IO1 EXECUTIVE SUMMARY – English version

The Transnational Report aims to present the results from the context analysis carried out in six partner countries (Austria, Ireland, Italy, Poland, Romania, Slovakia) about existing learning experiences, services and activities to enable Deaf youth to learn about art and to increase the engagement of Deaf audiences in the museums and in cultural activities. The analysis allowed the partnership to better understand the content, methodologies and approaches to be developed within MADE project in order to enable Deaf youth to learn about art and become museum guides, as well as to monitor the effects of these methodologies on the development of competences about art disciplines, interpretation of art works and communication skills by Deaf youth**.**

The results from the context analysis carried out at transnational level will represent the first contribution to the development of MADE educational model, a tailor-made training programme aimed at empowering Deaf youth, facilitating their inclusion and the development of their communication skills, in order to create new working opportunities for them in the fields of art and culture.

Each national team collected at least five best practices (30 at transnational levels), selecting, analyzing and commenting on them. The criteria followed by the partners for the selection of the museums to be included in this report were the quality of services offered, the success and take up in Deaf communities, networking with Deaf associations, and the sustainability of these services.

The context analysis showed a large variety of services, activities and methodologies to enable Deaf youth to learn about art and to increase the engagement of Deaf community in the museums. Although in recent times, the awareness of issues related to Deaf accessibility in the field of cultural has increased, as well as projects and specific services, most of these initiatives are poorly promoted and not easily accessible to the Deaf visitors. In all the partner countries, the services offered by the museums for Deaf visitors are very few and the existing ones consist mainly of videos in Sign Language (sometimes with subtitles in the spoken national language) that can be downloaded with special apps or through QR code, and guided tours with Sign Language interpretation.

The **main findings** in terms of strengths and weaknesses of the collected good practices, competences about art disciplines and communication skills, and innovative approaches to engage Deaf youth in art training identified at transnational level have been summarised as follows:

The main **strengths** of the selected good practices at transnational level, related to services and activities offered by museums to Deaf people for fostering their social inclusion, and training activities aimed at helping Deaf youth to learn about art and become museum guides or mediators so to have more working opportunities, are the following:

✓ Video in national Sign Language available on museum website, via free downloadable apps or QR code that Deaf people can look using own smartphone/tablet. Some videos have the subtitles in the national language which may be of benefit to Deaf people who do not know Sign Language.
✓ Guided tours with Sign Language interpretation addressed to both Deaf and hearing audience.
✓ Cooperation with Deaf associations for promoting museum services addressed to the Deaf community so to increase the number of Deaf visitors and their involvement in cultural activities.
✓ Involvement of Deaf associations in the development of cultural services addressed to Deaf audience.
✓ Specific training courses directly at museums' premises addressed to young Deaf people to become mediators, on topics related to the cultural heritage and its territory, and to each cultural good's history.
✓ Creation of a dictionary of terms (in Sign Language) related to art, history and culture so as to allow the Deaf people to understand and communicate notions related to art and culture using their first language.
✓ Artistic activities and workshops (in the field of pottery, painting, photography, etc.) as innovative approach and methodology for promoting cultural inspiration in young Deaf people, often combined with computerised technologies.

On the other hand, there were relevant **weaknesses** arising from the good practices analysed, underlining the fact that there is still much work to do to promote and increase the social and working inclusion of the Deaf people in the cultural and artistic field. The main weaknesses identified are as follows:

✓ Limited number of museum employees who know Sign Language able to accompany the visiting Deaf people at any time at the museum.
✓ Access to the guided tours with Sign Language interpretation is often on request only and must be prebooked.
✓ Lack of interaction for Deaf visitors during the visit at the museums that offer only videos in Sign Language.

✓ Lack of sufficient funds to pay for museum guides who have the necessary skills in order to transfer the art and cultural topics to Deaf visitors, or to train Deaf people to become museum guides.

✓ Lack of awareness of Deaf people about the need for development in the fields of culture and art.

✓ The information about services addressed to Deaf communities is not sufficiently disseminated and promoted on museum websites and via other channels. The poor promotion of access for the Deaf in the museum limits the number of Deaf beneficiaries.

The **competences** considered relevant and necessary for supporting young Deaf people in the process of acquiring artistic knowledge for their working inclusion as museum guide or mediator are the following:

o to be able to prepare a description of art works in Sign Language, including their history, characteristics and cultural context;

o to use digital skills for producing videos in Sign Language, video blog, video guide posts;

o to be able to define techniques and strategies for designing museum services accessible to Deaf people in cooperation together with museum institutions and Deaf associations;

o to use Sign Language properly;

o to be able to describe each art work using the correct artistic terms in Sign Language so as to adequately convey the meaning and emotions of art works to Deaf visitors;

o specific communication skills to be used within the Deaf community.

The involvement of organisations operating in artistic and cultural fields, together with public schools, special schools for the Deaf, and Deaf associations will be needed during the process of development of the educational model aimed at helping Deaf youth to become museum guides. In addition, trained Deaf guides who already conduct tours in museum institutions could be involved in the training course implemented by MADE partners, in order to increase the interest of young Deaf people in this new opportunity for their working inclusion.

The main innovative **approaches** suggested by the partners at the end of the context analysis, in order to make able Deaf youth to learn about art, are as follows:

- o theoretical contents on cultural heritage combined with practical training in museum settings;
- o promotion of the cultural identity of the Deaf, including specific approaches such as storytelling, visual vernacular, Deaf music, pantomime training useful for acquiring self-confidence, expressive skills, assertive expression, clarity of interpretation, etc
- o learning by doing;
- o use of digital tools;
- o role plays with reference to communication skills in specific situations (e.g. during a tour of the museum);
- o involvement of Deaf leaders who have experience of museum and cultural activities.

It will be important to ensure an inclusive approach, which enables the inclusion of Deaf and hearing people, both at working and social level.

Furthermore, the cooperation between museum institutions and Deaf associations will be as essential for the promotion of the museum services addressed to Deaf people, as members of the Deaf community themselves, as well as for the development of MADE educational model in order to create a useful, sustainable and exploitable product addressed to the main target group of our project.