Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery

Francine Mikaela Marie R. Hallare

Department of Arts and Communication, University of the Philippines Manila

Philippine Arts 200: Thesis

Asst. Prof. Jessalyn Martinez Basco

MUSEUM ACCESSIBILITY PROTOCOLS FOR INVISIBLE DISABILITIES

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APPROVAL SHEET

This undergraduate thesis, entitled Evaluating Accessibility Protocols for Invisible

Disabilities in Museums: A Study of Museum of Contemporary Art and Design and

Ateneo Art Gallery, prepared and submitted by Francine Mikaela Marie Reyes Hallare,

in partial fulfillment of the requirements for the degree of Bachelor of Arts in Philippine

Arts, is hereby accepted.

Jessalym Martinez Basco, MA

Adviser

Arwin M. Vibar, Ph

Chair

Department of Arts and Communication

or Ma, Teresa G. De Guzman, PhD

Dean

College of Arts and Sciences

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ABSTRACT

Museums are educational institutions that collect and preserve information about humanity. The International Council of Museums in 2022 further described museums as being accessible and inclusive to all. Although past international research has found that museums still lack accommodations for those with invisible disabilities. In the Philippine context, the bare minimum of accessibility is in place, with the installation of ramps and elevators as prescribed by Batas Pambansa 344. Clearly, there are insufficient accommodations for persons with invisible disabilities in the country. With this in mind, this paper investigated two university or college museums in Metro Manila (Museum of Contemporary Art and Design and Ateneo Art Gallery) and examined the accessibility programs (or lack thereof) and accommodations for persons with invisible disabilities through interviews with museum workers of each institution. An accessibility expert was also consulted. Findings were that there is a lack of institutional support in some museums, which causes these institutions to have fewer accommodations for persons with invisible disabilities. On the other hand, when institutions are fully supported by their administration, there is a marked increase in available accommodations for persons with invisible disabilities. A proposal was also presented at the end for museums to improve their accessibility, especially for those with invisible disabilities.

Keywords: invisible disability, accessibility, accommodations, museums

DEFINITION OF TERMS

Autism Spectrum Disorder

According to the American Psychiatric Association (2024), Autism Spectrum
Disorder is a lifelong complex developmental condition that entails persistent
challenges with social communication, restricted interests, and repetitive
behaviors. The needs and support of individuals because of on the autism
spectrum vary.

Deaf

The term Deaf, with the capitalized letter D, refers to the individuals who identify
with the culture, society, and language of the Deaf community. These individuals
use Sign as their mode of communication (Canadian Association for the Deaf,
n.d.).

deaf

• The term deaf, with the lowercase "d," on the other hand, refers to the medical condition for people who have little to no functional hearing (Canadian Association for the Deaf, n.d.).

Disability

 A physical or mental impairment that substantially limits one or more psychological, physiological, or anatomical function of an individual or activities of such individual, a record of such an impairment, or being regarded as having such an impairment (Republic Act 7277, 1991).

Discrimination

 It is the unjust and differential treatment based on socioeconomic, religious, cultural, racial, ethnic, ability identity, or sexual orientation (APA Dictionary of Psychology, 2023a). It is different from prejudice as discrimination is the manifestation or actions of these preconceived notions.

Hard of Hearing

 A person whose hearing loss is mild to severe and communicates through speech (Canadian Association for the Deaf, n.d.).

Invisible Disability

 It is described as a physical, mental, or neurological condition that is not visible from the outside (Invisible Disabilities Association, n.d.).

Impairment

According to Republic Act 7277, it is defined as any loss, diminution or aberration
of psychological, physiological, or anatomical structure of function (1991). It is
different from disability as impairment is merely the loss of function while
disability is an impairment that causes limits to a person's daily function.

Prejudice

 It is a preconceived notion about a person or group, whether positive or negative (APA Dictionary of Psychology, 2023b).

Reasonable Accommodation

• It is defined under Republic Act 7277 as the "improvement of existing facilities used by employees in order to render these readily accessible to and usable by

disabled persons; and modification of work schedules, reassignment to a vacant position, acquisition or modification of equipment or devices, appropriate adjustments or modifications of examinations, training materials or company policies, rules and regulations, the provisions of auxiliary aids and services, and other similar accommodations for disabled persons (1991)."

CHAPTER I

Background of the Study

Museums are educational institutions that serve as repositories of scientific, historical, and artistic objects of cultural significance (ICOM, 2022). These institutions are responsible for preserving human culture and heritage, as they study and store artifacts and valuable information about humanity. Museums are important as preserving heritage and culture builds the identity of a nation. Besides its role in nation-building, preservation of cultural heritage is recognized in national legislation, such as Republic Act 10066 or the National Cultural Heritage Act of 2008. These institutions have become platforms for social change, with some manifesting it through their exhibitions such as in the case of Ateneo Art Gallery when they showcased the late Edgar Talusan Fernandez' Kinupot, which was a reference to the desaparecidos during the Martial Law (Ateneo Art Gallery, 2020), after his passing in early 2024, and their other exhibitions in commemoration of ML@50 in 2022. Others, such as the Museum of Contemporary Art and Design have manifested it though their vision, with it being "By remaining reflexive and responsive to changes in society, politics and the production of ideas, the museum continues to develop an innovative and inclusionary paradigm where 'free access for all' addresses not only a cross-section of social classes, but also of knowledges" (Accessibility - MCAD Manila, n.d.).

With this in mind, museums are at the forefront of social change as they present ideas that may help people think more critically about society. Yet, it seems like in terms of accessibility, they fall behind. Museums have yet to offer a standardized protocol for accessibility in all museums in the country to follow, besides government-mandated

conventions such as ramps and elevators (Batas Pambansa 344, 1983). Going back to ICOM's definition of museums (2022), it also states that these institutions are "open to the public, accessible, and inclusive." Accessibility would entail the capacity of everyone, regardless of physical ability, to acquire the same information and engage in the same interactions in the same capacity (Case Western Reserve University, n.d.). This concept is important in museums as these institutions should cater to everyone, regardless of physical and mental capability. This may make one question why it is essential to accommodate persons with disabilities. Disabilities are also common among humans, as according to the World Health Organization or the WHO (2023a), 1.3 billion people have a disability, or 1 in every 6 people in the world. This number is rising due to various factors, such as the aging population, an increase in chronic health conditions, and health disasters (World Health Organization, 2023b). Given this information, most individuals will likely experience a disability at some point in their lives.

In the local context, museums are also included as public accommodation and services under the Magna Carta for Persons with Disabilities Act, or Republic Act 7277 (1991). National museums and some privately-owned museums have further adopted accessibility measures through various accommodations for people with disabilities, such as adopting wheelchair-friendly areas with lowered front desks, wide passageways to accommodate wheelchairs, and open captioning (Mapanoo, 2018). Although these accommodations are mostly aimed at disabilities under mobility issues. Under this law, reasonable accommodations are defined as the improvement of existing facilities to render them accessible and usable by a person with disability (1991).

The Americans with Disabilities Act National Network (2018) further added to this definition by defining reasonable as that which does not create undue hardship or a direct threat. Yet, it seems like people with invisible disabilities have fallen behind in terms of accessibility, as there are no specific laws that mandate accommodations for people with invisible disabilities such as autism, hearing, and visual impairments. Some national and privately-owned museums have offered descriptive tours for visually impaired (Mapanoo, 2018) and Deaf individuals (Accessibility - MCAD Manila, n.d.), yet there is no standardized practice for accommodating people with invisible disabilities.

ICOM defines museums as educational institutions, and as such, these would often be affiliated with or belong to universities or colleges. Given this close relation, evaluating museums of educational institutions could offer valuable insights on reducing the barrier to information. This would be the case of the two museums selected for the study, the Museum of Contemporary Arts and Design (MCAD) of De La Salle-College of Saint Benilde (DLS-CSB, colloquially called Benilde) and the Ateneo Art Gallery (AAG) of the Ateneo de Manila University (AdMU, colloquially called Ateneo). Looking into the history of both museums further contextualizes their importance in the context of this thesis. The Ateneo Art Gallery was founded in 1960 through the bequest of Fernando Zobel's art collection to the Ateneo and is widely recognized as the first museum of Philippine modern and contemporary art, meaning art housed in the museum is from the post-war era (Ateneo Art Gallery, n.d.). It serves as a valuable resource for cultural heritage as it houses various works of National Artists of the Philippines and other renowned artists in the country (Ateneo Art Gallery, n.d.). The museum also had tours for children with autism in the past. On the other hand, the Museum of Contemporary

Arts and Design was established with a vision of an inclusionary paradigm that is "free access for all" (About Us - MCAD Manila, n.d.). The museum also features accessibility programs on its website with accessibility tools readily available when navigating through the site, and tours for people with low vision, hard-of-hearing, and deaf (Accessibility - MCAD Manila, n.d.).

Objectives

The main objective of this research is to evaluate the accessibility of university or college museums in Metro Manila. Ateneo Art Gallery from the Ateneo de Manila University and the Museum of Contemporary Arts and Design of De La Salle - College of Saint Benilde were the selected museums in this study. Specifically, this research aims to accomplish the following:

- Identify current museum protocols that accommodate individuals with invisible disabilities in university or college museums in Metro Manila;
- Investigate possible gaps in accessibility accommodations for people with invisible disabilities among exhibitions in university or college museums in Metro Manila;
- Evaluate best practices for accessibility among university or college museums in Metro Manila; and
- Create a proposal that may help further improve accessibility in university or college museums in Metro Manila with the guidance of expert opinion and best practices.

Research Questions

The main question that this research wants to answer is: what can university or college museums do to further improve museum accessibility for people with invisible disabilities? To accomplish the research objectives, the following research questions are asked:

- 1. What protocols do museum and cultural workers follow when creating accessible tours and exhibitions for individuals with invisible disabilities?
- 2. What gaps in accessibility accommodations do persons with invisible disabilities face (attitudinal, environmental, institutional) when visiting university or college museums?
- 3. What are the best practices within the university or college museum that enable better accessibility accommodations for individuals with invisible disabilities?
- 4. What recommendations based on expert opinions and best practices can improve accessibility for individuals with invisible disabilities among museums?

Scope and Limitations

This thesis studied the accessibility of university or college museums in Metro Manila that have known accessibility accommodations. Three museums fit the criteria stated above: the Ateneo Art Gallery (AAG) of Ateneo de Manila University, the Museum of Contemporary Arts and Design (MCAD) of De La Salle College of Saint Benilde, and the Museum of a History of Ideas (MHI) of the University of the Philippines Manila. Due to the museum being closed during the data gathering of this thesis, MHI was not included in the study. These institutions were chosen as AAG has held tours for

children with autism in the past, while MCAD promotes "free access to all" through its innovative and inclusionary paradigm (Accessibility - MCAD Manila, n.d.) and offers tours for Deaf individuals. Additionally, the two museums' academic institutions also value inclusivity and serving marginalized sectors. Metro Manila was also chosen as a limitation, as many top universities and colleges in the country are located within the said scope. Additionally, the researcher is based in Metro Manila which limited the scope to the said area, and financial and time restraints limited travel to places outside of the region. This thesis also studied programs and protocols that cater specifically to persons with invisible disabilities (PWIDs) within the said museums, specifically how museums handle accommodations for persons with invisible disabilities, such as (but not limited to) Deaf individuals and persons with autism. Interviews were held with museum workers who are familiar with the museum's accessibility programs and protocols. The thesis did not study the museums' programs unrelated to accessibility accommodations for persons with invisible disabilities, such as artists' talks and workshops, as it is outside the scope of this study.

Significance of the Study

Given the recent advancements in medicine and legislation towards improving the quality of life of persons with invisible disabilities—such as the recognition of Filipino Sign Language (FSL) as the official language of the Filipino Deaf community, the publication of MediSIGN, which is UP Manila's medical sign language handbook for physicians and medical students (Junio, 2024)—the same progress should be extended towards accessibility of museums in the Philippines. Studies regarding persons with

disabilities in the museum context are rare, more so in the local context, as literature regarding persons with disabilities and museums in the Philippines is merely press releases regarding visits of certain disability groups to museums (Autism Society Philippines, 2014). This is also manifested in the lack of written protocol within private museums (Mapanoo, 2018). In addition, invisible disabilities are often overlooked since they rarely have physical manifestations (Invisible Disabilities Association, n.d.). Additionally, limited attention has been given to accommodations for persons with invisible disabilities in the museum context due to its high cost, in both local (Mapanoo, 2018) and international contexts (Eikelenboom, 2019).

The occurrence of disability among humans has been rising (World Health Organization, 2023b), and the need for accessibility accommodations in public spaces, such as in museums, will also increase. Accessibility entails improving access for all, and not merely persons with disabilities (Case Western Reserve University, n.d.). Art is for all, and with this, everyone should have equal access to it. This study aims to improve accessibility in museums through bridging the gap between professions, specifically that of museum workers and healthcare professionals. It looks into the three barriers (Oliver, 1996, as cited in Degener, 2017) that hinder accessibility within museums: attitudinal, institutional, and environmental, and how these barriers affect the access of persons with invisible disabilities within museums. In addition to the three barriers, this thesis also examined best practices within museums to improve accessibility. With all of these in mind and with the help of accessibility experts, a proposal will be made to cater to individuals with invisible disabilities in museums.

Without dedicated research and studies into accessibility, how would persons with disabilities be properly accommodated and treated with the same respect and dignity as the rest of the population?

Theoretical Framework

Accessibility is an essential part of the museum experience, regardless of one's physical ability. It relates to how people interact with the surrounding environment and how easily they navigate the space. The theory of Universal Design measures how accessible museums are through the seven principles (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023) seen below:

- 1. Equitable Use Equity is a critical aspect of accessibility; it entails how the institution is accessible to a diverse group of people with disabilities (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). In the context of museums, this entails the accommodation of various disabilities through programs and staff training, such as issues with vision, sensory, hearing, and cognitive. Staff training is vital in this principle as it empowers staff to be more confident in accommodating people with disabilities.
- 2. Flexibility in Use This pertains to the flexibility of the institution to accommodate a wide range of abilities and preferences among people with disabilities (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). This is manifested in the museum setting through proper staff training and the availability of multiple options for accommodation, such as having sitting areas around the museum and wheelchairs that can be borrowed for people with mobility issues. Having braille and interactive descriptions available for Deaf and

- hard-of-hearing individuals may also be considered. Additionally, staff training here includes the training to remove preconceived notions towards persons with disabilities (disability sensitivity).
- 3. Simple and Intuitive Use This concerns itself with the ease of use and understanding of exhibitions within museums (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). In the museum setting, this can be seen through the easy to understand layouts of the exhibition, especially for those with mobility or cognitive disabilities.
- 4. Perceptible Information This is the communication of necessary information in a simple way that effectively sends information regardless of one's mental condition (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). It can be seen in museums through the use of simple language in the captions and having it readable for most individuals regardless of capability. Minimum and maximum height of displays in exhibits may also be considered.
- 5. Tolerance for Error Concerns itself with the reduction of risks and negative outcomes from accidental or unintended actions (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). Having enough maneuvering space and distance from the artworks can be considered in this principle. Additionally, securing exhibition pieces and writing condition reports may be a preventative measure for this principle.
- Low Physical Effort Exhibitions can be used without much physical effort (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). For

- example, this can be seen in simple exhibition layouts that can be easily navigated by individuals with mobility issues.
- 7. Size and Space for Approach and Use Exhibitions should have enough space for everyone, regardless of mobility (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). Mapanoo mentioned in her thesis that 60 inches is accessible for two-way wheelchair use within the museum setting (2018).

These seven principles will guide the researcher in evaluating the accessibility of the museum's programs.

Furthermore, this was complemented with the other theory outlined in the literature review, the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017). This model outlines how society treats people with disabilities through three barriers, as seen below:

- 1. Environmental This explains barriers such as inaccessible buildings and unusable public transportation systems, or hostile infrastructure (Oliver, 1996, as cited in Degener, 2017). Under the law or Republic Act 7277 (1991) and Batas Pambansa 344 (1983), museums must cater to persons with disabilities, but this thesis aims to gauge how accommodating museums are regarding these factors.
- 2. Attitudinal This concerns how others interact with persons with disabilities, such as stereotyping (Olkin, 2022). Staff sensitivity training under the first universal design principle mentioned may be done to alleviate this issue.
- 3. Institutional This concerns itself with a lack of policies and programs that effectively cater to persons with disabilities (Mapanoo, 2018). This may be seen in private museums where programs have been made to cater to persons with

disabilities, such as Benilde's Sign tours and the Ateneo's tour for children with autism. Under Institutional barriers, Critical Disability Theory (Hall, 2019) was added to further analyze the sociopolitical context of how administrations hinder accessibility in museums.

Building upon the theories explained above, this thesis was visually presented in a conceptual framework in the next section.

Conceptual Framework

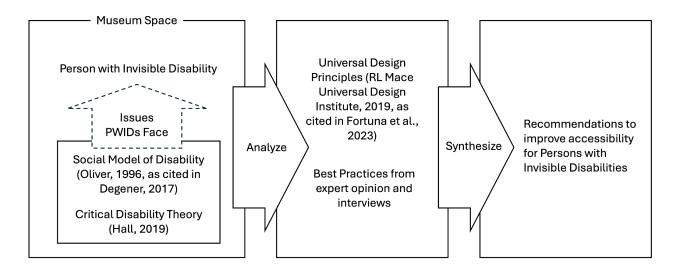


Figure 1: Conceptual Framework

At the leftmost rectangle, or the first portion of this framework is a person with invisible disability is shown inside a museum space. A dotted arrow points to the person with invisible disability, which outlines the issues that persons with invisible disabilities face, which are based on the analysis using the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017) and the Critical Disability Theory (Hall, 2019). It is a dotted arrow since the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017) states that these barriers to access are a societal issue rather than an individual's. The barriers faced by persons with invisible disabilities in museum spaces are analyzed

through the previously mentioned theories. To overcome this barrier, the Principles of Universal Design (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023) and best practices are applied to museum spaces. Along with the application of the Principles of Universal Design (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023) and best practices, a project proposal was also done to synthesize the entire research.

Operational Workflow

This operational workflow is based on Mapanoo's (2018) framework but was modified to include Universal Design (RL Mace Universal Design Institute, 2019, as cited in Fortuna et. al., 2023) and Critical Disability Theory (Hall, 2019).

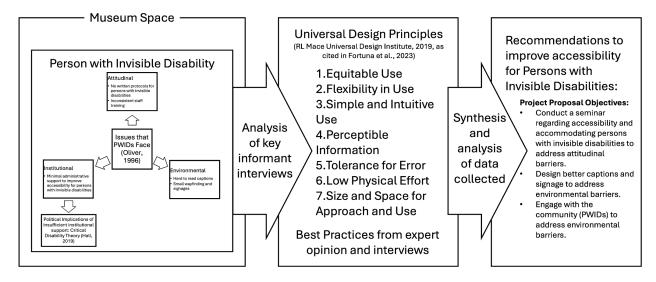


Figure 2: Operational Workflow

This modification was done in order to alleviate the issues seen in the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017) and the Critical Disability Theory (Hall, 2019), as mentioned in the Review of Related Literature segment of this thesis. With these in mind, combining the three theories enhanced how the researcher

addressed the research questions through categorizing the barriers that hinder participation by persons with invisible disabilities, and viewing the barriers through a sociopolitical lens, and not merely taking information as is. The first research question was answered by the Social Model of Disability part of the diagram. In contrast, the rest of the research questions will combine the Social Model of Disability, Critical Disability Theory, and Universal Design.

CHAPTER II

Review of Related Literature

The second chapter of this thesis is the review of related literature, which discusses previously published studies and literature regarding museums and accessibility programs. Previous literature on this topic highlighted the importance of staff training for accessibility accommodations within museums, although this aspect is often overlooked due to various factors such as inadequate expertise for training and lack of funding (Eikelenboom et al., 2019; Deng, 2017; Kuik & Fletcher, 2016; Fortuna et al., 2023; Braden, 2016). Museum staff and how they approach and manage accommodations for persons with disabilities were the main focus of the following literature review. With this, the literature review was divided thematically into the various topics related to museum accessibility. Each topic contained a header for easier reading.

Museums and Accessibility

Museums, according to the International Council of Museums or ICOM (2022),

"is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

It is a stronghold of preserving human culture and heritage as it collects and preserves artifacts and information about humanity. It is a testament to the resilience of human society, of how we still exist centuries later. Its importance is often underestimated, as these institutions should cater to everyone regardless of physical ability. Accessibility, on

the other hand, is defined as the capacity of everyone, regardless of physical ability, to acquire the same information and engage in the same interactions in the same capacity (Case Western Reserve University, n.d.).

Defining Invisible Disability

The article by the Invisible Disabilities Association defines an invisible disability as a physical, mental, or neurological condition that is not visible from the outside (n.d.). A person's invisible condition may lead to misunderstandings, false perceptions, and judgments. Additionally, the article described hearing or visual impairments as invisible disabilities (n.d). Others include mental illnesses, developmental disorders (such as Autism), and chronic fatigue (Invisible Disabilities Association, n.d.). The article also mentioned that having a disability does not mean being disabled (Invisible Disabilities Association, n.d.).

It is essential to define invisible disability as it is a scarcely used term. Misconceptions regarding disabilities still prevail, as these are usually defined by conditions that are manifested physically, such as individuals who use mobility aids like canes and wheelchairs, but invisible disabilities may also be equally as debilitating as visible disabilities (Invisible Disabilities Association, n.d.). Museums need to cater to and acknowledge people with disabilities as they are equally part of our society. The invisibility of a person's disability may lead to further stigmatization and false perceptions. This may hurt the progress that has been made towards a more inclusive museum experience.

Case Studies on Museum Accessibility - deaf Individuals

Case studies involving deaf individuals were presented in the following segment of the literature review. It highlighted the challenges faced by museum workers in accommodating the needs of the Deaf community and hard-of-hearing individuals. After the ratification of the UN Convention on the Rights of Persons with Disabilities in 2016, museums must have accessibility accommodations through educational programs (United Nations, 2016, as cited in Eikelenboom et al., 2019). Two European case studies were highlighted here due to the advancement of accessibility for Deaf individuals through the addition of educational programs such as tours. In addition, tours for Deaf individuals are held in one of the selected museums in this study. These cases also presented common issues that both museums faced in achieving accessible museums. One of these is a case study of the Van Gogh Museum in the Netherlands (Eikelenboom et al., 2019), where the museum employed a deaf individual who guided a tour and a hearing interpreter for hearing family members. In general, deaf and hard-of-hearing museum visitors preferred to have multimedia guides (Eikelenboom et al., 2019). Eikelenboom et al. (2019) also stated that a level of personalization, such as asking the audience what they think, was also crucial to Deaf and hard-of-hearing individuals. This highlighted the nuances within the Deaf community, with each person and situation having their preferences. Additionally, the researchers emphasized the importance of including the Deaf community, as native speakers are more likely to be understood by Deaf people (Eikelenboom et al., 2019). Eikelenboom et al. (2019) also highlighted the importance of staff training as it improves both the experience of the visitors and the cultural workers.

Another case study was done in Portugal (Deng, 2017), where researchers conducted a tour with a sign language guide accompanied by a voice interpreter. It is important to note that the sign language guide leads the tour, while the voice interpreter is merely there to interpret what the sign language guide says to hearing individuals in the audience (Deng, 2017). This was done by the researchers to prevent the usual way hearing individuals communicate with the Deaf, where only interpretations are received from hearing guides (Deng, 2017).

Case Studies on Museum Accessibility - Children with Autism

Another invisible disability that was presented in the case studies is Autism Spectrum Disorder, particularly in children. This developmental condition was presented in the related literature due to the selected museums having tours for children with autism in the past. Studies pertaining to children with developmental disorders and museum visits are scarce, with studies about children with Autism Spectrum Disorder, which is a type of complex developmental disorder (American Psychiatric Association, 2023), being confined to an academic setting (Kulik & Fletcher, 2016). One article by Kulik and Fletcher (2016) discovered that museums allow children with autism to have a safe community outing free from potential judgments from fellow visitors. The researchers surveyed Autism Awareness Family Celebrations and found that the parents' primary motivation to attend such events was to interact with children with autism and their families, but experiencing and learning about art is also essential (Kuli & Fletcher, 2016). A majority of the museum staff and volunteers, on the other hand, had not received training for approaching children with ASD or other special needs but

had shown willingness to learn given the opportunity (Kulik & Fletcher, 2016). An issue arises when using multimedia guides, as these are expensive to produce, considering the number of people who will use them (Eikelenboom, 2019). Funding may be available (Eikelenboom, 2019), but more permanent solutions are needed as museums change their exhibitions and frequently add to their collections.

Accessibility in the Philippine Context

Procurement of multimedia guides to museums remains a challenge in the country, reflecting issues seen globally, as multimedia guides are available in select museums (Mapanoo, 2018). Multimedia guides exist for hard-of-hearing individuals, such as screen readers (Mapanoo, 2018), but only a live sign interpreter is available for Deaf individuals (Museum of Contemporary Arts and Design, n.d.). The Museum of Contemporary Arts and Design is one institution with accessibility options for Deaf individuals. Still, a three-week notice is needed to prepare themselves for the tour. Accessibility options are also seen in the National Museum of the Philippines, with screen readers for hard-of-hearing individuals (Mapanoo, 2018).

Another invisible disability that has been accommodated in museums is the neurodevelopmental disorder autism, specifically in young children. According to an article by Autism Society Philippines (ASP), an organization that aims to empower individuals on the autism spectrum to become independent, productive, and socially accepted members of Philippine society (2014), the Mind Museum in Taguig has accommodated them. ASP, specifically the chapter in UP Manila College of Allied

Medical Professions, held a tour for children with autism along with their guardians in the said museum (Rodriguez, 2014).

In an article posted in Manila Bulletin, legislators cite vital data points from the country's health department that there has been a rise in the number of cases of autism in the country since 2008 (2023). Torregoza (2023) reported that lawmakers are pushing to create a law that will establish a center for children with autism, most especially for indigent parents whose children have developmental disorders, with one of the legislators stating that they aim to improve the quality of life of people with autism. Under the bill, a National Autism Board will be established under the Office of the President with the help of various government agencies (Torregoza, 2023).

Similar things can be said regarding the situation of Deaf individuals in the Philippines. According to Junio (2024), the deaf community has lacked government support, besides Filipino Sign Language being recognized as the official language of the Filipino Deaf community. Junio further stated that insufficient funding is given to support programs that develop the deaf community. Besides these issues, misconceptions are also prevalent for hearing individuals regarding FSL, as it is not merely a translation of other sign languages like American Sign Language (Junio, 2024).

Theories and Principles to Address Accessibility Barriers

Building on the challenges presented in the previous section, this next segment elaborates on the principles and theories to analyze and address these concerns. First is the Social Model of Disability. This theory presents itself as a way to categorize the barriers experienced by persons with disabilities. It is a theory that presents disability in a way that it is a societal issue rather than an individual's (Degener, 2017). Basically,

disabilities are not the problem; society is. This model was also used in Mapanoo's thesis (2018) as one of its conceptual frameworks. It describes three aspects where a person with a disability is deprived of institutional, environmental, and attitudinal (Mapanoo, 2018). Rather than a disability being a medical problem, it is part of one's identity, such as race, gender, and nationality (Olkin, 2022). Critiques regarding this model have been put forward, such as in Degener's article, but no new model has been developed to address the issues (Degener, 2017). Furthermore, the alternative, or the Medical Model of Disability, views disability as an issue that needs to be fixed (Olkin, 2022) rather than accommodating people with disabilities.

Another similar theory put forward concerning studying persons with disabilities is the Critical Disability Theory, which emerged in the 1970s (Reaume, 2014). It broaches the lived experiences of people with disabilities and how they live under oppression, and analyzes these through a critical and intersectional perspective (Hall, 2019). People with disabilities' lived experiences are crucial to understanding where they are placed in society and how it affects their sociopolitical power (Reaume, 2014). This theory is a broader view of the previous model as it does not merely view society as a barrier, but rather it views a more interdisciplinary perspective as it looks into the sociopolitical aspect of being disabled. Along with the Social Model of Disability, this theory was used to analyze the answers of the interviewees regarding barriers that they faced when accommodating persons with invisible disabilities. This focused beyond the three barriers and looked into the political implications of disability and how this affected accessibility.

Lastly is Universal Design (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023) presents a solution to the issues experienced by persons with disabilities, as stated in the previous segment. Universal Design discusses the design of objects and places that are usable by the greatest number of people regardless of physical ability (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). Under the universal design, there are seven principles: equitable use, which concerns itself with being helpful to people with diverse disabilities; flexibility in use which accommodates a wide range of preferences and abilities; simple and intuitive use, which is the ease of use and understanding; perceptible information which communicates necessary information effectively regardless of one's condition; tolerance for error which minimizes hazards; low physical effort which can be used easily without much effort; and size and space for approach and use which is having appropriate space for everyone regardless of mobility (RL Mace Universal Design Institute, 2023, cited in Fortuna et al., 2023).

The three theories presented in the related literature were used to analyze and address barriers that hinder persons with invisible disabilities. The next chapter of the thesis presents how the researcher gathered data with the theories and principles presented above.

CHAPTER III

Methodology

The chapter of this thesis outlined how the data was gathered, the research design, how the data was processed, and ethical considerations.

Research Design

This thesis used a qualitative case study to gain a holistic view of the subject; and how each factor affects the phenomenon being studied (Debout, 2016). In this case, accessibility in selected university or college museums in Metro Manila.

Data Gathering

Before the initial data gathering of this thesis, the researcher was an intern at the Ateneo Art Gallery and was given an old script made by former interns from a previous tour for children with autism¹ to adapt for a tour that the researcher and other interns led. This thesis served as the initial concept of this thesis. Online repositories such as JSTOR, Springer, and PubMed were used to get initial background information regarding accessibility in a broader context. Other than the said sites, research into the various institutions and organizations was also conducted to contextualize the situation of museum accessibility in the country.

Key informant interviews were held with one to three museum workers currently employed or under contract with each institution that oversees the accessibility of the museum. Exclusion criteria for interviewees would be former employees, individuals with terminated or lapsed contracts, or those formerly affiliated with the mentioned

¹ The script is not publicly available. Due to the non disclosure agreement that I signed during my internship, I am not allowed to further discuss details regarding the contents of the script. See Appendix H for document.

institutions, to keep the information gathered up to date. Additionally, museum workers unfamiliar with the museum's accessibility programs and protocols are excluded. A semi-structured one-on-one interview was held for each interviewee to gather information about the museum's accessibility programs and how these are applied in exhibitions and tours. In addition to the interviews, a site visit that included a visual inspection of each gallery was conducted to assess the universal design of the museum. After interviewing key informant museum workers, an expert in accessibility for persons with invisible disabilities (as described in the literature review) was interviewed to further contextualize accessibility within the museum context. Questions for the interview were created internally and validated by the thesis adviser to ensure its relevance, quality, and that it would answer the research questions and objectives. Although this study tackled a vulnerable population, which is persons with disabilities. this study did not interview any PWDs as the research focused on museum protocols for accessibility accommodations rather than studying the vulnerable population themselves.

The researcher followed a general guideline when conducting the interviews with the experts and museum workers. First, the researcher sent an email requesting an interview, attached with a consent form and a letter. The letter clearly explained the purpose of the research and its objectives to the prospective interviewees. Along with the letter, an informed consent form will be signed by each interviewee at least one day before the scheduled interview. The informed consent form contains preliminary information regarding the research: research background, objectives, significance of the study, how the data was collected and shared, and inclusion and exclusion criteria.

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Participants are free to terminate the session if they wish to discontinue the interview. Data gathered during a terminated interview is voided and, therefore, will not be used in the data analysis process. A meeting was scheduled following the confirmation of the interviewee. A Zoom meeting link was sent to the interviewee if the interview was conducted online. Only the researcher and interviewee had access to the link to ensure the privacy and confidentiality of the participants' answers. The meeting was recorded via the application's meeting recording function with the interviewee's consent. If the interviewee prefers an in-person interview, this was conducted in a private space to ensure the privacy and confidentiality of the participants' answers. After the interview, a site visit was also done to visualize the accessibility accommodations in the museum². A voice recorder was used to record the participants' responses, and this was done to ensure the accuracy of the researchers' data, as the responses are recorded verbatim. Interviews were transcribed to supplement the researcher's analysis of the responses.

If the interview participant wishes to obtain a copy of the results of the study, a copy of the final manuscript can be obtained upon their request from the researcher. Photo opportunities may also be done after the interviews with the consent of the respondents. The data gathered will only be available to the principal investigator and co-investigator, or thesis adviser. The research will strictly abide by the Data Privacy Act of 2012 or Republic Act 10173, Chapter III, Section 12: Criteria for Lawful Processing of Personal Information. Participant involvement lasted for a duration of two weeks.

² During the data collection process, MCAD was not open due to the egress of the Maria Tanaguchi's "Body of Work" exhibition in April 2025. Only photos of the exterior were taken by the researcher and other images were published file photos from online sources. Analysis of the space was based on file photos and the exterior.

Data Analysis Process

After collecting data from primary and secondary sources, the data analysis process commenced. Responses obtained from the interviews were processed through the theories outlined in the conceptual and theoretical framework. Answers from each interviewee, both the expert and museum workers, regarding issues faced by PWDs in the context of museums were analyzed through the theory of the Social Model of Disability (Oliver, 1996). Responses were divided and analyzed into the three aspects outlined in the theory, which are institutional, environmental, and attitudinal (Oliver, 1996). This was presented in a narrative form along with an analysis of the answers based on the theories. As for the answers regarding practices done in museums to accommodate persons with disabilities, it was analyzed through the lens of the theory of universal design. These answers were created into a narrative similar to the previous theory, along with the analysis based on universal design (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023). Then, responses from the interviews of both experts and museum workers were collated and then created into a proposal that suggests possible improvements to accessibility accommodations for persons with invisible disabilities.

Ethical Considerations

Key ethical considerations in this study include obtaining informed consent from the key informant, confidentiality of the informant's answers, and secure storage of the data collected. Study participants were given an informed consent form to sign before the interview. Research participants' personal information, such as their names and organizational or institutional affiliation(s), was presented in the results as it is vital to

establish the credibility of the interviewees. No sensitive information will be collected as per Chapter 1, Section 3I of RA 10173. The researcher securely stored the data and documents gathered during the study. Data gathered was only used for academic purposes within the context of this thesis. Access and processing of the information gathered was handled with the utmost confidentiality and integrity. This thesis abided by the provisions enacted upon Republic Act 10173 or the Data Privacy Act of 2012.

CHAPTER IV

Results

This segment of the chapter presents the data gathered during the interviews with the museum workers and an expert in accessibility. These interviews provided much needed information regarding the current situation of museum accessibility in university museums in Metro Manila, which is the main objective of this study. Findings were structured through a narrative form and were categorized into the three barriers outlined in the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017)—attitudinal, environmental, and institutional—along with the best practices.

The Interviewees

Three individuals were interviewed during the data collection phase of the study, two of whom were museum workers from the institutions that were investigated, while the third respondent was an accessibility expert. The first interview was with Mary Ann Pernia, the Museum of Contemporary Art and Design's Head of Learning and Special Projects. Due to the time constraints of both parties, the interview was conducted via email correspondence. The second interview was conducted in person at the Ateneo Art Gallery with Estela Bagos, the museum's Managing Curator. The third and final interview was conducted with Dominic Cheoc³, a licensed occupational therapist and faculty member at the University of the Philippines Manila College of Allied Medical Professions Department of Occupational Therapy via Zoom.

³ Dominic Cheoc's interview was transcribed with Google Gemini 2.5 Pro. The researcher rechecked the transcription for errors after.

Attitudinal Barriers

As discussed in the previous chapters, the attitudinal barrier concerns itself with how people interact and approach persons with invisible disabilities. To begin, the Museum of Contemporary Art and Design is under De La Salle-College of Saint Benilde, which has a Center for Inclusive Education, which also coordinates with other offices within Benilde to reduce the barrier to participation for its visitors. Guidance from these offices ensures the accessibility of the museum, especially for those with invisible disabilities. During the interview, Miss Pernia cited ICOM's definition of museums, specifically the phrase "open to the public, accessible and inclusive." Resources are also available for them through the Center of Inclusive Education, and information that is available online. In addition to the Center for Inclusive Education, Benilde also has formation classes where students are taught the Lasallian values. Although no proper training was given to the new staff and interns, they are reminded by the other staff to be more inclusive and how to do so. Miss Pernia also observed that university and college museums have little to no training in terms of accessibility accommodations, with her saying, "There seems to be very little or no training available for university museums. There also does not seem to be much interest in encouraging university museums to do so."



Image 1: MCAD's Entrance at Donada Street, Malate, Manila. There were no signs that indicate that the museum was closed to the public.

On the other hand, at the Ateneo Art Gallery, there are no written protocols or a set of guidelines for persons with invisible disabilities. According to Miss Bagos, "it's really a matter of figuring out what (...) these different groups need." They also coordinate with people who are familiar with handling different invisible disabilities, as they are not experts in handling cases of visitors with invisible disabilities. They have had tours in the past for children with autism, but no protocol has been established or written down. Furthermore, she mentioned that teachers usually hold pre-visit tours with the teachers so that the museum staff can collaborate on which segments of the museum they should focus on.

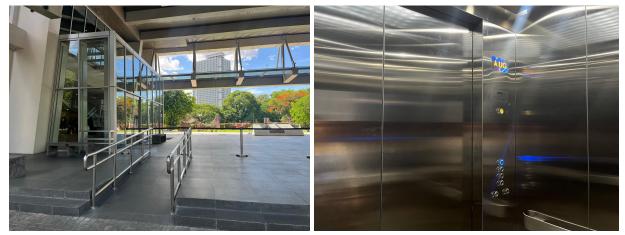


Image 2: Soledad V. Pangilinan Arts Wing, Areté, Ateneo AAG's home since 2017

To her knowledge, the Ateneo has limited institutional programs when it comes to accommodating persons with invisible disabilities. There are some initiatives within the university, such as workshops for faculty, which are also open to the Ateneo community, that tackle how to approach persons with invisible disabilities, particularly psychosocial disabilities. These seminars are targeted more to faculty rather than office staff, as they are the individuals who are most frequently in contact with students. She also mentioned that a student with complete vision loss received accommodations for their disability. With this, an ad hoc committee was created to discuss the accommodations that the student needs. The Ateneo Art Gallery has some awareness towards approaching persons with invisible disabilities, but it is more of a case-by-case basis for specific disabilities, and unfortunately, there is minimal help and resources available within the university.

Environmental Barriers

Following the discussion on the attitudinal barriers in museum spaces in the previous segment, the next would be the environmental barriers, which examines with the accessibility or lack thereof in the physical space of a museum. Both museums are wheelchair-accessible through the installation of ramps or elevators. Seats are also available around the museum. Ateneo Art Gallery creates captions that should be understood by at a minimum a first-year high school student (Grade 7). Furthermore, the AAG has accommodated organizations that held tours for specific invisible disabilities, such as autism, in the past. During the interview, Miss Bagos wished that they had tactile guides for individuals with visual impairments, but these are not currently offered in the museum. On the other hand, Miss Pernia mentioned that they ensure all of their exhibitions and the mezzanine are wheelchair accessible, that their service elevator is functional, that they have Filipino Sign Language interpreters⁴ available, and that there are captions available for hard-of-hearing individuals.



Images 3 & 4: Access ramp located at the entrance of AAG, Interior of AAG's service elevator

⁴ It should be noted that it is better to have FSL individuals lead the tour rather than interpreting for the tour guide (Deng, 2017). Mr. Cheoc also mentioned this during his interview.



Image 5: Wide shot of MCAD's Layout, including the service elevator on the left side under the stairs (Museums of the World, n.d.)

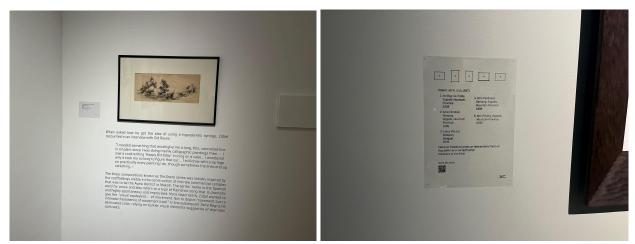
Institutional Barriers

Shifting focus to the institutional barriers outlined in the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017), which concern themselves with the policies and power dynamics of the institution with regard to accessibility to persons with invisible disabilities. MCAD had more support from Benilde in terms of accessibility resources and funding, as they have a dedicated office for inclusive education. They have an allocated budget for FSL interpreters and find ways to collaborate to accommodate people with invisible disabilities. This would indicate a relatively high level of institutional support from the administrators of the college. In the case of AAG, on the other hand, Miss Bagos mentioned that it was difficult to convince the administrators to provide accommodations for a minority, with her saying "one of the major (...) gaps, obstacles is really getting admin to understand why this is something that needs to be pursued when it's not the majority." She felt a lack of support from the administration, and to a degree, she has been jaded by wishing for a more inclusive museum. A lack of manpower was also noted as a factor that hinders accessibility in the museum. She

tries to alleviate the lack of support by the administration by continuing to push for more programs that are inclusive, such as installing more wayfinding to improve navigation in the museum, but with the current situation of the museum, they do everything to the best of their ability to accommodate persons with invisible disabilities.

Best Practices

The last segment of the interview involved asking about the best practices of each museum that they would want others to emulate. In addition to the museums, the expert in accessibility was also asked the same question. The two museums identified a specific approach that they wish other institutions would adopt. Both institutions have thematically similar answers, which is improved communication for their visitors. For MCAD, Miss Pernia mentioned technology as their best practice. This may be through the use of captions in their multimedia videos mentioned in the previous interview questions. On the other hand, with AAG, Miss Bagos stated that creating captions that are easily understood by an individual who is not necessarily familiar with the theories and principles of art, as not everyone who goes to museums is familiar and educated with them.



Images 6 & 7: Artwork Captions at AAG

The occupational therapist, Mr. Cheoc, also suggested some best practices that museums can follow. Due to his profession being a licensed Occupational Therapist, his expertise and suggestions were focused on the technicalities of accommodating each disability. First would be creating a survey to map out the demographics of the museum visitors. There is also no need to disclose disability because it is the choice of the individual to divulge sensitive information.

Due to the nature of disabilities, accommodations for each disability would vary. For individuals with visual impairments, Braille in common areas such as washrooms or voice prompts in elevators should be implemented. Tactile guides on the floor, similar to the floors in LRT stations, would also be beneficial for blind individuals. For the exhibitions, on the other hand, a descriptive voice prompt for persons with visual impairments should be implemented. For Deaf individuals, basic sign language should be known by all museum staff. Descriptive texts accompanying the voice prompts would be beneficial to both Deaf and hard-of-hearing individuals. For individuals with developmental disorders, most especially children with attention deficit such as in

ADHD, rooms with interactive exhibitions are beneficial so that their interest would be diverted to the exhibitions.

In handling cases of children with other developmental conditions, such as Autism, their meltdowns should be handled properly and not merely by asking the child to go outside with their caregiver. He suggests giving them ample space, and if possible, with the guidance of their caregiver, to regulate themselves. Other than that, children with autism thrive when they are given a set of rules to follow, so it would be beneficial for museum tour guides to set rules and boundaries at the beginning of each tour. For psychosocial disabilities, on the other hand, tour guides should know basic psychological first aid in the event an individual exhibits psychological distress.



Image 8: Young children being toured around AAG

Other than the suggestions mentioned above, Mr. Cheoc also urged museum staff not only to collaborate with professionals such as occupational therapists, but also with organizations and institutions that specialize in certain invisible disabilities.

Sensitivity training for museum staff should also be conducted by allied health professionals, such as the College of Allied Medical Professions. He believes that it would be a good idea to expand their clients to not merely medical and health allied students, but also to other professionals.

In general, the data gathering segment of this thesis was productive as interviewees were receptive to the improving accessibility of museums, especially for those with invisible disabilities. Each interviewee presented valuable information regarding their experiences as museum workers or experts in accessibility. The data gathered was then analyzed thoughtfully and discussed in the next segment.

Discussion

Following the presentation of the findings, the data was analyzed in the next segment. Like the data presentation, the Social Model of Disability (Oliver, 1996, as cited in Degener, 2017) was used to categorize the various barriers to access along with the best practices. It was also used to assess the barriers to access along with the Critical Disability Theory (Hall, 2019) which includes the sociopolitical implications of the insitutional barriers. The principles of Universal Design (RL Mace Univseral Design Institute, 2019, as cited in Fortuna et al., 2023) were also used to assess the accessibility of each museum space. Below is the assessment of these findings:

Institutional Barriers

Among the three barriers mentioned in the Social Model of Disability, the institutional barriers had the most varied answers among the interviews. When a museum receives support from the administration and various offices within its institution, it creates a more accessible environment. This would be the case of MCAD,

with the museum having a budget for individuals who can sign FSL and tour the various exhibitions of the museum. They clearly have a strong foundation of accessibility rooted in their values, and these were implemented through their continued support for various accessibility options within the museum. This also reflects the Benildean expression of the Lasallian core value that is inclusivity (Benilde Center for Admissions, n.d.). Here, it is seen that the universal design principle of Flexibility in Use, as individuals are given accommodation options, such as an FSL individual who can tour with Deaf individuals.

On the other hand, AAG is quite disadvantaged in how its administration views adding accessibility accommodations to the museum. Ateneo prides itself that they form persons-for-and-with-others, serving the marginalized sectors just as Jesus Christ did (Ateneo de Manila Mission and Vision, n.d.), yet this does not seem to be reflected on how they treat persons with invisible disabilities. Issues regarding accessibility are often overlooked due to bureaucracy, a lack of funding, time, manpower, and because they are a minority population. Museum workers are almost powerless in implementing accessibility measures, especially larger-scale projects, due to the bureaucracy that they face within their institutions. Additionally, there are no dedicated staff trainings on how to manage persons with invisible disabilities within the museum. The thing is, adding accessibility accommodations should benefit everyone and not only the people with disabilities (Case Western Reserve University, n.d.). Mr. Cheoc further emphasized this during the interview that adding descriptive text to paintings would be beneficial for sighted individuals as it can provide a deeper understanding or perspective of the work. With this, institutional administrators have little to no reason not to provide support for museums to have accessibility accommodations. There is a lack of Equitable Use and

Flexibility in Use based on the Universal Design Principles, as there is a deficiency in accessibility options and staff training for persons with invisible disabilities.

Attitudinal Barriers

The attitudinal barriers also had varied answers, as there was a level of awareness in both museums due to outside factors such as specific offices that address accommodations for persons with disabilities. The Ateneo Art Gallery has no specific office that can help create accommodations for persons with invisible disabilities. No protocols have been written down, so most of their accommodations would be from contacting individuals who can suggest accommodations for persons with invisible disabilities. Although conducting a pre-visit tour for teachers is a good starting point to improve accessibility, so that the teachers and chaperones may know what to expect during the visit. Similar things can be said about the institutional awareness of the Ateneo. This would mean that accommodations for individuals with invisible disabilities are case-by-case. On the other hand, MCAD has an established Filipino Sign Language tour for Deaf individuals. They also have a dedicated office for inclusivity, but have yet to formally train new staff and interns regarding accommodations for persons with disabilities. Here, the Universal Design Principle of Equitable Use is seen as staff training may be available in some institutions.



Image 9: Benilde Deaf School Tour at MCAD (MCAD Manila, 2025)

Environmental Barriers

The third and last barrier is the environmental barrier, which have been mostly alleviated, but that is not the only aspect that makes museums inaccessible to persons with invisible disabilities. Museums have accessibility accommodations such as ramps, elevators, and chairs, but that is the bare minimum, as is required by law to have these accessibility features installed in buildings under Batas Pambansa 344 (1982). Although MCAD did not post any signage that they are not open to the public (Image 1), which indicates a lack of the Universal Design Principle of Simple and Intuitive Use. Both institutions also had glass doors (Images 3 & 5) which may be difficult for individuals with chronic fatigue to push or pull which may indicate a deficiency of the principle of Low Physical Effort, although there are no other doors that are needed to be pushed in the gallery floors.



Images 10 & 11: Available seating at AAG, Seating in front of Multimedia Video at MCAD for the Maria Tanaguchi Exhibition (Benilde Center for Admissions, 2024)

Adding seating around the museum would be beneficial to persons with invisible disabilities, such as those with chronic illnesses, to rest, and for persons with psychosocial and developmental disabilities to regulate themselves. MCAD also focused on hearing related related disabilities due to Benilde having its own Deaf School. These accessibility features reflect the Universal Design Principle of Flexibility in Use due to the various ways individuals with invisible disabilities can obtain accommodations, such as seating options, elevators, and wide spaces. These wide spaces on the gallery floor can also indicate the presence of Size and Space for Approach and Use as Deaf individuals have ample space to communicate through sign. In AAG, black lines were also placed on the floor to indicate off limits areas and no touching signs were also placed in near works. This initiates the principles of Simple and Intutive Use, Size and Space for Approach and Use, and Tolerance for Error, especially for those with low vision and cognitive disabilities. Other than that, better wayfinding should also be addressed, as some signage at AAG is small and placed very high. Additionally, navigating museums may prove difficult, especially when one is

unfamiliar with the layout of the building. Although the presence of wayfinding in the gallery indicates the presence of Simple and Intuitive Use.



Images 12 & 13: Wayfinding signs at AAG

Recommendations on Best Practices

Moving on the the recommendations on best practices, It is worth noting that both institutions had their best practices related to captions. This indicates that their goal is the democratization of information available to the visitors of their respective museums. This reflects the universal design principles of Perceptible Information and Equitable Use, and Perceptible Information, as information, in this case, the captions, is readily available for everyone regardless of ability and knowledge about art. Although one caption (Photo 14) from AAG contained three paragraphs for one artwork's caption and used complex words such as idiosyncratic to describe the art. Other than this caption, the researcher did not observe any other hard-to-read captions in either museum. Expert opinion also sheds light on possible gaps that museums have missed, such as reaching out to medical professionals for sensitivity seminars. However, surveying museum visitors regarding their PWD status may prove to be difficult due to

the fact that a person's health information is sensitive information based on the Data Privacy Act (2012).

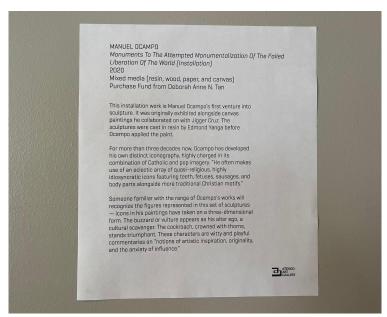


Photo 14: Difficult to read caption at AAG

With all of these in mind, the results align with the previous research regarding this topic, particularly with the lack of funding and support that museums receive in the international context (Eikelenboom, 2019). Answers that the museum staff gave contributed to the deepening of the current academic knowledge base of how the state of accessibility accommodations is in the country. Unfortunately, not all seven principles of universal design were seen in both museums, which indicates a need to improve accessibility in museums. The table seen below is a summary of the seven Principles of Universal Design (RL Mace Universal Design Institute, 2019, as cited in Fortuna et al., 2023) that identified principles that were implemented and absent in the selected museums:

Universal Design Principle		Ateneo Art Gallery	Museum of Contemporary Art and Design
1.	Equitable Use	Not present, no staff training is done to accommodate persons with invisible disabilities.	Somewhat present, interns and new staff are not trained to accommodate persons with disabilities.
2.	Flexibility in Use	Somewhat present, seating, ramps, and elevators are available but other accessibility options are limited.	Present, there are accommodations for Deaf individuals and hard-of-hearing individuals in the museum.
3.	Simple and Intuitive Use	Somewhat present, but improved wayfinding should be installed.	Not Present, no signage posted regarding the museum's closure at the main entrance.
4.	Perceptible Information	Somewhat present, but there are some hard-to-read captions around the gallery.	Present, there are closed captions in the videos.
5.	Tolerance for Error	Present, black lines were used to indicate off limits areas and wide spaces are available.	Present, there is a wide space available on the gallery floor
6.	Low Physical Effort	Somewhat present, main entrance has glass door but no other doors need to be pushed or pulled at the gallery floor.	Somewhat present, entrance to the gallery floor is a glass door but no other doors are seen on the gallery floor.
7.	Size and Space for Approach and Use	Present, no touching signs were placed near works and wide spaces are available.	Present, wide spaces are available.

Table 1: Universal Design Principles in AAG and MCAD

Museums are at the nascent stages of having accessibility measures implemented for persons with invisible disabilities. There is a lack of knowledge among museum workers, as they are not aware of any resources available that can help them improve their accessibility accommodations within their museums. Some institutions are advancing at a faster rate than others, but there are still developments that are needed

to improve accessibility for all university and college museums. These museum workers are eager to learn more and create a more accessible environment, but they do not know where to start. For now, connecting with various organizations and professionals who are accessibility experts would be the most beneficial step towards improving accessibility. There is a need to bridge the gap between these professionals as we move toward a better and more inclusive museum experience.

Additionally, there is still a need to create programs, literature, and legislation that improve accessibility based on the findings of this research. Legislation may break the institutional barriers that hinder accessibility, as administrations would be forced to accommodate individuals with invisible disabilities since it would be unlawful not to. To this day, there are no dedicated and published studies concerning museum accessibility in the country for both children with autism and Deaf individuals. Furthermore, the Philippine government has yet to pass legislation that caters specifically to children with autism. Other than what was previously mentioned, there is also a need for museum workers to convince their administration to provide more accessibility accommodations within the museums. Documentation would also be beneficial, especially to the Ateneo Art Gallery, as they do not currently have written protocols for accessibility. On the other hand, the Museum of Contemporary Art and Design should begin to advertise more accessibility options for persons with invisible disabilities, and not just for Deaf individuals with their sign tours. Based on the interview and their website, they have some accommodations for visually impaired persons, such as audio captions and wheelchairs for persons with mobility issues.

Project Proposal: Improving Accessibility for Persons with Invisible Disabilities in Museum Spaces

Rationale

Invisible disabilities, defined by the Invisible Disability Association (n.d.), is defined as a physical, mental, or neurological condition that is not visible from the outside. The lack of visibility of invisible disabilities can create misconceptions and misunderstandings, which may create biases and stigma around these disabilities. Based on the data gathered during this thesis, there are still aspects of accessibility in university museums that need improvement, especially for accommodating persons with invisible disabilities. These include attitudinal barriers such as a lack of training of museum staff, institutional barriers such as funding issues, and environmental barriers such as poor signage. This project proposal aims to address these issues through the guidance of experts and community members in each phase of the project. Careful consideration was given to each step to ensure issues regarding museum accessibility are addressed properly. Full cooperation is expected from all parties involved for the success of the project. The following section outlines the objectives of the proposed project.

Objectives

This proposal's main objective is to address existing barriers within museum spaces to improve accessibility for persons with invisible disabilities. Below are specific objectives for each barrier that the project proposal aims to address:

 Conduct a seminar regarding accessibility and accommodating persons with invisible disabilities to address attitudinal barriers.

- Design better captions and signage to address environmental barriers.
- Engage with the community (PWIDs) to address environmental barriers.

Methodology

First would be to conceptualize the various activities outlined in the objectives of this proposal, starting with the seminar in the first objective. It will begin with conceptualization of the possible topics for the seminar, which includes how to properly address and accommodate the various needs of each disability group under invisible disabilities, such as visual and hearing impairments, psychosocial disabilities, and neurodevelopmental conditions. Other proposed topics of discussion would be applying Universal Design within museum spaces. After the conceptualization phase, the prospective museum is contacted to propose the seminar. This includes holding an initial meeting to discuss the project proposal and objectives of the seminar. Resource speaker/s who are experts in the field are then contacted to conduct the seminars. UP Manila's College of Allied Medical Professions may be contacted for resource speakers through their email at upm-camp@up.edu.ph. With all of these in place, meetings with the museum are done to set the timeline of the events. After this, the implementation of the project will be done, and the seminar will commence. Learnings from each worker who attended are collected in order to assess their understanding of the material that was taught in the seminar. Additionally, formally recording the protocols that the museum has in terms of accessibility accommodations for persons with invisible disabilities should be done. This ensures that there is consistency in the quality of care and accommodations offered to persons with invisible disabilities.

The next phase of the project is the improvement of the signage and captions of the exhibition/s at the museum. After learning the principles of Universal Design, these are implemented in the upcoming exhibitions and the various wayfinding signage seen in the museum space, such as the washroom signs and exhibit entrance and exit signs. These changes are done in coordination with the exhibitions coordinator and curators (or equivalent) of the museum. Bigger signage will be made and placed in locations easily seen by most individuals. Captions that are easy to understand and read are also made for future exhibitions. It would be beneficial to make these captions more accessible and understandable to everyone, and not only to individuals who are familiar with the theories and principles of art. These improvements will ensure the ease of understanding and improved communication between the museum and visitors, which in turn enhances the museum experience.

The last phase of this project is the culmination of all work done in this project, which is to engage with the community of persons with invisible disabilities. This ensures that the work they have done to improve the museum's accessibility reaches the target communities. The museum and researcher held a meeting to decide on which organization or disability group they would conduct the museum tour for. Here are some organizations and institutions that advocate for persons with invisible disabilities: Autism Society Philippines for persons with autism; ADHD Society of the Philippines for individuals with ADHD; ATRIEV, which is an organization that creates assistive technology for visually impaired individuals; and the Benilde School of Deaf Studies for Deaf individuals. Then, the organization that advocates for the disability group is invited to attend a tour. Before the tour itself, a pre-museum visit for community/organization

leaders was done to learn more about the visitors and their needs. Interns are then trained to lead the tour and provide the needed accommodations for the disability group that is being toured. To boost awareness regarding the accessibility of the museums, a marketing campaign is done to entice prospective visitors to visit the museum. Media organizations and publications may also be contacted. Interviews from key individuals, such as community leaders and museum staff, were conducted. Then, the tour is conducted with the interns, museum staff, and community members. These improvements are marketed to the public to entice people to see how accessible the museum is. In addition to the museum tour to boost community awareness and engagement, it would be beneficial to conduct a survey of museum visitors to know what certain accommodations should be given more focus on. Due to the fact that the data being collected is considered sensitive information, the data gathered should be anonymized and voluntary.

Project Timeline

This segment of the proposal presents a timetable to visualize the timeline and taskings that are needed to complete the project.⁵

Tasking	Duration (in days)
Phase 1: Seminar	46
Conceptualization of Seminar	7
Send Proposal to Museum (email)	1
Schedule Meeting with Museum	5
Initial Meeting with Museum	2
Contact Accessibility Expert	1

⁵ See Appendix J for Gantt Chart.

Tasking	Duration (in days)
Planning Meeting for Seminar	4
Seminar Proper	2
Processing of Learings	1
Formal Writing of Protocols	11
Buffer Days Between Phases	9
Phase 2: Improving of Signage and Captions	16
Design Improved Captions and Signage	7
Production of Improved Signage	4
Implement Improved Signage and Captions	4
Buffer Days Between Phases	5
Phase 3: Community Engagement	37
Planning Meeting for Museum Tour	2
Create Survey	2
Survey Proper	34
Contact Organization	4
Pre-Museum Visit	1

Table 2: Timetable for Project Proposal

With all of these in mind, creating more accessible museums for persons with invisible disabilities should not only benefit them but also the rest of the population. Inclusivity means not only catering to a few but to all. Let us all be better allies to persons with invisible disabilities, through advocating for better visibility, awareness, and inclusion not only inside museums but also to the rest of society.

CHAPTER V

Conclusion

Museum accessibility has continued to advance over time, yet there is still substantial progress that is needed to enhance accessibility, particularly for individuals with invisible disabilities. Institutions like MCAD have had significant progress to accommodate persons with invisible disabilities due to increased institutional support, but there is still a need to improve accessibility through the addition of more accommodations for different types of disabilities. On the other hand, AAG's progress towards a more inclusive museum was hindered due to insufficient support from the university, and is reflected in the absence of a written protocol that caters to accommodating persons with invisible disabilities. Regardless of the institution, both are eager to accommodate persons with disabilities to the best of their abilities; it is just a matter of connecting them to the proper channels, such as accessibility experts like occupational therapists and organizations that advocate for persons with disabilities.

Through this thesis, we have seen the importance of museums in nation-building, with them playing a major role in preserving and disseminating the heritage of the country. Yet, it still lags in its accessibility accommodations, with museums still presenting some barriers for accessibility, especially for persons with invisible disabilities. This research highlighted the various issues that museums face that hinder them from offering accessibility accommodations, through the three barriers of the Social Model of Disability. In addition to this, the Critical Disability Theory was also used to analyze the sociopolitical issues of access. Using the seven principles of Universal Design, these issues were alleviated within the museum space. Hopefully, this thesis

will pave the way for more research on this topic so that museums can be accessible to everyone.

Recommendations

This section of the chapter outlines what the researcher recommends for the following:

For future researchers

Expand the scope of the research to include other university museums and possibly expand the scope beyond Metro Manila. Another possible avenue that future researchers can take is studying interactive guides within museums, such as the Mind Museum in Taguig, and how this can be implemented in more museums around the country. If the researchers aim to study through an organizational approach, it would be beneficial to further analyze the college or university the museum belongs to and how the school's values and governing bodies approach the marginalized sector.

For museum workers

As mentioned previously, museum workers should reach out to organizations and professionals that concern themselves with accessibility for persons with invisible disabilities. Museum workers should be better advocates for accessibility as creating accessible museums not only benefits disabled people but also the entire population.

For everyone

Let us be better advocates and allies for persons with disabilities and listen. Social media has played a large role in my continued learning of accessibility accommodations for various disabilities. Here are some creators online (specifically on YouTube) who advocate for accessibility: Paul Castle (@matthewandpaul), Sarah Todd

Hammer (@sarahtoddhammer), Kaelynn Partlow (@Kaelynnism), Alex Parra (@Alex1Leg), Spencer West (@Spencer2thewest), and Jo Beckwith (@footlessjo).

To reiterate how ICOM (2022) defines museums, they should be accessible and inclusive to everyone regardless of ability. This necessitates that these institutions have equitable access to all, regardless of physical or mental capability, as it is inherent to museums. The current situation of accessibility in museums in the Philippines is still at its beginning stages, but there is still space for further development with the help of this thesis. Together, we should build a world where having a disability is not a barrier to participating in society.

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MUSEUM ACCESSIBILITY PROTOCOLS FOR INVISIBLE DISABILITIES

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APPENDIX

Appendix A: Interview with Miss Mary Ann Pernia of Museum of Contemporary

Art and Design

Location: Email Correspondence

Date: April 21, 2025

Time: 10:00 AM

Interviewer: Francine Mikaela Marie Hallare

Interviewee: Mary Ann Pernia

—Start—

1. What protocols do museum and cultural workers follow when creating

accessible tours and exhibitions for individuals with invisible disabilities?

Given the school's focus on inclusiveness and innovation ,and following the ICOM

definition of a museum which includes this phrase "Open to the public, accessible and

inclusive,", MCAD endeavors to make this possible, coordinating with Center for

Inclusive Education, Security, Benilde Wellness and other offices within and outside of

the school to MCAD to do so (reducing barriers to participation). At the moment, the

museum offers only FSL-guided tours. On our website, for those booking their visit,

there is a section where they can put in the assistance they require/need, especially if

they are elderly and PWDs.

 Have there been any institutional guidelines implemented by your university/college regarding accessibility?

Here are some offices that promote and guide the college to ensuring accessibility.

These are the values which members of the Benildean communities, particularly the students are briefed/taught in formation classes.

 What is your awareness regarding accessibility accommodations for people with invisible disabilities

Thanks to the work of CIE and with information available online, we are learning more about invisible disabilities and how to make accommodations for these in terms of museum visitors.

When building your museum's exhibitions, what accessibility
accommodations do you keep in mind so that works displayed and
information regarding them are accessible? How long have you been
offering it?

We arrange for tours with FSL Interpreters, ensure that doors to rooms are accessible by wheelchair, that there are captions or texts available for videos for those hard of hearing, make sure that the service elevator is working to enable PWDs with wheelchairs to reach the mezzanine,

2. What gaps in accessibility accommodations do persons with invisible disabilities face (attitudinal, environmental, institutional) when visiting university or college museums?

There seems to be very little or no training available for university museums. There also does not seem to be much interest in encouraging university museums to do so.

 Are there financial or bureaucratic barriers that hinder accessibility accommodations for people with invisible disabilities? If so, how do you overcome them?

We make a budget for interpreters and look for ways to collaborate with others so that we can provide the accommodations required.

 Have you had proper training for staff regarding accessibility for individuals with invisible disabilities?

Not yet for the new staff as well as incoming interns

 Do you have specific guidelines in place for accessibility accommodations for people with invisible disabilities?

We remind our invigilators about being inclusive and the ways we can do so. We also remind them that if they have difficulty, to let us know so we can assist them.

• What environmental challenges do you face that hinder accessibility for people with invisible disabilities? Do you have any ideas on how this issue can be addressed?

Fear and lack of understanding but can be addressed to more education awareness building which the college does.

3. What are the best practices within the university or college museum that enable

better accessibility accommodations for individuals with invisible disabilities?

Use of technology for some

What is one practice in your museum regarding accessibility

accommodations for people with invisible disabilities that you wish

other museums would follow?

Other museums have their own efforts like the Met Museum of Manila and NHCP/

• What considerations do you have when creating practices that

improve accessibility?

Like everything else, if there is new information, try to test it and then adapt if

applicable.

—End—

Appendix B: Interview with Miss Esty Bagos of Ateneo Art Gallery

Location: Luis Ma. Araneta Art Library, Ateneo Art Gallery

Date: April 30, 2025

Time: 2:00 PM

Interviewer: Francine Mikaela Marie Hallare (F)

Interviewee: Estela Bagos (E)

-Start-

F: For the recording, can you introduce yourself and your affiliation po

E: I'm Esty Bagos, I'm the managing curator of the Ateneo Art Gallery

F: Sige start na po tayo sa questions. So 'yung first question po is "What protocols do

museum and cultural workers follow when creating accessible tours and exhibitions for

individuals with invisible disabilities?"

E: If we were to start, I wouldn't say that there is a protocol or parang a written, siguro

walang text that we refer to walang guidelines-set of guidelines so it's really a matter of

figuring out what 'yun nga what these different groups need also. So usually

nakakatulong talaga like if meron kaming kakilala na familiar na talaga kasi we

don't-We also don't claim to be experts on that.

F: uhhh

E: 'Wag kang kabahan

F: Meron po ako sanang follow up question tapos 'di ko na po maalala

F: So meron po bang institutional, within the Ateneo po. Meron po bang guidelines na

na-implement po regarding accessibility?

E: Accessibility on what terms? For differently abled?

E: May ilan pero parang, kasi I mean nagha-handle din ako ng thesis ng fourth year

ngayon. Parang based doon sa reasearch nung estudyante ko parang very limited lang

din 'yung available, I guess you could call it programs. Although 'yun nga meron din

mga trainings na ginagawa na mas targeted towards faculty rather than towards office

staff katulad namin.

F: Wala po ba masyadong ano, specific accomodations for people with disabilities po.

gano'n po ba?

E: Oo parang ayun lang talaga siya at most. From what I know ah, from what I know at least.

F: Ano po 'yung mga trainings (doon)?

E: Yun nga parang mga managing, 'yung ngayon ay madalas ay related to mental health na ano, seminars. And yeah it's usually targeted towards faculty although it's open to the Ateneo community kasi may email kaming natatanggap, 'yung buong staff. Parang mas nata-target or mas nare-reach talaga for some reason 'yung faculty kasi sila 'yung nage-engage with the students, um directly. Hindi siya parang dito—we do engage with the students directly, pero parang hindi siya—medyo nao-overlook siya I guess to some extent kasi nga naco-count siya as staff work, or parang office work.

F: So ano po 'yung awareness niyo regarding 'yung accessibility accommodations for people with invisible disabilities? So for background ang definition po ng invisible disabilities is—

E: Hmm sige baka diyan pala tayo nagstart kung ano 'yung definition'

F: Ano po siya. Physical, mental, or neurological condition that is not visible from the outside. Kunyari po, mental illnesses po kasama doon, usually mga deaf and visually impaired po kasama dito kasi 'di po siya apparent from the outside. And ano, it could often lead to misunderstandings, false perceptions, and 'yung judgments. Ayun po.

E: Siguro 'yung related to that ay 'yung– Sorry ano ulit 'yung question?

F: So ano po 'yung awareness niyo regarding 'yung accessibility accommodations for people with invisible disabilities?

E: Ayun, so 'yung isang na(laman ko), which I only learned about recently is 'yung may pumasok kasi na fully blind na student just this year I think tapos ang nakwento nitong

student ko na nag-research nga on it parang may isang department that basically handles 'yung gano'n, 'yung parang accessibilty for the students at least ah. Tapos 'yung ginagawa nila parang for this specific student even though this is just for one student parang maraming silang different—

F: Accommodations po?

E: Different administrators actually got together inside a room and talked about what would be, 'yun nga how they can actually help improve 'yung experience nung student na yun. Although hindi ideal 'yung scenario, for example dito sa case, specific to the visually impaired 'yung ginawa sa kanya parang na-limit 'yung classes niya to only two rooms in one building para 'di na siya mahirapan with getting around campus. So parang may gano'n, parang may familiarity din for the student, may special case din ah na papayagan siya na may kasamang parent kasi 'pag gano'n pinapayagan talaga although 'yun nga, 'yung ganoong klase ng-for the blind at least parang gusto pa rin nila ng may level of autonomy.

F: Ah yes po, so parang gumawa po sila ng mga reasonable accomodations po for the student tapos case-to-case basis po siya

E: Oo. Parang kung tutuusin 'di siya full-on policy I guess. At most may policy not to discriminate against 'yung gano'n—not to discriminate against students with disabilities. Same thing nga for kahit 'yung internship program din dito, hindi naman, well wala naman experience na nag-discriminate ng student, I think at least parang last year—
F: Parang ano po, naalala ko po 'yung doon sa internship application (form) na parang museum work entails some light physical work so parang kaya mo po ba— like parang may nakalagay lang doon sa internship application form doon

E: May mga gano'n lang na considerations kung 'yun nga kung gano'n 'di ka magbubuhat sa exhibition. Parang nga in terms of limits sa number of tasks. Sa students lang ba 'yung focus ng ano (thesis) mo?

F: Hindi po, 'yung ano po. Actually po 'yung museum po 'yung tinitingnan ko.

E: Ay sorry. Oonga pala nadistract na ako. Pero ayun like sa museum, siyempre parang hindi pa, although I would actually like to have a student na may gano'ng um parang disability. Parang interesting din to me kung ano 'yung kayang gawin ng ganun kasi mas iba 'yung perspective din and 'yung way of thinking when it comes to problem-solving. Pero 'yun mas—I think 'yung andito at least more, 'yung disabilty more on, well the ones that there are far more interns that have expressed puro related to, kung nasa ano sila, kung nasa (Autism) spectrum sila. Or kung ayun kung may malalang anxiety. Well at least ayun 'yung mga nave-verbalize ng mga interns so far but not so much others.

F: 'Yung mas physical na manifestation ng (disability). Okay po. So, when building your—'yung sunod na question po is when building your museum's exhibitions what accessibility accomodations do you keep in mind so that the works displayed are accessible and 'yung information regarding 'yung mga works accessible and how long have you been offering these?

E: Bare minimum is 'yung captions dapat madali siyang maintindihan. Like kung ipapakita ko siya sa at least first year high school student maiintindihan niya. I would like to have like actually 'yung parang visual guides for the visually–I mean 'yung tactile guides for the visually impaired or like audio guides pero medyo maano (magastos?) siya sa resources like 'yung

F: Expensive nga po siya

E: [Laughs] Funding is really a problem and even in previous institutions I've worked with 'yun din 'yung dilemma

F: Actually po sa UP Manila Museum 'yung ano (museum) po namin, parang meron for a time po ata may braille po 'yung ano mga exhibitions po namin pero I don't think ngayon po meron kasi parang kakabukas lang po ng museum namin so I'm not sure po kung meron pa pong ano (braille)

E: Baby ko 'yun sa MET-'yung a long time ago nung nasa Roxas Boulevard pa siya. So meron dating (tactile artworks). So you might want to look into it 'yung Touch the Artists Vision na program

F: Ano po 'yung name?

E: Touch the Artists Vision. Sinimulan siya siguro noong mga 2000s 'tas nung pumasok ako binuhay ko siya for like maybe two years and then nung umalis ako 'di ko na alam kung ano nangyari doon

F: Pano po 'yung ganun? Like inaallow po 'yung visually impaired to na hawakan po 'yung artwork?

E: Hindi, parang gagawa ng tactile guides. So imagine mo para siyang–Alam mo 'yung vector diba? So parang may work ka ni Amorsolo, may portrait so meron ka parang vector nung same portrait na 'yun pero imbis 'yung color nakalagay parang naka-emboss siya and then may different patterns na nakalagay so 'yun nga kunyari 'pag may polka dots ibig sabihin 'yun 'yung hat nung person or 'pag may stripes 'yun 'yung damit so baka 'yun gusto mong tingnan

F: Wala po yan dito sa gallery?

E: Dito sa Ateneo Art (Gallery)? Wala kasi actually feeling ko kaya 'yun nagstop mag-produce kasi parang I think 'yung pinupuntahan na organization—I mean fact-check mo to ah parang I think hirap din with funding 'yung partner organization.

F: Actually, 'yun nga ni-research ko po, even internationally funding po 'yung issue regarding accessibility po

E: It's not even just the museums it's the organizations who actually provide these resources (ang may kulang din sa funding) so 'yun parang systemic talaga 'yung issue F: Systemic talaga 'yung issue, kailangang i-solve

E: Yeah, [laughs]

F: So actually Ito na po 'yung part two, ayun po 'yung part one. So what gaps in accessibility accommodations do persons with invisible disabilities face, may three aspects po: attitudinal, environmental, and institutional, when creating university or college museums po—ay when visiting university or college museums po

E: Okay. Ano, ano 'yung tanong?

F: Sorry, what gaps in accessibility accommodations do persons with invisible disabilities face, so in terms of attitudinal, environmental, and institutional when visiting university or college museums?

E: I think sa university, I mean specific to university museums for sure one of the major—di ko (alam)--gaps, obstacles is really getting admin to understand why this is something that needs to be pursued when it's not the majority. Gets mo ba?

F: So parang may bureaucratic barrier po?

E: Yes. Sa ano ka nagaaral, sa UP so

F: Ang dami pong bureaucracy na kailangan (malusotan)

E: I mean whether it's public or private may bureaucracy talaga involved and 'di siya simpleng "Gusto kong ma-implement 'yung ganitong project"

F: Parang ang dami ko pong kailangan daanan na butas po para lang ma-implement ang isang thing po parang ganun

E: Yes, oo. Ang dami mong kailangan ipa-approve na kung ano man lalo na if its something of a larger scale like kung ano gusto mo maglagay ng wayfinding dito sa building na to for the visually impaired parang hindi mo siya magagawa in like–kunyari Monday ngayon gusto ko na matapos siya by Friday, hindi siya ganun [laughs]

F: Parang it would take months ganun

E: It's a lot of people involved in the process. Um envrironment. Siguro sa environment front 'yun na nga 'yung materials na readily available to a particular institution like I would think na kunyari Ateneo would have resources available pero the question is meron bang may alam kung pan'o gawin or paano ma-implement ang ganung program kasi siyempre kailangan din siyang pagaralan ganun and 'yun nga. 'Pag attitude naman 'yun nga 'yung thinking na nagre-reflect in a systemic level na bakit siya 'yung tutulungan ko. I mean—I'm not saying na 'yun 'yung take ko ha.

F: Gets ko naman po kung saan kayo nanggaling

E: Parang kasi jaded na rin ako in the sense na parang

F: Ang hirap po kasi

E: Oo, siguro as someone who has helped develop a program like that for persons with disabilities parang gusto mong mangarap pero ang hirap mangarap na ang dami mong gustong gawin pero parang every time it's

F: Parang ano po, ang hirap niya gawin kasi sobrang kaunti po ng support na nabibigay sa inyo po, ganun po ba?

E: Yes, parang kaunti 'yung support, walang may time to actually understand it, may parang 'yung iba parang may pressing, other more pressing issues to deal with so I think its also

F: Parang natatabunan po?

E: Oo, parang resources po siya eh, like 'di lang siya—manpower din siya, oras din siya, yun

F: Actually parang din medyo redundant na 'yung question na 'to but are there financial or bureaucratic barriers that hinder accessibility accommodations for people with invisible disabilities, if so how do you overcome these?

E: [Laughs]

F: So 'yung follow up na lang, how do you overcome them po?

E: Siguro 'yung ano parang ano siya ano you just, parang ano, parang push and pull siya na parang ano siya, wala, magpu-push ka lang ng programs na gusto mong gawin and kung may kumagat or if someone decides that it's worth pursuing (the project) eh 'di good, pero for the meantime, you just provide what you can. Siguro for us it's 'yun nga it's at most it's having, being able to accomodate interns na may ganung needs, sometimes it looks like field trips—I think last year 'yun nagkaroon kami ng field trip na puro, organization sila for children with autism naman.

F: Ay ayun ata 'yung thesis na-

E: Hindi, 'di siya thesis. Hindi 'yun thesis eh, ano ba siya, parang summer volunteer work ng isang estudyante tapos nagdala siya ng kids tapos nagpa-workshop, 'yun

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nag-workshop din na art teacher na nagsp-specialize sa ganun (children with autism)

which was an initiative of this organization that decided to organize the field trip here.

So at most 'yung nabigay namin na service is to be able to conduct the guided tours and

'yun nga 'yung parang usually kung parang may ganyan na group may pre-visit na

ginagawa with the teachers tapos sila 'yung nageexpress na "Ah for this section baka

mas okay na mag-focus ka on this, this, this"

F: Actually po nung ano (noong nag intern ako sa AAG) po, last year kasi may nag-tour

for children tapos parang binigay po sa'min ni Miss Elle (Lucena) 'yung thesis po na ano

(ng isang Arts Management senior) tapos doon po namin binase 'yung tour (script) kung

paano gagawin siya kasi parang isi-simplify po namin 'yung language na gagamitin,

ganun po.

E: Oo

F: So I think parang ganun din po yun

E: Yeah, yeah actually, malaking bagay din talaga na, 'yun nga kung may guide or

parang, hindi ko nga alam kung guide, or parang toolkit, I would appreciate a toolkit like

how to handle ganung (for persons with invisible disabilities) types of visit tapos may

specific-tailor fit siya to different disabilities

F: May parang ginawa po ata kaming script noon (noong internship) eh, 'di ko alam

kung ano nangyari noon. Pero ano talaga we made a script talaga, so what artwork/s to

focus on po, ganun.

E: So kailan ka nag-intern? Ako nag-interview eh [laughs]

F: July last year po

E: Ah so 'di na nga talaga kita naabutan

F: Ayun eh, so ano po next question po. Have you had proper training for staff for individuals with invisible disabilities?

E: None that I know of.

F: Do you have specific guidelines in place for accessibility accomodations-parang medyo reduntant na po yun

E: Parang naulit na yun

F: So ito po, what environmental challenges do you face that hinder accessibility for persons with invisible disabilities? So meron po ba kayong ideas kung paano siya maa-adress? Pero parang medyo nadaanan na natin to

E: [Unintelligible] Bureaucracy talaga ng ano eh, ng campus, I mean of being in a campus. Ibang usapan pa sa inyo kasi may government involved.

F: So 'yung part three na po so what are the best practices po within the university or college museum that enable better accessibility accommodations for people with invisible disabilities?

E: Siguro I think 'yung malaking bagay 'yung may, which is something not a lot of museums do is 'yung nagpapa-pre-visit talaga for teachers lalo na if it's a big group regardless nga kung 'yun nga parang for disa—I mean for those with invisible disabilities or parang if its just a group of kids, parang 'yun 'yung masasabi ko na good practice na meron kami. Siguro also being able to accomodate. Hindi ko kasi alam kung ano nangyayari sa ibang museums or hindrance ba 'yung ganun na parang malalaman nila may bata na 'yun nga on the spectrum or may bata na sob—na may malalang anxiety. 'Di ko kasi—di ako sure how other institutions deal with that. Yun nga I think the nature of

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being in a university is really parang ang priority talaga is to be able to provide quality

education to whoever asks for it. So ayun.

F: Sa tingin niyo po ba, well follow up po doon. Advantageous po na nasa university

kayo-ay 'yung institution po ay nasa university or hindi po?

E: I think at the end of the day, kahit may bureaucracy, malaki pa rin 'yung advantages

of being in a university. I think it's also because of 'yung number of people you can

consult. I know I said it's a barrier but also it's a good thing kasi parang may mga bagay

na dito sa musuem parang maiisip mo "oh I think it's a good idea" pero parang if

someone else sees it they point it out na parang, na parang hindi masyadong okay

'yung ganyan ('yung idea) or parang mas okay if ganito 'yung gawin so I guess in a way

it is also first an opportunity to have a fresh set of eyes every time and 'yun nga and

different disciplines talaga.

F: So ito po, what is one practice that this (institution), Ateneo Art Gallery na regarding

accessibility accommodations for people with invisible disabilities, na you wish 'yung

ibang institutions po would follow.

E: That I wish other institutions would follow? Okay hindi siya specific to accessibiilty

pero siguro na rin. Captions.

F: Ah yes

E: Yung wag masyadong

F: Wordy po?

E: Wag masyadong wordy, 'yung theory, (wag) mas art theory, 'yung parang [laughs]

ginagawa kasi ng ibang institutions mas ina-assume nila na everyone goes to museums

is educated in art

F: Ah okay

E: Or parang art stud(ies) lahat ng pumupunta doon. Or art management lahat ng tao.

Parang wish ko lang maraming museums 'yung nagi-implement na ganun at least fewer

people think that

F: Parang matanggal po 'yung ano po

E: Yung parang stigma

F: Yung parang ano lang po (for the) elite lang po ang art

E: Yes. Parang I mean siguro hindi na siya super related doon sa ano (thesis topic mo)

parang I think 'yun din maganda about being in a university museum kasi parang I think

dito pinaka nararamdaman na buhay talaga 'yung museums I mean they do what

they're intended to do which is to educate the public and I see a lot of that in teachers

that bring their students here. May ilan na parang nga they take their class here, dito

sila nagdr-draw, parang lang ma-I guess a way of seeing things differently also.

F: Perceptible information po pala 'yung sinasabi niyo kanina, 'yung ano, 'yung

pag-simplify po ng mga pag-communicate po ng ano, kung pano 'yung artworks po

E: Mhm

F: Yung last na question na po. So, what considerations do you have when creating

practices that improve accessibility?

E: Number one is manpower. I think more than funding manpower kasi nakita mo

naman na ang liit lang ng team dito. Funding, and ano ba 'yung kaya, kayang gawin and

what kind of expertise is needed kasi siyempre ayaw naman na mag-implement ng

accessibility program without consulting the right people and I guess it's also a matter of

finding the right people to actually help us.

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F: Mga occupational therapist po

E: Oo 'yun nga, kung sino man 'yung pwedeng. Oonga baka pwede nga 'yung

occupational therapist actually

F: Actually po ayun po 'yung isa ko pang ii-nterviewhin, 'yung occupational therapist po.

Pero 'di pa rin po siya sumasagot

E: [Laughs]

F: Kasi po instructor po siya sa UPM so baka po medyo busy

E: Yeah.

F: So ayun lang naman po 'yung questions. Meron pa po ba kayong masasabi?

E: Wala na. Okay na ako. Thank you

F: Thank you po.

E: Stop mo na 'yung recording.

—End—

Appendix C: Interview with Mr. Dominic Cheoc of UPM CAMP Department of OT

Location: Video Call via Zoom

Date: May 7, 2025

Time: 10:00 AM

Interviewer: Francine Mikaela Marie Hallare (F)

Interviewee: Dominic Cheoc (D)



-Start-

F: So 'yung ano po, uh, may questions pa po pala kayo about the thesis pala?

D: Wala naman actually. Um, basta tapos ka na doon sa, 'di ba parang may in-interview ka din na staff from the museum?

F: Yes po. Tama po. Uh natapos ko na po.

D: Ah, natapos ka na. Okay. Wala naman.

F: So para sa brief background. So most museums in the country besides 'yung mga National Museums natin, wala po silang standardized practice for accommodating ano persons with invisible disabilities. So, ayun. So para sa inyo po, for as ano, um 'yung professional opinion niyo po as an occupational therapist po, ano po 'yung mga practices ng mga museums po na could create better accessibility accommodations po

for persons with invisible disabilities po?

D: Okay, sige. Siguro I'll introduce myself din 'no? Para at least,

F: Ah sige po.

D: Parang part siya ng ating ano, introduction. So, um, so I'm Dominic Cheoc. So I'm an occupational therapist by profession and then currently, um, a faculty member of the Department of Occupational Therapy from CAMP, College of Allied Medical Professions. Siguro with your question, Francine, 'yung mga kailangan kasi currently, ang nakikita lang would be for those with mobility impairments, 'no? So 'yung mga ramps, um grab bars, 'no? So 'yun 'yung mga obvious na accommodations na nabibigay ng mga museums na napuntahan ko here in the Philippines 'no? So um in terms of accessibility, meron naman sila for those with mobility impairments. However, um hindi ako masyadong nakakakita pa ng mga accommodation for those that you mentioned. 'yung mga invisible disabilities 'no? Such as 'yung hearing impairment, those with visual impairment or even those with developmental disabilities. So, if ever, um, I'm not sure din kasi kung part siya ng planning or budget ng mga museums natin. Kasi if so. kailangan may consultant sila on what types of accommodations are um suitable for um different um individuals 'no? Specifically nga that you mentioned the invisible disabilities. And then, aside from that, dapat meron din silang um ano ba? Parang data or survey ng mga pumupunta sa museum so that they know what accommodations they should provide kasi, um, I think well based again, based from my experience, there are a lot of um parang nagiging clients ko kasi usually most of my clients are um in the developmental disability category. Usually gusto nila sa mga museums 'no? So they really like going to museums, visiting, looking at different artifacts. Pero 'yun nga lang,

parang we have to set rules on our end kasi wala ngang rules 'yung museum. 'Yung general rule lang na you have to be um, do not touch the the displays, 'di ba? Follow the line lang kapag may barricade or may parang may harang, hindi ka pupunta. 'Yun lang. Pero not sure lang kung may mga specific dapat na na rules for them na baka naka-stipulate sa policy or something.

F: So ano po? Like ano po 'yung ma-recommend niyo po na maki-keep in mind po ng mga museums to ano po, improve 'yung mga accessibility option ay accessibility accommodations po nila?

D: Mhm. Um, well, it will depend on each disability category 'no? Oo. Kasi for example, if the client has visual impairment and talagang um complete vision loss or blind siya. So sana may mga Braille 'yung mga common areas nila like for example CR. So dapat may Braille 'yun para alam nila which one is male tsaka female. And then for the elevators, alam nila kung up, down tsaka 'yung numbers. 'Di ba? Although nakakatulong din kung 'yung elevator may sound siya or parang may voice para naririnig nila kahit na hindi nila nakikita. So 'yun. And then, of course, um if you're familiar doon sa LRT 'di ba? Parang may mga

F: Tactile guide po?

D: Yes. Oo. So 'yun. So tactile guide would be nice para alam din nila where to go next. Kunwari may second floor ba? 'Yun. Kasi just to share kasi I went to Japan and went to some of their museums. Sobrang accessible for I think everyone. Kasi 'yun nga meron silang ganung tactile guide, may voice prompt, tapos may Braille. Sabi ko sana meron sa Philippines. Pero 'yun. I'm not sure how um so paano siya nangyayari 'no? So anyways, so that's for the visual impairment. For hearing impairment naman, visual

naman nakikita nila. So I think kailangan lang may basic sign language na alam ng mga staff, maybe the receptionist or even the security guards. Kasi for example, if they will ask directions, paano sila makikipag-communicate with the uh staff ng ng museum 'no? Ayan. And then, for the developmental disability naman, I think they have to undergo a training. Parang disability sensitivity din. Kasi some of the kids or um individuals na may developmental disabilities might um throw a tantrum for example. Kunwari, hindi talaga sila okay or may naiba sa routine nila and then that would lead to some um tantrum inside the museum. So paano siya iha-handle 'no? Kasi some of well, 'vung mga na-share sa aking anecdotes before, parang pinapalabas agad sila 'no? So 'yun 'yung automatic response na um labas kayo kasi nga nag-iingay. Pero hindi kasi dapat ganun kasi mas nagiging traumatic siya for the for the um individual na may disability. Kasi nga hindi naman naiintindihan bakit siya nag-tantrum 'di ba? So may mga parang may mga ano ba? Mga um strategies sana na pwedeng gawin para mas parang hindi sila mas ma-threaten rather mas ma-address siya calmly tapos mag-enjoy pa rin 'yung 'yung client 'yung the other visitors 'no? 'Yun. So I think 'yun 'yung mga specific na naiisip kong accommodations for um museums para mas maging accessible for those with invisible disabilities.

F: Uh, Sir, follow up ko lang po pala 'yung um about sa 'yung sa tactile guides. Kasi meron po na-mention 'yung isa ko pong na-interview about 'yung ano po, Touch the Art[ist's Vision] Collective po. Parang gumawa po sila ng tactile na ano artwork po tapos parang based sa texture po nung ano, nagiiba po 'yung ay based sa color po nung ano, nagiiba po 'yung kulay. Ganun po. So parang mas magiging accessible po siya. Tapos 'yun din po sa ano, um uh children with uh developmental disorders. Papaano po ba

dapat i-handle? Paano 'yung mga ano, tantrums po nila. So ano po 'yung parang mas appropriate way to approach it instead of like papalabasin po?

D: Mhm. So actually some kids kasi do not want to be touched kapag nagkakaroon sila ng tantrums 'no? So usually, um what we do is to give space 'no? So kunwari um so hindi na okay 'yung ano 'yung 'yung student or 'yung visitor natin na may developmental disability. So usually 'yung space tapos tawagin 'yung caregiver to actually um help the client or help the student calm down. Tapos after that, kapag hindi pa siya ready, they can go to one side lang or kung meron 'yung museum na parang isang space na kung saan pwede silang mag-stay for a while. Kasi um that would give time for the for the student or the visitor to actually um regulate himself na okay, um okay na. So na wala ng threat kunwari or parang napagusapan na ng caregiver. Then babalik sila doon sa um doon sa mismong museum visit 'no? doon sa tour. 'Yun. So worst case scenario na lang is 'pag hindi pa din. So usually naman sasabihin ni caregiver na I think um hindi pa siya ready to go back. 'Yun. Siguro they could be um parang i-guide sila towards the exit. Tapos 'yun muna sila hanggang bumalik sila if ever.

F: Okay po. Um, thank you po doon. Um, besides po doon, uh wait lang po sir.

D: Check ko lang. Sige.

F: Sige sige. Meron po bang mga ano po? Uh like other things po na ano po, to keep in mind para sa mga museum workers po? Like ano po? Sa kunwari sa mga exhibitions po nila, meron po bang kailangan ano gawin po to make it more accessible po for individuals with disabilities ay invisible disabilities? Like ano po may mga specific ano po ba, mas simpler po ba'yung language or ganun po ba gagamitin pag mageexplain po ng art?

D: Actually kasi uh if you wanted to be if you want to promote inclusivity or inclusion sa mga different places like the museums, kasi dapat lahat magbe-benefit doon sa accommodation na 'yun 'no? So those with disability and those with no disabilities. So dapat um parang magbe-benefit lahat 'no? So ako in terms of the displays, so siyempre alam ko namang hindi pwede talaga siyang hawakan 'no? So for ano lang talaga siya for um looking or pwedeng photos siguro 'no? So I think wala namang need na accommodation doon. Pero 'yun nga lang kung may kayang parang voice prompt nga for those with visual impairment kasi nga hindi naman nila nakikita 'yung 'yung display eh. But they would appreciate if there's a voice prompt describing the the art 'no? So for example, so for example, may nakita siyang painting. So um you are now standing in front of a painting um created by this painter. The painting is depicting ganyan ganyan. So habang naglalakad sila, nai-imagine nila what it looks like 'no? For those with visual impairment. And then for those din na kunwari tayo 'di ba? Ay oo nga 'no? So 'pag naririnig natin siya, it also helps us parang look at the picture or parang look at the painting differently kasi nga may parang may narrator ba or voice prompt 'no? So I think that would be nice. Tapos um for those naman na parang interactive 'yung display, may ganun na ba akong nakita? Parang doon sa museum of Natural History ba 'yun? Basta may pipindot tapos may iilaw, ganyan ganyan. So

F: Ay yes po 'yung po 'yung magtatayo po kayo tapos meron pong biglang magsasalita?

D: Ah 'yun 'yung 'yun 'yung maganda. Ah 'yung parang may voice prompt na maganda.

Pero parang meron din doon na 'pag parang specifically yata doon sa parang igu-guess nila 'yung sound ng isang animal. May ganun eh. Sa dito? So basta doon sa natural, natural history ba 'yun? Oo. Basta 'yun, parang may isang room tapos may boxes tapos

pipindutin mo tapos magme-make siya ng sound ng isang animal and then kailangan parang i-identify mo which animal is that. So I think that would be a nice um accommodation naman for those na um 'yun may mga for example, may mga developmental disability kasi interactive siya 'no? Kasi some kids like to press buttons, like to you know, touch. So I think having that um ano ba room or interactive room for for um children with disabilities. I think that would be nice for for the museum para at least hindi lang sila naglalakad looking, may mga nai-interact, buttons. 'Yun. So especially those doon sa mga clients na may attention deficit, mga ADHD. So um usually um alam naman nila 'yung mga nasa museum 'no? So but they want to interact, they want to learn more. So that would be nice na hindi lang siya parang dadaan ka lang and then take photos, may mga interactive activities. I think that would be nice. Ayan. For hearing naman, I think wala namang specific accommodation doon sa mismong museum because they can see the display. Um siguro kapag may music lang. So baka meron lang sign na kunwari um there's music playing about ganyan. So for example, 'pag um historical museum, pwedeng mag-note doon. So the music playing is about uh the 1945 ganyan ganyan. Para lang may idea sila na okay may naririnig dapat. So may may sound pala 'no? So para ma-prompt nivo sila what's happening currently. I think 'yun. That would be nice actually kung kung may mga ganung accommodation sa museums. F: Actually meron pong mga ano po. Sa 'yung isa pong museum na in-interview ko po, meron po silang sign ano nga 'yun? Filipino Sign Language tours po pero ano po parang three weeks po before siya ano ma-accept ay parang three weeks notice po talaga siya. So parang medyo pahirapan po kasi talaga.

D: I see. Oo 'yan. Kasi dapat merong talagang designated interpreter or um sorry, sign

language um individual doon sa museum na hindi siya parang bino-book 'no? Oo. Sana. F: Tapos uh 'yung sa iba naman po, meron meron po kasi 'yung sa museum ko kasi kung saan ako nagi-intern, meron din po kaming parang sort of guide na ginawa po ng ano po, ng isang arts management student doon sa um na isa pa palang intern before. Parang gumawa po siya ng guide for um children with Autism tapos parang gumawa po siya ng set of rules para meron pong parang routine po 'yung mga children para hindi po sila ma-ano mawala, I guess. Or parang ma-throw off.

D: Yeah, uh-huh. That would be nice.

F: Di ba mahilig po ang mga ano, children with autism and ano people with autism pala ng sa mga routines kasi. Yes. Ayun po. Um, in terms of ano po, 'yung mga tour guides po, meron po bang ano, like anything to keep in mind po? Like as a tour like 'pag magto-tour po sa museum, paano po na like paano po siya magagawang more accessible po?

D: Mhm. Sige. I think for the tour guides, um they just have to be sensitive with um with the visitors na tino-tour nila. So um this naman is going to um tackle 'yung mga psychosocial disabilities 'no? For example, anxiety, um mood disorders 'no? Like 'yung mga nahihirapan mag-manage ng kanilang emotions. Ayan. So sometimes kasi um some visitors might experience a panic attack 'no? Kasi baka when they are in a specific section, may naalala silang um memory, 'di ba? And and it triggered strong emotions sa kanila. So um they just have to be um equipped with um psychological first aid. 'Yung mga tour guides natin. So for example, 'pag nakikita nilang parang nahihirapan huminga, tapos parang pinagpapawisan or parang na-stress sila. So they

just know um what to check like kunwari um what are you feeling? Tapos kumusta ka? Ano nararamdaman mo? Um kailan mo siya naramdaman 'no? Kasi dapat um sensitive sila doon eh. And then if ever na talagang emergency siya, alam nila kung saan pupunta, sino ko-contact for emergency. 'Yun 'yung isa kong um isu-suggest kasi part ng mga invisible disabilities would be those with psychosocial [disability] nga and minsan hindi natin alam kung bakit sila na-trigger. 'Di ba? But it's good na 'yung tour guide is sensitive. So hindi siya parang in-ignore lang or parang um parang hinayaan nga lang siya doon sa state nung nung visitor. And then for the others, siguro kapag parang mixed siya. Like kunwari I was thinking para siyang field trip. Tapos halo-halo 'yung mga visitors like kunwari for the students may mga different disabilities 'no? So siguro um for the tour guide make sure lang na may caregiver nga 'yung mga um 'yung mga pupunta sa museum na may um na may disability para at least guided din kasi feeling ko hindi kakayanin ni tour guide 'yun na magisa. So better na may caregiver. Ayan. So no need naman to disclose kasi siyempre that's something na um choice nung visitors natin.

F: Sensitive information po yun

D: Oo. Hindi naman kailangan mag-disclose. Pero um if ever nga na sa tingin nung nung uh nung caregiver or nung parang kung sino man 'yung nagle-lead nung tour na 'yun. I mean 'yung field trip for example. So kung um to ensure safety din and enjoyment ng lahat, better na may caregiver. Just to check. So 'yun 'yung iniisip ko kasi the tour guide should just do his or her job to tour 'no? Pero psychological first aid would be nice. And then 'yun um having the caregivers around para kunwari may nakita siyang

student na parang or parang nandun na siya sa ibang group 'no? So tatawagin niya 'yung caregiver, um calling po the caregiver of one student. 'Yun. Para nasa group pa rin siya. Kasi ang responsibility niya would be his or her group. So I think 'yun. Kung visual tsaka hearing impairment naman, I think kaya naman eh. Hindi naman kailangan masyado ng training for that. Unless nga mga basic sign language perhaps? Yung mga good morning, mga greetings. Pero not to the point of parang having a lot of training for sign language.

F: Uh, like follow up lang po. Saan po pwede mag-coordinate or like parang mag ano po, reach out po para mag kuha ng training po for sensitivity and kung paano po 'yung mga ganun po?

D: Oo. So for disability sensitivity, actually our college offers that 'no? So um you can connect with us. Ayan. Kasi currently, um ino-offer namin 'yung disability sensitivity to interns 'no? Sa mga interns ng different colleges na pupunta sa community parang community-based rehabilitation 'no? So um I think um it's time to also um expand our um target audience to include um different professionals din na working with um people with disabilities. So that's one. So you can contact us. Um siguro for the sign language, you have the College of St. Benilde. 'Di ba? So very strong sila in terms of um promoting um inclusion of deaf.

F: Yes. School of Deaf po?

D: Yes. School of Deaf Studies if I'm not mistaken 'no? Or Deaf Education and Studies. So 'yun. So for sign language, sila 'yung mare-recommend ko. For visual impairment na mga um devices or mga technology. So you can go to ATRIEV. So that's A T R I E V. ATRIEV. So it's a it's an organization na run by a visually impaired individual. So ang

MUSEUM ACCESSIBILITY PROTOCOLS FOR INVISIBLE DISABILITIES

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goal nila is to really promote uh use of um different devices to promote participation ng

mga may visual impairment. So 'yun. So pwede kayong mag-partner with them. Ano

'yung mga devices or mga um specific programs na pwede niyong gawin sa mga

museums para maging accessible siya for those with visual impairment. So 'yun. So I

think 'yun. And then if specific disability groups 'yung gusto niyong um parang kunan ng

ano din information on how to manage them. So we have different um societies like for

for example sa um autism, we have the um Autism Society Philippines, ASP. Um ADHD,

we have the ADHD Society of the Philippines. Um for those with Down Syndrome, we

have DSAPI. So Down Syndrome Association of the Philippines Incorporated. Ayan. So

you can tap them as well kung may specific kayong disability group na gusto bigyan din

ng tips. Kasi siyempre iba rin 'yung ano nila eh, parang perspective eh. Kasi they are an

NGO compared to us na kami more on technical training kami. So how do you um

manage this type of concern or type of disability. So doon doon kami papasok doon. So

I think 'yun 'yung mga resources na you can tap into.

F: Actually po nga, naisip ko rin po kasi nung intern po ako sa museum, meron po

kaming isang um painting ay artwork po na ano po, deals ay ano nga 'yun? About po

about depression. So parang medyo na-ano po ako, parang ako po as a person, parang

napaisip po ako kung paano ko po ito ia-approach ano na maging mas maging sensitive

to people with depression or possibly triggering po siya for people. Ayun nga po. So

parang I think that would be really helpful nga po talaga to have sensitivity training po

and 'yung ano nga po 'yun? Psychological first aid po.

D: Mhm. Yes. Yes.

F: Um.

F: so far naman po parang na-answer niyo naman na po lahat ng questions ko. I'll check na lang po if meron pa po.

D: Okay. Sige. Sige.

F: Usually po ba ang napansin ko po more of parang financial barrier po nangyayari sa mga museums usually manpower po [yung kulang] kasi po kulang talaga 'yung nagwwork sa museums. So parang meron po bang way para maalleviate po iyon? Besides having more people and more money po?

D: Well I think, we have, well ako ah as, this is me as a lay person na, um Francine. I think kailangan lang i-promote 'yung museums to more people. Like kasi nga ngayon nakita ko siya, parang lang pang-field trip lang siya. 'Di ba? Parang when you go to a museum dahil field trip ka or parang assignment siya, requirement siya, 'di ba 'no? Pero I think kailangan natin mabago din 'yung mindset ng mga tao about um a museum na hindi lang siya for a requirement or hindi lang siya parang field trip lang. So it's an avenue or uh a venue rather ng different types of learning. 'Di ba? Kasi you can learn from the artworks, then you can learn from history. Kasi 'di ba kaya tayo may museum din na ng may mga historical artifacts 'di ba? Kasi you get to know the history na hindi sa classroom lang 'no? So hindi sa four walls ng classroom. Ayan. And then ako kasi, again, this is me as as as a lay person. I like museums kasi nga, very calming siya for me kasi nga parang, you know, may may pupuntahan and then you get to know more information about um different topics. Like we have the, well, if I can label or name some museums like the Mind Museum, very interactive for science. 'Di ba? Um, I recently went dito sa National Museum nung may mga arts, paintings. So first time kong nakita si Spoliarium. So grabe ang ganda! 'Di ba? Pero 'di ba ang tagal kong inantay 'yung opportunity to go there. 'No? So I think more on para magka-budget kasi kailangan ng marketing. So kailangan maraming pumupunta kasi gusto nila, they they want to explore, they want to know more about this specific topic. 'No? So I think 'yun 'yung kulang natin. I'm not sure with Ayala Museum pero 'yun din parang hindi rin siya ganung ka-tunog, 'di ba? Unless nga na merong event na doon gaganapin. So I think 'yun. And then if if ever we do better in marketing, more people will be enticed to work as uh museum staff. Kasi 'di ba as at the moment feeling ko, since konti lang 'yung pumupunta, I mean hindi siya ganun ka-enticing. So 'yun. So baka marketing materials, publicity materials as well. Um, merch actually nung nagkaroon ng LRT card beep card ang National Museum, nagiging interested ako kasi bumili ako doon 'di ba, to buy?

F: Yes

D: Tama ba? 'Yun, so I think that's a good call. Pero 'yun hindi siya na-consistent. So sayang. So 'yun 'yung mga ganung um mga pakulo na mas mage-entice sa mga tao to go. Kasi when you have a lot of visitors, you'll get more budget. Kasi nga kailangan i-maintain mo 'yung 'yung equipment mo, 'yung mismong museum. You have to make sure lang na may mga events kayo every uh ano ba? Every month ba? Every quarter? So para may budget din. Then kailangan ng staff. Kasi nga marami tuma uh pumupunta. So mas marami kailangan na assistance or kailangan ng um museum related work. Yeah. Sa akin 'yun 'yung nakikita ko. Kasi ako, like ko naman ang museum so hindi mo ako kailangan i-convince. Oo. Pero for other people na siyempre hindi nila nakikita rin 'yung beauty ng museums. But they like going to museums sa

MUSEUM ACCESSIBILITY PROTOCOLS FOR INVISIBLE DISABILITIES

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ibang bansa, which is very ironic na they haven't gone to museums in the Philippines

but if they go to other countries, they like going to their museums. So 'yun.

F: Actually po free po 'yung mga museum, mga national museums po sa Philippines.

Tapos 'yung mga ano po, um mga privately owned museums po parang minimal lang po

halos 'yung charge. Except po yata sa ano, Ayala Museum, parang mga 300 po ata ang

ano ang entrance fee doon. Pero ayun po. I think ayun naman po. Ay nasagot niyo

naman na po lahat ng questions ko.

D: Sige. Okay. Sige.

F: Uh so ayun po, meron pa po ba kayong questions po or may gusto pa po kayong

sabihin po to conclude?

D: Ano lang sige. Ako siguro one question lang. Kasi 'di ba um again your topic is to um

parang look into 'yung accessibility protocols 'di ba?

F: Yes po.

D: Tapos um targeted doon sa dalawang museums.

F: Yes po.

D: Ah. So, um after this research, ang gagawin ba is gagawa 'yung dalawang museum

ng protocols for those with invisible disabilities?

F: Gagawa po ako ng proposal po sa kanila for improvement po sa mga protocols nila based po doon sa mga questions nila. Ay 'yung sa mga sagot po nila.

D: Mhm.

F: Sige. Pero kasi po parang na-limit po 'yung time ko. Actually po parang gagawa po talaga ako ng mas detailed po dapat na proposal tapos ibibigay ko po sa museums pero ayun nga po nawala na po ako ng time because of ano um thesis, 'yung thesis season po. Pero hopefully parang ano moving forward po parang uh kung magwo-work po ako if ever sa mga museums, gusto ko po talagang ma-implement 'yung accessibility po talaga for ano po, for for everyone po.

D: Mhm. Yeah. Oo. Ako ano lang siguro if you want to make this project move further. So 'yun so okay 'yung gagawa ka ng proposal for the two museums pero 'yun kailangan mong makahanap ng isang pilot museum na magiging accessible talaga siya. So para siya magiging champion in terms of accessibility for all disabilities 'no? Hindi lang siya for those with mobility impairments. So that would be nice kasi kapag napatupad mo 'yun sa isang museum, so it will actually create ripples na okay wait parang parang maraming pumupuntang tao kasi meron siyang accessible siya for example 'no? So siyempre um other museums will actually follow that um path then. So 'yun lang 'yung imagine ko sa project mo kasi it's really nice to see um different establishments being more accessible. 'Di ba? So museum is one as you mentioned. And since we want to also target more participants although yes I agree na okay 'yung benefit na walang fee

MUSEUM ACCESSIBILITY PROTOCOLS FOR INVISIBLE DISABILITIES

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pero bakit wala pa ring tao masyado 'di ba? So it's still a question din pero 'yun lang

naman 'yung akin moving forward from this research. Pero other than that wala na

akong questions.

F: Thank you po so much sir, sorry na kinukulit kita

D: Okay lang oo, sorry. There were times na 'di tayo nagtatagpo sa CAMP so usually

kasi I have to go somewhere ng Friday afternoon kasi I have some things to do outside

[UP Manila]. So 'di na talaga tayo nagtatagpo. Pero now at least natuloy na so yay

(laughs) Thank you very much! Good luck, good luck sa inyong thesis.

—End—

Appendix D: Email Correspondence with Miss Mary Ann Pernia



Francine Hallare <frhallare@up.edu.ph>

Interview Request for Thesis

9 messages

Francine Hallare <frhallare@up.edu.ph>
To: maryann.pernia@benilde.edu.ph
Cc: Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Wed, Apr 2, 2025 at 4:40 PM

Good day, Ms. Pernia!

I am Francine Mikaela Marie Hallare, a fourth-year student from the University of the Philippines Manila under the degree program Bachelor of Arts in Philippine Arts (Arts Management and Cultural Heritage). As part of the requirement for completion of my undergraduate requirements, I am currently writing a thesis titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" under the guidance of Asst. Prof. Jessalyn Martinez Basco.

I am writing this letter to inform you that you have been chosen to be a key informant for the said research due to your position as Head of Learning and Special Projects at the Museum of Contemporary Arts and Design. Kindly let me know of your **availability within April 1 to 16, 2025,** and your **preferred modality** (online via Zoom or GMeet, or in person). The interview will last approximately 30 minutes to an hour.

Please see the attached letter to learn more about the interview and thesis. Additionally, if you have further questions, feel free to contact me via this email thread or through my contact details below

In service, FRANCINE R. HALLARE IV - BA Philippine Arts 2021-46174 frhallare@up.edu.ph | 09065449259

2 attachments





Mary Ann Pernia <maryann.pernia@benilde.edu.ph>
To: Francine Hallare <frhallare@up.edu.ph>
Cc: Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Thu, Apr 3, 2025 at 12:39 PM

Thank you for your interest in MCAD!

I think it would be helpful for you to also talk to our Center for Inclusive Education as we receive guidance and help from them. Let me contact them on their availability and get back to you on the schedule

Sincerely
Mary Ann Josette Pernia
Head of Learning and Special Projects
Museum of Contemporary Art and Design (MCAD) Manila
De La Salle College of Saint Benilde
950 P. Ocampo St, Malate, Manila, Philippines 1004.

Office: +63 02 82305100 loc. 3897 www.mcadmanila.org.ph

www.facebook.com/mcad.manila Twitter and Instagram: @mcadmanila

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Any views expressed in this message are those of the individual sender and may not necessarily reflect the views of De La Salle-College of Saint Benilde.

Francine Hallare <frhallare@up.edu.ph>

To: Mary Ann Pernia <maryann.pernia@benilde.edu.ph>Cc: Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Good day! Following this up po. Thank you!

In service, FRANCINE R. HALLARE IV - BA Philippine Arts 2021-46174 frhallare@up.edu.ph | 09065449259 [Quoted text hidden]

Mary Ann Pernia <maryann.pernia@benilde.edu.ph>
To: Francine Hallare <frhallare@up.edu.ph>
Cc: Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Mon, Apr 7, 2025 at 3:00 PM

Mon, Apr 7, 2025 at 1:06 PM

Dear Francine Hallare

Would April 10, 1-230 be ok with you? Pls send me and Mr Adriano (jeremiah.adriano@benilde.edu.ph) the link to zoom .

Thank you

Sincerely
Mary Ann Josette Pernia
Head of Learning and Special Projects
Museum of Contemporary Art and Design (MCAD) Manila

De La Salle College of Saint Benilde

950 P. Ocampo St, Malate, Manila, Philippines 1004.

Office: +63 02 82305100 loc. 3897 www.mcadmanila.org.ph www.facebook.com/mcad.manila Twitter and Instagram: @mcadmanila

[Quoted text hidden] [Quoted text hidden]

Francine Hallare <frhallare@up.edu.ph>

Tue, Apr 8, 2025 at 12:42 PM

To: Mary Ann Pernia <maryann.pernia@benilde.edu.ph>Cc: Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Good day!

Apologies for the late response, but I have a doctor's appointment that took precedent before the interview. I'm amicable to reschedule earlier that day po. If that's not feasible for your schedule, I am still open to have the interview within the week po. Thank you so much po!

In service, FRANCINE R. HALLARE IV - BA Philippine Arts 2021-46174 frhallare@up.edu.ph | 09065449259

[Quoted text hidden]

Mary Ann Pernia <maryann.pernia@benilde.edu.ph>

Tue, Apr 8, 2025 at 2:30 PM

To: Francine Hallare <fr/>frhallare@up.edu.ph> Cc: Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Would it be possible for you to send the questions via email instead?

Thank you

Sincerely
Mary Ann Josette Pernia
Head of Learning and Special Projects
Museum of Contemporary Art and Design (MCAD) Manila
De La Salle College of Saint Benilde
950 P. Ocampo St, Malate, Manila, Philippines 1004.
Office: +63 02 82305100 loc. 3897

www.mcadmanila.org.ph www.facebook.com/mcad.manila Twitter and Instagram: @mcadmanila

[Quoted text hidden] [Quoted text hidden]

Francine Hallare <frhallare@up.edu.ph>

To: Mary Ann Pernia <maryann.pernia@benilde.edu.ph>

Thu, Apr 10, 2025 at 10:11 AM

Good day! Below are the questions for the interview:

- 1. What protocols do museum and cultural workers follow when creating accessible tours and exhibitions for individuals with invisible disabilities?
- a. Have there been any institutional guidelines implemented by your university/college regarding accessibility?
 - b. What is your awareness regarding accessibility accommodations for people with invisible disabilities?
 - c. When building your museum's exhibitions, what accessibility accommodations do you keep in mind so that works displayed and information regarding them are accessible?
 How long have you been offering it?
- 3. What gaps in accessibility accommodations do persons with invisible disabilities face (attitudinal, environmental, institutional) when visiting university or college museums?
- 4. a. Are there financial or bureaucratic barriers that hinder accessibility accommodations for people with invisible disabilities? If so, how do you overcome them?
 - b. Have you had proper training for staff regarding accessibility for individuals with invisible disabilities?
 - c. Do you have specific guidelines in place for accessibility accommodations for people with invisible disabilities?
 - d. What environmental challenges do you face that hinder accessibility for people with invisible disabilities? Do you have any ideas on how this issue can be addressed?
- 5. What are the best practices within the university or college museum that enable better accessibility accommodations for individuals with invisible disabilities?
- 6. a. What is one practice in your museum regarding accessibility accommodations for people with invisible disabilities that you wish other museums would follow?
 - b. What considerations do you have when creating practices that improve accessibility?

Thank you so much!

In service, FRANCINE R. HALLARE IV - BA Philippine Arts 2021-46174 frhallare@up.edu.ph | 09065449259 [Quoted text hidden]

Mary Ann Pernia <maryann.pernia@benilde.edu.ph>

Thu, Apr 10, 2025 at 1:30 PM

To: Francine Hallare frhallare@up.edu.ph, Jessalyn Martinez Basco jmbasco@up.edu.ph

This is to acknowledge receipt of the questions. We will be sending our responses on our before the 16th

Thank you

Sincerely
Mary Ann Josette Pernia
Head of Learning and Special Projects
Museum of Contemporary Art and Design (MCAD) Manila
De La Salle College of Saint Benilde
950 P. Ocampo St, Malate, Manila, Philippines 1004.
Office: +63 02 82305100 loc. 3897

www.mcadmanila.org.ph www.facebook.com/mcad.manila Twitter and Instagram: @mcadmanila

[Quoted text hidden]

Mary Ann Pernia <maryann.pernia@benilde.edu.ph>

Mon, Apr 21, 2025 at 8:00 AM

To: Francine Hallare <frhallare@up.edu.ph>, Jessalyn Martinez Basco <jmbasco@up.edu.ph>

Hi Francine

Apologies for the delay. I hope it is not too late. Pls find below the responses

Thank you

Sincerely
Mary Ann Josette Pernia
Head of Learning and Special Projects
Museum of Contemporary Art and Design (MCAD) Manila
De La Salle College of Saint Benilde
950 P. Ocampo St, Malate, Manila, Philippines 1004.
Office: +63 02 82305100 loc. 3897

www.mcadmanila.org.ph www.facebook.com/mcad.manila Twitter and Instagram: @mcadmanila

On Thu, Apr 10, 2025 at 1:30 PM Mary Ann Pernia maryann.pernia@benilde.edu.ph wrote:

This is to acknowledge receipt of the questions. We will be sending our responses on our before the 16th

Thank you

Sincerely
Mary Ann Josette Pernia
Head of Learning and Special Projects
Museum of Contemporary Art and Design (MCAD) Manila
De La Salle College of Saint Benilde
950 P. Ocampo St, Malate, Manila, Philippines 1004.
Office: +63 02 82305100 loc. 3897

www.mcadmanila.org.ph www.facebook.com/mcad.manila Twitter and Instagram: @mcadmanila

On Thu, Apr 10, 2025 at 10:11AM Francine Hallare frhallare@up.edu.ph wrote: Good day! Below are the questions for the interview:

1. What protocols do museum and cultural workers follow when creating accessible tours and exhibitions for individuals with invisible disabilities?

Given the school's focus on inclusiveness and innovation ,and following the ICOM definition of a museum which includes this phrase " Open to the public, accessible and inclusive,", MCAD endeavors to make this possible, coordinating with Center for Inclusive Education, Security, Benilde Wellness and other offices within and outside of the school to MCAD to do so (reducing barriers to participation). At the moment, the museum offers only FSL-guided tours. On our website, for those booking their visit, there is a section where they can put in the assistance they require/need, especially if they are elderly and PWDs.

 a. Have there been any institutional guidelines implemented by your university/college regarding accessibility?

Here are some offices that promote and guide the college to ensuring accessibility. These are the values which members of the Benildean communities , particularly the students are briefed/taught in formation classes.

- a. What is your awareness regarding accessibility accommodations for people with invisible disabilities Thanks to the work of CIE and with information available online, we are learning more about invisible disabilities and how to make accommodations for these in terms of museum visitors.
- a. When building your museum's exhibitions, what accessibility accommodations do you keep in mind so that works displayed and information regarding them are accessible? How long have you been offering it?

We arrange for tours with FSL Interpreters, ensure that doors to rooms are accessible by wheelchair, that there are captions or texts available for videos for those hard of hearing, make sure that the service elevator is working to enable PWDs with wheelchairs to reach the mezzanine,

1. What gaps in accessibility accommodations do persons with invisible disabilities face (attitudinal, environmental, institutional) when visiting university or college museums?

There seems to be very little or no training available for university museums. There also does not seem to be much interest in encouraging university museums to do so.

 a. Are there financial or bureaucratic barriers that hinder accessibility accommodations for people with invisible disabilities? If so, how do you overcome them?

We make a budget for interpreters and look for ways to collaborate with others so that we can provide the accommodations required.

1. a. Have you had proper training for staff regarding accessibility for individuals with invisible disabilities?

Not yet for the new staff as well as incoming interns

 a. Do you have specific guidelines in place for accessibility accommodations for people with invisible disabilities?

We remind our invigilators about being inclusive and the ways we can do so. We also remind them that if they have difficulty, to let us know so we can assist them.

1. a. What environmental challenges do you face that hinder accessibility for people with invisible disabilities? Do you have any ideas on how this issue can be addressed?

Fear and lack of understanding but can be addressed to more education awareness building which the college does.

1. What are the best practices within the university or college museum that enable better accessibility accommodations for individuals with invisible disabilities?

Use of technology for some

1. a. What is one practice in your museum regarding accessibility accommodations for people with invisible disabilities that you wish other museums would follow?

Other museums have their own efforts like the Met Museum of Manila and NHCP/

a. What considerations do you have when creating practices that improve accessibility?

Like everything else, if there is new information, try to test it and then adapt if applicable.

[Quoted text hidden] [Quoted text hidden]

Appendix E: Consent Form of Miss Esty Bagos

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Participant's Letter of Consent

I, **ESTELA BAGOS**, of legal age, hereby consent to participate as a key informant in the study titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" to provide insights regarding accessibility in the museum context.

I have thoroughly reviewed and comprehended the purpose of the undergraduate thesis titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" including its background, overview, significance, data gathering protocols, and ethical considerations.

By affixing my signature below, I acknowledge that I have familiarized myself with the contents of the informed consent document. I am aware that the research will involve a semi-structured interview lasting approximately 30 to 60 minutes, which will be recorded. I understand that all personal information shared will be treated with strict confidentiality. Additionally, I acknowledge that my participation in this study is voluntary, and I retain the right to withdraw my consent at any stage of the research process.

Should there be any further concerns or questions, feel free to contact me via my email address: frhallare@up.edu.ph, or by phone at 09065449259

ESTELA BAGOS

Managing Curator, Ateneo Art Gallery

Signed: April 29, 2025

Appendix E: Consent Form of Mr. Dominic Cheoc

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Participant's Letter of Consent

I, DOMINIC CHEOC, of legal age, hereby consent to participate as a key informant in the study titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" to provide insights regarding accessibility in the museum context.

I have thoroughly reviewed and comprehended the purpose of the undergraduate thesis titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" including its background, overview, significance, data gathering protocols, and ethical considerations.

By affixing my signature below, I acknowledge that I have familiarized myself with the contents of the informed consent document. I am aware that the research will involve a semi-structured interview lasting approximately 30 to 60 minutes, which will be recorded. I understand that all personal information shared will be treated with strict confidentiality. Additionally, I acknowledge that my participation in this study is voluntary, and I retain the right to withdraw my consent at any stage of the research process.

Should there be any further concerns or questions, feel free to contact me via my email address: frhallare@up.edu.ph, or by phone at 09065449259

Digitally signed by Cheoc Dominic Uy Date: 2025.05.07

Dominic U. Cheoc

May 07, 2025

Appendix F: Permission Letter to take Photos at AAG

MS. ESTELA BAGOS

Managing Curator Ateneo Art Gallery Soledad V Pangilinan Arts Wing, Areté Ateneo de Manila University Katipunan Avenue, Loyola Heights Quezon City, Manila, Philippines 1108

Good day, Ms. Bagos!

I am Francine Mikaela Marie Hallare, a fourth-year student from the University of the Philippines Manila under the degree program Bachelor of Arts in Philippine Arts (Arts Management and Cultural Heritage). As part of the requirement for completion of my undergraduate requirements, I am currently writing a thesis titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" under the guidance of Asst. Prof. Jessalyn Martinez Basco.

I am writing this letter to request to take photos in the museum premises to better visualize the situation of the museum's accessibility. Rest assured that the photos taken will only be used for academic purposes.

In service,

FRANCINE R. HALLARE

IV - BA Philippine Arts 2021-46174 frhallare@up.edu.ph | 09065449259

Noted by:

JESSALYN MARTINEZ BASCO, MA

Assistant Professor 1
Department of Arts and Communication
College of Arts and Sciences
University of the Philippines Manila

The UPM Ethics Review Panel 5C has approved this study with protocol code UPMREB 2025-0255-EX.

Appendix G: Permission Letter to take Photos at MCAD

MS. MARY ANN PERNIA, MA

Head of Learning and Special Projects
Museum of Contemporary Arts and Design
G/F De La Salle – College of Saint Benilde
Design and Arts Campus, Dominga St.
Malate, Manila, 1004

Good day, Ms. Pernia!

I am Francine Mikaela Marie Hallare, a fourth-year student from the University of the Philippines Manila under the degree program Bachelor of Arts in Philippine Arts (Arts Management and Cultural Heritage). As part of the requirement for completion of my undergraduate requirements, I am currently writing a thesis titled "Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study of Museum of Contemporary Art and Design and Ateneo Art Gallery" under the guidance of Asst. Prof. Jessalyn Martinez Basco.

I am writing this letter to request to take photos in the museum premises to better visualize the situation of the museum's accessibility. Rest assured that the photos taken will only be used for academic purposes.

In service,

FRANCINE R. HALLARE

IV - BA Philippine Arts 2021-46174 frhallare@up.edu.ph | 09065449259

Noted by:

JESSALYN MARTINEZ BASCO, MA

Assistant Professor 1
Department of Arts and Communication
College of Arts and Sciences
University of the Philippines Manila

The UPM Ethics Review Panel 5C has approved this study with protocol code UPMREB 2025-0255-EX.

Appendix H: Non Disclosure Agreement

NON-DISCLOSURE AGREEMENT

This Agreement is made by and between **ATENEO ART GALLERY ("Museum")**, a University Museum, having its principal place of business at Soledad V Pangilinan Arts Wing, Areté, Ateneo de Manila University, Katipunan Avenue, Loyola Heights, Quezon City 1108, and **FRANCINE MIKAELA MARIE R. HALLARE ("Intern")**, Intern of the Ateneo Art Gallery, whose principal mailing address is 6 Tamaraw Court, Tambo, Parañaque City.

- <u>Definition of Confidentiality</u>. As used in this Agreement, "Confidential Information" pertains to information gathered by the Intern on the operations and business matters of the Museum, including but not necessarily limited to: reports, manuals, correspondence, visitor lists, computer programs, and all other materials and all copies thereof relating in any way to the Museum's business, or in any way obtained during the course of Internship, which are classified as confidential in nature and proprietary to the museum.
- 2. <u>Nondisclosure and Non-use Obligations</u>. The Intern will maintain confidence and will not disclose, disseminate or use any Confidential Information belonging to the Museum, whether or not in written form, consciously or unconsciously, without the Museum's knowledge and written consent. Upon termination of internship from the Museum, the Intern shall return all documents and property of the Museum as outlined above.

IN WITNESS WHEREOF, the parties have executed this Agreement as of the date first written below.

MUSEUM: Ateneo Art Gallery	INTERN: Francine Mikaela Marie R. Hallare
Signature: Date:	Signature: Date: July 18, 2024
Noelle Mina D. Lucena Museum Education Officer Ateneo Art Gallery	

Page 1 of 1

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Appendix I: Al Declaration Statement⁶

This statement is to declare that artificial intelligence tools were used in a limited,

supportive, and ethical manner during the completion of this undergraduate thesis titled:

Evaluating Accessibility Protocols for Invisible Disabilities in Museums: A Study

of Museum of Contemporary Art and Design and Ateneo Art Gallery

by Francine Mikaela Marie R. Hallare

The following AI tool was used:

Google Gemini 2.5 Pro

Specifically for the purpose of:

Transcribing the expert interview

No Al system was used to generate original content, arguments, frameworks, or the

overall structure of this undergraduate thesis. All conceptualization, analysis,

interpretations, and conclusions reflect the independent scholarly work of the author.

The Al tools were strictly confined to technical assistance.

Francine Mikaela Marie R. Hallare (sgd)

Principal Investiagor

⁶ Based on the AI Declaration Statement made by Onsay (2024).

Appendix J: • Gantt Chart for Museum Accessibility Activity

											Ju	ne										
Tasking	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Phase 1: Seminar																						
Conceptualization of Seminar																						
Send Proposal to Museum (email)																						
Schedule Meeting with Museum																						
Initial Meeting with Museum																						
Contact Accessibility Expert																						
Planning Meeting for Seminar																						
Seminar Proper																						
Processing of Learings																						
Formal Writing of Protocols																						
Buffer Days Between Phase																						

																July															
Tasking	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Phase 1: Seminar																															
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Formal Writing of Protocols																															
Buffer Days Between Phases																															

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Tasking	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
Buffer Days Between Phase																															
Phase 2: Improving of Signage and Captions																															
Design Improved Captions and Signage																															
Production of Improved Signage																															
Implement Improved Signage and Captions																															
Buffer Days Between Phases																															
Phase 3: Community Engagement																															
Planning Meeting for Museum Tour																															
Create Survey																															
Survey Proper																															
Contact Organization																															
Pre-Museum Visit																															
Intern Training for Tour																															
Contact Media																															
Tour Day																															

															•	emb														0
Tasking	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30 1
Phase 3: Community Engagement																														
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