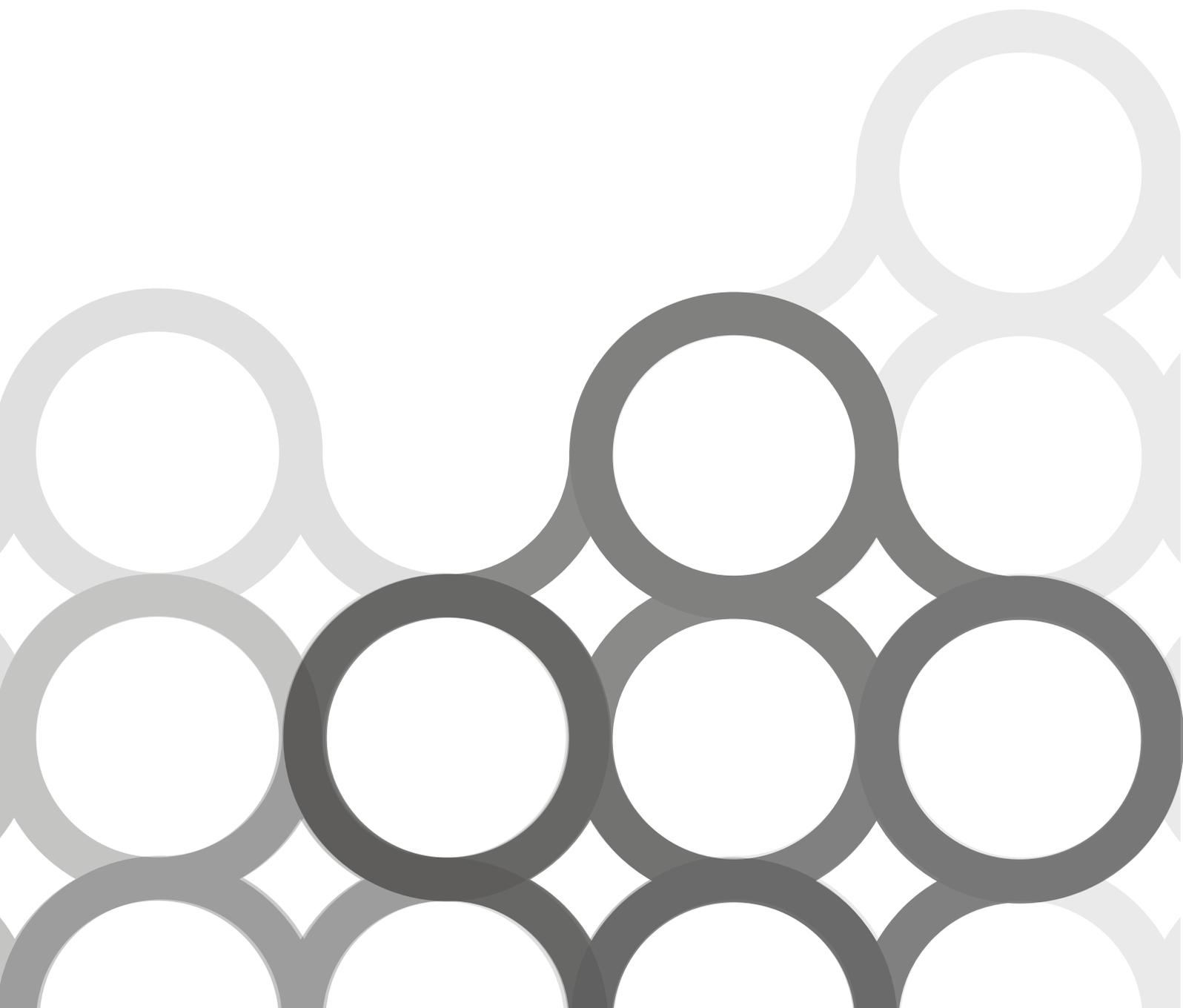


SPEKTRUM

**GENERAL GUIDELINES
FOR MAKING MUSEUMS
AUTISM-FRIENDLY**



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1.

INTRODUCTION



A MUSEUM IS ALL ABOUT MAKING CONNECTIONS: between the present and the past, between objects, stories and people and, of course, between people themselves. A true connection between people is founded on the idea of social inclusion – providing a safe and accessible environment, so no-one is left behind and everybody feels welcome and at ease. Inclusion is also part of the democratic process whereby all sections of society are contributors to the cultural heritage that museums embody. UNESCO says that ‘the right to take part in cultural life guarantees the right of everyone to access, participate in and enjoy culture, cultural heritage and cultural expressions.’ It is a statement of citizenship. Across Europe this is enshrined in law, yet much remains to be done to ensure that everyone has the opportunity to exercise that right.

Museums manage our cultural assets in trust, on our behalf. They therefore have a duty to ensure that access to those assets is open and equitable. But making necessary adjustments to overcome barriers to access presupposes an understanding of the needs of those people who are in danger of being excluded. We regard the installation of ramps, elevators, wheelchair accessible doors and disabled toilets as necessary adjustments because they open up a museum to people with physical disabilities. We also recognise that such adjustments will benefit a much wider group of people than just wheelchair users. Yet a number of our fellow citizens may be excluded from museums because of what are sometimes referred to as ‘hidden’ or ‘invisible’ disabilities, including autism. This makes the task of identifying, understanding and addressing their needs more difficult.

Making a museum welcoming, safe and inclusive for people with autism – what we refer to as becoming ‘autism-friendly’ – must therefore start with some basic questions. What is autism? How does it affect people’s lives? Why might having autism affect someone’s experience of museums? And how do we start doing something about it?

Although autism was once believed to be rare, epidemiological studies have now demonstrated that **AUTISM AFFECTS AROUND 1 IN 100 PEOPLE.**

THE MAIN SYMPTOMS OF AUTISM ARE:

- deficits in social communication and social interaction
- restricted, repetitive patterns of behaviour, interests or activities.
- people with autism often also experience sensory difficulties, such as increased or reduced sensitivity to light, sound, colour, smell, taste or touch.

AUTISM IS A LIFELONG DISABILITY and symptoms are usually apparent from early childhood. Autism can be diagnosed by appropriately qualified professionals according to international criteria for diagnosis. Autism is a 'spectrum' condition, which means that the symptoms vary between individuals, ranging from mild to severe. People with autism include those who have significant intellectual disabilities and require a high level of support in their daily lives, as well as those who are of average to high intelligence and require a lower level of support.

THERE IS NO CURE FOR AUTISM. Research has demonstrated that the best treatments for people with autism are early and specialised behaviour-based therapies which aim to assist the person to develop skills to cope with the individual challenges they face. People with autism often require adaptations to be made to their living, learning and working environments to accommodate their individual difficulties. Autism is sometimes combined with other disabilities such as Down syndrome, epilepsy, Rett syndrome or tuberous sclerosis.

WE HOPE THIS SHORT WORKBOOK WILL HELP by offering you tips, tricks and tools, but it is not intended to be a template for creating an autism-friendly museum. Instead, we encourage you think of it as a process that, guided by a set of six good practice principles, will increase your chances of making your museum more autism-friendly.

1. DON'T "REINVENT THE WHEEL"! There are plenty of museums, large and small, across Europe and beyond, that have found ways to be more welcoming to people with ASD. We can all learn from their experience.

2. THERE IS NO 'RIGHT WAY' to making a museum autism-friendly. Learn from others, but be creative and flexible in finding what works best for your museum and your community.

3. LISTEN TO WHAT PEOPLE WITH ASD HAVE TO SAY, and include them at every step of the way. Ultimately they are the only people who can tell you if your museum is truly autism-friendly.

4. WIN PEOPLE'S HEARTS AND MINDS. Not everyone in your organisation will understand why this is an important issue or what they have to do to make change happen. Some may actively resist your ideas. So, in addition to any plans, policies and physical alterations you make, include a strategy to educate and persuade them of the benefits of becoming an autism-friendly museum.

5. BUILD EVALUATION INTO YOUR PLAN from the start, this will help you understand how well you are doing and what adjustments you need to make as you go along.

6. JUST DO IT! The only way you will find out if an idea works is to try. So be brave. Some ideas will fail, even if they have worked elsewhere, but you can learn from them. More importantly, when they do work it is the best possible way to show the doubters that change is possible.

THE FOLLOWING CHAPTERS ELABORATE UPON THESE PRINCIPLES.

2.

STRATEGY AND PLANNING



THERE ARE NO SHORTCUTS in making your institution more accessible. Every museum is different, not only because of their focus and exhibits, but also because of different contexts and backgrounds, finances, workforce and ability to make adjustments to their buildings. Despite these differences, any museum can make small changes that will benefit all visitors, not only people with autism. For example, many people will benefit from modifications that lead to a calmer and more structured environment.

As with every project, you need to write a plan setting out a roadmap of the actions you will make to arrive at your destination of an autism-friendly museum. It will help you understand where you are on your journey and remind everyone about what further steps need to be taken.

You may be familiar with good practice in project planning and there is plenty of help freely available online. We do not recommend any particular approach to planning an autism-friendly museum, but you may find the following questions helpful when devising your plan:

START BY ASKING **WHY** YOUR INSTITUTION
WANTS TO BE AUTISM-FRIENDLY?

In the first instance, this is a question for you and any colleagues charged with leading the process. Come up with a succinct summary of the reasons why being autism-friendly is a good idea. Use this vision to start a conversation with the people who will need to be involved. Expect the vision to change as more people contribute to the conversation.

WHO WILL BE AFFECTED BY YOU BECOMING
AN AUTISM-FRIENDLY MUSEUM?

In project planning terms, this is about identifying the 'stakeholders' – those people with a direct or indirect interest in making the museum autism friendly. The obvious beneficiaries will be people with autism and those who may support them to use the museum, but there will be a range of other actors who may be affected and they need to be included in the planning process. You need to understand their hopes and fears and how they can help you achieve your aims.

WHAT ARE YOUR **GOALS?**

WHAT **OUTCOMES** DO YOU WANT TO ACHIEVE?

In addition to the overall vision for your plan, having a set of goals can help motivate you and your team, and maintain focus on what you need to do. There are plenty of project planning tools that can help you set goals that are 'SMART' – Specific, Measurable, Achievable (or Attainable), Relevant, and Time-based.

WHAT **RESOURCES** CAN YOU DEVOTE TO
MAKING THE MUSEUM AUTISM-FRIENDLY?

Understanding the resources available will help you prioritise the actions required to implement your plan. Resources are likely to include staff time dedicated to project implementation (planning and managing the process), but also time required for staff to adjust the way work through training, piloting new practices, and providing you with feedback. Remember to include voluntary effort in this equation. You will also need to consider the budgetary implications of the plan such as capital costs of changes to the building, but also ongoing revenue costs of creating new roles. Explore whether grants or additional funding is available and factor in any financial benefits to the museum from additional footfall that results from being autism-friendly.

WRITE A SUCCINCT, CLEAR STATEMENT of why you want your museum to be autism friendly

SET OUT THE CHANGES you will need to make, the actions required to make those changes happen, and what you expect to achieve

MAKE UP A REALISTIC TIMETABLE that is affordable

“SELL” THE PLAN and check that key people understand what it is you are doing

NOTHING ABOUT US WITHOUT US!

As we mentioned in the introduction, museums are about making connections. There is no need to rethink or re-design those aspects of the museum that work well. But what does a museum that works well look like for people with autism? The best way to find out is to ask people them and people who support them in their everyday life. After all, they they know best about their own needs.

Staff training, tolerance of noise and understanding from the public are the adjustments most important to people with autism and their carers (Dimensions)

HOW CAN YOU REACH OUT TO THIS GROUP OF PEOPLE?

- Contact individuals and representative groups from your locality, perhaps arrange to meet them to explain what you are planning to do.
- Invite them to take part in a survey.
- Arrange for them to visit your museum and be a 'mystery shopper', testing out the experience and providing you with feedback.
- Make sure to include them in your project team as 'co-creators' of an autism-friendly museum.

AN AUTISM-FRIENDLY MUSEUM CAN BE MUCH MORE THAN SIMPLY A GREAT PLACE FOR PEOPLE WITH AUTISM TO VISIT.

Think about what other roles people with autism can play in your museum, such as being part of the workforce, as a volunteer, as a member an advisory group, or even on the governing board.

What is their feedback? What can you improve or add to your programme?

3.

**EQUIPPING
THE WORKFORCE**



TEAM UP!

IT'S TOUGH TO TAKE ANY OF YOUR PLANNED ACTIONS ALONE! Before taking any, make up a diverse project team with people from the staff as well as people from other parts of the organisation. Make sure your goal to become an autism-friendly museum is fully backed by the senior management of the museum and members of the board. Invite your colleagues from the museum and educate them about your project for people with autism and their families or caregivers. It's especially important to provide your staff with knowledge about autistic spectrum disorders and what they will be expected to do for visitors with autism. Team up with people with 'lived experience' to do so or with ASD interest groups.

THINK ABOUT YOUR WORKPLACE AS A WHOLE SYSTEM that needs to be prepared for visitors with a range of higher support needs. Everybody within the museum should be involved:

EDUCATORS AND GUIDES, so they can run autism-inclusive workshops or guided tours;

CASHIERS, EXHIBITION STAFF AND MUSEUM GUARDS are especially important as they are usually the first contact to any visitors;

CURATORS AND EXHIBITION DESIGNERS, so they can make adjustments to the exhibitions to be more accessible and comfortable;

ADMINISTRATORS who can help you to equip the building with right facilities;

YOUR COMMUNICATIONS TEAM are vital in spreading the word about what the museum offers people with autism.

TO ENGAGE YOUR COLLEAGUES AND HELP THEM OVERCOME THEIR INITIAL FEARS AND/OR OBJECTIONS, YOU CAN:

ORGANIZE A FOCUS GROUP SESSION, a workshop for discussion with open minds and ears;

DEVISE A TRAINING PROGRAMME on autistic spectrum disorders and how to interact with people with autism in a museum setting;

BUDDY-UP WITH OTHER MUSEUMS. Take your staff to visit an autism-friendly museum, invite staff from other museums to come and talk about their experiences, or seek out mentorship for members of your staff from people providing autism-friendly services elsewhere; Other museums may be undertaking the same journey as you and there may be cost-savings and other benefits to be had from sharing resources or commissioning a joint training programme.

USE THE SPEKTRUM SUITE OF TOOLS for professional training and development.

4.

**HELPING PEOPLE
PREPARE FOR A VISIT**



THE FIRST STEP to develop an autism-friendly museum is to provide clear and adequate information about your institution and the way it wants to be autism-friendly: what is there to see and to do, what adjustments have been made to make it more autism-inclusive, what tools and aids are available for visitors. This information should be easily available (off-line and/or online) for people with autism and their supporters. A predictable, trusted environment and knowing how to 'use' the museum can refine future experience of those with higher support needs.

PRE-GUIDE

Informing your audience about what they can expect from you is the best and the most simple way to help potential visitors with autism prepare for a trip to your museum. For example, you could **DESIGN AND PUBLISH A CLEAR AND EASILY ACCESSIBLE PRE-GUIDE** on your website, social media or on hard copy containing:

OPENING HOURS AND DETAILS OF ANY SESSIONS specifically for people with autism;

THE ADDRESS WITH A ROUTE MAP, designed through visual communication tools;

Information on **HOW TO GET TO THE MUSEUM** (public transportation, nearby parking lots, etc.).

Beside these basic information, it will be useful to be more specific, carry autism-oriented guidance. Moreover, adding photos to them will also be helpful:

- location of cash desk and restrooms;
- high and low hours for a visit to avoid queues and crowds;
- floor map of exhibition, containing information about each room and what one can see inside, what it is about
- information about possible strong stimuli and possible autism-friendly routes;

- high and low hours for a visit to avoid queues and crowds;
- floor map of exhibition, containing information about each room and what one can see inside, what it is about;
- information about possible strong stimuli and possible autism-friendly routes;
- information about signage;
- escape routes;
- time of quiet hours;
- location of quiet rooms/places

Whether you publish it in a paper version, on your museum's website, or in an app, be aware of how it is presented: **THE SIMPLER THE LANGUAGE, FONTS AND COLOUR PALETTE, THE BETTER.**

Some museums produce information in the form of **'SOCIAL STORIES'**. A social story is designed to prepare people with autism for interactions and events they are likely to encounter. Typically they comprise a mixture of simple sentences and pictorial representations describing situations and providing cues for appropriate responses to them.

5.

MAKING ADJUSTMENTS TO THE MUSEUM ENVIRONMENT



IF YOU WANT TO BECOME AN AUTISM-FRIENDLY MUSEUM, IT'S ESSENTIAL TO OBTAIN KNOWLEDGE ABOUT THE WAY PEOPLE WITH AUTISM SENSE AND EXPERIENCE THEIR ENVIRONMENT. They can be hypersensitive or hyposensitive, which means that neutral surroundings will be beneficial for them, with no extremes in senses of sight, hearing, taste, smell, touch, space (proprioception) and body balance. Environments that most neurotypical people cope with may be quite distressing for people with autism, adversely affecting their wellbeing and their enjoyment of the museum. Feeling highly uncomfortable may result in 'stimming' – behaviours such as rocking, swinging, hand flapping, repetition of some phrases or shouting. It's important to be aware of it and make a calm, safe space or even an escape route available if necessary.

CONSIDER ALL OF THE MAIN SENSES – where and how you can make adjustments in the museum to minimize the probability of over- and understimulation. People with autism and autism groups will be able to help you understand what problems are likely to occur and where. The following is a handy checklist to get you started:

SIGHT

Check the sources of strong or flickering lighting from reflected sun, harsh illumination of exhibits, bright monitors, stroboscopes. You can lower the brightness of lamps, electronic devices and use curtains to adjust the level of insolation. Please remember, that any extremes might be distressing. So besides spaces that may be too light and bright; also have an eye for places, which might be too dark or gloomy.

Watch out for strong visuals, colours and patterns within the museum, e.g. textiles and furnishings, floorings, wall-papers, exhibits, posters, etc. Try to use a more muted colour palette.

- Hearing
- □ Just like with visual stimuli, look out for sources of loud or repetitive sounds – they can be external (such as from passers-by, construction sites, streets or playgrounds) or inside of

HEARING

Just like with visual stimuli, **look out for sources of loud or repetitive sounds** – they can be external (such as from passers-by, construction sites, streets or playgrounds) or inside of museum (i.e. extreme and sudden sound effects within the exhibition rooms, music or sound from the cafe, buzzing of HVAC-installations, central heating, fridges, dripping taps.) It is a good idea to use sound absorbing materials, especially on the exhibition floors and to repair distracting equipment as soon as possible;

Provide earphones or earplugs;

Introduce quiet hours in your opening schedule. During this time you can turn off aforementioned sources of sounds. Tracking the visitor footfall throughout the day can help you identify the best times for quiet hours;

Crowds in a museum can also generate noise that some people with autism will find distressing. **Find a place in the museum, most preferably a separate room that can be accessed easily.** This quiet room can be used in case of overload by any of listed stimulus, where persons with autism can spend some time comfortably to rediscover their equilibrium.

TOUCH

Some people with autism are hyposensitive, which, among other cases, means they need to be provided with extra stimulus to feel secure, i. e. weighted blankets, wooden massagers or materials with enhanced textures. If it is possible, keep those tools at hand in the quiet room. You can also prepare or buy a sensory cube. It has 6 different textures and is commonly used in sensory therapy. A plain stress ball can also be helpful, which can be provided upon entering the museum. Or it would be a great addition to **the sensory backpack;**

Provide information about harsh textures that could be encountered within the museum as these can cause distress to some people.

Provide information about harsh textures that could be encountered within the museum as these can cause distress to some people.

SMELL

Use non-odorous cleaning detergents on site. Change soap in restrooms to one with neutral fragrance. Some people with autism can smell a product long after it has been used, causing symptoms including nausea and headaches;

Warn people if any part of the museum has a strong smells, perhaps associated with an exhibition;

If your museum has it's own cafe or restaurant, equip them with **an odour absorber** so smells from foods, drinks, smokes and people don't linger.

TASTE

For museums with cafe/restaurants: **ensure that the menu has clear information about the content** of its dishes, preferably with pictures/icons; some of products can be unpleasant, depending on personal preferences. Ask waiters/baristas if there is a possibility to remove some ingredients upon prior request

PROPRIOCEPTION (the sense of self-movement and body position)

Long, narrow corridors or staircases, small elevators and crowded, cluttered rooms may upset a person's proprioception. If it's possible, inform your visitors about **other routes they can use** and **how they can find a quick exit**, or provide information about these places in the pre-guide. This is also true of vast, open spaces, as they can bring sense of insecurity for some of people with autism.

BODY BALANCE

- Some of your visitors may find it difficult to feel a connection between their own body and their surroundings. To regain a sense of themselves, they need to have the opportunity to take action with their muscles, i. e. balance on boards, feeling their back against the wall, climb or bounce on something, or just sit in a place where they can see a whole room. These tools can be stored in the quiet room.

It will be difficult to introduce permanent adjustments to the whole museum environment. If this is a case, consider temporal changes, for example for the planned tour with visitors with autism. You can also make it possible for them to contact the museum beforehand and arrange a overstimuli-free tour. Furthermore, as mentioned in the 'Helping people prepare to visit' chapter, all the information about strong stimuli should be included in the pre-guide, so someone with autism can decide how to manage their visit based on their personal needs.

If you cannot make an adjustment, remember to alert visitors to those parts of the museums where there is a potential sensory problem so they can plan their visit accordingly.

6.

CREATING AUTISM SPECIFIC SERVICES



IN ADDITION TO ALTERING THE PHYSICAL ENVIRONMENT, **SOME MUSEUMS OFFER SERVICES, ACTIVITIES, OR AIDS DESIGNED SPECIFICALLY FOR VISITORS WITH AUTISM.**

Before deciding on what resources you might need, diagnose the problem, do some research and identify the most effective way of providing support.

IDENTIFY those aspects of a visit that people with autism are less likely to participate in. This might include regular visits to the permanent collections or events, such as workshops. It is important to work closely with people with autism or autism groups to identify where the problems lie.

RESEARCH academic studies or museum experiences that have addressed the problems you have identified and understand how and why creating autism specific resource will help.

DEFINE the objectives of any planned resource, taking into account the identified problem. For example, you may plan an Object Based Learning activity because it has been shown to promote well-being for people with autism and develop creative skills.

DESIGN the resource in terms of number of participants, duration, museum staff involved, phases and how it will be evaluated. This should be consistent with the defined objectives.

MONITOR AND EVALUATE the resource to verify whether or not the identified objectives have been achieved and to identify improvements.

ON THE NEXT PAGE YOU WILL FIND SOME OF THE RESOURCES YOU COULD CONSIDER PROVIDING.

VISUAL AIDS AND WAYFINDING

Having consistent, clear, straightforward visual aids wayfinding and within the museum will help reduce potential stress for visitors with autism. The use of visual communication tools, such as daily programs or task analysis realized with pictures and symbols, is fundamental in building educational projects for people with autism.

EXHIBITION'S PATH WITH VISUAL SUPPORTS

By placing simple and visually cohesive signage on the exhibition site you can provide clear information about routes, possible exits, the quiet room or places to rest, warn visitors about eventual overpowering stimuli and how to experience contact with your exhibits.

SIGNS WITH PICTOGRAMS

These can be helpful when communicating within a group about needs or mood. You can provide them at the cashier's desk or as a downloadable document on your website for printing before visit.

SENSORY BACKPACKS

Sensory backpacks contain a set of tools that have been shown to help people with autism during a museum visit.

A backpack might include:

- a guidebook with visual aids and routes for you exhibition
- signs with pictograms
- a sensory cube and/or stress ball
- earphones and/or earplugs
- weighted blankets
- a reusable water bottle.

GUIDED TOURS

For a more in-depth visit to the museum, create a plan for special guided tours. Remember to engage your qualified guides and educators.

Inform visitors beforehand about:

- what topics the tour will cover
- how long the tour will take
- the possibility of taking a break during the tour
- the possibilities of sitting, leaning, lying down, etc., during the tour.

WORKSHOPS PROGRAMME

As for any education programme, adapt autism friendly workshops so they are appropriate for the the age and composition of the participants:

- Children accompanied by family members
- Preschool and school classes
- Young adults, etc.

ALSO TAKE INTO CONSIDERATION THE DIFFERENT MANIFESTATIONS OF AUTISM ACROSS THE SPECTRUM – for example, the needs and expectatuions of people with Asperger’s Syndrome are likely to be different from those with ohter forms of autism.

It is best to conduct these workshops in smaller groups. A series of regular and predictable activities can help people with autism get to know their peers in the group, the educator(s) and the museum environment. You can also conduct a small survey beforehand, to ask for the topic(s) they would likely to engage with. Perhaps contact caregivers or teachers to ask whether a series of online workshops would be more suitable for their groups than a one-off activity. It might sometimes be a good idea to organise a pre-visit meeting at their school or home so they know what to expect and whom they will engage with during their museum visit.

MOBILE APP

Technology can also be used as an aid for the improvement of museum experience for people with autism and help them break through communication barriers.

Creating a dedicated digital app might contain:

- visual supports
- social guides
- a museum map with pictures
- alerts to potentially upsetting stimuli and how to avoid them
- a to-do list as an alternative for a guided tour, including activities they can engage in during visit in museum.

THE EDU-TOOLKIT

To learn more about preparing and planning specific museum's activities for people in autism spectrum, go to another, more in depth and academic document ,Spektrum Educational Toolkit. Innovative learning methods to make museums more autism-friendly', wrote by Antonella Poce, Maria Rosaria Re and Mara Valente from University RomaTre.

You can find it [here](#).

7. **EVALUATION**



CREATING AN AUTISM-FRIENDLY MUSEUM IS A PROCESS OF LEARNING, REFLECTING AND IMPROVING THROUGH EXPERIENCE. This is the foundation of a long term relationship with people with autism. As an institution you should have a clear vision of what you want to achieve, a plan of what you will do to make it happen, and how you will measure your progress. The best tool to unite those needs is to evaluate your plan constantly. Evaluation brings information about your successes and failures, about the things that can/should be improved further. It also helps you to stay focused and be clear about what you want to achieve.

THESE ARE SOME GOOD PRACTICE TIPS TO GUIDE YOUR EVALUATION:

TREAT **THE PROCESS OF CREATING AN AUTISM-FRIENDLY MUSEUM AND THE OUTCOMES YOU ACHIEVE AS SEPARATE BUT INTERDEPENDENT** ASPECTS OF THE EVALUATION

For example, measuring the type and amount of training given to staff may tell you something about your preparedness for delivering autism-friendly customer service, but the ultimate test of the outcome will be in the visitor experience of that service. Evaluation should therefore be part of your project plan from the start, rather than something that happens at the end.

DECIDE WHAT **EVIDENCE YOU NEED** IN RELATION TO KEY TASKS AND YOUR OVERALL PROJECT OBJECTIVES IN ORDER **TO SHOW HOW SUCCESSFUL YOU HAVE BEEN** IN ACHIEVING AN AUTISM-FRIENDLY MUSEUM

Keep it simple and concentrate only on evidence that will tell you something valid and meaningful about a few key indicators of success. So the aim of creating an autism-aware workforce might be evidenced by data about the numbers and types of staff engaging with training in conjunction with evidence that the knowledge has been applied in practice.

creating an autism-aware workforce might be evidenced by data about the numbers and types of staff engaging with training in conjunction with evidence that the knowledge has been applied in practice.

**DECIDE THE MOST APPROPRIATE METHOD
FOR COLLECTING EVIDENCE, WHO WILL COLLECT IT
AND HOW THE RESULTING DATA WILL BE ANALYSED**

As with any evaluation you will need to bear in mind the time and resource available to do all of this. It may be worth recruiting an outside agency, such as a university, to manage the evaluation if this is possible.

**THINK ABOUT WHAT WILL YOU DO
WITH THE RESULTS OF THE EVALUATION**

THE CHECKLIST

Another document, prepared by Alexander Vander Stichele from FARO and Beata Cichy from MNK, is also a great tool to go into details and evaluate on openness of your museum to people with higher needs.

You can find it [here](#).

8.

RESOURCES



1) Find out more about autism by watching the National Autistic Society (UK) film narrated by Alan Gardner, the Autistic Gardener

2) Autism in museums:

<https://www.autisminmuseums.com/>

3) <https://www.autismspeaks.org/>

4) <https://www.cdc.gov/ncbddd/autism/index.html>

5) <https://www.museumnext.com/article/making-the-museum-autism-friendly/>

6) <https://museums victoria.com.au/melbourne-museum/visiting/access/the-autism-friendly-museum/>

7) <https://www.aam-us.org/2019/07/16/autism-in-museums-a-revolution-in-the-making/>

8) <https://livingautism.com/create-autism-friendly-environment/>

9) <https://www.southwestyorkshire.nhs.uk/services/autism/#toc-item-0>

10) <https://www.autism.org.uk/advice-and-guidance/topics/leisure/museums>

11) <https://www.autism.org.uk/advice-and-guidance/professional-practice/museums>

12) https://positiveaboutautism.co.uk/uploads/9/7/4/5/97454370/checklist_for_autism-friendly_environments_-september_2016.pdf

13) <https://en.unesco.org/human-rights/cultural-life>

14) <https://www.autismeurope.org/about-autism/>

15) <https://dimensions-uk.org/get-involved/campaigns/dimensions-autism-friendly-environments/autism-friendly-museums/free-autism-friendly-training-museums/>

16) <https://www.sciencemuseum.org.uk/see-and-do/early-birds>

Resources for Visitors on the Autism Spectrum:

- <https://www.metmuseum.org/events/programs/access/visitors-with-developmental-and-learning-disabilities/for-visitors-with-autism-spectrum-disorders>

- <https://museums victoria.com.au/melbourne-museum/visiting/access/the-autism-friendly-museum/>

ABOUT SPEKTRUM PROJECT

The **SPEKTRUM** project under **ERASMUS+ YOUTH. ACTION 2 - STRATEGIC PARTNERSHIPS**, with The National Museum in Krakow as a leader, involves cultural organizations and research centers from Great Britain, Italy, Spain, and Belgium, partners with rich and long-standing experience in working with people on Autism Spectrum Disorder.

Project includes an analysis of the current educational offer and accessibility of cultural institutions in Poland and also exchange of good practices among European institutions. We seek the inspiration to develop new solutions and activities dedicated to the young audience on the autism spectrum and to their families.

Two years of cooperation aims at creating strategic project resources, tools for museums to become more autism-friendly. The important feature is a training for museum staff tailored to the needs of the culture institutions, sensitizing to the needs of people with an ASD.



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the European Union**

SPEKTRUM SUITE:

1) GENERAL GUIDELINES FOR MAKING MUSEUMS AUTISM-FRIENDLY

Izabela Stawarz (MNK), Paul Swift (OutsideIn),
Maria Rosaria Re (Roma Tre)

2) SPEKTRUM EDUCATIONAL TOOLKIT. INNOVATIVE LEARNING METHODS TO MAKE MUSEUMS MORE AUTISM-FRIENDLY

Antonella Poce (Roma Tre), Maria Rosaria Re
(Roma Tre), Mara Valente (Roma Tre)

3) THE CHECKLIST FOR AN AUTISM-FRIENDLY MUSEUM

Alexander Vander Stichele (FARO), Beata Cichy
(MNK)

4) GUIDEBOOK TO THE EXHIBITION IN THE PRINCES CZARTORYSKI MUSEUM

Katarzyna Szczygieł (MNK)

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Erasmus+

