BEST PRACTICES OF INCLUSION

By Mariya Yasenovska and Olena Zinenko
October 2020

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Inclusion is a process of full integration of any person, ensuring possibilities of equal participation in social life.

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Criteria for inclusion are participation, accessibility, enhancing capacities and ensuring sustainable development.

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It is important for a contemporary museum to become a forum where any person can get an experience of communicating in a respectful and diverse environment.

FRIEDRICH EBERT STIFTUNG

DEMOCRACY AND HUMAN RIGHTS

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Content

INTRODUCTION

Lately, the term 'inclusion' gains a wider circulation in Ukraine. Although inclusion is perceived mainly as a way of drawing attention to the problems of accessibility of education to the people with disabilities, there is a noticeable tendency for its spreading to other areas of social relations and introducing new groups that are vulnerable to discrimination to it. Inclusion is a system of discrimination prevention and is needed everywhere and for any group. Unfortunately, the popularity of the notion does not mean its correct understanding; there are often cases where the meaning is distorted and disregarded for a crucial component of the inclusion – the value approach towards human diversity, respect and caring for others.

The Kharkiv Regional Foundation "Public Alternative" (KRF "PA") has been promoting values of freedom from discrimination for over 10 years and spreading ideas of the importance of inclusion during the annual educational festival 'InclusiON' for five years. We are striving to highlight the value-oriented and practical sense of inclusion, show existing challenges and find successful practices, create forums for discussions and find solutions together. Whilst considering inclusion in a broad sense and recognising its necessity among various target groups, we often put the accent upon people with disabilities because the way society accepts these people often serves as a litmus paper for inclusion in general.

For the last four years, KRF "Public Alternative" has been fruitfully working with museums in Kharkiv. We are working together to develop inclusive practices in the culture, and we are proud of our achievements. Having experience with the Ukrainian Cultural Foundation, the only institution that has a strategy of implementation of inclusive art, we observe that the movement of inclusion throughout the Ukrainian museums is strengthening. At the same time, it is far from covering all museums in the country, of which there are at least five thousand.

To promote best existing practices of inclusion in the museums, to show the importance of the smallest steps towards its implementation, to demonstrate possibilities for inclusion of different groups – these are tasks as we see them for us and we are describing them in this publication among other best practices. In this publication, we present an overview of the best practices of inclusion in Ukrainian museums, explain basic concepts and terms, providing practical recommendations and giving examples of creating inclusive environments.

The purpose of this publication is to provide the idea of accessible, barrier-free and inclusive museum areas in Ukraine that complies with norms of both national and international legislation, best international practices of work of cultural institutions with people with disabilities, families with small children, teenagers, elderly people, foreigners and other vulnerable groups.

Since it was not our ambition to cover all museums in Ukraine, consequently we have referred to experts' evaluations and opinions of several individual representatives of vulnerable groups. As well we have used online interviews and open sources analysis of, for example, the archive of projects for the development of inclusion supported by the Ukrainian Cultural Foundation. As a result, we have selected the most successful and most common practices. In this publication, we have strived to show as many target groups that are involved with the inclusion as possible and cover different Ukrainian regions.

In our opinion, providing specific examples of inclusion and demonstration of their diversity in Ukrainian museums will help to deepen the understanding of inclusion in general, to widen ideas of its manifestation and ways of its implementation. We expect that the implementation of these practices will facilitate access to the cultural heritage by the people with disabilities and other vulnerable groups and their recruitment to the implementation of local cultural policies. Moreover, our experience shows that inclusive practices could help museums to attract visitors to online events, which are especially important during the COVID-19 pandemic and its subsequent emergency measures and lockdown.

Our examples are arranged by the following criteria:

- The museum inclusion policies (cooperation with vulnerable persons from groups and organisation that represent them – Section 1

- Physical accessibility of the museum and its expositions (convenience of getting and staying at the museum) – Section 2

- Access to information about the museum and its programmes (active informing about their activities, services and innovations) – Section 3

- Accessibility of the expositions' content (interaction and special projects) – Section 4

- Competences of the museum team on the inclusion (education and raising awareness) – Section 5

- Sustainability of inclusion in the museum (development strategy and community building) – Section 6

We have developed our criteria based on the questionnaire on the access of inclusion in museums for the people with disabilities that was developed by the international expert Karina Chupina in the frames of the 'INKuLtur' project and presented in Kharkiv during 'InclusiON' 2019.[1] "Organization of an inclusive environment in cultural institutions: a scientific and practical guide for employees of cultural institutions. https://specialviewportal.ru/uploads/docs/docs_1.pdf (тут і далі зноска внизу сторінки із сквозною нумерацією)

We have described 27 examples from 15 museums in total. As a rule, there are more than one practice and/or idea in each case. Eventually, our list of examples is not exhaustive, and there are more practices introduced in Ukrainian museums, but we have chosen the most common ones, and some of them are unique.

It is important to note that the most common criterion is the accessibility of the exhibition content. There is no doubt that the necessity of working with content is obvious for museums and their partners and has a visible result. Cooperation, education and building of strategies are often underestimated or not mentioned while presenting results. Physical accessibility is remaining a luxury for most of the museum areas since they are situated in historical buildings, which are complicated to make fully accessible due to limitations of renovation; in unsuitable premises and lack of funds for purchasing of necessary equipment. However, we are confident that museums could find some useful examples to implement.

We need to mention the significant contribution of the Ukrainian Cultural Foundation (UCF) to the development of inclusion in Ukrainian museums. Almost every other practice has been created, initiated or developed with the support of the Foundation, in particular with the support of the Inclusive Art Project.

Our publication is addressed to the administration and employees of cultural institutions, specialists of public organisations, manager of culture projects, specialists of creative industries, teachers and students as well as all those who are interested in the problems of organising an inclusive environment in cultural institutions. Examples of inclusion in this publication are mostly designated, but not limited to, people with disabilities, as this publication aims to promote a broad approach to understanding inclusion.

This edition was prepared by a group of experts from KRF Public Alternative with the support of the Friedrich-Ebert-Stiftung office in Ukraine.

We are grateful to all the museums that have agreed to cooperate and provide us with the necessary information on the best practices of inclusion:

- State Natural History Museum of the National Academy of Sciences of Ukraine (Lviv)

- Kosiv Museum of Folk Art and Life of the Hutsulshyna (a branch of the National Museum of Folk Art of Hutsulshyna and Pokuttya named after Y. Kobrynsky)

- Mystetskyi Arsenal

- Museum of the Volyn Icon in Lutsk

- Ivan Georg Pinsel Museum, Lviv National Art Gallery named after Borys Voznytsky

- Museum of the History of the City of Kyiv

- The Ancient Lviv Museum

- National Museum of the Holodomor-Genocide

- National History and Architecture Museum "Kyiv Fortress"

- National Museum named after A. Sheptitsky

- The Khanenko Museum (National Museum named after Bohdan and Varvara Khanenkos)

- National Museum of Taras Shevchenko

- Pedagogical Museum of Ukraine

- Poltava Literature and Memorial Museum of Panas Mirnyi

- Kharkiv Art Museum

The authors express special thanks to Karina Chupina, an expert on the rights of people with disabilities, author of the questionnaire that assess the inclusiveness of cultural institutions.

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1 Organyzatsiya inkliuzyvnoy sredy v uchrezhdeniyakh kul'tury: nauchno-praktycheskoe posobiye dlya sotrudnykov uchrezhdeniy kul'tury https://specialviewportal.ru/uploads/docs/docs_1.pdf (in Russian)

Glossary[2]

Audio description (typhlo translation or typhlocomment) is a form of translation used to provide information about key visual elements for the benefit of consumers with visual impairment. It is used in videos, media content, sports matches and competitions, theatre, etc.

Discrimination is the situation when a person and/or group of persons face restrictions of the recognition, use or exercise of their rights and freedoms in any form based on the grounds of their race, colour, political, religious and other beliefs, sex, age, disability, ethnic or social origin, citizenship, marital and property status, place of residence, language or other features that were, are and may be true or implied, except the situation when such restrictions have a legitimate, objectively justified purpose, the means of achieving which are appropriate and necessary.

Augmented reality is created in projects where real-world objects are accompanied by information and virtual images generated by a computer or other devices, in particular with the involvement of various sensors and sensations: visual, auditory, tactile, somatosensory and olfactory.

Accessibility is ensuring access of vulnerable groups, primarily people with disabilities, along with others to certain areas, public transport, information and communication, including digital technologies and systems, as well as to other facilities and services open or provided to the population in both urban and rural areas.

Disability is an evolving concept that results from the interaction that occurs between people with disabilities and social and physical barriers that prevents them from participating fully and effectively in society on an equal basis with others.

Induction loops are devices that help transmit audio information without noise interference to people with hearing impairments who use a hearing aid or cochlear implant with an induction T-coil or a special receiver. They can be station-

ary, portable or individual (for wearing the device on the body).

Inclusion is a process of real integration of any person that requires the creation of conditions for their accessibility in/to buildings, institutions, any other public space, providing opportunities to participate equally in public life through the development and implementation of specific solutions.

Inclusive practice is a specific initiative or implemented project or planned for implementation in the nearest future and developed on the principles of inclusion.

Communicative board is a special board divided into squares to which one can attach graphic symbols.

Easy language (easy reading) is a format for presenting information that is easy to read and to understand for people with intellectual disabilities, as well as those who have learning and communication difficulties. The method involves the use of simple frequent words, concise sentences, simple grammar, and short texts, divided into small information blocks. As a rule, there are illustrations of the same type for the entire information product placed to the left of the text. The text is aligned on the left edge, printed in a serif font (Arial, Tahoma) with a font size of at least 14. The information product should not exceed 20 pages and is published after taking into account comments of testers with intellectual disabilities.

People with disabilities are people who have health issues; due to social and physical barriers, they cannot fully and effectively participate in social life equally with others.

Nosology is a medical science that deals with the classification of diseases. Disability nosology is the classification of forms of disability.

Palantypist is a specialist who, while listening, quickly types text on a specific keyboard (palantype). The text is directly projected on the screen.

Reasonable accommodation is making, when it is necessary in a particular case, required and appropriate modifications and adjustments that do not constitute a disproportionate or unjustified burden, in order to ensure the implementation or exercise of all human rights and fundamental freedoms by vulnerable groups equally.

Sensory accessibility means favourable conditions that help the comfortable participation of people with mental disabilities or impaired perception of sensory information. For ex-

2 Convention on the Rights of Persons with Disabilities (CRPD) https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html
Zakon Ukrayiny «Pro zasady zapobihannya ta protydiyi dyskryminatsiyi v Ukrayini»
https://zakon.rada.gov.ua/laws/show/5207-17#Text (In Ukrainian).
Organyzatsiya inkliuzyvnoy sredy v uchrezhdeniyakh kul'tury: nauchno-praktycheskoe posobiye dlya sotrudnykov uchrezhdeniy kul'tury https://specialviewportal.ru/uploads/docs/docs_1.pdf (in Russian)
Zakon Ukrayiny «Pro sotsial'ni posluhy»
https://zakon.rada.gov.ua/laws/show/2671-19#Text (In Ukrainian)
Lehke chytannya v Ukrayini. Facebook group.
https://www.facebook.com/groups/754006548722934 (In Ukrainian)

ample, the absence of bright flickering light, flashes of light, loud sounds or shocks, rustling, pungent odours that can interfere with people with autism spectrum disorders, epilepsy, anxiety, problems with visual-spatial orientation, etc.

Stenotyping is typing on a special chord keyboard. The principle of its work is based on the use of abbreviated writing when the typed text is automatically processed and decrypted by special software in real-time.

Tactile sound informant is an electronic analogue of icons and plates in Braille for people with full or partial visual impairments that helps to listen to pre-recorded audio messages. To listen to the recording, merely press the tactile button.

A tactile model is a model or copy of an artwork that could be touched to examine it. It is often a specially made model to give people with visual impairments the opportunity to get acquainted with a specific object, which under different circumstances (size, fragility, value, etc.) cannot be touched or thoroughly examined by touch.

Universal design is the design of objects, environments, programmes and services, which make them as suitable as possible for use by all people without any adaptations or special features. This does not exclude assistive devices for specific groups of persons with disabilities or other groups when necessary.

Vulnerable groups ('excluded' social groups) - individuals/families who have the highest risk of getting into precarious life circumstances due to the influence of adverse external and/or internal factors. In the context of inclusion, vulnerable groups are those that are vulnerable of being discriminated based on certain characteristics (race, colour, political, religious and other beliefs, gender, age, disability, ethnic or social origin, citizenship, marital and property status, place of residence, sexual orientation and gender identity, language or other characteristics).

Physical accessibility is a characteristic of an architectural environment and infrastructure of an institution that allows people with disabilities and other vulnerable groups to have a facile entrance to the institution and access to other services.

Frequency Modulation systems (FM-systems) are wireless technologies for sound transmission and improvement of speech intelligibility in the conditions of background noise, significant distances, in rooms of any area or open air.

Photogrammetry is a science that studies the phenomena, shapes and locations of various objects in space, objects and their dimensions by measuring their photographic image.

Braille is an embossed font for writing and reading by the visually impaired, developed by the Frenchman Louis Braille. The font is based on a combination of six dots.

1
INCLUSION POLICIES OF MUSEUMS

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Inclusion policy of a museum is internal and external policies of communication and cooperation of the museum team with people with disabilities and other vulnerable groups and organisations representing their interests; representation and participation of vulnerable groups in museum programmes and events, cooperation with them and public organisations. The implementation of this component involves the transformation of the institution's organisation policy, development of strategies and plans to ensure inclusiveness in the short, medium and long term, aimed at achieving significant and long-term improvements for people from vulnerable groups in the museum.

Photo 1
Activists with visual impairments are participating in a public testing of an inclusive audio guide.
Photo: Kharkiv Art Museum

KHARKIV ART MUSEUM

https://artmuseum.kh.ua/

The museum collaborates with activists and organisations of people with disabilities to create inclusive audio guides and video guides. On the initiative of KRF "Public Alternative" and Gwara Media, two audio guides were created for the main permanent expositions of the museum: "Ukrainian and Russian art of the 16th – beginning of 20th centuries"[3] and "Western European Art of the XVI-XIX centuries"[4]. Activists with visual impairment and typhlo pedagogues of Kharkiv Special NEC Korolenko participated in all stages of product preparation, as well as in its numerous tests. Tours contain typhlo comments and sound effects that help to create images for visually impaired persons, but they might be interesting for other visitors too. Similar audio guides exist in National Literature Memorial Museum named after Grigory Skovoroda, audio guide "Spirit of Skovoroda"[5] and in Parkhomivka Art Museum named after P. F. Luniov, audio guide "Hear Malevich"[6]. All guides are available in Ukrainian, English and some of them in German and French. Audio guides and reproductions art masterpieces and their text descriptions are available online at izi.travel and one could listen to them on one's smartphone. Audio guides are in demand in groups with visually impaired adults or children, families with children, school groups, and foreign visitors. At Kharkiv Art Museum by an initiative of the local organisation of people with disabilities "Creavita" there is a possibility to order a video guide that contains sign language translation of the tour "Ukrainian and Russian art of the 16th – beginning of 20th centuries" that is helpful to visitors with hearing impairments.[7] The video guide is stored on the specially designated pad.

3 Audioguide «Ukrainian and Russian art of the 16th – beginning of 20th centuries» https://www.izi.travel/ru/3825-ukrainian-and-russian-art-of-xvi-beginning-of-xx-century/en

4 Audio guide «Western European Art of the XVI-XIX centuries» https://www.izi.travel/ru/91e6-western-european-art-of-the-xv-xix-centuries/en

5 Audio guide "Spirit of Skovoroda" https://www.izi.travel/ru/bee5-nacionalniy-literaturno-memorial-niy-muzey-g-s-skovorodi/uk

6 Audio guide "Hear Malevich" https://www.izi.travel/ru/fe9b-parhomivskiy-hudozhniy-muzey/uk

7 Kharkiv Art Museum https://artmuseum.kh.ua/news/video-gid-zhestovoyu-movoyu-v-muzeyi.html

Photo 2

Picht typewriter for printing in Braille, dated approximately from 1901-1903. At the bottom left, there is a wax box for writing, a sheet with the text printed in Braille, a bag of malt and a bag of seeds.

Photo: Pedagogical Museum

PEDAGOGICAL MUSEUM OF UKRAINE

http://pmu.in.ua/
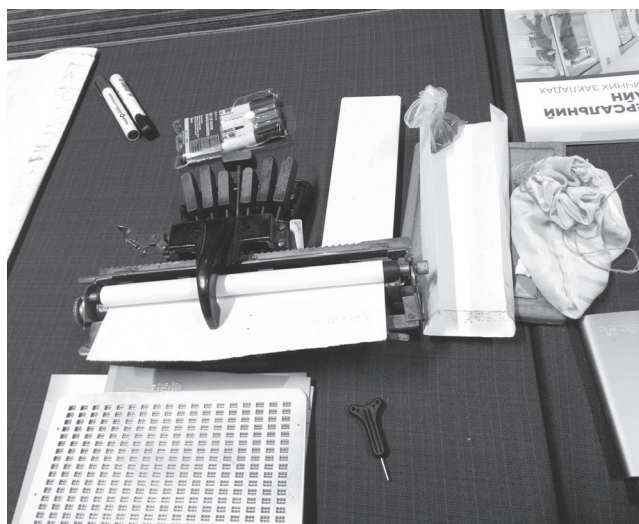
The museum collaborates with people with disabilities and other groups to create content, identify needs and means to meet them. With the participation of children and adolescents, people with disabilities and other groups, the museum began to transfer its funds into an accessible text format, and children's books into audio format. Thus, rare and fascinating printed samples of pedagogical works and children's books became available for text to voice programmes. Convenient and accessible formats cover the wider possible audience. With the active participation and great interest of people with severe visual impairments, the creation of samples of books in Braille has also been tested and started. The developed materials are ready to use by people with various visual impairments, families with children, students and schoolteachers.

THE KHANENKO MUSEUM

https://khanenkomuseum.kiev.ua/

The priorities of the museum's "foreign" policy are the following: 1) response to each initiative/request from "excluded" social groups: people with disabilities, homeless people and other socially vulnerable groups, ethnic and other social minorities; the main goal is to quickly and efficiently satisfy those requests (related tasks are to learn something new and/or develop a partnership); 2) support of high-quality interaction with permanent partners, joint search for the best formats, horizontal cooperation of experts; 3) "activism": comprehensive promotion of the values of inclusion, support of discourse, and dissemination of experience.

MYSTETSKYI ARSENAL

https://artarsenal.in.ua/

The museum works on the creation of permanent groups of visitors who take an active part in inclusive programmes based at the museum. The Arsenal Seniors Programme is tailored for working with older audiences. As part of this programme, the museum team has decided to focus on working with older visitors, whom they perceive as informal experts and encourage them to share their own experiences. The purpose of this programme is to involve this audience actively in educational programmes, exhibitions, to develop a separate programme in the NeoEducational space. Mystetskyi Arsenal pays attention to not only on artistic and educational activities but also on informal communication since creating a relatively stable group will allow its members to maintain and expand social ties with people of their age.

2
PHYSICAL ACCESSIBILITY OF MUSEUMS AND EXPOSITIONS

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The physical accessibility of museums and expositions is the identification of barriers and challenges with the further introduction of physical accessibility and creation of a barrier-free architectural environment and an infrastructure that includes possibilities to move and use of special technical devices for people with disability and other low mobility groups (families with small children, elderly people etc.).

MUSEUM OF THE HISTORY OF THE CITY OF KYIV

http://www.kyivhistorymuseum.org/uk/programy/kultura-bez-obmezhen.html

Since 2015, the museum has ramps, elevators, recreational areas and other facilities for visitors with disabilities thanks to the implementation of the programme 'Culture without Limits'. The museum area also allows to move freely with wheelchairs. The museum team has developed several specialised excursions. 'Touch the stories' was developed for visually impaired and blind children and adults. The pro-

Photo 3
A group of women takes part in an educational event on the territory of the museum; one of the participants uses a wheelchair.
Photo: Kyiv History Museum

Photo 4
Children, together with a museum employee, perform the 'Khorovod' dance around a museum exhibit (sculpture) dressed in a Santa Claus hat during a New Year celebration event.
Photo: The Khanenko Museum

gramme includes the museum workshop 'How did people live in Kievan Rus?' and a walking tour of the old city 'Kyiv by the touch'. There are also tours for children and adults with musculoskeletal disorders as 'Historic Designer', 'Archaeological expedition', quest 'Museum Mystery' and other theatrical tours. Accordingly, visits to the museum are available for adults and children with visual and musculoskeletal disorders, in particular for those who use wheelchairs to move around.[8]

THE KHANENKO MUSEUM

https://khanenkomuseum.kiev.ua/

Today, the comfort and accessibility of the museum for people with musculoskeletal disorders is the biggest challenge for the Khanenko Museum. All the museum buildings are historical and architectural heritage, which limits the possibilities of interference in their construction and appearance. The plans are to create a toilet and a cafe that are accessible to the people with wheelchairs. These and some other elements of the universal space design were included in the project of the museum infrastructure development as extensions of an additional building in the yard. The museum strives to provide other means of physical accessibility: visibility of exhibits, readability of texts, and availability of places for rest in halls, prams and nappies. The formats and scenarios of the museum's programmes take into account physical characteristics of different audiences: children, elderly people and people with disabilities.

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8 http://www.kyivhistorymuseum.org/uk/programs/1618.html

NATIONAL MUSEUM OF TARAS SHEVCHENKO

https://museumshevchenko.org.ua/

The museum has accessible architecture: there are ramps at the entrance, working elevators, toilets accessible by people with disabilities, especially for those who use wheelchairs to move. The excursion programmes 'Sightseeing tour', 'Hello, the Shevchenko Museum' and 'Quest Map of Shevchenko's adventures' are available for mixed groups, families with

Photo 5
Participants of the Inclusive Forum from the NGO Dostupno.UA; there are three persons in wheelchairs.
Photo: National Museum of Taras Shevchenko

The space is equipped with a low-angled ramp and handrails: on the picture is the entrance to the women's toilet.
Photo: Mystetskyi Arsenal

The 'Five Senses' installation, which helps to involve all five human senses individually and jointly. It is designed for the perception of reality and self-reflection on how it feels.
Photo: Mystetskyi Arsenal

The place where one can pick, for a temporary use, a children's stroller, a wheelchair or walkers.
Photo: Mystetskyi Arsenal

children and people with disabilities. The 'Introductory tour' is equipped with an audio guide.

MYSTETSKYI ARSENAL

https://artarsenal.in.ua/en/

The first floor of the Mystetskyi Arsenal area is adapted for people moving with wheelchairs and families with small children in strollers. There is also free rental wheelchairs and walkers for people with limited mobility. At the entrance area, one can use a recreational room for small children to play, being fed and general relaxation, and there are changing tables in women's and men's toilets. There is an area for pre-school children in NeoEducational space with the interactive installation 'Five Senses'. The project 'Touch', a series of tactile models of outstanding works of avant-garde art is also noteworthy. The models are placed on specially designed shelves; their design allows exploring the exhibits tactilely to tall people as well as to small children and visitors with wheelchairs. Thus, the museum space is designed for families with children, including infants; elements of gender equality can be traced, as well, there are special conditions and aids for low-mobility groups, in particular for the elderly people.[9]

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9 Mystetskyi Arsenal https://artarsenal.in.ua/en/

3
ACCESSIBILITY OF INFORMATION ABOUT MUSEUMS AND PROGRAMMES

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Accessibility of information on museums and programmes means the development and implementation of policies for the promotion of information about the museum and its activities, the availability of tools, products and devices that provide easy access to information and easy navigation of the exhibition space; promotion of educational activities about accessible and inclusive programmes.

THE ANCIENT LVIV MUSEUM

https://lvivancient.org/

There are detailed descriptions to every exposition of the museum with touch screens and monitors where one can find additional information – thus it is very convenient for visitors, including persons with hearing impairments.

THE KHANENKO MUSEUM

https://khanenkomuseum.kiev.ua/en

In 2020, the information accessibility was included in the priority agenda of the Khanenko Museum according to the results of the first representative survey of the museum audience (jointly with KIIS). For the first time in the history of the museum, a vacancy for a communication manager was created. During the strategic sessions, the priority areas and target groups were identified: social networks, children's audience and partially or completely 'excluded' social groups. The foundations of the systematic programme activities were laid: key directions and audiences were identified, programmes development and regular update.

In 2019, with the support of UCF, the museum created a new website that complies with international standards of inclusive

Photo 9
On the museum's website, it is possible to choose one's preferable background colour, text colour and font size in the 'section "Choose convenient version for your eyesight".
Photo: The Khanenko Museum
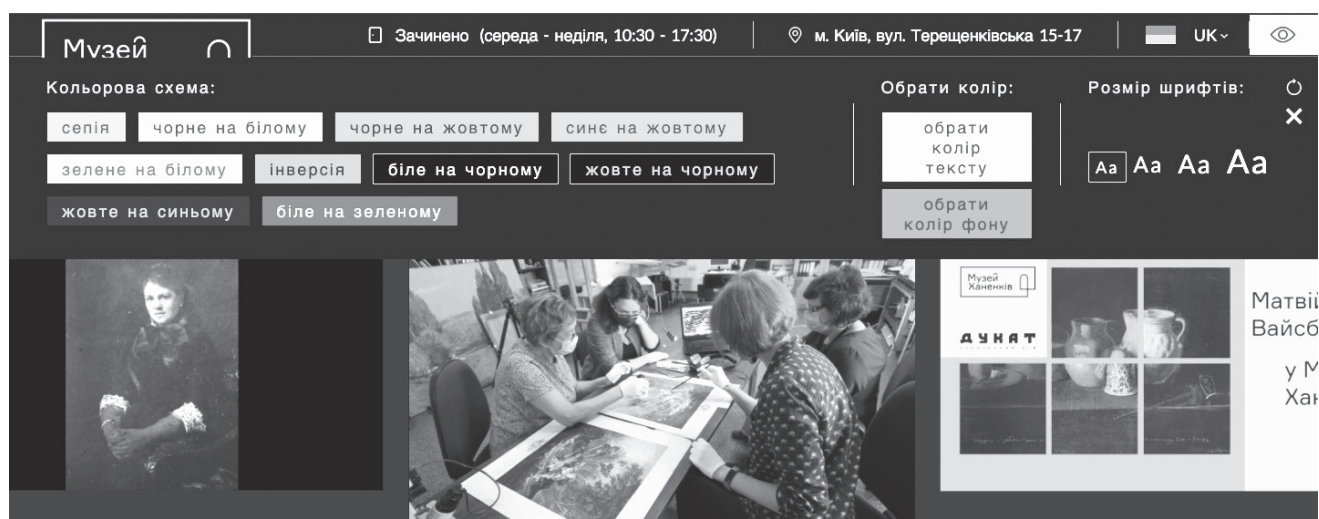
IT design. The site provides convenient access to its content for users with disabilities (sight, hearing, musculoskeletal, intellectual, sensory and complex disorders) in Ukrainian and English. Among the 'tricks' of the site are the ability to increase the font, adjust the colour scheme and contrast, the availability of alternative texts (verbal descriptions) to all visual components (for reading with screen readers), correct structuring of content that facilitates easy navigation with the screen reader. The site is comfortable for people with sensory impairments since there are no additional effects (sounds, videos, animation, shimmering etc.) and launching without the user's command. For people with motility disorders, the option of managing and navigating the site works exclusively from the keyboard. Today, the site contains basic information about the museum, its history, collection, programmes, current events, conditions of visit and so on. The 'Collection' section is constantly updated with new items, and there are also two virtual tours of the art of Europe and the art of Asia - together this can, to some extent, replace the experience of direct acquaintance with the museum. Communications on the museum's Facebook, Instagram, Telegram, YouTube and Sound Cloud are based on the same principles.

All the texts of the Khanenko Museum are printed in an accessible font, which requires minimum efforts to read from most people. This font was specially bought for the Khanenko Museum by one of the partners, Oleksandr Tregub. The design and layout of most of the texts are as well easy to understand. The museum is striving to make all texts to comply with this model: annotations and labels, navigation texts, quests, booklets and books, posters, announcements and price tags. The museum is are permanently working on the improvement of its content: there are presentations of different complexity that is interesting, bright, and, at the same time, coherent and clear. Texts and other information elements of the expositions are situated in convenient places for people of different heights and with different visual abilities. The diversity of audiences is taken into account when making an individual design and software products. For example, annotations to the tactile model of the exhibit in the European art exhibition are presented in Braille, and a recent booklet of the Khanenko Museum was published in an 'easy language'.

NATIONAL MUSEUM OF THE HOLODOMOR-GENOCIDE

https://holodomormuseum.org.ua/en/

The project 'Accessible site – accessible museum', is an example of a practice that ensures information accessibility of the museum. Adaptation of the official site following international web accessibility standards was implemented with the support of the UCF. Anyone who is interested, including people with disabilities and elderly people, will have comfortable access to information about the museum, its specialisation and its educational activities. The project involves a team of IT testers with disabilities from the organisation 'Inclusive IT', which is specialised in web accessibility. This practice is an example of implementing inclusion policies by cooperation with representatives of vulnerable groups, for which this novation is created.

MYSTETSKY ARSENAL

https://artarsenal.in.ua/en/

Tactile plates with indicators of the most important structural elements of the building are located all over the premises of the Mystetskyi Arsenal. On their web site, in the section 'Accessibility', one can find a list of all services that can be provided to the visitors. Most videos on their YouTube page are provided with subtitles and public lectures are accompanied by a sign language interpretation. Communication managers are also using the description text for the photos on the pages of the Mystetskyi Arsenal, NEOeducational Space and the Book Arsenal on the social network Facebook.[10] Tactile maps with the space architecture are developed for every larger festival.

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10 Mystetsky Arsenal https://artarsenal.in.ua/

4
ACCESSIBILITY OF THE EXPOSITIONS' CONTENT

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The accessibility of the content of an exposition is the inclusive interaction of people from vulnerable groups with the exposition or individual objects in cultural institutions and spaces. This component takes into account the possibility of providing people with the opportunity of getting acquainted with museum showpieces, use of the service of their choice to receive information about cultural objects in accessible formats and uses information and communication technologies that take into account various forms of vulnerability, including mental disability. As well, you can find here specialised projects that provide persons from vulnerable groups with social and cultural competences.

THE ANCIENT LVIV MUSEUM

https://lvivancient.org/

The exhibits of the museum collection are presented in different forms, so visitors can choose a convenient way to become acquainted with the showpieces. They are suitable for visitors of different ages and visitors with disabilities of various nosologies (hearing, vision, mental disorders). The museum uses the latest technology: 12 multimedia exhibits, 11 dioramas with reproductions of smells and sounds typical for certain historical epochs, 39 figures of famous people which are connected to the history of Lviv. Each figure is made using the "Cyberskin" technology and has prostheses for eyes and jaws. Their appearances are reconstructed from historical sources and archaeological findings. Each of the 12 exhibitions is created in 3D format with the use of 5D effects that allow you to immerse yourself in the represented period. Besides the afore-mentioned, there is an audio guide in nine languages available for smartphone users. People with visual impairments can book a tour on the last Tuesday of every month and go through all the exhibits with a specially trained guide. They will sense the smells and sounds of the epoch, listen to a tour and be able to touch the history – keys to the four towers of medieval Lviv, replicas of weapons, historical clothes, coins and other artefacts.

Photo 11

**Installation that imitates everyday life: jugs and other dishes on the table, eggs, small coins and the market street view from the 'window'.
Photo: The Ancient Lviv Museum**

KYIV HISTORY MUSEUM

http://www.kyivhistorymuseum.org/en/

Through the museum's website, it is possible to have 3-D tours of several large-scale projects implemented by the museum: 'Maidan: From Independence to Freedom', 'Babyn Yar – Memory in Our History', 'Traditional Gadgets' (exhibition of Kyivan ceramic toys from Rus to the present) etc..

NATIONAL MUSEUM OF TARAS SHEVCHENKO

https://museumshevchenko.org.ua/en/main-page/

The museum has developed children's programmes that are suitable for both mixed groups of visitors and children with visual impairments, autism spectrum disorders and Down syndrome, as well as for adults with disabilities of various

Photo 12
The augmented reality installation.
Photo: Poltava Literature and Memorial Museum of Panas Mirnyi

Photo 13
Elements of the tactile exposition 'Ice Age': shells, animal fur samples, bird eggs, nests etc.
Photo: State Natural History Museum of the National Academy of Sciences of Ukraine (Lviv)

nosologies. In particular, there is a tour, designed for families with children from 7 years old that can be supplemented with a master class "Delicious" at the museum art workshop, where visitors can create pictures based on the works of Taras Shevchenko with warm chocolate. It is an example of cooperation with external partners that create a friendly atmosphere for communication and dialogue at the museum space.

POLTAVA LITERATURE AND MEMORIAL MUSEUM OF PANAS MIRNYI

http://panasmirny.pp.ua/

Poltava Literature and Memorial Museum of Panas Mirnyi presents an augmented reality installation, which allows you to travel for about 150 years back in time and 'revive' the writer's guests depicted in the picture and to listen to their conversation thanks to a mobile application available for smartphones. One can revive the writer's guests in the Museum (in Ukrainian) / Polava TV.[11] The application is a universal tool that can allow a person to get acquainted with the museum's exposition. The application is very popular with the museum's visitors and, as a result, the amount of visitors have grown significantly.

STATE NATURAL HISTORY MUSEUM OF THE NATIONAL ACADEMY OF SCIENCES OF UKRAINE (LVIV)

smnh.org/ua/

The museum has a permanent exhibition 'Ice Age' that contains tactile models of ancient animals and natural materials, and attendees can visit it on their own. Besides that, based on this exhibition with the support of the UCF, the Museum has created the School of Ice Age - a museum educational programme for children with disabilities (visual impairments,

mental disorders), which is included in the permanent activities of the museum.

MYSTETSKYI ARSENAL

https://artarsenal.in.ua/en/

or every exhibition, it is possible to have excursions with additional tactile materials designed specifically for the exhibition. There are also tours in English or sign language available. There are weekly excursions for parents with infants. Inclusive readings for students of both secondary and special schools take place regularly in the library space. In addition, the Art Arsenal has an 'Amichi' atelier for adults

Photo 14
Tactile interactive model of the photo with the image of a woman, a goat and a fence.
Photo: National Museum of the Holodomor-Genocide
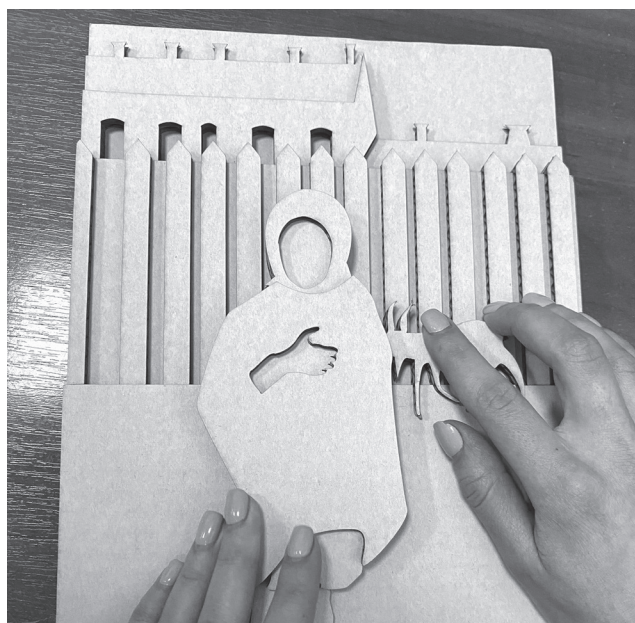
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11 https://www.youtube.com/watch?v=bPqJSqECyF8.

with disabilities, including people from state geriatric boarding houses.

NATIONAL MUSEUM OF THE HOLODOMOR-GENOCIDE

https://holodomormuseum.org.ua/en/

The 'Touch the Memory' project is tailored in a way that visitors with visual impairments can 'see' archived photos taken in 1932-33, listen to unique eyewitness testimonies of the Holodomor genocide, read archival documents and explore the museum's space. There are tactile photos, models of the Museum and the Hall of Memory in the exposition of the museum, as well there is an adapted tour and educational classes.

KOSIV MUSEUM OF FOLK ART AND LIFE OF THE HUTSULSHYNA (A BRANCH OF THE NATIONAL MUSEUM OF FOLK ART OF HUTSULSHYNA AND POKUTTYA NAMED AFTER Y. KOBRYNSKY)

https://hutsul.museum/museum/structure/kosiv/

The Kosiv Museum of Art and Life of the Hutsul Region implements the 'Interactive Museum' project, which is dedicated to local ceramics. In one of the museum's halls will be an interactive exposition with modern equipment and game modules, which will acquaint the visitors with the history of Kosovar painted ceramics. There is as well a quest tour, during which you can explore the exhibits, touch them with one's hands, watch videos, look in drawers and chests and perform various game tasks. The museum is planning a partial adaptation of the ceramics exhibition for guests with visual impairments, in particular the printing of texts in Braille.

NATIONAL HISTORICAL AND ARCHITECTURAL MUSEUM "KYIV FORTRESS"

https://www.kyiv-fortress.org.ua/

The UCF-supported 'Fortress without Barriers' project aims to adapt museum space and tours to rethink the cultural heritage with the help of inclusive tools. Within the framework of the project, an information and demonstration stand was installed with a coating for the tactile perception of the contours of the fortress buildings located around the hospital fortification. It helps to navigate around the buildings. The exposition is equipped with stands printed in Braille and QR codes with labels for tactile perception, which allow access to audio information about the museum objects. The territory of the hospital fortification and museum showpieces were designed as 3D models and printed using a 3-D printer. It enables visitors with disabil-

Photo 16
Tactile acquaintance with the exhibition object.
Photo: Kosiv Museum of Folk Art and Life of the Hutsulshyna
(a branch of the National Museum of Folk Art of Hutsulshyna and
Pokuttya named after Y. Kobrynsky)

Photo 17
A group of women listens to an art lecture while their infants are playing with toys on a carpet.
Photo: The Khanenko Museum

ities to get an idea of large-scale objects and objects that exhibit in show windows that prevents tactile access. Museum tours and guides were adapted as well. To increase inclusiveness and mutual enrichment, the museum team developed an excursion for mixed groups; a specialist with visual impairments will animate this tour.

THE KHANENKO MUSEUM

https://khanenkomuseum.kiev.ua/

The museum is tailored to work with visitors of different ages and needs. You can get acquainted with the museum both virtually, with the help of a 3-D tour, and on the spot. In 2013, the first programmes for people with learning and comprehension difficulties began to operate – 'Springboard' and 'Museum Unites'. Later, the museum introduced the programme of inclusive family workshops 'Muzeykhane' for families with children with cognitive and/or sensory difficulties.

For people with visual impairments special audio description were developed. These describe works of art and the surrounding space, tactile models and special thematic collections of tactile materials. For families with preschool children, the museum conducts interactive family tours and games. To support young people with mental disabilities, the museum has developed an art therapy programme during which young people gain a positive experience of communication and creativity.

Photo 18
Persons from a psycho-neurological boarding school participate in the art therapy group for adults.
Photo: The Khanenko Museum

There is an audio guide service available for independent museum visitors. Today, the Khanenko Museum offers 3 different audio guides with an exhibition of European and Byzantine art: 1) for children 6+ (among the actors of the recording is a child of 9 years old); 2) for young people; 3) for adult (or more knowledgeable) art lovers. The audio guide to the exhibition of Asian art is in four language versions: Ukrainian, English, German and Russian. This exhibition also includes a short group audio tour in Ukrainian and English.

MUSEUM OF THE VOLYN ICON IN LUTSK, NATIONAL MUSEUM NAMED AFTER A. SHEPTITSKY AND IVAN GEORG PINSEL MUSEUM, LVIV NATIONAL ART GALLERY NAMED AFTER BORYS VOZNYTSKY

Museum of the Volyn Icon in Lutsk
http://volyn-kray-mus.at.ua/

National Museum named after A. Sheptitsky
https://nml.com.ua

Ivan Georg Pinsel Museum, Lviv National Art Gallery named after Borys Voznytsky
http://lvivgallery.org.ua

NGO 'XVII'[12] with the financial support of UCF is implementing several inclusive projects in museums of Lviv and Lutsk: 'YOV Kondzelevych' [13], 'Touch the Icon' and 'Pinsel. The Tactile Exposition'.

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12 NGO 'XVII' https://www.facebook.com/lviv17
13 The exposition "YOV Kondzelevych" http://yovkondzelevych.com/

The aim of the 'YOV Kondzelevych' project is to create conditions for the participation of people with disabilities in the life of these cultural centres at the Volyn Icon Museum in Lutsk[14] and the A. Sheptytsky National Museum in Lviv[15] and to popularize the creative work of one of the brightest icon painters of the Ukrainian Baroque period, Yov Kondzelevych. With the help of innovative means of photogrammetry, 3-D scanning, 3-D printing and specialized software, it is planned to create a tactile exposition of exact reduced three-dimensional and relief models of Bohorodchany iconostasis (1698-1705) and a relief model of a flat image of the icon "Christ Almighty" – 1696, the most outstanding works by Yov Kondzelevich.

The 'Touch the Icon' project was implemented in 2019-2020 in cooperation with the Andrei Sheptytsky National Museum, the Dialog Art Council and the 'My Future Heritage'[16] civic

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14 Museum of the Volyn Icon in Lutsk
http://volyn-kray-mus.at.ua/publ/pidrozdili_vkm/muzej_volinskoji_ikoni_viddil_volinskogo_kraeznavchogo_muzeju/5-1-0-2
15 National Museum named after A. Sheptitsky and Ivan Georg Pinsel Museum, Lviv National Art Gallery
named after Borys Voznytsky https://nml.com.ua/?fbclid=I-wAR0Zk9GTeoTVS-ipiC6S4KiUb4ehee3ESlyiD86AA2d9n8FxLn-0LeP6j798
16 The 'Touch the Icon' project
https://www.facebook.com/Pinsel.AR/posts/2187458418009956/

Photo 19
The Bohorodchansky altar-screen model.
Photo: ГNGO "XVII", the 'YOV Kondzelevych' Project

Photo 20
Next to the original showpiece, there is a tactile icon model and a description in Braille.
Photo: NGO "XVII", the 'Touch the Icon' Project

Photo 21
Tactile model of the Prophet Aaron, one of Ivan Georg Pinzel's sculptures.
Photo: NGO "XVII", the 'Pinzel' Project

initiative. Three unique icons, which are important milestones in the formation of Ukrainian icon painting were reproduced in relief with the use of 3-D scanning, photogrammetry and 3-D printing. Now they are part of the museum's expositions, where everyone can touch them and 'see' with their fingers. Next to it, there are short descriptions of icons printed in Braille.

The project 'Pinsel. The Tactile Exposition' is a continuation of the 'Pinsel.AR Project – Pinsel.AR Exposition'[17], a project that rethinks and popularises the heritage of Pinsel with the help of augmented reality tools. The project is implemented in the museum of Ivan Georg Pinsel of the Lviv National Gallery of Arts named after Borys Voznytsky Lviv[18]. An exposition of tactile copies of eight of Pinsel's sculptures created in the 1850s was opened there as well. The sculptures are made with 3-D photopolymer printing, supplemented with accompanying materials and annotations in Braille, as well as specialised tours.

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17 'Pinsel.AR Project – Pinsel.AR Exposition' https://pinsel-ar.com/
18 National Gallery of Arts named after Borys Voznytsky Lviv
http://lvivgallery.org.ua/museums/muzey-ivana-georgiya-Pinselya

5
INCLUSION AWARENESS OF MUSEUM STAFF

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The inclusion awareness of the museum staff is the organisation of communication in cultural institutions between employees, visitors and vulnerable groups on the principles of respect for human dignity without discrimination, stereotypes and prejudices. Communication and interaction must take into account the right to personal independence, including the freedom to make one's own choices. This includes conducting educational work and training on the development of inclusive competence of the museum staff.

NATIONAL MUSEUM OF THE HOLODOMOR-GENOCIDE

https://holodomormuseum.org.ua/en/

During the quarantine, caused by the COVID-19 pandemic, online lectures were organised for museum staff on the topic of how to work with people with disabilities, including people with visual impairments. Together with the public organisation "Cultural Geographies" and typhloeducator Olga Sviet, the museum workers mastered the skills of working with visually impaired people.

MYSTETSKY ARSENAL

https://artarsenal.in.ua/

The Mystetsky Arsenal team involves specialists from the public organisation 'Barrier-free Ukraine' to consult on the accessibility of the space, conducts trainings with civic organisations 'Vidchui' and 'Inclusive friendly' on interaction with people with disabilities of different nosologies. Due to the transition of most information to the online format, Arsenal hosts training in writing texts that describe visual materials and before each exhibition, there was a training for mediators and volunteers on communication with people with disabilities. In 2019, the education department held a series of trainings for museum workers; one of the topics was the' Inclusive Museum'.[19]

THE KHANENKO MUSEUM

https://khanenkomuseum.kiev.ua/

All the staff of the Khanenko Museum is familiar with the museum's policy of respect for people, respect for diversity, equality and inclusion. The priorities of the internal (personnel) policy are: 1) self-education of the museum staff and studying the international experience of museums; 2) regular audit of approaches; 3) narrower specialisation in one of the areas of inclusion. The workers of the 'first line of contact' received trainings on the development of sensitivity to the meanings of the profession, as well as on the ethics of communication with people with disabilities. The administrators of the museum (contact persons for visitors in person, by phone and online) are knowledgeable of current offers in the museum and can help a person to choose the best services, programme or format of their visit. Educators of the museum have the opportunity to specialise in selected areas, to develop and test the author's methods of programs. This year, they are professionalising in the skills of 'easy language' to address people with learning and communication difficulties (people with intellectual disabilities). The management of the museum encourages self-education of employees, creativity, participation in events and to share experiences. During the work on thematic inclusive projects (for example, such activities as creating a website in 2019 or mastering the easy language in 2020), the educational team of the museum acquired new competencies. The Khanenko Museum regularly initiates, organises or co-organises inter-museum seminars on inclusion, in particular on the development of museums' work with people with disabilities.

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19 https://artarsenal.in.ua/en/visit/accessibility/

Photo 22
Karina Chupina, the expert on inclusion (Germany-Russia) animates the energising exercise with the participants of the workshop for the museums of the Kharkiv oblast before her presentation of the questionnaire on the access of inclusion in museums for people with disabilities in the frames of the InKuLtur project.
Photo: Kharkiv Art Museum

KHARKIV ART MUSEUM
https://artmuseum.kh.ua/

In the Kharkiv Art Museum, the KRF 'PA' with the support of UCF and the Friedrich-Ebert-Stiftung in Ukraine, organised an educational programme for the museums of Kharkiv region in the frames of the festival InclusiON with the participation of international experts from Berlin and Kharkiv. A series of trainings were conducted with employees of museums and cultural agents from the Kharkiv region on the rights of people with disabilities, inclusion and non-discrimination, as well as support for people with disabilities. Previously, 'Public Alternative' has organised lectures from experts from Poland and Belarus.

Photo 23
Ihor Shramko, an expert from Kharkiv speaks about peculiarities of the interaction with persons with visual impairments to the employees of the Kharkiv oblast.
Photo: Kharkiv Art Museum

6
SUSTAINABILITY OF INCLUSIVE PROCESSES IN THE MUSEUM AREAS

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Sustainability of inclusive processes at the museum spaces supposes continuity of activities on introduction of inclusion to museum spaces, its integration in informational and educational activities, conducting systematic work on studying needs of potential museum visitors based on their feedback. This component also contains an assessment of economic sustainability, the availability of permanent sources of funding, although coverage of this aspect is not the objective of our publication.

KYIV HISTORY MUSEUM

http://www.kyivhistorymuseum.org/uk/programy/pur-vital-dlya-litnih-lyudey-ta-zaradi-nih.html

The museum is working on the creation of a space for constant cultural and social interaction with socially vulnerable groups on the territory of the museum. The PUR VITAL programme is running since 2015, and the aim is to work with the elderly persons, people with disabilities and socially vulnerable groups, to provide them with cultural support, leisure and social assistance. In order to do this, the museum team organises concerts, literary readings, theatrical performances, creative evenings, film screenings, workshops, foreign language courses and more. By creating a space of social interaction for the participants of the programme, the museum staff strives to give them the opportunity to "communicate and learn something new, and most importantly – to overcome their loneliness."[20]

Photo 24
A workshop for persons with visual impairments.
Photo: Kyiv History Museum

Photo 25
A fancy handwork workshop for elderly women.
Photo: Kyiv History Museum

Photo 26
The PUR VITAL project on the museum's website
Photo: Kyiv History Museum

PUR VITAL – для літніх людей та заради них

18.05.2017   Володимир

PUR VITAL
-
ДЛЯ ЛІТНІХ ЛЮДЕЙ
ТА ЗАРАДИ НИХ

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20 Kyiv History Museum
http://www.kyivhistorymuseum.org/uk/programy/pur-vital-dlya-litnih-lyudey-ta-zaradi-nih.html

THE KHANENKO MUSEUM

https://khanenkomuseum.kiev.ua/en/

Diversity, equality and inclusion are the values reflected in the mission and new identity of the Khanenko Museum. The museum actively promotes values, ideas and experiences of inclusion in a professional environment and for the general audience. Moreover, the personnel policy of the museum encourages professionalisation of the museum educators in the areas of accessibility and inclusion. Partners in inclusive programmes and projects (organisations that effectively represent the interests of socially vulnerable groups) are priority partners of the Khanenko Museum.

Conclusions and recommendations

This overview shows that the implementation of inclusion in museum space requires raising awareness on the concept of inclusion and explanatory work of effects of its introduction as an opportunity to increase and strengthen the competencies of the museum team, improve the quality of museum services, and to introduce new directions of cooperation with a community via implementations of museum projects.

As we can see, museums do not always have the resources to implement comprehensive inclusion programmes. Meanwhile, some projects for the development of modern exhibitions, the organisation of specific communication spaces, educational activities (excursions, classes and meetings), the creation of sites, mobile applications and other media content contribute to the introduction of elements of inclusion into museum areas. All these allow to overcome barriers and have access for people with disabilities and other vulnerable groups to culture, introducing of new opportunities for communication and interaction in the community, developing of cultural institutions as forums dialogue and education.

Communication with museum specialists and receiving their feedback on the implementation of inclusion practices showed that the decision to adhere to the principles of universal design, inclusion and human-centred approach in the work of a cultural institution often might be associated with changing values and motivational attitudes of employees. It envisages as well the formation of specific structures, training of specialists responsible for inclusive processes, and, for example, hiring people with disabilities. The experience of implementing these practices shows that such a transformation contributes to the popularisation of museums, leads to public awareness about museum activities and, in general, changes the attitude to culture as to a space of integration and unity in the society.

Inclusion is not only an opportunity to see the collection or visit a specialised tour, inclusion is also measured by the mutual enrichment of representatives of different groups and segments of the society, thus it is important to organise tours or events for mixed groups, audiences of different ages, people with disabilities and without disability, etc. For modern museums, it is important to provide people with the opportunity to communicate not only with art but also with each other, to become a unique platform where you can experience communication in the space of respect for human diversity.

The above listed examples of best practices show that museums have learned to work with content and have some experience in adapting it to the needs of different target groups. Of course, this experience should be developed and shared with new groups and new facilities, and new platforms for communications should be created as well. While 3-D tours, tactile models, interactive exhibitions, audio guides, typhlo-comments, live sign language translation, descriptions in Braille or enlarged fonts are gradually becoming a reality, other practices as light language, icons, audio and language titration, typography etc. remain a rarity, and, accordingly, means that whole groups of people are excluded from museums.

Better implementation of these practices requires elaborated strategies aimed at the sustainability of inclusive processes and comprehensive actions that will include assessing the needs of vulnerable groups and their capabilities, strategic partnerships and cooperation, joint development of programmes, plans and projects, communication strategy and representation of their services, organisation of feedback, elements of advocacy and fundraising.

Obviously, in order to implement inclusive practices better, it is important to know the target consumers well: to consult with them, to invite relevant organisations representing vulnerable groups and their interests. It is worth arranging an accessibility audit with a local organisation of people with disabilities, conducting a survey of families with young children, inviting elderly people to discuss their expectations and requests, inquiring about changes in the school curriculum from teachers of a neighbouring school, offering cooperation to cultural centres and diplomatic missions from different countries or language courses. Involving businesses into cooperation is promising as well. Such work is likely to require the allocation of individual designated staff members, redeployment of responsibilities and formulation of new tasks and plans. However, it will definitely pay off in the nearest future.

Informing the community about available services and inclusive initiatives deserves special attention. Websites, social media pages, mobile applications - these are the tools that should tell about museum activities to the general public and target groups in compliance with the basic principles of accessibility, clarity and logical location of web content and web service (WCAG). The information is to be updated regularly, be complete and prevent unpleasant surprises for visitors. The required information includes a list of available formats of acquaintance with exhibitions and existing restrictions, the possibility to book a guided tour in a particular language or with particular support, conditions for adults with infants, availability of recreation areas, approximate time required for tours for different people etc. However, one should remember that a large part of society is more inclined to receive information from traditional sources: television, newspapers, information stands and booklets in tourist centres or other similar institutions.

Navigation and information at the museum should be clear and understandable. Notifications with duplicate lighting devices, information-sensor terminals and tactile-sound informers, contrast marking, information screens, sound-light beacons, personnel call systems, embossed pointers and routes, signs in Braille, icons and communication boards, induction hinges, FM radio systems, rooms or devices for sensory recreation, game rooms or corners are the useful tools for this purpose. Quality internet connection is a must for a significant number of inclusive initiatives. Unfortunately, all these elements remain a novelty for most of the Ukrainian museums, with few exceptions for the narrowly specialised ones. That is why it is important to exchange experiences of their implementation in museum spaces regularly.

The introduction of inclusion on museum premises obviously should be combined with training and professional development of the museum staff. The accessibility is one of the necessary conditions for the implementation of inclusion, but not the only one. The technologies are important as well; however, knowledge and capability to apply them are of no lesser importance. Inclusion, accessibility, human rights, rights of certain groups, a human rights centred approach to work, etiquette and correct terminology – these are the primary values that all museum workers from administration to security staff should master as part of an inclusion implementation strategy. Further activities are more specific and related to the communication skills with various groups: different languages, available texts and assistive technologies for communication. For a regular professional training, it is worth to develop strategic partnerships with relevant civic organisations.

To support the sustainability of these processes, museums need significant financial resources that can be acquired with the help of partners, cooperation with socially responsible businesses, as found via participation in designated grant programmes and organised crowd-funding campaigns. As the examples mentioned above show, at present, the major player in the field of cultural inclusion in Ukraine is the Ukrainian Cultural Foundation, however not the only one. The House of Europe, US Embassy funds, the British Council, cross-border cooperation programmes, the European Cultural Foundation and many other foundations and charities are interested in supporting culture and inclusion in Ukrainian museums.

This comprehensive approach to the implementation of inclusion definitely will contribute to the positive image of the institution and bring new visitors. It will as well attract potential partners and bring new resources and opportunities. Moreover, the surrounding community will progress from a community with an inclusive museum to an inclusive society where everyone feels free and protected.

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Information about the organisers

Kharkiv Regional Foundation "Public Alternative" – a civil society organisation that defends human rights, promotes values of democratic society, methods and ways of its development in Ukraine since 2005.

Mission of the organisation is to search for human rights challenges and discrimination in order to find the solution for them.

Strategic aims:
– to consolidate and strengthen mechanisms for the protection of children's rights and human rights;
– to create, strengthen and support mechanisms for implementing inclusion in education and culture;
– to develop culture of human rights;
– to strengthen mechanisms of protection of human rights and rights of groups vulnerable to discrimination, in particular by raising awareness of responsible business and enhancing the credibility of the justice.

Strategical Priorities:
– Combating discrimination and popularisation of inclusion;
– Children's rights;
– Human rights education;
– Business and human rights;
– Justice and right for a fair trial.

Contacts:
KRF "Public Alternative"
Adress: 72/48, avenue Nauki, Kharkiv, 61103
Tel.: +380504023456
E-mail: public.alternative@gmail.com
Social Media: https://www.facebook.com/PublicAlternative

InclusiON Festival is a large-scale initiative of the KRF 'Public Alternative' and its partner organisations. For the fifth year in a row, the festival draws attention to the introduction of inclusion to public spaces of Kharkiv and the region. The purpose of the festival is to encourage local community, government institutions and businesses to address problems of a barrier-free urban environment, the formation of inclusive communication culture, exchange of experiences and promote inclusive initiatives in Kharkiv and Ukraine. The festival is a series of events that last 7-10 days in September and has an informational and educational nature. The festival serves as a platform for discussing challenges, finding joint solutions to problems with the development of inclusion and demonstrating the best practices in this field. Inclusion in culture is one of the strategic directions of the festival.
https://www.facebook.com/Inclusion.Fest.Kharkiv/

The Friedrich-Ebert-Stiftung is the oldest political foundation in Germany, with rich social democratic traditions since its founding in 1925. The Friedrich-Ebert-Stiftung works with partners in Ukraine and Belarus to achieve systemic transformation in the economic, political and social spheres founded on democratic principles and the principles of a socially-oriented market economy. The position of the Friedrich-Ebert-Stiftung is that the success of the transformation processes in Ukraine towards a sustainable democracy, the rule of law and social state is vital for the successful development of all Eastern European countries.

The work of the Friedrich-Ebert-Stiftung in Ukraine focuses on four principal areas that should embody the values of social democracy in the Ukrainian socio-political context: reducing the degree of social inequality; introduction of sustainable economic policy; strengthening the democratic rule of law; development of the principle of cooperation and security in Europe.

Friedrich-Ebert-Stiftung supports events of the festival InclusiON since 2019.[21]

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21 Festival InclusiON, forth edition
http://fes.kiev.ua/n/cms/25/?tx_news_pi1%5Bnews%5D=531&tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=70f7cb0858310af0c5e99c6dbad7b6bb

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- Kosiv Museum of Folk Art and Life of the Hutsulshyna (a branch of the National Museum of Folk Art of Hutsulshyna and Pokuttya named after Y. Kobrynsky)
  https://hutsul.museum/museum/structure/kosiv/ (in Ukrainian)
  25, Teatralna st., Kolomyia, Ivano-Frankivsk oblast

- Mystetskyi Arsenal
  https://artarsenal.in.ua/en/
  10-12 Lavrska st., Kyiv

- Museum of the Volyn Icon in Lutsk
  http://volyn-museum.com.ua/news/muzej_volinskoji_ikoni/1-0-2 (in Ukrainian) 5, Yaroschuk st., Lutsk

- Ivan Georg Pinsel Museum, Lviv National Art Gallery named after Borys Voznytsky
  http://lvivgallery.org.ua/museums/muzey-ivana-georgiya-Pinselya
  2-a, Lychakivska, Lviv

- Kyiv History Museum
  http://www.kyivhistorymuseum.org/en/museum-affiliates
  7, Bohdan Khmelnytski st., Kyiv

- The Ancient Lviv Museum
  https://lvivancient.org/
  (in Ukrainian) 21, Krakivska st., Lviv

- National Museum of the Holodomor-Genocide
  https://holodomormuseum.org.ua/en/
  3, Lavrska, Kyiv

- National Historical and Architectural Museum "Kyiv Fortress"
  https://www.kyiv-fortress.org.ua/ (in Ukrainian)
  24a, Hospitalna st., Kyiv

- National Museum named after A. Sheptitsky
  https://museum-portal.com/en/museum/national-museum-of-a-sheptytsky-in-lviv/
  20, Svobody av., Lviv

- The Khanenko Museum (National Museum named after Bohdan and Varvara Khanenkos)
  https://khanenkomuseum.kiev.ua/en
  15-17, Tereshenkivska st., Kyiv

- National Museum of Taras Shevchenko
  https://museumshevchenko.org.ua/en/main-page/
  12 Taras Shevchenko blv., Kyiv

- Pedagogical Museum of Ukraine
  http://pmu.in.ua/ (in Ukrainian)
  57, Volodymyrska st., Kyiv

- Poltava Literature and Memorial Museum of Panas Mirnyi
  http://panasmirny.pp.ua/ (in Ukrainian)
  56, Panas Myrnyi st., Kyiv

- Kharkiv Art Museum
  https://artmuseum.kh.ua/
  11, Zhen Myronosits st., Kharkiv

List of photos

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BEST PRACTICES OF INCLUSION

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Inclusion is a process of full integration of any person, ensuring possibilities of equal participation in social life.

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Criteria for inclusion are participation, accessibility, enhancing capacities and ensuring sustainable development.

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