

An Inclusive Approach to Cultural Heritage Audiences – The Case of Porta Posnania

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Abstract

Aim: The objective of this article is to identify and assess inclusive solutions for accessibility for people with special needs, exemplified by Porta Posnania – the first heritage interpretation centre in Poland.

Methodology: In order to achieve this objective, the following methods were employed: analysis of literature relevant to the subject area, development of a case study, an individual in-depth interview with the manager of the cultural institution, and an analysis of documents and the institution's website.

Results: By building its cultural offering, Porta Posnania, under the management of the Poznań Heritage Centre, ensures architectural, digital, informational, and communicational accessibility, as well as alternative access through technological support. These efforts contribute to the implementation of sustainable development goals related to DEI (diversity, equity, and inclusion). The measures taken to ensure accessibility target people with special needs, including, individuals with visual impairments, hearing impairments, intellectual disabilities, mobility impairments, and neurodiverse individuals.

Implications and recommendations: This study offers several avenues for further research, including the following: identification of factors influencing the satisfaction of individuals with special needs when using cultural services, and identification of barriers to accessing cultural services for people with special needs.

Originality/value: This study fills the research gap related to the management of inclusivity in cultural facilities situated near sites of historical and natural importance.

Keywords: social inclusion, DEI, inclusiveness, heritage interpretation centre, sustainable development goals

1. Introduction

In the third decade of the 21st century, the Sustainable Development Goals (SDGs) have become essential benchmarks for both private and public sectors. These underscore the importance of social, economic, and environmental impacts in enhancing the quality of life and contributing to the overall well-being of societies (Aktar & Alam, 2021; Opoku, 2015). Cultural well-being, defined by the provision of access to cultural capital for individuals and communities, forms a key element of this agenda. Hawkes (2001) argues that the sustainability of society hinges on the preservation and development of cultural practices. Similarly, Scammon (2012) argues that integrating culture into the social, environmental, and economic dimensions of sustainable development is indispensable for a more cohesive and holistic approach to sustainability. The Agenda 21 for Culture (United Cities and Local Governments – Committee on culture, 2004) further champions this view, positioning culture at the heart of sustainable progress.

Central to the discourse on culture and sustainable development is the imperative of making cultural resources accessible to every member of society, a concept is founded on the belief that all members of society should enjoy unrestricted and open access to cultural heritage. The United Nations Convention on the Rights of Persons with Disabilities (2006) declares that participation in social life is a fundamental human right, and calls for a thorough reassessment of accessibility strategies in cultural venues. With the World Health Organization (2023) reporting that people with disabilities account for 16% of the world's population – (which is one in every six people) – there is an urgent need to advance DEI (diversity, equity, and inclusion) practices.

This article aims to identify and assess the measures implemented by cultural institutions to provide access to cultural heritage for individuals with various needs stemming from the barriers they encounter. Accessibility is a cornerstone of inclusivity. According to the *Polish Language Dictionary* (PWN, b.d.), an inclusive unit (or facility – author's note) is one that integrates or encompasses everyone and is designed to be accessible to all. In terms of organisations, inclusivity refers to those that accommodate all individuals; and in a workplace setting, it describes an environment that embraces all employees regardless of background, race, sexual orientation, age, gender, and other characteristics.

The term is often associated with education (Hodkinson, 2011; Obrusnikova & Block, 2020; Wilson, 2000), but it is increasingly discussed in relation to the accessibility of cultural venues, a topic that remains less prevalent in scholarly discourse (Hassanein, 2015; Stoermer et al. 2016). For decades, many cultural sites lacked provisions for people with different limitations – these included architectural barriers within the facilities and physical or psychological limitations faced by audiences (Correia et al., 2017; Herkt, 2019, pp. 273–274; Ruiz-Rodrigo et al., 2024). These institutions failed to implement strategies aimed for opening their offerings to a diverse range of visitors. However, in recent years, many cultural institutions have undergone digital transformation and adopted various tools for integrated marketing communication (Sobocińska, 2023). Furthermore, Kolb (2021, p. 13) has noted

the impact of new technologies, such as social media, on the cultural landscape. The role of collaboration with external entities is also increasingly recognised as crucial (Śmiałowicz, 2024).

The legal requirement for inclusivity was introduced by the Act of 19 July 2019 on Ensuring Accessibility for People with Special Needs, which also outlines measures to guarantee accessibility and the responsibilities of public entities in this regard (Journal of Laws 2019, item 1696).

Considering these aspects, the objective of this article is to identify and evaluate practices that support inclusivity for individuals with special needs within the framework of DEI (Diversity, Equity, and Inclusion) implementation. One notable example of a modern, inclusive venue that not only provides architectural accessibility for a broad range of visitors but also provides heritage access to previously excluded groups is Porta Posnania (the Gate of Poznań, Poland's first heritage interpretation centre, modelled after similar institutions abroad). This article seeks to address the research gap by exploring the accessibility measures adopted by Porta Posnania for people with special needs.

2. Literature Review

Cultural heritage was first recognised in international law at the beginning of the 20th century, with its importance further developed by UNESCO and other intergovernmental organisations from the 1950s onwards (Blake, 2000). According to *The Handbook of the Economics of Art and Culture* (Willis, 2013), cultural heritage comprises both physical artefacts and intangible cultural elements that are passed down through generations.

Access to cultural achievements is facilitated by museums and similar institutions, whose appeal depends on several factors, such as their ability to meet the evolving expectations of contemporary visitors, who, familiar with technological advances, may benefit from new ways of engaging with cultural works, especially those that create emotionally meaningful experiences. Customer experience and consumer-centred communication models encourage broader engagement with cultural institutions by audiences seeking immersive and interactive encounters. As Potts (2014) notes, technological advancements lower the costs associated with cultural consumption, either substituting or boosting demand and, in either case, enhancing consumer welfare. For cultural heritage sites, applying Tilden's principles is pivotal in building relationships with audiences (Tilden, 2019). Originally developed in the 1950s through Tilden's study of interactions with natural sites like national parks, these principles offer a framework for fostering a sense of connection between visitors and cultural heritage. These principles can be summarised as follows:

- Provoking the audience: capturing attention, sparking curiosity, and encouraging reflection and independent thinking,
- Relating to visitors' everyday experiences,
- Revealing the main concept through innovative or unexpected perspectives,
- Presenting a cohesive narrative: emphasizing how each exhibit relates to a central theme,
- Ensuring unified messaging: using supplementary elements that reinforce the main idea or topic communication of cultural themes or main ideas.

The interpretation of works should be tailored to the target audience – differently for children and adults. Interpretative programmes for children must be engaging, hands-on, and focused on edutainment, with a clear theme or purpose in mind. Capturing visitors' attention involves using stimuli that elicit responses by resonating with their values, interests, and past experiences. Such stimuli must be appropriate to the psychological and physiological characteristics of the audience (e.g., perceptual, cognitive, affective, decision-making factors, fatigue) as well as environmental elements (e.g., social influence from other visitors, architectural and exhibition design) (Bitgood, 2010). Attention is typically measured by observing the time spent in the museum, the pauses in front of exhibits, and the duration spent engaging with them (Sandifer, 2003).

In the context of family visitors, researchers have identified specific exhibition features that attract attention, including multi-sided displays that allow family members to gather around an exhibit, interactivity, accessibility for both children and adults, complexity sufficient to spark group discussion, multimodal exhibits catering to various learning styles and knowledge levels, legibility with clear and segmented texts, and relevance to visitors' prior knowledge and experiences (Sandifer, 2003). References to current events or past experiences and knowledge are also effective at drawing attention. Notable examples include Banksy's works, serving as commentary on global events (e.g., the exhibition in Poznań's MTP Hall from 30 August 2024), or Lech Majewski's video art (exhibited in Poznań from July 2024 to January 2025, merging themes from Jacek Malczewski's paintings with contemporary socio-cultural phenomena). A gradual unveiling of the exhibition's concept, incorporating additional components, including interactive elements, and explaining the curator's intent can also engage audiences, as demonstrated by the 2023 exhibition of Japanese designer Kenya Hara at the National Museum in Poznań.

Implementing Tilden's guidelines for audiences with special needs necessitates creating appropriate conditions for engagement. This group includes individuals who, due to specific characteristics or circumstances, require additional measures to overcome barriers preventing or hindering equal participation in cultural life (Kruczek et al., 2024; Pluszyńska et al. 2022; Konior & Pluszyńska, 2024; Kowańska, 2022). These may include older adults, people with disabilities, or those with temporary or permanent impairments affecting mobility or perception. Making cultural heritage accessible to people with special needs involves not only modifying the physical environment but also adapting communication tools and presentation formats, taking into account the nature of barriers faced. This often requires modifying exhibitions to accommodate specific needs (e.g., adjusting sensory stimuli). Overcrowding, excessive sensory input from sound, smells, or lighting, and architectural barriers can deter further visits to cultural sites.

In summary, adapting cultural heritage requires effective management and the establishment of procedures to ensure the implementation of DEI principles. In a cultural context, DEI involves preparing spaces and exhibits at various stages of development to accommodate individuals with disabilities. Additionally, mobile applications should be designed to meet established standards (W3C Web Accessibility Initiative, 2024). Modern museums are obligated to ensure their websites and mobile applications are accessible in line with WCAG guidelines, which they communicate on their websites. Key principles to implement include perceivability, operability, navigability, understandability, and robustness (Kruczek et al., 2024). By following these guidelines, museums can create new forms of interaction between art and audiences, deepen the visitor experience, foster inclusivity, and contribute to a more equitable cultural and educational landscape.

3. Research Procedure

The examination of the solutions adopted by the cultural institution called for the application of qualitative research methods. To meet the article's objectives, a triangulation of research methods and data was employed (Stańczyk, 2015). A case study approach (Czakoń, 2015; Ćwiklicki & Urbaniak, 2019; Creswell & Creswell, 2018) was chosen, supplemented by in-depth interviews (Creswell & Creswell, 2018; Olejnik et al., 2022) and an analysis of secondary materials. These complementary methods enable a richer understanding of the topic at hand. Such an approach is particularly justified when seeking innovative solutions, identifying barriers, motivations, or previously unexamined factors influencing a phenomenon. As noted by scholars, such as Glinka & Czakoń (2021), qualitative methods are considered as valuable in management sciences as quantitative methods, and both types of research complement rather than exclude one another (Van Maanen, 1979, p. 520).

The study centred on a single case, selected both due to the specific nature of the topic and to enable a comprehensive description and analysis of the processes involved. The subject of the study was the Poznań Heritage Centre (hereafter: PCD), a cultural institution managed by the city of Poznań. We have focused on the solutions it has implemented to enhance accessibility for individuals with special needs at Porta Posnania, the first heritage interpretation centre in Poland. This case study method has parallels in the research conducted by Tso & Lau (2019), Marras et al. (2016), Cortez (2016), and Randaccio (2018).

Data collection spanned from late 2023 to early 2024 and included secondary source analysis. This involved reviewing the Report on Ensuring Accessibility of the Public Entity from Poznań's Public Information Bulletin, examining the content on the websites of both the Poznań Heritage Centre and Porta Posnania, and gathering printed promotional materials (e.g., "Telling the Story of the City and Its Heritage," "Seniors at Porta Posnania," "Accessible Porta Posnania," "Families at Porta Posnania," and "International Visitors at Porta Posnania"). Additionally, an in-depth individual interview was conducted with a senior manager of this cultural institution on 19 December 2023. Among the questions posed, three were particularly pertinent to the research focus:

- What measures are in place at the facility to accommodate individuals with special needs?
- In what ways is technology utilised to communicate with the visitors at the Interactive Centre for the History of Ostrów Tumski?
- To what extent have Tilden's principles been adopted for communicating the offerings of the Interactive Centre for the History of Ostrów Tumski to individuals with special needs?

The facility is now officially known as Porta Posnania, though it formerly operated as the "Interactive Centre for the History of Ostrów Tumski," a name used during the project partially funded by the European Regional Development Fund within Measure 6.4 of the Innovative Economy Operational Programme 2007–2013. The Centre's mission was to provide tourists with the necessary knowledge to appreciate the cultural significance of Ostrów Tumski and to encourage a meaningful and informed interaction with the site, while guiding them to accurately interpret historical facts and symbols (Porta Posnania, 2019g). In the following sections, the heritage interpretation centre will be referred to by its current name, Porta Posnania.

4. Research Findings

4.1. Ensuring Accessibility by the Poznań Heritage Centre

The Poznań Heritage Centre (hereafter PCD), the main municipal cultural institution in Poznań, succeeded the Cultural Tourism Centre TRAKT, which operated until 2020. The PCD functions as an umbrella organisation that encompasses multiple product brands, including Porta Posnania, the Royal-Imperial Route, the Enigma Cipher Centre, the Śluza Gallery, and Fest Fyrtel. Each brand maintains its unique marketing and communication strategy. Reflecting the organisation's commitment to enhancing tourism, there has been a marked increase in staffing levels. From a modest team of just 10 employees at the Cultural Tourism Centre TRAKT in 2009, the numbers rose to 50 by the time Porta Posnania was launched in 2014. This upward trend continued with the opening of the Enigma Cipher Centre in 2021, which brought the total staff count to 70.

At the Poznań Heritage Centre, every new employee undergoes mandatory accessibility training, with further thematic training sessions to further deepen their competencies over time. In 2019, the PCD took a further step by appointing an official accessibility coordinator. The Centre is required to report on its accessibility measures for individuals with special needs to the regional governor. Consequently,

various solutions for architectural, informational, and communicative (including digital) accessibility, as well as alternative methods of access, have been identified and are detailed further.

Architectural Accessibility

The facility is designed to be easily accessible to visitors. Assistance dogs are welcome, and the building features automatic doors and a threshold-free design. A lift provides access to the exhibition areas, and a platform leads to the amphitheatre. TOTUpoint markers have been installed to offer audio navigation for visitors who are visually impaired. Tactile graphics of the space, pre-visit guides to aid navigation, and high-contrast maps are also available. The accessible toilet is equipped with an emergency call system, and glass doors and stairs feature contrasting signage (PCD, 2021, pp. 1–2).

For evacuation scenarios, specialised chairs and evacuation mattresses are available, and a comprehensive evacuation plan catering to individuals with disabilities has been put in place. Although the viewing terrace is only reachable via stairs, an alternative has been made available by streaming the live view on a screen at the base of the stairs. The historic Cathedral Lock section of the facility requires stair access to reach level -1; however, Customer Service Team staff can assist visitors with this descent (PCD, 2021, p. 2).

Informational and Communicative Accessibility

The Poznań Heritage Centre manages several websites for which it holds accessibility declarations: <https://bramapoznania.pl/>, <https://trakt.poznan.pl/>, <https://csenigma.pl/>, <https://galeriasluza.pl/>, <http://tilden.bramapoznania.pl/>, <https://festfyrtel.pl/>, and <https://www.szlaklegend.pl/>. These websites are designed to be compatible with screen readers (except for certain exceptions detailed in the respective declarations). PCD staff continually work on enhancing digital accessibility (PCD, 2021, pp. 2–3). The Centre offers support for individuals with special needs through various communication channels, such as telephone, written correspondence, SMS and MMS, internet messaging services, and audiovisual communication via online platforms. The PCD's website provides machine-readable information about its activities and main functions (PCD, 2021, pp. 3–5).

Special Solutions for Individuals with Significant Limitations

Porta Posnania has implemented alternative access strategies supported by modern technology, such as induction loops. During the reporting period (2021), several non-standard measures were taken: mats were laid over the glass footbridge on four occasions to aid those with a fear of heights, the freight lift was employed four times for similar reasons, and an orthopaedic wheelchair was provided for exhibition visits six times. The exhibition area spans two floors, connected by glass bridges, which can present difficulties for visitors with certain anxieties or phobias. To address these concerns Customer Service Team members provide solutions such as placing mats on the bridges or offering access to the freight lift. Furthermore, the orthopaedic wheelchair is available to assist individuals with mobility issues, the elderly, or those experiencing temporary mobility restrictions (PCD, 2021, p. 5).

4.2. Solutions Supporting Accessibility for Individuals with Special Needs

Porta Posnania is not a traditional museum but a heritage interpretation centre – the first of its kind in Poland – where the value of heritage is conveyed in close proximity to the area it represents. The operation and functionality of the exhibition are managed through a CMS (Content Management System), which enables automatic control of exhibit functions, division into various zones, and the ability to update content, such as incorporating new languages and replacing imagery. Although the content management system used for the exhibition is similar to those found in shopping centres, it has been specifically customised to the functions of Porta Posnania. The PCD staff are responsible for managing and integrating new content.

The Porta Posnania website provides detailed information about accessibility, outlining specific adaptations designed for five distinct groups of individuals with special needs: those with visual impairments, hearing impairments, intellectual disabilities, physical disabilities, and neurodiverse individuals (see Table 1).

Table 1. Solutions for individuals with special needs

Group	Solution	Description
Individuals with visual impairments	Assistant support	An assistant for individuals with visual impairments is available during visits. Assistance is provided upon request via the contact number.
	High-contrast maps of the building	High-contrast building maps in PDF format are available for download on the website. High-contrast markings are also applied to stairs both inside and outside the building for better visibility.
	Audio description	Audio descriptions provide details about Porta Posnania spaces, covering the building, surrounding area, and each exhibition room.
	Tactile plans	Tactile plans are positioned at the main hall near the information desk, the entrance to each exhibition room, the Śluza Gallery corridor near the exit to Ostrów Tumski (as part of the sensory visitor pathway for Ostrów Tumski).
	TOTUpoint system	The TOTUpoint navigation system is installed at seven locations: approach from Jordan Bridge (guides to the main entrance and amphitheatre), zigzag entrance (guides to the main entrance from the parking area), Śluza Gallery (guides to the entrance of Katedralna Lock from Dziekańska Street), Cybina Amphitheatre (provides navigation within the amphitheatre), accessible toilet (guides to the adapted restroom), passage entrance to the hall (guides between the passage and main hall), access to Śluza Gallery (leads to the bridge from the main hall).
	Entrance	The main hall includes an information desk, reservation and ticket counters, and an audio guide distribution point for the exhibition. It also includes a self-service cloakroom with lockers to the left of the entrance, marked with contrasting colours and secured with keys (remaining lockers are secured with a code).
	Exhibition	The exhibition spans two floors, accessible by stairs or lift (lift operation is managed by a member of the Client Service Team). Between the last exhibition rooms, there is a viewing terrace accessible only by stairs, with high-contrast skyline views, including one tactile representation. Tactile displays illustrate spatial layouts and notable items from Ostrów Tumski. Guided tours with audio descriptions and tactile aids are regularly organised under the “Everything is Clear” programme.
	Educational sessions	Educational sessions are available for children and young people with visual impairments.
	Ostrów Tumski tours	Audio guides for Ostrów Tumski are available at the Śluza Gallery information point for all visitors, regardless of accessibility needs.
Individuals who are deaf or hard of hearing	Information about Porta Posnania in Polish Sign Language (PJM)	An assistant for individuals with visual impairments is available during visits. Assistance is provided upon request via the contact number.
	PJM video call service	High-contrast building maps in PDF format are available for download on the website. High-contrast markings are also applied to stairs both inside and outside the building for better visibility.
	Induction loop	Audio descriptions provide details about Porta Posnania spaces, covering the building, surrounding area, and each exhibition room.
	Educational sessions	Tactile plans are positioned at the main hall near the information desk, the entrance to each exhibition room, the Śluza Gallery corridor near the exit to Ostrów Tumski (as part of the sensory visitor pathway for Ostrów Tumski).
	Exhibition tours	The TOTUpoint navigation system is installed at seven locations: approach from Jordan Bridge (guides to the main entrance and amphitheatre), zigzag entrance (guides to the main entrance from the parking area), Śluza Gallery (guides to the entrance of Katedralna Lock from Dziekańska Street), Cybina Amphitheatre (provides navigation within the amphitheatre), accessible toilet (guides to the adapted restroom), passage entrance to the hall (guides between the passage and main hall), access to Śluza Gallery (leads to the bridge from the main hall).
	Ostrów Tumski sign language tours	The main hall includes an information desk, reservation and ticket counters, and an audio guide distribution point for the exhibition. It also includes a self-service cloakroom with lockers to the left of the entrance, marked with contrasting colours and secured with keys (remaining lockers are secured with a code).

Individuals with intellectual and developmental disabilities	Information about Porta Posnania in Easy Read Format (ETR)	Visitors can download an Easy Read Format (ETR) file about Porta Posnania from the website before their visit.
	Step-by-step guide to visiting Porta Posnania in Easy Read Format (ETR)	A downloadable step-by-step guide in Easy Read Format (ETR) is available for visitors on the website.
	Educational sessions	Educational sessions are available for children and young people with intellectual or developmental disabilities.
	Guide for caregivers of children and youth with accessibility needs at Porta Posnania	Caregivers can download a guide specifically designed for supporting children and young people with accessibility needs at Porta Posnania from the website.
	Exhibition audio guide	An audio guide is available to all visitors, with staff providing introductory use instructions and additional support during the tour. Guided tours tailored to the group's needs are regularly organised under the "Everything is Clear" programme.
	Ostrów Tumski audio guide	Visitors can access an audio guide for Ostrów Tumski by taking the glass bridge from the main hall to the Śluza Gallery, where the audio guide is available at the information desk. Accessible to all visitors.
Individuals with mobility impairments	Entrance	Step-free access with automatic doors (180 cm wide). Accessible toilets with a call alarm system are located close to the main entrance; the toilet doors open automatically (90 cm wide) with a manoeuvring area of 150 cm by 150 cm. A wheelchair is available for use upon request at the main hall information desk.
	Exhibition	The exhibition is located on two floors, accessible by stairs or lift (90 cm wide lift doors, operated by the Client Service Team). Rest areas and portable seating are provided throughout the exhibition.
	Multipurpose room	Doors to the multipurpose room are 95 cm wide, and the entire space is free from thresholds.
	Amphitheatre	The amphitheatre is accessible via steps on the building's southern side, with a platform lift available (max load 225 kg) upon request to the Client Service Team. The amphitheatre is also accessible from the north via Wartostrada.
	Ostrów Tumski tours	Visitors can borrow an audio guide for Ostrów Tumski from the Śluza Gallery information point. At the main entrance to the Poznań Cathedral, accessible from Katedralna Square, there is a ramp.
Neurodivergent individuals	Quiet hours	During quiet hours, individuals who prefer a calmer environment, including highly sensitive or neurodivergent visitors, can experience the exhibition with modified conditions: the exhibition space is quieter and brighter, large flashing screens are turned off, glass walkways between exhibition rooms are covered with mats, noise-cancelling headphones (child and adult sizes) can be rented, group tours are not scheduled, mobile phones are requested to be silenced, visitors are asked to keep noise to a minimum. Quiet hour schedules are available on the website.
	Exhibition audio guide	An audio guide for the exhibition is available to all visitors, with staff providing a brief introduction to the device. Staff members are also available for assistance during the tour.
	Ostrów Tumski audio guide	Visitors can access an audio guide for Ostrów Tumski from the Śluza Gallery information point by crossing the glass bridge from the main hall. This guide is available to all visitors, regardless of accessibility needs.

Source: based on Porta Posnania (2019a, b, c, d, e, h, i, j).

The Porta Posnania website characterises the centre as an accessible and inviting space, and promotes it as family-friendly (with families accounting for approximately 40% of its visitors). Beyond this, Porta Posnania maintains robust partnerships with a variety of organisations, including non-governmental bodies (primarily from Śródka, a historic district of Poznań), local councils, educational institutions, tourism agencies such as PLOT and WOT, and senior-oriented groups like the City Seniors' Council and the Centre for Senior Initiatives. It also collaborates with the Mazovian Branch of the Polish Association of the Deaf, universities, and the academic community. As a result, the centre's social impact extends beyond its visitors to include a broader range of stakeholders.

The centre's steadfast commitment to accessibility has been rewarded with numerous accolades. In 2016, Porta Posnania was honoured as the Accessible Urban Cultural Institution in Poznań, and in 2019,

it won the Gold Ryczka in the Innovation category at the Poznań Accessible 2019 competition. The institution's continued commitment was further recognised in 2020, when it was named Accessibility Leader 2020 in the Public Space category (Porta Posnania, 2019f).

In conclusion, Porta Posnania's commitment to inclusive practices firmly establishes it as a pioneering institution in tackling accessibility-related issues.

5. Discussion and Conclusions

Cultural institutions are presently facing a range of new challenges stemming from technological advancements on one hand, and socio-cultural shifts on the other. This creates a pressing need to meet the diverse requirements of various groups of art audiences with differing needs and preferences.

The aim of this article was to identify and evaluate the measures that enhance accessibility for individuals with special needs, in line with the DEI (Diversity, Equity, and Inclusion) framework and the Sustainable Development Goals. The research encompassed a review of relevant literature, institutional websites, interviews, and promotional materials, yielding several important conclusions.

Firstly, achieving inclusivity requires the introduction of measures within cultural spaces that recognise the unique barriers faced by individuals with special needs. Secondly, adapting facilities often meets objective obstacles, which underscores the necessity for innovative and unconventional solutions. Thirdly, effective inclusivity hinges on tailoring communication – channels, formats, and tools – to reach individuals facing various accessibility barriers. Investment in modern technology is thus vital, as it opens new avenues for creating immersive and innovative cultural experiences.

Successful strategies include the creation of engaging and participatory visitor experiences, educational approaches that build upon prior knowledge, and the crafting of compelling narratives that captivate and immerse audiences. These approaches, however, present particular difficulties when implemented for individuals with disabilities or other special needs, necessitating a dual approach: audience segmentation and the tailoring of content and communication strategies.

Moreover, a key element in promoting and sustaining accessibility in cultural institutions is the training and development of staff, particularly for those directly interacting with visitors and those responsible for communication. The presence of an accessibility coordinator, tasked with monitoring and upholding accessibility standards, is also crucial. In conclusion, Porta Posnania can be regarded as a valuable example of best practices in inclusive management, as it successfully blends Tilden's interpretative approach with contemporary principles of accessibility.

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Inkluzywne podejście wobec odbiorców dziedzictwa kulturowego – przykład Bramy Poznania

Streszczenie

Cel: Celem artykułu jest identyfikacja i ocena rozwiązań na rzecz dostępności dla osób ze szczególnymi potrzebami na przykładzie tzw. Bramy Poznania – pierwszego w Polsce centrum interpretacji dziedzictwa.

Metodyka: Analiza literatury w przedmiotowym zakresie artykułu, opracowanie studium przypadku, przeprowadzenie indywidualnego wywiadu pogłębionego z osobą zarządzającą instytucją kultury, analiza dokumentów i informacji zawartych na stronach internetowych instytucji kultury, przegląd drukowanych folderów promocyjnych dostępnych w siedzibie podmiotu kultury.

Wyniki: Poznańskie Centrum Dziedzictwa budując ofertę kulturalną Bramy Poznania, zapewnia dostępność architektoniczną, dostępność cyfrową, dostępność informacyjno-komunikacyjną, a także dostęp alternatywny w postaci wsparcia technologicznego, tym samym wpisuje się w realizację celów zrównoważonego rozwoju związanych z DEI (z j. ang. *diversity, equity, inclusion*). Podejmowane działania w zakresie zapewnienia dostępności są skierowane do osób ze szczególnymi potrzebami, w tym między innymi do osób z niepełnosprawnością wzroku, osób z niepełnosprawnością słuchu, osób z niepełnosprawnością intelektualną, osób z niepełnosprawnością ruchową i do osób neuro różnorodnych.

Implikacje i rekomendacje: W następstwie przeprowadzonych badań dostrzega się różne kierunki pogłębienia podjętej problematyki: rozpoznanie czynników wpływających na satysfakcję osób ze szczególnymi potrzebami z korzystania z usług kulturalnych oraz identyfikację barier związanych z korzystaniem z usług kulturalnych przez osoby z szczególnymi potrzebami.

Oryginalność/wartość: Rozważania wypełniają lukę badawczą związaną z zarządzaniem inkluzywnością w obiektach kultury, znajdujących się w bezpośrednim sąsiedztwie miejsc o walorach historycznych i przyrodniczych.

Słowa kluczowe: włączenie społeczne, DEI, inkluzywność, centrum interpretacji dziedzictwa, cele zrównoważonego rozwoju
