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STUDIE/ARTICLES

SOCIAL INCLUSION IN MUSEUM EDUCATION:
A LITERATURE REVIEW¹

KATA SPRINGINZEISZ

<https://doi.org/10.5817/MuB2022-2-1>**ABSTRACT/ABSTRAKT:**

The aim of this paper is to explore how the concept of inclusion is tackled in the field of museum education. Forty-one empirical articles written in four languages are examined, and the conceptual bases of different types of inclusive museum programs in those articles are identified and analysed. Results show that available research about inclusion in museum education can be classified in four categories: learning, community engagement, training/internship, and health/therapy. The category of learning refers to museum programs in which visitors learn different skills. Community engagement includes programs in which the objective is to invite and engage diverse specific groups of visitors in museum spaces and activities. Training/internship focuses on university training, internships, and museum personnel training. Health/therapy includes articles analysing programs directed to people with dementia or Alzheimer's disease.

Sociální inkluze v oblasti muzejní edukace: přehled literatury

Cílem tohoto příspěvku je prozkoumat, do jaké míry je koncept inkluze uplatňován v oblasti muzejní edukace. Studie zahrnuje 41 empirických článků napsaných ve čtyřech jazycích, kde jsou identifikovány a analyzovány koncepční

základy různých typů inkluzivních muzejních programů. Výsledky ukazují, že existující výzkumy na téma inkluze v oblasti muzejní edukace lze rozdělit do čtyř kategorií: učení, zapojení se do komunity, školení/stáž a zdraví/terapie. Kategorie učení se týká muzejních programů, ve kterých se návštěvníci učí různým dovednostem. Zapojení se do komunity zahrnuje programy, jejichž cílem je pozvat různé specifické skupiny návštěvníků do muzejních prostor a zapojit je do zde probíhajících aktivit. Školení/stáž se zaměřuje na univerzitní přípravu, stáže a školení muzejního personálu. Zdraví/terapie zahrnuje články, které pojednávají o programech zaměřených na lidi trpící demencí nebo Alzheimerovou chorobou.

KEYWORDS/KLÍČOVÁ SLOVA:

social inclusion – museum education – community engagement – visitors – museum learning
sociální inkluze – muzejní edukace – zapojení se do komunity – návštěvníci – učení v muzeu

1. Introduction: museum audiences, inclusion and museum education

In the last decades, museums have attempted to reach a broader and more diverse audience.² Thus, the

concept of inclusion has become relevant for those institutions, in line with the objective of reaching a wider public. However, inviting and targeting a diverse public has not always been in the centre of attention of museums. *Modern museum* (or *modernist museum*) is the term to refer to the post-colonial concept of these institutions.³ From the very beginning of its existence, by the late eighteenth century, to educate the public was a central goal of the modern museum – along with collecting and preserving valuable works. For example, it was believed in governmental circles during Victorian England that easy access to the so-called “high culture” would “civilize” the population in a mental, moral and behavioural sense.⁴ Even though museums were addressed to their public, they remained elitist institutions until the end of the 19th century,⁵ and even nowadays art museums still struggle with this stigma.⁶

³ HOOPER-GREENHILL, Eilean. Changing Values in the Art Museum: rethinking communication and learning. *International Journal of Heritage Studies*, 2000, vol. 6, no. 1, pp. 9–31.

⁴ BENNETT, Tony. *The Birth of the Museum*. London, New York: Routledge, 1995.

⁵ HEIN, George E. *Learning in the Museum*. London, New York: Routledge, 1998.

⁶ FLEMING, David. Positioning the museum for social inclusion. In SANDELL, Richard (ed.), *Museums, Society, Inequality*. London, New York: Routledge, 2002, pp. 72–83; KOLB, Bonita M. *Marketing for cultural organizations: New strategies for attracting audiences to classical music, dance, museums, theatre and opera*. 2nd ed. London: Thomson Learning, 2005; Los museos de arte como mecanismos de inclusión y exclusión social en el arte y en la sociedad: un estudio de caso en Chile. *Boletim do Museu Paraense Emílio Goeldi*.

¹ Acknowledgement: This article is supported by the Agencia Nacional de Investigación y Desarrollo de Chile Doctorado Nacional 2020-533228.

² BARBOSA, Belem and Pedro QUELHAS BRITO. Do open day events develop art museum audiences? *Museum Management and Curatorship*, 2014, vol. 27, no. 1, pp. 17–33.

The modernist museum aimed to enlighten and teach its visitors passively, i.e., in such a way that the public absorbs the knowledge and information available in the museum, without any further interaction. In this atmosphere, the museum curator was conceived almost as a scholar: an expert on the collection who decided which objects should be exhibited, and who wrote the texts about the displayed objects.⁷

In the 1970s a new outlook, *audience research*, appeared in the field of museum studies, and it shifted the focus of attention to visitors, to their background and their interests.⁸ Besides audience research, museum education and education departments also started developing and spreading in the 1960–70s.⁹ Following this trend, museums in general began offering open-ended and more individually directed learning strategies.¹⁰ These strategies aimed at responding to the needs of the visitors, and their design and implementation considered the motivation and background of the visitors, and also how, what and how much the audiences can learn at the museum.¹¹

Although museums nowadays adopt a more individually oriented approach and they are supposed to focus on a broader public,

most of them still attract specific, more educated visitors. Several publications discuss that museums, especially art museums, are visited by highly educated audiences,¹² with higher socioeconomic background,¹³ and belonging to privileged racial groups.¹⁴ Furthermore, according to Hooper-Greenhill, art museums tend to be less democratic compared to other types of museums.¹⁵ The consumption of art is considered relevant to establish and maintain a social status,¹⁶ and to socially locate individuals through inclusion or exclusion in social groups in relation to the possession of cultural capital, and also to demographic and biographic patterns.¹⁷ These problems raise the question of how the concepts of social inclusion and inclusion are considered by museums.

The concept of social inclusion is widely and diversely interpreted by different organizations and

authors.¹⁸ Social inclusion does not only appear as the opposite of social exclusion, but incorporates other aspects in its meaning – racism, cultural intolerance, economic exploitation, unemployment and health.¹⁹

During the 1990s, discussions about the role of museums regarding social inclusion arose in the United Kingdom.²⁰ It was proposed that museums can tackle social inclusion by reaching the widest possible audience,²¹ and actively addressing issues like discrimination, crime, poor health, low educational attainment and unemployment, with the support of British governmental policies.²² Recently, the issue of social inclusion in museums has received much attention in the United States, where the American Alliance of Museums initiated a diversity and inclusion policy, but based primarily on internal organizational culture and workforce.²³ The American approach concentrates mainly inwards, inside the

Ciências Humanas, 2015, vol. 10, no. 3, pp. 723–737.

⁷ HOOPER-GREENHILL, Eilean. Changing Values in the Art Museum: rethinking communication and learning. *International Journal of Heritage Studies*, 2000, vol. 6, no. 1, pp. 9–31.

⁸ FALK, John H. *Identity and the Museum Visitor Experience*. London, New York: Routledge, 2009.

⁹ RICE, Danielle. Museums: Theory, Practice, and Illusion. In MCCLELLAN, Andrew (ed.). *Art and its Publics: Museum Studies at the Millennium*. Malden, Oxford, Carlton: Blackwell Publishing Ltd, 2003, pp. 77–96.

¹⁰ HOOPER-GREENHILL, Eilean. *Museums and Education*. Abingdon, New York: Routledge, 2007.

¹¹ FALK, John H. and Lynn D. DIERKING. *Learning from Museums: Visitor Experiences and the Making of Meaning*. Lanham: Altamira, 2000.

¹² PETERS, Tomas. Capital Cultural y Participación Cultural en Chile: Apuntes históricos, propuestas emergentes. In PINTO PANZER, Tal (ed.). *Encuesta Nacional de Participación Cultural 2017*. Gobierno de Chile: Consejo Nacional de la Cultura y las Artes, 2017, pp. 34–51.

¹³ ADIPA, Priscilla. *Engaging Spaces, Engaged Audiences: The Socio-Spatial Context of Cultural Experiences in Art Galleries and Art Museums* [online]. Ann Arbor: ProQuest LLC, 2017 [accessed 2022-12-01]. Available from www: <<https://www.proquest.com/pagepdf/1912289966?accountid=16788>>; BOURDIEU, Pierre, Alain DARBEL and Dominique SCHNAPPER. *The Love of Art: European Art Museums and their Public*. Stanford: Stanford University Press, 1990.

¹⁴ ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119; KINSLEY, Rose Paquet. Inclusion in museums: a matter of social justice. *Museum Management and Curatorship*, 2016, vol. 31, no. 5, pp. 474–490.

¹⁵ HOOPER-GREENHILL, Eilean. *Museums and Education*. Abingdon, New York: Routledge, 2007.

¹⁶ CHAN, Tak Wing and John H. GOLDTHORPE. Social stratification and cultural consumption: The visual arts in England. *Poetics*, 2007, vol. 35, no. 2-3, pp. 168–190.

¹⁷ BARBOSA, Belem and Pedro QUELHAS BRITO. Do open day events develop art museum audiences? *Museum Management and Curatorship*, 2014, vol. 27, no. 1, pp. 17–33.

¹⁸ *Leaving no one behind: the imperative of inclusive development. Report on the World Social Situation 2016*. New York: United Nations Publications, 2016; YOUNG, Iris Marion. *Inclusion and Democracy*. Oxford: Oxford University Press, 2000.

¹⁹ SANDOVAL ÁLVAREZ, Benjamín. ¿Inclusión en qué? Conceptualizando la inclusión social. *Equidad: Revista Internacional De Políticas De Bienestar Y Trabajo Social*, 2016, vol. 5, pp. 71–108; TLILI, Anwar. Behind the policy Mantra of the inclusive museum: Receptions of social exclusion and inclusion in museums and science centres. *Cultural Sociology*, 2008, vol. 2, no. 1, pp. 123–147.

²⁰ SANDELL, Richard. Social Inclusion, the Museum and the Dynamics of Sectoral Change. *Museum and Society*, 2003, vol. 1, no. 1, pp. 45–62.

²¹ SANDELL, Richard. Museums as Agents of Social Inclusion. *Museum Management and Curatorship*, 1998, vol. 17, no. 4, pp. 401–418.

²² KINSLEY, Rose Paquet. Inclusion in museums: a matter of social justice. *Museum Management and Curatorship*, 2016, vol. 31, no. 5, pp. 474–490; SANDELL, Richard. Museums and the combating of social inequality: roles, responsibilities, resistance. In SANDELL, Richard (ed.). *Museums, Society, Inequality*. London, New York: Routledge, 2002, pp. 3–23.

²³ KINSLEY, Rose Paquet. Inclusion in museums: a matter of social justice. *Museum Management and Curatorship*, 2016, vol. 31, no. 5, pp. 474–490.

organizational structure of museums, while the English system intends to solve the societal problems towards the outside.

The problem of social inclusion and the museum has not only been addressed by these two countries. The United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council of Museums (ICOM) pay attention to this issue too. These international organizations show that the problem of inclusion is a general widespread issue in the majority of countries, and they propose to address it with measures that include museum policies.

According to these new trends, museums can contribute positively on individual, community, and societal levels. The positive impact of museums on individuals can have effects on personal, psychological, and emotional dimensions, and it also has a pragmatic dimension in the acquisition of different skills. Community members can benefit from museum experience by gaining new skills and gain confidence that they can put those skills to good use by playing an active role in their lives and communities. Even though it is difficult to establish a direct relation between museums and the societies they are embedded into, with suitable policies, programs and activities, these institutions can contribute to promote inclusion, diversity, multiculturalism and social equity.²⁴

In line with the above-mentioned concepts, a reasonably new museum movement has arisen in the 1990s called *Social Museology*.²⁵ This

²⁴ SANDELL, Richard. Museums and the combating of social inequality: roles, responsibilities, resistance. In SANDELL, Richard (ed.). *Museums, Society, Inequality*. London, New York: Routledge, 2002, pp. 3–23.

²⁵ FERNÁNDEZ DOS REIS DÍEZ, Ana Mercedes. La creación de valor en el museo y la

movement prioritizes and proposes active social engagement, and it is committed to develop democracy, inclusion, cultural empowerment, contemporary debates, interculturality and reducing social inequalities. Social Museology also encourages that museums stand up against racism, prejudices, authoritarianism, homophobia, and xenophobia.²⁶ One of the main features of this approach, and which is also connected to museum education, is the notion of cultural mediation: the role of mediating between culture and population, promoting active participation of the communities.²⁷

On the other hand, *museum education* has received increasing attention in the last 50 years, and it is a dimension of museum ideology and practice that closely connects to issues about audiences and inclusion. The importance of the educational role of the museum is revealed by university programs and courses offering specializations for museum educational studies to prepare the students for the diversity of the job.²⁸ The objectives of museum educators are usually multi-layered. Educators are responsible for designing and implementing guided tours, informal museum learning programs, programs and activities for schools, communities, families and adults, workshops and other public activities, online educational

sociomuseología. *Complutum*, 2015, vol. 26, no. 2, pp. 199–206.

²⁶ CHAGAS, Mario, Paula ASSUNÇÃO DOS SANTOS and Tamara GLAS. Sociomuseology in Movement: MINOM Rio Declaration. *Museum International*, 2012, vol. 64, no. 1-4, pp. 99–106.

²⁷ Social museology is theoretically connected to the approach Liberation Pedagogy, developed by the Brazilian pedagogue-philosopher Paulo Freire. See FERNÁNDEZ DOS REIS DÍEZ, Ana Mercedes. La creación de valor en el museo y la sociomuseología. *Complutum*, 2015, vol. 26, no. 2, p. 204.

²⁸ *The Museum Educator's Manual: educators share successful techniques*. Lanham: Altamira, 2009.

programs, and forming partnerships with other organizations.²⁹

According to the new museum definition of ICOM, the purposes of museums are researching, collecting, conserving, interpreting, and exhibiting. They should offer experiences for visitors that aim at education, enjoyment, reflection, and knowledge sharing.³⁰ In order to reach these goals in the context of social diversity, accessibility and inclusion are issues that must be essentially considered. One of the major importance of this new definition of museums is to recognize and call up for the centrality of these concepts. Thus, the definition establishes the operation of museums *with* the participation of communities.

In the realization of these goals, museum education is essential. In order to reach a diverse public, museums need to offer a variety of learning programs and activities.³¹ The quality and multiplicity of learning experiences contribute to attract the public and to redefine the relevance of museums for society. The development of museums as learning environments highlights two central tasks: incorporating different points of view within the museum space through conversations between visitors and reflecting multiple perspectives of the communities in a society.³² Museum learning

²⁹ HEIN, George E. Museum Education. In MACDONALD, Sharon. (ed.). *A Companion to Museum Studies*. Malden, Oxford, Carlton: Blackwell Publishing, 2006.

³⁰ Museum Definition. In *ICOM International Council of Museums* [online]. 2022 [accessed 2022-08-30]. Available from [www: <https://icom.museum/en/resources/standards-guidelines/museum-definition/>](https://icom.museum/en/resources/standards-guidelines/museum-definition/).

³¹ KEMEZA, Amy Briggs. Embracing Individualism and Encouraging Personal Style in Gallery Teaching. *Journal of Museum Education*, 2019, vol. 44, no. 2, pp. 147–154.

³² BLACK, Graham. *Transforming Museums in the Twenty-first Century*. Abingdon, New York: Routledge, 2012; TOJAL, Amanda Pinto da Fonseca. *Acción Educativa Inclusiva en Museo de Arte: Programa Educativo para Públicos*

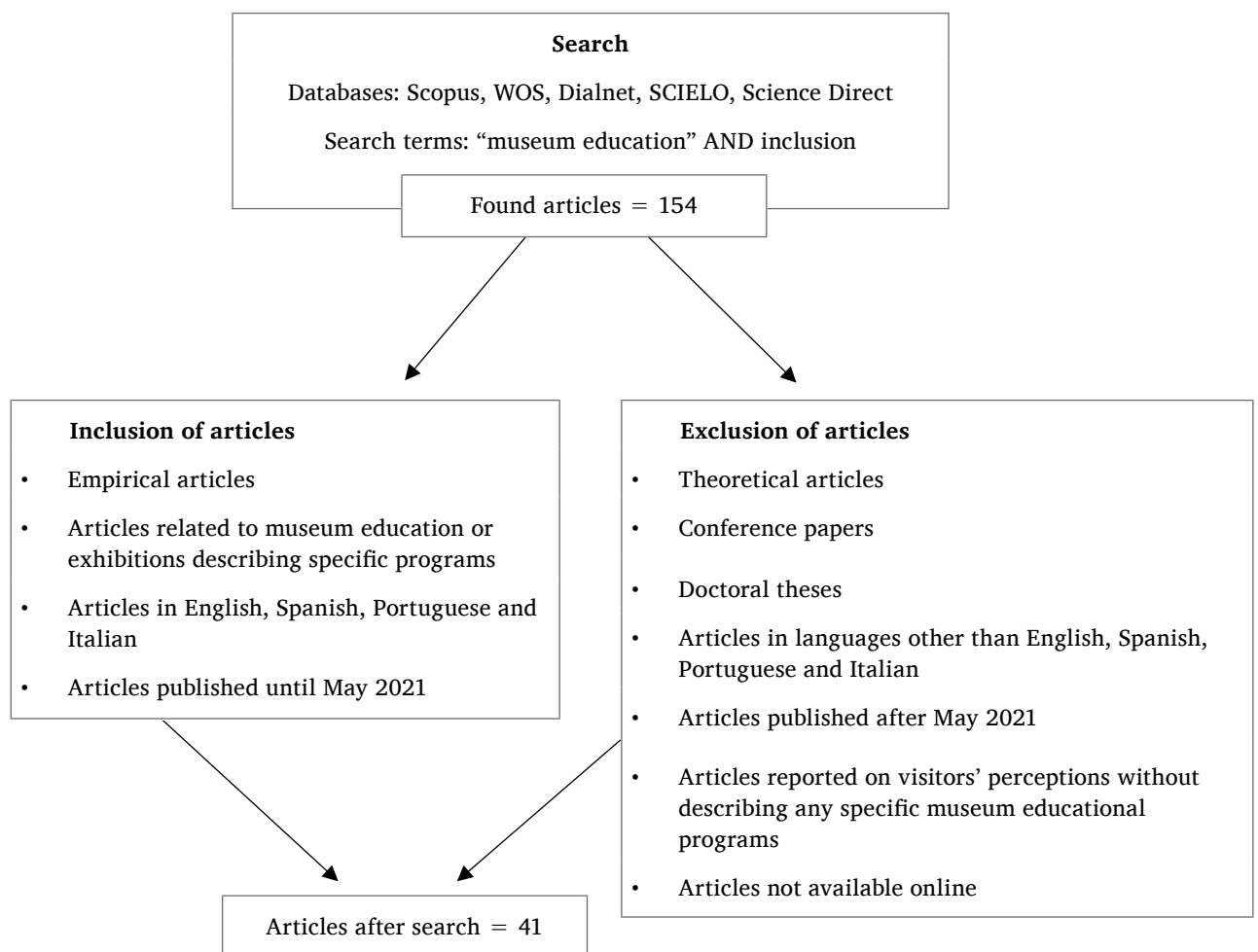


Fig. 1: Process of article selection

helps the public to develop new experiences,³³ interests, attitudes, beliefs, and insights in an informal setting.³⁴

This literature review focuses on how inclusion problems are tackled in museum-education studies. Its objective is to research, analyse and collect the empirical studies related

Especiales. In *Museu para Todos* [online]. 2017 [accessed 2022-11-22]. Available from [www: <https://museu.pinacoteca.org.br/wp-content/uploads/sites/2/2017/01/AMANDA_TOJAL_accion_educativa_inclusiva_en_museo_de_arte.pdf>](https://museu.pinacoteca.org.br/wp-content/uploads/sites/2/2017/01/AMANDA_TOJAL_accion_educativa_inclusiva_en_museo_de_arte.pdf); CHIOVATTO, Mila Milene. Educación líquida. *Museu para Todos* [online]. 2017 [accessed 2022-11-22]. Available from [www: <https://museu.pinacoteca.org.br/wp-content/uploads/sites/2/2017/01/MILA_CHIOVATTO_educacion_liquida.pdf>](https://museu.pinacoteca.org.br/wp-content/uploads/sites/2/2017/01/MILA_CHIOVATTO_educacion_liquida.pdf).

³³ ROPPOLA, Tiina. *Designing for the Museum Visitor Experience*. New York, London: Routledge, 2012.

³⁴ LORD, Barry. *The Manual of Museum Learning*. Lanham: Altamira Press, 2007.

to inclusion and museum education. Considering that museum education is a relatively new and developing field, this review aims to identify the niche where further research and publications are needed. It also serves a more pragmatic purpose, as it could be used by museum personnel in order to look for further ideas to implement social and inclusive programs in their institutions. Accordingly, the following question led to the research of the literature review: What type of inclusive museum educational programs are reported in academic publications?

2. Methodology

A systematic literature review aims to reveal known and unknown

aspects of a research topic through analysing the existing bibliography. The literature review is carried out through clear procedure, defining a research question and purpose, inclusion and exclusion criteria, analysis, and discussion of the results.³⁵

The search was conducted first in two scientific databases, Web of Science and Scopus, focusing on empirical articles in four languages, English, Spanish, Portuguese and Italian. The terms used for

³⁵ AYALA, Iñigo, Macarena CUENCA-AMIGO and Jaime CUENCA. Examining the state of the art of audience development in museums and heritage organisations: a Systematic Literature review. *Museum Management and Curatorship*, 2020, vol. 35, no. 3, pp. 306–327; PETTICREW, Mark and Helen ROBERTS. *Systematic Reviews in the Social Science. A Practical Guide*. London: Blackwell, 2006.

Articles	Type of museum(s)	Target groups(s)	Program(s)	Method(s)
Addario & Langer (2016)	Cultural centre, science, art, observatory, natural history	Non-white, lower socioeconomic status Media Arts & Technology students	Project-driven internship	n. s.
Akmehmet (2008)	Archeology	Anatolian economic migrant, primary school-age children	“School Museum Days”	Object-based learning
Alves et. al. (2020)	Science	Deaf Children, young people with hearing deficiency	Guided tour	Constructivism
Anila (2017)	Art	Visitors	n. s.	Participatory, co-creative community engaged interpretive practice
Bajac (2017)	School	Students	Art education	Interactivity
Bazan et al. (2021)	Natural history, history, ethnography	Adults, professionals, families, classrooms, internal museum departments	Repatriation-centered programming	Decolonialization
Belver & Ullán (2019)	Art	People with cognitive problems or dementia	Museum visit and art creation	Small group work
Belver et al. (2017)	Art	Persons with dementia	Guided tours and art-making workshops	Art therapy
Bradford et al. (2021)	Art, science, history, maritime	People with disabilities	Conversations about artworks, accessible programs, learning labs, exhibition	Interactive, exploratory method, constructivism, participatory approach
Bunch III (2017)	History	People of all races & nationalities	One-to-one mentoring sessions	n. s.
Candlin (2003)	Art	Blind persons	Non-visual engagement with art	n. s.
Castro Ríos et al. (2016)	Archeology, monumental, art, history, anthropology, science, natural history, technology	13-16 years old students, second year psychology students	Exhibitions	n. s.
Cava Mori & Kasseboehmer (2019)	Science	Chemistry teachers	Chemistry teachers training	Informal education
Clarke & Lewis (2016)	History, art, science	Black & Asian, minority ethnic & refugee, & economically excluded women	Community-led heritage project	Holistic model of adult education
Cuesta Davignon (2020)	Decorative art	14-18 years old students, adults	Guided tour	Gender perspective
Falchetti (2020)	Science	14-25 years old convicts	Science and art workshops in and outside of the prison	Participatory approach, multiple intelligences
Gonzalez-Garcia (2017)	Art	Persons with dementia	Guided tours & art workshop	Therapy
Grek (2009)	Art, science, history	Adults with difficult social situation	n. s.	ICT technologies
Grincheva (2015)	History	University students, museum professionals & broader communities	Mount a website and exhibitions, exchange travel	n. s.
Harden et al. (2015)	History	Adult immigrant persons	Community engagement	Dialogue
Harper & Hendrick (2017)	n. s.	n. s.	Collaboration with other museums	Sharing points of view
Heidrich et al. (2020)	Fashion and design history	Visually impaired children	Exhibition	Multisensorial, inclusive design

Articles	Type of museum(s)	Target groups(s)	Program(s)	Method(s)
Ismael & Al-Abdullatif (2016)	Virtual museum about cultural heritage	6th grade elementary school students	Virtual museum	Interactivity
Kreuzer & Dreesmann (2017)	Natural history	Student teachers	Student teacher training course	PCK
Martins (2016)	Art	Deaf persons	Guided tours	n. s.
Middleton & Greene (2018)	Children	Transgender visitors and museum staff	Photography exhibition	n. s.
Mithlo & Sherman (2020)	History	Visitors	Photography exhibition	Perspective taking, VTS
Monzo et al. (2019)	Ethnography	Persons with dementia	Workshops	Recreational-cultural, person-centered care
Muzi (2019)	Science	Teenagers	Student training, cataloguing a portion of the museum's collection, guided tour, cultural animation	School work alternating training
Omarov et al. (2016)	University	Teachers	Theory and practice	Interactivity
Pablos González & Fontal Merillas (2020)	n. s.	People with Autistic Spectrum Syndrome	n. s.	n. s.
Santacana Mestre et al. (2016)	Art, history, science, ethnography, archaeology	14-16 years old students	Analysis of the educational and didactic aspects of museums	n. s.
Sayers (2014)	Art	Young persons	Peer-led workshop	Learner-led learning
Shein et al. (2019)	Science	Visitors	n. s.	n. s.
Taylor (2017)	History	Museum staff	Organization development	Adult Learning Theory
Therriault & Redmond-Jones (2018)	Natural history	Young adults with autism	Social Stories Project	Constructivism, scaffolding
Thogersen et al. (2018)	University	Learning & teaching community	Mapping collection objects	Object-based learning
Vidal et al. (2019)	Art	Immigrant persons	Language learning	VTS
Wright (2020)	Art	Young children and families from marginalized communities	Gallery visits and workshops with artists	Participatory approach
Wylder & Meale (2009)	Art	K-12 students, teachers, university students	"The Story Project": curating exhibitions	Constructivism, comprehensive art education
Yalowitz et al. (2015)	Science	Spanish-speaking groups	Bilingual exhibition	n. s.

Fig. 2: The selected 41 studies reporting on inclusive museum education

the search were first 'museum education' and 'social inclusion'. With these keywords 36 articles were found in total, 3 publications in Scopus and 33 in Web of Science. Screening the abstracts, out of the 36 articles, 3 were conference papers, 2 were book chapters, 7 did not relate to museum education, 7 were theoretical articles, and 2 articles were not available online,

therefore, these publications were not considered as part of the review.

In order to find more articles, search terms were changed to 'museum education' and 'inclusion'. With these, 18 documents were found in Scopus and 83 in Web of Science. Furthermore, three additional databases were included

in the search: Dialnet, SCIELO and Science Direct. In Dialnet 7 articles, in SCIELO 1, and in Science Direct 45 publications appeared. In total, from the 154 articles, only 41 were included in the literature review (see inclusion and exclusion criteria in Figure 1). Considering the limited numbers of articles, the time period was defined until May 2021, without any beginning

date. Only empirical articles were selected for the review to answer the research question. The final chosen publications were first revised through their abstract and then through their reading.

Considering the broad and disparate meanings of inclusion,³⁶ it was decided not to incorporate any other concepts related to inclusion to avoid the personal interpretation of the concept.

3. Results

In order to respond to the first research question, the categories which led to the analysis are the following: type of museum(s), target group(s), museum program(s) and teaching method(s). The categories were chosen to show the relevant information about the inclusive museum educational programs reported in the articles. Figure 2. presents the findings about the selected articles and categories. The publications are systematized in four comprehensive themes: (1) Learning, (2) Community engagement, (3) Training/ Internship, and (4) Health/ Therapy. The second category, Community engagement, contains two subcategories: people with disabilities and immigrant visitors.

3.1 Learning

People go to museums mainly, although not exclusively, for educational purposes.³⁷ According to museum educators, the museum experience should be enjoyable, active and stimulating, with defined learning outcomes, and should consider the diverse goals

³⁶ ARTILES, Alfredo J., Nancy HARRIS-MURRI and Dalia ROSTENBERG. Inclusion as social justice: Critical notes on discourses, assumptions, and the road ahead. *Theory into Practice*, 2006, vol. 45, pp. 260–268.

³⁷ CANDLIN, Fiona. Blindness, art and exclusion in museums and galleries. *International Journal of Art & Design Education*, 2003, vol. 22, no. 1, pp. 100–110.

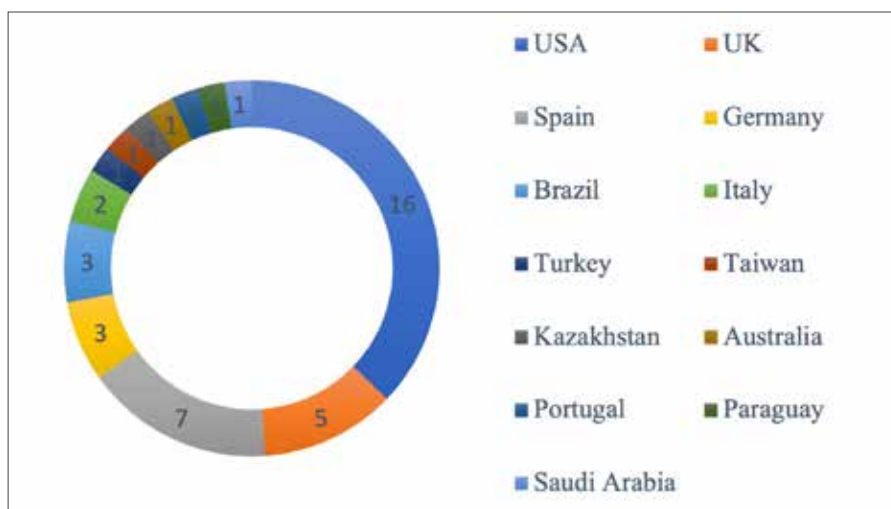


Fig. 3: The distribution of publications in countries

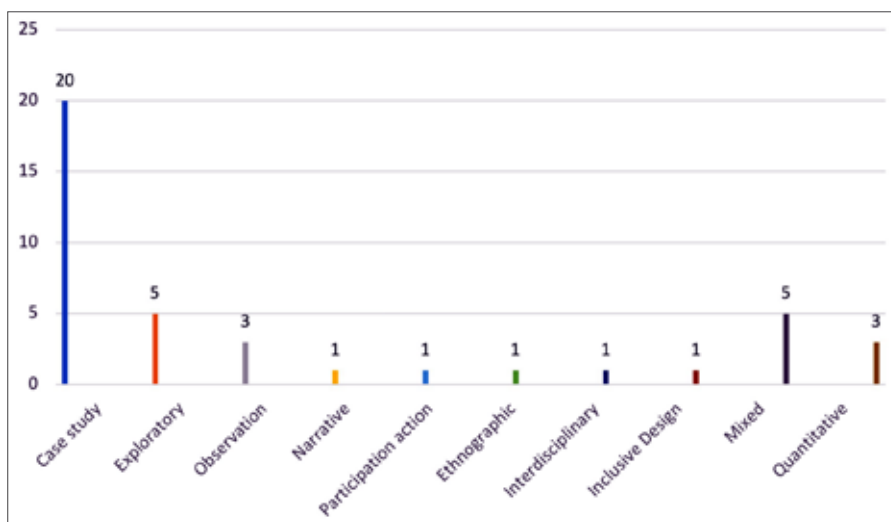


Fig. 4: The distribution of research methods in the publications

of the public.³⁸ Learning in the museum should embrace different and multiple viewpoints and opinions³⁹ and include dialoguing in the programs as an essential part of gaining knowledge.⁴⁰ Various

³⁸ GREK, Sotiria. 'In and against the museum': the contested spaces of museum education for adults. *Discourse: Studies in the Cultural Politics of Education*, 2009, vol. 30, no. 2, pp. 195–211.

³⁹ SAYERS, Esther. "Equality of Intelligences": Exploring the Barriers to Engagement in Modern and Contemporary Art through a Peer-to-Peer Workshop at Tate Modern. *International Journal of Art and Design Education*, 2014, vol. 33, no. 3, pp. 355–364; WYLDER, Viki Thompson and Marcia MEALE. The Story Project: A Model for Achieving Profound Inclusion in Museums. *The International Journal of the Inclusive Museum*, 2009, vol. 2, no. 1, pp. 109–124.

⁴⁰ SAYERS, Esther. "Equality of Intelligences": Exploring the Barriers to Engagement in Modern and Contemporary Art through a Peer-to-Peer

studies demonstrated visitors' improvements in critical thinking,⁴¹

Workshop at Tate Modern. *International Journal of Art and Design Education*, 2014, vol. 33, no. 3, pp. 355–364; Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68; WYLDER, Viki Thompson and Marcia MEALE. The Story Project: A Model for Achieving Profound Inclusion in Museums. *The International Journal of the Inclusive Museum*, 2009, vol. 2, no. 1, pp. 109–124; Bilingual Spanish-English intergenerational groups' experiences in bilingual exhibitions. *Museums and Social Issues*, 2015, vol. 10, no. 1, pp. 35–51.

⁴¹ SAYERS, Esther. "Equality of Intelligences": Exploring the Barriers to Engagement in Modern and Contemporary Art through a Peer-to-Peer Workshop at Tate Modern. *International Journal of Art and Design Education*, 2014, vol. 33, no. 3, pp. 355–364; Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68.

in creativity,⁴² scientific, linguistic, civic, and artistic literacy,⁴³ and successful school curriculum implementation.⁴⁴

Wright found that children's imagination and interest were triggered by playful interactions, using sounds, movements, storytelling, viewfinders, and art-making activities. Children's imagination for possible artwork interpretations and for exploration were supported by the artist-educators. During gallery workshop visits, children were accompanied by nursery practitioners, who learned about the Reggio Emilia philosophy and how the environment interacts in teaching. During gallery workshop participation the children felt relaxed and comfortable showing it through their body language.⁴⁵

Even though museums try to reach as wide an audience as possible and try to be accessible for all

individuals, still, visitors are not differentiated in terms of their cultural and social capitals, as if all the persons had equal opportunities to enter the museums.⁴⁶ Visitors with disabilities have similar difficulties considering that museum professionals tend to think of them as a homogenous group.⁴⁷ People with similar disabilities are also diverse regarding their familiarity with themes in the museums. The difference of their knowledge should be considered when museum professionals design and implement programs for them.⁴⁸

A museum educator with similar disability in the museum staff attracts more visitors and this specific public feels better received and shows more commitment to the museum experience. Furthermore, Martins concludes that museum educators with disability facilitate other museum workers to understand their condition and work with them.⁴⁹

Various publications report on programs and exhibitions which targeted immigrant students and families.⁵⁰ Programs and bilingual

exhibitions involving these target groups help in their integration and relate to their identities, letting them feel more welcomed, competent and confident, while also increasing their social and/or cultural capital. Visitors showed positive emotions and openness after their participation. Falchetti described the museum programs' constructive effects on young, convicted subjects. Apart from the development of cognitive skills, the convicted youngsters demonstrated improvements in adaptability, positive social relationships, acquisition of values, sense of citizenship, and higher levels of self-esteem in scientific workshops realized both in the museum and in prison.⁵¹

Learning in the museum involves a diverse public. The results of the majority of articles found positive effects and development in the learning of museum audiences especially in critical thinking. Furthermore, the visits can strengthen and relate to people's identity, increase their social and cultural capital, and help them in integration.

3.2 Community Engagement

The category of community engagement includes diverse groups of the public in museum space, and how these groups can be invited and involved in participation of

42 FALCHETTI, Elisabetta. Immaginare un futuro migliore. Il patrimonio culturale per il recupero e il reinserimento sociale di giovani soggetti a misure penali. *Museologia Scientifica*, 2020, pp. 139–151; WRIGHT, Denise. Engaging Young Children and Families in Gallery Education at Tate Liverpool. *International Journal of Art & Design Education*, 2020, vol. 39, no. 4, pp. 739–753.

43 RODRIGUES ALVES DOS SANTOS, Fabio, Melissa DE LIMA MACEDO and Ruth MARIA MARIANI BRAZ. Acessibilidade nos Museus. *Museologia & Interdisciplinaridade*, 2020, vol. 9, no. 18, pp. 471–479; FALCHETTI, Elisabetta. Immaginare un futuro migliore. Il patrimonio culturale per il recupero e il reinserimento sociale di giovani soggetti a misure penali. *Museologia Scientifica*, 2020, pp. 139–151.

44 AKMEHMET, Kadriye Tezcan Akmeahmet. Museum-Community Partnership in Istanbul Archaeological Museums: School-Museum Days. *The international Journal of the Inclusive Museum*, 2008, vol. 1, no. 2, pp. 127–139; FALCHETTI, Elisabetta. Immaginare un futuro migliore. Il patrimonio culturale per il recupero e il reinserimento sociale di giovani soggetti a misure penali. *Museologia Scientifica*, 2020, pp. 139–151; ISMAEEL, Dina Ahmed and Ahlam Mohammed AL-ABDULLATIF. The impact of an interactive virtual museum on students' attitudes toward cultural heritage education in the region of Al Hassa, Saudi Arabia. *International Journal of Emerging Technologies in Learning*, 2016, vol. 11, no. 4, pp. 32–39.

45 WRIGHT, Denise. Engaging Young Children and Families in Gallery Education at Tate Liverpool. *International Journal of Art & Design Education*, 2020, vol. 39, no. 4, pp. 739–753.

46 GREK, Sotiria. 'In and against the museum': the contested spaces of museum education for adults. *Discourse: Studies in the Cultural Politics of Education*, 2009, vol. 30, no. 2, p. 206.

47 CANDLIN, Fiona. Blindness, art and exclusion in museums and galleries. *International Journal of Art & Design Education*, 2003, vol. 22, no. 1, pp. 100–110; MARTINS, Patrícia Roque. Engaging the d/Deaf Audience in Museums: A Case Study at the Calouste Gulbenkian Museum. *Journal of Museum Education*, 2016, vol. 41, no. 3, pp. 202–209.

48 CANDLIN, Fiona. Blindness, art and exclusion in museums and galleries. *International Journal of Art & Design Education*, 2003, vol. 22, no. 1, p. 102.

49 MARTINS, Patrícia Roque. Engaging the d/Deaf Audience in Museums: A Case Study at the Calouste Gulbenkian Museum. *Journal of Museum Education*, 2016, vol. 41, no. 3, p. 207.

50 AKMEHMET, Kadriye Tezcan. Museum-Community Partnership in Istanbul Archaeological Museums: School-Museum Days. *The international Journal of the Inclusive Museum*, 2008, vol. 1, no. 2, pp. 127–139; CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151;

MIKLOŠEVIĆ, Željka. Fostering inclusion in art museums through mobile digital content. *Muzeológia a kultúrne dedičstvo*, 2021, vol. 9, no. 4, pp. 5–19; Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68; Bilingual Spanish-English intergenerational groups' experiences in bilingual exhibitions. *Museums and Social Issues*, 2015, vol. 10, no. 1, pp. 35–51.

51 FALCHETTI, Elisabetta. Immaginare un futuro migliore. Il patrimonio culturale per il recupero e il reinserimento sociale di giovani soggetti a misure penali. *Museologia Scientifica*, 2020, p. 147.

exhibitions,⁵² museum programs⁵³ and education.⁵⁴

Decolonization and acceptance of different races are considered and discussed in many studies.⁵⁵

52 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119; MIDDLETON, Margaret and Alicia GREENE. Trans Narratives in Children's Museums. *Journal of Museum Education*, 2018, vol. 43, no. 3, pp. 220–227.

53 Repatriation, Public Programming, and the DEAI Toolkit. *Journal of Museum Education*, 2021, vol. 46, no. 1, pp. 27–37; BRADFORD, Lorena, Abigail DIAZ and Ruth SCHILLING. Expanding Museum Communities: International Perspectives on Access in Exhibition Design and Public Programs. *Journal of Museum Education*, 2021, vol. 46, no. 1, pp. 38–47; Speaking of Change in Charlotte, North Carolina: How Museums Can Shape Immigrant Receptivity in a Community Navigating Rapid Cultural Change. *Museums & Social Issues: A Journal of Reflective Discourse*, 2015, vol. 10, no. 2, pp. 117–133; MARTINS, Patrícia Roque. Engaging the d/Deaf Audience in Museums: A Case Study at the Calouste Gulbenkian Museum. *Journal of Museum Education*, 2016, vol. 41, no. 3, pp. 202–209; MITHLO, Nancy Marie and Aleksandra SHERMAN. Perspective-Taking Can Lead to Increased Bias: A Call for 'Less Certain' Positions in American Indian Contexts. *Curator: The Museum Journal*, 2020, vol. 63, no. 3, pp. 353–369; PABLOS GONZÁLEZ, Laura and Olaia FONTAL MERILLAS. La accesibilidad en los museos españoles: evaluación de programas de educación patrimonial para personas con TEA. *Educatio Siglo XXI*, 2020, vol. 38, no. 1, pp. 99–118; THERIAULT, Sam and Beth REDMOND JONES. Constructing Knowledge Together: Collaborating with and Understanding Young Adults with Autism. *Journal of Museum Education*, 2018, vol. 43, no. 4, pp. 365–374.

54 CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; FALCHETTI, Elisabetta. Immaginare un futuro migliore. Il patrimonio culturale per il recupero e il reinserimento sociale di giovani soggetti a misure penali. *Museologia Scientifica*, 2020, pp. 139–151; WRIGHT, Denise. Engaging Young Children and Families in Gallery Education at Tate Liverpool. *International Journal of Art & Design Education*, 2020, vol. 39, no. 4, pp. 739–753.

55 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119; Repatriation, Public Programming, and the DEAI Toolkit. *Journal of Museum Education*, 2021, vol. 46, no. 1, pp. 27–37; BUNCH, Lonnie G. The National Museum of African American History and Culture: The Vision. *Journal of Museum Education*, 2017, vol. 42, no. 1, pp. 8–12; CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; HARPER, Radiah and Keonna HENDRICK. Doing the Work: A Discussion on Visioning and Realizing Racial Equity in

According to Anila, museums and exhibitions tend to display a 'commonly' recognized perspective which principally reflects on the curator's viewpoint.⁵⁶ Nevertheless, 'official' standpoints do not always consider or ignore other interpretations. Museums need to adopt polyvocality in their functioning, since visitors do not belong to a homogenous audience.⁵⁷ An exhibited object which is accepted by the main 'dominant' culture and by visitors who would appreciate it from the same culture, sharing similar ideas, can be disturbing or even traumatic for visitors who do not share the same values or whose history and identity are painfully related to those same objects.⁵⁸ In exhibitions, expressing distinct viewpoints show that objects are interpreted differently depending on the visitor's cultural, social and educational background.

In order to convey multiple perspectives, participative and co-creative community-engaged interpretive practices can be effective tools towards inclusion.⁵⁹ While preparing an exhibition, the museum can consult with

Museums. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 163–168; MITHLO, Nancy Marie and Aleksandra SHERMAN. Perspective-Taking Can Lead to Increased Bias: A Call for 'Less Certain' Positions in American Indian Contexts. *Curator: The Museum Journal*, 2020, vol. 63, no. 3, pp. 353–369.

56 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119.

57 BUNCH, Lonnie G. The National Museum of African American History and Culture: The Vision. *Journal of Museum Education*, 2017, vol. 42, no. 1, pp. 8–12; MITHLO, Nancy Marie and Aleksandra SHERMAN. Perspective-Taking Can Lead to Increased Bias: A Call for 'Less Certain' Positions in American Indian Contexts. *Curator: The Museum Journal*, 2020, vol. 63, no. 3, pp. 353–369; MOHAMMED, Izzy. Developing the Inclusive Model. In LANG, Caroline, John REEVE and Vicky WOOLLARD (eds.). *The Responsive Museum*. Hampshire, Burlington: Ashgate, 2006, p. 93.

58 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119.

59 Ibidem.

an external advisory board that includes members of different communities that can be affected, or even form partnerships with those communities.⁶⁰ In the context of exhibitions, programming and artifacts, the repatriation of objects is also part of the dialogues of inclusion. Pro-repatriation stance and agreements arise between museums and indigenous or nation-communities for which exhibited objects are important and meaningful.⁶¹

The museum can also decide to consider organizing Indigenous-centric interpretations. Mithlo and Sherman noted that American Indian-centric interpretations are under-recognized. Their studies revealed that the lack of American Indian perspectives in museum exhibitions and the ignorance by visitors and museum workers, especially in museums displaying American Indian history, artifacts, and objects, may offend American Indian peoples. Through their conducted research with three visitor groups the above-mentioned authors also found that the perspective-taking approach led to a more positive impact of interpreting the American Indian peoples' lives.⁶²

Finally, socioeconomically marginalized people⁶³ and

60 BUNCH, Lonnie G. The National Museum of African American History and Culture: The Vision. *Journal of Museum Education*, 2017, vol. 42, no. 1, pp. 8–12.

61 Repatriation, Public Programming, and the DEAI Toolkit. *Journal of Museum Education*, 2021, vol. 46, no. 1, pp. 27–37.

62 MITHLO, Nancy Marie and Aleksandra SHERMAN. Perspective-Taking Can Lead to Increased Bias: A Call for 'Less Certain' Positions in American Indian Contexts. *Curator: The Museum Journal*, 2020, vol. 63, no. 3, pp. 353–369.

63 AIDAR, Gabriela. Acciones del Programa de Inclusión Sociocultural. *Museu para Todos* [online]. São Paulo: Pinacoteca del Estado de São Paulo, 2017 [accessed 2022-12-01]. Available from www: <https://museu.pinacoteca.org.br/wp-content/uploads/sites/2/2017/01/GABRIELA_AIDAR_acciones_del_programa_de_inclusion_sociocultural.pdf>.

families⁶⁴ can also be reached with appropriate programs. Wright described vulnerable families and their children during museum visits and workshops in a three-year-long ethnographic research. While the children behaved relaxed even during the first visits, the parents needed more time to feel comfortable and accepted in the museum environment, considering they did not have previous experience visiting a gallery. With time both children and parents enjoyed the activities.⁶⁵

People with disabilities

Considering that museums constitute an important factor of cultural dissemination in relation both to individual and social development, the cultural values that museums offer should be also provided for people with different cognitive and sensory conditions. Instead of thinking of people with special needs who should be cured for their disability, the disability of these individuals should be embraced as a natural part of the human condition and society.⁶⁶ Museums can be experienced by the senses of touching, hearing and smelling. The use of multisensory resources can facilitate the accessibility of museums and participation in activities for all visitors.⁶⁷ In order to engage visitors with disabilities, museum educators

and other museum workers should know and understand how their communities work, and how people with disabilities identify themselves. Museum workers tend to manage and identify people with the same disability as a unitary group, but these people are also a heterogeneous group from all social classes with various cultural, racial, religious and educational backgrounds.⁶⁸

Museums are ideal spaces for multiculturalism where the acceptance of personal identity and differences could lead to social inclusion. People from different backgrounds and cultures can interact and mutually learn from each other. Furthermore, by promoting activities for the communities, museums can enhance the sense of belonging among visitors who are part of the same group.⁶⁹ Also museum staff can benefit from collaborations of people with disabilities to better understand these visitors and be able to respond to their requests.⁷⁰

Immigrant visitors

Museums can reach immigrant visitors to feel more accepted in their new environment through different programs, like bilingual exhibitions,⁷¹ English language courses in an art museum,⁷²

community engagement programs⁷³ and community-led heritage projects.⁷⁴

Bilingual exhibitions and interpretations can help adult, non-native speakers engage with the exhibition content easily. Yalowitz, Garibay, Renner and Plaza discuss in their article that bilingual labels support intergenerational groups' interactions among first-generation immigrant adults and their children. The children are usually second-generation and bilingual; therefore, they can also access English labels and can engage freely with the exhibition content instead of translating for other members in their group. During the bilingual exhibition, immigrant visitors felt confident, comfortable and more included.⁷⁵ The community engaged programs strengthened the participants' identity, sense of integration and confidence.⁷⁶

Publications in the Community engagement section discussed community participation in exhibitions, people with disabilities

⁷³ Speaking of Change in Charlotte, North Carolina: How Museums Can Shape Immigrant Receptivity in a Community Navigating Rapid Cultural Change. *Museums & Social Issues: A Journal of Reflective Discourse*, 2015, vol. 10, no. 2, pp. 117–133.

⁷⁴ CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151.

⁷⁵ Bilingual Spanish-English intergenerational groups' experiences in bilingual exhibitions. *Museums and Social Issues*, 2015, vol. 10, no. 1, pp. 35–51.

⁷⁶ CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; Speaking of Change in Charlotte, North Carolina: How Museums Can Shape Immigrant Receptivity in a Community Navigating Rapid Cultural Change. *Museums & Social Issues: A Journal of Reflective Discourse*, 2015, vol. 10, no. 2, pp. 117–133; Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68.

⁶⁴ DRUM, Joanne. Working off-site with families with young children at the National Gallery of Ireland. In HACKETT, Abigail, Rachel HOLMES and Christina MACRAE (eds.). *Working with Young Children in Museums*. London, New York: Routledge, 2020, pp. 151–158.

⁶⁵ WRIGHT, Denise. Engaging Young Children and Families in Gallery Education at Tate Liverpool. *International Journal of Art & Design Education*, 2020, vol. 39, no. 4, pp. 739–753.

⁶⁶ BRADFORD, Lorena, Abigail DIAZ and Ruth SCHILLING. Expanding Museum Communities: International Perspectives on Access in Exhibition Design and Public Programs. *Journal of Museum Education*, 2021, vol. 46, no. 1, pp. 38–47.

⁶⁷ História da indumentária, inclusão e acessibilidade: exposição multissensorial no museu nacional do calçado. *Estudios históricos*, 2020, no. 24.

⁶⁸ CANDLIN, Fiona. Blindness, art and exclusion in museums and galleries. *International Journal of Art & Design Education*, 2003, vol. 22, no. 1, p. 101.

⁶⁹ MARTINS, Patrícia Roque. Engaging the d/Deaf Audience in Museums: A Case Study at the Calouste Gulbenkian Museum. *Journal of Museum Education*, 2016, vol. 41, no. 3, pp. 202–209.

⁷⁰ THERIAULT, Sam and Beth REDMOND JONES. Constructing Knowledge Together: Collaborating with and Understanding Young Adults with Autism. *Journal of Museum Education*, 2018, vol. 43, no. 4, p. 370.

⁷¹ Bilingual Spanish-English intergenerational groups' experiences in bilingual exhibitions. *Museums and Social Issues*, 2015, vol. 10, no. 1, pp. 35–51.

⁷² Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68.

and immigrant visitors. To involve communities, museum exhibitions should contain different narratives and express distinct viewpoints to engage the opinions of different groups. For the involvement of different communities, museum educators and museum staff need to understand the necessities and identities of these groups.

3.3 Training and Internship

Articles in this section include university training, internship,⁷⁷ secondary school student training,⁷⁸ and museum personnel training.⁷⁹

Museums can offer problem-oriented and inquiry-based teaching for students through their collections. According to Kreuzer and Dreesmann, although natural history museums have the possibility to provide knowledge

for students, information about the importance and tasks of these museums are very low among school students. The authors suggest that it is viable to learn about natural history museums by developing museum activities into school curricula and improving student teachers' professional knowledge through a university course.⁸⁰ The results of publications showed that interaction between museums and universities strengthens the teachers' openness to museum visits, introduce them to new teaching methodologies, and allows them to experience out-of-school learning settings which they can utilize in their teaching.⁸¹

Internships are another example of collaboration between museums and universities. Through paid internships museums become more inclusive environments and support university students from non-White and/or lower socioeconomic background to gain valuable working experiences. Paid internships also increase the employability of graduates.⁸²

Muzi describes in her publication a new teaching methodology she dubs *school-work alternating training*. This methodology addresses upper secondary school students and allows them work-training periods both in the classroom and at companies. As part of the educational process,

students can also participate in museums or other places dedicated to heritage and cultural activities. During the museum training, the students learn about the history of the museum and its heritage, they observe the experts' work and participate in cataloguing, laboratory observation activities, engaging with visitors, conducting interviews with museum professionals, and creating contents for social media platforms.⁸³

Museum professionals are receptive to reform their museum to be a more inclusive institution. To implement changes, they need to focus not only on diverse audiences, physically and cognitively inclusive programs but also on organization development in their museum. Inclusion should be considered on individual, group, organization and marketplace levels. The staff's learning about inclusion is essential in the museum's development. The organizational transformations can result in a more equitable hiring process, more varied outlook in program planning, activities for marginalized communities and increasing the participation of these groups.⁸⁴

The section focused principally on collaboration between museums and university programs and on organizational training related to achieving higher inclusion. The majority of the articles revised described positive results about teacher's gains in museum related

77 ADDARIO, Lauren and Miriam LANGER. A University–Museum Partnership for Creative Internships in Cultural Technology. *Journal of Museum Education* [online]. 2016, vol. 41, no. 4, pp. 275–285 [accessed 2022-12-01]. Available from www: <<https://www.tandfonline.com/doi/full/10.1080/10598650.2016.1224614>>; MORI, Rafael Cava and Ana Cláudia KASSEBOEHMER. Estratégias para a inserção de museus de ciências no estágio supervisionado em ensino de química. *Química Nova*, 2019, vol. 42, no. 7, pp. 1–9; GRINCHEVA, Natalia. Democracy for Export: Museums Connect Program as a Vehicle of American Cultural Diplomacy. *Curator: The Museum Journal*, 2015, vol. 58, no. 2, pp. 137–149; KREUZER, Pia and Daniel DREESMANN. Exhibitions and Beyond: The Influence of an Optional Course on Student Teachers' Perceptions and Future Usage of Natural History Museums. *Journal of Science Teacher Education*, 2017, vol. 28, no. 8, pp. 651–673; On the Problem of Formation of the Future Teacher's Willingness to the Museum Materials Usage in Teaching and Educational Process of University. *IEJME- Mathematics Education*, 2016, vol. 11, no. 6, pp. 1607–1620; Creating curriculum connections: A university museum object-based learning project. *Education for Information*, 2018, vol. 34, no. 2, pp. 113–120.

78 MUZI, Antonella. Musei e inclusione: coinvolgere gli adolescenti nei musei scientifici attraverso l'alternanza scuola-lavoro. Alcune buone pratiche. *Museologia Scientifica*, 2019, vol. 13, no. 11, pp. 22–27.

79 GRINCHEVA, Natalia. Democracy for Export: Museums Connect Program as a Vehicle of American Cultural Diplomacy. *Curator: The Museum Journal*, 2015, vol. 58, no. 2, pp. 137–149; TAYLOR, Chris. From Systemic Exclusion to Systemic Inclusion: A Critical Look at Museums. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 155–162.

80 KREUZER, Pia and Daniel DREESMANN. Exhibitions and Beyond: The Influence of an Optional Course on Student Teachers' Perceptions and Future Usage of Natural History Museums. *Journal of Science Teacher Education*, 2017, vol. 28, no. 8, pp. 651–673.

81 On the Problem of Formation of the Future Teacher's Willingness to the Museum Materials Usage in Teaching and Educational Process of University. *IEJME – Mathematics Education*, 2016, vol. 11, no. 6, pp. 1607–1620.

82 ADDARIO, Lauren and Miriam LANGER. A University–Museum Partnership for Creative Internships in Cultural Technology. *Journal of Museum Education* [online]. 2016, vol. 41, no. 4, pp. 275–285 [accessed 2022-12-01]. Available from www: <<https://www.tandfonline.com/doi/full/10.1080/10598650.2016.1224614>>.

83 MUZI, Antonella. Musei e inclusione: coinvolgere gli adolescenti nei musei scientifici attraverso l'alternanza scuola-lavoro. Alcune buone pratiche. *Museologia Scientifica*, 2019, vol. 13, no. 11, pp. 22–27.

84 TAYLOR, Chris. From Systemic Exclusion to Systemic Inclusion: A Critical Look at Museums. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 155–162.

knowledge,⁸⁵ and about improved organizational inclusion.⁸⁶

3.4 Health and Therapy

An increasing number of museums offer specific programs directed to people with dementia or Alzheimer's disease. In treating the mentioned illnesses, art related activities can support to maintain and improve the cognitive and mental state of these persons.⁸⁷ All the articles belonging to this category analyse the outcomes of special museum programs directed to visitors who are affected by dementia or Alzheimer's disease.⁸⁸

The activities describe exhibition visits and workshops based on artistic creation. During the exhibition visit, five or six art works are shown to the visitors. The

participants must visit the museum for the guided tours. During the tours, first an interactive discussion is generated among the participants and the museum educator, then only among the participants.

The discussion is organized in small groups coordinated by the museum educator.⁸⁹ On the other hand, the workshops take place either in the museum⁹⁰ or in day centres for people with dementia. In the workshops, each participant receives a high-quality reproduction of an artwork. The participants are encouraged to recognize the work, share their memories related to the object, and create a dialogue with the other participants based on their observations.⁹¹ One of the objectives of the programs is to recall the participants' memories. As a specificity of these diseases is that the persons progressively lose their memories. Communication, interaction and emotional expression are relevant parts of the activities which can stimulate social relations, inclusion and feelings of capability.⁹²

As a result of workshops and guided tours, people's social relations with dementia or Alzheimer's disease increased and the participants' cognitive stimulation, social connections, self-esteem and

sense of identity developed.⁹³ Furthermore, the workshops and guided tours provided positive emotions and relaxation for the participants.⁹⁴

The publications in the Health/Therapy section reported on people with dementia or Alzheimer's disease. The guided tours and workshops in the museums were specifically designed for people who suffer from these diseases. The results of the articles revealed that artistic activities have several positive effects on these people's development in particular on cognitive abilities and social relations.

4. Discussion

Current publications about inclusion in museum education are related to four main areas: learning, community engagement, training/internship, and health/therapy. Some studies belonged to more than one category, showing that inclusion in museum education is a complex and interrelated issue involving different aspects of the museum work at the same time. Furthermore, one category, community engagement can be connected to all publications, considering that visitors belong to the museum's own community

⁸⁵ ADDARIO, Lauren and Miriam LANGER. A University-Museum Partnership for Creative Internships in Cultural Technology. *Journal of Museum Education* [online]. 2016, vol. 41, no. 4, pp. 275-285 [accessed 2022-12-01]. Available from www: <<https://www.tandfonline.com/doi/full/10.1080/10598650.2016.1224614>>; KREUZER, Pia and Daniel DREESMANN. Exhibitions and Beyond: The Influence of an Optional Course on Student Teachers' Perceptions and Future Usage of Natural History Museums. *Journal of Science Teacher Education*, 2017, vol. 28, no. 8, p. 668; On the Problem of Formation of the Future Teacher's Willingness to the Museum Materials Usage in Teaching and Educational Process of University. *IEJME - Mathematics Education*, 2016, vol. 11, no. 6, pp. 1607-1620.

⁸⁶ TAYLOR, Chris. From Systemic Exclusion to Systemic Inclusion: A Critical Look at Museums. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 155-162.

⁸⁷ Art museums as a source of well-being for people with dementia: an experience in the Prado Museum. *Arts and Health*, 2018, vol. 10, no. 3, p. 216.

⁸⁸ BELVER, Manuel H. and Clara HERNÁNDEZ. From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia. *Brac-Barcelona Research Art Creation*, 2019, vol. 7, no. 1, pp. 10-29; GONZÁLEZ-GARCÍA, Ricardo. Inclusión social de personas con Alzheimer y otras demencias mediante actividades didácticas en museos. El caso del MoMA de Nueva York. The MoMA of New York case. *Arte, Individuo y Sociedad*, 2017, vol. 29, pp. 77-88; MONZÓ, Rafael, Paula JARDON and Clara Isabel PÉREZ. Análisis de una experiencia de ocio inclusivo para mayores afectados de demencia y Alzheimer en el Museu Comarcal de L'Horta Sud (Torrent, Valencia). *ENSAYOS: Revista de la Facultad de Educación de Albacete*, 2019, vol. 34, no. 1, pp. 149-162.

⁸⁹ BELVER, Manuel H. and Clara HERNÁNDEZ. From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia. *Brac-Barcelona Research Art Creation*, 2019, vol. 7, no. 1, pp. 10-29.

⁹⁰ MONZÓ, Rafael, Paula JARDON and Clara Isabel PÉREZ. Análisis de una experiencia de ocio inclusivo para mayores afectados de demencia y Alzheimer en el Museu Comarcal de L'Horta Sud (Torrent, Valencia). *ENSAYOS: Revista de la Facultad de Educación de Albacete*, 2019, vol. 34, no. 1, pp. 149-162.

⁹¹ Art museums as a source of well-being for people with dementia: an experience in the Prado Museum. *Arts and Health*, 2018, vol. 10, no. 3, pp. 213-226.

⁹² BELVER, Manuel H. and Clara HERNÁNDEZ. From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia. *Brac-Barcelona Research Art Creation*, 2019, vol. 7, no. 1, p. 26.

⁹³ BELVER, Manuel H. and Clara HERNÁNDEZ. From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia. *Brac-Barcelona Research Art Creation*, 2019, vol. 7, no. 1, p. 27; Art museums as a source of well-being for people with dementia: an experience in the Prado Museum. *Arts and Health*, 2018, vol. 10, no. 3, pp. 213-226; MONZÓ, Rafael, Paula JARDON and Clara Isabel PÉREZ. Análisis de una experiencia de ocio inclusivo para mayores afectados de demencia y Alzheimer en el Museu Comarcal de L'Horta Sud (Torrent, Valencia). *ENSAYOS: Revista de la Facultad de Educación de Albacete*, 2019, vol. 34, no. 1, pp. 149-162.

⁹⁴ Art museums as a source of well-being for people with dementia: an experience in the Prado Museum. *Arts and Health*, 2018, vol. 10, no. 3, pp. 213-226; GONZÁLEZ-GARCÍA, Ricardo. Inclusión social de personas con Alzheimer y otras demencias mediante actividades didácticas en museos. El caso del MoMA de Nueva York. The MoMA of New York case. *Arte, Individuo y Sociedad*, 2017, vol. 29, pp. 77-88.

with greater or lesser extent as permanent or occasional visitors.⁹⁵

Numerous publications discuss active and participatory visitor engagement.⁹⁶ According to Simon, in the *participatory museum*, visitors share their skills and ideas with museum workers, contribute and collaborate in activities and exhibitions. Participatory museums work democratically with active involvement of museum communities. Museums can hold creative and respectful dialogues in their community, as well as maintain and strengthen interpersonal interactions and relationships among a diverse audience. Participatory practices and activities can provide a meaningful learning experience. The museum can connect visitors with their heritage and art, with new ideas, and develop critical thinking and creativity.⁹⁷ Articles in the literature review prove the development and improvement of these skills.⁹⁸

95 LÓPEZ, Jordi, Ercilia GARCÍA and Elena PÉREZ. Art museum visitors: interaction strategies for sharing experiences. *Journal of Museum Management and Curatorship*, 2014, vol. 29, no. 3, pp. 241–259.

96 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119; BUNCH, Lonnie G. The National Museum of African American History and Culture: The Vision. *Journal of Museum Education*, 2017, vol. 42, no. 1, pp. 8–12; CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; Bilingual Spanish-English intergenerational groups' experiences in bilingual exhibitions. *Museums and Social Issues*, 2015, vol. 10, no. 1, pp. 35–51.

97 SIMON, Nina. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2010.

98 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119; BELVER, Manuel H. and Clara HERNÁNDEZ. From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia. *Brac-Barcelona Research Art Creation*, 2019, vol. 7, no. 1, pp. 10–29; Art museums as a source of well-being for people with dementia: an experience in the Prado Museum. *Arts and Health*, 2018, vol. 10, no. 3, pp. 213–226; BUNCH, Lonnie G. The National Museum of African American History and Culture: The Vision. *Journal of Museum Education*, 2017, vol. 42, no. 1,

4.1 Inclusion within museum work and personnel

Various articles conclude that internal museum inclusion and collaboration with vulnerable communities and groups can increase inclusion in museums within both museum staff and visitors.⁹⁹ In their publication, Ng, Ware and Greenberg defined a blueprint for museum educators to generate inclusion and diversity. According to the authors, museums can reach inclusion and diversity through working with allyships. In their conceptualization, an allyship means a collaboration with various identities in the creation for work environments, programming, and exhibitions considering everyone without exception, especially marginalized and racialized peoples. The definition includes both audience-centred museum work such as programming, education, and curation as well as internal museum work, working conditions and hiring.¹⁰⁰ To improve and implement inclusion among museum personnel, further research is suggested especially focusing on the field of museum education.

pp. 8–12; CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68.

99 MARTINS, Patrícia Roque. Engaging the d/Deaf Audience in Museums: A Case Study at the Calouste Gulbenkian Museum. *Journal of Museum Education*, 2016, vol. 41, no. 3, pp. 202–209; TAYLOR, Chris. From Systemic Exclusion to Systemic Inclusion: A Critical Look at Museums. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 155–162; THERIAULT, Sam and Beth REDMOND JONES. Constructing Knowledge Together: Collaborating with and Understanding Young Adults with Autism. *Journal of Museum Education*, 2018, vol. 43, no. 4, pp. 365–374.

100 NG, Wendy, Syrus Marcus WARE and Alyssa GREENBERG. Activating Diversity and Inclusion: A Blueprint for Museum Educators as Allies and Change Makers. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 142–154.

4.2 Museum programs for highly disadvantaged groups

Even though the publications report inclusion and museum education on vulnerable social groups, only a few are related directly to socioeconomic inclusion¹⁰¹ or highly disadvantaged groups.¹⁰² Publications between museums and people with disabilities and with difficult socioeconomic background and/or from minority culture and/or from LGBTIQ+ communities¹⁰³ should be further researched, how museum education can contribute, improve, or change the situation of these people.

4.3 The use of research methods

Case studies are very popular research methods within museums, as it was shown in the results section. They demonstrate in-depth analysis of a situation or problem occurring in museums.¹⁰⁴ Even if case studies present effectively diverse challenges in museum education and inclusion, different research methods could help understanding different aspects and angles of a problem or perspective¹⁰⁵

101 WRIGHT, Denise. Engaging Young Children and Families in Gallery Education at Tate Liverpool. *International Journal of Art & Design Education*, 2020, vol. 39, no. 4, pp. 739–753.

102 ADDARIO, Lauren and Miriam LANGER. A University–Museum Partnership for Creative Internships in Cultural Technology. *Journal of Museum Education* [online]. 2016, vol. 41, no. 4, pp. 275–285 [accessed 2022-12-01]. Available from www: <<https://www.tandfonline.com/doi/full/10.1080/10598650.2016.1224614>>; CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; FALCHETTI, Elisabetta. Immaginare un futuro migliore. Il patrimonio culturale per il recupero e il reinserimento sociale di giovani soggetti a misure penali. *Museologia Scientifica*, 2020, pp. 139–151.

103 SULLIVAN, Nikki and Craig MIDDLETON. *Queering the Museum*. London, New York: Routledge, 2020.

104 ANILA, Swarupa. Inclusion Requires Fracturing. *Journal of Museum Education*, 2017, vol. 42, no. 2, pp. 108–119.

105 KREUZER, Pia and Daniel DREESMANN. Exhibitions and Beyond: The Influence of an

or even actively include visitor-participants in the research.¹⁰⁶

5. Conclusion

Four main and two subcategories are identified in the analysis of the 41 articles. The Learning category discusses different skills which visitors gain during participation and also includes school curriculum implementations in museums. The second category, Community engagement contains two subcategories, People with disabilities and Immigrant visitors. The section demonstrates the relevance of knowing and understanding the identities and necessities of different target groups to involve them better in museum participation. Training/Internship describes students' involvement and gained skills during museum training. Furthermore, the category reflects on internal museum organizational inclusion. The final category, Health/Therapy incorporates articles analysing the effectiveness of programs for people with dementia or Alzheimer's disease.

This paper gave an overview about empirical articles discussing museum education and inclusion. Nevertheless, this literature review has its limitations which are related to the scope of the analysis according to the selected criteria: databases, type of references, languages, and online availability.

Optional Course on Student Teachers' Perceptions and Future Usage of Natural History Museums. *Journal of Science Teacher Education*, 2017, vol. 28, no. 8, pp. 651–673; Bilingual Spanish-English intergenerational groups' experiences in bilingual exhibitions. *Museums and Social Issues*, 2015, vol. 10, no. 1, pp. 35–51.

¹⁰⁶ CLARKE, Rachel and Rosie M. LEWIS. Re-configuring inclusion, decolonising practice: Digital participation and learning in Black women's community-led heritage. *Journal of Adult and Continuing Education*, 2016, vol. 22, no. 2, pp. 134–151; Learning Communities Finding Common Ground for the Common Good. *Journal of Museum Education*, 2019, vol. 44, no. 1, pp. 53–68.

Considering the classification of results and found categories, future lines of research could focus on: (1) inclusion within museum work and personnel; (2) museum programs for highly disadvantaged groups; (3) exploring different documents or (4) including additional databases and languages.

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- Art museums as a source of well-being for people with dementia: an experience in the Prado Museum. *Arts and Health*, 2018, vol. 10, no. 3, pp. 213–226. ISSN 1753-3023. <https://doi.org/10.1080/17533015.2017.1381131>
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