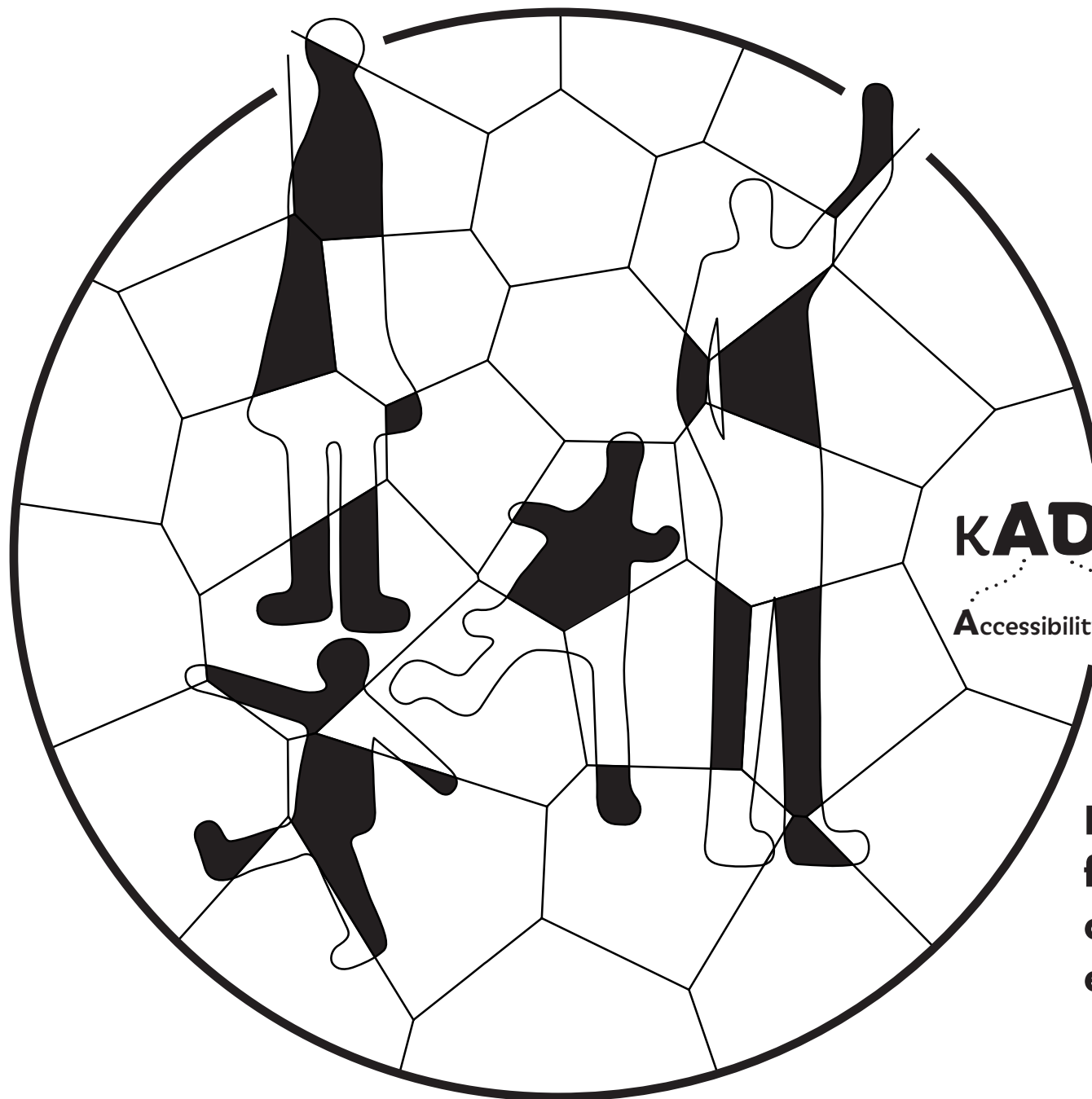




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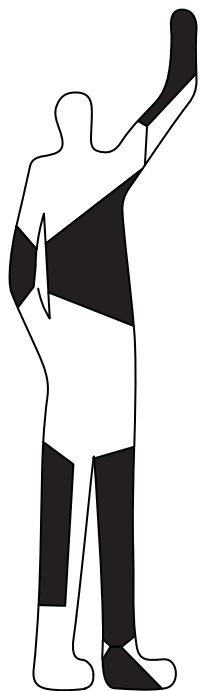
English version



KADEILOSCOPE

Accessibility, Diversity, Equity, Inclusion

**KADEILOSCOPE: Scan tool
for your cultural projects on
accessibility, diversity,
equity, inclusion**



KADEILOSCOPE: a tool developed in the I MOVE project

The I MOVE project is a European cooperation project aiming to develop practical tools on the topics of Diversity, Accessibility, Equity, Inclusion for professionals in the cultural sector, thus promoting an evolution of practices in this sector.

The project partners have designed 3 deliverables that are available in 5 European languages:

- **A scan tool, KADEILOSCOPE:** analysis and evaluation tool for cultural projects on accessibility, diversity, equity and inclusion
- **A training toolkit:** awareness-raising kit linked to the KADEILOSCOPE tool
- **A white paper:** «A call to action»: designed to spread the urgency and necessity for more inclusion in cultural life

For more information on the project and its deliverables: www.imoveproject.eu



I MOVE: an ERASMUS+ project

The I MOVE project is funded by the European Union as part of the ERASMUS + programme



Erasmus+



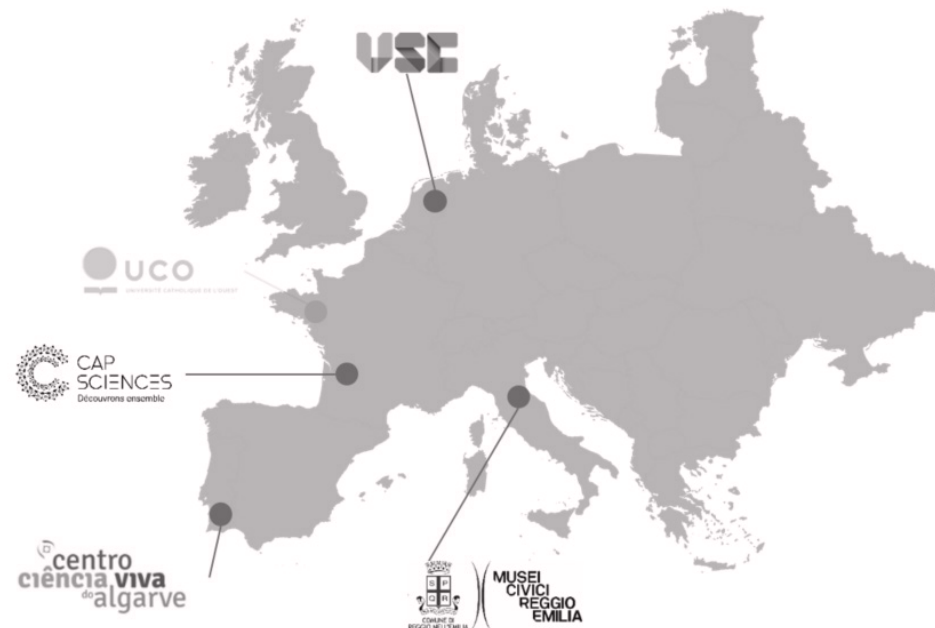
Edito

We are all individuals! But still, we all function within our respective families, groups, organisations, societies, regions, countries, etc.

We differ not only on an individual level, but also on a communal level, due to our backgrounds and our culture.

The creators of this KADEILOSCOPE tool come from four different countries: France, Italy, the Netherlands, Portugal. We have tried to take the small and larger cultural differences into account as much as possible.

We hope that we have succeeded in developing the most inclusive tool possible that nevertheless offers plenty of room for diversity in vision, knowledge, experience and behaviour. Have fun! And let us know what you think!



I MOVE project is developed by:

Cap Sciences in Bordeaux - France,

VSC network, in Amsterdam - Netherlands,

the Musei Civici of the city of Reggio Emilia - Italy

Ciencia Viva do Algarve in Faro - Portugal

and **UCO** (Université Catholique de l'Ouest - France) has been a partner in the project during the first year, until August 2022



KADEIloSCOPE

What is KADEILOSCOPE ?

KADEILOSCOPE is a practical and reflective tool, designed by cultural practitioners and researchers, for cultural practitioners.

It is useful if you want to **analyse, self-evaluate and improve your projects facing Accessibility, Diversity, Equity, Inclusion (ADEI) issues**.

This scan tool is designed to be tailored to each project specifically. It enables you and your project team to analyse your project, become aware of Accessibility, Diversity, Equity and Inclusion issues and identify actions for improvement.

This tool can be used by any professional, without any prerequisites, for any project: event, exhibition, concert, workshop, theatre play, show, etc.

You are a programmer, a facilitator, a curator, a project manager, a scenographer, head of education or **any other member of a project team**: you've come to the right place!

When it comes to ADEI issues, **everyone is concerned and everyone is part of the solution!**

Take your seat for a journey with this tool and remember that **there is no standard recipe**: you'll create your own path for your project with KADEILOSCOPE. And don't forget that working for the improvement of ADEI is a long journey: every little step matters and should be celebrated!

And finally, don't worry, you're not alone: you're part of a peer community and you can find support around you, in your team, organisation and outside!

How can I use this tool ?

You can use the scan tool for any type of activity: event, exhibition, concert, workshop, theatre performance, show, etc.

You can use it once, or preferably **regularly for all your projects.**

You can use it at any stage of your projects, but it's better to use it at the very beginning of your project, even when writing the first proposal: **the earlier you use it, the more efficient you'll be with ADEI.**

You can use it alone, but **it is much more powerful to use it with your project team**, to involve everyone in discussions and to combine different points of view, experiences and ideas. In this way, and if you use the tool regularly, it will act as an upskilling friend with its reflective approach.

**KADEILOSCOPE:
the more you use it,
the less you'll need it!**

New to the scan tool?

Allow at least **2 or 3 hours** to follow the flow, step by step. The second time around, you'll be able to go faster as you'll be more familiar with all the concepts.

Experienced users?

You know how long it will take, you can even choose your parts!

A sober design

KADEILOSCOPE has been designed **to be printed anywhere with a simple printer.** With this in mind, **the basic format of the pages is double standard A4 (landscape).**

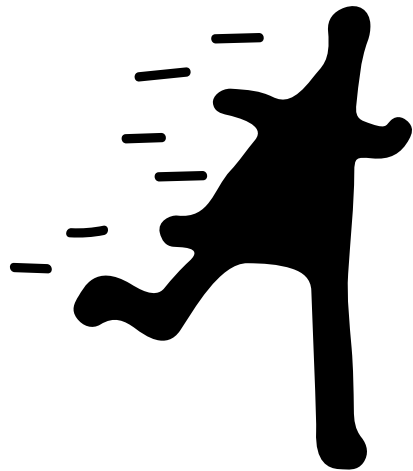
Similarly, in order to simplify the issue of colour printing, the design was limited to a black and white format.

By following these principles, the design team sought to simplify the use of KADEILOSCOPE for all its users, while at the same time responding to the desire for energy sobriety, reflected in the limited use of colour inks and the rationalisation of paper by favouring double-sided copies.

This tool can be used in two ways

Either way will give you with an overview of your project:
at the end of the tool, you'll be able to self-evaluate your project, with
a general graph in the form of a wheel format for a quick evaluation
and with a more complete action plan for an in depth evaluation.

Quicksan...



The quickscan gives you information and food for thought, by giving you answers based on the knowledge you have at the moment. Your first thoughts, first ideas, on top of mind facts and/or gut feeling.

It will cover all topics and allow you to get a quick impression, but will not provide you with all the details and possibilities.

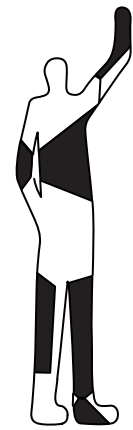
...or In depth



When you do the deep scan, you dive deeper. You look at an issue from multiple perspectives. You discuss the question with colleagues and/or look for answers you don't know.

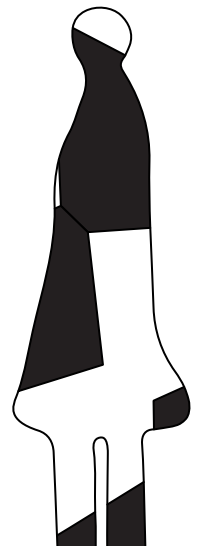
Six sections

You can follow the usual path of a project through the 6 sections, or navigate through the different rooms separately.



**Get
aware !**

What does Accessibility, Diversity, Equity and Inclusion mean for a cultural institution?
A brief but important introduction to some basic concepts.





5 Access & Design

4 questions

Chapter 1	p 17
Chapter 2	p 25
Chapter 3	p 35
Chapter 4	p 47
Chapter 5	p 55
Chapter 6	p 65
Overview	p 73
Resources	p 81
Acknowledgements	p 87



4 Contents

3 questions

6 Communication & Preparation

3 questions

Project overview

A final section to review all parts of your project and self-evaluate your ADEI key points.

The moment to draw up your action plan, prioritise, make decisions and changes!

Get aware : introduction to basic concepts

At the beginning of the KADEILOSCOPE, it is important to set the scene by recalling and defining some key concepts of **Accessibility, Diversity, Equity, Inclusion** as a common basis to be shared.

Frequently used, sometimes in different acronyms (EDI, DAEI, JEDI J for justice...), let's take a minute to think about what is behind these words. To do so, we will draw on the reflections of **Clémence Perronnet**, French sociologist and early partner of the ERASMUS+ project I MOVE, and on the expertise of the **European group Diversci**, a group of professionals from the informal STEM education sector who are committed to strengthening social justice and inclusive practices in their institutions.

Accessibility

«Accessibility» is about **who has access** to cultural spaces and resources: who can come to and enter the institution? who can get involved in its content, in-house or off-site activities?

Some relevant questions about access are:

How can cultural institutions engage with visitors who are geographically or culturally distant?

What should be the price of access to culture, and who should be exempted?

How can cultural venues and contents be made physically accessible to people with disabilities or reduced mobility?

Approaches in terms of accessibility tend to put focus on “infrastructure access” and design on the institutional side – and on people with disabilities on the audience side. This single point of entry can be problematic because it tends to shy away from other issues. So, making sure cultural institutions are accessible to all is necessary, to ensure that everyone can come. But that's not enough.

This is one of our key points: **inclusion is not just accessibility.**



Diversity

Considering the word «Diversity» leads us to a more broader consideration of the issue: more than just “who has access to culture?” The word Diversity convenes the notion of difference and acknowledges that cultural organisations aim to reach audiences that are not only broad but also diverse. People differ by characteristics: race, gender, age, and class immediately come to mind, along with disability.

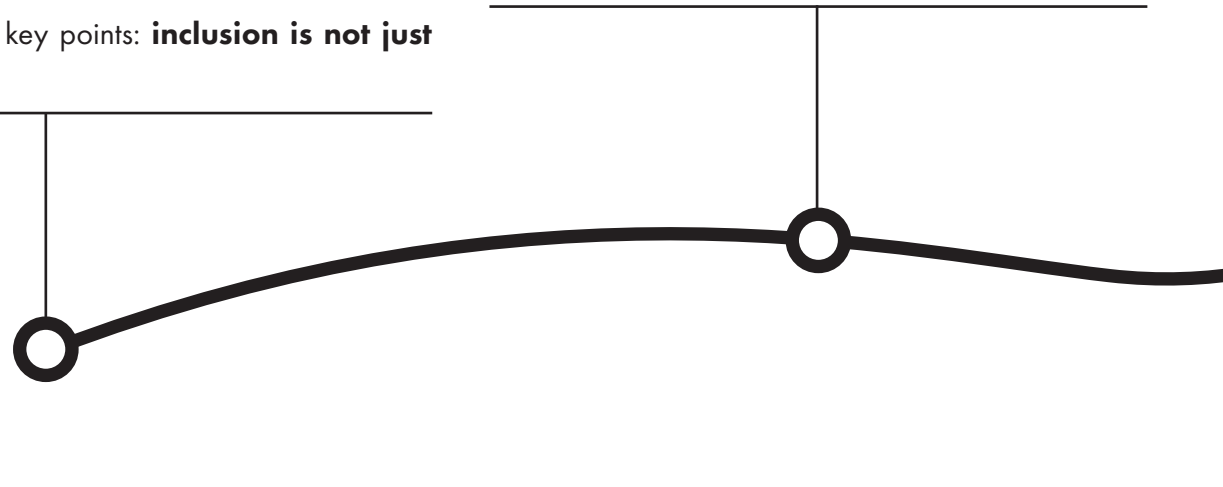
So, the word Diversity adds 2 new things:

- it forces us to consider that the usual audiences of cultural institutions are often homogeneous and not so diverse
- it forces institutions to consider their offer, contents, programmings, staff in this new perspective

Finally, at this stage, it is important to bear in mind that the term Diversity is often linked to the dominant norm: who is diverse, who is different? and from whom?

With this second word, we can ask :

“who has access + to whose culture?”



Equity

The next step comes with "Equity": it introduces the idea of fairness and of social justice.

This goes a step further than just saying that people are diverse or different. It means recognising that differences such as being female, being impaired, living in a rural area, being a person of color... weigh on people's lives in unfair ways. The focus here is no longer on difference: it's discrimination. It's the way being identified as "different" can affect your basic human rights.

Considering Equity implies considering power relations and inequalities in society and in cultural organisations.

In doing so, we are able to ask, as a third step:

"who is valued in culture?"

Inclusion

Here we're facing an overused word. In order to define it, we decided to focus on its opposite: the term "Exclusion".

Thinking in terms of Exclusion when it comes to access and participation in culture is fundamental. Only then can we shift from a deficit-model in which audiences are to blame for not coming, not engaging, not being able to, not understanding culture... to a focus on what actually makes it impossible for them to do so in cultural organisations.

So, considering the word Inclusion allows us able to ask :

"who is empowered by culture?"

The point is about reversing the balance of power: if cultural organisations generate exclusion, this movement can be reversed, through new practices, by taking into account the power relations and by changing the usual ways of doing.

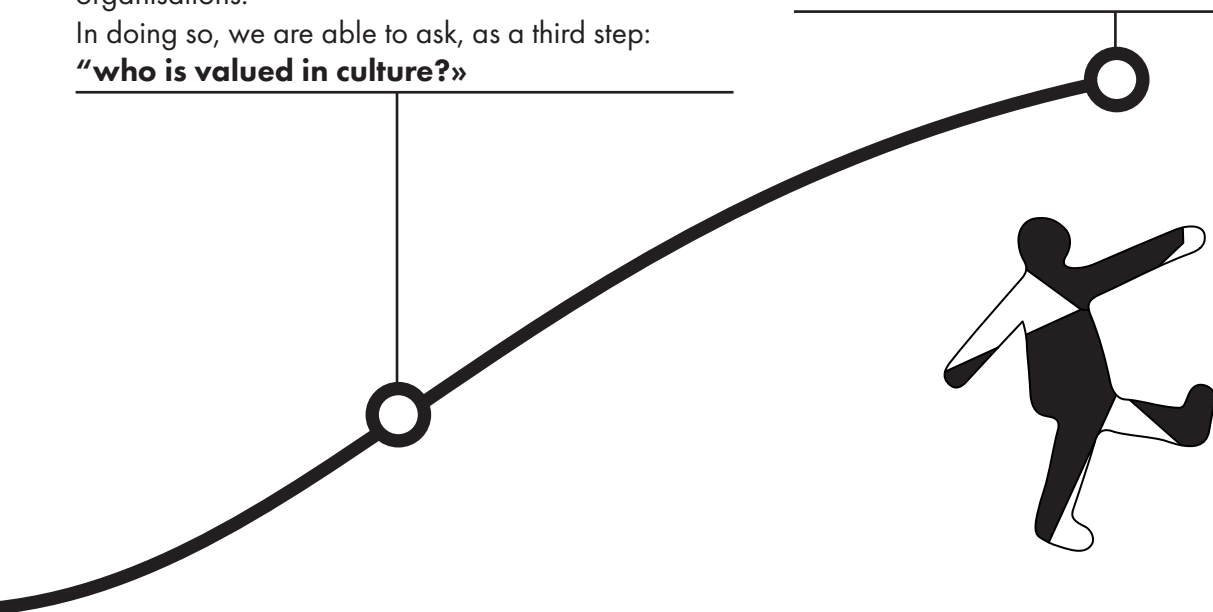
In conclusion, be careful not to limit your project just to accessibility notions alone, or you may miss your goal.

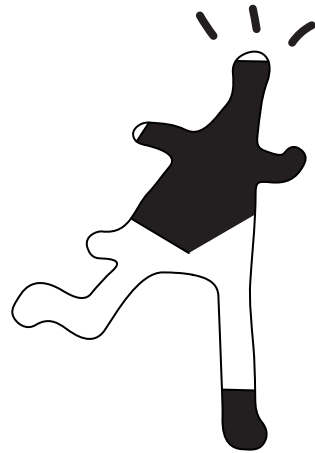
Considering inclusion in these 4 steps makes us understand that it is not just about having ramps or audio guides to make content accessible. It's not just about diversifying audiences, staff or programming.

It's about acknowledging that cultural organisations are sites of power that discriminate against and exclude dominated groups.

Only then can we try to change them.

And we believe that using KADEILOSCOPE is one way to begin this change !





Inclusion

Who is empowered by culture?
Who has the power?

Reversing the balance of power

If cultural organizations generate exclusion,
this can be reversed

Equity

Who is valued?

Discrimination
Social Justice
Power
Inequalities

Diversity

Whose culture?

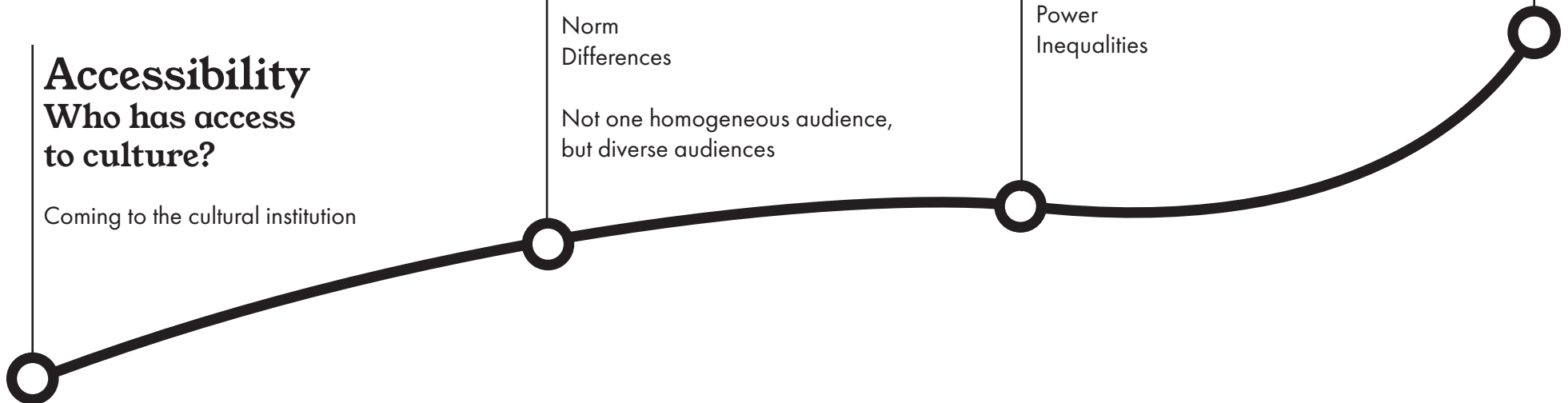
Norm
Differences

Not one homogeneous audience,
but diverse audiences

Accessibility

**Who has access
to culture?**

Coming to the cultural institution



A word about Exclusion

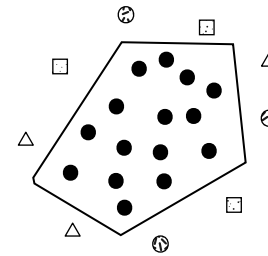
To complete this introduction, here are some additional elements to help you better understand the concept of Exclusion and the different systems that have been put in place to deal with it.

(from Diversci : <https://www.diversci.eu/key-principles/>)

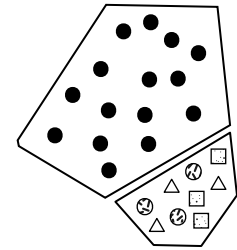
Exclusion happens when individuals and groups are denied access to an environment or resources, or experience discrimination or oppression.

Let's take a moment to consider different concepts that can lead us from exclusion to inclusion:

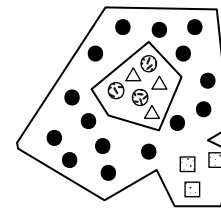
- **Segregation** : creates limited accessibility in separate places using different resources.
- **Integration** : takes place when the excluded groups are still perceived and treated as distinct, and are expected to adjust and change to belong. Integration results in inequitable and restricted access.
- **Inclusion** : is a process based on change and acceptance. Inclusion is an equitable and participatory approach that creates the condition of accessibility that fits everyone's needs, requirements and preferences, so all can belong. Inclusion is a multi-dimensional process aiming to create conditions which enable full and active participation of every member of society in all aspects of life. Inclusion is not forced on people and **participation is a choice**, where every individual or group is welcomed, respected, supported and valued.



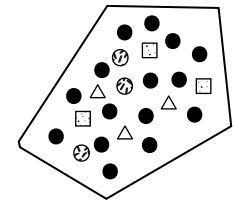
Exclusion



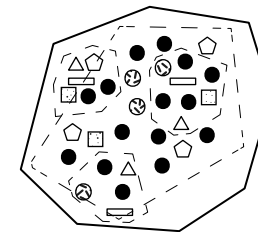
Segregation



Integration



Inclusion



Chosen Inclusion

Project in focus

Last stop before take-off! Use these pages to write down some quick basics on the activity for which you will use this tool.

Project name :

Brief description of the project :

Write, use bullet points or even draw!

Date(s) :

Location(s) :

Are some things not yet defined? No problem! 'Undefined yet' is a proper answer too!

Name/names of the people using KADEILOSOCPE:

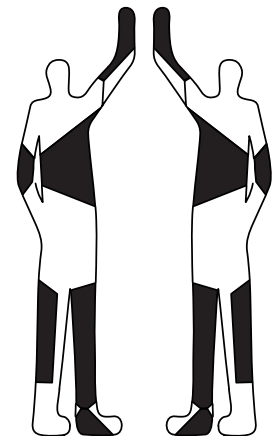
Team check: do you have the same scope in mind?

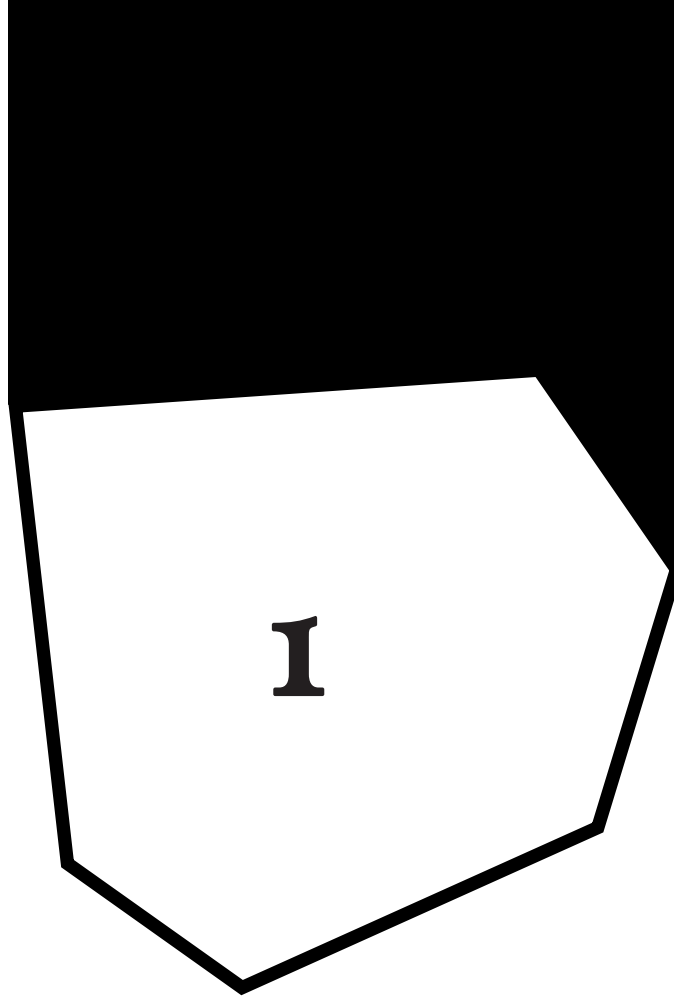
This tool can be used for both large and small, single or multiple outcome projects and events. No right or wrong! Just make sure there are no big misunderstandings between team members about the scope of the project before you dive into the questions.

Team member 1: «We will focus on our new 'Garden Guerilla Event' on March 1st, when we use KADEILOSCOPE, right?»

Team member 2 : «Oh no! Good you asked! We will be using the tool to gain insights into the whole series of our new sustainability events. This will include the complete course of the 10 events spread over the year and the big finale show during the festival!»

Are you on the same page?
Check? Great!
Let's get started!





Goals and Motivations

→ Stock of your motivations and commitment ←

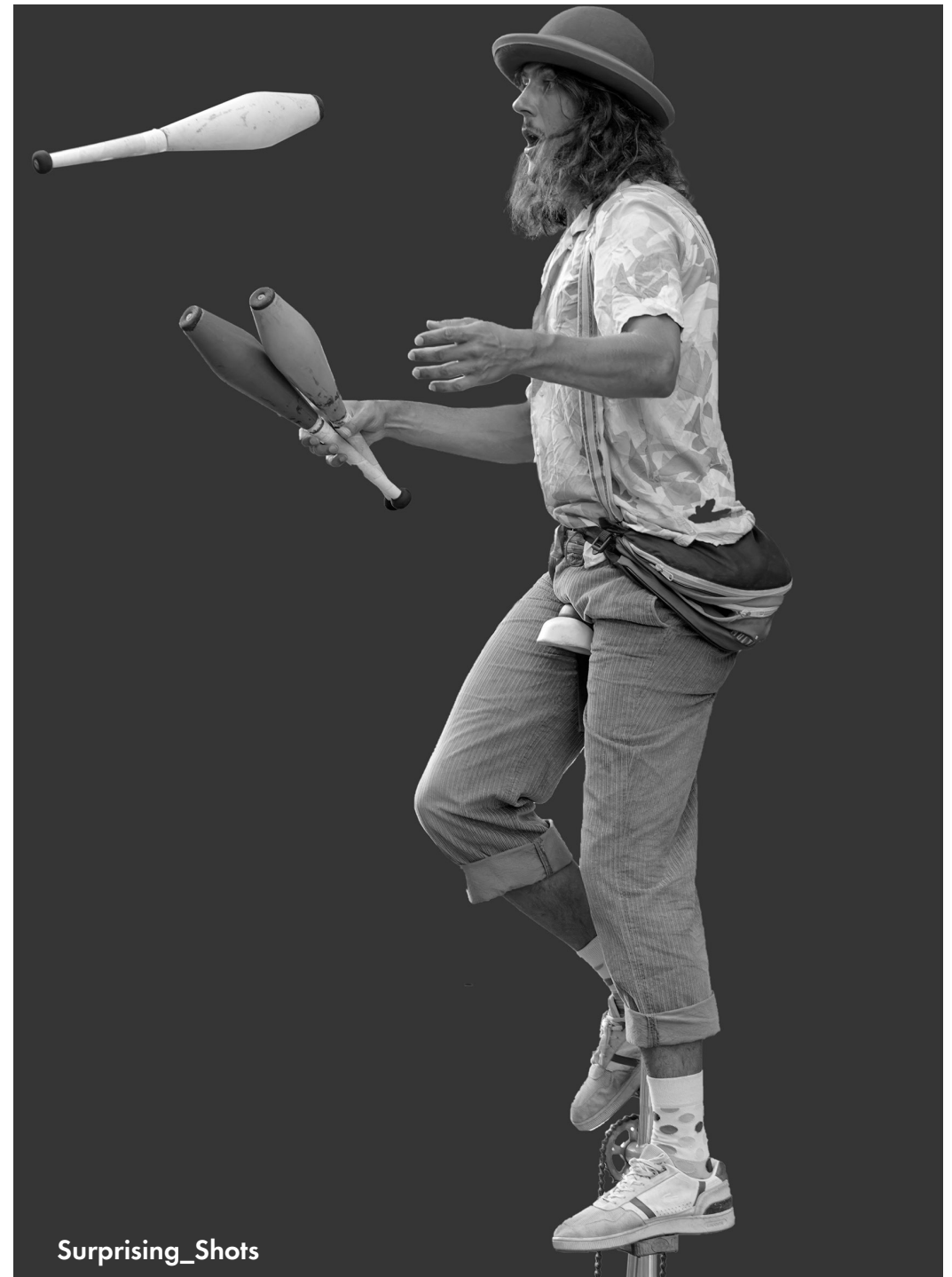
→ Consider your objectives towards inclusion ←

A chapter to consider your motivations and objectives for this project

1.1 Are you considering inclusion as a purpose for your project?

1.2 What is the position of your institution and governance: is it supportive regarding accessibility, diversity, equity and inclusion?

1.3 Does the project have any objectives or expected impact regarding accessibility, diversity, equity and inclusion?



Surprising_Shots

Quicksan



Are you considering inclusion as a purpose for your project?

No

Slightly

Partially

Yes

Think about **your project** and its relation to **accessibility, diversity, equity, and inclusion**.

Write your notes here:

1.1

Go directly to the next page
to follow the quickscan



In depth

Why are you considering ADEI* in your project?

Is it a matter of personal values and commitment?

Is it expected at an institutional level?

Is it requested by audiences?

Is it impulsed by external partners or collaborators?

Is it linked with financial opportunities?

Is it a one-off motivation (specific event, one-off project)?

Is it because it is a topical social issue?

Large empty dotted box for notes.

* ADEI: Accessibility, Diversity, Equity and Inclusion

Good to know...



A word about tokenism

At the beginning of your project, it is important to take some time to know why you are considering ADEI topics to determine whether your efforts are well placed. You should be aware if the reasons why you're considering inclusion are only related to internal or external commitments **without long-term motivation or a strong will in your organisation.**

For instance, if you try to answer specific objectives in a grant without believing in the validity of your action or if you develop a timely ADEI event without long-term commitment to the topic, you should ask yourself: "Are we targeting the right goals?". If you have any doubts on this point, take some time to look more closely at the background to your project and point out the potential issues that could arise to correct them, such as the risk of tokenism.

Tokenism is a practice that consists of making symbolic efforts to include members of minority groups, intending to create the impression of social inclusion and diversity in an organisation. With tokenism, what is pointed out is the lack of sincerity or the false promises, which in the long run will be negative for the organisation and especially for its relationships with audiences and partners. There is a high risk of tokenism when a project is designed without any will to engage a real change in the organisation, without the aim of reversing the balance of power that exists in discrimination contexts.

Let's consider for a moment what would happen if a partner or some of your audience are only invited once a year to an event focused on ADEI, and that during the rest of the year, nothing is done to engage this ADEI topic: they can feel used and lose trust in the relationship.

It is important to be aware of tokenism, as it is sometimes easy to make mistakes even with the best of intentions. To avoid this kind of situation, each time you have a doubt, you can try to ask yourself some key questions:

- Does your project seem to be driven more by visibility objectives than by other objectives?
- Do you feel that there is a significant gap between the motivations of your project and the day-to-day actions or attitudes of your organisation?
- Do you think that your project won't have an impact on the development of your organisation? Such as raising staff awareness or engaging new long-term partnership?

If you answered yes to all these questions, you should take some time to rethink your project regarding the risk of tokenism and see if you can improve some parts.



Notes for action

A large rectangular area with a dotted border, intended for taking notes.

Quicksan



What is the position of your institution and governance: is it supportive regarding accessibility, diversity, equity and inclusion?

No

Slightly

Partially

Yes

Think about **your institution/organisation** and how it relates to accessibility, diversity, equity and inclusion.

Write your notes here:

1.2

Go directly to the next page
to follow the quickscan



In depth

To help you think about your institution's position on ADEI, here are some indicators:

Is the leadership diverse and/or is trained in inclusive leadership?

Is there an official ADEI statement or commitment?

Is there a budget if needed to support ADEI initiatives or training?

Is there an official policy? or is ADEI just in the DNA / foundation of the organisation?

Is there a dedicated officer, staff or committee for ADEI issues?

Is there a mediator in the organisation to whom ADEI-related issues can be referred (for staff and/or the public)?

Empty dotted box for notes.

Good to know...



A word about institutional support

On the same level as the previous point (1.1), it is important to take some time to determine whether your proposals are appropriate for your context. You should take some time to consider whether the motivations for inclusion are **only related to your personal commitment or if you feel that it is also an institutional priority.**

If inclusion is a priority for your organisation, this is a good place to start. There may be decisions to be made, but you'll be able to discuss, find resources and finally prioritise actions.

But, if you think that the institutional support won't be sufficient, you should be aware of certain risks :

- you could be forced to stop certain actions that have not been approved by your management.
- you may find yourself alone in developing part of your project and end up being overwhelmed.
- if you were to leave the project, for whatever reason, the inclusion goals could fall through.

If you think that your institution, your managers and governance are not going to be very supportive of ADEI (without judgment, there can be many priorities for an institution, and sometimes a project's timetable doesn't coincide with that of the institution), there are still answers for your project.

Here are some suggestions to help you:

- **try to accurately measure the cost and effort of actions** before making decisions: focus on no-cost or low-cost actions that don't involve the institution too much or cost you too much, and **try to identify the «quick wins»**: small actions with success and visibility that will help you in the internal advocacy for accessibility, diversity, equity, inclusion.
- **try to identify your most motivated colleagues on ADEI issues** and involve them in your project: they can be precious support and brilliant advocates for internal inclusion.



Notes for action

A large rectangular area with a dotted border, intended for notes or action items.

Quicksan



Does the project have objectives or expected impact in relation to accessibility, diversity, equity and inclusion?

No

Slightly

Partially

Yes

Think about **your project and its impact** in terms of accessibility, diversity, equity, and inclusion.

Write your notes here:

1.3

Go directly to the next page
to follow the quickscan



In depth

Consider the following objectives and whether they are relevant to your project:

To serve / reach new (underserved) audiences?

To raise ADEI awareness among staff?

To develop partnerships that bring new perspectives?

To raise awareness of an ADEI theme with regular audiences or visitors?

To improve accessibility (digital / physical)?

To add stories or perspectives to the content?

To collect feedback to improve visitor experience with ADEI?

To improve the image of the organisation?

Maybe you'll find your project addresses other ADEI objectives. You can note them here and let us know about them! It can be an inspiration for other users.

Good to know...



Small step, big impact

To generate positive impact in terms of accessibility, diversity, equity and inclusion, a project does not have to meet multiple objectives. Remember that working to improve inclusion is a long journey, and that **small steps are your best friends**. Sometimes **focusing on a single topic or objective will allow you to make effective progress and can sometimes generate a powerful impact**.

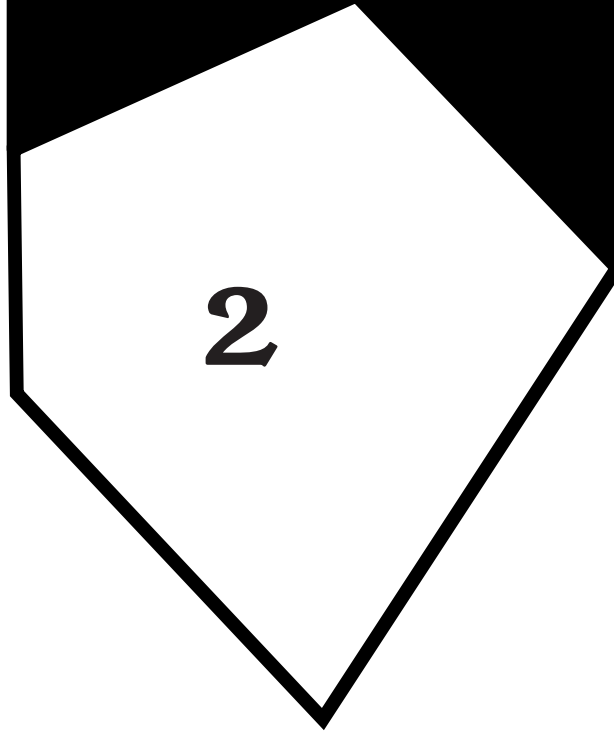
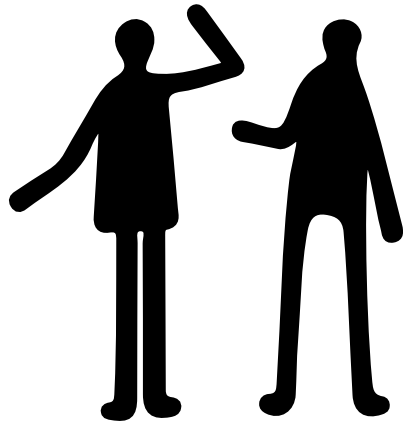
For instance :

- if your project focuses on a specific ADEI theme, you can **provide a training** related to the theme of your project and generate a strong awareness among your staff that will last beyond your project.
- if your project is an opportunity **for a new ADEI partnership**: it can help the institution to change its way of thinking.
- if your project is an occasion to **test a new process**: this new method can be inspiring and last beyond the end of your action. For instance : introducing a new co-creation methodology engaging audiences and partners if you're not used to it (and if so, you can begin with just one part of your project to make it easier).



Notes for action

A large rectangular area enclosed by a dotted line, intended for taking notes or actions.



Team and Resources

→ Consider the project team, its diversity and awareness of inclusion issues. ←

→ Consider your resources: partners, target groups, budget, staff. ←

A chapter to consider your project team and all your resources when beginning your project

2.1 Do you know where to find expertise on accessibility, diversity, equity, and inclusion?

2.2 Does the project team provide a safe space for all team members and partners to share their perspectives, ideas, doubts and suggestions?

2.3 Do you have internal resources to address accessibility, diversity, equity and inclusion issues in this project?

2.4 Do you have external resources to address accessibility, diversity, equity and inclusion issues in the project?



Quicksan



Do you know where to find expertise on accessibility, diversity, equity and inclusion?

No

Slightly

Partially

Yes

Think about **your project team, your organisation, your partners** and reflect on the knowledge and perspectives that are present and represented in your team, in your organisation and outside.

Write your notes here:

2.1

Go directly to the next page to follow the quickscan



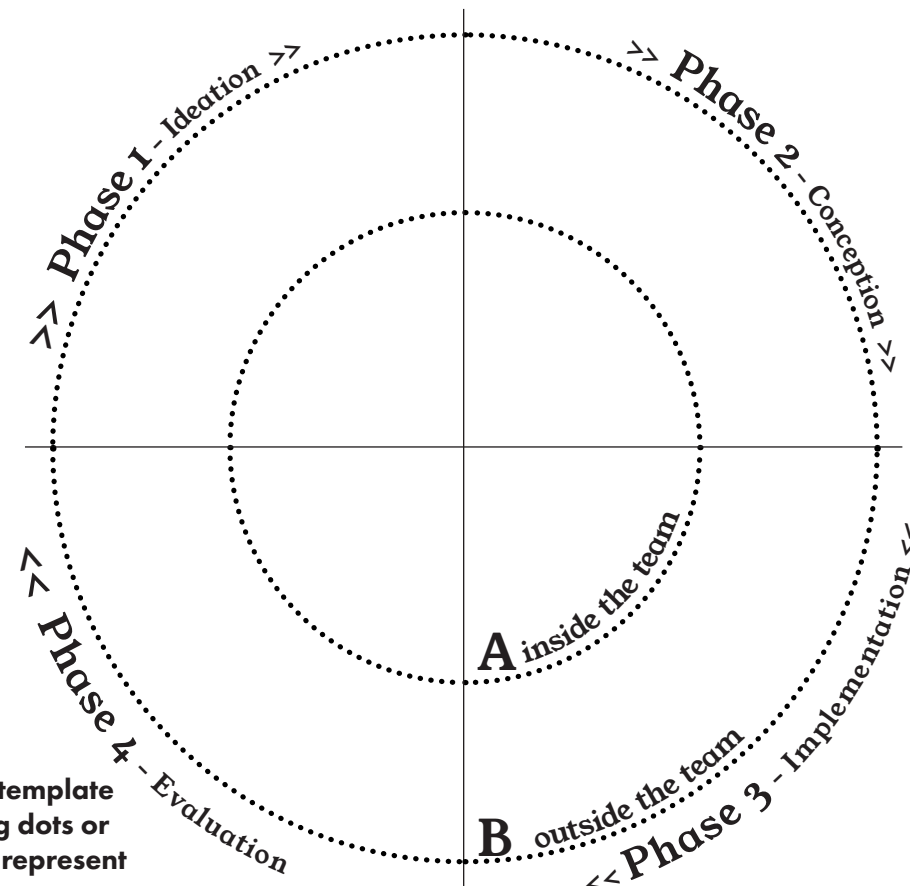
In depth

Is there ADEI expertise available in the project team or in the organisation?

Are there (all/any) members of the project team trained and/or aware of accessibility diversity, equity and inclusion issues? And in your organisation?

Does the team know where to find the expertise outside the organisation? Are there any external resources available to bring in more perspectives and expertise involved?

This wheel represents the project process, from the creative phase to the final evaluation step.



Fill in the template by adding dots or names to represent people or partners.

Good to know...



Diversity in the team project

As practical experience and research show us, there is a high probability that your project team isn't representative of the diversity of society. This can limit your awareness and expertise on ADEI issues and exclusion. Lack of diversity in cultural project teams is a common situation.

But there are solutions.

Short term actions

- **Look at the whole staff of your organisation:** perhaps you've got other colleagues who are already aware or trained, or some who you know have experienced discrimination and inequality, who you could invite at some stage of your project?
- **Look outside your organisation:** there are partners who deal with different issues of inclusion on a daily basis. Make room for one or two of them, invite them to join a special committee about your project, or just take some time to listen to what they have to say about your project and issues.
- If your project aims specifically one issue, **try to organise a special training, or simply an inspiring meeting with a guest speaker, even for 1 or 2 hours** if you cannot do much, for the project team (and perhaps other staff members): it can make you more aware and ready to work on this issue

Long-term actions

- **Engage in a reflection with your management or human resources** about diversity in the workforce, new ways of recruiting and staff onboarding.
- Try to suggest **regular training** on accessibility, diversity, equity and inclusion issues **for all the staff.**
- Seek to develop **long-term, trusting relationships with partners who are committed to accessibility, diversity, equity and inclusion**, in all your projects: the expertise you don't have, they will be happy to share with you.



Notes for action

A large rectangular area defined by a dotted border, intended for taking notes.

Quicksan



Does the project team provide a safe space for all team members and partners to share their perspectives, ideas, doubts and suggestions?

No

Slightly

Partially

Yes

Think about the **space** in which your project will be discussed and decisions taken?

Write your notes here:

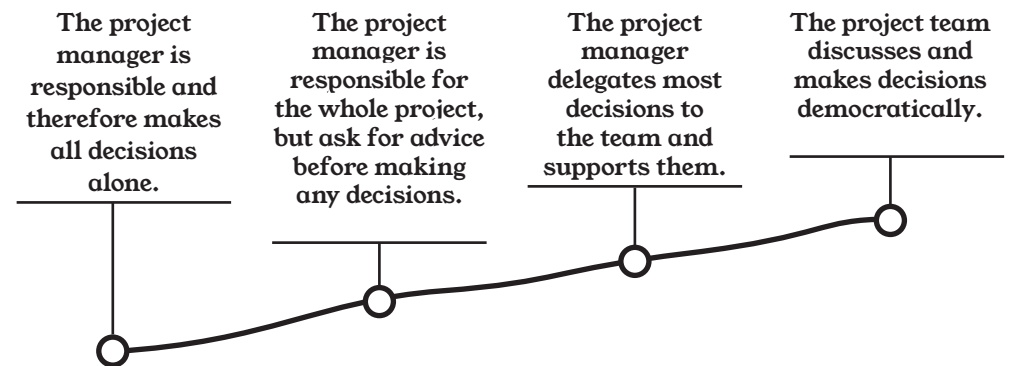
2.2



In depth

Consider the following elements: they can help you to define whether a safe space is functioning in your project, as well as being elements of reflection for setting up actions.

How is the project team organised?



Are all voices heard throughout the project?

Is it transparent who is in charge and who makes the main decisions, why and how?

How are people/partners involved in the organisation of your project rewarded for their work?

Do all people involved receive fair pay and equitable working practices (living wage, fair contracts)?

Is there a safe space or person to turn to if the space is not safe?

Good to know...



Power relations within the team

When working to improve inclusion in our activities, it's not only important to be aware of the diversity of staff, but also to consider **the power relations within the team** to ensure that everyone's voice is really heard. Your colleagues may ask the right questions and suggest relevant visions to make the project more inclusive, but if the discussion space is too narrow to allow these ideas to flow freely at the right time, you will never know.

Here are some non-exhaustive suggestions to help you **create a safe space in your project** and ensure that your team members feel supported to share ideas:

- Try to **involve every team member** at every stage of your project.
- Ask your project team **what a safe space is for them** : not everyone has the same idea of a «safe» space.
- Take care to **create a caring and supportive atmosphere** in meetings and in relationships with partners.
- If necessary, **take a look at some tips for collaborative facilitation** to encourage the expression of each member of the project, especially people who tend to stay behind.

- Avoid weighting people's opinions according to their status in the organisation and **give priority to listening to everyone equally**.

Beyond the importance for your project, it is also very important to be congruent: how could we develop inclusive activities if we reproduce social inequalities and pressures within our own project team?



Notes for action

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Quickscan



Do you have internal resources to address accessibility, diversity, equity, and inclusion issues in this project?

No

Slightly

Partially

Yes

Think about **your project and its resources**.

Write your notes here:

2.3



In depth

Consider the following questions:

Is there a way to get additional budget or time or staff to work on ADEI issues for this project if needed?

Is it part of the project plan or does it have to be squeezed in?

Large dotted rectangular box for notes.

Good to know...



A note on managing budget constraints

Very often we hear: «we don't have the money to be inclusive», «it's expensive to adapt every device in our exhibition»... There are many different ways to answer these considerations.

*Firstly, being inclusive does not always mean big changes or big budgets. As our colleagues at Diversci tell us: "Implementing equitable and inclusive practice does not necessarily mean expensive changes. **Small changes can make the difference** without changing the cost of the final product, exhibition, activity, etc. **Changes in the colours of images or the size and fonts of text, figures and examples can readily promote Access and will not affect your budget!**"*

Secondly, budgetary constraints can be eased if inclusion issues are **integrated at the beginning of a project**. In fact, it is much better to consider ADEI issues at the beginning of a project: this way you can avoid «adaptation costs» and you can make the most relevant choices, adapted to your resources. And then, at the beginning of a project, you could also identify «costly exclusive practices that you could stop and decide to reallocate the money», as suggested by the Diversci team.

Finally, **developing inclusive practices can bring new benefits** to your organisation or your project's economic model, such as an impact on participation, which can be part of a positive financial outcome, but also the new social impacts generated by some inclusive projects, which can convince new institutional partners to support the organisation.



Notes for action

A large rectangular area defined by a dotted border, intended for notes or action items.

Quickscan



Do you have external resources to address accessibility, diversity, equity and inclusion issues in the project?

No

Slightly

Partially

Yes

Think about **your project and its resources**.

Write your notes here:

2.4



In depth

Consider the questions below:

Can you involve local and social partners with expertise in ADEI issues in your project? They can complement the expertise of your staff.

Do you discuss ADEI issues with other peers or colleagues from the cultural sector?

Do you know people in your audience whose views might be relevant to your project?

Large dotted rectangular box for writing notes.

Good to know...



Treat partners and audiences as assets and resources

In any project, you are not the only player in the game. Especially when you're dealing with ADEI issues, you have to look at your context: if you're supported in the choices you're going to make, if you have the resources at your disposal to take the necessary actions...

There are many resources around you: internal and external. Often we don't consider enough partners and audiences as possible resources. Don't hesitate to take them seriously, as they are the key to success and your special allies to develop a co-creation approach, which is at the heart of the ADEI spirit: **«Never ABOUT you, WITHOUT you».**

And don't forget to think about rewards and recognition when involving your audience and partners, for example by:

- mentioning the © credits of the partners' participation and ensuring visibility,
- considering compensation for audience participation.

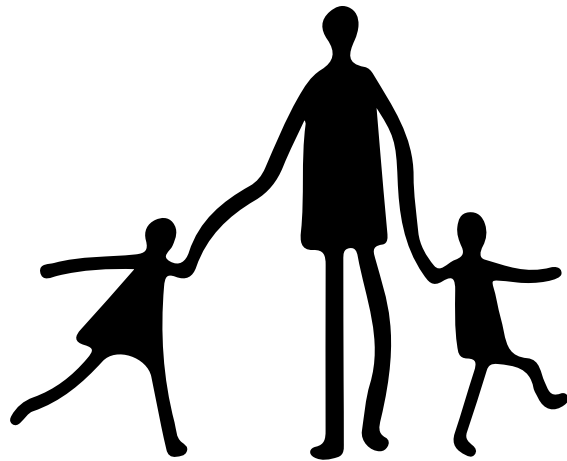
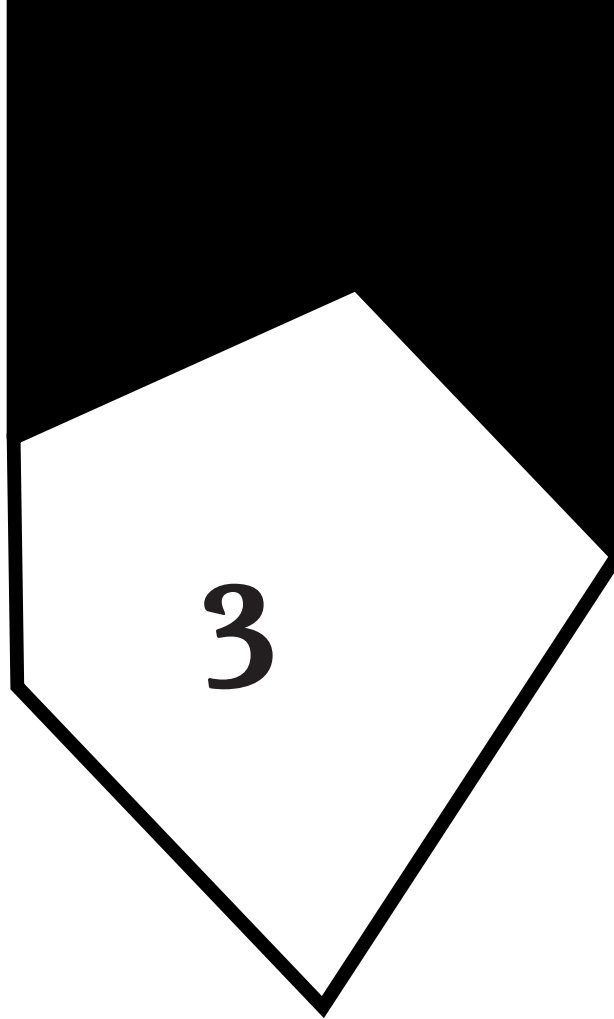
Also, think about these tips:

- Create and keep up to date a **map of individuals and and associations** in your area that deal with ADEI issues.
- Try to find out if there is a **person in charge of accessibility or ADEI issues** in your city or public institutions around you, that you could ask for help (to identify partners, resources, etc.).
- Find a way to create productive and creative links with associations and local partners by **involving them in the life and activities of your institution and by participating in their events.**
- Consider the possibility of **including 1 or 2 partners related to the ADEI themes to the advisory or scientific committee of your project.**
- Try to reach **peer communities** that can help you to identify ADEI resources and references for your project.



Notes for action

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Audiences

→ Define your target groups and analyse who is at risk of exclusion. ←

→ Identify the blind spots and biases you have in considering the audience when designing the project. ←

→ Ask yourself how you can involve the audience and how your project can be a real lever to empower people. ←

A chapter to consider the audiences of your project

3.1 Will you be targeting specific groups or audiences for this project?

3.2 Have you considered the risk of exclusion?

3.3 Do you think in terms of capacities and abilities when considering audiences at risk of exclusion?

3.4 Is there any form of audience participation?

3.5 Are you really providing an empowering experience for all?



Quicksan



Will you be targeting specific groups or audiences for this project?

No

Slightly

Partially

Yes

Think about **your audiences for your project. Who are they?**

Families, teenagers, school audience, adults, elderly people, children, tourist or visitors from other cultural and linguistic backgrounds...?

Write your notes here:

3.1

Go directly to the next page
to follow the quickscan



In depth

Describe in more detail who your target groups are for this project.

Take time to consider the following issues:

Your target audience age

children / teenagers / adults / persons over 65

Your target audience's gender

Is your target group more likely to be women/girls or men/boys? Does this affect your project? Have you considered people who do not recognise themselves in these binary gender definitions?

Your target audience background

social, linguistic and cultural background, basic knowledge and skills

Your target audience's economic and social situation

Your audience's context and visit plans

Your audience's context and visit plans

compulsory participation with the school, family visit, free individual venue project for : learning, having fun, meeting people, aesthetic contemplation, being part of a community, creating and making...

The situation of your target groups. For example, for children:

children at school = pupils

children in a youth camp or organised recreational group

children with their families or other adult carers

children with peers at a special event such as a birthday

Good to know...



Know your audience

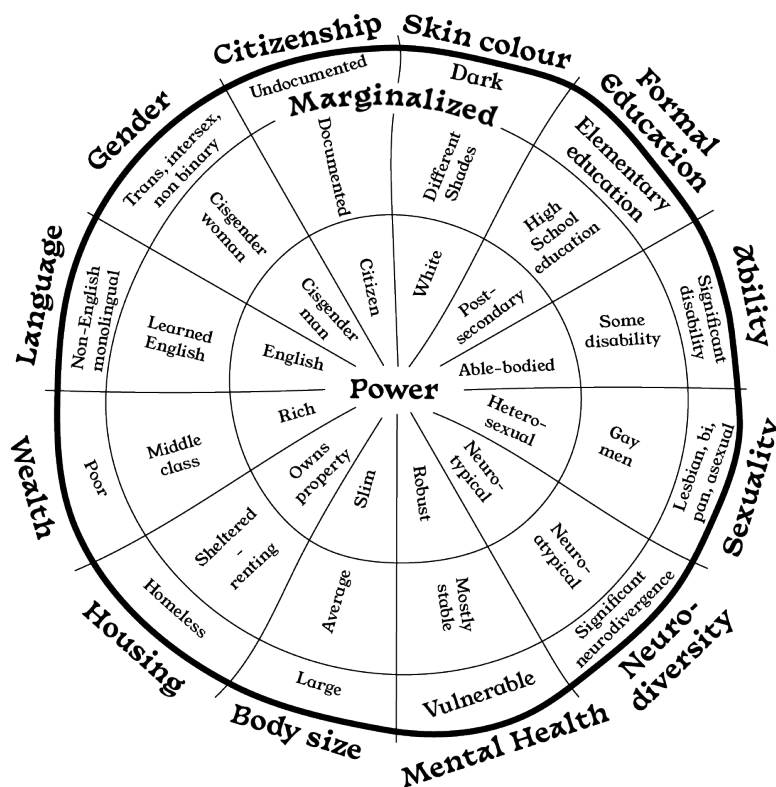
All too often we think we've identified our target audience in just 3 minutes and move on to the next stage of designing a project. It can be wise to take some time to ask more detailed questions about the audiences we imagine will participate in our activities and to try to find more detailed information. Perhaps your organisation collects some data on audiences that could be helpful? If not, you may also find a lot of information in national surveys about the cultural habits of the usual audiences of cultural organisations. Finally, you could try reading some academic papers or books on the subject.

However, if you're motivated by inclusion, this information may not be enough to take into account all the aspects of your target audiences, which may not be your organisation's usual audiences. In addition to the questions on the left, you can also use the Wheel of Power on the right to help you consider more fully all the aspects that structure all our identities. **Are you sure you considered all these questions when you first thought about your target audience?**

THE WHEEL OF POWER

The Wheel of Power has been popularised by the illustrator Sylvia Duckworth, who based her graphic on the Canadian Council for Refugees, supplemented by several other existing illustrations. **This wheel consists of several aspects that structure our identities. It also illustrates the situations of power, privilege, vulnerability and discrimination that one can encounter in our society.** The characteristics that bring the most privilege or power in our Western society

are placed at the centre and the characteristics that are the most discriminating are placed at the periphery.



You can colour the wheel to get a quick overview of your target groups and their situation in relation to power and privilege.



Notes for action

Quickscan



Have you considered the risk of exclusion in your project?

No

Slightly

Partially

Yes

Think about **the target groups** for your project and ask yourself who is **at risk of exclusion**. You can use the Wheel of Power (previous page) to help you.

Write your notes here:

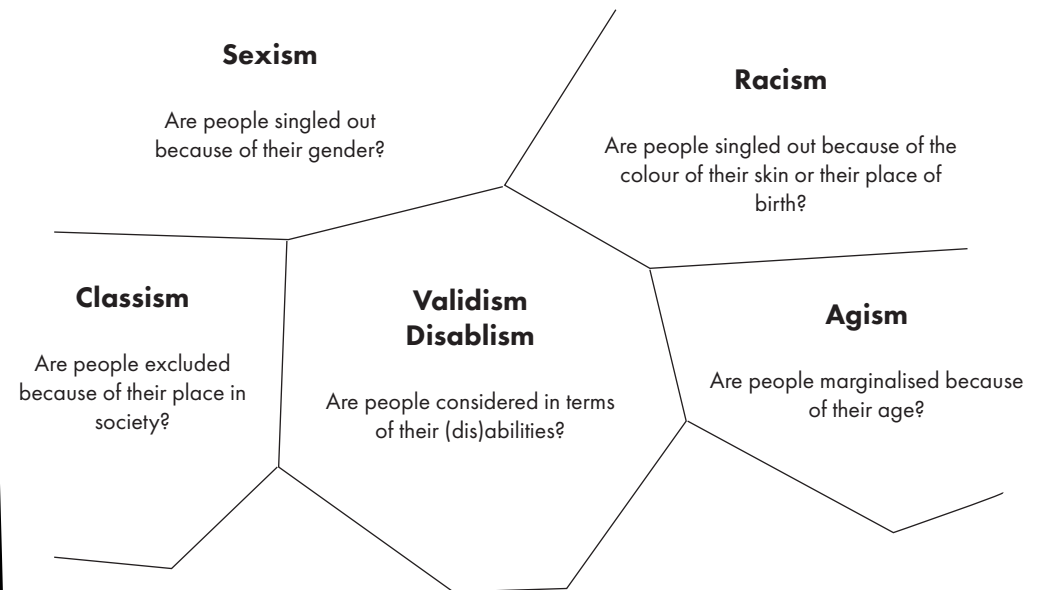
3.2



In depth

Try to identify if there are any biases, assumptions, blind spots and stereotypes when thinking about (potential) audiences for this project.

Take time to consider matters like :



An example:

In a project to design a new exhibition for young children under 6, the project team may automatically imagine that it is addressing families made up of couples with heterosexual, white, able-bodied, middle- or upper-class parents, i.e. the dominant norm frequenting cultural institutions (often reflecting the social composition of the project team). This can lead to the design

of content or communication elements that exclude or make uncomfortable children and families who do not fit this description: single-parent families, same-sex parents, blended families, families from other cultures and languages, parents or children with disabilities, children separated from their parents in social emergencies.

Good to know...



The risk of essentialism: categorisation and intersectionality

We all have the habit of looking at audiences (and people in general) in categories to make things easier. Even the Wheel of Power can lead to this categorisation approach, with each ray dedicated to a particular characteristic. But while this first step may be important to understand people's specific situation, it is equally important to counterbalance it with an intersectional analysis that reminds us of the complexity of each individual situation.

The concept of intersectionality was introduced and mediated by the lawyer, civil rights activist and intersectional feminist Kimberley Crenshaw, who campaigned to highlight the lack of recognition of discrimination against black women in the United States: the fact that they were at the intersection of two discriminatory characteristics made them invisible to the law, as their situation was more complex than just being 'black' or just being 'a woman'.

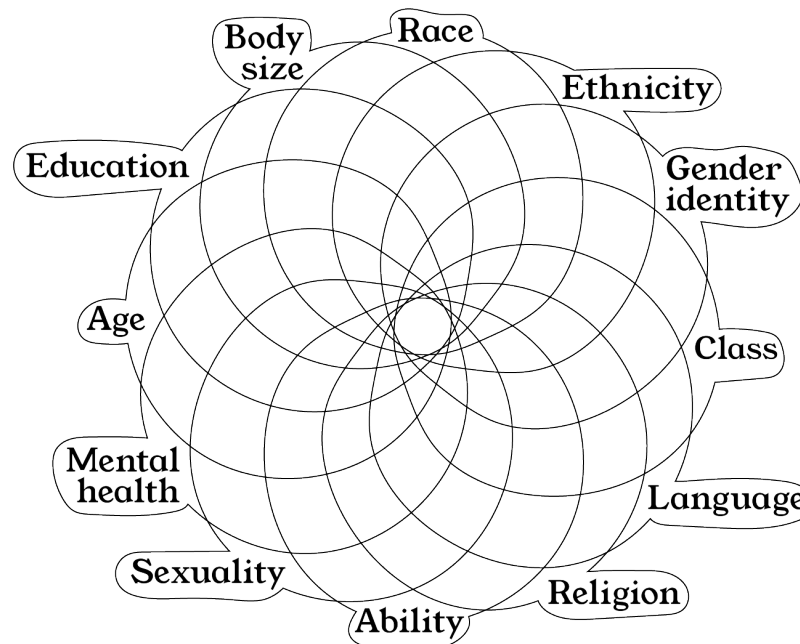
Every person's life is shaped by the interaction of multiple social dynamics and individual characteristics: age, gender, size, skin colour, physical or mental ability, but also sexual orientation, education, citizenship, wealth, languages, family, religion, etc. These categorisations are linked to deep and powerful systems of social domination that we all experience, in bad or more privileged ways. (Think of the privilege/discrimination of the Wheel of Power on question 3.1.) In order to fully understand the complexity of our audiences' situations, it is necessary to keep in mind that people are not only defined by these characteristics taken one by one, but that we are the result of a complex combination of all these elements, as symbolised by the Wheel of Intersectionality, inspired by an illustration by Sylvia Duckworth, shown opposite: this spirographic wheel makes the intersection of each element with the others more concrete.

Remember that it is necessary to look at the -ism - that is, the different systems of domination - **individually in order to point out the blind spots or stereotypes of your project**, but that you should always look at them in parallel with an intersectional view that takes into account all the elements of a person's identity.

To help you do this, you can use the two wheels:

- the privilege/domination wheel: question 3.1
- the intersectionality wheel : question 3.2.

You can find the colour originals of the two-wheelers by a simple internet search (the colours will make the principle more obvious).



Notes for action

Quicksan



Do you think in terms of skills and abilities when considering audiences at risk of exclusion?

No

Slightly

Partially

Yes

Think about the way you consider **audiences for your project**.

Write your notes here:

3.3

Go directly to the next page
to follow the quickscan



In depth

Consider your first intuitive target group for your project. Now consider the groups you have identified as being at risk of exclusion in your project.

Do you think you have considered these two audiences in the same way?

Could you describe the following points for the two types of audience?

What is the audience expected to know or not know?

How is the audience expected to behave?

What is the audience expected to be interested in?

First intuitive audience

Groups identified as at risk of exclusion

Can you see any difference between these 2 representations?

Would you say that there could be a deficit in the way you think about people at risk of exclusion?

Good to know...



Beware of the deficit model

Once you've identified who is at risk of exclusion in your project, there's another step to take.

Too often, we are in the habit of seeing our non-traditional audiences as limited in various ways: limited interest in content, limited academic knowledge, limited ability to participate, limited ability to understand, limited economic access, limited knowledge or use of the cultural unspoken codes of behaviour.... **This way of interpreting people's non-participation in our activities is called the «deficit model».** This model places the entire responsibility for the non-participation of certain audiences on supposed limitations or deficits, or on imagined voluntary decisions («if they don't take part, it's their choice!»). It implies that once people participate, they will (finally) change in a «positive» way, in line with the expectations of the cultural institution and its staff.

This is an important factor to consider if we really want to make a project more inclusive and generate well-being for all.

As the sociologist Emily Dawson shows us in her book «Equity and Inclusion in everyday science learning», the inclusion dynamic tries to **reverse this way of thinking by thinking about the audience in terms of capacity, ability, autonomy instead of lack, deficiency and limitation**, as we usually do.

This bad habit doesn't help cultural sector professionals to face the real point, which is that **we, cultural sector professionals, are responsible for the exclusion of certain audiences**, because we reinforce (mostly unintentionally) the unequal dynamics and prejudices already present in the society around us.



Notes for action

The good news is that **if we're the ones to blame, we're also in a position to offer a direct solution, by stopping hiding behind the audience's «choices» or «deficit».** We need to be more aware of the bias we commonly perpetuate and we need to change our ways!

Here are some tips you could consider:

- **Stop imagining people's needs and wants for them:** take the time to talk to people who can clearly express their feelings, experiences and needs to you.
- When imagining people at risk of exclusion, **try to focus on their values and abilities** rather than their perceived limitations. For example, when thinking about older people, consider their accumulated knowledge, their life experience and their role in passing on knowledge from one generation to the next, rather than just their possible fragility, lack of independence or tiredness.
- Remember that **there is no such thing as homogeneity within a group:** each individual is different and, as we have seen with intersectional analysis, each person is the result of multiple intersections of characteristics that make up their identity. While it is important to consider groups when thinking about a new project (being aware of the stereotypes that may be associated with them), it is equally important to consider the diversity of situations that exist within these groups.

Quickscan



Is there any form of audience participation?

No

Slightly

Partially

Yes

Think about **audience involvement** for your project.

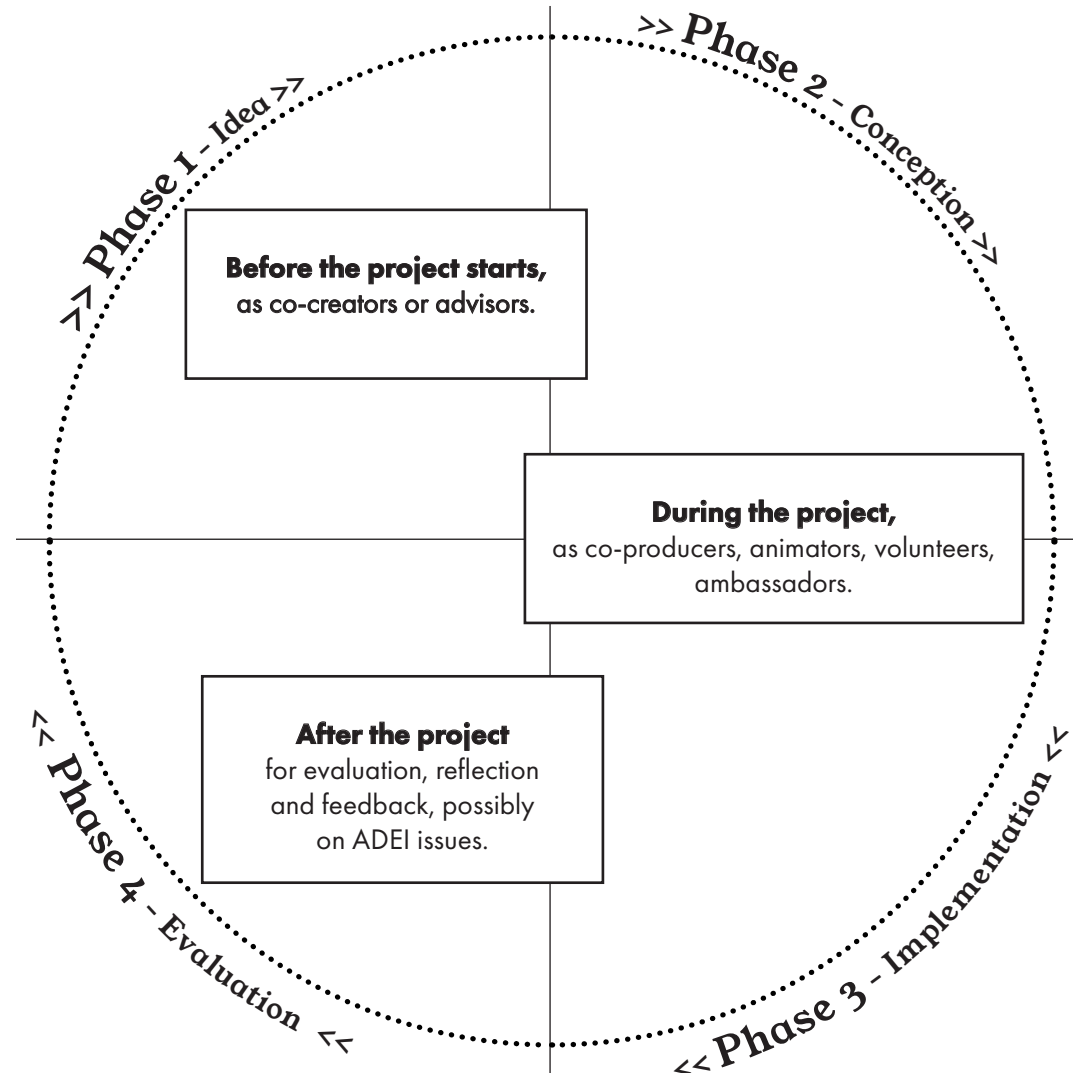
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3.4



In depth

Audiences could be considered to be involved:



Good to know...



« Never doing ABOUT you, WITHOUT you »

As we have already seen, audiences can be a real asset to your project in achieving your ADEI goals.

There is no better advice, no better feedback than from the users themselves!

Audiences can be involved not only **at the end of a project for feedback, but at every stage** of a project and for very different purposes. If you take a look at Chapter 5 of Nina Simon's book The Participatory Museum - Defining Participation at Your Institution, you'll find an inspiring presentation of different ways of involving audiences (freely available online).



Nina Simon is a museum consultant, exhibition designer and former museum director. In this chapter she presents four categories of public participation:

- **contributory projects**, where visitors are asked to provide objects, actions or ideas.
- **collaborative projects**, where visitors are invited to be partners in the creation of projects designed and controlled by the institution
- **co-creative projects**, where the audience works with the institution's staff from the beginning to define the project's objectives and generate the content based on the audience's interests.
- **hosted projects**, where the institution facilitates the presentation of programmes or activities developed and implemented by the audiences.

Without any scope or scale, there is no good standard for participation: it depends on your organisation, your context, your team and, of course, on your actual project.

There is value in working together: learning value, social value and work value. The 'real value' of a participatory project is not only determined by the amount of time and money it takes staff to do the work offered to participants. It also includes the social value of building community relationships and the educational value of providing skill-building experiences for participants.

Alongside Nina Simon's work, you could look at the **People's History Museum in Manchester**: you could see the implication of community contributors, **who are compensated**, involved in decision-making about the programme, events and the development of exhibitions such as the «Nothing About Us Without Us» exhibition.



Notes for action

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Quickscan



Consider your attitude towards audiences from non-dominant social groups in your project: are you really providing an empowering experience for all?

No

Slightly

Partially

Yes

Think about how your project relates **to audiences from non-dominant social groups**.

Write your notes here:

3.5



In depth

Think about communities or groups you would like to involve or reach out to that are part of one or more non-dominant groups.

How do you work with non-dominant social groups and new communities?

Which of the following statements best applies to the current situation?

Is the project done :

to "them"

"we" know
what is best

for "them"

"we" want to help/ teach/ bring
(but still know what is best)

with "them"

"we" all work
together to create the best
and most interesting result
for most of us

Would you like to change this in the future? Or not? Why not?

Are you able to change and create things on the terms of the non-dominant group?

Do you want to open more or new doors?

Good to know...



Be aware of the 'them' and 'us' in language and actions

Language is a powerful tool. It does not just name our society. It shapes it. When working with non-dominant social groups, think carefully about the words you use. Sinéad Burke, writer, podcaster and disability and design advocate, asked at one of her conferences: « *What's the **opposite of disabled?** [...] what's the first word that came to your head? **Able...?** Any others...? **Normal!** Thank you to the brave person at the back of the room - because that's the reality, right? We think about 'us and them'. Or if you're me, 'US and them'. But my opposite of disabled is **non-disabled** because as we think about the way in which language shapes our society we don't just name objects but we put boundaries around who gets to exist.* »

In fact, **we very quickly get into the habit of thinking of the audience as 'them' and the working team of the organisation as 'we/us'.** This is a strong, regular, recurring bias in thinking about audiences. **When you hear yourself or someone in your team say: «they», thinking «they»** (and this is very common, even for people who are already aware), **take a break, step aside and ask yourself how you are considering all the audiences in your project.** To help you do this, and to think about how to engage (new) audiences from non-dominant groups, let's take a 15 minute break and watch this [TedX video on «The Art of Relevance»](#) by Nina Simon.



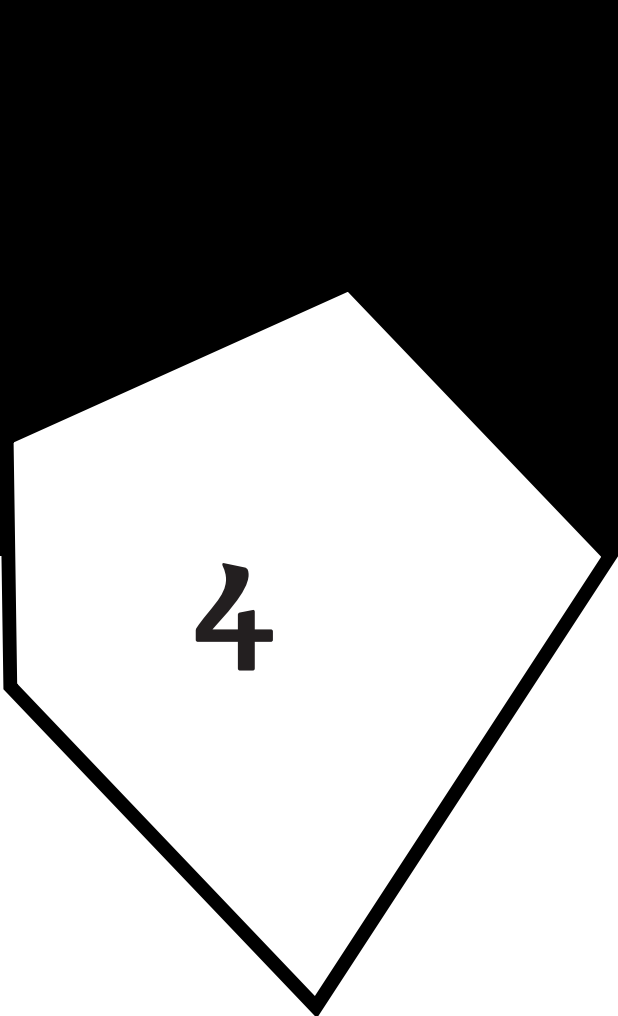
She raises the question: what is more important in culture: the vision of professionals, experts? Or the practices and preferences of the audience?»

From Nina Simon's point of view, which she talks about in her book and in the earlier Tedx video, if you want to be relevant to new communities, you can't build new doors by yourself. You have to find outsiders from those communities to work with. **You have to build the doors together and respect them.** This quote from [The Art of Relevance](#) says it all: « When we invite in outsiders, of any kind, we have to do it on their terms. Not ours. **It's their key. It's their door.** They have given us the gift of their participation, and they deserve our interest and respect. Even if that requires learning new ways of working, speaking, or connecting. We're trying to unlock new meaning with them. And we should be willing to put in the work to make that possible. It's not about accommodation. It's about treating everyone inside the room as whole people, with the dignity we all deserve. »

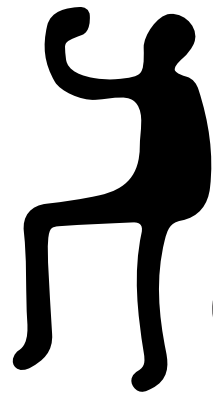


Notes for action

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4



Contents

→ Identify the messages your project brings forwards. ←

→ Examine the representation of oppressed groups in your content. ←

A chapter to consider what your project does convey regarding inclusion.

4.1 Does your content include different relevant voices or perspectives (and not just the dominant norm)?

4.2 Are people and communities, including disadvantaged groups, presented equitably?

4.3 Do you consider inclusive language in your project?



Quicksan



Does your content include different relevant voices or perspectives (and not just the dominant norm)?

No

Slightly

Partially

Yes

Think about **the content you're creating, curating.** Your program, your collection, the materials, the artists or experts who creating it.

Write your notes here

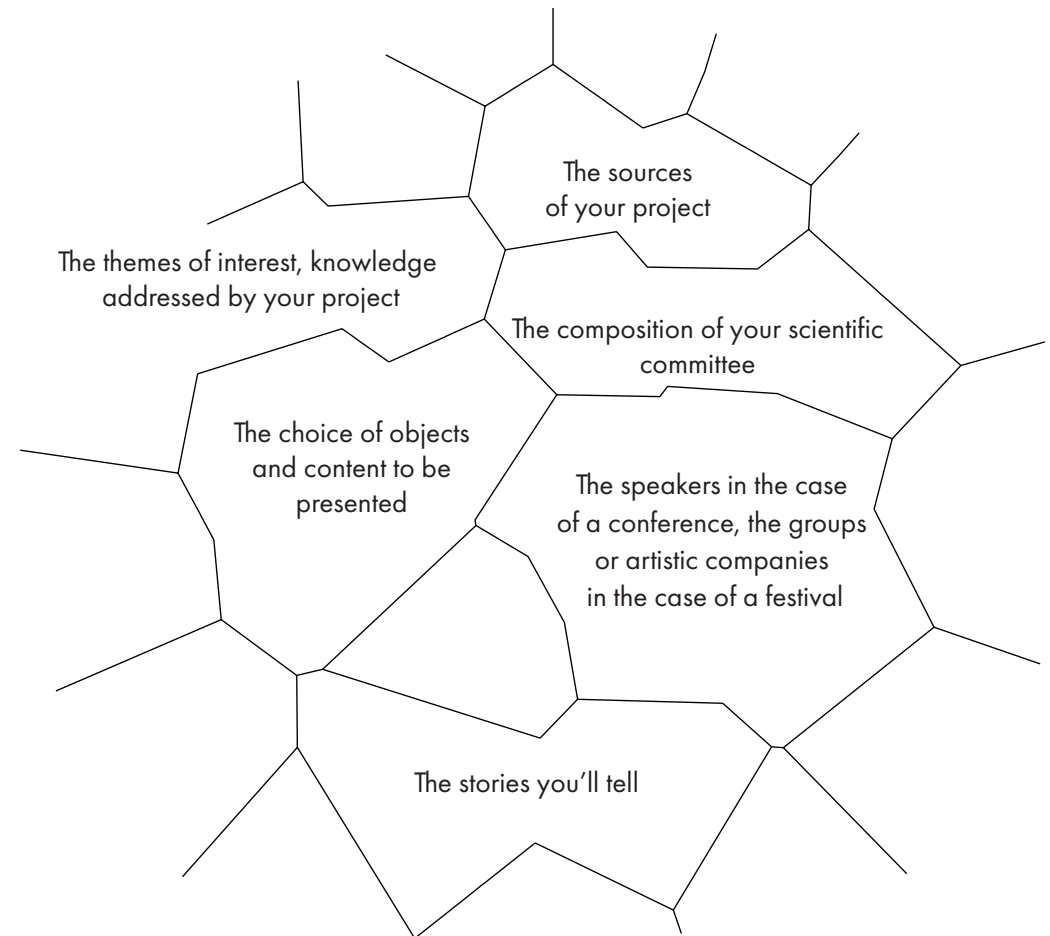
4.1

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to follow the quickscan



In depth

Try to identify the dominant norms and what and who might be missing in:



If those voices are not represented, can you explain why you made this choice or provide context?

Have you carefully checked that your content does not convey the dominant group's culture (codes, metaphors)?

Do you acknowledge power relations in your content?

Good to know...



Invisibilisation

When designing the content of an activity and thinking about how to present this content to the audience, one has to take into account the phenomenon of invisibilisation, which consists, sometimes even unconsciously, in making certain actors invisible in the narrative one chooses to present.

Invisibilisation is linked to the construction of a narrative and its dissemination. Invisibilisation is a phenomenon that results from presenting representatives of dominant groups at the expense of representatives of minority groups, who are thus minimised or even completely hidden, invisibilised in the narrative presented to the audience. For example, in the history of art or science, women have been (and still are) invisibilised: history has retained very little of the female researchers, mathematicians, physicists and artists who have nevertheless contributed with strength and talent to artistic movements and major discoveries. This example can easily be extended if we consider racialised people, social classes as well as gender. Invisibilisation is a very clear form of exclusion and symbolic violence.

To create the content of your activity, you will design a discourse by choosing among works, information, famous people, artistic companies or music groups, etc. This curation, these choices can invisibilise certain discourses, certain minority groups if you are not careful.

In the construction of the contents of an activity, the phenomenon of invisibilisation can look like for instance: lack of citations, minimisation of the influence of certain groups or individuals, denial of creation, originality and even deliberate erasure. But sometimes it is difficult to be aware of invisibilisation: how can you be aware of invisibilisation when you don't see what/who is invisibilised?

That's why it is of major importance to **enlarge your partners, references, sources, speakers (etc) to be sure you're listening to all voices and that you'll be aware of invisibilisation in your project.**



Notes for action

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Quickscan



Are people and communities, including disadvantaged groups, presented in valued settings?

No

Slightly

Partially

Yes

Think about **the representation of your content** and the potential factors of discrimination.

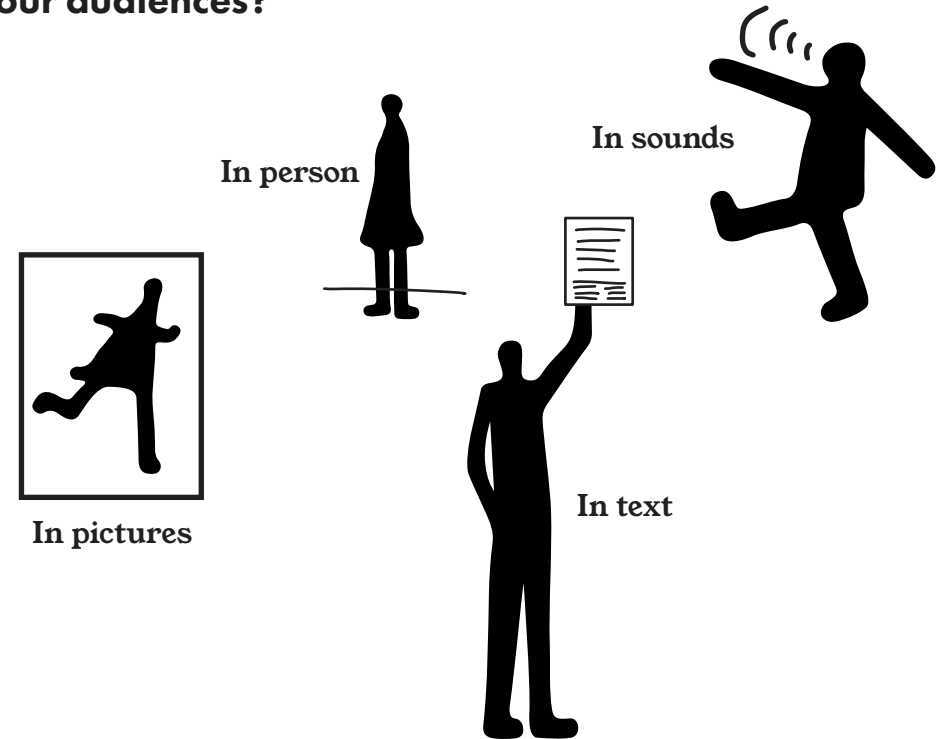
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4.2



In depth

Who is present in your content and will be present to your audiences?



Are there any stereotypes or clichés involved?

Who appears as an object, as an anonymous group, only in the background?

Who has a passive position in your content, who is disempowered?

Who appears as a creator, thinker or leader?

Who has an active position, is empowered in your content?

Good to know...



Rightful Presence and social justice

Ensuring access to culture for a diverse audiences is never enough. It can even perpetuate a deficit approach by implying that audiences lack something (art, science, culture...) that institutions can provide. (see «Good to know” in question 3.3).

To move beyond this and towards inclusion, American researchers Angela Calabrese Barton and Edna Tan have developed the concept of “**rightful presence**”.

The rightful presence approach sees newcomers (to a country, a place, a school, an institution...) as bringing valuable resources and cultural assets without having to convert to a new dominant culture. Hence, **the dynamic of rightful presence is centered on the needs of people and communities who have historically been excluded** in order to foster a sense of belonging and seeks to support new forms of power, by engaging all stakeholders right down to the strategic decision of one organisation.

Opening the door is not enough: you have to make sure you don't expect those who will pass through it to be willing to adopt your codes, values and culture, and provide ways for them to be recognised and valued. **In order to do this, culture institutions must be ready to challenge their cultural practices and norms.**

In order to engage your project towards a rightful presence approach, the way you represent your content is a key point for people to be considered and valued. Seeing your members' community represented in a rightful and valued situation can make everyone belong to your project.

Here are some tips :

- when answering the questions below, **if you think important characters from diverse communities have been forgotten, or you see that some characters are not equitably represented** (that is to say, in a stereotypical or in a disempowered way) : you can figure out how to change this and correct it.
- **invite some partners to listen to their voices and points of view** on your content and on its representation : maybe it will make you obvious a lack or a misrepresentation



Notes for action

A large rectangular area with a dotted border, intended for notes or action items.

Quickscan



Do you consider inclusive language in your project?

No

Slightly

Partially

Yes

Think about **the language you will use to share your content** and the potential factors of discrimination.

Write your notes here:

4.3



In depth

Consider the questions below:

Is your team aware of or trained in inclusive language?

Did you take a close look at all the different materials like sign or education to see if they are truly non-discriminatory, inclusive and decolonised?

Have you considered using different means of communication for signs of explaining in your project? You can think of:

- large printed signs
- B1 language level (easy to read and understand)
- audio tours
- use of sign-language or braille
- translation in different languages
- visual signs

Good to know...



Inclusive language

When communicating, it is important to be aware of the audience and their needs and characteristics, which may relate to cognitive and physical disabilities, different languages or different social and cultural backgrounds. Using inclusive language is essential to create a safe environment where everyone feels welcome and that their voices are being heard.

When considering language, we must look simultaneously at content and form.

For the content

Unconscious biases and stereotypes can influence the process of producing any communication. By choosing to use gender-neutral terms, avoiding terms that make assumptions or revert to defaults, and being mindful of historical context, there is a good chance you will provide inclusive communication in your project.

For the form

Here are some specific alternative ways of communication, which can also improve all visitors experience :

- **Easy To Read and Understand:** this method was invented to adapt content, language, pictures for people who have difficulties in reading and understanding information. Text is written with common words, sentences are short and simple to understand, pictures can help the good comprehension of the message. There are many guides, tutorials and partners you can connect with to learn more about 'Easy to Read'.

- **Augmentative and Alternative Communication (AAC):** this language includes different communication methods to supplement or replace speech or writing for people who experience strong and complex disorders with the production or comprehension of spoken or written language, using symbol systems, graphics or

gestures. Providing a range of different forms of communication from low-tech options to high tech solutions, the AAC language is used by several cultural organisations.

Here are some good tips:

- It is often very difficult to distinguish the elements of a text that might offend or make certain people feel uncomfortable: we don't have everyone's point of view in mind. So when considering the language of your activity (written texts, sounds and voices, etc...), try to involve people from different backgrounds and perspectives. Be open to their feedback and learn from mistakes in order to gradually adapt your texts.

- For the "Easy to Read" and "AAC" methods, there is a high probability that you'll find organisations around you who are dedicated to promoting these languages. You may have the opportunity to work with them, and perhaps with audiences they know, to design an Easy to Read or AAC support for your activity: this can ensure the solidity of your proposal and also involve new partners and new audiences in your project.

- One last tip, reminder of point 2.4, **don't forget to consider compensations and recognition** for the participation of audiences and partners in your project!



Notes for action

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5

Access and Design

→ Think about design options to ensure wide dissemination. ←

Check the accessibility



A chapter to consider the access and design of your project

5.1 Does the time and space of your project favour ADEI?

5.2 Have you considered minimising the barriers of your project?

5.3 Does your project take into account the specific needs of the audience?

5.4 Consider the digital tools of your project: do they improve inclusion for all?



Quickscan



Does the time and space of your project favour ADEI?

No

Slightly

Partially

Yes

Think about the «**where**» and «**when**» of you project and its relation to accessibility, diversity, equity and inclusion.

Write your notes here:

5.1

Go directly to the next page
to follow the quickscan



In depth

When does it take place?

Are the opening hours convenient for everyone? Do you take into account working hours and public holidays?

Do you consider religious celebrations or other types of community events from different cultures that may disrupt your program and prevent some visitors from coming?

Do you take periods of low stimulation into account in your opening hours?

Where does it take place ?

Is the space easy or difficult to reach (distance, public transport, directions)?

Is the space itself physically accessible to everyone?

Is the venue an unusual or exceptional setting that requires special information/preparation/knowledge or attention to accessibility?

Does the space convey symbolic representations that could be a barrier for anyone?

Good to know...



“quiet zones” / “relaxed hours”: when Time and Space can ease visitors experience

The “Where” and “When” of your project can be helpful to ease visitors’ experience. For instance, giving importance to “relaxed times” and “quiet zones” can completely change Autistic visitors’ experience, and provide improvement for all other visitors.

Relaxed sessions are specific times when the environment is adapted to the specific needs of some visitors, such as autistic or neurodivergent visitors, but also for many other participants. During these times, the lights and sound stimulations are lowered to provide a suitable, less overwhelming environment, trying to avoid any meltdown situation for audiences. Moreover, these times provide a friendly environment, with no judgment: the expected visitor/spectator codes are overturned, giving total freedom to everyone’s reactions and staff are usually trained to ensure a caring and welcoming experience. For instance, some cultural institutions have developed “relaxed Sundays”, “relaxed concerts” dedicated to neuro-divergent audiences, but also available for anyone else.

You can also have a look to the “**quiet zone**” or “**quiet room**” which are specific areas where visitors can go if they need to rest, to feel in a quiet environment, especially if they are experiencing a meltdown situation. However, these areas are subject to very specific constraints and often require a lot of time and organisation to set up.

Easier to set up are **sensory bags** that can complement participants’ experience of an activity by offering ear-defenders, fidget toys, spinners and whiteboards or others objects that can help for non verbal communication. These bags can make a big difference for numerous children, adults and families who will participate in your event or activity and they can be set up with a minimum budget. You can easily find examples of sensory bags in museums by doing a simple web search.

Then remember that there are some times / spaces that can be full of exclusion, one of them for sure is **rush hours**, when your space is full of visitors, full of noise and lots of difficult times to wait while queuing.

Here are some tips :

- Try to **identify your time and space reluctant points** and see if you can improve any point
- Start building a **sensory bag** and promote it on your website and at the reception of your activity. Don’t hesitate to ask feedback from users to improve your concept, and in conjunction with partners who are specialised in ASD disorders.
- Finally, always bear in mind that you should **work with partners or members of the audience who are familiar with and affected by the areas you wish to improve**, when planning any changes to timetables or locations.»



Notes for action

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Think about **the (sometimes invisible) barriers** of your project, which **may generate exclusion** for some people.

5.2

Slightly

Partially

Yes

In depth

Think about whether any elements of your project might be a barrier to certain audiences, and how you might minimise this.

entrance fee

gift shop prices
(or no way to avoid
the gift shop)

catering or coffee rates
(is it possible to bring your own
meal/snack?)

```

graph TD
    A["assumed (general) knowledge  
(that might be culture oriented)"] --> B["assumed (scientific) knowledge"]
    A --> C["implicit social codes  
(e. g. how to behave in a museum/ theatre/  
concert hall)"]
    C --> D["online booking,  
digital skills"]
    C --> E[" "]
  
```

equal accessibility
for wheelchair users

accessibility for the
visually or hearing
impaired

neurodiversity
(e.g. low stimulus)
and specific needs
for a care room

elitist appearance

no or biased representation of minorities

“this is not for me”

Good to know...



Symbolic representations

Often we can overlook elements that are of great importance to others. Then it is very important to **consider the symbolic dimension of spaces, objects, times**, etc. We can say that something is considered «symbolic» **when it has a common meaning for a group of individuals**. With this in mind, it's very important to consider places and timeframes carefully, taking into account the symbolic representations they may carry for each person.

For example, plan a photographic exhibition in a former church that has been refurbished as an art centre: even if it is no longer used as a church, the building will still have great significance for some people who might be reluctant to enter for religious or personal reasons that have nothing to do with the exhibition.

Another example : many museums, theatres and opera are housed in historic buildings, full of memories of the past, cultural references of the dominant society, and are therefore impressive for many audiences. On the other hand, some contemporary austere buildings can give a distorted image of their content, as a place of top-down knowledge, of silence, unattractive. In this way, buildings can be imbued with symbolic messages that can have an impact on the participation of certain audiences.

It can sometimes be difficult to imagine the symbolic barriers that would arise for certain people. As has been said many times, **you may not be aware of such barriers**.

Here are some tips to help you:

- As already suggested, **try to discuss with your partners** the difficulties that the audience might have in participating in your activity: **your partners might have knowledge that you don't have** about all kinds of audiences.
- At the beginning of your project, try to find out **if the location or the time of your activity** could prevent people from participating : these are difficult points to change once you have programmed your activity.



Notes for action

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Quicksan



Does your project take into account the specific needs of the audience?

No

Slightly

Partially

Yes

Think about **the design** of your project and its impact on accessibility, diversity, equality and inclusion.

For example: resting during the activity or understanding the content clearly.

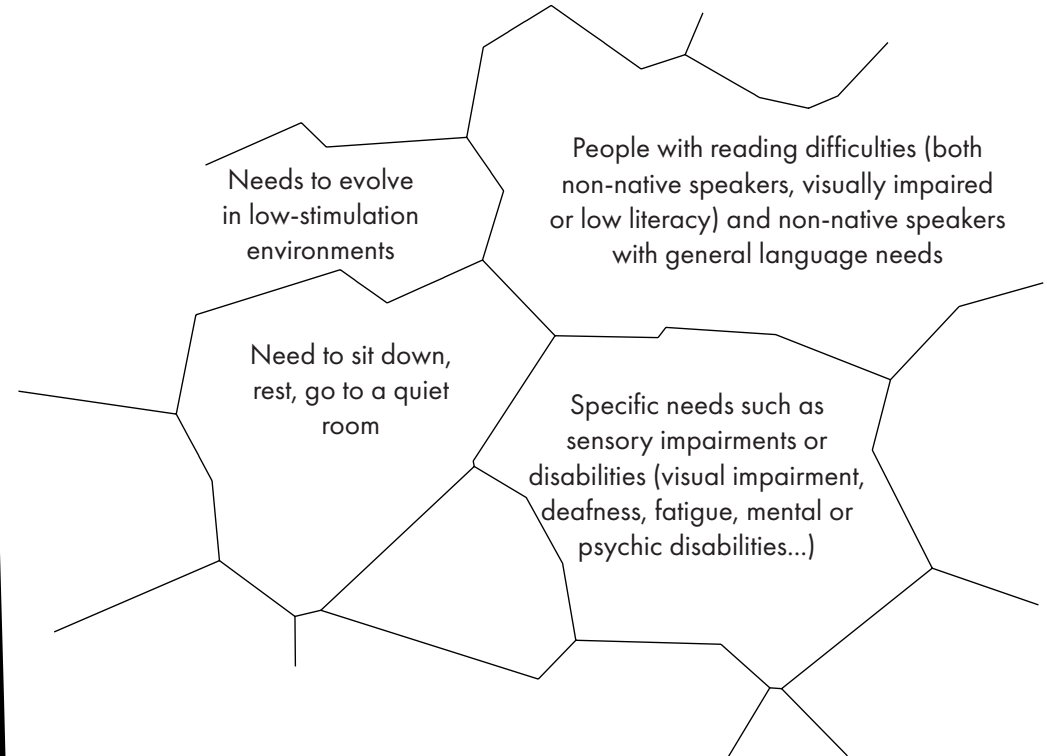
Write your notes here:

5.3



In depth

Consider these different cases:



Are there any other cases you could consider?

A large rectangular area with a dotted border, intended for writing additional cases.

Good to know...



Design for all, universal design, inclusive design: what is it all about?

It is not easy to design and develop a project that takes into account the needs and specificities of each person. This is the challenge of **inclusive design: to take into consideration the full range of human diversity in terms of ability, language, culture, gender, age** and other forms of specificity. Ultimately, universal design targets not only spaces and public environments, products and equipment, but also technology, communication and information (including digital), with the aim of making them **usable and accessible to all**, without the need for adaptation or special processes.

Design for All gives **everyone an equal chance to understand, access and participate fully** in economic, cultural and social life, as independently as possible. This approach not only empowers each individual, but also **creates better experiences for everyone, including those without special needs or difficulties.**

There are **7 principles in inclusive design** that can help you consider this topic in your project:

- **equitable use:** the design is useful and marketable to people with diverse abilities.
- **flexibility in use:** the design accommodates a wide range of individual preferences and abilities.
- **simple and intuitive use:** use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.
- **perceptible information:** the design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities (by the use of different modes for instance)..
- **tolerance for error:** the design minimizes hazards and the adverse consequences of accidental or unintended actions.
- **low physical effort:** the design can be used efficiently and comfortably and with a minimum of fatigue.
- **size and space for approach and use:** appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.



Notes for action

A large rectangular area defined by a dotted border, intended for taking notes.

Quicksan



Consider the digital tools of your project: do they improve inclusion for all?

No

Slightly

Partially

Yes

Think about the **digital devices and digital accessibility** of your project.

Write your notes here:

5.4

Go directly to the next page
to follow the quickscan



In depth

Take some time to consider the digital face of your activity.

Are there any digital devices/applications in your project?
If so, what types of devices?

Do they take into account the experiences of different types of users?
Have you considered the extent to which they may exclude or enhance the experience of participants in your activity?

Do you use digital devices to make the activity accessible for people who are not present?
Is there ways to join the program partially or online?

Good to know...



DIGITAL vs INCLUSION?

Digital devices in a cultural activity can generate both exclusion and inclusion. This is a point to consider. For instance, **digital devices in an exhibition could seduce some audiences but could also exclude people** who are not comfortable with digital culture or who don't have the digital skills to navigate in the activity.

On the other hand, **sometimes digital devices can be very helpful in facilitating access to a cultural experience:** for example, the use of **translation programs** can improve the cultural experience for non-native speakers. Some other programs can read aloud a text to help visually impaired audiences.

Another way of inclusion, which can be questioned, is to use the **digital connection to overcome the barriers of geographical distance**, for example by broadcasting an opera or concert live to different areas far from the performance venue.

So while digital devices will never replace human relationships in terms of inclusion, they can be a real support and facilitator of a cultural experience for audiences.

In conclusion, it is very important to **examine each digital access or activity in your project in the light of the needs and skills of the audience**, to ensure that these facilities will not be a source of exclusion, but rather a support for inclusion.

For example, if you are planning to provide audiences with Google Translate to help participants translate the texts in

an exhibition, be aware that this device may still be a big problem for people who do not have the digital skills to navigate independently on a tablet computer. And this won't be a solution at all in case of illiteracy. In the latter cases, it is highly likely that the digital assistance offered could reinforce the feeling of exclusion of part of the audience and that it is therefore necessary to think about possible support in these cases.

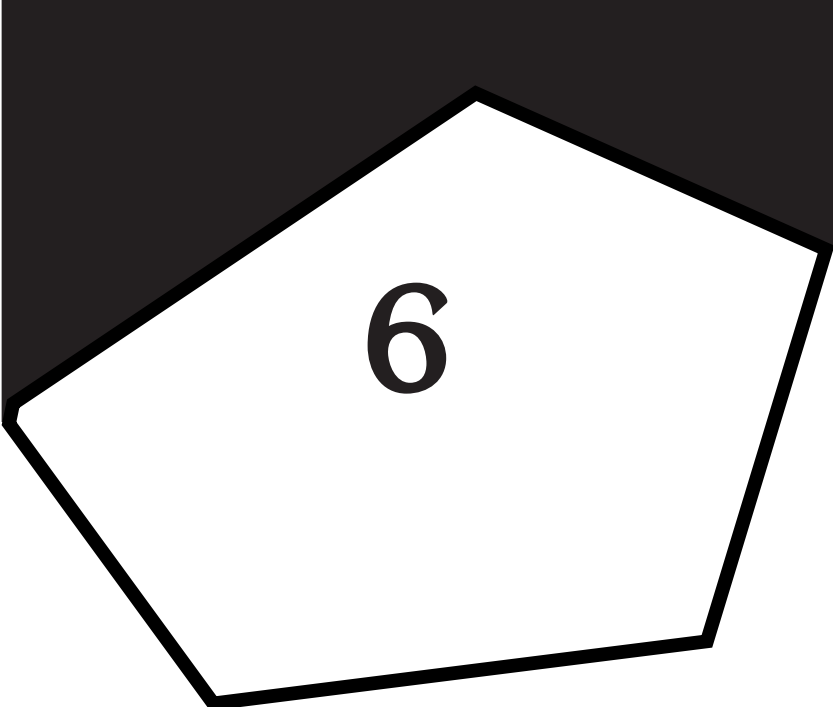
One last thing about the digital divide and the cultural sector. **In 2023, still 37% of the world's population does not have access to the Internet.**

Of course this situation varies greatly in different parts of the world, for many technical and cultural reasons. Nevertheless, digital inclusion is a major global issue that affects all countries in different ways, depending on culture and standard of living. Cultural organisations can play a role in empowering all citizens in terms of digital culture and informal learning by developing accessible digital activities and by supporting actively digital inclusion of all.



Notes for action

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6



Communication, Preparation and Evaluation

→ Check your communication ←

→ Consider how audiences will prepare to take part ←

→ Think about the evaluation of your project ←

A chapter to consider the final steps in connecting your project and its audience

6.1 Do you integrate inclusive communication and marketing in your project?

6.2 Do you offer specific information to the audience in preparation of the activity?

6.3 Do you intend to carry out an evaluation of the ADEI impact of your project?



Quickscan



Do you integrate inclusive communication and marketing in your project?

No

Slightly

Partially

Yes

Think about **the communication** of your project.

What does it mean for its accessibility, diversity, equity and inclusion?

Write your notes here:

6.1

**Go directly to the next page
to follow the quickscan**



In depth

**Consider these questions extracted from the
Ottawa Equity and Inclusion Lens Guide:**

(p24 for communication)

Who is at risk of exclusion in the communication and promotion of your project?

(you can have a look to the 3.2 question to remind you some elements)

What communication strategies do we need to reach all potential target groups and community organisations?

(working with community leaders, notice boards, community newspapers, social media)

How do your messages promote inclusion, respect and equity?

What communication strategies do we need to reach all potential target groups and community organisations?

(for instance plain language, accessible formats, diagrams, multilingual diagrams, multilingual documents, paper and electronic versions, voice mail)?

Are the images in your communication representative of the public's diversity? Do they illustrate diversity and represent particular groups of people with whom all audiences can identify?

Are any stereotypical figures or clichés involved?

Pay attention also on representation of roles and positions of people.

(you can have a look to the 4.2 question to remind you some elements)

Is your website accessible? Are all important information easily accessible
(practical information and about activities)

Good to know...



Some reminders and key points for inclusive communication

Inclusive communication involves many dimensions: accessibility, intercultural approach, connecting tightly with communities and partners...

Throughout this tool, you will have seen a number of important concepts that are also relevant when considering the communication and marketing of a project, such as:

- the representations of people and communities in your documents and media (see question 4.2).
- the use of simple and inclusive language (see question 4.3).
- the link with partners, community leaders or communities as a powerful strength for the communication of your project (see question 2.4).

Another very important point these days concerns the promotion of activities on social networks and the Internet. Especially, the Web is an increasingly important resource for cultural activities: programs, accessibility, contents, etc. are provided to many participants through digital communication.

“It is essential that the Web is accessible in order to provide equal access and equal opportunities for people with different abilities. Access to information and communication technologies, including the Web, is defined as a **fundamental human right** in the United Nations Convention on the Rights of Persons with Disabilities (UN CRPD).”

When developing or redesigning a website, it is recommended that accessibility is evaluated throughout the development process to identify problems early when they are easier to fix. Evaluation tools are available to help determine whether a site meets accessibility guidelines, but expert human judgement is also required. For more information, you can find the accessibility guidelines, standards and principles, that is to say the WCAG (Web Content Accessibility Guidelines) on the Web Accessibility Initiative website:

<https://www.w3.org/WAI/fundamentals/>



Notes for action

A large rectangular area defined by a dotted border, intended for taking notes.

Quickscan



Do you offer specific information to the audience in preparation of the activity?

No

Slightly

Partially

Yes

Think about **the information one can access to prepare** for your activity.

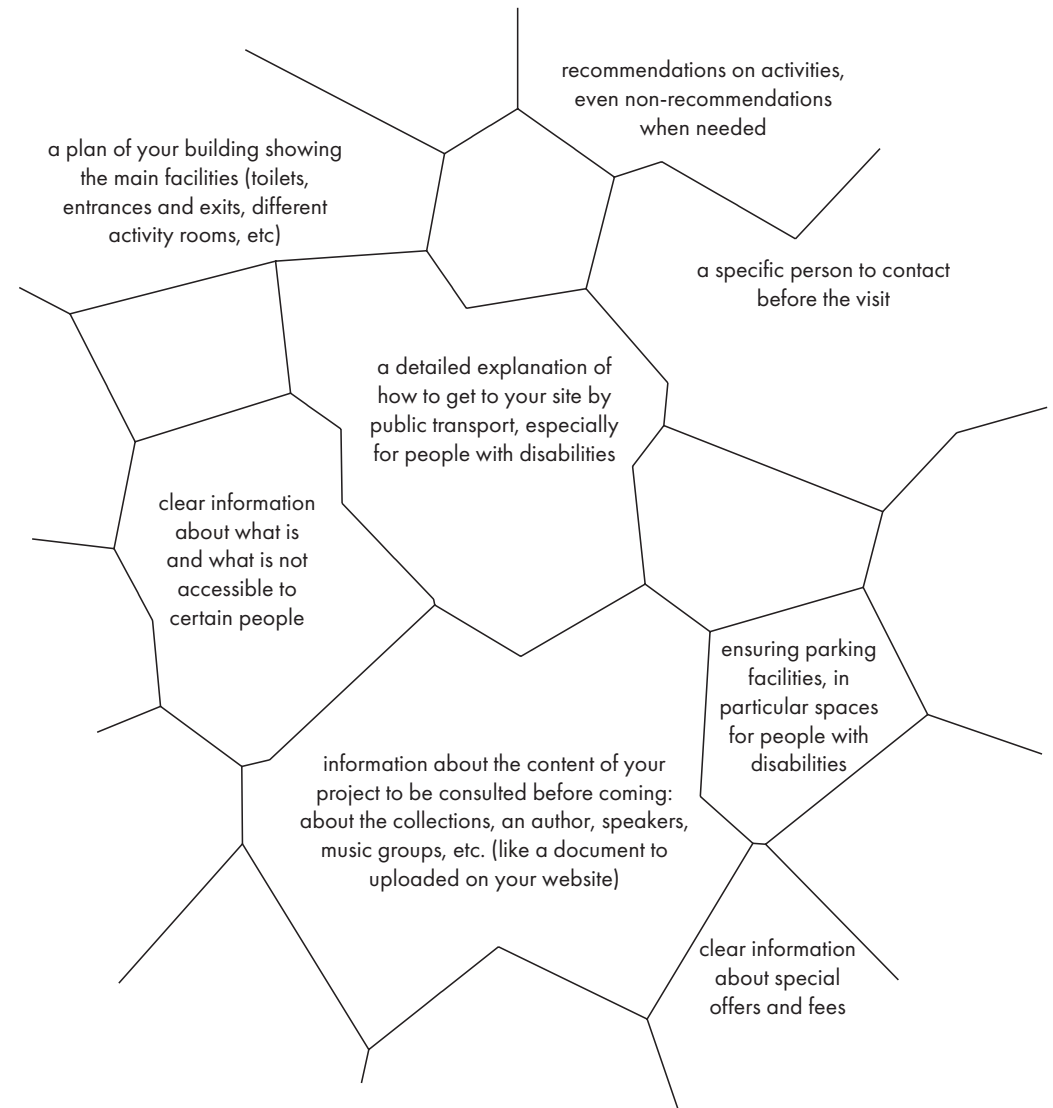
Write your notes here:

6.2



In depth

Take the time to think about how you can help visitors to be better prepared for your activity.
This could be for instance:



Good to know...



One small step for professionals, one giant leap for audiences

We often underestimate the difficulty of getting to our building or activities, especially for people with disabilities. This part can be a real obstacle course for some people. **At this point, it is very useful for many visitors to be able to count on practical elements to prepare for their visit.** What is small for the professionals can be very big for the visitors.

For instance, you could consider devoting **a space on your website to presenting the map of your buildings or activities**, a virtual tour, or a document with photos and descriptions to identify the different key points such as reception, activity areas, toilets, lifts, rest areas, bars and cafes, staff, etc. You can also have maps of your building available at reception.

Another thing we often fail to consider is **the environment of our sites**. It can be a great help to provide detailed information on how to get to the site from the nearest public transport stops or other easy access points. Don't hesitate to give details of the road infrastructure, or even to **publish photos of your site's surroundings**, to help visitors **anticipate** and better **prepare** for their own needs.

One tip: if you can include photos or images of your activities with different audiences in your preparation document, it can also help some visitors to demystify some barriers, such as imagined expected social codes and habits. Besides, **seeing pictures with diverse audiences can help future visitors to feel embodied and rightful in this place.**



Notes for action

A large rectangular area defined by a dotted border, intended for notes or action items.

Quickscan



Do you intend to carry out an evaluation of your initial ADEI goals and outcomes?

No

Slightly

Partially

Yes

Think about **the evaluation** of your project, the way you will collect feedback and communicate the impact.

Write your notes here:

6.3



In depth

Take some time to consider how you're going to deal with evaluation and collecting feedback.

- **The content of the evaluation**

- **what impact do you want to measure?**

You can go back to the question 1.3 to help you answer this question and define some key indicators.

- impacts on audiences?
 - on the staff?
 - on a specific methodology / device / activity you test with the project?
 - on partnerships?
 - on the organisation?

- **The methodology you want to follow**

- **when will the evaluation take place?**

- during the implementation of the project?
 - at the end?
 - after the project as an assessment?

- **how are you going to collect feedbacks?**

- and from whom?
 - your team project?
 - the staff in general?
 - partners ? audiences?

how will you communicate the results and to whom?

- to institutional or financial partners?
- to your management?
- to the project team?
- to audiences?

- **and what for?**

- for improvement?
 - for advocating inside your organisation?
 - for advocating outside to institutional partners?

Good to know...



About equitable evaluation

It is common to forget about evaluation when developing a project, and to leave this part for the end of the project. Though, it can be of great importance to think about the evaluation process before the start of the project in order to be able to collect and analyse feedback at the right time, to assess the achievement of objectives and to adjust parts of the project if possible and necessary before the end of the project.

There is a lot to say about evaluation in a project that cannot be summarised in a few paragraphs. Here are some key points to guide you.

Be aware that an evaluation process can, in its structure, contain elements that contribute to reinforcing inequalities and exclusion. As with many other things we've seen in the previous chapters, you need to be aware of some key points. Who will be involved in designing the evaluation process? Who will set the evaluation criteria and definitions of "success": the project team alone, associated with ADEI partners or committee, audiences? Will the indicators be meaningful for all perspectives and different points of view? Will the data and learnings be shared and discussed with all participants in the evaluation?

Here are some tips to help you programme the evaluation of your project in the most equitable way:

- you could think about creating an ADEI group to give feedback during the development of your activity. You can invite people from the project team, but also partners and even audiences to one or two evaluation meetings, or more regularly if the duration of your project is important.
- try to define some key indicators for your project (you can pick ideas in the questions of this scan tool, or in the final in depth overview) : some key indicators can be sufficient. Involve your partners and external voices in the choice and definition of the indicators.
- once you'll have collected the data, share them and discuss the results and the improvements to be made with the project team associated with partners or ADEI committee.

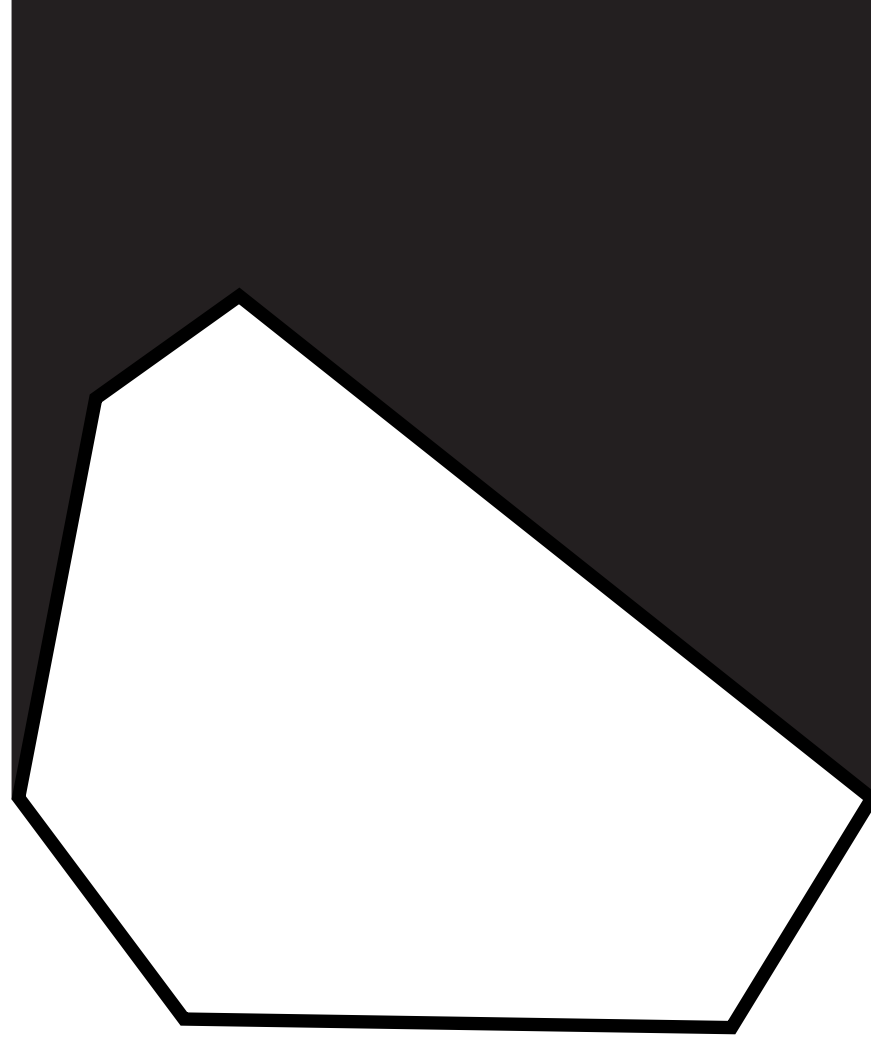
Then if you seek for more information, you can have a look at the Equitable Evaluation Framework™ from the Equitable Evaluation Initiative.

<https://www.equitableeval.org/resources>



Notes for action

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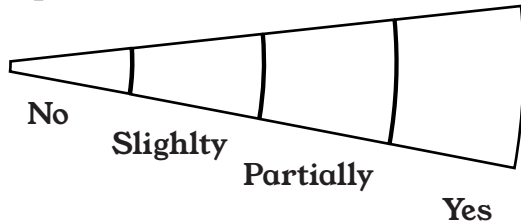


Your Project Overview

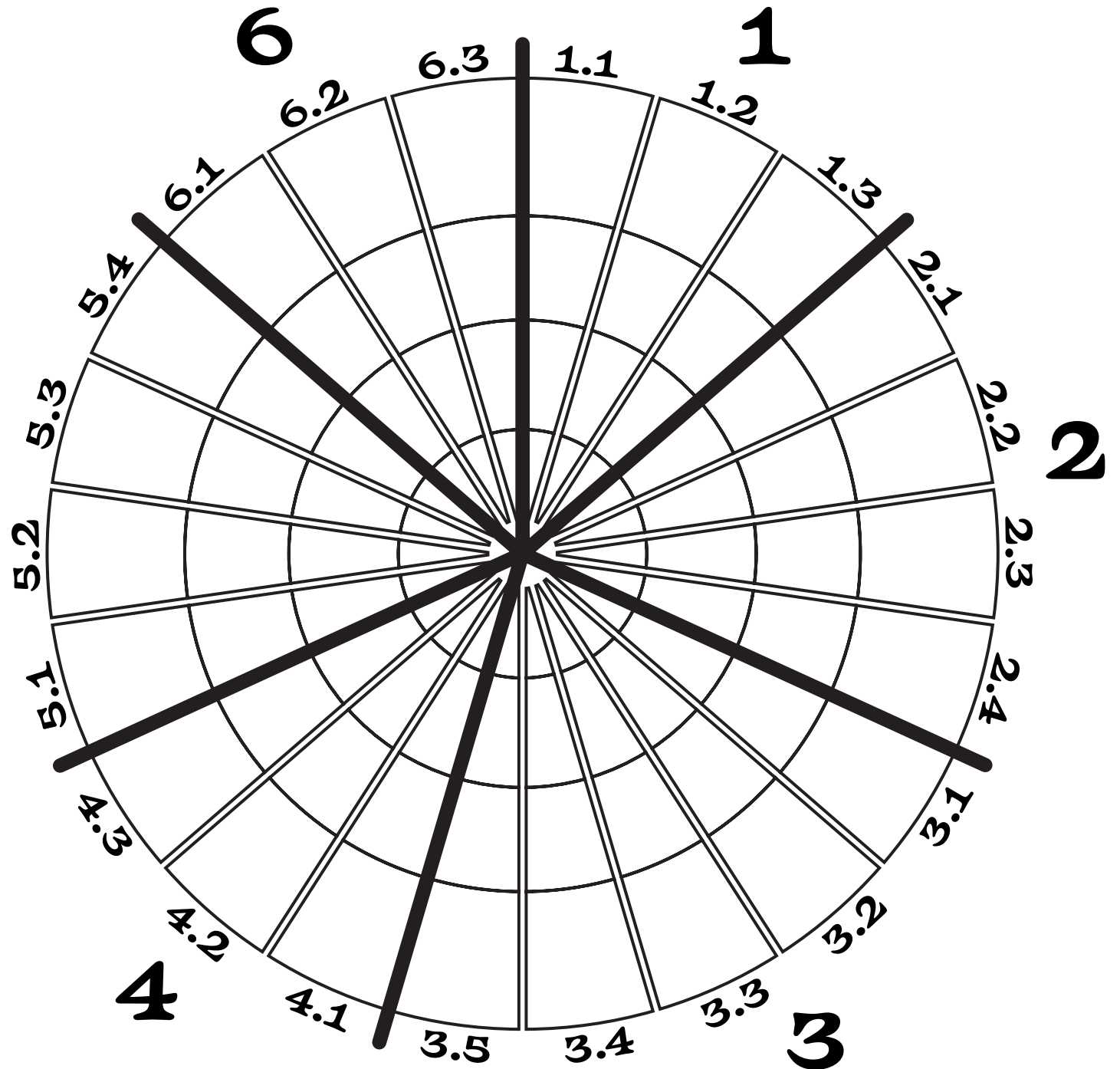
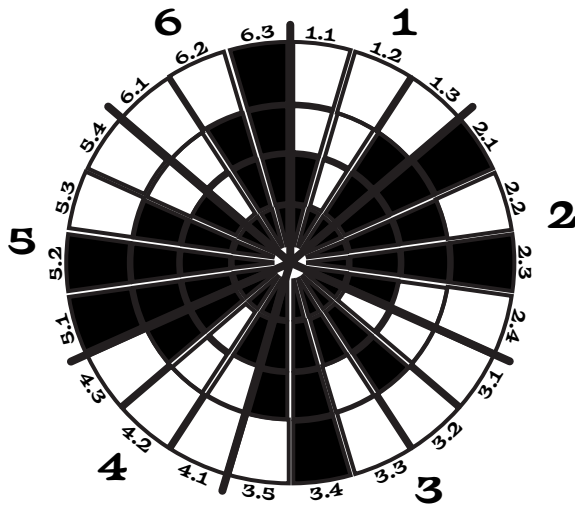
Quickscan

overview

Sum up your answers for each quickscan question.



Example :



Chapter 1

Goals and Motivations

- 1.1 Are you considering inclusion as a purpose for your project?
- 1.2 What is the position of your institution and governance: is it supportive regarding accessibility, diversity, equity and inclusion?
- 1.3 Does the project have any objectives or expected impact regarding accessibility, diversity, equity and inclusion?

Chapter 4

Contents

- 4.1 Does your content include different relevant voices or perspectives (and not just the dominant norm)?
- 4.2 Are people and communities, including disadvantaged groups, presented equitably?
- 4.3 Do you consider inclusive language in your project?

Chapter 2

Team and Resources

- 2.1 Do you know where to find expertise on accessibility, diversity, equity, and inclusion?
- 2.2 Does the project team provide a safe space for all team members and partners to share their perspectives, ideas, doubts and suggestions?
- 2.3 Do you have internal resources to address accessibility, diversity, equity and inclusion issues in this project?
- 2.4 Do you have external resources to address accessibility diversity, equity and inclusion issues in the project?

Chapter 5

Access and Design

- 5.1 Does the time and space of your project favour ADEI?
- 5.2 Have you considered minimising the barriers of your project?
- 5.3 Does your project take into account the specific needs of the audience?
- 5.4 Consider the digital tools of your project: do they improve inclusion for all?

Chapter 3

Audiences

- 3.1 Will you be targeting specific groups or audiences for this project?
- 3.2 Have you considered the risk of exclusion?
- 3.3 Do you think in terms of capacities and abilities when considering audiences at risk of exclusion?
- 3.4 Is there any form of audience participation?
- 3.5 Are you really providing an empowering experience for all?

Chapter 6

Communication, Preparation and Evaluation

- 6.1 Do you integrate inclusive communication and marketing in your project?
- 6.2 Do you offer specific information to the audience in preparation of the activity?
- 6.3 Do you intend to carry out an evaluation of the ADEI impact of your project?

In depth overview

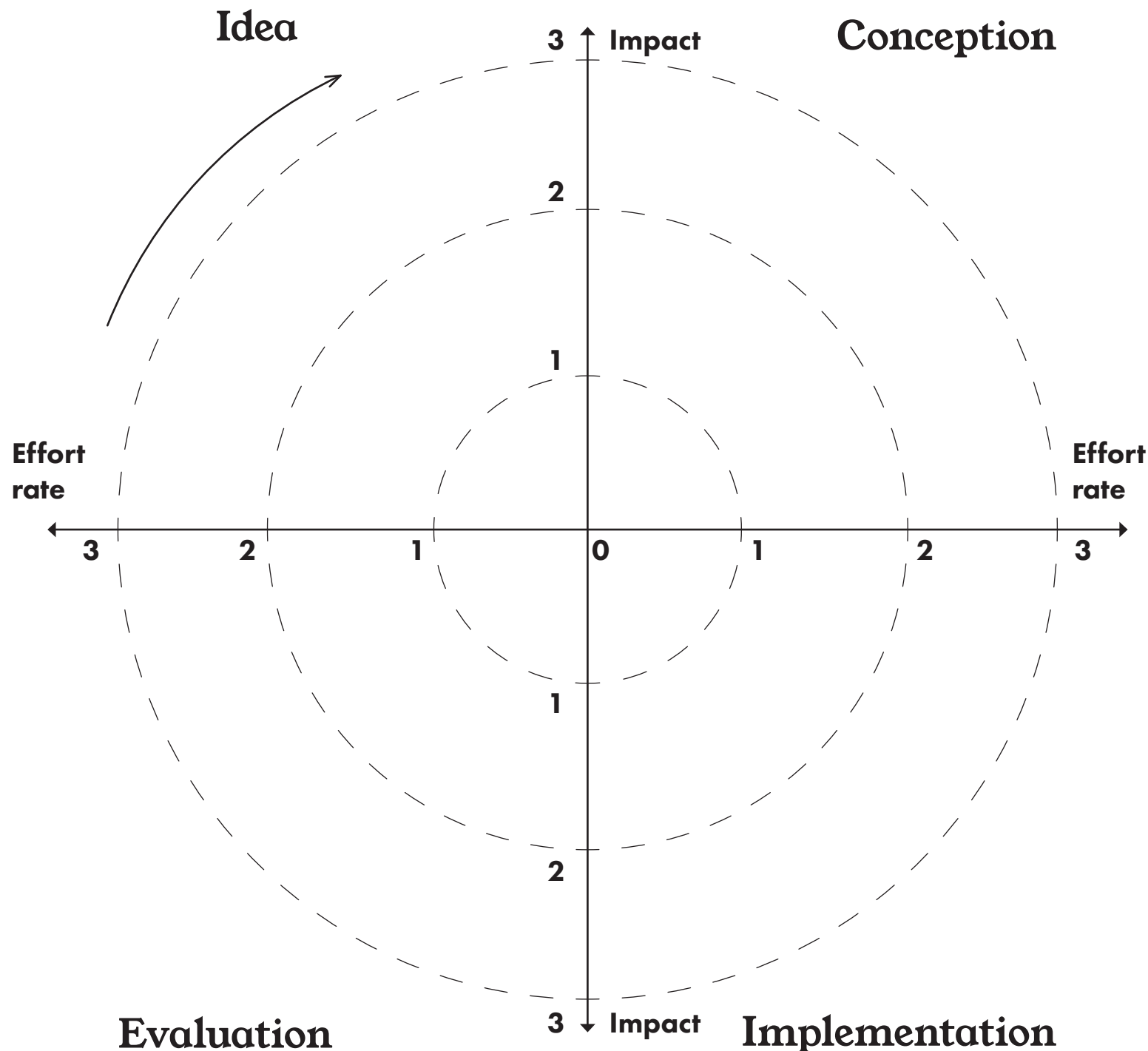
In this in depth overview, you'll create your ADEI action plan for your project!

Here you can see the life of your project, from the idea to the conception, implementation and evaluation.

On the next double page, you'll find ideas for action, already presented in the different chapters. You can also add your own actions or some ideas you have written down in the "Notes for action" of each page.

Then, you are invited to position the actions you've chosen in the graph opposite, considering:

- the stage of your project: idea, conception, implementation, evaluation.
- the effort you estimate the action will cost you.
- the impact you expect the action to generate.





Notes for action

Here is a place where you can sum up the « Notes for action » you have written throughout the whole scan.

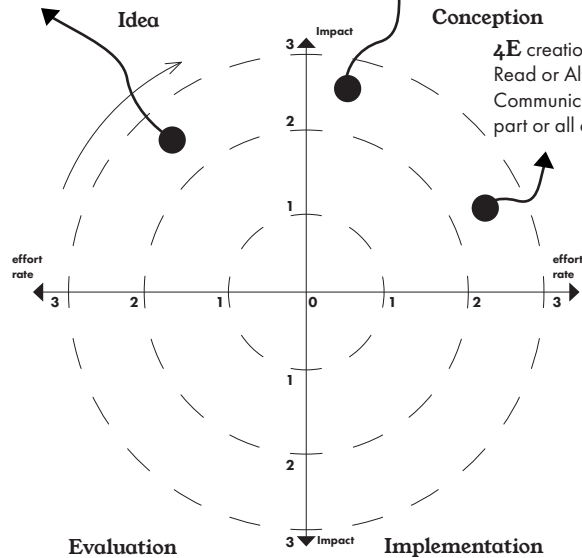
Exemple :

2F addition of 1 or 2 partners focused on ADEI issues in the scientific committee.

5A identification of the reluctant points in the time and space of your activity and potential improvements.

Conception

4E creation of Easy to Read or Alternative Communication content for part or all of the project.



List of actions

Chapter 1



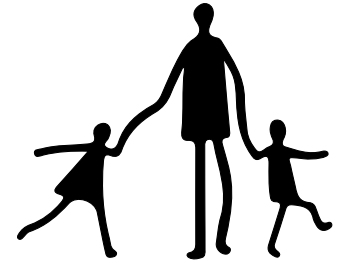
- ☐ **1A** consideration of the risk of tokenism.
- ☐ **1B** consideration of the institutional support.
- ☐ **1C** integration of the ADEI topics at the early beginning of the project to avoid “adaptation costs” and make decisions at the right time to reallocate funds.
- ☐ **1D** identification of quick wins.
- ☐ **1E** identification of small actions and changes in your project: training related to your project’s topic, form and accessibility of the texts and media, new partnership, etc.

Chapter 2



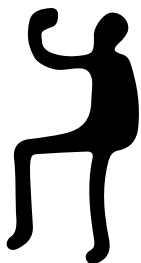
- ☐ **2A** involvement of your most motivated or aware colleagues in your project to help with ADEI advocacy and motivation.
- ☐ **2B** organisation of an inspiring meeting with one partner and your project team on one ADEI topic related to your project.
- ☐ **2C** organisation of internal training on ADEI related to your project to generate staff awareness.
- ☐ **2D** creation or update of a map of individuals and associations, partners, in your area that deal with ADEI issues.
- ☐ **2E** experimentation of a new ADEI partnership during the project.
- ☐ **2F** addition of 1 or 2 partners focused on ADEI issues in the scientific committee.
- ☐ **2G** engaging discussion with your team about the decision-making process of the project.

Chapter 3



- ☐ **3A** integration of “outsiders” doors and ideas in the project.
- ☐ **3B** start of a trustful and long term relationship with 1 or 2 partners: participate in their events, listen to them, invite them to your organisation’s events, participate in their events, etc.
- ☐ **3C** introduction of a co-creation process within part or all your project.
- ☐ **3D** precision on the characteristics of the target groups of the project using the Wheel of Power and the in depth questions of the 3.1.
- ☐ **3E** creation of your own Wheel of Power specific to your project or to your team, with your project team.
- ☐ **3F** involvement of audiences at one stage of the project.

Chapter 4



- ☐ **4A** discussion with the project team on the possible blind spots of the project: sources, speakers, groups, scientific committee, etc...
- ☐ **4B** discussion with a partner, critical friend, to help to identify the blind spots of your content.
- ☐ **4C** analysis of all the content of the project using the question grid 4.2 (stereotypes, valued representations, etc).
- ☐ **4D** identification of partners in your area specialised on Easy to Read and AAC methods.
- ☐ **4E** creation of Easy to Read or Alternative Communication content for part or all of the project.

Chapter 5

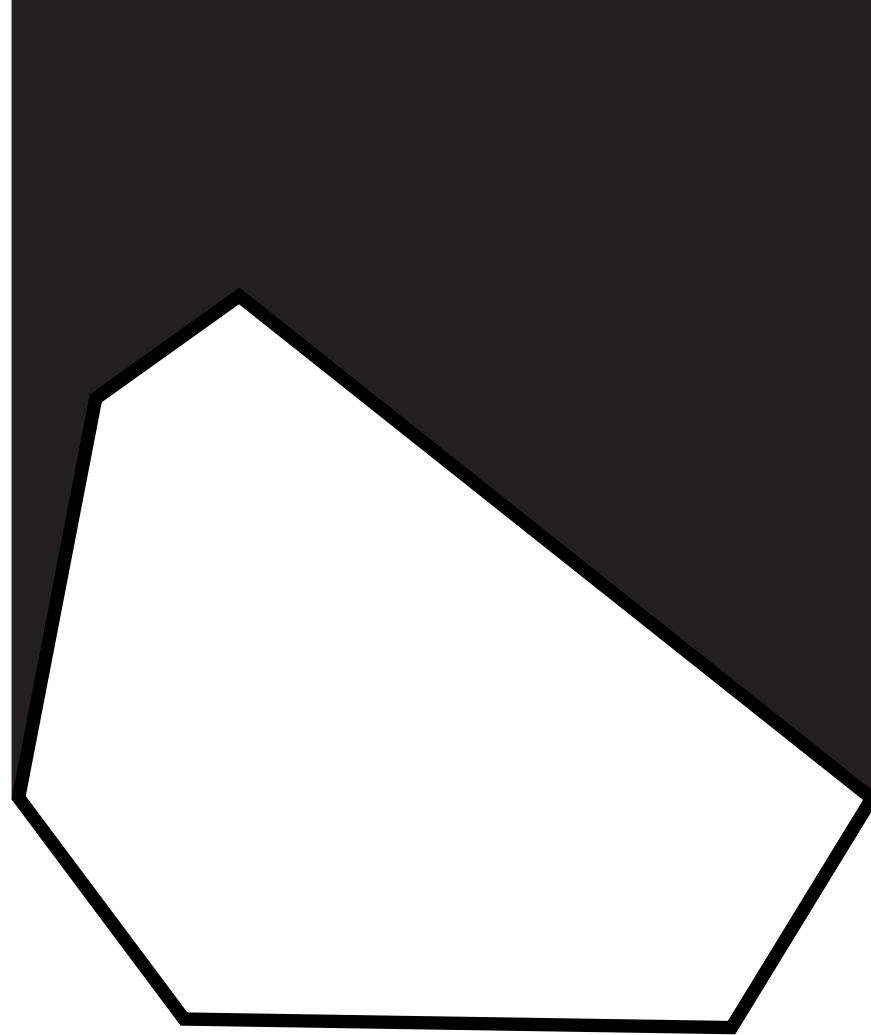


- ☐ **5A** identification of the reluctant points in the time and space of your activity and potential improvements.
- ☐ **5B** constitution of 1 sensory bag and its promotion.
- ☐ **5C** programming relaxed sessions in the project.
- ☐ **5D** creation of a quiet zone in the space of the activity.
- ☐ **5E** implementation of the universal design process in the creation of part or all the activity.
- ☐ **5F** identification of all digital devices in the project and of their capacity to support or to exclude participants.
- ☐ **5G** integration of digital devices to improve accessibility.

Chapter 6



- ☐ **6A** identification of non-institutional ways of communication: community leaders, notice boards, community newspapers, social media.
- ☐ **6B** improvement of website accessibility.
- ☐ **6C** use of inclusive language in the communication of the project.
- ☐ **6D** creation of an equitable content for the communication message, respectful of equitable representations.
- ☐ **6E** creation of a document to prepare the visit, promoted on line for all visitors.
- ☐ **6F** presentation of the map of your building/site on your website (virtual tour, photographs, etc).
- ☐ **6G** identification of impact indicators for the project.
- ☐ **6H** programming equitable evaluation of the project.



Resources

Here are the resources we have presented throughout the tool

Introduction

- FR - Clémence Perronnet, Synthèse – *Publics exclus outils de la recherche pour des institutions plus inclusives*

<https://www.estim-mediation.fr/ressource/synthese-publics-exclus-outils-de-la-recherche-pour-des-institutions-plus-inclusives-clemence-perronnet/>

- EN - The website and community Diversci.eu : <https://www.diversci.eu/>

Chapter 3

Sylvia Duckworth illustrations:

- Duckworth, S. (2020, Oct 18). Wheel of power/privilege [Infographic]. Flickr. <https://flic.kr/p/2jWxeGG> CC BY-NC-ND 2.0
- Duckworth, S. (2020, Aug 19). Intersectionality [Infographic]. Flickr. <https://flic.kr/p/2jy46K4> CC BY-NC-ND 2.0
- Adaptation en français de la Roue des Privilèges par l'illustratrice Camille Perron-Cormier : <https://rfnb.ca/informer/boite-a-outils/rfnb/roue-des-privileges>
- Adaptation en français de la Roue de l'Intersectionnalité : <https://ecampusontario.pressbooks.pub/cuaidea/chapter/positionality-intersectionality/>

- EN - Emily Dawson, *Equity & inclusion in everyday science learning*

Book : <https://equityandeverydayscience.wordpress.com/about/books-2/>

Zine : <https://equityandeverydayscience.wordpress.com/zine/>

- EN - Nina Simon, *The Participatory museum*

<https://participatorymuseum.org/>

- EN - People History Museum, Manchester

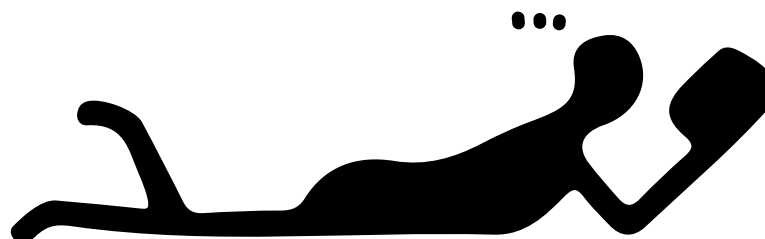
<https://phm.org.uk/>

- EN - Nina Simon, *The Art of relevance*

<https://artofrelevance.org/>

- TDEX video *The Art of Relevance* (sous-titres en français activables)

<https://www.youtube.com/watch?v=NTih-l739w4>



Click here to download the
list of resources in pdf format.

Chapter 5

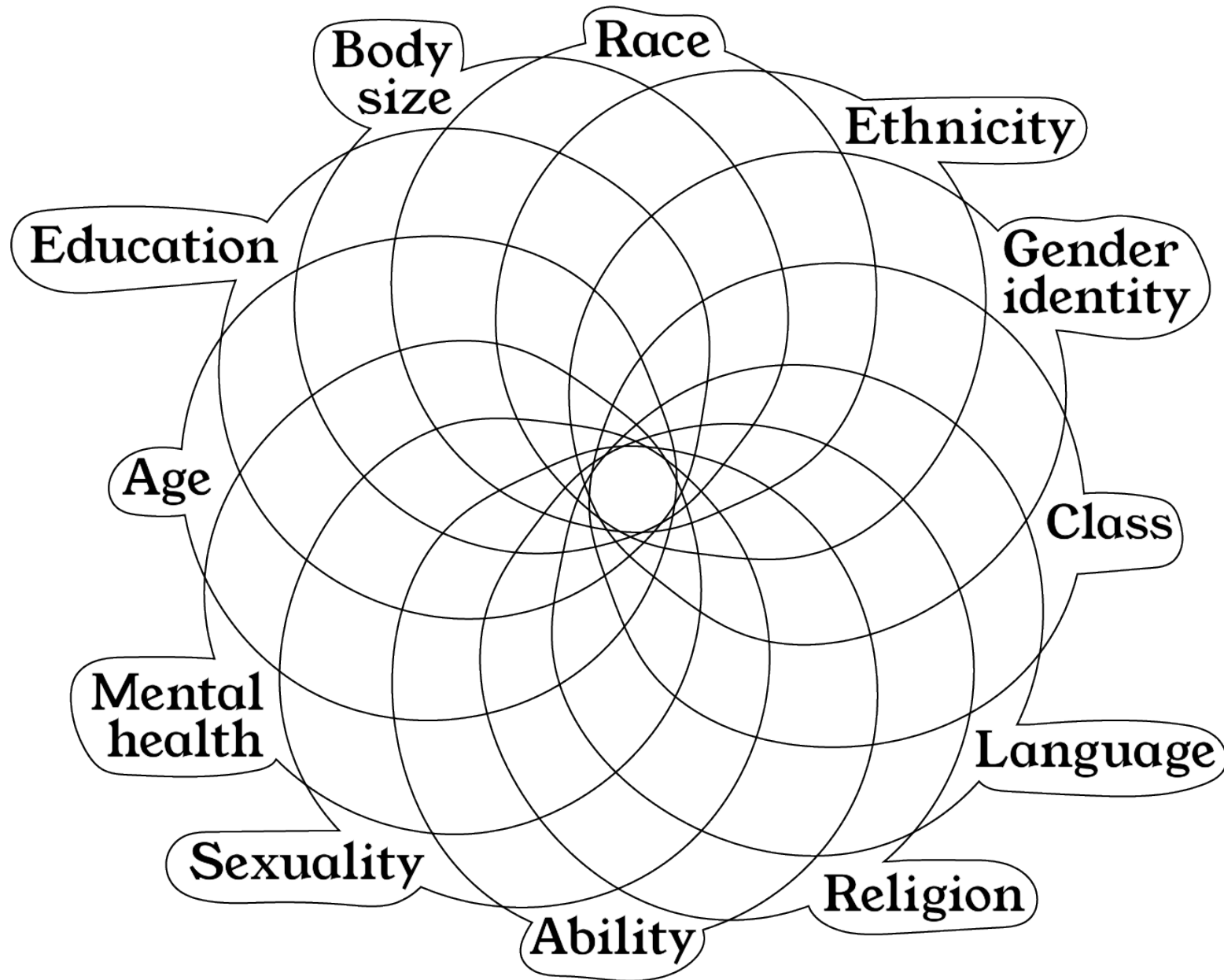
- FR - FRAMEwork: Guide muséal pour l'accueil des personnes autistes : <https://framemuseums.org/frameworks/>
- EN - sous-titres français activables - FRAMEwork: Guide for Welcoming Museum Visitors with Autism Spectrum Disorder: video where partners from the FRAME project (FRAME between the Montreal Museum of Fine Arts, the Palais des Beaux-Arts Lille, and the Dallas Museum of Art) present their work: <https://www.youtube.com/watch?v=vqg26NvrZWw>

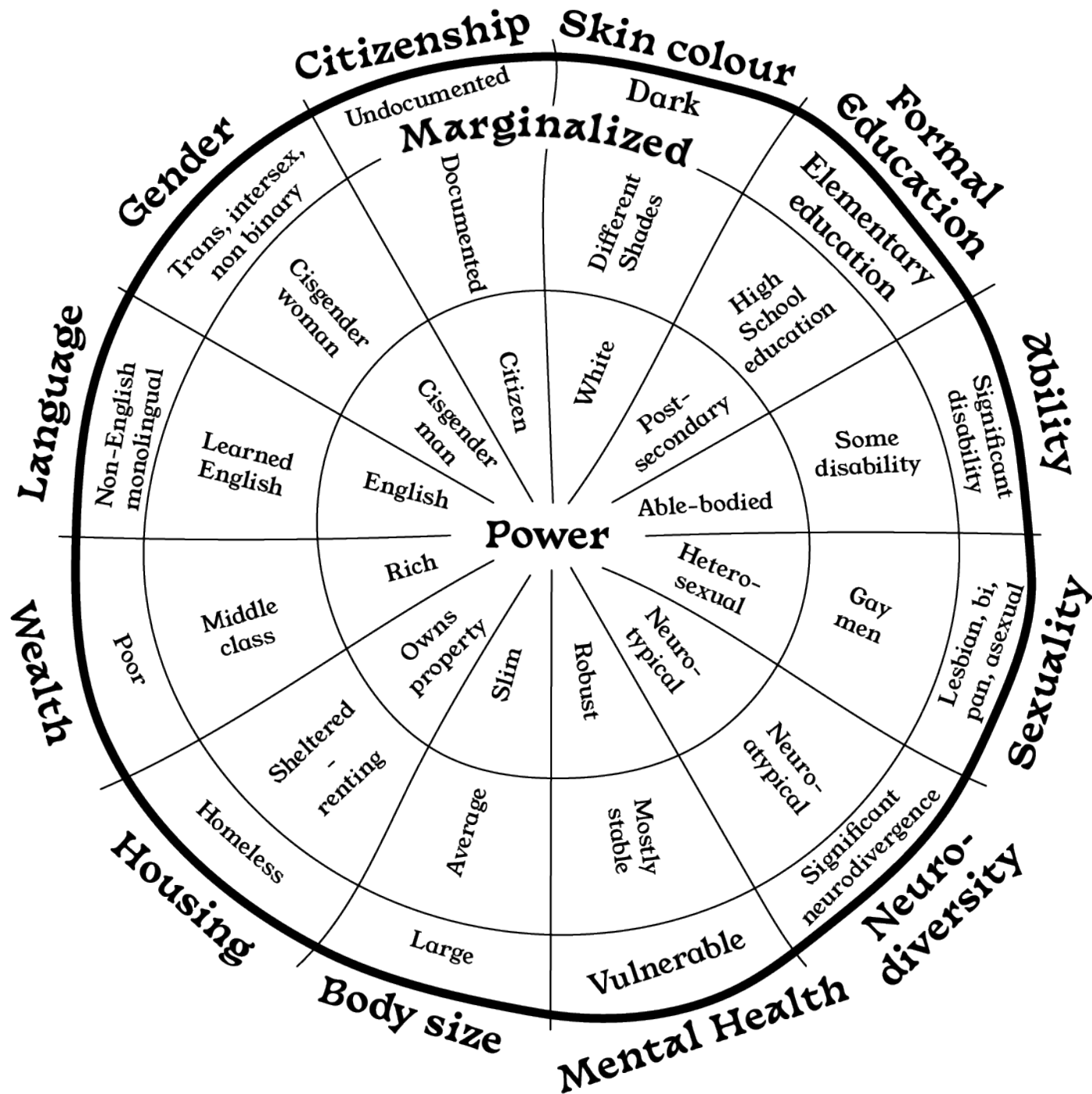
Chapter 6

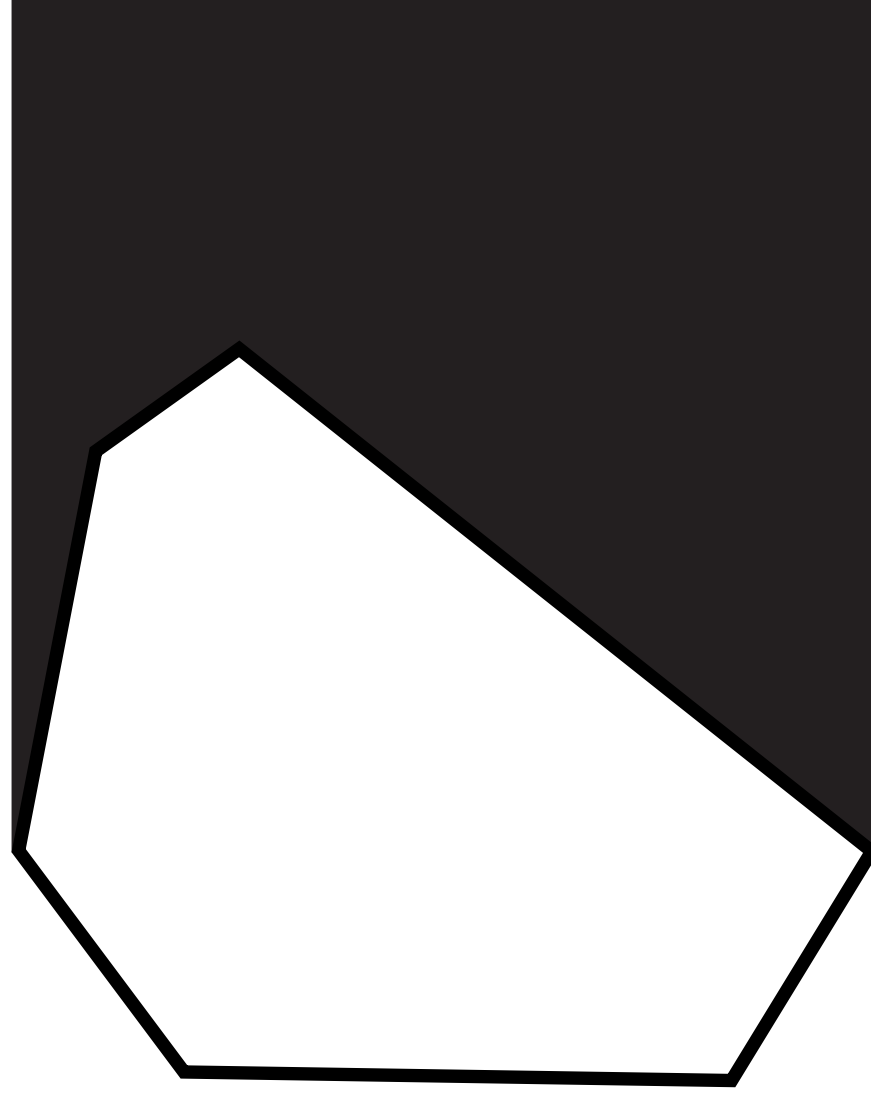
- EN - Equity and Inclusion Lens Handbbok, Ottawa, 2018, p24 Communications
https://documents.ottawa.ca/sites/documents/files/ei_lens_hb_en.pdf
- EN - Web Accessibility Initiative WAI, Strategies, standards, resources to make the Web accessible to people with disabilities
<https://www.w3.org/WAI/fundamentals/>
- EN - Equitable Evaluation Framework™ from the Equitable Evaluation Initiative : <https://www.equitableeval.org/resources>
- EN - The Dutch 'ImpactLab' has collected many tools to measure impact of science communication. An inspiring range of tools (like observation, survey, focus groups, interviews, personal observation or voting).
<https://impactlab.sites.uu.nl/wp-content/uploads/sites/764/2023/04/Toolbox-3.2-English.pdf>
- FR - Clémence Perronnet, *La culture scientifique des enfants en milieux populaires : étude de cas sur la construction sociale du goût, des pratiques et des représentations des sciences*. Sociologie. Université de Lyon, 2018. Français
<https://tel.archives-ouvertes.fr/tel-02015334>



The human silouhettes are directly or modified from designs by Kris.27 on The Noun Project







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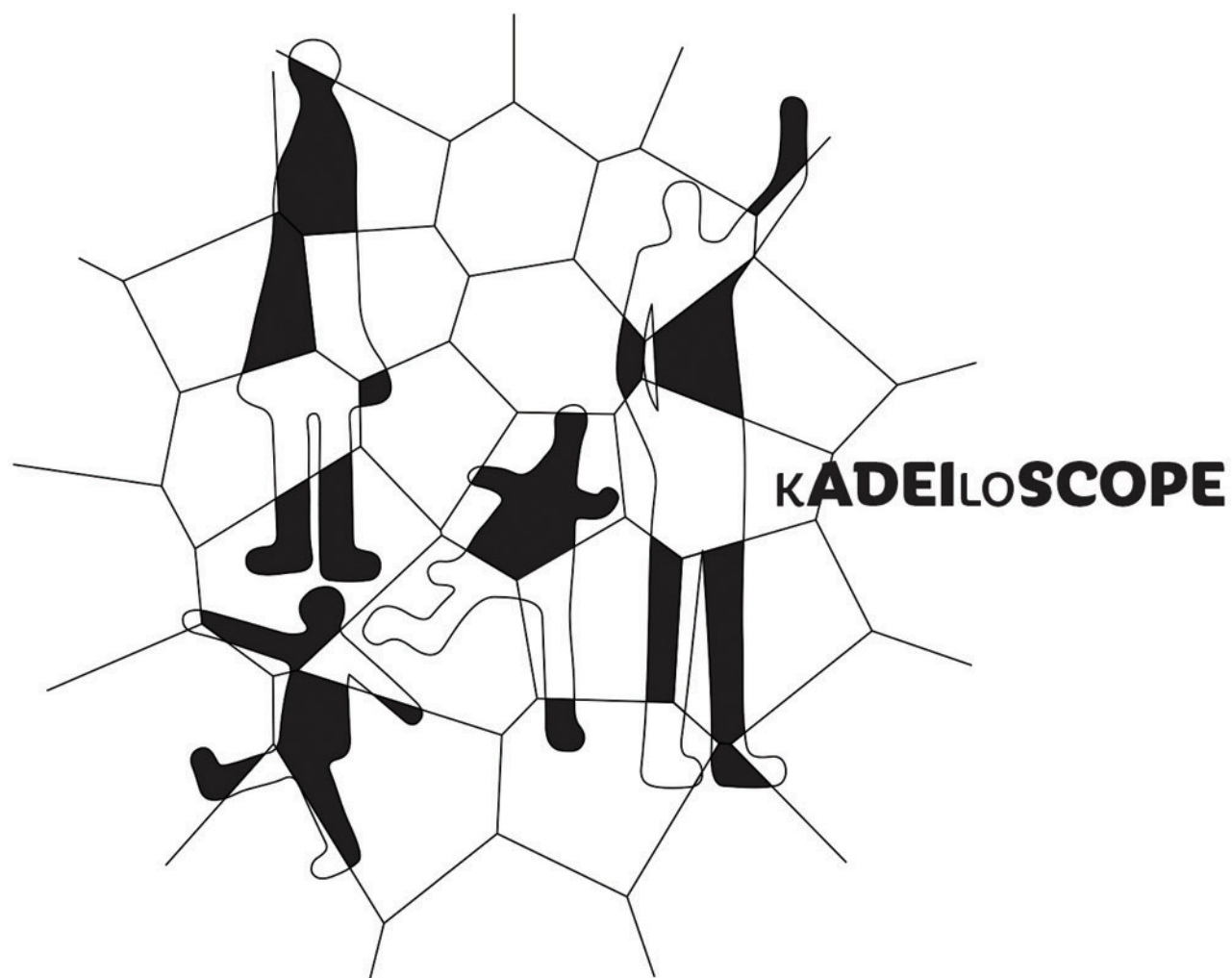
Issues de designs by Kris.27 de The Noun Project

Thank you to the La Moulinette team for sharing their experience of this inspiring project.

La Moulinette, Votre projet de médiation haché menu

<https://www.moulinette.ch/fr>





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