

The promotional and educational activities of the Museum of King Jan III's Palace at Wilanów include publishing texts that showcase its collections, as well as hosting classes and workshops. This offer is addressed to persons with varying cognitive abilities and with different levels of proficiency in the Polish language. In order to ensure that all visitors can benefit from the Museum's offer and understand the information, both that provided in writing and that provided verbally, in 2022–2023 the Museum has embarked on the project entitled 'Usunięcie barier komunikacyjnych na wystawie *Kolekcjonerstwo Potockich* celem poprawy dostępności w obszarze rozumienia i czucia' ('Removing communication barriers at the *Art Collecting in the Potocki Family* exhibition to improve accessibility in the areas of cognition and sensation') to pursue efforts aimed at developing a common standard for accessible communication.

The project enabled the development of tools that showcase selected exhibits, historical events and artistic techniques. Notably, the manner of presenting information enables all visitors, regardless of their needs and abilities, to understand the content.

The 'Art Collecting in the Potocki Family' exhibition, opened in 2022, traces Stanisław Kostka Potocki's interests in collecting works of art, which he purchased during his travels across Europe. Some of these works are displayed at the exhibition. The collection also features works collected by his descendants and subsequent owners of the Wilanów Palace. As a result, the exhibition provides an overview of works representing various genres and artistic techniques, including paintings, ceramic pieces, craftworks, prints, watercolours, and objects made of glass and metal. Their sheer diversity enables every visitor to find something they consider interesting. The topic turned out so universal that the Museum decided that the implementation of comprehensive communication and accessibility solutions should start with this exhibition.

Corridors

The linguist Stanisław Gajda puts forward the following formulation: 'Communication is a type of human behaviour which involves a contact between two participants of a specific situation that occurs within the framework of another behaviour. During this contact, its participants, called communicators – the sender and the receiver – exchange information, views, emotions and other messages in order to inform the interlocutor, as well as influence the interlocutor's thinking and behaviour'.¹

1 S. Gajda, 'Jak się porozumiewamy?', in: *Logopedia. Pytania i odpowiedzi*, eds T. Galkowski, G. Jastrzębowska (Opole, 1999), p. 19.

FACETS OF ACCESSIBLE COMMUNICATION

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Communication is a fundamental element of life and, needless to say, its absence breeds misunderstanding and conflicts, limits independence and fosters frustration. As an institution, the Museum sends various kinds of communications to its visitors, such as invitations to current events and articles about exhibits. Since the Museum wants these messages to be understood and to encourage the visitors to come to the Museum and explore the collections, communication was chosen as the key aspect of the project. The works were guided by the key objective of the project: removing communication barriers in order to give as many people as possible the opportunity to explore the exhibition and read the related information with the least amount of assistance.

Speech, gestures, images and texts can be used as means of communication on a range of levels, with the application of various media and with various effects being achieved as a result. In the case of the Museum, communication mostly involves information for visitors, which makes it essentially one-sided; however, the positive response can be discerned based on the growing number of visitors to subsequent events or exhibitions.

The current text outlines the work undertaken as part of the project in order to develop new communication strategies based on the materials presenting a particular painting: the *Salvator Mundi*.² The achieved solutions encompass both verbal and non-verbal communication. The starting point is an article³ outlining the most important information about the piece, accompanied by the text about the 'Art Collecting in the Potocki Family' exhibition.⁴

Verbal communication

Texts and FOG

The work started with an analysis of the materials covering the 'Art Collecting in the Potocki Family' exhibition published on the Museum's website.

Every day, every person must deal with an enormous amount of diverse information. There is not enough time to focus on everything, and not enough energy to truly understand complex texts. In order to get the

2 *Salvator Mundi* by Cesare da Sesto (?), Bernardino Luini, born Bernardino de Scapis (?), Giovanni Antonio Boltraffio (?), some other painter linked with Leonardo da Vinci's studio in Milan (?); after 1513; technique: oil; size: 65.5 × 51.0 cm; inv. no. Wil.1016; now held by the Museum of King Jan III's Palace at Wilanów.

3 D. Folga-Januszewska, *Tajemniczy wizerunek „Chrystusa Zbawiciela” (Salvator Mundi) z kolekcji Muzeum Palacu Króla Jana III w Wilanowie*, www.wilanow-palac.pl/wystawa_leonardiana_w_kolekcjach_polskich_w_2020_roku.html (accessed 29 Nov. 2018).

4 *Kolekcjonerstwo Potockich*, www.wilanow-palac.pl/kolekcjonerstwo_potockich.html (accessed 9 Nov. 2021).



Fig. 1

Zbawca Świata (Salvator Mundi), after 1513

message across, it is necessary to write them in a more accessible manner, making them clear, simple and economical.

Texts are characterised by varied difficulty levels. Some are easy to read, whereas others are more difficult. Whether or not a text can be understood easily depends on several factors. These include:

- readability of the text – this concerns its physical characteristics (e.g. typeface used, contrast, line spacing, paragraphs, etc.), which can be summed up as the composition of the text;
- comprehensibility of the text – this concerns the readers' cognitive abilities and their pre-existing knowledge of the matter at hand;
- clarity of the text – this concerns two factors, namely word length and sentence length. The longer the words and sentences, the more difficult a text is to read, and vice versa.⁵

Let us take a closer look at the issue of clarity. In 1952, an American publisher and entrepreneur Robert Gunning developed an algorithm that made it possible to automatically check text clarity with American journalists in mind. The so-called Gunning FOG Index remains one of

⁵ T. Piekot, *Magia i nieporozumienie, czyli FOG, Mgła i DART*, logios.dev/blog/magia-i-nieporozumienie/ (accessed 22 Nov. 2020).

the most popular tools for assessing clarity and accessibility of English-language texts. In principle, it is based on comparing the similarity of the analysed texts to other texts read by learners at different levels of education. The comparison is based on two characteristics, namely word length and sentence length.⁶ The FOG index is calculated by comparing the number of words to the number of sentences and the number of long sentences to the number of words in the text. The resulting score indicates how many years of education are needed to understand the analysed text.

The clarity of such texts in Polish can be checked thanks to the variant of this text-analysis tool. The two tools that can be used to analyse the accessibility of texts in Polish are Jasnopis (jasnopis.pl) and Logios (logios.dev) applications.

Let us examine a short extract from one of the texts outlining the *Salvator Mundi*, written in connection with the *Leonardiana in Polish Collections* exhibition, which was open from 4 December 2019 to 15 October 2020 at the Wilanów Palace Museum. The analysis was carried out using the aforementioned applications.

The author of the article, Dorota Folga-Januszewska, stated:

The historic collection at Wilanów, which was created by the palace's successive owners, included the mysterious image of Christ the Saviour (*Salvator Mundi*). In 1798, Stanisław Kostka Potocki estimated its value at 300 guilders. The collection also featured other interesting paintings, which were commonly referred to as the Leonardiana, including works by Bernardino Luini. While the media outlets from around the world are abuzz with the news of another version of *Salvator Mundi* (purchased for Abu Dhabi), the Museum of King Jan III's Palace at Wilanów, in collaboration with the Leonardo da Vinci Society and in consultation with the National Gallery in London, as well as many other museums in Poland and around the world, decided to develop an exhibition showcasing the 'myth of Leonardo', which in Polish collections is exemplified by dozens of works – paintings, drawings and engravings. Many of them have yet to be thoroughly identified, which makes the exhibition an exploratory one, designed to showcase not only the extraordinary works, but also the history and contexts of their acquisition.

In addition to the above, the exhibition serves to demonstrate the high-tech test methods and their results, as well as ways to determine the age of a painting.⁷

⁶ Ibid.

⁷ The Polish text undergoing the analysis: 'W historycznej kolekcji wilanowskiej tworzonej przez kolejnych właścicieli pałacu znalazł się tajemniczy wizerunek Chrystusa Zbawiciela (*Salvator Mundi*), którego wartość Stanisław Kostka Potocki w 1798 roku oceniał na 300 guldénów, a także inne ciekawe obrazy zaliczane do grupy tzw. leonardianów, w tym

The JASNOPIS application

The Jasnopis application uses seven levels of text difficulty, each corresponding to a minimum education level required to comprehend the text, starting from level 1 – childishly easy (grades 1 to 3 of primary school), 2 – very easy, comprehensible to an average Pole (grades 3 to 6 of primary school), 3 – easy, comprehensible to an average Pole (grades 7 to 8 of primary school), 4 – slightly more difficult, comprehensible to persons with secondary education or with extensive life experience (high school), 5 – more difficult, comprehensible to educated persons (undergraduate/engineering studies).

The above text was rated at 6, which means it is difficult to understand for the average Pole and requires a master's degree. The only higher rating is 7, awarded to very complex and professional texts, which are understandable only to experts with PhD-level knowledge.

The LOGIOS application

The work has started on simplifying the information presented in the article by putting them in easier terms.

The Logios application rated the passage quoted above at FOG 20, which means that the reader needs a higher education to understand the content. Both apps graded the text in a similar way, stating that it resembles texts read by persons having a university degree.

Due to a number of factors, the outcome of the analysis should never be taken at face value. For example, longer and rarely-used words automatically increase the FOG Index of a given text. What is more, even if the meaning of the term is explained in the text, the application cannot detect that and thus the rated difficulty might be much higher than in reality. On the other hand, the analysis of the result might be worthwhile when the goal is to lower the FOG Index of a text. In many cases, the editor can limit the difficulty of the text, since the applications highlight the words that are found the most difficult compared to the rest. Replacing them with simpler synonyms might be enough to lower the FOG Index and, more importantly, to make it more accessible as a result.

The quoted passage serves to provide general information about one of the more important artefacts on display, which is what makes simplifying it

dzieła m.in. Bernardina Luiniego. Gdy w mediach na całym świecie śledzone są losy innej wersji Salvatora Mundi (zakupionej do Abu Dhabi), Muzeum Pałacu Króla Jana III w Wilanowie we współpracy z Towarzystwem Leonarda da Vinci i w konsultacji z Galerią Narodową w Londynie oraz wieloma innymi muzeami w Polsce i na świecie przygotowało wystawę pokazującą »mit Leonarda« egzemplifikowany w polskich kolekcjach kilkudziesięcioma dziełami (obrazami, rysunkami, rycinami). Wiele z nich wymaga dopiero gruntownego rozpoznania, jest to więc wystawa »badawcza«, mająca na celu pokazać nie tylko niezwykle dzieła, ale także historię i konteksty ich nabycia. Osobnym elementem wystawy jest pokaz zaawansowanych technologicznie metod i wyników badań obrazów oraz sposobów oceny ich wieku'; D. Folga-Januszewska, *Tajemniczy wizerunek*.

worthwhile in order to make it accessible to persons without a university degree and to enable them to learn something about the *Salvator Mundi*.

Different levels of texts

Plain language

A statement by Dr. Tomasz Piekot, a linguist from the University of Wrocław: 'Plain language is one that respects the reader and their free time' neatly conveys the purpose of such communications. The thought behind such a text is to enable the reader to easily understand its contents upon the first reading and be able to find the most important information. Tourists, who sometimes visit a few museums in a day, usually have neither the time nor the need to delve into complex and lengthy texts. That is why, in addition to materials covering a given topic in detail, including specialised texts, it is also advisable to prepare a bundle of basic information about the exhibition written in plain language. This is to enable the readers to read faster, understand the texts better, retain information for longer and learn how to apply the knowledge in practice.

It should be noted that the principles of simplicity and plain language are also applicable to academic and specialised texts – it is not just about simplified vocabulary (colloquial rather than professional), but also the structure of the text and its layout, which all enable better understanding. These factors are not always considered when it comes to specialised texts.

The most important factors that help the reader to quickly find the relevant information and understand the text are the following:

- the structure of the text – it needs to be organised and logical; the most important information should be included at the beginning of the text;
- visual hierarchy – instead of writing the so-called walls of text, often comprising a single continuous column of text, the writer should use separators – headings, smaller and larger elements, bold text, etc.
- proper vocabulary – words should be short and used in everyday communication;
- sentence structure – the sentences should be short and simple, since such sentences are much easier to understand;
- audience-oriented content.

As part of the project, the team analysed 20 texts (informational and academic) in detail, which was followed up by rewriting them in plain language after training a group of staff members in writing plain-language content. The team also developed a set of guidelines for the Museum editors, explaining the basic principles of plain language and describing selected texts in detail. Each of the presented cases is accompanied by

- the original text;
- a commentary outlining the difficulties;
- the suggested improvements and ways to simplify the text.

According to the analyses, across the 20 examined texts, the most common issues hindering comprehension included the use of long sentences, professional vocabulary, abstract nouns, and participle structures.

Thanks to the analysis, the team had the clear target to focus on while working on information texts.

Easily readable and understandable texts

After scientific and specialised texts and texts in plain language, the attention switched to easy-to-read and easy-to-understand texts.

The easy-to-read and easy-to-understand texts are aimed at readers who understand Polish at the A1/A2 levels; this means poor command of the language, which is usually linked with the fact that these readers

- need more time to read the text;
- quickly become distracted and lose focus;
- have difficulty finding the most important information in a text.

The concept of creating texts that are easy to read and understand was born in Sweden, where the first such books were published in 1968, followed by the first newspaper in 1984. The aim was to make literature accessible to people with learning disabilities. The idea then made its way to the United States, where People First, an organisation advocating for people with learning disabilities, was founded in 1974, with the aim to facilitate access to official texts, to empower this group of people and to make them as independent as possible.⁸ With time, the idea of developing easy texts spread to other countries, including Poland.⁹

Experience shows that the group of simplified text readers has expanded; in reality, everybody might need them in certain situations. Even the most skilled reader may come across extremely difficult texts (e.g. specialised ones). Nevertheless, some people use easy-to-read and easy-to-understand texts as their only source of information. These groups include:

- persons with learning disabilities (e.g. dyslexia);
- persons with attention disorders;
- persons with intellectual disabilities.

There are quite a few rules for creating texts that are easy to read and understand. Some of the most important ones include:

- using very short sentences;
- enriching the text with illustrations (drawings, photographs, pictograms), which facilitate understanding;
- filling the page with a limited amount of text;
- carefully choosing words and topics to be covered;

⁸ *Die Geschichte der Leichten Sprache*, inklusiv.online/ratgeber/geschichte-der-leichten-sprache/ (accessed June 2024).

⁹ Cf. *10 zasad prostego języka*, dobratresc.com/2022/10/19/prosty-jezyk-zasady/ (accessed 14 Sept. 2024).

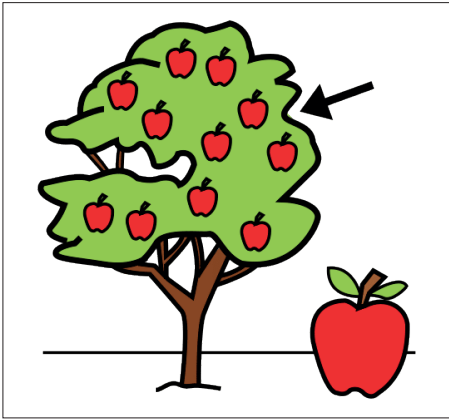


Fig. 2

An apple-tree pictogram

- using everyday words;
- explaining more difficult words if they need to be introduced.

Below is an example highlighting the difference between a text written in plain language and one that is easy to read and understand.

Plain text:

The apple tree growing in the garden is green and very tall.

A text that is easy to read and understand might read:

There is a tree growing in the garden.
 The tree is green.
 The tree is very tall.
 Apples grow on it.
 This tree is called an apple tree.¹⁰

Here are examples of the differences between texts written in plain language and texts that are easy to read and understand:

Plain language:

- short sentences; subordinate sentences are allowed, but preferably no more than one in a sentence;
- level of difficulty: B1-B2;
- pronouns are allowed;
- there are no illustrations supporting understanding of the text;
- consulting the future audience of the text is not necessary.

Simple text:

- short, simple sentences;
- level of difficulty: A1-A2;
- pronouns should be avoided;
- illustrations can be added to support understanding of the text;
- potential readers (e.g. people with intellectual disabilities) need to be consulted;
- one sentence per line.

As a part of the project, the team developed six guides in easy-to-read text that introduce the collection presented at the ‘Art Collecting in the Potocki Family’ exhibition. They describe the works displayed in each room:

- *Painting* – presentation of selected major works from the painting collection on display in the former Potocki Library;
- *Monuments and Busts* – description of metal objects of historical and

¹⁰ The apple-tree pictogram comes from the Aragonese Center for Augmentative and Alternative Communication (ARASAAC) website, arasaac.org (accessed June 2024).

- patriotic significance displayed in the next room – the Historic Cabinet;
- *The Cabinet of Engravings* – the publication explains how engravings are made and the significance of the individual engravings in the *November Uprising* series;
- *Wilanów Then and Now* – the publication introduces the theme of the third cabinet – the history and iconography of Wilanów;
- *Ancient Vessels* – a description of a selection of ceramic vessels on display in the arts and crafts room;
- *Old Artistic Glass* – description of interesting glass objects on display in the arts and crafts room.

Looking back at the *Salvator Mundi* and its outline, below is a suggestion of a description of the work written in an easy-to-read and easy-to-understand manner. The sentences are very short. There are illustrations next to each description. Difficult words are explained and additionally highlighted (in colour or bold), as well as shown in a separate frame.

While the name ‘easy-to-read and easy-to-understand’ might suggest that developing such a text is an easy task, experience shows that it can prove difficult, as such texts must not be infantile; they also need to be written correctly in terms of content and language, and must be easy to read and understand even though the subject matter is often complex. That is why the task involves a group of people, especially when it comes to specialised topics. In addition to the author, the texts are also developed by

- relevant subject matter experts;
- people with intellectual disabilities (as consultants);
- text editors;
- graphic designers with relevant training.

A new programme introduced as part of the project was the *Easy Text Readers' Club*, which entailed inviting a group of adults with intellectual disabilities who share the love for reading. During a series of meetings, the club members read easy texts and learnt about the exhibition. This activity showed that there is a group of people who are very interested in reading and exploring new places and new areas, which confirmed the validity of the approach.

Augmentative and Alternative Communication (AAC)

The famous Polish poet Julian Tuwim made an apt observation: ‘As a text, silence is extremely prone to misinterpretation’.¹¹ AAC methods are being introduced in order to prevent misunderstanding and enable those who, for whatever reason, have not mastered or have lost the ability to use speech the chance to express their needs and thoughts.

¹¹ Julian Tuwim, acquired from: *Cytaty Tuwima*, polishgeno.com/cytaty/2020 (accessed 26 March 2023).



Fig. 3a–f

Guides from the 'Art Collecting in the Potocki Family' exhibition series

Augmentative and Alternative Communication (AAC) is a term denoting various forms of expression other than spoken language that aim to enhance the abilities or compensate for potential communication and language difficulties.¹²

The concept of AAC covers various systems and communication solutions, including

- graphic materials (drawings, pictograms, letters, photographs);
- manual signs (facial expressions, gestures).

The recipients of AAC include a variety of persons:

- those with neurodegenerative diseases (Parkinson's disease, Alzheimer's disease, dementia);

¹² arasaac.org/aac/pl (accessed June 2024).

Podróż do Włoch

Leonardiana na wystawie „Kolekcjonerstwo Potockich”

Na wystawie „Kolekcjonerstwo Potockich” jest kilka Leonardianów. Najbardziej znanym jest obraz „Zbawiciel świata”.

To **kopia**, czyli obraz namalowany na wzór innego obrazu.

Ten obraz jest namalowany na drewnie.
Jest na nim Jezus.
W lewej ręce trzyma szklaną kulę.
To symbol całego świata.
Prawą ręką robi gest krzyża – błogosławi ludzi.



Obraz „Salvator Mundi”

a

15 z 42

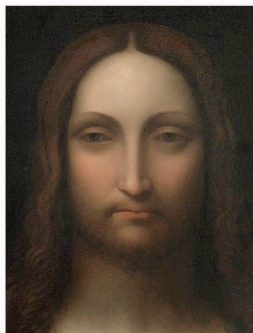
Podróż do Włoch

Jezus ma delikatne **rysy**, czyli kształt twarzy.
Jest spokojny.
W muzeum zatrzymaj się przed tym obrazem.
Popatrz na niego.

Czy twarz Jezusa jest jakby za mgłą?
Specjalnie jest tak namalowana.
Malarz łagodnie przeszedł z miejsc o jasnym kolorze do miejsc o ciemnym kolorze.
Taki sposób malowania nazywa się **sfumato**.

Sfumato to słowo z języka włoskiego.
Oznacza dym.

Po raz pierwszy namalował tak Leonardo da Vinci.



twarz Jezusa z obrazu

b

16 z 42

Fig. 4a–b

*The Collector's Tales –
Painting, a guide from the
'Art Collecting in the Potocki
Family' exhibition series*

- those on the autism spectrum (ASD);
- those with intellectual disabilities;
- those with multiple disabilities.

For persons with limited mobility and difficulties in using spoken language, pictograms serve as an alternative form of communication, enabling them to communicate with their immediate surroundings. If there are no physiological or neurological issues at play, visual communication using pictograms can assist in speech therapy.

For elderly persons suffering from cognitive impairments (e.g. due to aphasia, Alzheimer's disease, etc.) which force them to make use of the augmentative or alternative means of communication, visual aids are applied temporarily or permanently.

In order to improve cognitive accessibility and support the participation of non-verbal communicators in active cultural life, the team has developed

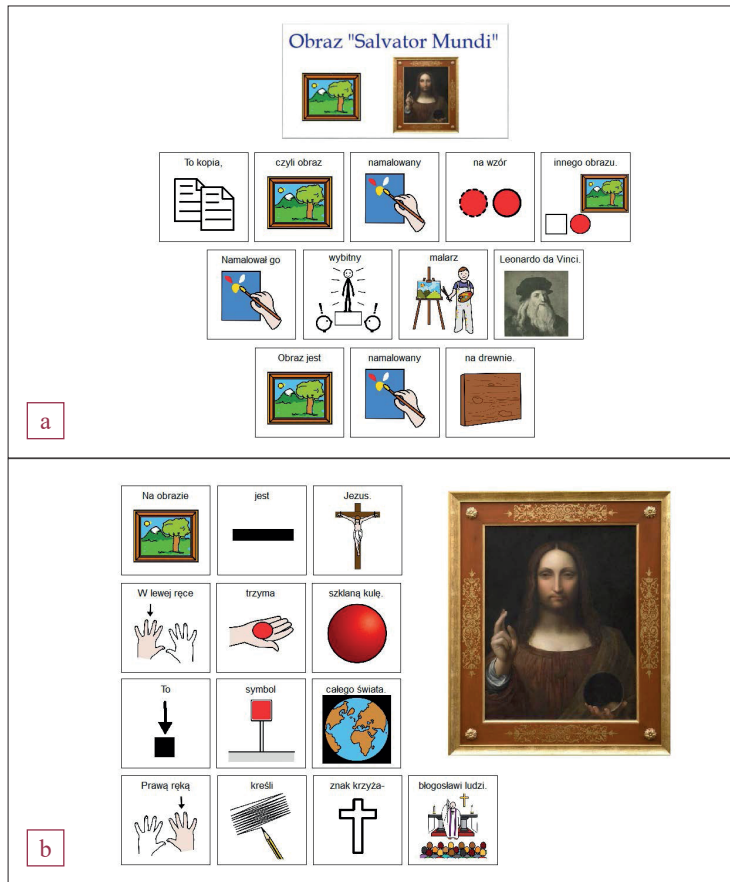


Fig. 5a–b

Guide cards for the ‘Art Collecting in the Potocki Family’ exhibition

the AAC guides to the ‘Art Collecting in the Potocki Family’ exhibition and visual cards used to guide individual visitors.

In the illustrations below, we present two example cards based on pictograms.

Accessibility solutions improving communication

Polish Sign Language

As part of providing information about the exhibition, the Museum provided interpretation into the Polish Sign Language. For a deaf person, spoken language is a foreign language, especially in the case of an innate disability; their native language is the sign language. The deaf or hard of hearing find auditory information either unavailable or available only to a limited extent. Some may also find written information difficult to grasp, especially when the language is complex and colourful.

When it comes to verbal communication, plain language texts, as well as texts that are easy to read and understand can be helpful. The best option, however, is information presented in Polish Sign Language.

As part of the project, the team translated the following materials into the

Polish Sign Language:

- thirty articles on selected objects to be seen at the ‘Art Collecting in the Potocki Family’ exhibition;
- five films in the *Collector’s Tales* series.

Audio description

Visual content is inaccessible to the blind and difficult to access for the visually impaired. A museum of interiors, such as the Wilanów Palace, is a very visual place, starting from the appearance of the palace and gardens, through the experiences and information contained in the layouts and decors of the various interiors, all the way to the exhibits presented in different parts of the palace. The appearance of all these places and objects is crucial for understanding, and for many people it is also a source of impressions and emotions. In the cases where visual content is inaccessible, audio descriptions and their text versions, the descriptors, come to the rescue.

As part of the project developed in connection with the ‘Art Collecting in the Potocki Family’ exhibition, the team has produced

- twenty audio descriptions (of the exhibition rooms at the ‘Art Collecting in the Potocki Family’ exhibition and selected objects);
- guiding descriptions (i.e. auditory descriptions aiding tactile recognition) for two new tactile paintings.

Tactile path

Audio description has become a regular feature of exhibitions. Yet, in order to learn even more about the object being described, making use of other senses may also prove beneficial. Touch is seen as one of the most important of them. That is why a tactile path will run through the entire exhibition. The two tactile paintings developed as part of this project have been complemented with replicas of ceramic vessels and a 3D model titled *Insects*.

The process of creating transparent tactile images is a multifaceted effort.

STAGE I – Plasticine relief model

This is the most important stage, which determines the composition, the height of the painting and the ways of depicting the details. Consultants play a major role at this stage, first by going through the description of the paintings and then helping to refine the way the details are presented. The consultants are visually impaired people who have experience of working on tactile versions of various works of art. The most important task, however, belongs to the sculptor, whose skill determines the effect and clarity of the work.

STAGE II – Plaster cast

Not everything can be done in plasticine. Switching the textures, smoothing the skin and refining the folds of the drapes requires a harder



Fig. 6

A tactile version of the painting *Salvator Mundi*

material. Therefore, the plasticine relief model is used to create a mould for a plaster cast. At that point, the details and finishes are refined. The consultants also help with this, offering feedback on quality and presentation, as well as any errors and imperfections that may escape the eye.

STAGE III – Cast in clear resin

To make the final product out of the white plaster model, a silicone mould is made with a ‘mantle’ – an outer frame that holds the silicone. The mould is then removed and cleaned in order to be used with transparent resin. After setting, the team applies the final touch-ups and the finest finishes. This is also when the team decides whether a piece should be smooth as glass or gently matted. For very seasoned viewers, this allows them to get some idea of the way light is arranged in the painting; the shaded parts are matted and the well-lit parts are smooth to the touch. Interestingly, this choice gives a visual effect similar to a photographic negative. This is the most technologically demanding process. The raw material, a transparent polyurethane casting resin, is really expensive and any issues are difficult to rectify later. The resin has to be vented in a pressure machine before pouring. The air in the room needs to meet the defined humidity and temperature requirements. Vents must be made in places where air bubbles can form. These are just some of the issues to watch out for.¹³

¹³ A description written by PROPSY, tactile painting studio, presented as part of the project, *Jak powstają obrazy dotykowe*, 2023.

About the exhibition for children – film package

The team has prepared a video tour of the exhibition titled *The Collector's Tales* with the youngest museum visitors in mind. The trail leads them through the various rooms and introduces them to the most important themes, showcasing the most interesting exhibits. Five films have been produced as part of *The Collector's Tales*:

- *Collection*,
- *Painting*,
- *Ceramics*,
- *Wilanów Then and Now*,
- *Monuments and Medallions*.

Summary

The described project was a response to the need to develop a standard of accessible communication so that all interested parties can participate in the cultural events organised at the Museum without relying on others. The need to make the content of exhibitions and the cultural offer accessible stems not only from the internal needs of the institution and the needs of our visitors, but also from applicable laws.¹⁴

Thanks to the implementation of the solutions, persons with poorer command of the Polish language have gained access to information. They can visit the Museum and get to know the Wilanów Palace in a way that suits them. The Museum remains hopeful that this will lead many visitors to having engrossing intellectual adventures, gaining new experience, learning new information, and the simple enjoyment of their time.

The work was carried out as part of the 'Culture without Barriers' project funded by the Knowledge Education Development Operational Programme (Program Operacyjny Wiedza Edukacja Rozwój; POWER) for 2014-2020, Measure 4.3 *International cooperation*, implemented by the State Fund for Rehabilitation of Persons with Disabilities, in partnership with the Ministry of Culture, National Heritage and Sport, the Foundation for Culture without Barriers and Institut für Bildung und Kulture.

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14 *Ustawa z dnia 4 kwietnia 2019 r. o dostępności cyfrowej stron internetowych i aplikacji mobilnych podmiotów publicznych* (Journal of Laws 2019, item 848); *Ustawa z dnia 19 lipca 2019 r. o zapewnieniu dostępności osobom ze szczególnymi potrzebami* (Journal of Laws 2019, item 1696).

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