So, this is Mexico, this is San Luis Potosí, this is San Luis Potosí City and this is the Museo Regional Potosino.

Oh, yes. This is Ximena Castellanos, a Philosopher

And this is me!

Well. My first encounter working with and for disabilities was with this lovely project in 2018.

Ximena and I worked in collaboration with an NGO to develop accessible museography for people with disabilities in San Luis Potosí.

The project wasn't focussed on making the physical adjustments to the building, but on designing the spaces and strategies for the museum to support visible and invisible disabilities, through universal design principles which propose universal accessibility. (Mance 1998)

It's interesting because in Mexico the Convention has a force of law and it's on the same level as the Constitution. Therefore, institutions must fulfil the obligation of adapting and making facilities accessible to people with disabilities.

Sadly, even with the Convention, Mexico and many other countries is really far behind on accessibility matters and adaptations.

These weren’t just technical solutions. They were about dignity about understanding disabilities as a social and cultural identity (Castellanos, Massieu 2018)

Through Crenshaw’s lens of intersectionality (1991) I’ve begun to see how disability isn’t a single identity but one shaped by race, gender, class, and more. all the stories we hear of minority groups aren't isolated stories. They reflect systemic issues.

I love how Ade Adepitan (2020) posed the question of whether if we really, as a society,

want to tackle inequality, as he said, if we have been talking about these for years and years and we are in that far away from where we were 20 years ago.

I try to consider neurodiversity, language barriers and different learning methods

when designing tasks.

For example, by providing materials in multiple formats with the previous experience of working with different types of disabilities, I learned that co-creation is crucial

For example, I have gotten feedback from them that sometimes the working sheets feel a little bit tight because their learning process is less structured.

But for example, in other cases, I have seen students taking pictures of the written instructions to translate them into their first language.

So having the instructions in different formats has helped them to follow up the session.

I recognise that many students don't disclose their disabilities. So universal design becomes even more critical.

This module of the Pg.Cert. has made me remember all the things I learned, in designing the educational content for museums.

So now I think I have a clearer view on creating learning environments where students don't have to ask for access, because they will already have it

Whether in a museum or a university. Access must move beyond compliance. It should be an ethical practice, a commitment to making space for all identities to learn, express and thrive.