered when developing and finetuning the individual work plan. For detailed planning and designing of accessible solutions it is necessary to always apply the existing national accessibility standards in the respective country.

Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Information/Communication						
Information about the reachability and accessibility of the museum/the exhibition by foot, public transport and car (e.g. bus stop nearby, carparking) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X			X
Information about the accessibility of the museum building, the exhibition(s) and the services (e.g. guided tours by trained staff, audioguides) is provided via website, leaflets, trained staff (contactable by telephone, email) etc..	X		X			X
Information about the accessibility provided via media (website, leaflets) etc. is designed with regards to accessibility aspects (visual contrasts, font sizes, simple language etc.).		X	X			X
Arrival						
The museum/the exhibition is "reachable" by foot and public transport. If there are car parkings nearby, parkings are reserved for persons with a disability.		X	X			X
The paths and connection ways leading to the museum are accessible (undamaged, stepless, even or moderate gradients, not slippery and low-vibration surfaces, obstacles removed etc.).		X	X			
There is an accessible, consistent and clear signage/orientation system (visual and tactile) leading to the museum.		X	X			X
Entrance						
The museum entrance is clearly marked and easy to find.		X	X			X
The museum entrance is accessible (stepless, eventually with ramp and/or lift, existing stairs with handrail and marked with visual contrast at least on the first and last step, glass doors marked, control elements/door openers in adequate height etc.).		X	X			X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Cash desk						
The service area/ cash desk is clearly marked and easy to find.		X	X			X
The service area/ cash desk is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).		X	X			X
People with different needs can be served at the service area/ cash desk in an equal way (counter with different levels, electro-acoustic transmittance systems/induction loop, glas fronts marked etc.).		X	X			X
Wardrobe						
The wardrobe is clearly marked and easy to find.		X	X			X
The wardrobe is accessible and the equipment supports orientation for people with different needs (stepless moving, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).		X	X			X
The wardrobe offers clothes hooks in different heights.		X	X			X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Exhibition area						
Corridors, doors and rooms are accessible and the equipment supports orientation for people with different needs (stepless moving between rooms, free of obstacles, non slippery and low-vibration surfaces with visual contrast to walls, adequate moving and rotation areas, avoiding difficult to roll on-carpets etc.).		X	X			X
Resting areas with seating options are provided in regular distances.		X	X			X
An adequate, non-dazzling and non-glaring lighting of rooms, objects exhibited and potentially dangerous spots is provided.		X	X			X
Guidance by trained staff (e.g. in sign-language), tools (audio-visual audioguides) etc. which addresses different senses is provided. Guiding dogs are allowed.		X	X			X
Selected (emblematic) objects exhibited are approachable and can be experienced in different ways (e.g. moving space around objects, close distance to glass cases, underrollable glass cases, sufficient visual contrast of objects to the background, adequate height of objects and control elements, touchable artworks replica and pictures, audiodescriptions, magnifying glasses offered etc.).		X	X			X
Accessible signage/orientation, labelling/information/brochures at objects exhibited are provided following the 2-senses-principle (perceivable in at least two ways: auditive/visual/tactile) with a focus on the relevant information.						
Guiding question for designing information about the exhibition: Which information and message should be given to whom and by which objects can this be realised?		X	X			X



Element	Element of the service chain considered		Adaptation/ improvement necessary		Adaptation/ improvement possible or foreseen within Come-In!	
	yes	no	yes	no	yes	no
Toilet						
An accessible toilet is provided, clearly marked and easy to find.		X	X			X
The toilet offers adequate moving and rotation areas, foldable handles, washbasin and mirror in adequate height/adjustable, emergency call option, is usable from two sides etc..	X		X			X
Shop/Gastronomy						
Shop/gastronomy rooms are clearly marked and easy to find.	X		X			X
Corridors, doors and rooms are accessible (cf. Exhibition area).		X	X			X
Shelves and glass cases showing objects to be purchased can be underrolled and displayed objects can be reached by wheelchair users.		X	X			X
Remembering the visit						
Options are provided to give feedback to the museum operator(s).	X		X			X
Options are provided to look back on the visit and to recapitulate the experiences made (e.g. sale of museum catalogue with pictures and descriptions or replicas of objects exhibited, option to take or buy pictures for later review at home).	X		X			X