

INTELLECTUAL OUTPUT 1



DESK RESEARCH & FIELDWORK PERIEGESIS COMPENDIUM

Project Number: 2020-1-FR01-KA227-ADU-095076



Co-funded by the
Erasmus+ Programme
of the European Union

PARTNERS



**CITIZENS
IN POWER**

Citizens In Power (CIP) is an independent non-profit, non-governmental organization from Cyprus that addresses the needs and demands of people through their involvement in social and civic life, by simultaneously providing them innovative material and free trainings related with a variety of fields, such as education (including on-line education), inclusion, entrepreneurship and business, culture, labour market and lifelong learning. CIP mainly aims at the development of education, entrepreneurship and lifelong learning in Cyprus and abroad. To achieve these targets CIP has an ongoing collaboration with the leading universities, schools, NGOs and research organizations in Cyprus for the development of projects, trainings and educational material. CIP retains a valuable network of professional trainers and educational experts experienced in both formal and non-formal education.



IRSAM was founded 160 years ago in Marseille on the initiative of Father Louis-Toussaint Dassy, concerned with people with sensory disabilities. He then created the Religious Congregation of the Sisters of Mary Immaculate.

IRSAM supports people with disabilities, mainly those with sensory impairments, in specialised (sheltered) workspaces, in mainstream settings, as well as in learning and training centres. IRSAM manages 25 facilities and services in Provence Alpes Côte d'Azur, Rhône-Alpes and Reunion.

IRSAM currently supports more than 1,350 children, adolescents, adults and older people with disabilities, and employs more than 1,000 people (the equivalent of 830 full-time positions). IRSAM, Taking care at every stage of life.

PITAGORAS
STOWARZYSZENIE ROZWOJU



The "PITAGORAS" Development Association was established in 2010 on the initiative of a group of people interested in popularizing sign language and building their own social competencies.

PITAGORAS' goal is to conduct educational, cultural, vocational, social and medical activities aimed at people with disabilities, the unemployed, at risk of social and professional exclusion, and everyone interested in their own development. An important element of our activity is education in the field of Polish Sign Language (PJM) of various social and professional groups. PITAGORAS has experts in teaching sign language and providing translation/interpretation services. PITAGORAS carries out many educational projects with the use of new technologies, also at the European level. The association's advantage is the education of Deaf people in various areas of their daily life.

challedu
inclusion | games | education

CHALLEDU - inclusion | games | education is a non-profit organization that pioneers new models of learning, inclusion and engagement. CHALLEDU constitutes one of the leading R&D experts in game-solutions for education and inclusion. Our team designs and implements playful experiences, games, formal and non-formal educational programs, tools, platforms and applications based on cross-sectoral, interdisciplinary approaches. We focus on 2 main sectors: The projects of this sector focus on inclusion and empowerment of marginalized groups such as people with disabilities, people with health problems (eg. dementia), old people, NEETs. The aims are: inclusion in the society, improvement of employability, development of skills and competences, advocacy.



ISTITUTO DEI SORDI
DI TORINO

The Turin Institute for the Deaf in Pianezza is an organization with ancient origins, founded in 1814 in order to take care of the education of deaf children and to train their teachers. The Institute is a non-profit Foundation. In our services we can count: special need teachers and educators service in mainstream schools supporting students in collaboration with the local social services and school authorities; training program for multi-impaired deaf and deafblind people and students with different disabilities; vocational training and vocational guidance for young deaf; training for teachers, speech therapists and educators; specialized library and documentation centre for teachers and parents; special projects for the inclusion of deaf people in the society in the view of universal accessibility, with a focus on museum and cultural institutions; projects with the Universities in the fields of researches, language rehabilitation and social services; home housing for deaf adults; European projects; speech therapy and SLI programs; a sensorial Garden language and classes in Italian, English and sign languages.



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Table of Contents

Contents

I.	Introduction: Overview of cultural vaults	2
a.	Cultural Vaults	2
b.	Magnitude.....	22
c.	Facilitating guide in cultural vaults.....	24
II.	Report: Data Analysis of Fieldwork Questions for Target Group and Museum Staff	29
	Section 1: Data Analysis of Fieldwork Questions for Target Group (DHH).....	29
	Section 2: Data Analysis of Fieldwork Questions for Museum Staff	29
d.	Section 1: Data Analysis of Fieldwork Questions to Target Group (DHH)	30
e.	Section 2: Data Analysis of Fieldwork Questions for Museum Staff.....	45
III.	Main scope and expected results of the project in national and European Level	67
IV.	Main requirements of “O2-Museum Learning thesaurus on DHH”	69
V.	Main requirements of “O3-Video Learning directory for museum staff”	70
VI.	Main requirements of “O4-Lesson plans for DHH inclusion in museums and galleries”	71
VII.	Main requirements of “O5-Digital Serious Game”	73
VIII.	Evaluation and quality assurance for the project’s outputs and expected results	74

I. Introduction: Overview of cultural vaults

The compendium is considered as valuable for putting strong foundations for the overall PERIEGESIS project. It is a comprehensive guide to be used as an introduction and as the theoretical framework of the rest of the project. It is based on solid research (including desktop and actual field work research) from all the countries participating.

The first section of this compendium includes desktop research undertaken by all partners. This gave us insights and ideas of museums to be possible collaborators in the future; by receiving the training coming from this project or even as an inspiration because of their know-how. The partners of this project were asked to reply to more than 30 questions and reporting on approximately 10 museums of different magnitudes of their countries. The questions included amongst others, a brief description of the museum or Cultural Vault as it was called because the compendium includes also castles, foundations, galleries and the like. Information were also retrieved on the technological instruments they use, such as Virtual Reality (Virtual Maps, 360° controllable images, 3D exploration, Illustrations etc.); use of Digital Equipment (i.e. mobile applications), Guided Tours (Video format, Visual Content) and of course what interests us in this project, if they have facilities for DHH people like tour guides, sign language interpreters and the like. Here we exemplify briefly the results.

a. Cultural Vaults

The partners have reported on 56 cultural vaults, most of them coming from their home countries.

Sector of cultural vault
56 responses

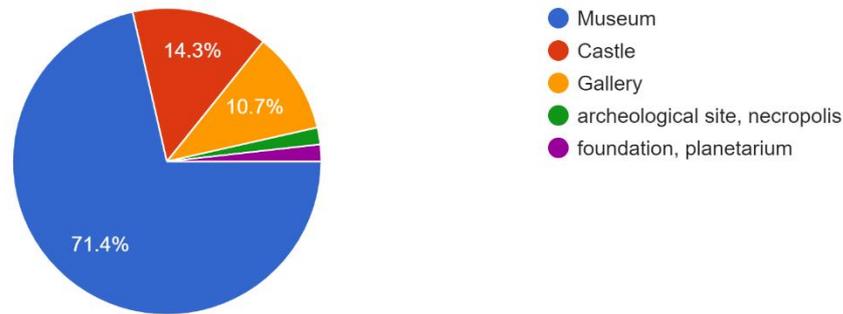


Figure SEQ Figure * ARABIC 1 Sector of cultural vault

As we see in the figure above, in between the reported 56 Cultural Vaults, there are 40 museums, 8 castles, 6 galleries, 1 necropolis and 1 planetarium situated in the five partner countries, France, Italy, Cyprus, Greece and Poland. Two more vaults were reported from other countries which were considered as worth mentioning because of their actions within the DHH community.

In which country is it located?

56 responses

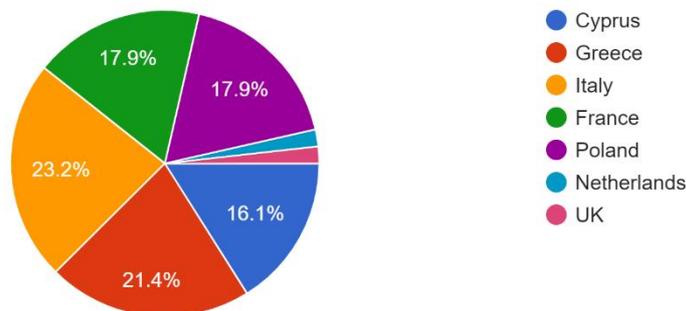


Figure SEQ Figure * ARABIC 2 Countries vaults are situated within this study

The Foam Museum (<https://www.foam.org/home>) situated in the Netherlands was considered as worth mentioning because tours are available in the local Sign Language -Dutch- for free on the first Thursday of each month but also additional tours in SL can be arranged after contacting Foam. There are also opportunities for Dutch Sign Language Translators to organize tours in other sign languages. The Museum also uses Virtual Reality and Guided Tours with Video format, Visual Content but also other digital equipment especially designed for DHH. This technology is offered for free.

Tate Modern, Modern Art gallery in the UK was also considered as worth mentioning as it organizes programs, workshops and themed events for the DHH community. It is also one of the largest museums of modern and contemporary art in the world. Visitors can have access to a number of temporary exhibitions (with a fee; access to the permanent collections is free), to a gift shop and to a coffee shop (<https://www.tate.org.uk/visit/tate-modern>).

This is the list of all 56 cultural vaults considered as worth reporting from the consortium

From France, IRSAM has investigated the following 10 Cultural Vaults:

NAME OF VAULT	LINK TO OFFICIAL WEBSITE
1. The Gadagne Museum includes the Lyon Historical Museum and the Puppetry Museum	https://www.gadagne-lyon.fr/en
2. MUCEM	www.mucem.org
3. Cité de la Science et de l'industrie	https://www.cite-sciences.fr
4. Musée du Quai Branly - Jacques Chirac	https://www.quaibrantly.fr/en/
5. Musée des Confluences - Anthropology - Societies and civilisations - Natural History	https://m.museedesconfluences.fr
6. Castle - Heritage Contemporary Art - Garden Art- Photography	https://domaine-chaumont.fr
7. Centre for the History of the Resistance and deportation - World War II	https://www.chrd.fr
8. museum of art and antiquity	www.louvre.fr
9. royal domain, castle and forest park	www.chambord.org.fr
10. The Musée Matisse in Nice is a municipal museum devoted to the work of French painter Henri Matisse.	https://www.musee-matisse-nice.org/en/

In the section to follow, we are only giving indicative insights on two cultural vaults mentioned from each country's, sample starting with France.

One of the largest castles in employees hired and visitors situated in France is the castle 'Royal domain and forest park chambord'. Some of its collections include architecture: royal house, queen's apartment, carriage rooms, visit of the park and forest visit of the royal stables. It is located in Chambord (Loir et Cher). Built in the heart of the largest enclosed forest park in Europe (about 50 km² surrounded by a 32 km long wall), it is the largest of the Loire castles. It has a pleasure garden and a hunting park classified as historical monuments. The chambord is the only royal domain still intact since its creation. Some of its temporary exhibitions include the compass: scientific walk concert and festival expositions Lydie Anickk. The area of course includes both open and closed spaces. It includes approximately 6 departments; ticketing, store, visit with guide, works council, security. The castle hires more than 41 employees and has approximately 1 million visitors per year. The castle provides tour guide for hearing people, virtual guide friendly for DHH. It does not provide a SL guide. Technology provided for DHH costs 6.50Euro. You can view more details about the castle here: www.chambord.org.fr



Picture SEQ Picture * ARABIC 1 Source of picture Chambord Castle

The 'Musée Matisse' in Nice (France) is a municipal museum devoted to the work of French painter Henri Matisse. It gathers one of the world's largest collections of his works, tracing his artistic beginnings and his evolution through his last works. The museum, opened its gates in 1963, and is located in the Villa des Arènes, a seventeenth-century villa in the neighborhood of Cimiez. Matisse employees approximately 31-40 people and has approximately 500.000 visitors per year. The Museum includes only closed spaces. The collection includes 31 paintings, 454 drawings and prints, 38 cut-outs and 57 sculptures, covering all periods of the artist's production, as well as more than 400 shapes for his cut-outs not used by Matisse in his compositions, donated by the family in 2012. Pierre Matisse, an Art Dealer in New York "Les murs reculent"



Picture SEQ Picture * ARABIC 2 Source of picture Museum Matisse

Cinématisse:

dialogues d'un peintre avec le cinema. It provides tour guide for hearing people but not for DHH. It provides a virtual guide and mobile applications. You can find more information in the official website: <https://www.musee-matisse-nice.org/en/>

From Cyprus, CIP has reported the following 9 museums and galleries:

NAME OF VAULT	LINK TO WEBSITE AND SOCIAL MEDIA
1. Cyprus Museum, archaeological	http://www.mcw.gov.cy/mcw/DA/DA.nsf/0/67084F17382CF201C2257199001FE4AD?OpenDocument , https://www.instagram.com/departmentofantiquities_cyprus/ (instagram)
2. The Leventis Municipal Museum, historical museum	http://leventismuseum.org.cy/home / https://www.facebook.com/leventismuseum/
3. A. G. Leventis, paintings - art gallery	https://www.leventisgallery.org/home , https://www.facebook.com/AGLeventisGallery
4. Thalassa Municipal Museum, ocean museum	https://thalassamuseum.org.cy , https://www.facebook.com/MunicipalMuseumOfAgiaNapaThalassa/
5. The Medieval Castle and the Medieval Museum of Cyprus, historical museum	http://www.mcw.gov.cy/mcw/DA/DA.nsf/All/5A9D613873FBB2DFC22571990020A1C0?OpenDocument
6. Tombs of the Kings, archeological site	http://www.mcw.gov.cy/mcw/da/da.nsf/All/238DE8D409BF6077C225719B0039F785?OpenDocument
7. Centre of Visual Arts and Research (CVAR), Art museum	https://cvar.severis.org/en/ https://www.facebook.com/CVAR.Severis/
8. Hadjigeorgakis Kornesios Ethnological Museum (ethnological)	http://www.mcw.gov.cy/mcw/DA/DA.nsf/All/3F038862C758F056C225719900214B07?OpenDocument
9. Pattichion Municipal Museum, (Historical, Heritage Museum)	https://www.limassolmunicipal.com.cy/en/istoriko-arxeio-kentro-meleton

Here we are going to see some more details about the 'Cyprus Archaeological Museum', which is located in the capital of Cyprus, Nicosia. Although one of the largest museums in Cyprus it does not employ more than 20 people as permanent staff nor it has more than 10.000 visitors per year. The Cyprus Museum is one of the oldest museums in Cyprus, founded in 1888. It consists of fourteen rooms surrounding a square central area and it has offices, a library, storerooms and areas for preserving and studying items in the collection. Some of its permanent collections include Room I (objects from Neolithic period), Room II (Early



Picture SEQ Picture * ARABIC 3 [Source](#) for Cyprus Archaeological Museum

Bronze Age), Room X (evolution of writing in Cyprus), Room XI (royal tombs of Salamis). The main departments of the museum include the main collection/rooms of the museum, the temporary exhibition room (Room XII), reception area/ticket point, the library and the gift shop. This museum has only closed spaces.

You can find more information through these sites: https://www.instagram.com/departmentofantiquities_cyprus/ (Instagram) and this [website](#). It is not apparent if the museum offers a tour guide for hearing and/ or DHH people. Interestingly, the museum has created a documentary with details for every room/ collection within the museum.

'Thalassa Municipal Museum', ocean museum is in Ayia Napa Cyprus ('thalassa' in Greek means sea). The museum is dedicated to the history of the Mediterranean Sea. Visitors can explore the role of the sea in the history of Cyprus. It has a cafe and a gift shop. The museum is run by the Pierides Foundation, the Hellenic Institute for the Preservation of Nautical Tradition and the Tornaritis-Pierides Marine



Picture SEQ Picture * ARABIC 4 Source Thalassa Museum

Life Foundation. It has approximately four main departments with those being permanent collections, gift shop, cafe, conference room. It employees less than 20 people and it receives less than 10.000 visitors per year (common number for the Cypriot data). It is not clear if it provides a tour guide for hearing or DHH people. It includes though some technological gadgets for Guided Tours. You can visit the museum's website here: <https://thalassamuseum.org.cy>.

From Greece, Challedu considered worth mentioning the following 12 Vaults:



NAME OF VAULT	LINK TO WEBSITE AND SOCIAL MEDIA
Museum of Cycladic Art, archaeological, sculpture	https://cycladic.gr/ , https://www.facebook.com/CycladicArtMuseum
Acropolis Museum, archaeological, historical	https://www.theacropolismuseum.gr/en/ ,
National Archaeological Museum archaeological, crafts, sculpture, historical	https://www.namuseum.gr/en/ ,
Museum of Islamic Art, historical, archaeological, sculpture	https://www.benaki.org/index.php?option=com_buildings&view=building&id=15&lang=el&lang=en , https://www.facebook.com/TheBenakiMuseum
Industrial Gas Museum Museum, historical	https://www.gasmuseum.gr/ , https://www.facebook.com/IndustrialGasMuseum
Herakleidon Museum gallery, technological, archaeological, crafts	https://www.herakleidon-gr.org/home/ , https://www.facebook.com/HerakleidonMuseum
FOUGARO ART CENTER, gallery, art center, paintings, crafts	https://www.fougaro.gr/el , https://www.facebook.com/To.Fougaro
EUGENIDES FOUNDATION planetarium, technological, photography, video	https://www.eef.edu.gr/en/ , https://www.facebook.com/eugenidesfoundation
Casa Parlante, archaeological, laographic, historical,	http://casaparlante.gr/ , https://www.facebook.com/CasaParlanteCorfu
Bouboulina Museum, laographic, historical	https://spetses.gov.gr https://www.facebook.com/BouboulinaMuseum
Archaeological Museum of Thessaloniki, archaeological, crafts, sculpture, historical	https://www.amth.gr/en , https://www.facebook.com/archaeologicalmuseumofthessaloniki

— National Museum of Contemporary
Art Athens(EMST), gallery,
photography, painting

<https://www.emst.gr/en/> ,
[https://www.facebook.com/EMST.National
MuseumofContemporaryArt.Athens](https://www.facebook.com/EMST.NationalMuseumofContemporaryArt.Athens)

Until the middle of the 17th century, the Acropolis' most important monuments remained generally intact, as shown by the drawings of European travelers. An architectural competition was held in 2000, which led to the selection of the proposal by Bernard Tschumi and his Greek collaborator Michael Photiades of 'Acropolis Museum'. The new Acropolis Museum was constructed on the south side of the Acropolis at a distance of 300 meters from its monuments. The Museum's foundations were completed on the 30th of January 2004 and its opening took place on the 20th of June 2009. Now, it is one of the most visited and large museums in Greece (Athens). Some of its temporary exhibitions/ collections include the spacious Temporary Exhibition Gallery of the Acropolis Museum hosts regularly celebrated artefacts from other domestic or foreign museums. Displayed in a unique setting created specifically for each exhibition and with the use of up-to-date presentation and narration media, the objects bring the public into contact with an array of subjects, places and civilizations.

1. Chisel and Memory. The contribution of marble craftsmanship to the restoration of the Acropolis monuments
 2. From the forbidden city: imperial apartments of Qianlong
 3. Eleusis. The great mysteries
 4. Dodona. The Oracle of Sounds.

It includes only closed spaces with approximately 10 departments gift shop, security department, tour guide The Gallery of the Acropolis Slopes, the early history of the Acropolis Archaic Acropolis Gallery, other monuments of the Periklean building program, from the



Picture [Source of image of Acropolis Museum](#)

5th century BC to the end of antiquity, the Parthenon Gallery and the Archaeological Excavation. The museum employs more than 41 people and has less than half a million visitors per year. The Acropolis Museum offers a guide for hearing people and a virtual guide. It also provides a sign language interpreter in Local Sign language some days of the week. It also uses the technologies of mobile application and virtual reality. You can visit the museum through its official website here: <https://www.theacropolismuseum.gr/en>.

Another museum investigated within the Greek sample is the 'Eugenides Foundation' planetarium, technological, photography, video. In 1954 Eugene Eugenides founded through his will the Eugenides Foundation, whose sole purpose was to 'contribute to the education of young people of Greek nationality in the scientific and technical fields'. It is located in Athens. It employs more than 40 people and has approximately half a million visits per year. Eugenides foundation has approximately 8 permanent departments including planetarium, utech lab, library, conference center, Cafeteria, gift shop, security department. It provides virtual and a human tour guide friendly for DHH people. It also provides an SL interpreter in the local (Greek) Language but also digital equipment to facilitate DHH tours. You can find more details in the official website and social media of the foundation: <https://www.eef.edu.gr/en/> , <https://www.facebook.com/eugenidesfoundation>



Picture SEQ Picture * ARABIC 6 Source Eugenios Foundation

From Italy the 13 Cultural Vaults reported by IST include:

NAME OF VAULT	LINK TO WEBSITE
1. GAM - Galleria Civica di Arte Moderna e Contemporanea	https://www.gamtorino.it/it
2. MAO - Museo di Arte Orientale	https://www.maotorino.it/it/eventi-e-mostre-0
3. Museo del Cinema. Category: general, archeology and photography.	https://www.museocinema.it/it
4. Castello di Rivoli - Contemporary art museum.	https://www.castellodirivoli.org/
5. Palazzo Madama. Museum of ancient art.	https://www.palazzomadamatorino.it/it
6. Palazzo Reale - Historical palace	https://www.ilpalazzorealeditorino.it/
7. Pirelli Hangar Bicocca. General/Exposition gallery.	https://pirellihangarbicocca.org/exhibitions/opere-permanenti/
8. Castello Sforzesco	https://www.milanocastello.it/
9. MAV - Museo Artigianato della Val d'Aosta. Artisanship/archeology	https://www.beniculturali.it/luogo/mav-museo-dell-artigianato-valdostano-di-tradizione
10 OGR - Officine Grandi Riparazioni. Exhibition Gallery	https://ogrtorino.it/en
11 OMERO - The Omero National Tactile Museum of Ancona	https://www.museoomero.it/



12 MACA - Museo A Come Ambiente. General museum of ambient related Science	https://www.ameambiente.org/gli -spazi-del-museo/
13 Museo Lavazza - Historical museum (of the Lavazza family. Famous coffee producers in Italy)	https://www.lavazza.it/



'*Museo Lavazza - Historical museum*' (of the Lavazza family. Famous coffee producers in Italy) one of the most recently founded museums in Turin. It is situated in the complex of Nuvola Lavazza (Lavazza cloud), the new directional center of the homonymous coffee company production. The structure permits to take conscience of culture of coffee, going over the history of the Lavazza family, the culture of coffee and the manufactory industry of XXs century. During the excavation of the building ancient rests of a Basilic of V Century was found and is now part of the museum. It has approximately 4 departments, the Exposition department, Archeological,



Picture *Source* of Lavazza Museum

Restoration department and Gift Shop. It has approximately 11-20 employees and less than half a million visitors per year. It provides tour guide for hearing people and sign language interpreter for DHH people in the local SL. You can retrieve more information through its official website: <https://www.lavazza.it/>

Another Museum worth mentioning from Italy is the 'Museo del Cinema', hosted inside the Mole Antonelliana, monumental symbol of Turin, the museum develops in spiral towards the top, on more than one exposition level. 35.000sqm, extended on five levels. Its permanent departments include Archeology of cinema, Photo archives, Movie History Posters and Advertising materials, Movie Memorabilia, Cinema devices, Film archives, Historical Archives, Library, Video Archives and Sound archives. Some of its temporary exhibitions host permanent collections all center around the thematics of History of cinema. Movie memorabilia and Historical archives. Temporary collections change frequently, depending on the work of the Archives department. You can see the official website of the museum here:

<https://www.museocinema.it/it> . It has more than 40 employees and approximately 1 million visitors per year. It offers, tour guide and virtual guide also friendly for DHH people. It also provides a Sign Language interpreter in Local but also International Sign language. The museum hires interpreters for tour visits, on demand. It also offers Virtual Reality for its visitors.



Picture SEQ Picture * ARABIC 8 Source of Museo del Cinema

From Poland, PITAGORAS has considered worth mentioning the following:

NAME OF VAULT	LINK TO WEBISTE
2. The Regional Museum in RzeszÅ³w (general)	https://www.muzeum.rzeszow.pl
3. Franciszek Kotula Ethnographic Museum in RzeszÅ³w (ethnographic)	http://www.muzeumetnograficzne.rzeszow.pl/
4. Castle Museum in ÅaÅ„cut (historical)	https://www.zamek-lancut.pl/
5. The Lublin Museum (general/historical - collects and exhibits monuments of archaeology, ethnography, militaria, numismatics and art)	https://www.mnwl.pl/
6. State Museum at Majdanek - The Nazi German Concentration and Extermination Camp (1941â€“1944) (war, historical)	http://www.majdanek.eu/pl
7. The Wawel Royal Castle (historical, art)	https://wawel.krakow.pl/
8. National Museum in Krakow (general, historical, art)	https://mnk.pl/
9. Memorial and Museum Auschwitz-Birkenau, Former German Nazi Concentration and Extermination Camp (war, historical)	http://auschwitz.org/
10. The Royal Castle in Warsaw (general, history, art)	https://www.zamek-krolewski.pl/
11. The Warsaw Rising Museum (war, historical)	https://www.1944.pl/

From Poland we are going to have a more in-depth view of the Memorial and Museum Auschwitz-Birkenau, Former German Nazi Concentration and Extermination Camp which is categorized as war, historical museum. KL Auschwitz was the largest of the German Nazi concentration camps and extermination centers. Over 1.1 million men, women and children lost their lives here. The post-camp relics are protected by the Museum created in 1947. The Memorial today is i.a. the Archive and Collections as well as research, conservation and publishing center. Thus, the museum includes both open and closed spaces. It employs more than 40 people and it has millions of visitors per year. Its permanent



Picture SEQ Picture * ARABIC 9 Source of Memorial and Museum Auschwitz-Birkenau

exhibitions include the the grounds of the former Auschwitz camp; exhibitions in every block; The Death Wall (reconstruction); Crematorium I and the first gas chamber; The Exhibition "The Struggle and Martyrdom of the Polish Nation 1939-1945". One of its temporary exhibitions includes the "Sport and sportspeople in KL Auschwitz". The museum offers Virtual Guide for Hearing people which is not friendly to DHH. It does not provide a SL interpreter and audio equipment for the blind and visually impaired. It also provides Online sign language videos (<https://vimeo.com/user62357161>). You can visit the website for more details: <http://auschwitz.org/>

One of the largest cultural Vaults in Poland, situated in Krakow is The Wawel Royal Castle (historical, art). The Wawel Royal Castle and the Wawel Hill constitute the most historically and culturally important site in Poland. For centuries the residence of kings and the symbol of Polish statehood, the castle is now one of the country's premier art museums. It has more than 40 employees and millions of visitors within a year. Some of its permanent collections include State Rooms, Crown Treasury and Armoury, Art of the Orient. Ottoman Turkish Tents, The Lost Wawel, Wawel Recovered and some of its temporary

"Matejko: The Great Bell", "The Royal Bestiary: Wilkoń at Wawel", "Cranach at Wawel Castle", "All



Picture SEQ Picture * ARABIC 10 Source of Wawel Royal Castle Krakow

the King's Tapestries: Homecomings 2021-1961-1921". It includes both open air and closed spaces. It has several departments such as Visitors' Center (which includes the information desk, ticket/box office, reservation and guide service office, café and souvenirs shop). The Castle offers tour guidance for hearing people and sign language interpreter in the local language. The interpreter is available only at selected exhibitions (for example at the workshops during the exhibition "The Royal Bestiary: Wilkoń at Wawel"). Desire to use this service should be reported 3 days before the visit.

b. Magnitude

The 56 cultural vaults reported here range in Magnitude from less than 10 to more than 40 employees as permanent staff.

Magnitude (number of employees)
56 responses

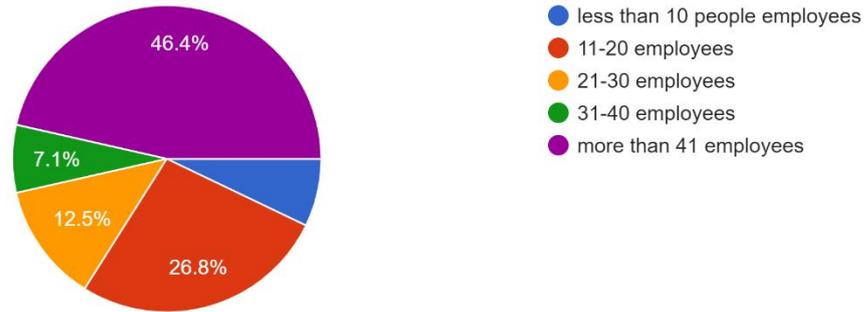


Figure SEQ Figure * ARABIC 3 Number of employees of sample

The approximate number of visitors per year also range from less than 10.000 to more or less than 10 million.

Approximate number of visitors per year
51 responses

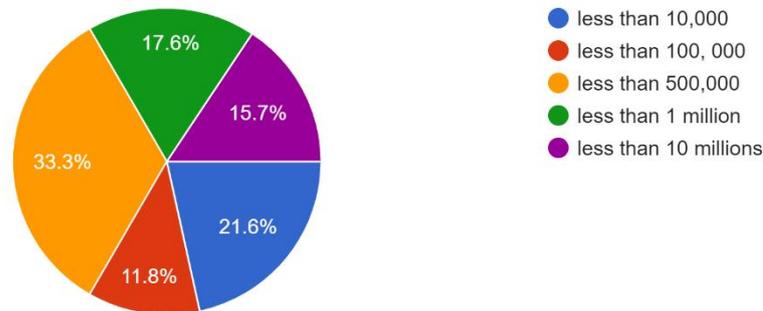


Figure SEQ Figure * ARABIC 4 Visitors per year

The number of departments within these cultural vaults, that deal with people (which is of interest for this project) range also from 2 to more than 12; for example cultural vaults can have departments that have contact with people such as:

1. The actual exhibits (permanent and temporary)
2. Cafeterias/ restaurants and the like
3. Kids play place
4. Holy shroud chapels
5. Gift shops
6. Reception/ ticketing / service desk
7. Conference centres
8. Library
9. Thematic workshops/ activities

c. Facilitating guide in cultural vaults

In the vast majority of the reported cultural vaults there is a facilitation by a human tour guide for hearing people. Of course, this is more common to the largest of the cultural vaults reported here.

Does it provide a virtual guide?
55 responses

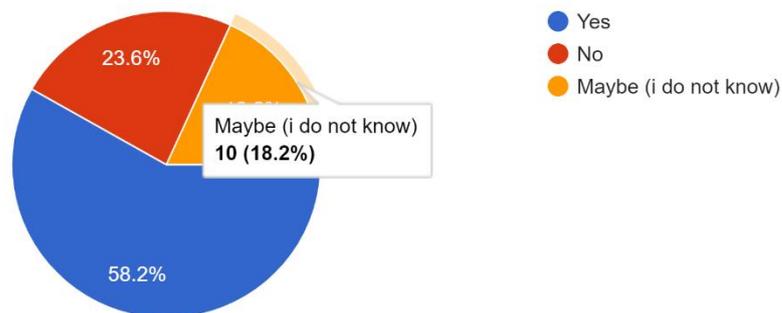


Figure Virtual guide provision

A smaller number but still more than half of the vaults reported here provides a virtual guide.

Does it provide a human tour guide for hearing people?

55 responses

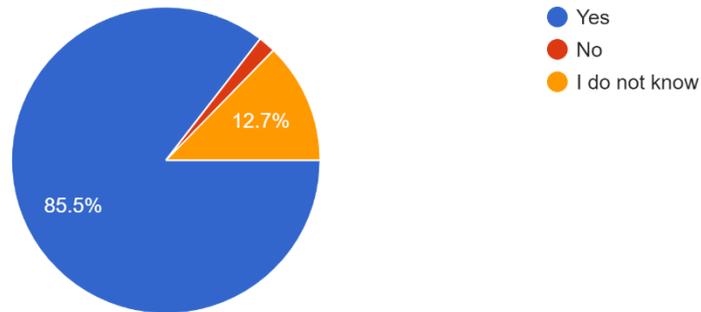


Figure SEQ Figure * ARABIC 6 Provision of tour guide

Less than half of the vaults reported provide a virtual guide friendly for DHH.

Is the virtual guide provided friendly for DHH?

55 responses

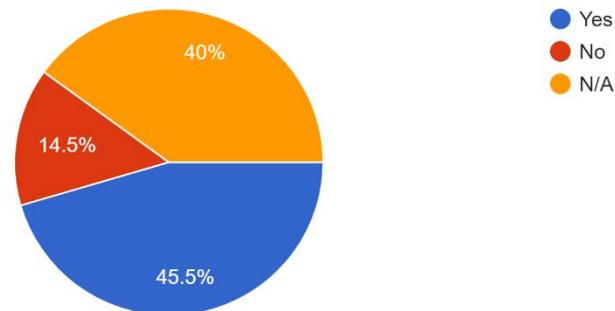


Figure DHH Friendly virtual guide

Although almost half of them receive visitors that belong to the DHH community.

Does it receive visitors that belong to DHH communities (Deaf and Hard of Hearing People)
55 responses

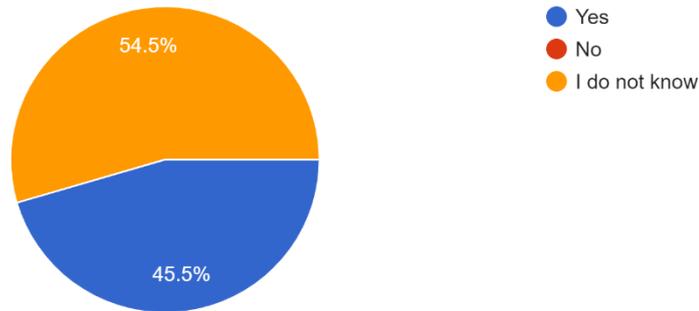


Figure DHH Visitors

20 of the vaults provide human tour guide for DHH.

Does it provide a human tour guide for Deaf and Hard of Hearing People (DHH)?
55 responses

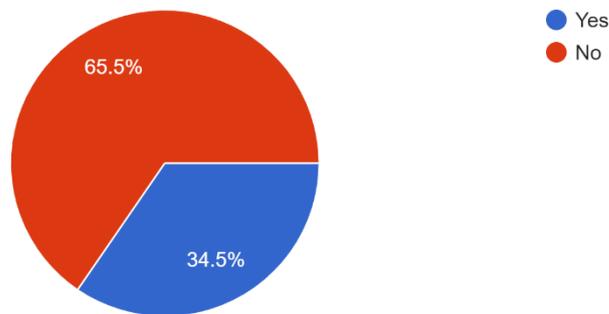


Figure DHH Guide

Specifically, those are:



NAME OF VAULT	COUNTRY
1. MUCEM	France
2. Musée du Quai Branly - Jacques Chirac	France
3. MUSEE DES CONFLUENCES - ANTHROPOLOGY - SOCIETIES AND CIVILISATIONS - NATURAL HISTORY	France
4. CENTRE FOR THE HISTORY OF THE RESISTANCE AND DEPORTATION - WORLD WAR II	France
5. Museum of Cycladic Art, archaeological, sculpture	Greece
6. Acropolis Museum, archaeological, historical	Greece
7. National Archaeological Museum archaeological, crafts, sculpture, historical	Greece
8. Museum of Islamic Art historical, archaeological, sculpture	Greece
9. Industrial Gas Museum Museum, historical	Greece
10. Herakleidon Museum gallery, technological, archaeological, crafts	Greece
11. Eugenides Foundation planetarium, technological, photography, video	Greece
12. Archaeological Museum of Thessaloniki, archaeological, crafts, sculpture, historical	Greece
13. National Museum of Contemporary Art Athens(EMST), gallery, photography, painting	Greece
14. GAM - Galleria Civica di Arte Moderna e Contemporanea	Italy
15. MAO - Museo di Arte Orientale	Italy
16. Museo del Cinema. Category: general, archeology and photography.	Italy
17. Castello di Rivoli - Contemporary art museum.	Italy
18. Palazzo Reale - Historical palace	Italy
19. Tate Modern, Modern Art	UK
20. Foam Museum (Museum of Photography)	Netherlands



The aforementioned plus 6 more offer a Sign Language interpreter. Namely:

NAME OF VAULT	COUNTRY
1. OGR - Officine Grandi Riparazioni. Exhibition Gallery	Torino
2. MACA - Museo A Come Ambiente. General museum of ambient related Science	Torino
3. Museo Lavazza - Historical museum (of the Lavazza family. Famous coffee producers in Italy)	Torino
4. The Wawel Royal Castle (historical, art)	KrakÅ³w
5. National Museum in Krakow (general, historical, art)	KrakÅ³w
6. The Warsaw Rising Museum (war, historical)	Warszawa

Only 3 of the 56 hire DHH as employees, those are FOAM museum of photography in Netherlands (Amsterdam) where tours in Dutch sign language are provided for free on the first Thursday of each month by DEAF trainers (additional tours could be arranged after contacting Foam). There are also opportunities for Dutch Sign Language Translators to organize tours in other sign languages.

Tate Modern Art Gallery in the UK (London), also hires DHH people for Tour Guides (and BSL interpreters and/or speakers for the additional events created at the museum). The Lavazza Museum in Italy (Torino) also employs 2 DHH people.

Beyond the above desktop study, the partners tried to get more insights from the real sample to be benefited from this project, including both museum staff and DHH people. This was done in an effort to level up the original proposal of this project, keep up to date, find the gap between already existing projects, benefitting the results in the creation phase and of course creating affiliations with the sample thus guaranteeing to some extent future collaborations, dissemination and exploitation of the project results.

II. Report: Data Analysis of Fieldwork Questions for Target Group and Museum Staff

Objectives of field work

- The purpose of the field questions was to reach insights from the target group, thus Deaf and Hard of Hearing (DHH) (mostly taking information from the partner countries). A common framework of questions was given to the consortium in the format of a google form which was then circulated to DHH of their country. This was a successful way to go beyond the desktop work and acknowledge as well as realize DHH real needs and prior experiences. This field work will then work as a basis for the content and structure of all the other Intellectual Outputs; ultimately fruitful for the overall development and orientation of this project.

Section 1: Data Analysis of Fieldwork Questions for Target Group (DHH)

- Part A: Background information
- Part B: Answers to main open questions by country

Section 2: Data Analysis of Fieldwork Questions for Museum Staff

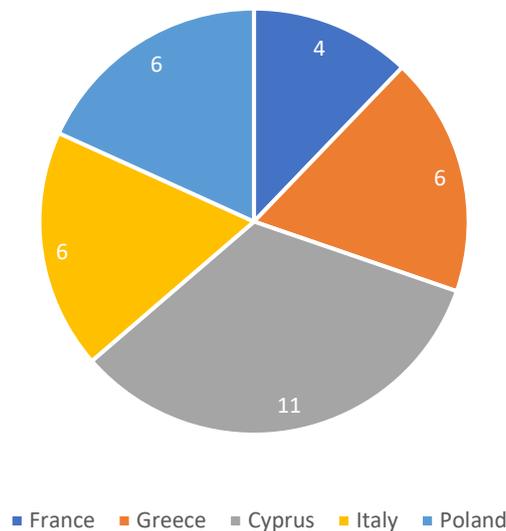
- Part A: Background Information
- Part B: Answers to main open questions by country

d. Section 1: Data Analysis of Fieldwork Questions to Target Group (DHH)

Part A: Background information

We have managed to retrieve 32 answers from our target group from the 5 countries of the consortium (France, Cyprus, Greece, Italy and Poland); approached by the partner organisation of their respective country.

Precisely, the field work has received 4 responses from France, 6 from Greece, 11 from Cyprus, 5 from Italy (from which 1 lives in Hungary) and 6 from Poland.



As this may have affected the responses as far as the experience these people are experiencing, one of the first questions to be asked was if they are Deaf or Hard of Hearing. Thus, out of 32 responses, 20 people identify themselves as Deaf and 12 as Hard-of-Hearing.

Part B: Ideas and opinions

To make this section clearer we are giving you the exact question, the target group was asked and then the answers based on country.

What was your most pleasant experience during a visit to a museum (gallery, castle, etc.)? Name the vault, the country, the year of the visit and what made it so pleasant.

France:

According to the responses of 3 out of 4 DHH people, their most pleasant experience during a visit to a cultural vault is related to some form of assistance and inclusion of DHH people. For example, one person said that live shows with subtitles like in the Théâtre des Célestins in Lyon were significant in making him/her feel 'equal'.

Similarly, another person noted that the visit at Musée du Louvre in Paris in July, 2021 was pleasant because there were written explanations, therefore the visitor could choose what interested him/her. Likewise, the visitor's experience in Musée des Confluences in Lyon in 2017 was interesting because the tour was guided by 2 interpreters in LSF.

Greece:

In Greece it is again stated, that positive impressions are linked to the provision of facilities and assistance, which as stated by 2 out of 6 respondents, included either informational texts or an interpreter. One person, however, stated that despite the existence of written text, the provision of an interpreter is more preferable and more convenient.

Cyprus:

The pleasant experiences of Cypriot DHH are likewise strengthened with the presence of tools to meet their needs. 3 out of 11 explicitly stated that when there was an interpreter with them, it made the overall experience more enjoyable; given that they could better understand the content.

Italy:

Similarly, according to the responses of 3 out of 5 DHH in Italy, a common characteristic of pleasant experience in cultural vaults of Italian respondents is the provision of a sign language interpreter during their visit, either provided by the cultural vault or a person from the close environment of the respondent. One of the respondents said their experience was pleasant because of aesthetic reasons, like the setting of the museum which was open-air.

Poland:

The characteristics of a positive visit at a cultural vault of respondents from Poland seem to match the experience of DHH people from other partner countries, as is likewise linked to some form of assistance for DHH and related to feeling of inclusion and independence.

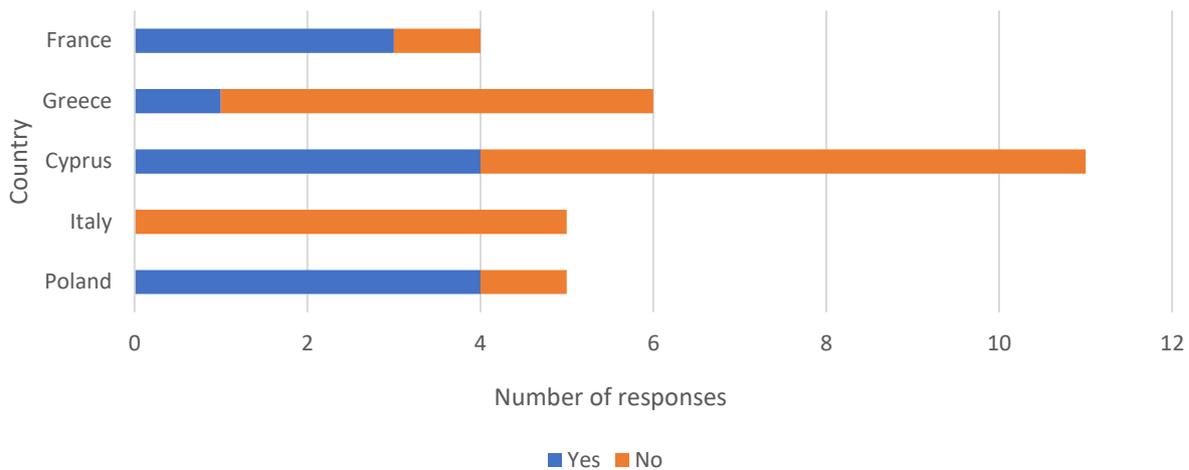


For example, 3 out of 6 people specifically stated that there was an interpreter present at their tour. One person also added that although he/she had visited Auschwitz-Birkenau Museum more than once, in 2016 there was a sign language interpreter, during which he/she understood and learned much more than in previous years without an interpreter. Another said that he/she was particularly happy with the level of professional preparation in a museum in Hamburg, as part of the world conference TISLR 13, devoted to research on sign languages in the world in 2019. One person said that the Pomeranian Dukes' Castle in Szczecin - from 1996 to 2001 - was the only place where he/she could make independent decisions, giving him/her freedom to walk and visit according to his/her own preferences. Other places, where the experience of the respondents was characterised as pleasant, were the Bunkier Sztuki exhibition, the Museum of King Jan III's Palace at Wilanów and Solidarity Museum in Gdańsk all in Poland.

Not surprisingly, according to the majority of the responses, a visit was more pleasant when there were facilities to meet the needs of DHH people. Some of the most commonly mentioned were, written explanations, subtitles or interpreters. These facts, significantly contributed to feelings of inclusion and independence, therefore made the overall experience of the visit more enjoyable, interesting and helped them learn. It should be noted, that the experience becomes more pleasant if pre-organised, so as to settle some arrangements that will help them if they are not available. Ideally, facilities could have been readily available for spontaneous visits, for the experience of DHH to be similar to all other visitors. Nevertheless, it demonstrates that professional preparation from the thesaurus part, leaves positive impressions of the overall experience, ultimately benefiting for both parties in different ways.



Did you make specific booking arrangements prior to your visit?



A total of 20 out of 32 respondents stated that they did not make a booking before their visit. While there seems to be a preference not to pre-book a visit, at least not always, the answers above show that this can strengthen the quality of the experience of DHH people.

The questions that followed were to receive more insights about their experiences.

What facilities were there for DHH? Were you with a group of people or alone?

France:

Regarding the facilities available for DHH, 2 out of 4 people from our French sample stated that there were none - no adaptation, no human tour, no LSF guide or videos. In one of the two cases, the person was with his/her partner who could provide some assistance. In the other case, the person was alone and had to read a guidebook and information on the internet before the visit. One person stated that during a group visit there was an LSF interpreter, yet all arrangements and planning needed to be made in advance. Other forms of facilities appreciated by DHH included subtitles and a magnetic induction loop.

Greece:

In Greece the picture is slightly different. The only available help (as of the answers of this limited sample) was from people coming from the personal environment of DHH, like teachers or friends. There were also some statements about permanently installed equipment for DHH, specifically 2 out of 6 respondents were referring to the museum of Cycladic Art and the other about the Goethe House located in Germany. The equipment included, tablets with video and subtitles for each point that corresponded to an audio description or guides.

Cyprus:

6 out of 11 DHH Cypriot DHH that took part in this study stated explicitly that there was no special equipment for DHH people within their experience. On the other hand, one hard of hearing person said that they had to be close to the guide to listen better. The answers show clearly that this target group usually prefers their visit to be with a group of people with similar disabilities, relying on the company of a family member or friends to facilitate their interaction with the exhibits. One of the participants said that they were alone and the only support was a text that included information.

Italy:

Only 1 out of 5 stated that one of his/ her experience included a person who could sign in group of deaf and hearing people. The remaining 4 said there were no facilities for DHH. In fact, one person stated that ironically, they were provided with an audioguide. Another person said they had to rely on family members for support, just like the case of Cyprus above.

Poland:

In terms of prior arrangements, 2 out of 6 said that arrangements had been made a priori by other people who work with DHH. One respondent explicitly said at the Auschwitz-Birkenau Museum there was an interpreter.

Conclusion

Evidently, more cultural vaults should be equipped with facilities for DHH in order to optimize their experience. This is also supported by the statements coming from the previous question, where according to the respondents; the majority did not make bookings prior to their visits. For the moment, facilities for DHH people are most likely to be made available when bookings are made in advance.

DHH respondents of the five countries were asked to state their worst experience within a cultural vault.

France:

According to the responses of 3 out of 4 people from this sample; their worst experience in cultural vaults is related to the lack of Sign Language Translation. As a result, some noted that they consciously avoid going to places where they know there won't be any form of help for DHH people.

Greece:

Similarly, the majority of the respondents from Greece, specifically 4 out of 6, said that their worst experience is related to lack of assistance for DHH people which makes cultural vaults inaccessible. The remaining 2 said that they do not have a bad experience in this kind of visit.

Cyprus:

Only 2 out of 11 said that they do not have a bad experience to refer to. The rest (9 out of 11), as in other countries, had experienced some form of discrimination in cultural vaults, mostly because there were no facilities to enhance their experience. The examples given were once again the lack of an interpreter or even in some cases text. One person specifically used the word 'racism' in his/her response. Cultural vaults in the case of Cypriot DHH people are evidently mostly inaccessible.

Italy:

The majority (3 out of 4) of the Italian respondents said that they are unhappy with the fact that there was no one to explain what they were seeing, hence the lack of in-depth understanding.

Poland:

The experience of Polish DHH is similar to those in other countries. 5 out of 6 respondents said that their worst experience whilst visiting a cultural vault is related to the fact that there was no interpreter or any other form of help, like subtitles, therefore making it hardly accessible to DHH who consciously avoid these places as a result.

Conclusion

In the context of the worst experiences during a visit in cultural vaults, it is evident that a common link among all respondents from different countries is the absence of help for DHH, for example in the form of text or interpretation by a guide. This leads to feelings of exclusion, hence the abstention of DHH people from cultural vaults. Once again, it is clear that the existence of permanent and readily available staff who can communicate with DHH people would have made their experience better, deeper in knowledge and experience and of course inclusive.

Could you have done something to make the situation better?

France:

Although only 2 out of 4 people responded to the question, both participants said that the situation could have been better if they had arranged an interpreter prior to the visit. As the one person noted, however, this is still not the best option as in some cases the cost would have been on them.

Greece:

The arrangement of an interpreter seems to be the top solution for the majority (4 out of 6) of Greek respondents, either by arranging one by themselves or asking for one at the museum. One said that he/she should have asked the staff of the museum to provide him/her with equipment like tablets to assist them during their visit.

Cyprus:

The majority (8 out of 11) said that indeed, they could have done something to make the situation better and this is linked to arrangements of an interpreter, including specific requests towards the guide during the tour to speak louder (for hard of hearing people).

Italy:

Similarly, 2 out of 4 responses from DHH in Italy included the arrangement of an interpreter as a solution to make the visit more pleasant. One, however, said that he/she could have stayed at home, emphasizing in a rather ironic tone how hard the situation is for DHH when it comes to visits in cultural vaults.

Poland:

Like respondents from other countries, 2 out of 6 stated that either a pre-arranged interpreter or some form of written material would have made the visit more pleasant. Interestingly, however, 3 out of 6 respondents from Poland said that there was nothing more they could have done in order to improve the situation. According to one of them, this is because:

‘It is very difficult for Deaf people to arrange a sign language interpreter. Settlement of such a case requires the help of an interpreter, and the system in Poland does not clearly define the rules of co-financing the interpreter's services. It often rests on the shoulders of Deaf people, which is why Deaf people do not take up this topic’.

This suggests that DHH are ‘trapped’ in a vicious circle, which makes the situation complicated, especially given the lack of a clear financial and practical support by the system for hiring an interpreter.

Another DHH supported that nothing could be done because back then he/she was overwhelmed by the so-called internalized oppression and consequently had to adapt to typically ‘hearing’ conditions.

One person specifically noted that only large museums have guides who offer tours in sign language, while this is a great limitation for smaller museums.

Conclusion



According to the responses of our sample from different countries, it seems that a pre-arranged interpreter is the top action that can be done to make the visit more pleasant, followed by requesting written or technological assistance as an alternative form of help. It should be noted, however, that DHH people usually bear the cost for arrangements related to establishing an interpreter. Therefore, clear action plans and financial support for the inclusion of DHH people in cultural vaults should become available. Moreover, not all DHH people seem comfortable asking for help every time and where facilities are not available. Thus, cultural vaults should not expect that these people will always take the initiative to ask for help. It should be the responsibility of the staff to ask the visitors about their experience in their visit, and make sure to take action on the feedback given, in this case for making the vault more inclusive.

To get deeper into what technological equipment the target group itself would consider as helpful, the consortium has asked for them to state at least the 3 most important ones that should exist in cultural vaults to facilitate their inclusion.

France:

The most common suggestion for important equipment seems to be the provision of a LSF interpreter, either live or in digital video form, since all 4 respondents stated this in their answers. 3 out of 4 said that written assistance, including subtitles would also have been helpful. One said that the provision of magnetic loops could also prove to be a helpful equipment.

Greece:



All 6 members of the target group agree that an interpreter is vital in cultural vaults to fully enhance the experience of DHH people. Half of the participants (3 out of 6) also mentioned technical equipment, in particular videos with sign language and subtitles as one of the three most important arrangements. They also mentioned that might be useful to be available in other languages and international sign language for foreign tourists. One person, however, stated that a ready-made interpretation video is rather impersonal implying the important role of live, personal facilitation.

Cyprus:

Similarly, 5 out of 11 participants seem to agree that at least one interpreter should be present at all cultural vaults, making it the top priority in terms of arrangements. One of these people specifically noted that the interpreter should be fully aware how to approach DHH audience e.g know that they need to speak slower and louder, as well as allow more time for questions. The second most popular suggestion is the use of technology. Specifically, 3 out of 11 participants said that a tablet or a digital screen with videos of sign language and subtitles, both in local and international sign language, and/or a short documentary should be provided. One person suggested that virtual reality should be an option too. The establishment of an FM system (wireless assistive hearing devices) and extra speakers around the museum or gallery to enhance hearing aid was also a suggestion.

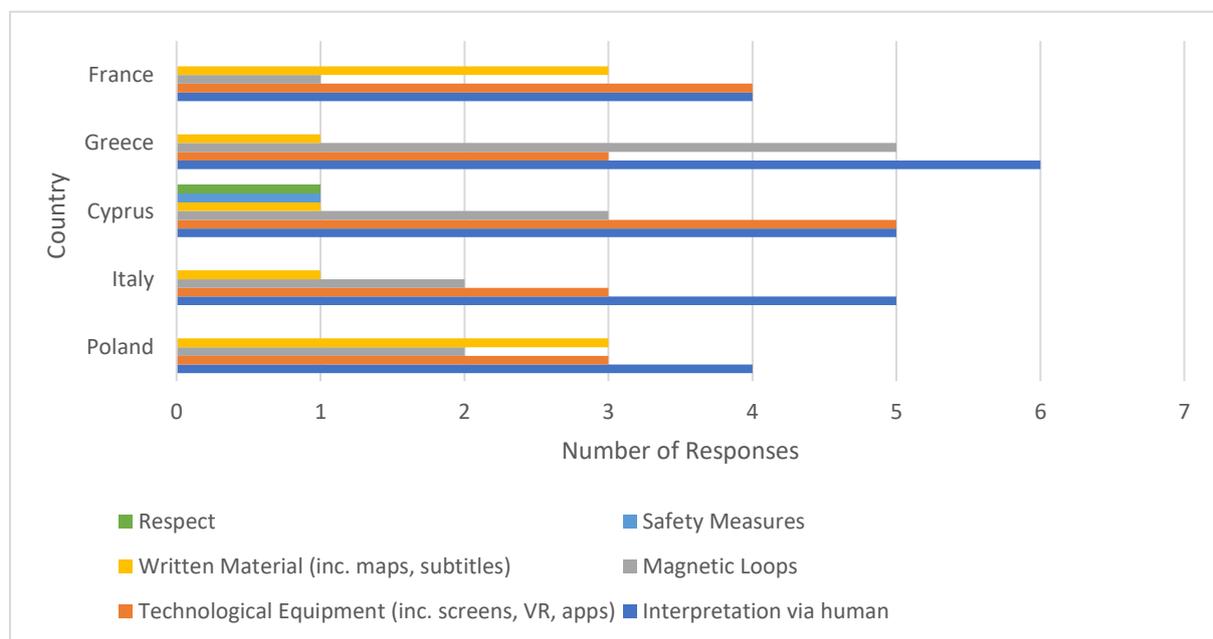
Apart from technological advancements, one person suggested that flyers and informative texts with details of the exhibits could be helpful. Another person included measures that do not only concern the understanding of content, but also the safety of DHH during a visit at a cultural vault. To that end, warning lights should be established in case of fire, earthquake or hostilities. Last but not least, one person noted that values and respect, not just practical equipment, are also important in a cultural setting to enhance the experience of DHH.

Italy:

All 5 participants included guides and interpreters in their responses, similarly making it the top suggestion towards assisting DHH. 3 out of 5 participants suggested that a map of the museum with explanations will be helpful. Technology was also among the top suggestions. In particular, 2 out of 5 suggested that there should be a virtual tour. One person suggested in his/her answers that a museum app would better assist in the navigation of DHH. Simple text of explanation and photos were also some suggestions.

Poland:

Similarly, the majority (4 out of 6) of the respondents said that a sign language guide or interpreter is the top facility a cultural vault should offer to DHH people. The second most popular form of assistance includes technology with written language, like large screens with subtitles or tablets with either sign or written language. One person said that there should be appropriate lighting adapted for DHH people.



Conclusion



As seen from the answers provided by the target groups of all partner countries, the provision of an interpreter seems to be the top preference to enhance the experience of people with DHH in cultural settings, especially since this is the best way to make the experience personal.

Technological advancement seems to be the second most popular tool, including mobile applications, digital screens with informative video with subtitles and other visual content.

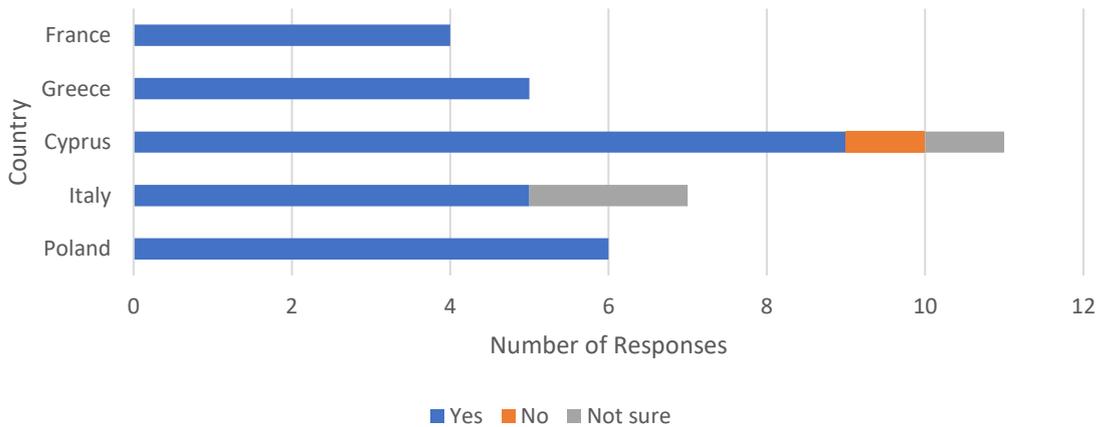
Moreover, maps of the cultural site, flyers with simple details about the exhibits, informative text for each exhibit and photographs were also some of the suggestions.

Last but not least, it was interesting to see that some shed light to the fact that attention to safety measures during a visit should be made, for example by establishing warning lights in case of an emergency. It was also mentioned that the lighting is of special importance to facilitate DHH.

We observe that there are many common suggestions coming from participants with DHH although living in different countries. Though the sample is quite small the above suggestions will be carefully considered, at least to facilitate the framework and further outputs within the scope of this project.

As expected, DHH people would give importance to the human interaction in the vaults. Their answers to the question 'Is it important for you to have human interaction when visiting a cultural vault?' justifies this speculation.





In this framework we tried to listen to our target group more closely as to why this is important.

In response of the above question, all people from our French sample agree that it is important to have human interaction during visits in cultural vaults, because it makes it easier to notice details they would have otherwise missed, for example, interesting or fun facts that are not included in written explanations of the exhibits. Moreover, human interaction is significant because it helps DHH people be more sociable, get answers to their questions as well as share their own knowledge. Greek sample did not give deep insights as to why this is important to them. The majority which consists of 9 out of 11 people from the Cypriot sample agree that human interaction throughout their visit is important. Italian responses included the adjective ‘valuable’ when characterizing human interaction. Likewise, the respondents from Poland stated that they prefer to have human interaction during their visit at a cultural vault because it allows them to share impressions and learn more by exchanging opinions and getting answers to their questions

e. Section 2: Data Analysis of Fieldwork Questions for Museum Staff

Part A: Background Information

The data analysis of fieldwork questions for museum staff consists of 27 museum staff members working in 25 different cultural vaults in different places. Specifically, the 5 representatives from France work at MUSEM, Musée Gadagne, Musées de Grasse, Musée Picasso of Antibes and Centre d'Histoire de la Résistance et de la Déportation respectively.

The 6 museum staff representatives from Greece work at the Museum of Cycladic Art, Herakleidon Museum, the National Museum of Contemporary Art Athens, the Archaeological Museum of Nafplion, the Diachronic Museum of Larissa.

The 3 representatives from Cyprus work at A. G. Leventis Gallery, at the Museum of Agia Napa Thalassa and at the Centre of Visual Arts and Research (CVAR).

The 9 people who have responded to this field work from Italy work at Museum Maria Bricca, MAO (Museo Arte Oriental), GAM (Galleria Arte Moderna), Gamec, Orto Botanico of Bergamo (Milano) and at the Museo civico d'Arte Antica, Palazzo Madama (Torino), MAV - Museo dell'Artigianato Valdostano di tradizione, Museo Nazionale del Cinema and CCW-Cultural Welfare Center.

Out of 4 Polish representatives, 3 work at Wawel Royal Castle and 1 at the State Museum at Majdanek.

The cultural vault representatives work in a variety of positions, including:

- ✓ cultural mediators,
- ✓ public relations officers,
- ✓ communication and external relations officers,

- ✓ administrators,
- ✓ curators,
- ✓ accessibility coordinators,
- ✓ art interpretation executives,
- ✓ surveying engineers,
- ✓ project managers,
- ✓ operators,
- ✓ conservators,
- ✓ directors and
- ✓ people from the educational services

Their years of experience range from 1 to 21years.

At first, museum employees were asked to state their experience with visitors with disabilities in general.

France:

All 5 staff representing French museums have a very rich experience with working with groups of people with different forms of disabilities, including DHH. The years of experience range from 3 to 21.

A representative from the *Centre d'Histoire de la Résistance et de la Déportation* (Historic Museum about Resistance and deportation during WWII) said that they welcome all types of public 'including visitors with disabilities such as elderly people with Alzheimer's disease, visually impaired adults, adults with multiple sensory disabilities, adults and young adults with mental disabilities, children with multiple disabilities.

'Moreover, the representative from this Museum stated that 'in addition to punctual visits for groups by reservation and EAC projects with artistic speakers for disabled audiences, we work in close collaboration with specialized educators and beneficiaries of several SAS and CAJ, year-round, and create together visit routes, workshops, annual mediation themes on our 4 sites.'

Another representative said that he/she is specifically working on this subject at the MUCEM for the past 9 years, with previous awareness on the subject during past positions at the Quai Branly Museum and then at the National Renaissance Museum in the Château de Chambord. The representative is personally involved in the creation of an e-learning course to raise awareness of how to approach DHH among museum staff.

A third representative said that they 'have been working for 21 years with disabled people, adults and children: visually impaired, motor impaired, intellectually impaired;

'For 17 years I have been working with people with autistic spectrum disorders or neurodevelopmental disorders, people with psychological disorders and/or multiple disabilities; for 15 years I have been working with deaf people (I have a B1 level in French Sign Language). For the last 5 years I have been working with addicts in therapeutic mediation.'

According to the statement of a representative from *Musée Gadagne*, former experience includes '3 years in charge of disabled visitors' reception in another museum, with the creation of activities for deaf and blind visitors. In the inclusion of disability is within the global policy of the museum *Musée Gadagne*, recruitment of a hard hearing mediator and creation of activities for deaf and blind visitors.'

Greece:

Although one of the representatives of museum staff in Greece said that they only have limited experience working with groups of people with disabilities, the majority (4 out of 5) said that they have a general experience with visitors that have a disability.

Cyprus:

In the case of Cyprus, out of a total of two representatives of museum staff, one said that only in the last couple of years they started to get more visitors with disabilities, mainly with physical disabilities. Therefore, experience amongst Cypriot museum staff does not seem to be as wide.

Italy:

Museum staff in Italy are mostly experienced in working with people with disabilities (8 out of 9). Specifically, one representative said that their experience concerns planning and conducting activities and laboratories for various types of disability, including psychic and sensorial. Another said that they plan inclusion finalized projects and another that parallel to working with visitors with disabilities they plan how to make the museum more accessible. Research, advocacy and capacity building were also among the answers. Only one representative said that they have poor experience with working with visitors with disabilities.

Poland:

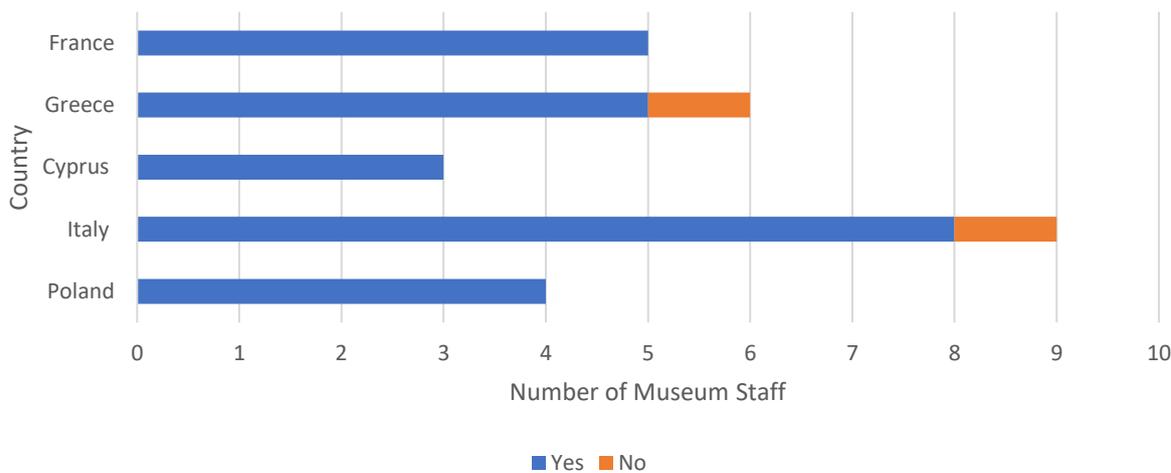
Similarly, the majority (3 out of 4) representatives of museum staff in Poland said that they have experience with disabled people, and one that they have none. For those who have experience it is mostly on conducting educational activities and trainings for various groups of people.

Conclusively, the majority of museum staff representatives have some form of experience in working with disabled visitors in different forms, including education programs, trainings, workshops and tours. This, however, is not the case with all museum staff. It seems that museum staff with more experience with disabled people are more likely to try to find solutions to make museums more widely accessible. Therefore, special training of museum staff members is helpful in effectively making museums more accessible to people with disabilities.

Part B: Museum actions

The questionnaire for staff members of the cultural vaults started with some universal questions in catching the overall picture of what is already happening to facilitate people with disabilities.

Does the vault have specific facilities/ policies which will permit people with disabilities to access the museum?



According to the responses of 26 museum staff representatives, the majority (25 out of 26) of the cultural vaults stated that they have specific facilities/ policies which will permit people with disabilities to access the museum. Specific details on these facilities/ policies are revealed in the follow-up questions.

France gave rather detailed explanations especially coming from Mucem:

There are many facilities and policies in cultural vaults located in France. For instance, the [Mucem](#) is doing an impressive work on people with disabilities by adopting a variety of policies and by having several facilities for disabled people. 1. According to the Mucem's representative, these include:

- Entrance to the Mucem is free and priority is given for disabled people and an accompanying person on presentation of proof.
- The three entrances, the reception and ticket offices of the Mucem are accessible to visitors with mobile disabilities.
- The Mucem lends its visitors wheelchairs, folding seats and magnifying glasses as well as individual magnetic induction loops on request at the cloakroom in exchange for an ID.
- The Mucem offers guided tours to all types of disabilities including sensory tours with audio description.
- Tactile tours are offered in our permanent exhibitions "Connectivities" and "The great Mezzé". They can be discovered with the audio guide which offers an audio description of each station or during a dedicated guided tour.
- An audioguide is lent free of charge to visitors with disabilities at the Mucem main ticket office. Hearing-impaired and deaf visitors can borrow a visioguide for free. It offers videos in LSF and with subtitles of the permanent exhibitions "Connectivités" and "Le grand Mezzé". Tours are also offered in French Sign Language by a deaf lecturer.



- Assistance dogs and canes with mouthpieces are welcome at Mucem.
- The museum's spaces and services (bookshop-shop, catering areas...) are accessible to wheelchair users: walkways, lifts, dedicated seats in the auditorium.
- In July 2014 and in December 2019, the Mucem was awarded the Tourism and Disability label for the four major disability families. After being awarded in 2018, in 2020 the Mucem received the trophy for Accessible Tourism in the "Places to Visit" category. On 1 September 2021, the managers of the Culture et Handicap association @tourisme_et_handicaps, responsible for the label of the same name, came to present the 2020 trophy for accessible tourism in the category of places to visit to Mucem.



ISTITUTO DEI SORDI
DI TORINO





The Mucem actions can serve as a best practice example to museums for France but also other countries who would like to make their cultural vault inclusive.

The *Musées de Grasse* offer tactile terminals and braille for their permanent collections and temporary exhibitions. Additionally, they train cultural mediators in the reception of disabled public (especially for the visually impaired). Moreover, an Audio-visual guide is being designed.

Musée Picasso of Antibes has a pricing policy under which entrance and all mediation are free. Each mediation is tailor-made to suit each group. Moreover, adaptation material for the visually impaired, adapted documents, induction loops, two wheelchairs, large print documents are also among the facilities offered by the museum.

The *Centre d'Histoire de la Résistance et de la Déportation* offers wheelchair accessibility which is also mandatory according to the Handicap Law of 2005. Other facilities include the provision of free magnetic loop, a visual alert system and human mediation.

At the *Musée Gadagne*, reception and movement in the museum for people with reduced mobility is offered. Moreover, there is a tactile map of the city of Lyon.

Greece:

All 5 representatives of Greek museums said that they have elevators, stair lifts and ramps that make rooms at different levels of the museums accessible to people with physical disabilities. Representatives from the *Archaeological Museum of Nafplion*, the *Diachronic Museum of Larissa* and the *National Museum of Contemporary Art Athens* specifically mentioned that they have infrastructure that make W.C. accessible to people with mobility disabilities.



Moreover, 4 out of 5 stated that they have facilities for people with visual disabilities, including Braille writing system, tactile objects and audio guides.

For DHH people the *Archaeological Museum of Nafplion*, stated that they offer facilities including an application with an individual screen for a museum tour in sign language, videos in sign language and subtitles.

The representative from the *National Museum of Contemporary Art Athens* said that they have special signage for people with autism and neurological disorders.

Cyprus:

The representative from *A. G. Leventis Gallery* said that they try to facilitate their visit to the Gallery as much as possible, offering free parking and entrance to people with disabilities and their companions.

Centre for Visual Arts and Research (CVAR), is also accessible to people with mobile disabilities. For DHH people CVAR is said to offer Digital Equipment (i.e. mobile applications) but no further details were given at this point.

Italy:

MAO (Museo Arte Oriental) stated that they offer access in every space of the museum. and the other stating they have one exposition section accessible to people with disability. In *Orto Botanico of Bergamo (Milano)* there is one exposition section accessible to people with disability. From *Museo civico d'Arte Antica, Palazzo Madama* in Torino it was stated that they have dedicated visits, activities and labs by collaborating with institutions of support to people with different kinds of disabilities.

Poland:

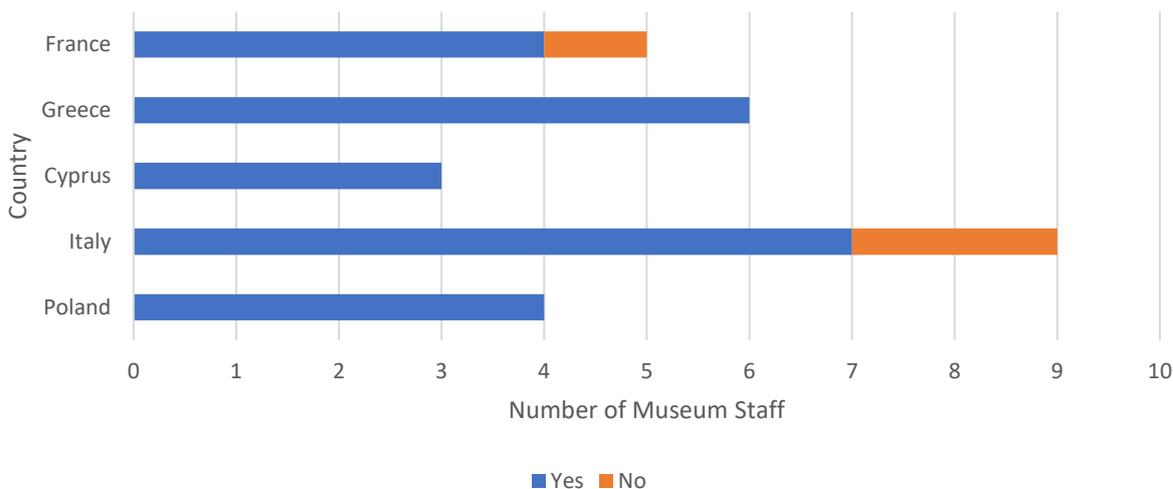


Out of 4 responses, 3 stated that there are facilities and architectural arrangements to make the movement of people with physical disabilities easier. Moreover, 3 representatives included educational activities and events in their answers. Additionally, 4 respondents - 3 from *Wawel*, 1 from *Majdanek* stated that they have facilities to aid people with visual disabilities, including 3D models of monuments, tactile materials and audio descriptions. 2 representatives said that their respective museums offer induction loops and one of them stated that they also have an on-demand sign language interpreter. Last but not least, *Wawel Royal Castle's* representative said that they offer training for staff but this was not specified.

Conclusively, all partner countries seem to offer specific facilities and policies for people with disabilities. The most common answers include several functions to welcome the visitors, like priority entrance, parking spaces, elevators and ramps. Further help is offered in order to facilitate the tours. For instance, many of the representatives mentioned the provision of wheelchair, folding seats, magnifying glasses and individual induction loops, guided tours that include sensory tools and audio descriptions, Braille writing system, tactile objects, sign language videos and subtitles. The work of some countries, like France, is an excellent example for other countries of a smaller scale to follow. Overall, based on the responses, it seems that there is still room for improvement, but the current state demonstrates that there is will for positive change and investment in facilities that assist the disabled. One of the solutions could be more funding in these area for museums to exploit.

Then specific questions followed considering the target group of this project -DHH.





Interestingly, an overwhelming majority with the exception of three stated that their respective cultural vaults are friendly and accessible to DHH people.

If yes, how? (e.g. Facilities offered/ how often/ which languages etc.)

France:

There seems to be many free facilities for DHH in cultural vaults that are located in France. For instance, 3 out of 5 representatives said that amongst the facilities offered are videos in LSF and with subtitles and other visual material including explanatory cartels. Moreover, they said that they offer induction loops. Two mentioned human tours with interpreters in LSF. Only one representative said that they do not offer specific facilities, nevertheless, they are looking forward to adapting their inclusion reception.

Greece:

Only 2 out of 6 representatives of Greek cultural vaults reported specific facilities. Both mentioned that they offer videos with Greek and International Sign Language. Specifically, one said that this is offered at the entrance for an introduction at the museum and on their website. The other said they offer an application through which the visitors can enjoy a tour individually in sign language. Moreover, the representative from the *Museum of Cycladic Art* said that they offer videos throughout the museum that have subtitles.

Cyprus:

Cypriot representatives did not specify how their respective museums are friendly to DHH. CVAR mentioned only digital equipment with no further specifications.

Italy:

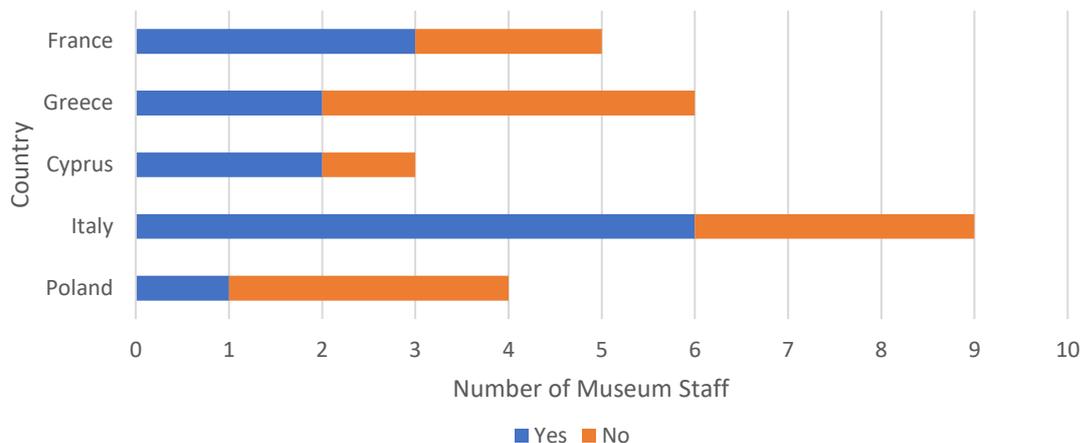
8 out of 9 representatives said that they offer sign language interpretation either in the form of a human tour or in explanatory videos. *Museo civico d'Arte Antica, Palazzo Madama* says to offer video subtitled in Sign Language for visiting autonomy.

Poland:

All 3 (out of 4) representatives that responded to this question said that they offer Polish Sign Language interpretation either in selected educational meetings or in films that are uploaded on their website. One specifically mentioned that the staff is also learning sign language. Another common facility that all respondents share is the provision of an induction loop in different parts of the cultural venue that they represent.

Indeed, according to the information provided by museum staff there are facilities available to address the need of DHH. The most common include interpreters and videos with explanatory texts.

Additionally, it was considered as important for our partnership to know if the vaults are participating in another scheme towards inclusion. This would imply their willingness.



A total of 12 out of 24 representatives from different cultural vaults said that they participate in inclusion programs. Ideally, more cultural vaults should get involved in educational projects aiming to practically change the status of museums in inclusion.

Then more details were obtained on how inclusion of DHH is actually in practice in the museums who answered positively. This had a twofold reason for benefitting PERIEGESIS project. First of all, amongst others it would serve as a basis for ideas and best practices from the partner countries but also make sure not to duplicate other programs already existing. It would also serve as to add to any gaps observed from other projects in place.

France:

According to the representative of the *Musées de Grasse*, their cultural vault participates in EAC projects at the initiative of museums in collaboration with partners in the social and medical field (psychiatric service, geriatric service). Examples include 'project "In the dark!", which addresses the notion of disability with CE2-CM2 students by meeting people with disabilities and through experimentation. From sensory workshops linked to the MIP collections, the children experienced the limits that visitors with sensory disabilities face. Another project that *Musées de Grasse* participates in uses techniques of bodily expressions. The students became accompanists of blind people during unusual and sensory visits to the International Museum of Perfumery, where professional dancers danced with people with disabilities from the CAJ of Cannes and Antibes, translating into movement their feelings in the old factory spaces of the JMIP.

Another representative offered details on an inclusive project with the city of Lyon named Cultural Corporation charter, with the ambition to work with hospitals patients, people in prisons and people with disabilities. A third response said that *MUCEM* develops a lot of projects, one of them with the French consortium partner IRSAM, a collaboration that started from 2013. More specifically, young people accompanied at IRSAM are working with the *MUCEM* to develop adapted materials to facilitate access to exhibitions for visually impaired and blind people.

Cyprus:

CVAR has mentioned that given that traditional museums need to tackle the challenge of Covid19 as well as the digital-era we are going through, the Foundation has been running an Erasmus+ project in regards of making the visitor's experience better by using AR technology.

Italy:

Amongst the 6 Italian representatives stating that their museum participates in schemes towards inclusion, the representative from the GAM (Galleria Arte Moderna) gave details on SPICE, HORIZON Project for inclusion. For more details see [here](#).

Moreover, *Orto Botanico of Bergamo* (Milano) participates in local projects with “Social Prevision” of the city (autism, day-care and cultural associations for deaf integration).

Museo civico d’Arte Antica, Palazzo Madama (Torino) is collaborating with Paideia association (although no further details were given).

The representative from the Museo Nazionale del Cinema, mentioned a training project organised by Fondazione Paideia and Fondazione CRT (since 2012). Last but not least, CCW – Cultural Welfare Centre mentioned a collaboration with the Institute of the Deaf of Turin, with the Education Department of the Castle of Rivoli, Polo PARI of Palazzo Barolo, and Reggia di Venaria Reale.

Poland:

There is one response from the representative of *Wawel Royal Castle* stating that they participate in inclusion programs, but no specific details were given, only that it is cooperating with the Culture Without Barriers Foundation at the Culture Without Barriers Festival.

No specific examples could be given from Greece.

More specific details were trying to be extracted from the questions to follow on facilities offered to DHH people.

What facilitation is offered to DHH?

Out of 26 representatives, among the services they offer specifically for DHH the majority (12) included guided tours via sign language interpretation in their answers. The second most popular is the use of digital equipment (10), followed by virtual reality (7). 6 said that they offer hearing loops and lastly 7 said that they offer guided tours in video format or visual content.



- Virtual Reality (Virtual Maps, 360° controllable images, 3D exploration, Illustrations etc.)
- Use of Digital Equipment (i.e. mobile applications)
- Guided Tours (Video format, Visual Content)
- Guided Tours (via Sign Language interpreter)
- Hearing loops

It is encouraging to see that the most common facility is sign language interpretation and in particular offered by a human rather than in digital form. A reminder here that as per the analysis of the answers of DHH, it matches indeed their best preference.

In an attempt to know who might be the possible staff members to get trained via PERIEGESIS project; the museums reached from the 5 countries were asked to give us some insights on which of their specifically departments' and/ or sectors and/ or staff members will be useful to know Sign Language (SL)? (the ambiguity and several options given where to cover different magnitudes of museums in the several countries)

France:

Reception, security and education are the predominant answers among all French respondents.

Greece:

Similarly, out of 6 responses, one mentioned reception, 2 mentioned security and 3 said education which was also the predominant answer among Greek respondents. Curators, tour guides and visitors' management were also mentioned once in the answers.

Cyprus:

Reception and museum educators were the responses offered by Cypriot representatives.

Italy:

7 out of 9 Italian respondents likewise suggested that educators could benefit from SL. 5 said staff room and one said welcoming services. Interestingly, one said that none of their departments would benefit.

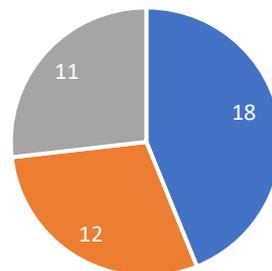
Poland:

Out of 4 responses, there is agreement that all employees who are in contact with visitors could benefit from SL, including guides, visitor service and information centre and ticket service. 2 specifically mentioned educators and guards and one included communication and external relations department in their answers.

According to the responses, receptionists, educators and security are the predominant answers. What these have in common is that they all have contact with visitors. It is therefore arguable that sign language will contribute to the inclusion of diverse visitors and enhance the overall experience.

One of the final attempts of this initial contact with the museum executives was to familiarize them even more (beyond the introduction via personal contact and the introduction of the questionnaire) to the specific outputs of the project so as to make some sort of initial informal affiliation. This would be much beneficial for the continuation of the project, for assuring participants in the piloting phases but also re assuring that the material produced via PERIEGESIS will be ultimately useful for the people who are going to eventually use it.

Thus, one of the final questions included ways of collaborating with these museums. The museum staff representatives were allowed to respond with more than one answers. As per the graph 18 have given initial interest to give brief feedback to us, 12 have agreed to pilot test one of the final results of the project which includes the serious game and 11 to use all material produced by PERIEGESIS to train their staff.

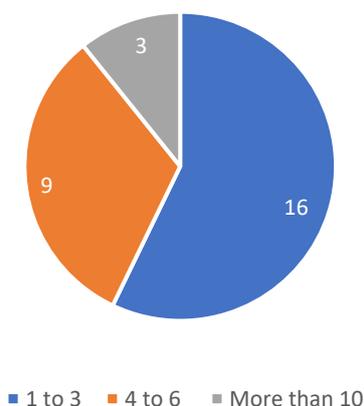


- Giving brief feedback to the material developed (useful SL phrases/ watch videos)
- Pilot test the game
- Use the final material to train your staff

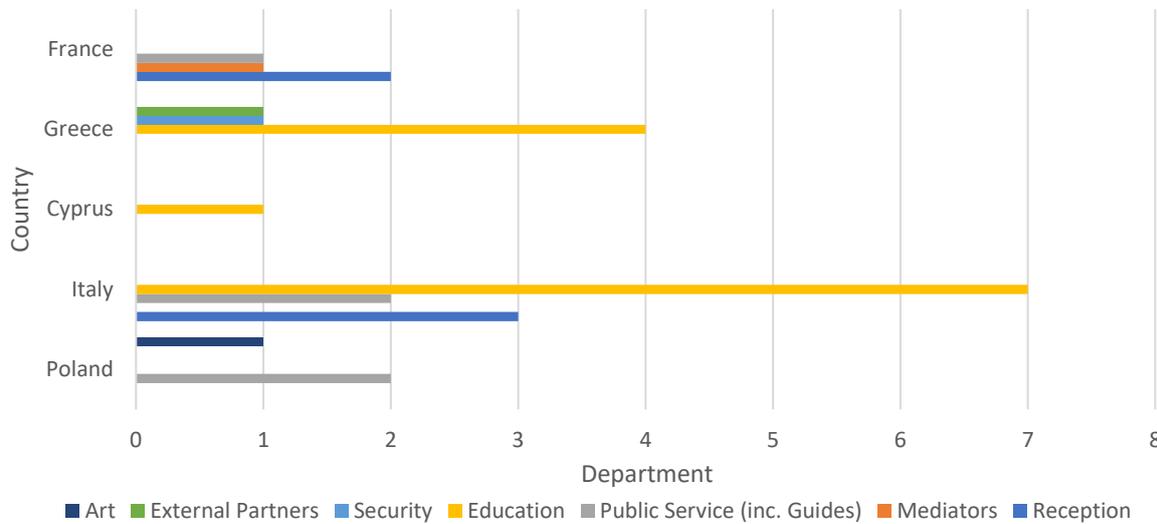
We also wanted to see how many of their staff members are willing to encompass in PERIEGESIS project.

How many staff members will you be willing to involve?

Again, museums could give more than one answers. The majority (16 out of 24) of the representatives said that their respective cultural vaults are willing to involve at least 1 to 3 of their staff members in the implementation of the project, while some have the capacity to involve more staff members. Specifically, 9 out of 24 can involve 4 to 6 staff members and the remaining 3 can involve more than 10 staff members. This is also related to the capacity of the museum per se.

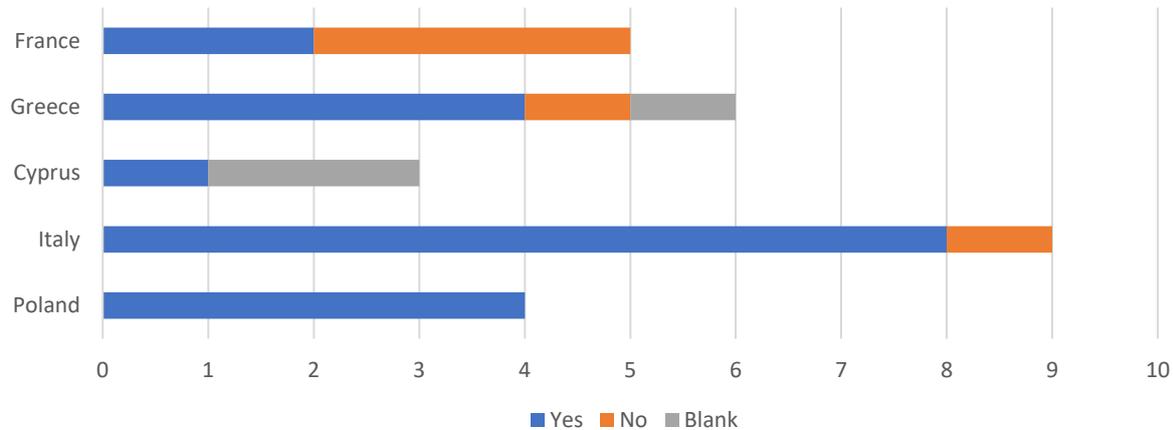


In a possible implementation of the training of the staff via the PERIEGESIS project, which department/ sector/ staff members of the museum will benefit more from this project aiming to include DHH in the museum?



An overwhelming majority across museum staff believe that their respective departments of education will benefit the most from a possible implementation of the training of the staff via the PERIEGESIS project. Educators could be the starting point, nevertheless full inclusion requires the training of staff across different departments, as also reflected in the responses of some representatives who do not prioritise educators on their list.

Will you be willing to collaborate with us online for training the staff to communicate with DHH?



Most of the museum staff responded positively to the collaboration request for training purposes. This is encouraging as it shows a degree of willingness to bridge the gap of accessibility in cultural vaults. Therefore, the provision of the right tools provided by the project’s implementation will be put into good use.

Conclusion

The first section of this report analysed the data collected from a target group of a total of 32 DHH across Europe, who were asked to respond to several close-ended and open-ended questions. A general interpretation out of their responses is that their overall satisfaction when it comes to visits in cultural vaults tends to be low. This is linked to the inaccessibility in cultural spaces, with the most common obstacle being the lack of effective communication at all levels. This is because cultural vaults lack the right tools to meet the needs of DHH. For instance, the staff does not seem to be trained to effectively communicate with DHH. Lack of access to information and understanding of the vault’s content consequently leads to poor understanding and feelings of exclusion which reasonably leads to abstention of DHH people from cultural vaults.

Although, the gaps concerning inclusion seem to be major, the data collected from 24 representatives of museum staff members demonstrate that there is willingness to cooperate and find ways to make their respective cultural vaults more accessible. Not all representatives have the same experience with vulnerable groups, with some having a lot of experience with vulnerable groups, and others having no experience at all. The same applies to the attempts they have made to change the current situation, which is seen through their involvement in trainings and other projects that aim to contribute to inclusion. Nevertheless, it is unfair to conclude that the reason behind this inactiveness is apathy. Conversely, a great challenge is the lack of the right tools to make cultural spaces available. The representatives expressed their willingness to use the tools that this project will develop, as well as to participate in trainings.

Conclusively, the satisfaction of vulnerable groups is related to the extent to which the staff or the environment they are surrounded by meets their needs. The more the trained staff and technological support, the better the communication and understanding, hence the increase of the overall satisfaction. Therefore, more tools and training material should be available to museum staff in order to make cultural vaults more accessible to DHH or indeed to any other person that needs extra support to maximise the experience during a visit. Inclusion plans should become a norm in the agendas of cultural vaults, and PERIEGESIS has the capacity to positively contribute and influence change.

III. Main scope and expected results of the project in national and European Level

At national and European level, PERIEGESIS project contributes to the creation of a methodology promoting accessibility of DHH people through development of skills of museum staff by the use of serious games in combination with detailed learning directory, videos showing the actual training in collaboration with hearing people and the obstacles they might face as well as a digital interactive game.

The foreseen impacts on the target group we are aiming for are accounted as:

-more than 150 educators, museum and general tourism sector executives and Deaf and Hard of hearing people will participate in pilot workshops based on the Outputs 3, 4, 5

-more than 60 educators from all the direct target groups will participate in pilot play-testing workshops of testing the game

-development of competences and skills relevant with accessible tourism.

-enhanced learning experiences through serious game

-500 people will be aware of outputs and results of PERIEGESIS project through the dissemination actions, multiplier events and website

Now, for the relevant professionals of the field the expected impact is calculated as:

-approximately 60 people related to museum staff (e.g HR, or staff development executive etc, and will participate in the workshops and develop their skills for making the Vault accessible to DHH)



-60 more trainers, university educators who teach in the HORECA sector, and/ or any other professional educators who are related directly or indirectly to museums and galleries, as well as sign language educators, will be trained to use the lesson plans and the serious game, by participating in the trainer workshops that will take place in the partners' countries (12-15 in each country)

-250 more trainers, professionals, stakeholders etc will become aware about the outputs and results of the project through the dissemination actions, multiplier events and website.

Foreseen impacts on other stakeholders (eg universities, museum organizations, NGOs, Companies in the field of tourism etc) PERIEGESIS is aiming for are:

-500 persons related to other stakeholders will get aware of the PERIEGESIS project outputs and results through dissemination actions, multiplier events and the website. (Where the toolkit, guides and serious game can be found)

-use PERIEGESIS digital serious game in their context

During the project (as a short term impact), 1000 people, trainers, relevant professionals, will be aware of the project, seminars, events and be invited to use the project's outputs. In the long term, we expect that 5 years after the project completion, through the website and the PERIEGESIS digital serious game, 100 trainers professional will increase their competences and 500 people will have played the serious game. Moreover, during this period, 5000 persons, including trainers, relevant professionals, local people etc will be aware of the PERIEGESIS project through the dissemination actions to be carried on accordingly to the sustainability strategy.



IV. Main requirements of “O2-Museum Learning thesaurus on DHH”

The main objective of “O2- Museum Learning Thesaurus on Deaf and Hard of Hearing (DHH) people” is to collect all the main phrases and dialogues, communication advancements that are most common in a museum with visitors, according to the several facilities they offer. This will lead to a directory with main dialogues in each sector on which the development of the Intellectual Outputs will be based. The sample of people contacted for the Compendium (IO1) or some of their affiliations or colleagues can be engaged again, giving concrete examples of phrases, they use in their daily / work life.

This learning directory is innovative because:

- it involves experience, approaches and practices from different European countries involving the actual hearing target group to be benefited
- different magnitudes of cultural vaults in European countries will be approached
- it is aiming to facilitate specific sectors in the museum that need re-enforcement of skills for ensuring accessibility
- it includes specific examples of dialogues/ phrases/ words that will be the framework for the other outputs of the project as well as for the creation of the “O5 Digital Serious Game”.

The phrases will be translated in all partner languages. In this way they will be used as subtitles in the videos to be developed in Intellectual Output 3.

V. Main requirements of “O3-Video Learning directory for museum staff”

For acting as a cultural, learning and social environment to DHH cultural vaults, must involve the actual people who are working in the museums to co-construct the learning directory, but also learn themselves some means for communicating with DHH. Accordingly, the main objective of the “O3- Video Learning directory for museum staff” is to foster social inclusion of Deaf and Hard of Hearing people in the museums through the strengthening of museums and/ or galleries and other cultural vaults staff' skills. Additionally, O3 will set the basis for the digitization of the material that will be developed under O5.

The Learning Directory will include Video Tutorials that appeal to the aforementioned staff in five sign languages (partner national sign languages).

More specifically, the videos will include; main phrases and dialogues for the arrival and leave of visitors; dialogues regarding transportation and navigation within and outside the museum; dialogues in the cafeteria and/or restaurant of the museum; main phrases if one is not feeling well, how to communicate with the museum doctor etc; main information regarding events and dates.

The dialogues will be performed and displayed by professional national sign language interpreters. The video recordings will be added within the O3 Museum learning Directory and additionally they will be uploaded in the social media sites of the project, so as to operate as a set of online lessons/tutorials for people working in museums.

VI. Main requirements of “O4-Lesson plans for DHH inclusion in museums and galleries”

The main scope of “O4-Lesson plans for DHH inclusion in museums and/ or galleries” will be to have available as an Open Educational Resource, structured and comprehensive lessons to facilitate adults who want to work or are currently working in museums and/ or galleries and even to some extent in the HORECA industry.

These lessons to be found in the PERIEGESIS platform can be used by the adults themselves or in the framework of formal or informal education. For example, they can be used by adult trainers and / or educators or sign language institutions to teach their adult students or to be given as an additional material to them in their already existing syllabus. enhance the skills of trainers and relevant professionals providing complete lesson plans to be used as educators’ and/or teachers’ and/or trainers’ guides.

More specifically the O4 will include

A. A brief introduction to PERIEGESIS approach

B. Lessons plans (see O4-A2)

Lesson 1: Variety of museums and galleries and the facilities they offer/ departments/ job sectors and their role in facilitating all visitors

Lesson 2: Workshop for engaging museum employees to learn the local sign language

Lesson 3: Common phrases in Local Sign language for welcoming / hosting DHH (eg. Hello, What’s your name? How are you? etc)

Lesson 4: Main phrases guidelines on ‘do’s and don’ts’ in the museum

Lesson 5: Main dialogues regarding transportation



Lesson 6: Main dialogues regarding bookings (including dates, times, billing, group tours etc)

Lesson 7: Main dialogues in a restaurant and cafeteria

Lesson 8: Other main dialogues

C. Examples of implementation of the material by the partners

D. Annexes (including extra material needed)



VII. Main requirements of “O5-Digital Serious Game”

The main objective of “O5- Digital Serious Game” is to motivate adults who work (or intending to work) in the field of museums, galleries, cultural places or any relevant tourism/cultural industries to strengthen their skills and develop new ones concerning accessibility.

The Digital Serious Game will be a combination of all the acquired knowledge and material of O1, O2, O3 and will facilitate as an activity in some (if not all) the lesson plans of O4. Specifically, the serious game will challenge the players to learn main dialogues in the field by playing.

Serious games are considered today one of the most innovative and effective ways of learning. Serious games are being explored in particular for their potential to increase user engagement that can be promoted through “fun” and interactive game design approaches which further increase the interest of players on learning a topic. The game’s scope is to enjoy a ‘PERIEGESIS’ (=tour) in the museum.

The game will have 2 to 4 players. Each player in his/her turn takes the role of a DHH person. S/he enters a "Museum" and tries to go around. The hearing employee tries to understand the "DHH" and guide him/her also by following the symbols. Then, specific dialogue cards are revealed. The players have a specific amount of time to succeed the tour in the museum. Players also change roles according to the rules of the game. Players can also scan features of the game and reveal new challenges, animations and dialogues. The game design and rules might differ from the ones presented according to the needs of the projects and target group.

The dialogues and main discussions featured in the game are based on the material of O2 and O3. The development of O5 will be done according to the specifications, information and guidelines included in O1.

VIII. Evaluation and quality assurance for the project's outputs and expected results

A special methodology has been formulated from the very beginning of the project to reassure the success of the project objectives and facilitate the planned results.

The methodology for the development of the content of each output follows a similar pattern. This included the division of the tasks equally and fairly, based on each partner's expertise and experience. Most of the outputs start with an initial Research Phase, where the input of all partners is needed, but coordinated each time by the leader. All material is receiving initial feedback from the partners and then again feedback on a later stage, at a more final level. Then a first evaluation of the output follows. At a subsequent phase the IOs are subjected to a second evaluation, a translation of the content, whereas as a last phase the consortium comes up with a definitive version.

To give it more clearly, the process has been set as follows:

(1) Division of work and design of the base of the document The output leader will design the structure/skeleton for each IO: ·General structure (including key concepts and practices/ module programme/lesson structure/ video specifications /guidelines for the production of Guidebooks, , etc.) · Main phrases · Subdivisions and Distribution of work to the partners Final Structure, skeleton and content of each output will be thoroughly discussed and approved during the TPM preceding the starting point of the corresponding IO.

(2) Research for references and resources Research for references for articles, best practices, state-of -the-art audiovisual tools, websites and graphic-documentation to illustrate and complete the materials (lesson plans, guidebooks, framework methodology, videos, script of the digital game) will be searched by all the partners-contributors of each particular Intellectual Output.

(3) Creation of the content Based on the previous two steps, the leader of the output will assign chapters/ sections or other types of tasks to each one of the partners The partners will create and distribute contents of the following type(s): 1. Texts/ chapters 2. Specific phrases / dialogues 3. Video tutorials 4. Desktop Research 5. Field Research (interviews) 6. Interactive maps 7. Digital / game graphics 8. Scenario/ script of digital game 9. Lesson Plans

(4) A First Review of the content (by quality peers)

The leader of A2 'Quality Management and Evaluation of Content' assesses the content according to criteria set e.g

(i) Didactic and Pedagogical Sustainability;

(ii) Quality of Content;

(iii) Language;

(iv) Structure, Organizing and Functionality;

(v) Aesthetics.

Then what follows is the editing of the contents produced by all the partners, gathered and assembled by the leader of the foreseen Intellectual Output.

At the end, a provisional version in English is published on the official website of the project.



(5) A Second Review of the content and according to the preset Quality Management and Evaluation Rubrics (based on external feedbacks/C1/ Field Tests that will be organized under the context of the corresponding IO). Based on the reviews made by the first users, the partners will review their content and modify it for improving their quality and relevance.

(6) Translation The partners will translate the final version of the text in their native languages.

(7) Creation of the final version. The output leader of each IO will edit and circulate the final version of the content produced by all the partners: 1. Editing 2. Layout 3. Export to PDF and digital formats (epub, mobib, etc.) 4. Distribution in the network of partners and outside according to the Dissemination and Exploitation Plans.

