

Heritage Education in Museums: an Inclusion-Focused Model

Abstract: Heritage Education in Museums: Inclusion Model (HEM-INMO) is one of the research conclusions of the Spanish Heritage Education Observatory (SHEO), funded by Spain's Ministry of Economy and Competitiveness. The Observatory evaluates educational programs generated in Spain and in the international area in the last two decades, especially in museums as heritage education non-formal contexts. Also, the HEM-INMO model is included within the aims of the National Education and Heritage Plan (NE&HP), created by Spain's Institute of Cultural Heritage (Ministry of Education, Culture, and Sports). This plan includes a specific programme for Heritage Education Research, focused on the inventory, analysis, and evaluation of inclusive educational programmes in museums. In this paper, we will describe both heritage management instruments (SHEO and NE&HP), and the HEM-INMO's theoretical foundations and educational standards. Additionally, we will conduct an analysis of some international reference examples (international benchmark projects) based on research work conducted in museums. Therefore, in this paper we reflect on the politics of heritage and on visitor diversity in the inclusive museum, redefining the education roles of museums. The HEM-INMO model considers museums as creators of cultural heritage in and for the knowledge society, so that we focus on their role as communicators and key actors in the transmission of cultural heritage.

Key Words: Museums, Heritage Education, Diversity.

Heritage and diversity: Two key and interrelated concepts

In trying to get to grips with the concept of heritage, we take as a starting point the definition proposed by Fontal (2003), who interprets heritage as the relationships established between assets and people. This constitutes the basis for developing this concept as a result of an understanding of its complex implications, where many aspects play a part and ultimately endow it with a special value. In short, heritage thus becomes a particularly diverse and comprehensive concept.

Lull (2005) points out that the problem with relying on a specific notion of heritage is that it is ultimately a relative concept—one that is shaped as a result of a complex system of value attribution mediated by the course of history, the passing trends and the very dynamism of human societies. Other authors posit a direct connection with the concept of sustainability and understand heritage-related spaces, particularly museums, as spaces for inclusion and ideal venues for engaging in sustainability education. Collections can enable people to study and interpret connections between the past, the present and the future. Exhibits can give visitors a chance to reflect on situated problems and on how their actions might make them worse or better. Public programs can deepen these connections and engage the community around issues of concern (Logan and Glenn 2012).

In this context, heritage education in museums is about creating the ideal conditions for the generation of heritage assets through teaching/learning processes. Every individual can find his/her place in this fluid, flexible medium that makes it possible to generate ties as well as threads that bind us to assets, places, museums, stories. This is what Falcón (2010) calls *plazas afectivas* (emotional sites): water sources that everyone needs, spaces susceptible to becoming heritage items. Diversity is, in this sense, an undeniable, real and unquestionable reality as far as heritage is concerned. Why then are there segregation practices still being conducted in heritage education in museums?

Understanding the heritage process as part of the educational process involves seeing it from the point of view of people's development and learning—whether on an individual or on a collective basis—as they build up their essence as individuals and their sense of belonging to social and cultural groups. Consequently, we believe that heritage education ought to be a process embedded in an individual's lifelong learning, both in formal education and in the spheres of non-formal and informal education. It is a necessary process in the search for the subject's full and comprehensive development involving all his/her capabilities and dimensions

(affective, social, spiritual, intellectual and interpersonal). Heritage education in museums is the medium and the channel for all heritage-building processes and promotes everything that this entails (valuing, preserving, respecting, caring, transmitting).

There are many different sources of diversity such as cultural and intercultural. We must decide what kind of diversity we mean, or if we need to attend a holistic concept of difference. Heritage education, therefore, must help individuals develop completely in regards to their potential capabilities, the goal being to bring about a conscious process of appropriation and insertion into their social environment as well as the promotion of other processes involved in knowing, valuing, caring for, enjoying and disseminating such tangible and intangible objects and aspects as have been inherited from their culture. We cannot, therefore, understand diversity without people, nor can we understand heritage without the latter, but must instead assume that the concept of diversity is an intrinsic reality that characterizes heritage. In view of the ties between people and heritage, it is sensible to approach the latter in connection with its evolution and development in recent history. Indeed, diversity is a concept that is always in the making (a process of change that is still ongoing), where the contribution from international organizations is critical. Thus, we shift from a conception of difficulty that is focused on the individual to the idea of curriculum-based inclusion, moving in this way from the attempt to claim specific attention to the demand for normalization; from educational gaps to educational needs. Ultimately, this points at the need to change the mentality that we are still imbued with.

As is suggested by Calaf and Fontal (2010), art is part of human beings and of their ways of communicating and expressing themselves. It is fundamental, therefore, to understand the multiplicity of forms of communication and expression that human beings have and how these extend into the domain of heritage. In this way, when we speak about heritage, we are referring to a whole plurality of things (Mazanec et al. 2015): a plurality that encompasses diversity and that is predetermined, as we shall later see, by the medium of culture. In our view, the connection between heritage education, diversity and inclusion rests on the basic principles that we define next:

1. *The principle of heritage diversity*: heritage is conditioned by two types of diversity —that which characterizes and defines people and that other which characterizes such goods as are part of heritage or likely to become so. This leads to a dual heritage value that inevitably determines the directions of heritage education.

2. *The principle of universal heritage*: the essence of such relationships between goods and people is the same in all cases. In other words, we all generate heritage assets whether consciously or unconsciously as a result of the links between the biological, the psychological, the social and the cultural, notwithstanding the differences inherent to all four domains. Eventually, heritage can only be understood within an inclusive framework as is society itself: it is something that takes place in all cultures, since it meets the same needs and follows the same thinking processes.

3. *The principle of inclusion*: heritage is in itself an inclusive concept, insofar as it goes far beyond a collection of material objects to encompass relationships between people and assets, which are originally diverse and different from one another.

4. *The principle of identity*: heritage comprises social constructs, like cultural identity and group identity, and individual constructs like intimacy and personal identity, so that it becomes inseparable from the concept of diversity: all realities come together as a whole while at the same time preserving their individual status. Identity integrates the several heritage-related spheres into a single and inclusive whole.

Heritage education not only relates to both concepts —inclusion and diversity— but moreover helps foster their development. Understanding inclusion as the goal of heritage education involves —in the manner of a two-way road between inclusion and education— seeing

the latter as the substance or medium for the former. With the aim of elaborating on this idea, we describe heritage education in our research work by resorting to the metaphor of substance and understanding it as a medium or fluid that facilitates heritage-generation processes in museums. In the chemical sciences, substance is defined as any portion of matter that shares certain properties—a versatile concept that is likewise used to refer to the matter that constitutes bodies. It is also employed in philosophy in the sense of substrate or essence that gives shape to everything that exists. By the same token, we understand heritage education in museums as the essence or medium that supports all actions targeted at teaching-learning processes within the framework of heritage generation, which enables us to use the term *heritage substance*.

Such a metaphor may be comprehended from several perspectives: heritage education sustains the relations between people and assets, includes the forming of ties among diverse individuals, brings together individual and collective heritage goods and integrates the individual into his/her context. This is why inclusion as a dimension of heritage education is defined as the effect that results from its existence, as a cross-sectional element that leaves its mark along the whole process of heritage education in museums.

As has been pointed out by Vogelpoel et al. (2013), the potential for museums to operate as agents of change in the promotion of social inclusion and health and wellbeing is a growing area of research and is aligned with the intersections between cultural engagement and public health.

In tune with the above, Baker (2008) argues that museum discourse is not inclusive in that it neglects or negates the affective potential of museums. Affect is precognitive sensation, it is unexpected, and leaves a more lasting impression than re-cognition. The museum's role in the shaping of histories, and its origins in class and gender exploitation are important areas of discourse, however, the focus on these issues also limits discourse. Ideologically driven critique seems unable to explain the experiential affect of exhibits of art and material culture.

For this reason, approaching inclusion through educational work is not just an ideal or an end to be pursued, but indeed an element inherent to heritage itself and inseparable from it, its cause and its consequence, since the very act of being heritage-bound involves in itself merging two different realities, transforming and enriching the one through the other, building a tie.

Heritage education in non-formal contexts: the state of the question

Five years ago, Spain ranked second country in the world in terms of number of World Heritage Assets listed by UNESCO (a key indicator of the amount and importance of any country's cultural and natural heritage) with over 50,000 *Bienes de Interés Cultural*—BICs (Assets of Cultural Interest) in the framework of the Spanish laws (BICs are a legal figure set up to protect Spain's historical heritage, both movable and immovable). And yet, Spain's participation in international educational projects was quite scarce, with the exception of initiatives by international organizations like UNESCO, and the country was largely absent from far-reaching European schemes like the project named HEREDUC (Heritage-Education), among others. Inside our borders there was a total lack of organization concerning heritage-related educational actions, there being no overarching rules coordinating the standards set by the State and those enforced in Spain's several Autonomous Regions, while numerous and multifarious educational initiatives were undertaken in formal education but above all in non-formal settings. All of these schemes were known from first-hand evidence or indirectly through the experts' views and publications, but they were not available from any data-base or repository of information. Moreover, there were hardly any consistent evaluations aimed at appraising the quality of designs, their implementation and the outcomes of such actions (Stake, 2006).

Five years later, the situation in Spain has substantially changed, since over that time span the country has listed no fewer than 61,352 BICs ("Assets of Cultural Interest") and, while it now ranks third country in the world in terms of World Heritage assets—following immediately after China—, has equipped itself with two powerful tools which have positioned us as a true model in the international scene, since our case is up to date certainly exceptional. These tools are the

National Education and Heritage Plan, one of whose main priorities is to cater for audience diversity as a value inherent to the very concept of heritage, and the *Spanish Heritage Education Observatory*, which focuses on the inventory, analysis and evaluation of educational programmes and is largely dedicated to studying the mechanisms deployed by such programmes in order to deal with the issue of diversity; both are funded by national-level ministries (respectively the Ministry of Education, Culture and Sports and the Ministry of Economy and Competitiveness), so that it is relevant not just to describe in detail their principles, goals and actions but furthermore to enhance their value insofar as they may set the main directions of international heritage education for the next decade.

The growing specialization in the study of heritage education as well as the diversity of existing capabilities have been fuelled by multidisciplinary research teams, research projects and doctoral dissertations whose turnout has kept increasing since the earliest efforts were made in this branch of knowledge. Over the last decade, therefore, Heritage Education in Spain has become a focal point in the general field of educational research.

The National Education and Heritage Plan: diversity as a methodological aspect in non-formal education

The National Education and Heritage Plan (NE&HP) mainly deals with heritage education in non-formal contexts, where museums provide the most frequent settings. It was approved in 2013 by the National Heritage Council, an institution dependent on Spain's Ministry of Education, Culture and Sports. This is one of the so-called National Cultural Heritage Plans, created in the 1980s in order to implement a relevant number of conservation, research, documentation and dissemination projects focusing on cultural assets, whether movable, immovable or even intangible. They are based on solid foundations involving a consensus on the standards and methods to be used in initiatives affecting such assets, and are supported by partnership policies involving public and private organisations as well as public authorities in the complex task of protecting and promoting Heritage (Domingo et. al. 2013).

The Plan's structure is as follows. The conceptual basis is provided by a number of methodological criteria which provide the framework for both general and specific objectives. These are implemented by several programmes, each one developing a set of lines of action. In fact, the Plan needs operational criteria for the development of educational projects that in turn enable a number of theoretical and methodological approaches by cultural agents and educators. One such criterion deals with diversity insofar as it sees heritage as diverse in its nature (tangible and intangible), typologies (archaeological, historical, documentary, artistic...) and changing values (experiential, social, political, historical, economic, emotional, etc.). Moreover, the human element plays a central role in any heritage-related initiative: conservation, protection, dissemination, appreciation, etc. We therefore need to have diversity built into our educational designs and Heritage-related conceptualizations in order to be able to guarantee diverse learning environments. Another methodological criterion in the plan that is closely linked to the concept of diversity is flexibility: The need to become adapted to different learning contexts, as well as to the situation of the individuals that are targeted by heritage-related educational initiatives and the several educational settings, demands the ability to devise flexible didactic strategies which can generate processes for an understanding, appreciation and awareness of heritage. Additionally, and still in connection with the issue of diversity, priority is given to participation and social commitment. Heritage Education is about helping citizens assimilate the idea that their identity, on its multiple constituent levels, is derived from reference points in our Heritage which explain who we are, what we are, why we have become what we are, and how we relate to others. The quality of the initiatives must be guaranteed through the development of a systematic and rigorous evaluation process that allows us to assess a) the quality standards of

educational designs against the backdrop of the programme's objectives, which should be directly and fully aligned with the contents being delivered; b) the quality of implementation of educational strategies and proposed activities, including the availability of appropriate resources and materials in order to achieve the established purposes; c) the quality of outcomes, which should be measured and compared with the initially proposed objectives in order to establish their efficacy and to detect any change which may have occurred in specific educational initiatives addressing Heritage-related topics.

The National Education and Heritage Plan includes among its main goals one that is specifically pursued on the basis of diversity criteria: Implementation of educational regulations in order to foster the inclusion within curricula of contents connected with cultural heritage, its preservation, appreciation and public enjoyment (Jacobi & Luckerhoff, 2009). The concept of *audience* corresponds to widely varying realities, although with reference to heritage education it is vital to incorporate connections and interrelationships that serve the purpose of fostering inclusion. All the above is intended to avoid perceiving the target audience (and therefore producing educational designs in accordance with such a perception) as a homogeneous group in terms of its nature, cultural references, skills, capabilities, etc. At the same time, the diversification of audiences allows for the establishment of new structural arrangements not necessarily based on age, geopolitical location or cultural provenance, in order to seek out new, more relational, intergenerational, multicultural and plural approaches. From the above considerations, there follows the need for administrative coordination, connections across formal/non-formal/informal settings, the diversification of audiences and their interconnection, which in turn foregrounds the obvious desirability of designing an instrument which, in the form of a National Plan, will serve to fulfill these needs in a holistic manner, while further exploring the resolution of other specific problems in the different spheres of education (Domingo et al. 2013, 2).

The Plan builds up on two programmes, each one with its own lines of action: (1) *Programme of research on Heritage Education and innovation in Heritage didactics*, (2) *Training programme for educators, managers and other cultural agents and researchers in the field of Heritage Education*. The Plan should serve as an effective tool in allowing the fundamental right of access to culture and respect for cultural diversity to be exercised.

The Spanish Heritage Education Observatory (SHEO): the need to implement diversity-oriented programmes

SHEO comprises two successive research projects funded by Spain's Ministry of Economy and Competitiveness within the programme of *Non-guided fundamental research*. After a first period between January 2010 and December 2012 (EDU2009-09679), we follow a second 3-year phase comprised between January 2013 and December 2015 (EDU2012-37212). The research team consists of 20 members from 9 different fields of knowledge involving 8 universities—7 Spanish and one French.

The Observatory consists in a data bank which has extensive experience in inventorying heritage assets, with over 1,500 entries listing programmes, projects, plans, didactic materials, networks, workshops, courses, etc. (as many as 18 typologies) that have taken place in Spain over the last twenty years, with a special focus on the last decade. It is through this database that the inventory and analysis of education programmes is managed by means of data collection factsheets organized along 5 major sections: (1) Identification and tracing, (2) Description, (3) Facts concerning the educational design, (4) Relationship with other factsheets and (5) Documentary annex, including written and audiovisual documents as well as a number of links.

Regarding the *process of sample selection and stages of evaluation*, we use a sequential filter-based system that starts by searching and tracing existing programmes according to a series of browsing indexes defined by the research team. Upon the list of searched and traced programmes, we apply a number of inclusion/ exclusion criteria with a view to generating a data-

base inventory which in turn contributes a large set of recorded programmes. On that sample of listed programmes we conduct statistical-descriptive analyses aimed at finding out about heritage-based and educational typologies, the design's degree of specificity, the tools employed, etc. Such programmes are singled out as get closest to the general standards involved in the design, the implementation and the outcomes. From that whole set of programmes, those that have a higher level of adequacy to the set standards are selected for the purposes of an extended evaluation, including a specific assessment in terms of their educational typology.

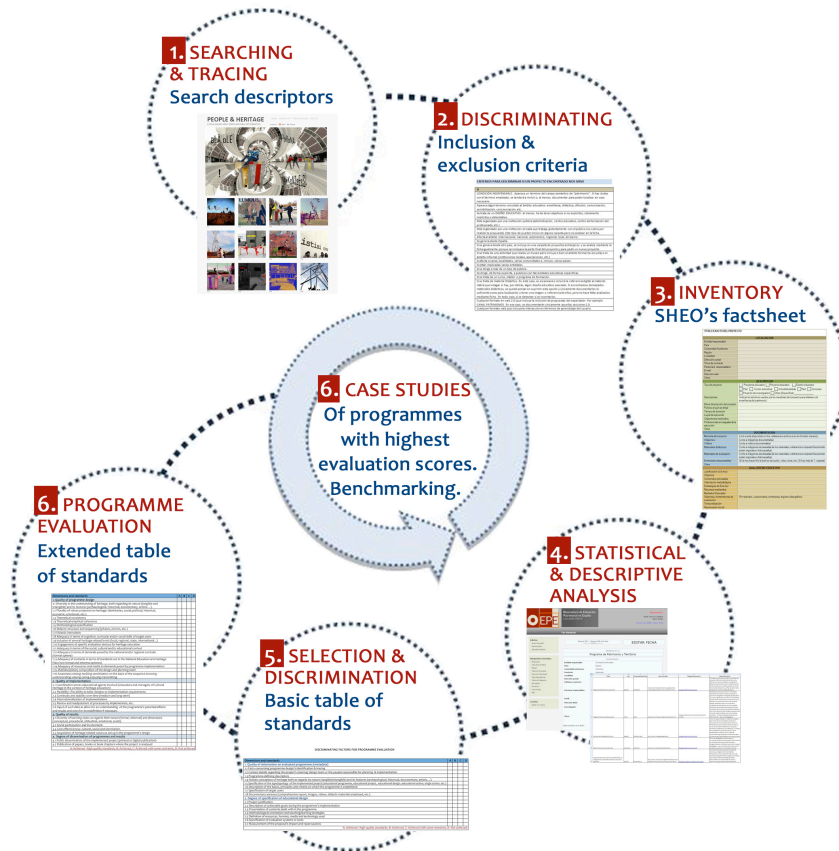


Figure 1: Sequential procedure for programme selection

Key data obtained from SHEO regarding museum-based heritage education

From a total of 1734 worldwide educational programmes, 1033 were designed and implemented in Spain (SHEO's database primarily focuses on heritage education inside the Spanish borders). This figure accounts for 59.6% of the total number of programmes. The remainder belong to no fewer than 23 countries that are situated mostly in Europe (15.3%) and America (11.2%), followed by Oceania (9,4%) and Asia (2,5%). Be it as it may, the fact remains that these data only account for the sample of inventoried programmes and do not constitute a fully universal picture of all existing programmes.

In terms of the 18 educational typologies, the most widely represented are programmes (24.2%), projects (20.3%), resources (14.1%) and educational designs (13.6%), while the least frequent categories are workshops (1.3%), enhancement projects and plans —the latter two representing the same percentage (1.2%).

Concerning the items' level of structure and teaching specificity, and even though any educational programme should include an explicit mention of its intended recipients, we find that only 63% of Spanish programmes listed by SHEO meet this requirement (650 programmes). Within the subset of items that are properly identified, 26.1% belong to formal educational contexts, while 32.4% may be termed non-formal (210 programmes); the remainder can be divided into informal settings and several combinations thereof. If we further analyze these two subsets, we shall find that within non-formal settings, a remarkable feature is the great variability of recipients: 23.6% of programmes are targeted at the general public, while 18.4% are destined for children and youths. Other target groups —like people with disabilities (only 1.6%) or families (2.4%)— are hardly represented. All of which suggests a lack of specificity in the definition of target audiences or at least a remarkable gap as concerns explicit references to such audiences in non-formal heritage education programmes listed in Spain.

For the purposes of the analysis that follows, we shall be exclusively focusing on what we call "inclusive programmes": the above-mentioned 201 programmes that meet all basic standards regarding a sufficient level of concretion in all aspects relating to designs and adaptations specifically targeted at individuals with different capabilities.

As regards the "teaching & learning strategies" deployed in the "inclusive programmes" recorded by SHEO, 62.4% define them explicitly (131 programmes). The most common include (again in their own terminology) practical activities, courses, workshops, exhibitions, research and sessions, among others. Among the "inclusive programmes" entered into our database, only 36.03% describe the kind of mediator or educator in charge of implementing activities. For the most part, it is teachers who are responsible for implementing the programmes' designs, followed by instructors/educators. Specialists in the several subjects worked on in the course of scheduled activities —archaeologists, historians, architects, etc. — also feature prominently in this selection. Only 1.97% of items catalogued in the SHEO database define the existence of systems to evaluate implemented activities: a finding that is particularly worrying in the context of an educational undertaking.

As far as "timelines" go, we have detected that only 29% of programmes include this element in their design. Within that percentage, the majority of programmes have a short-term scope (63.5%), while 3.7% are designed/expected to last over a year. Regarding "media coverage", this is only recorded in 8.7% of the total sample. Among the most common media involved are the written press (5.5%), publications (0.9%), and the Web (0.6%) —all of which points at a small impact and dissemination of heritage-related education in our country.

Therefore, we can conclude that there is no single solid model to guide educational practices with regard to heritage and diversity. The existing educational programmes in the area of heritage education and accessibility do not, for the most part, comply with the corresponding legislation.

Detecting and defining new didactic models for a diversity-based heritage education

Let us define the hypotheses that guide and shape our research work, a doctoral thesis called *Heritage Education and Diversity: Programme Evaluation and Model Definition Based on Heritage-related Processes*¹, that guided and shaped the following variables: heritage education, diversity and inclusion. Such hypotheses will possess an inductive character, since they emerge

¹ International PhD dissertation directed by Olaia Fontal. Defence date: 14th Nov., 2014.

from reflections driven by the observation of reality. They are propositional statements that account for the relations between the above-mentioned variables:

- There is no solid educational model to guide educational practices with regard to heritage and diversity.
- The existing educational programmes in the area of heritage education and accessibility do not, for the most part, comply with the corresponding legislation.
- In Spain, programmes in the area of heritage education and accessibility follow guidelines and criteria that help us define several educational models for non-formal contexts.

The data-collection factsheet designed for the purposes of the SHEO project is defined as the first among several research tools, since the programmes selected in the sample under scrutiny draw from the Observatory's database itself. This factsheet is entered into a software that allows for specific searches by employing search filters on the basis of its major categories and particular fields with the aim of facilitating the tracing of such programmes as fall into the researcher's range of interests. In this way, it becomes possible to raise the number and degree of micro-specialization of searches. Additionally —and in accordance with the goals and hypotheses set from the start— we design a questionnaire for the purpose of data collection aimed at programme evaluation. This information is further enriched by telephone surveys as well as by the analysis of the documents produced by each of the programmes selected for scrutiny.

From among the programmes listed in the database we shall single out the most significant examples in terms of educational work carried out with groups having different capabilities in the domain of cultural heritage. To this end, we screen our sample —consisting of all programmes on heritage education and diversity collected by the Observatory— by applying on it two selection filters. The first one singles out programmes targeted at groups with different capabilities by relying on the SHEO's micro-specialized searches and sampling procedures. García (2004) says that educational systems should prepare to help people develop, know themselves and find the way that best meets their aspirations throughout his life: school age, working age and older. The inclusion is the key quality we seek to analyze.

Once this first screening is over, a further selection of programmes from the sample is conducted by defining quality, inclusion and exclusion criteria. In this way we choose the most relevant examples of educational work targeted at groups with several capabilities in the area of cultural heritage: the Museum Network in the province of Lugo, the Patio Herrariano Museum in Valladolid, Ávila's Local Council for Accessibility, the Prado Museum, the Thyssen-Bornemisza Museum, the Reina Sofia Museum, the Art Centre of La Panera and Barcelona's Museum of Contemporary Art.

The factsheet, which is instrumental in the collection, inventorying and analysis of the data, is defined as a systematic, concise, accurate and specialized tool. Additionally we also design a questionnaire worded in accordance with the goals and hypotheses set for the purpose of our research, conduct interviews and analyse all published documents in each and every programme included in the sample. We rely, in short, on four tools for the purposes of data collection:

1. Tool I: SHEO's database inventory factsheet.
2. Tool II: Questionnaire.
3. Tool III: Telephone/personal interview with staff responsible for education in museums.
4. Tool IV: Document analysis.

Once gathered by means of the above-mentioned research instruments, the data is organised and analysed by using the NVivo 10 software package, designed to provide qualitative analyses of information.

Seven didactic models and a proposal of our own

The models defined in the course of our research result from the analysis of the sample's data, whose selection, as we saw above, hinges on inclusion and exclusion criteria. This has been a key factor in outlining the selection of a sample that is representative of the existing dispersion in current educational models, which in turn served the purposes of our study. Some of these models bear resemblances with others described by several authors in the context of disability. It is not surprising, however, that we should find echoes from such models which are generally considered superseded, since, as we pointed out in this paper's theoretical framework, we are still immersed in a process of change.

Here follows a brief summary of the main features of these models:

1. *Therapy-directed or rehabilitation-based model*: diversity is interpreted in the framework of the medical paradigm and actions pursue rehabilitation. Its goal is to meet the needs of people who are different.
2. *Social model*: it does not deny difference and is targeted at complying with existing regulations. Its goal is to eliminate such social barriers as are created by individuals.
3. *Theoretical-inclusive model*: its justification is compliance with the current legislation. Its goal is to raise the awareness of people and act as an agent of normalization.
4. *Normalisation model*: it provides equality in terms of participation in the museum's activities by normalising the latter and adapting them to the characteristics and needs of the several types of visitors.
5. *Diversity model*: it is based on the richness of diversity and in promoting full dignity for everyone alike.
6. *Participatory model*: the key is the active participation of individuals. It aims at complying with the existing legislation and promoting equal access and the active participation of people.
7. *Integration-based model*: Heritage-related spaces are seen as public spaces adapted to host both inclusive and segregated activities. The educational programme is flexible and equal for all users.

Heritage Education in Museums: A Model for Inclusion (HEM-INMO)

From the above analysis we have been able to draw the criteria and standards, both theoretical and methodological, that constitute the underpinnings of an inclusion-focused model. On the basis of these foundations, we propose to define our own theoretical model whose central axis are people understood in their diversity and seen from the biological, psychological and social perspectives. In defining such a model, our aim is to fulfill the goal set for our research project, thus bridging a methodological gap in educational work on heritage while contemplating the diversity of the several target groups.

The model's focal point lies in people, comprehended in their diversity and in their entire individual and social dimensions. The idea here is to attempt to eliminate the separate or dualistic conception of the relationship between the museum and society and replace it by a comprehensive conception of the museum or the heritage space that is closely involved with human reality. Our aim is to try to overcome the problems that stem from the above-mentioned separate conception by departing from any kind of exclusion: both the exclusion that affects individuals and the museum's own social exclusion insofar as it is often seen as an entity that is segregated from social reality.

This model features a set of theoretical keys or guiding principles: the pillars that support the model’s architecture and comprise fundamental aspects like de conceptions of diversity, heritage and education. Before we proceed to enrich our definition, we need to pay attention to such theoretical keys:

Table 1: Criteria and standards defined in HEM-INMO.

Theoretical-conceptual criteria		Standards
1.	A view of people based on diversity	(1a) Up-to-date understanding of key concepts like inclusion and diversity. Agreement on terminology. (1b) Comprehensive view of the community of users as diverse.
2.	Inclusion as a cross-sectional axis	(2a) Involvement of all staff-members in inclusive education. (2b) People are at the core of the model. The learning subject is the central focus of both the model and the process, the pivot on which the whole architecture of the project hinges. (2c) Balance between function and goals, needs and interests. (2d) Didactic goals equal for all. (2e) Contemplating accessibility and inclusion in a cross-sectional way within the policy of the institution.
3.	Flexibility in educational processes	(3a) Interest and involvement of all agents before and during implementation of educational programmes. (3b) Comprehensive view of the community of users and adoption of the necessary educational measures. (3c) Ability to tailor activities to the needs of target audiences. Adaptations should be aimed at accessibility and inclusion. (3d) Adoption of measures inspired by a universal didactic design. (3e) Flexible didactic scripts.
4.	Ongoing training	(4a) Ongoing training of educators in accessibility and inclusion. (4b) Awareness-raising and training for all members of the institution in the issue of accessibility and diversity.
5.	Awareness-raising in the issues of accessibility and educational equity.	(5a) Awareness-raising according to ‘inter’ standards: Intersinstitutional, interprofesional, intrainstitutional and intraprofesional. (5b) Elimination of physical, personal and cognitive barriers. (5c) Intra- and interinstitutional accessibility.
6.	Multidisciplinary teamwork	(6a) ‘Inter’ collaboration: interdepartmental, interdisciplinary. (6b) Collaborative work in multidisciplinary teams and necessary counselling on educational inclusion.

These are general criteria that outline the specific practical implementations needed to produce inclusive educational practices. For this reason, and also because we are dealing with a theoretical-educational model rather than with specific implementations, the criteria reflect the key underlying principles —not their practical materialization.

Model structure

In accordance with the rationale explained above, the model’s central axis are people, the latter being understood in their diversity and contemplated from the biological, psychological and social perspectives. The model’s working structure hinges on that central core and takes the shape of concentric circles. The next link in the chain is awareness-raising on behalf of diversity and accessibility as well as the implementation of ongoing training and multidisciplinary teamwork aimed in that direction.

As we can see in figure 2, the next circle features the flexibility-related criteria as regards both the educational processes and the educational action plan, which must be inspired by goals and contents that are equal for all, thus generating significant relations between assets and individuals (in tune with our conception of heritage). Last but not least, inclusion and evaluation position themselves as cross-sectional axes so as to learn about the degree of effectiveness and the qualitative impact of outcomes.

The system that we have just described rests on solid yet flexible theoretical foundations which we qualify as *liquid* and is built on the understanding of people as diverse. Those foundations, in turn, support the system's main pillars—the theoretical principles that we described above—which constitute the underlying rationale and determine the key referents: the people, their relationship with heritage and the comprehensive education for all. This is why the methodology described in our model distinctly focuses on the general aim of *generating relations between assets and people*; its contents, therefore, revolve around heritage-generation processes; its recipients are people: the educational context is defined as inclusive; and the ultimate aim is the comprehensive development of the individual by means of an equal access to opportunities and the encouragement of attitudes involving participation, the ability to relate to others, the appropriation of heritage, social insertion and identity building. The following graph presents the model's structure in a visual and synthetic way:

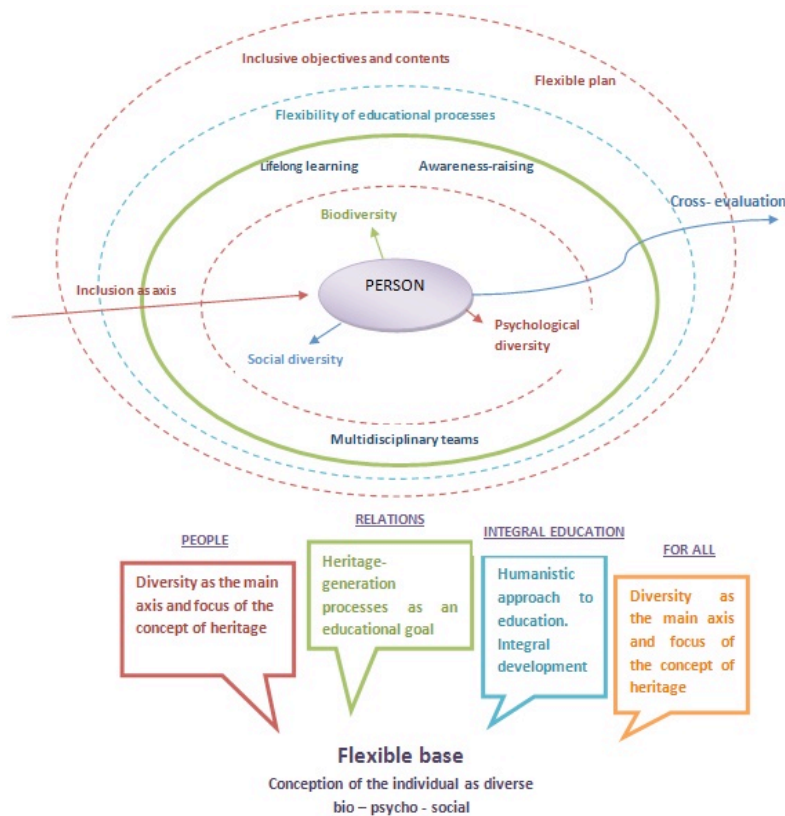


Figure 2: General structure of the HEM-INMO model.

Conclusions and directions for future research on museum-based heritage education

The SHEO project has succeeded in opening up a specialized research line aimed at knowing, coordinating and defining the quality standards in the field of heritage education in Spain, all of which is necessary in order to provide education on the basis of well-organized and sound models. As has been pointed out by Marín and Pérez (2013, 48), working in the field of heritage-related education involves great responsibility as soon as we become aware of how important cultural heritage is, so that both the quality of education and our degree of involvement in this task are key factors in work conducted in or about the sphere of heritage.

We understand that the criteria set in order to shape the model that we have named HEM-INMO, as well as the review and theoretical positioning on heritage education, diversity and educational inclusion, constitute by themselves an open gateway to reflection and future research work on what is actually a very large field of interest as well as a much needed one with a great motivating potential: the inclusion of everyone on an equal footing. Cuenca and Estepa (2013, 350) argue that, as regards non-formal educational settings, research work needs to be further conducted in order to identify the obstacles that prevent a still quite large section of the population from approaching museums and heritage spaces or taking an interest in their activities. This is why we underline the need to carry out deeper studies on the actual implementation of heritage education processes by analysing such interactions as take place between people and heritage assets in the course of education-related actions. In this way, the future projection that we refer to rests on research work conducted so far, which thus become the starting point for further work that will certainly widen the scope of studies in this field by pointing at new research lines capable of filling the gaps that have been detected.

A holistic understanding of heritage and its essence involves seeing it as the result of a set of relations between assets and people. Accordingly, we dare say that heritage cannot exist without people and without the ties that the latter build with heritage assets, both tangible and intangible. This is a reality that is inherent to human nature and rests upon our vital need to shape our individual identity. Denying its existence or precluding its visibility in specific groups of individuals just because they happen to possess different capabilities is a mistake that needs urgent amendment.

On the other hand, within the sphere of heritage education, diversity must be seen as a two-faced asset insofar as it relates, in the first place, to heritage diversity and, secondly, to diversity among the recipients of educational actions: the potential owners of heritage goods. This means that we should take into account both frames of reference—heritage as a multifarious set of goods and values (individual, collective, past, present, future, tangible, intangible...) and subjects as possessors of a great potential for diversity (we are all unique individuals).

Having said that, most of the times accessibility is limited to physical access. And yet, from the point of view of education, cognitive and socio-affective access is instrumental in heritage-related teaching and learning processes. When we talk about accessibility, we refer to all spheres—physical, intellectual, sensory and cognitive. This is why it is so important for those practices to rely on quality criteria and avoid the danger of reinforcing difference by continuing to resort to insulated, segregated activities. Instead of doing that, we should aim at inclusive accessibility.

Attempts to achieve access to education for all are likewise reflected in international reports and regulations. Among them, special mention must be made of the Statement and Framework for Action on Special Needs Education approved in 1994 at the World Conference on Education for all, as well as of the 2006 World Conference on Special Needs Education: Access and Quality, where the issue of disability was discussed from all perspectives involved leading to a recognition of the rights of people with disability and the need for universal designs to promote accessibility for all individuals. The Equal Opportunity Act emphasizes the need for a new thinking on accessibility issues. A clear instance of the awareness of such a need is the 2003 National Plan for Accessibility. The latter document advocated the inclusion of Design-for-All

standards in formal education. It furthermore acknowledged that accessibility-related regulations were not being properly enforced. Data collected by the Spanish Heritage Education Observatory regarding programmes targeted at people with disabilities are indeed alarming, with only 0.37% of such programmes being aimed at (or simply contemplating) special educational needs in the sphere of formal education; or as few as 1,35 % being targeted at people with disabilities in non-formal educational settings.

We may therefore posit that there is a significant contrast between current social demands, as reflected in laws and put forward by experts, and the actual practices concerning heritage education and accessibility. It would be worth the while to conduct a systematic screening of projects by resorting to databases that are not specifically related to heritage or education issues, while on the other hand conducting an in-depth evaluation of such projects as provide benchmark models for heritage education aimed at diversity, accessibility, disability, functional diversity or social inclusion, depending on the approaches and models those projects hinge upon.

Design and implementation of a multidimensional standardization reference score

The first line for future research is perhaps the most immediately relevant: the design of a standardization reference score that will enable us to evaluate education-related practices that addresses the issue of diversity from an inclusive standpoint and with regard to heritage spaces.

The understanding and interpretation of the data and their analysis along several descriptive variables provides us with the criteria and standards that define a model of our own. Defining and understanding education on the basis of criteria and standards, in accordance with the hypothesis postulated by Stake (2010), enables us to lay the foundations for a multidimensional reference score by producing a checklist of inclusion-based acceptability standards so as to measure the real state of things and evaluate activities, processes, staff and products as a means of upgrading educational practices.

Broadening the scope of evaluation

In tune with the previous line of future research, it is particularly relevant to study a larger and more representative sample, both on a national and international scale, of current educational models aimed at attaining inclusion as regards heritage-related spaces, the goal being to confirm and expand our results as well as to gain a deeper and sounder insight into criteria and standards of success that may lead educational work along the road to a truly universal inclusion.

Thus, broadening our sample frame will additionally allow us to further specify and redefine our educational model by reinforcing the pillars and criteria that we described above by suggesting new ones. This would involve a second evaluation cycle where the sample under scrutiny would be enlarged while retaining the same research groundings, so that it is to be expected that results will grow in ever-wider concentric circles around the same basic core and on the same research hypotheses set up from the start.

Applicability of the model defined: designing a practical application

The point is to design an intervention model derived from the previously defined theoretical model. Indeed the model's theoretical, practical and methodological standards make it possible to lay out an effective educational programme that can be translated into an intervention design that fulfills the theoretical criteria constituting the model's framework.

Designing such an intervention will hopefully bring forth the practical application of our doctoral thesis' theoretical framing and measure its outcomes when implemented in heritage spaces. After mastering the model's key concepts, the next step would consist in putting together a specific proposal —the sequencing of procedures to be followed on the basis of the HEM-INMO model. Such a proposal should stem from the model's own axes and criteria and will materialize itself in a specific and quantifiable practical application. The evaluation of its

effectiveness in achieving the goals of the Universal Model and of its actual performance will in turn lead to further readjustments of the conceptual framework along a road leading to the upgrading of the model across several stages: design-implementation-evaluation-redesign.

Following Barrio (2008), we close this piece of research by arguing that inclusive education can only develop as part of a continuous process and in a state of continuous evaluation, evolution and movement and, that, therefore, it is not enough to implement a few isolated inclusive activities, subjecting them to the kind of process that we have described thus far.

Education-related actions make up one of the most effective and profitable tools in order to preserve cultural assets. All in all, the Spanish Heritage Education Observatory is a benchmark institution that has enabled us to build an extensive body of knowledge regarding heritage education and museum-related practices over the last few years. The growing specialization in the study of heritage education as well as the diversity of existing capabilities have been fuelled by multidisciplinary research teams, research projects and doctoral dissertations whose turnout has kept increasing since the earliest efforts were made in this branch of knowledge. To date, no fewer than 27 doctoral theses have been defended in Spain that are directly related to the subject matter of our research. Over the last decade, therefore, Heritage Education in Spain has become a focal point in the general field of educational research.

For this reason, both the National Education and Heritage Plan (NE&HP) and the Spanish Heritage Education Observatory (SHEO) will be key instruments in the following decade, since they will enable us to develop emerging lines of action in order to produce in the long term a model for heritage education targeted at inclusion and at different capabilities against the backdrop of diversity.

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