ICOM international council of museums

28
ICOM Education

Cultural action

Action culturelle

Acción cultural

Edited by I Edité par I Editado por
Stéphanie Wintzerith

CECA ICOM international committee for education and cultural action

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With the help of I Avec l'aide de I Con ayuda de
Wencke Maderbacher

A publication of:
Une publication de :
Una publicación de:

CECA – Comittee for Education and Cultural Action is a committee of the International Council of Museums (ICOM) network.

Description of the collection
This collection gathers the results of the research and professional experiences of the members of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM).

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Evaluation criteria
All the texts published in this collection are blind peer-reviewed according to the following criteria: originality and relevance of the text proposed; theoretical consistency with the thematic areas of the collection; methodology and appropriateness of the research tools; language correctness and impact of the analyses.

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Cover and graphic design: by the Author.

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ISSN 0253-9004

This issue of ICOM Education is also available in print version published by BoD – Books on Demand, Norderstedt (Germany). See their websites https://www.bod.de/buchshop/ or https://www.bod.fr/librairie/.

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Introduction

Introduction

Introducción

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Stéphanie Wintzerith

As a way of introduction

The acronym's (hidden) significance

Like in so many international organisation, acronyms are blossoming inside ICOM. Those more or less suitable abbreviations impose themselves, sometimes instantaneously, to designate a committee or any other entity. As time goes by, the primary significance of the words they are made of fades away. What remains are acronyms whose actual meaning is long lost.

Yet the name of a committee is far from being insignificant: it has been chosen with great care at the creation of the committee and determines its orientations for many years. Nevertheless, this name is not immune to obsolescence. The definition of words and all the notions they convey might change in the course of time; the context and innuendos might become less obvious. Museums have undergone a profound change in the last decades – as did the societies they serve. What was familiar in the 1950s or 60s is not necessarily obvious any more today.

This applies to our committee as well: CECA, the Committee for Education and Cultural Action. Most of our members would probably have a quite fair understanding of "education", but how many could clearly explain "cultural action"? This relates to the identity of our committee as such.

Still on equal footing when the committee was founded, both terms had a very diverse destiny: in the course of time, cultural action gave more and more way to education, the latter getting stronger and stronger and finally becoming the dominant element that solely defines the committee today. This evolution echoes the development of the so-called "education department" in museums since CECA's foundation more than half a century ago. It also mirrors the semantic evolution, especially in the French-speaking context, where the term "cultural action" seems to have its roots.

Thinking about what cultural action is

At first sight, "cultural action" is simply the combination of a common noun and an adjective to characterise it: the action, in other words the fact of doing something, and the field in which this action takes place, i.e. culture. It gets more complicated if one tries to give a definition of culture, and even more complicated if one chooses to reduce the range by

focusing on one cultural institution as peculiar as the museum. How does a museum "make" or "activate" culture anyway, and for whom?

The museum is an institution acting inside the society in which it is enclosed. It (inter-) acts with the public in its widest sense. It acts upon the audiences that come for the benefit of the programmes and offers developed by the museum. It also reacts to some changes in society. Therefore, it is an actor – in the sense of "the one who makes" – of culture, and thus a maker of cultural action. In this sense, cultural action is a concept illustrating the relationship of the museum to society and its components, in other words the relationship to its audiences. So cultural action says much about the importance granted by the museum to its (potential) audiences.

Another question is crucial for our committee. If the committee's name holds both terms "education" and "cultural action", there must be (have been) at least a slight nuance of meaning if not a complete different sense. So the question is: what is the difference between cultural action and education – or, to put it in the same semantic form, what is the difference between cultural action and educative action?

Within CECA, what do we understand as "cultural action"? What is it exactly we are talking about? In other words, what is our committee really about? It seems quite difficult to answer these questions clearly, all the more so since the underlying notions and perceptions are so diverse or even sometimes contradictory. Moreover, it is easy to translate the two words, but are we really sure that the French "*action culturelle*" or the Spanish "*acción cultural*" have exactly the same meaning, the same nuances, the same underlying references as the English words?

Thus, it's high time we start thinking about this notion (these notions?) of cultural action and examine its definitions, its concepts, the different meanings and its multiple implementation in/by museums. Aware of this inaccuracy in semantics and identity, the board of CECA decided to undertake the exploration of "cultural action" and to solve a question that has been annoying for many years. A member of the board was appointed to coordinate what became a large scope special project.

The project started with involving the members, asking them "For you, what does cultural action mean?" through the social media. Though responses were still few, they showed the wide range of understandings – and occasionally even of misinterpretations – that are circulating through the committee. The results of this short survey were presented during the poster session of the CECA conference in London in October 2017. It was a wonderful opportunity to exchange with our members, seeing their tangible interest and confirming that the theme will be a thriving one.

The second part of the project aims at collecting the terms of vocabulary used in several countries to name the museum professionals working in education and/or cultural action in order to better understand each-other. This multilingual glossary is due to go online in good time. Furthermore, a decision was made to review the literature available in CECA's three working languages, so as to better understand the roots and concepts of cultural action – we'll come back to that soon.

Cultural action will also be at the very heart of the next CECA conference to be held in September 2018 in Tbilisi, Georgia, where the delegates will discuss around the theme *Museums, Education and Cultural Action: Between old and new meanings.*

An issue of *ICOM Education* dedicated to cultural action

Extending this series of action, it seemed appropriate to dedicate this issue of *ICOM Education* to the very same topic of cultural action in every sense of the word. The aim is to understand its origin as well as its present meaning(s) and to explore on the one hand the concepts and underlying ideas, on the other hand the implementations in/by the museums. The results of this exploration widely overmatched our expectations, the theme is such a fascinating one.

Due to a very tight time plan, we decided to narrow down the target group for the call for papers to the board itself and some individuals chosen for their particular competence in the field of cultural action, instead of sending this call for papers to every CECA-member as would be the usual procedure. We already expected three contributions about the above-mentioned literature review in our committee's three working languages. They turned out to be five papers and one synthesis and build the core of this issue.

To complete this introduction, the first paper offers a look backwards on the genesis of our committee, sketching its components and their successive names. It shows how the words "cultural action" settled in the name and what discussions were held to lead to what is known today as CECA.

Cultural action, a different notion in different countries

The first chapter is dedicated to the review of the available literature in the three languages. This coherent and concerted set of papers presents some details of the situation in four countries: France, Spain, Argentina and Canada, the latter being split in English Canada on the one hand, and the predominantly French-speaking province of Quebec on the other hand, examined separately. So there are four countries, then, and five incredibly different situations as far as cultural action and museums are concerned.

In France, a country well-known for its centralised organisation, culture has been a prerogative of the State since the 1960s. At that time, cultural action becomes distinct from education, the other pillar for the relationship a museum builds up with its audiences. In the course of the following decades, the vocabulary used evolved in parallel with the evolution of the way a museum is considering its audiences, changing from "educational department" to "cultural department", from mediation to co-construction.

In Spain, cultural policies are mainly focussing on the process of cultural democratisation that was launched during the Franco dictatorship. When coming back to political democracy, this process went on, thrived and got stronger even though still very closely subordinated to the political debate. Cultural action as such was done by the cultural institutions, and especially by the museums. Taking advantage of cultural action offers, some audiences advanced from passive cultural consumers to active protagonists, more and more involved in what will become cultural democracy.

In Argentina, cultural action is dependent on cultural policies understood as development policies, both being very volatile according to the priorities set by the successive governments. Curiously, these cultural policies and the ensuing cultural action seem to be pure concepts not meant to be implemented, having no tie whatsoever with the cultural institutions, yet the natural partners for their concrete implementation. But those institutions do exist in Argentina. The proof is to be found at the very end of the

paper, where some institutions – and especially the ones we are most interested in, namely the museums – make their reappearance. Some hints are given to set the intrigued reader on the right track.

Canada shows two very different pictures, which is mainly due to its twofold linguistic situation and its federal governance. Thus, it seemed appropriate to examine both faces separately. On the one hand, there is English Canada, where cultural action did not establish as a notion or a concept of its own right but belongs to museum education. And yet all museums do carry out cultural action, even though the notion is not theorised or analysed in the English-speaking literature. Cultural action is based on concepts like accessibility, equality, inclusion, equity and sustainability. Those are key ideas for shaping the relationship that museums build up with their audiences.

On the other hand, the notion of cultural action is widely analysed in the reviewed literature concerning the French-speaking province of Quebec. Three "corporate bodies" have produced literature without consultation or even exchange between them, and yet complementing one-another admirably: the State and its cultural policies; the museum directors and their views on the day-to-day business of museums; and researchers and academics and their analyses of the cultural praxis in museums. A very relevant definition of cultural action in/by museums can be drawn from these three perspectives.

Considered separately, those five case studies are already a very enriching reading. Taken together, compared and confronted, they contribute even more to the discussion. Their authors met, discussed, shared their findings and their doubts. They worked out the few similarities and the many differences as well as the key ideas and the themes that would need further analysis. The result of these discussions is summed up in a remarkable synthesis. The authors were so kind as to include it in this publication. Any attempt at summarising this synthesis would be too simplistic and as such useless. The interested reader should read it through for his/her own benefit.

From the museums' perspective

The second chapter holds contributions presenting the perspective of those who deal with cultural action on a day-to-day basis, developing concepts and implementing them: museum educators and all professionals working in the departments of "education and cultural action", whatever they may be called.

In Austria, the professionals engaged a fundamental reflection about the denomination of their profession, its contents and their working conditions. This process culminated in the formulation of a job description which was officially adopted by the profession's representatives. Cultural action is not to be mixed up with education. It is mainly understood as a transmission of cultural contents and makes out the largest part of their daily work with the audiences.

Another continent reveals another perspective. In Latin America, professionals and researchers were asked to share their opinions about the terms "cultural action" and "educative action". This short qualitative survey showed that the perception of cultural action remains blurred, whereas educative action represents the core of the respondents' work.

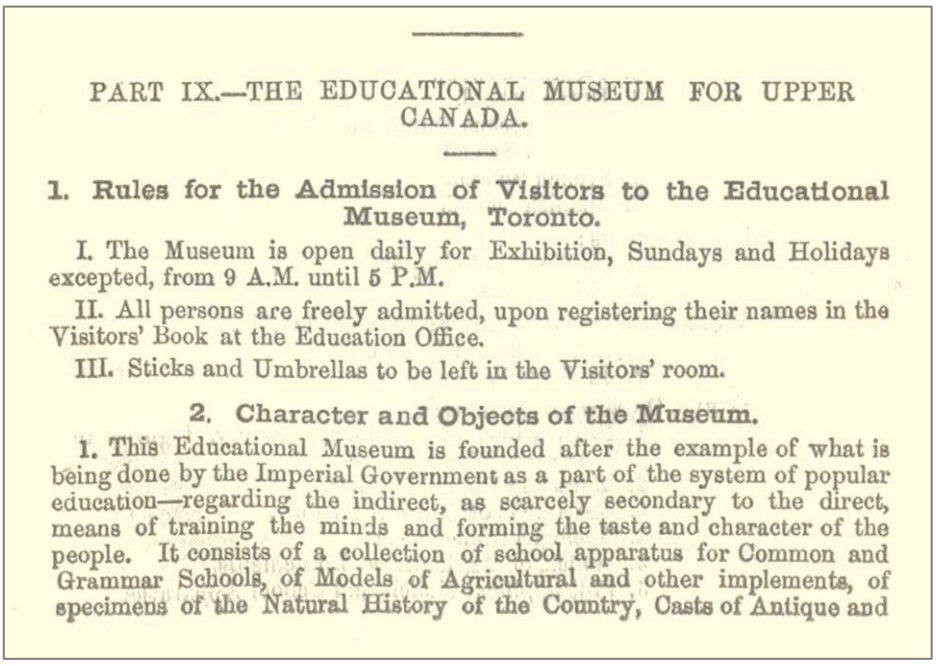
The third chapter illustrates all the above said with two detailed examples of museum practice. The first one is a masterly demonstration of cultural action raised to a working

philosophy. The whole exhibition itself becomes cultural action, from the first concepts and designs to the cultural programmes offered to the audiences, from the way the target groups are involved to the series of small integrated studio-exhibitions, from the set objectives to the impacts on audiences and society.

Though on a smaller scale, the second example is certainly as ambitious. This pilot project offers a programme specifically designed for people with Alzheimer's disease. Its main objectives are to foster the quality of life of those persons as well as to strengthen the social role and duty that the museum intends to have.

Both detailed examples are only but a tiny part of the boundless possibilities of cultural action. We wanted to give a broader outline of cultural action as implemented by the museums. The diversity is such that we chose to introduce a new format in this issue of *ICOM Education*: a market of ideas. As museum people, we like collections. So, we thought we would gather a small but fine collection of selected projects and programmes, all of them presented in the standardised form inspired by our well-known catalogue file cards. We'll first take you on a world-tour of cultural action before reaching one particular country, Brazil, showing here again all the diversity of projects and actions offered by this country's museums.

This colourful mosaic of projects sets the finishing touches to the whole picture painted in the course of the papers, a picture of cultural action.



PART IX.—THE EDUCATIONAL MUSEUM FOR UPPER CANADA.

1. Rules for the Admission of Visitors to the Educational Museum, Toronto.

I. The Museum is open daily for Exhibition, Sundays and Holidays excepted, from 9 A.M. until 5 P.M.

II. All persons are freely admitted, upon registering their names in the Visitors' Book at the Education Office.

III. Sticks and Umbrellas to be left in the Visitors' room.

2. Character and Objects of the Museum.

1. This Educational Museum is founded after the example of what is being done by the Imperial Government as a part of the system of popular education—regarding the indirect, as scarcely secondary to the direct, means of training the minds and forming the taste and character of the people. It consists of a collection of school apparatus for Common and Grammar Schools, of Models of Agricultural and other implements, of specimens of the Natural History of the Country, Casts of Antique and

Picture 1 - The educational museum as it once was.
Illustration 1 - Le musée éducatif d'antan.
Figura 1 - El museo educativo d'antaño.
Excerpt from I Extrait de I Extracto de: Rules, Character of Objects and Principal Contents of the Educational Museum of Upper Canada.
From the *The Consolidated Acts Relating to Common Schools in Upper Canada* (1861).
Source of image : Toronto District School Board Museum and Archives.

En guise d'introduction

Le sens (caché) d'un acronyme

L'ICOM, comme de nombreuses organisations internationales, a vu fleurir les acronymes. Abréviations plus ou moins heureuses, ils s'imposent parfois instantanément pour désigner le comité ou autre entité constituée. Au fil du temps, le sens premier des mots dont ils sont issus s'estompe, on finit par ne plus considérer que les acronymes au risque d'en oublier jusqu'à la signification même.

Le nom d'un comité international n'est pourtant pas anodin : il est choisi avec soin lors de sa création et il en fixe les orientations pour de nombreuses années. Il n'est cependant pas immunisé contre l'obsolescence. La définition des mots ainsi que les notions qu'ils décrivent peuvent évoluer dans le temps, les contextes et sous-entendus perdre de leur limpidité. Les musées, tout comme les sociétés qu'ils servent, ont énormément évolué dans les dernières décennies. Autant dire que ce qui était évident dans les années 1950 ou 1960 par exemple ne l'est plus nécessairement aujourd'hui.

Il en va ainsi pour notre comité : CECA, Comité pour l'éducation et l'action culturelle, l'acronyme étant fondé sur sa dénomination anglaise. Si la plupart de nos membres ont probablement une vision assez précise de ce qu'ils entendent par « éducation », combien peuvent aujourd'hui définir clairement l'« action culturelle » ? Nous touchons là à l'identité même de notre comité.

Encore sur un pied d'égalité lors de la création du comité, les deux termes ont connu une destinée divergente : au fil des ans, l'action culturelle a cédé de plus en plus de terrain, alors que l'éducation n'a cessé de se renforcer pour finalement dominer au point que c'est essentiellement par cette notion que se définit le comité aujourd'hui. Cette évolution fait écho au développement des services dits « éducatifs » dans les musées depuis la création du CECA il y a plus d'un demi-siècle. Elle est également le reflet d'une évolution sémantique dans le monde muséal, en particulier dans les pays francophones où le terme d'« action culturelle » semble avoir son origine.

Réfléchir à ce qu'est l'action culturelle

A priori, l'« action culturelle » est très prosaïquement la combinaison d'un nom commun et d'un adjectif qui le caractérise : l'action, autrement dit le fait de faire quelque chose, et le domaine dans lequel se produit cette action, la culture. Les choses se compliquent si l'on tente de définir la culture, plus encore si l'on cherche à réduire le champ en se concentrant sur une institution culturelle si particulière comme l'est le musée. En quoi ou comment un musée « fait-il » de la culture, et pour qui ?

Le musée est une institution qui agit dans la société dans laquelle il s'inscrit. Il (inter-) agit avec le public au sens large. Il agit sur les publics qui viennent profiter de toutes les offres qu'il a développées. Il réagit, aussi, à certaines évolutions de la société. Il est donc un acteur – au sens de « celui qui fait » – de la culture, et par extension de l'action culturelle. L'action culturelle est par conséquent une notion qui illustre le rapport du musée avec la société et ses composantes, en d'autres termes les publics (potentiels). Elle en dit long sur la place des publics et l'importance que le musée leur accorde.

Autre question de la première importance dans le cas de notre comité : si le nom comporte les deux termes « éducation » et « action culturelle », c'est bien qu'il y a (avait)

a minima une nuance entre les deux, si ce n'est des significations véritablement différentes. Dans ce cas, en quoi l'action culturelle se distingue-t-elle de l'éducation – ou de l'action éducative, pour garder le même modèle sémantique ?

Au CECA, qu'entendons-nous alors par « action culturelle », de quoi parlons-nous exactement ? Autrement dit, sur quoi porte notre comité ? Il nous semble bien difficile d'apporter une réponse claire à ces questions tant les conceptions et perceptions sont diverses, voire parfois contradictoires. De plus, il est aisé de traduire ces deux mots, mais sommes-nous certains que l'anglais « *cultural action* » ou l'espagnol « *acción cultural* » aient exactement le même sens, les mêmes nuances, les mêmes références sous-jacentes que les termes français ?

Il est donc grand temps de se pencher sur la notion (les notions ?) d'action culturelle, d'en explorer les définitions et concepts inhérents, les différents sens et les multiples applications pour/par les musées. Conscient de ce flou sémantique et identitaire, le comité directeur du CECA a entrepris l'exploration de la notion d'action culturelle, une question qui le taraude depuis des années déjà. Devant l'ampleur de la tâche, le comité a désigné l'une de ses membres pour coordonner toutes les activités de ce qui est devenu un projet d'envergure.

La première action fut de mettre les membres à contribution via les réseaux sociaux, leur demandant « pour vous, qu'est-ce que l'action culturelle ? ». Les réponses, certes encore peu nombreuses, ont néanmoins confirmé la grande diversité des conceptions – et parfois des contresens – qui règnent dans le comité. Les résultats de ce petit sondage ont été présentés sur un poster lors de la conférence annuelle du CECA à Londres en octobre 2017. Ce fut une occasion propice aux échanges avec les membres qui a suscité leur intérêt et permis de constater combien ce sujet est porteur.

Le second axe envisagé vise à récolter les termes de vocabulaire employés dans les différents pays pour désigner les professionnels de l'éducation muséale et/ou de l'action culturelle dans les musées, et ce afin de mieux se comprendre mutuellement. Ce glossaire multilingue des termes et leur définition succincte sera mis en ligne le moment venu. De plus, il a été décidé – on y reviendra ci-dessous – de mener une revue de la littérature disponible dans les trois langues de travail du CECA pour mieux cerner les sources et les conceptions de l'action culturelle.

L'action culturelle sera également au cœur de la prochaine conférence annuelle du CECA, qui se tiendra en septembre 2018 à Tbilissi, en Géorgie, sur le thème *Museums, Education and Cultural Action : Between old and new meanings* (Musées, éducation et action culturelle : leurs significations hier et aujourd'hui).

Un numéro d'*ICOM Education* consacré à l'action culturelle

S'inscrivant dans cette série de projets, enfin, il nous a semblé opportun de consacrer le présent numéro d'*ICOM Education* à l'action culturelle dans toutes ses acceptions. L'objectif est d'en comprendre non seulement l'origine mais aussi le(s) sens actuel(s), d'en explorer les concepts et conceptions aussi bien que les applications dans les musées mêmes. Le résultat a largement dépassé nos espérances, tant le sujet est passionnant. Contrairement à l'usage et compte tenu du peu de temps qu'il restait pour rassembler les contributions souhaitées, nous avons décidé de lancer un appel à contribution non pas

à tous les membres, mais à un groupe plus restreint et ciblé comprenant essentiellement le comité de direction lui-même et un certain nombre de personnes choisies pour leurs compétences en matière d'action culturelle. Nous avions déjà la promesse de trois articles passant en revue la littérature dans les trois langues, et qui ont finalement abouti à cinq articles et une synthèse, formant le cœur même de ce numéro.

En complément de la présente introduction, un premier article vient planter le décor et brosser en quelques lignes l'histoire de notre comité, de ses constituantes historiques et de leurs noms successifs. Il montre comment le terme « action culturelle » s'est établi et quelles discussions ont été menées pour aboutir à ce qu'on appelle aujourd'hui le CECA.

L'action culturelle, notion divergente d'un pays à l'autre

Un premier chapitre est consacré à la revue de littérature dans les trois langues. Cet ensemble cohérent et concerté présente plus en détail le cas de quatre pays, la France, l'Espagne, l'Argentine et le Canada, ce dernier étant examiné en séparant le Canada anglophone de la province de Québec à dominante francophone. Quatre pays donc, et cinq situations bien différentes les unes des autres qui envisagent l'action culturelle et les musées dans toute leur singularité.

En France, pays centralisateur s'il en est, la culture est établie comme une prérogative de l'État dès les années 1960. L'action culturelle se démarque alors nettement de l'éducation, l'autre pan de la relation que les musées bâtissent avec leurs publics. Au cours des décennies, les termes employés changent au fur et à mesure qu'évoluent les rapports des musées avec leurs publics, passant de « services éducatifs » aux « services culturels », puis de la médiation à la co-construction.

En Espagne, les politiques culturelles prennent principalement la forme d'un processus de démocratisation culturelle, enclenché durant la période franquiste et qui prend de l'ampleur dès le retour à la démocratie politique mais reste malgré tout subordonné au débat politique. L'action culturelle, elle, est issue des institutions elles-mêmes, et en particulier des musées. Profitant des offres d'action culturelles, certains publics évoluent alors de consommateurs culturels passifs à acteurs plus impliqués dans ce qui deviendra la démocratie culturelle.

En Argentine, ce sont les politiques de démocratisation culturelle et de développement qui déterminent l'action culturelle, politiques très changeantes au gré des priorités fixées par les gouvernements successifs. Curieusement, ces politiques culturelles et l'action culturelle qui en découle semblent totalement détachées de toute application concrète et surtout des institutions de la culture, pourtant a priori les lieux naturels de leur mise en œuvre. Ces institutions existent cependant bel et bien en Argentine. Preuve en est faite dans les derniers passages de l'article où l'on voit réapparaître celles qui, dans ce cas précis, nous intéressent au plus haut point, en l'occurrence les musées. Quelques pistes y sont esquissées pour mettre le lecteur intrigué sur la voie.

Le Canada, sous l'effet combiné de sa dualité linguistique et du fédéralisme de ses institutions, offre deux visages très différents, au point qu'il a semblé approprié de les étudier indépendamment l'un de l'autre. Il y a d'une part le Canada anglophone, où le concept d'action culturelle n'a guère d'existence propre mais se trouve largement intégré à l'éducation muséale. L'action culturelle en tant que telle, même si elle n'est que rarement théorisée dans les pays anglophones, n'en est pas moins largement pratiquée par les

musées. Elle se construit autour d'idées fortes telles que l'accessibilité, l'égalité, l'inclusion, l'équité ou la durabilité, idées fondamentales dans la relation des musées avec leurs publics.

Il y a d'autre part le Québec, province francophone où la notion d'action culturelle est bien présente dans les publications passées en revue. Trois « corporations » ont produit des textes, sans vraiment de concerter ni même échanger, mais en se complétant admirablement : l'Etat et ses politiques culturelles ; les directeurs de musées et leurs vues sur le quotidien des musées ; les universitaires-chercheurs et leurs analyses des pratiques culturelles et muséales. Il s'en dégage une définition très pertinente de l'action culturelle en milieu muséal.

Ces cinq cas particuliers, déjà fort riches considérés individuellement, ont été confrontés l'un à l'autre. Leurs auteures ont partagé leurs trouvailles, leurs conclusions et leurs interrogations. Elles se sont concertées et ont fait émerger quelques similitudes et de nombreuses différences, des idées directrices et des thèmes qui mériteraient d'être creusés davantage. Le résultat de ces discussions est présenté dans une remarquable synthèse, qu'elles ont eu la générosité d'inclure dans cette publication. Il serait vain de tenter de résumer en quelques mots, forcément réducteurs, toute la richesse de ladite synthèse. Le lecteur intéressé s'y reportera pour son plus grand bénéfice.

La pratique des musées

Le second chapitre rassemble deux contributions qui présentent la perspective de tous ceux qui, au quotidien, sont précisément chargés de développer et de mettre en œuvre les actions culturelles : les médiateurs et autres professionnels des services d'éducation muséale et/ou d'action culturelle, quelle que soit leur dénomination.

En Autriche tout d'abord, les professionnels se regroupent pour une réflexion approfondie qui englobe la dénomination, le contenu et les conditions de travail, réflexion qui a abouti à l'adoption officielle d'une fiche de poste. L'action culturelle se distingue de l'éducation et est entendue avant tout comme la transmission/médiation culturelle, occupant la plus grande place dans le quotidien des équipes en contact direct avec les publics.

On change de point de vue en changeant de continent. En Amérique latine, des professionnels et chercheurs ont été invités à s'exprimer sur les termes d'« action culturelle » et d'« action éducative » dans le cadre d'une enquête qualitative. Il en ressort que la perception de l'action culturelle reste très floue, alors que l'action éducative constitue le cœur de métier des personnes interrogées.

Le troisième chapitre vient illustrer les propos précédents par deux exemples détaillés tirés de la pratique muséale. Le premier est une démonstration magistrale de l'action culturelle érigée en philosophie de travail. L'exposition tout entière devient action culturelle, de sa conception à la mise en œuvre des programmes culturels, de l'approche des groupes cibles aux roulements des expositions-studio intégrées, des objectifs fixés à l'impact sur les visiteurs et sur la société.

Le second exemple est certes à plus petite échelle, mais il n'en est pas moins ambitieux. C'est un projet pilote proposant un programme spécifique adapté à des personnes atteintes de la maladie d'Alzheimer, permettant à la fois d'améliorer la qualité de vie de ces personnes et d'affermir le rôle social que le musée entend jouer.

Ces deux exemples ne présentent qu'une partie infime des immenses possibilités de l'action culturelle. Pour donner un aperçu de la diversité des actions proposées et mises

en œuvre par les musées, un nouveau format est introduit dans ce numéro d'*ICOM Education* : la foire aux idées. Il s'agit d'une collection de projets et programmes, présentés de façon standardisée et succincte en s'inspirant du modèle de la fiche d'inventaire. Elle offre d'abord un tour du monde de l'action culturelle qui nous mènera ensuite au Brésil, où nous nous arrêterons plus longuement pour, là encore, savourer toute la diversité des projets et actions engagés par les musées de ce pays.

Cette mosaïque de projets haute en couleur vient apporter la touche finale au tableau brossé au fil des contributions, et dont le motif central est l'action culturelle.

Picture 2 - The tactile gallery, discovering famous works of art by touching.
Illustration 2 - La galerie tactile, découvrir les œuvres célèbres par le toucher.
Figura 2 - La galería táctil, descubrir famosas obras de arte para el tacto.
Exhibition I Exposition I Exposición : *Le Louvre à Québec. Les arts et la vie*. (2008)
Musée national des Beaux Arts du Québec, photo : Stéphanie Wintzerith

A guisa de introducción

El significado (oculto) de un acrónimo

El ICOM como muchas organizaciones internacionales vieron florecer los acrónimos. Abreviaturas que se impusieron, a veces de forma instantánea, para designar un comité o cualquier otra entidad organizativa. Conforme pasa el tiempo el significado primordial de las palabras de las que deriva el acrónimo se desvanece. Los acrónimos corren el riesgo de perder su significado.

El nombre que designa un comité no es en ningún modo insignificante: se ha elegido con cuidado durante la creación del comité y determinara su orientación por muchos años. No obstante dicho nombre no es inmune a la obsolescencia. La definición que brindan las palabras y los sentidos que transmite cambian en el transcurso del tiempo. El contexto y referentes pueden ser menos obvios. En ese sentido, los museos han experimentado una serie de cambios profundos en las últimas décadas – al igual que las sociedades que sirven. Lo que era común en los años 1950 o 60 no necesariamente se percibe de la misma forma en la actualidad.

Esta circunstancia es aplicable a nuestro comité: CECA, el Comité de Educación y Acción Cultural del ICOM. El acrónimo nace del inglés. Si bien, muchos de nuestros miembros posiblemente tienen una comprensión amplia del concepto «educación», ¿cuantos de ellos podrían explicar claramente «acción cultural»? Esta definición señala directamente la identidad de nuestro comité.

Cuando se fundó el comité ambos términos se comprendían en igualdad de condiciones, aunque con un destino divergente. Con el paso del tiempo, la acción cultural cedió más y más espacio a la educación fortaleciéndole por lo que esta se convirtió en el elemento dominante, aquél que define nuestro comité al día de hoy. Su evolución hace eco a ese desarrollo del «área educativa» de los museos que comenzó desde la fundación del CECA, hace ya más de medio siglo. Por otro lado, refleja una evolución semántica en el campo museístico, en especial en el contexto francófono donde el término acción cultural tiene sus raíces.

Pensando sobre el significado de la acción cultural

En un primer momento, «acción cultural» es simplemente la combinación de un sustantivo común y un adjetivo que lo caracteriza: La acción -el hecho de hacer algo- y el dominio en el que dicha acción toma lugar: la cultura. La definición se vuelve más compleja si tratamos de dar una definición de cultura y aún más si proponemos enfocarnos en una institución cultural tan peculiar como lo es un museo. ¿Cómo puede un museo «hacer» o «activar» la cultura? ¿Para quién lo haría?

El museo es una institución que actúa dentro de la sociedad en la esta inserto. (Inter)Actúa con los públicos en su sentido más amplio. Su acción impacta las audiencias que atiende a través de sus programas y oferta museística. Reacciona a los cambios de dicha sociedad. Por tanto es un actor – en el sentido de «aquél que hace» – cultura y por tanto la acción cultural. En este sentido, la acción cultural ilustra las relaciones del museo con los elementos componentes de la sociedad, es decir, las relaciones con la diversidad de audiencias. Así, la acción cultural señala la importancia que el museo otorga a sus públicos.

Un cuestionamiento alterno será crucial: Si el nombre de nuestro comité incluye ambos términos «educación» y «acción cultural»; debe o debió de existir un matiz en el significado de ambas palabras o incluso un significado totalmente distinto entre ellas. La pregunta sería: ¿Cuál es la diferencia entre acción cultural y educación? o colocándolo de forma semántica: ¿Cuál es la diferencia entre la acción cultural y la acción educativa?

Por tanto, dentro de CECA ¿qué entendemos por acción cultural? ¿Cuál es el sentido de ese término? En otras palabras ¿de que trata nuestro comité? Responder con claridad estas preguntas resulta difícil, debido a que las percepciones y referencias que subyacen a estos conceptos son amplias y diversas, incluso en ocasiones, contradictorias. Más aún, es sencillo traducir estas dos palabras pero ¿estamos seguros que la *action culturelle* en francés o la *cultural action* para el idioma inglés tienen el mismo significado? ¿los mismos matices? ¿los mismos referentes que aquellos de la lengua española?

Así, es tiempo de comenzar a pensar sobre esta idea (¿ideas?) de la acción cultural. Examinar sus definiciones, significados, conceptos y las múltiples aplicaciones que se realizan en y por los museos. Consciente de esta inexactitud semántica e identitaria, la junta directiva del CECA decide emprender el análisis de la acción cultural y buscar responder este tema pendiente desde hace años. De hecho, un miembro de la junta ha sido llamado a coordinar este propuesta, que hoy se ha convertido en un proyecto de largo alcance.

Dicho análisis comenzó con el involucramiento de los miembros a través de redes sociales presentando la pregunta: Para ti, ¿qué significa acción cultural? Si bien las respuestas fueron pocas en número, demuestran el amplio rango de significados e interpretaciones (algunas erróneas) que circulan dentro del comité. Los resultados de esta breve encuesta se presentaron durante la sesión de cárteles en la conferencia CECA que se realizo en Londres en octubre de 2017. Aquella, fue una ocasión propicia para observar el interés tangible de los miembros y confirmar las posibilidades prósperas del proyecto.

La segunda fase busca hacer una recopilación global de términos y definiciones; el vocabulario que se utiliza en diversos países para nombrar a aquellos profesionales en museos que trabajan en educación y acción cultural con el propósito de comprendernos desde el lenguaje. Dicho glosario multilingüe estará disponible en línea dentro de poco tiempo. Asimismo se ha tomado la decisión de revisar la literatura disponible, en los tres idiomas con los que trabaja el CECA, con el fin de entender las raíces y conceptos relativos a la acción cultural.

La acción cultural será el corazón de la siguiente conferencia CECA a realizarse en Septiembre 2018 en Tbilisi, Georgia donde los delegados dialogarán alrededor del tema *Museums, Education and Cultural Action: Between old and new meaning (*Museos, educación y acción cultural: los significados de ayer y hoy).

Una edición de *ICOM Education* dedicada a la acción cultural

Continuando con estas iniciativas, es apropiado dedicar la edición de *ICOM Education* al tema de la acción cultural con todas sus acepciones. El objetivo será comprender su origen y su(s) significado(s) actual(es) además de explorar tanto los conceptos e ideas subyacentes, como las aplicaciones que se realizan en y por los museos. Los resultados de este análisis superaron ampliamente nuestras expectativas, el tema es fascinante.

Debido a los requerimientos de tiempo para esta edición, en lugar abrir la convocatoria a cada miembro, como es el procedimiento habitual, se decidió reducirla a la junta directiva y algunas personas seleccionadas por su experiencia particular en el campo de la acción cultural. Esperábamos tres contribuciones, en los tres idiomas de trabajo del comité, a partir de la revisión bibliográfica antes mencionada. Al final, resultaron cinco textos y una síntesis que constituyen el núcleo de este número.

Para finalizar esta introducción, el primer texto ofrece una mirada hacia la génesis de nuestro comité, esbozando sus componentes y aquellos nombres que se sucedieron a lo largo del tiempo. Muestra cómo fue que el término «acción cultural» se estableció en el nombre del comité y las discusiones que se sostuvieron para definir lo que hoy conocemos como CECA.

La acción cultural, un significado diferente entre un país y otro

El primer capítulo está dedicado a la revisión de la literatura disponible sobre el tema en los tres idiomas. Este conjunto coherente y concertado de documentos presenta referentes importantes del tema en cuatro países: Francia, España, Argentina y Canadá, esta última dividida en dos ámbitos, el Canadá inglés y la provincia de Québec que es predominantemente de habla francesa. Así, se presentan cuatro países y cinco circunstancias increíblemente distintas en lo que respecta a la acción cultural y los museos.

En Francia, un país conocido por su estructura de organización centralizada, la cultura ha sido una prerrogativa del Estado desde la década de los 60. En aquél momento, la acción cultural se comprende distinta a la educación, la otra columna que sostiene la relación que un museo construye con sus audiencias. En el transcurso de las siguientes décadas, el vocabulario que se utilizaba evolucionó, en paralelo con las perspectivas en las que un museo consideraba a sus audiencias, por ejemplo, al pasar de un «departamento educativo» a un «departamento cultural», de la mediación a la co-construcción.

En España, las políticas culturales se centran principalmente en el proceso de democratización cultural que inicio en el franquismo y que continuó y se hizo más fuerte ante la democracia política, a pesar de que aún permanece estrechamente subordinado al debate político. La acción cultural como tal, proviene de las instituciones culturales, en especial de los museos. Aprovechando aquella oferta de acción cultural, diversos públicos pasaron de consumidores culturales pasivos a protagonistas activos, cada vez más involucrados en lo que se convertirá democracia cultural.

En Argentina, serán las políticas de democratización cultural y las políticas de desarrollo, las que determinan la acción cultural ambas de carácter muy volátil según las prioridades establecidas por los gobiernos sucesivos. Paradójicamente, estas políticas culturales y la resultante acción cultural parecen totalmente alejadas de cualquier aplicación concreta desligadas de las instituciones culturales, los espacios naturales para su posible implementación. Sin embargo, en este panorama, existen esas instituciones culturales y que son señaladas casi final del texto, donde encontraremos incluso aquellas organizaciones que más nos interesan: los museos. Se desdibujan algunas pistas que llevaran al lector intrigado por el camino adecuado.

Por otro lado, Canadá muestra dos imágenes muy diferentes, lo que se debe principalmente a su doble situación lingüística y su gobierno federal. Por ello, es apropriado examinar ambas situaciones por separado. En un primer momento el Canadá de habla

inglesa donde la acción cultural no se concibe con identidad propia sino como un elemento que forma parte de la educación museística. Sin embargo aunque el termino no se ha teorizado o analizado en la literatura inglesa de ese país, los museos realizan acción cultural continuamente y se fundamenta en conceptos tales como accesibilidad, igualdad, inclusión, equidad y sostenibilidad; ideas clave en la conformación de las relaciones que los museos tienen con sus audiencias.

En otro sentido, en la provincia francófona de Québec la noción de acción cultural se analiza ampliamente en la literatura revisada. Se encontraron tres cuerpos textuales: los textos derivados del estado y las políticas culturales; después los directores de museos y sus perspectivas sobre el quehacer museístico; y por último los investigadores y académicos que presentan los resultados de su análisis acerca de la praxis cultural en los museos; Si bien no se registra alguna retroalimentación o intercambio entre estos grupos documentales es admirable la forma como se complementan entre si permitiendo una definición relevante de la acción cultural en y por los museos.

De hecho, si al considerarlos por separado, estos cinco casos de estudio son ya una lectura enriquecedora. Al tomarlos en conjunto, compararlos y enfrentarlos, contribuyen aún más a la discusión sobre la acción cultural. Las autoras se reunieron, discutieron, compartieron hallazgos y dudas. Resolvieron las pocas similitudes y las muchas diferencias, las ideas clave y los tópicos que necesitan un análisis mayor. El resultado de aquellas discusiones se resume en una notable síntesis que los autores incluyeron amablemente en esta publicación. Cualquier intento de resumir esta síntesis sería demasiado simplista y, como tal, inútil. El lector interesado debe aproximarse en sus propios términos.

Desde la perspectiva de los museos

El segundo capítulo contiene contribuciones que presentan las perspectivas de aquellos que se ocupan de la acción cultural en lo cotidiano, los que desarrollan ideas y las ponen en práctica: educadores de museos y los profesionales – cualquiera que sea su nombre – que trabajan en los departamentos de «educación y acción cultural» de los museos.

En Austria, los profesionales se involucraron en una reflexión fundamental acerca de las definiciones de su profesión, los contenidos y las implicaciones de su trabajo. Este proceso culminó con la formulación de una descripción de su quehacer que fue adoptada oficialmente por el gremio. Para ellos, la acción cultural no debe mezclarse con la educación y se comprenden como una transmisión de contenidos culturales y ocurre en la mayor parte de su trabajo diario con el público.

Otro continente reveló una perspectiva distinta. Se pidió a profesionales e investigadores de América Latina, que compartieran sus opiniones sobre los términos «acción cultural» y «acción educativa». Esta breve encuesta cualitativa mostró que la percepción de la acción cultural sigue siendo borrosa, mientras que la acción educativa representa el núcleo del trabajo de los encuestados.

El tercer capítulo ilustra todo lo dicho anteriormente con dos ejemplos de la práctica museística a detalle. El primero es una demostración magistral de acción cultural llevada hasta una filosofía de trabajo. La exposición en sí misma se convierte en acción cultural, desde las primeras ideas y diseños hasta los programas culturales ofrecidos a las audiencias; desde la forma en la que los públicos meta son involucrados hasta las exhibiciones como objeto de estudio; desde los objetivos que se definen y establecen

hasta los impactos en las audiencias y la sociedad.

Aunque en una escala más pequeña, el segundo ejemplo es igual de ambicioso. Este proyecto piloto ofrece un programa de atención específicamente diseñado para personas con la enfermedad de Alzheimer. Sus principales objetivos son fomentar su calidad de vida y fortalecer el rol y la responsabilidad social que el museo pretende tener.

Ambos ejemplos son solo un fragmento de las ilimitadas posibilidades de la acción cultural. Nuestra intención sería dar un bosquejo más amplio de la acción cultural según lo implementado por los museos pero la diversidad es tal que optamos por introducir un nuevo formato en esta edición de *ICOM Education*: un mercado de ideas. Una colección pequeña pero adecuada de proyectos y programas, todos presentados en una forma estandarizada y sucinta que recuerda las conocidas tarjetas de inventario que utilizamos en los museos. En un primer momento esta colección comienza con un recorrido global de la acción cultural que culmina en Brasil, mostrando toda la diversidad de proyectos y acciones que ofrecen sus museos.

Este colorido mosaico de proyectos traza los toques finales a esa imagen que se fue creando en el transcurso de los textos, una imagen de la acción cultural.

Picture 3 – A very lively historical tour.
Illustration 3 – Une visite historique bien vivante.
Figura 3 – Una visita historica muy viviente.
Guided tour I Visite guidée I Visita guidada, Hampton Court Palace, London (2017)
Photo : Stéphanie Wintzerith

The roots of CECA and cultural action

Nicole Gesché-Koning

The Committee for Education and Cultural Action (CECA), considering its significance and origin, has lately questioned the two terms defining the title chosen for the committee. The word "education" appears since the very creation of the first ICOM international committees in 1948 (ICOM being created in 1946). "Cultural action" however is first mentioned in 1963.

ICOM's first committees dealing with education

Two separate and active committees, one for children (no. 6: Children's museums and activities concerning children in museums), one for educational work (no. 7: Educational work in museums, also mentioned as Educational activities of museums)[1] show how important education is for museums.

Two separate committees: one for activities for children, one for educational work. No mention of cultural action.

No mention of cultural action – as wrongly stated by G. Hein at the ICOM CECA Conference in Zagreb (Hein, 2012, p. 9) – but in the *Draft agreement between UNESCO and ICOM*, the latter agrees "*to co-operate in furthering the programme of UNESCO by securing technical advice and aid for* museum educational services and programmes, *including activities in connection with* formal and informal education *for both adults and children*"[2]. The director of the Cleveland Museum of Art and first chairman of the ICOM International Committee on Education, Dr. William Milliken, is one of the museum leaders having agreed to undertake the responsibility of preparing the various reports requested by ICOM and UNESCO. This mention of "informal education" will further lead to the use of the words "cultural action" in the name of the committee meant to appear in 1963.

At the opening session of the first General Biennial Conference of ICOM, President Chauncey J. Hamlin mentions museums as

> *popular* educational *institutions,* [which are] *dedicated to the wide diffusion of culture and to dispelling that ignorance of each other's ways and lives;* [… they are] *designed to reach, through their exhibits and* educational *programmes, masses of people – both young and old – have an important mission to perform in this post-war world in helping to carry forward a programme of world-wide* education *in the field of international understanding and co-operation.* [...] *Museums* [...] *are amongst the most effective media*

[1] *ICOM News,* Vol. 1 (1) November 1948, p. 10.
[2] *Ibid*.

for communicating educational *information to masses of people*".[3]

Members attending the 1948 interim conference in Mexico City defended the idea that "*both* educational *and scientific works should be represented in all museums*" (*ibid.*) and that educational personnel, i.e. those charged with the interpretation of the material, should be considered as part of the museum personnel.

Museums and education are among the themes discussed at the 2nd ICOM General Conference held in London, 17 to 22 July, 1950 (Resolutions n°11, 12, 13 and 14).[4]

In 1951 UNESCO and ICOM organised a museums crusade in order to convince both curators and teachers of the educational role of museums. Actions following this crusade are at the origin of the International Museums Day celebrated yearly since 1977.[5]

International Committee on Education

Both committees merge in 1953 and become the "Committee for the education of children and adults"[6] (in French *Comité international de l'ICOM pour l'éducation de la jeunesse et des adultes*[7]), further referred to as Committee on Education. Still no mention of cultural action.

Both committees merge and become the "Committee for the education of children and adults". Still no mention of cultural action.

A Seminar held in Athens from 12 September to 10 October, 1954 aimed at

> *making it possible for education and museum specialists from Member States to meet together and study the most effective methods of using the resources of museums in the* education *of youth and adults and to study the opportunities available for coordinating museum services with other* cultural, educational *and social activities on a local, national and international basis*

with Dr Grace Morley invited to be the director of the Seminar.[8]

ICOM's International Committee on Education no. 10 is mentioned throughout the following years and its activities have been listed in *ICOM Education* no. 20 (Gesché-Koning, 2006). The educational role of museums remains a priority and is discussed in Rio de Janeiro in 1958 in partnership with UNESCO (Rivière, 1960).

[3] *ICOM News,* Vol. 1 (1) November 1948, p. 7.
[4] *ICOM News,* Vol. 3 (4), August 1950, p. 16-17.
[5] *ICOM News,* Vol. 4 (2), April 1951, p. 22-24.
[6] *ICOM News*, Vol. 6 (5-6), October-December 1953, p. 34.
[7] *Ibid*., p. 10.
[8] *ICOM News*, Vol. 7 (3), June 1954, p. 5 & 18.

Picture 1 - ICOM Education 20 ® ICOM-CECA

Dissolution of the Committee on Education

Despite its numerous and praised activities, on the initiative of the ICOM Executive board, the ICOM International Committee on Education was dissolved in 1962 during the 6th General Conference of ICOM in The Hague:

> *After a long discussion a plan for reorganizing the Committee on a new basis was adopted: this will give scope for detailed studies on the psychological and social conditions necessary for better understanding of the educational role of museums. In future the Committee will include psychologists and sociologists, as well as museum specialists amongst its members, and new members will thus have to be recruited. The Committee will be reconstituted during a seminar on education provided for in the three-year programme to be submitted to the General Assembly for approval. Chairperson Miss Hanna T. Rose (Brooklyn Museum) resigned and no new chairperson was elected.*[9]

Birth of CECA, the ICOM International Committee for Education and Cultural Action

After the dissolution of the Committee on Education, discussions took place on education in its widest sense "*including the problem of scientific studies, and the fact that representatives should be present both from countries with educational services of a high standard, and from countries in the process of rapid development*".[10] The creation of a new Committee for Education seemed crucial and it was suggested to have a small working group created to discuss the problems and commence the re-organisation of the

[9] *ICOM News*, Vol. 15 (5-6), October-December 1962, p. 82.
[10] *ICOM News*, Vol. 16 (4-6), August-December 1963, p. 60-61.

committee before its approval at the following ICOM General Conference. This new committee had to include pedagogues (sometimes mentioned as educationalists) as well as sociologists, and had to cover wider fields than the old committee, i.e. to encompass not merely education as it had been considered in the past, but "*a whole new sphere of* **cultural action**".[11]

This is the first mention of the second term in the title of the CECA Committee. "Committee for Education and Cultural Action" was finally chosen. CECA: a committee holding in its name the different meanings of "education" in English and French (Spanish was not yet a working language of ICOM at this time). The meaning of "cultural action" is not clearly explained; it must be understood from a French point of view, the words *action culturelle* being linked to culture in its broadest sense and separated from education (O'Neill, 2018).

CECA: a committee holding in its name the different meanings of "education" in English and French.

A meeting was then held in Paris 23 to 27 November, 1964 to discuss the educational and cultural role of museums in contemporary society regarding youth education, adult education and recreational activities for young people (out-of-school programmes) and adults, the latter to be considered as cultural actions.[12] The report of this international symposium[13] may be considered as the core of CECA's future developments. The main topics discussed and further developed in a two page document were:

1. *The educational and cultural vocation of the museum:*
   - *Museums must provide teaching;*
   - Museums *must help to develop the personality of the individual and integrate him into human society;*
   - *Museums must also be used for leisure;*
2. *Basic conditions for the exercising of the museum's influence on its public,* the museum having to *reach the public as a whole;*
3. *The museum's methods of action* among which point 3.e describes *all activities of various kinds (lectures, films, concerts) organised within the museum to attract certain categories of visitors and complete the museum's depth action;*
4. *Personnel in charge of educational and cultural work in museums*: this topic should be known by all museum educators as it really speaks for the value and consideration museum educators deserve;
5. *Support for the educational and cultural work of museums*;
6. *Knowing the public – Assessment*;
7. *National and international action*.

Eventually during the 7th ICOM General Conference held in New York 22 to 24 September, 1965, the International Committee for Education and Cultural Action (Committee no. 10) held its first meetings under the chairmanship of Mr T.M. Folds, Dean of Education, Metropolitan Museum of Art, New York. Mrs I. Antonova was elected vice chairperson and Mrs R. Marcousé (UK) secretary.[14]

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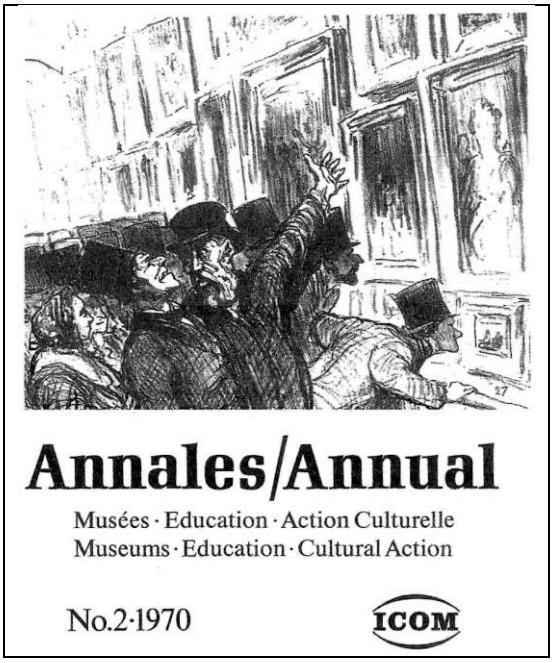
[11] *Ibid.*
[12] *ICOM News*, Vol. 17 (6), December 1964, p. 32.
[13] *ICOM News*, Vol. 18 (1), February 1965, p. 19-21.
[14] *ICOM News*, Vol. 18 (5-6), October-December 1965, p. 46.

Cultural Action

1968 marks a turning point in the history of the CECA committee. Its members met in Leningrad and Moscow on *Education and Cultural Tasks of Museums*. The same year, an international conference was organised in Krakow, Poland, on museums and their new public in different social systems and cultural backgrounds.

The issue of cultural action was discussed during the first CECA annual conference held in Moscow-Leningrad 14 to 21 May, 1968 by Jean Favière in his presentation *Musées et action culturelle* (Favière, 1969, p 37-43). Cultural action is clearly explained as being all activities organised in museums following the creation in France of the *maisons de la culture*; these are defined as "multi-purposed centres" (*centres culturels polyvalents*), i.e. organisations aiming at reaching all publics, all works, all types of expression. Jean Favière then raises the question of knowing if the vocation of a museum is to support these culture houses or not and if the answer is yes, what is needed to make this collaboration successful. He further develops these ideas at the 9th ICOM General Conference in Grenoble *The museum in the service of man today and tomorrow. The museum's educational and cultural role*: education and cultural action as defined above are complementary; "*museums should be seen as instruments of cultural promotion, places of attraction, encounters and influence"* (Favière, 1972, p. 80). For Favière, all cultural centres and specifically museums may develop two types of actions: "*centripetal (the public is asked to come and participate to what the museum offers) and centrifugal (happening outside the museum)*" (Favière, 1972, p. 84) or also called "peripheral" activities (Wittlin, 1970, p. 204).

Cultural action: a French notion meaning all activities organised in museums, not necessarily educational ones.



Picture 2 – Annales / Annual ® ICOM-CECA

The first issue of the journal *Annales / Annual,* which will become from its issue no. 7 onwards *ICOM Education,* is published in 1969 and shows clearly the three words

Museums – Education – Cultural Action on its cover page. Supported by Hugues de Varine, who signed the first editorial, the six first issues owe a lot to the CECA secretary Renée Marcousé. Their content shows the manifold activities of the CECA committee.

Cultural action is from now on linked to education and the committee has kept its name for more than fifty years. If its meaning is not clear for English speaking people as George Hein stresses in 2011: "*I'm not certain what the original members of the committee had in mind by adding those two words "cultural action*"" (Hein, 2012, p. 9), the archives of CECA and the former committees on education clearly relate these words to their French meaning. To quote G. Hein, they "*assert that education is a social function and how significant the inclusion of social cultural actions is for any educational theory*" (Hein, 2012, p. 9).

Research conducted on the two topics "education" and "cultural action" in the name of the CECA committee may lead to the committee rethinking its goals and aims and maybe wanting to change them. Once things have been clarified, this might not be necessary.

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Summary

Education - Cultural Action, these key words linked to the CECA committee did not appear at the same moment and have their own history.

Research in the ICOM and CECA archives show the evolution between 1948 and 1965 when the CECA committee was officially recognised and how to interpret the key words of education and cultural action.

The CECA Committee for Education and Cultural Action came to light in 1965. It followed the first two committees linked to museum education created by ICOM in 1948. These two committees merged in 1953 to form one Committee on Education.

The latter was then dissolved under the request of the ICOM Executive Council eager to rethink the aim and organisation of the committee. The meaning to be given to the words education and cultural action were the object of many discussions.

A seminar organised in Paris in November 1964 may be considered as the fundamentals of the future CECA Committee. Following topics appear in its conclusions: the educational and cultural vocation of the museum, the basic conditions for the exercising of the museum's influence on its public, the museum's methods of action, the personnel in charge of educational and cultural work in museums, the support for the educational and cultural work of museums, knowing the public – evaluation, and national and international actions.

The words "cultural action" must be understood in the French context of the "cultural centres" created in France in the 1960s by the French Minister of Culture André Malraux. They have been translated into English without further reflection on the meaning they could have in this language, hence the questions put forward nowadays.

Keywords: education, cultural action, ICOM

Résumé

Education - Action culturelle, ces mots clé du comité CECA ont une histoire et ne sont pas apparus au même moment.

Des recherches dans les archives de l'ICOM et du CECA montrent le chemin parcouru de 1948 à 1965 par les différents comités intéressés par l'éducation dans les musées.

Le Comité pour l'éducation et l'action culturelle (CECA) ne voit le jour qu'en 1965 et a succédé aux deux premiers comités de l'ICOM créés en 1948, ceux-ci ayant eux-mêmes fusionné en 1953 sous le nom de Comité pour l'éducation.

Ce dernier sera alors dissous en 1962 par décision du Conseil exécutif de l'ICOM, désireux de repenser et de restructurer le comité.

Le sens à donner aux mots « éducation » et « action culturelle » est ainsi l'objet de nombreuses discussions. Un séminaire organisé à Paris en novembre 1964 fixe les bases du futur comité CECA en adoptant plusieurs conclusions fort intéressantes quant aux missions éducatives et culturelles du musée, aux conditions fondamentales de l'action du public sur un musée, les moyens d'action du musée, le personnel responsable de l'action éducative et culturelle, les supports de ces dernières, la connaissance du public et l'évaluation et enfin les actions aux niveaux national et international.

Les mots « action culturelle » sont d'origine française et font référence à toutes les activités de médiation apparentées à celles proposées par les « maisons de la culture » nées en France dans les années 1960 à l'initiative du Ministre de la Culture, André Malraux. Ils furent traduits en anglais sans pousser plus loin le sens que ces mots pouvaient avoir dans cette langue et les interrogations qu'ils allaient susciter aujourd'hui.

Mots-clés : éducation, action culturelle, ICOM

Resumen

Educación - Acción cultural : estas palabras claves del comié del CECA tienen cada una su proria historia y no aparecieron al mismo tiempo. Investigaciones en los archivos del ICOM y del CECA muestran todo el camino recorrido de 1948 a 1965 por los differentes comités dedicados a la educación en los museos. El Comité para la Educación y la Acción cultural (CECA) solo ve la luz en 1965. Succedió a los dos primeros comités creados en el ICOM en 1948. Estos dos comités se fundieron en un solo comité sobre la educación en 1953. Este ultimo comité también fue disuelto en 1962 por orden del Consejo ejecutivo del ICOM que deseaba repensar el rol y la reorganisación del comité.

Que sentido se ténia que dar a las palabras educación y acción cultural fueron el objeto de numerosas discusiones. Un seminario organizado en Paris en noviembre 1964 llego a conclusiones que constituyen la base de nuestro comité : las misiones educativas y culturales del museo, las condiciones fundamentales de la acción del publico sobre el museo, los medios de acción del museo, los empleados y personas en carga de las acciones educativas y culturales, los medios necesarios para estas actividades, el conocimiento de los públicos del museo y la evaluación y por final las acciones a niveles nacional e internacional.

Las palabras «acción cultural» se tienen que entender del punto de vista francés y se refieren a todas las actividades de mediación cultural como occurían en las «casas de cultura» creadas en Francia en los años 1960 por el Ministro de la Cultura André Malraux. Fueron traducidas en inglés sin reflejar más adelante a la significación que estas palabras podían tener en este idioma y a las preguntas que iban a surgir hoydía.

Palabras claves: educación, acción cultural, ICOM

Review of literature

Revue de littérature

Revista de literatura

Introduction I Introduction I Introducción

Colette Dufresne-Tassé, Anne-Marie Émond,
Rosa María Hervás Avilés, Margarita Laraignée,
Marie-Clarté O'Neill

Introduction to the following five texts

The following five texts are a response to a request by the International Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM) to study papers published on cultural action in each of ICOM's three official languages. This request was made in London in October 2017.

As this task could not be executed in less than a year, five CECA members decided to undertake the work partially and synthesise publications from their own countries. So, Marie-Clarté O'Neill prepared a text on French publications, Rosa Maria Hervás Avilés on Spanish publications, Margarita Laraignée on Argentinian publications, Anne-Marie Émond on English Canadian publications and Colette Dufresne-Tassé on French Canadian publications, that is, publications from Quebec. We will thus read articles in French, Spanish and English. And we will realise, like the five authors, that constants are rare but differences numerous.

As discussions progressed, the five authors formed a team that met twice to synchronise their work, reflect on the meaning of the results and consider them from a critical viewpoint. A brief synthesis of this work will be provided after the five articles are presented.

Introduction aux cinq textes suivants

Les cinq textes suivants répondent à une demande du Comité international pour l'éducation et l'action culturelle (CECA) du Conseil international des musées (ICOM) d'étudier les textes publiés sur l'action culturelle dans chacune des trois langues officielles de l'ICOM. Cette demande a été formulée à Londres en octobre 2017.

Cette tâche ne pouvant être exécutée en moins d'un an, cinq membres du CECA décidèrent de réaliser un travail partiel et de synthétiser les publications issues de leurs pays. Ainsi, Marie-Clarté O'Neill prépara un texte sur les publications françaises, Rosa Maria Hervás Avilés sur les publications espagnoles, Margarita Laraignée sur les publications argentines, Anne-Marie Émond sur les publications issues du Canada anglais, et Colette Dufresne-Tassé sur celles du Canada français, c'est-à-dire du Québec. On lira donc des articles rédigés en français, en espagnol et en anglais. Et on réalisera, comme les cinq auteures, combien les constantes sont rares et les différences nombreuses.

Au fil de leurs échanges, les cinq auteures ont formé une équipe qui s'est rencontrée à deux reprises pour harmoniser son travail, réfléchir à la signification de ses résultats et les considérer de manière critique. Une brève synthèse de ce travail sera proposée à l'issue de la présentation des cinq articles.

Introducción
a los siguientes cinco textos

Los siguientes cinco textos responden a una solicitud del Consejo del CECA (Comité Internacional de Educación y Acción Cultural) del Consejo Internacional de Museos (ICOM) para estudiar los textos publicados sobre el tema acción cultural en cada una de las tres lenguas oficiales del ICOM. Esta solicitud habiá sido formulada en Londres en octubre de 2017.

Como esta tarea no puede completarse en menos de un año, cinco miembros del CECA decidieron hacer un trabajo parcial y sintetizar las publicaciones de sus países. De este modo, Marie-Clarté O'Neill preparó un texto basado en publicaciones francesas, Rosa María Hervás Avilés sobre publicaciones españolas, Margarita Laraignée sobre publicaciones argentinas, Anne-Marie Émond en las publicaciones del Canadá de habla inglesa y Colette Dufresne-Tassé sobre las del Canadá francés, es decir Quebec. Leeremos textos escritos en francés, español e inglés y podremos percatarnos, al igual que las cinco autoras, cómo las constantes son pocas y las diferencias numerosas.

A lo largo de sus intercambios, las cinco autoras han formado un equipo que se reunió en dos oportunidades para armonizar su trabajo, reflexionar sobre el significado de sus resultados y considerarlos de manera crítica. Una breve síntesis de este trabajo será presentada al final de la presentación de los cinco textos.

Action culturelle dans les musées en France ; des intuitions fondatrices à la diffraction

Marie-Clarté O'Neill

« Il ne fut jamais au monde deux opinions pareilles, non plus que deux poils ou deux grains, la plus universelle des qualités, c'est la diversité des esprits »
Michel de Montaigne

Introduction

Le texte qui suit est une tentative de réponse à une interrogation du Comité pour l'éducation et l'action culturelle (CECA) de l'ICOM, interrogation portant sur sa dualité d'appellation : éducation et action culturelle. Les travaux du comité autour de la notion et la pratique de l'éducation muséale paraissaient anciens, nombreux, extraordinairement variés et relativement balisés par des définitions issues des sciences de l'éducation : l'éducation formelle de type scolaire, l'éducation informelle de type loisirs ciblant des acquisitions, l'éducation non formelle laissant chacun profiter d'une offre à sa guise, l'éducation constructiviste tentant de faire se soutenir mutuellement les habiletés naturelles des visiteurs et les ressources fournies par l'institution (objets, textes, espaces, activités diverses), etc. Le terme d'action culturelle, quoique présent dans le titre du comité, était, soit passé sous silence dans les propositions de communications ou de publications, soit utilisé sans définition précise ou pouvant être validée par l'ensemble de la communauté internationale de l'ICOM. C'est ainsi que la définition donnée aux programmes dits culturels par l'outil *Best Practice* du CECA publié pour la première fois en 2014, si elle n'est pas fausse, nécessiterait certainement d'être précisée et/ou modulée.

Une des manières choisies pour tenter de circonscrire ce champ a été de considérer cette notion d'action culturelle sous un angle géographique, régional, pressentant que la dimension anthropologique de la culture, un des deux termes inscrit dans l'expression action culturelle, devait avoir une influence sur ce qui était proposé dans chaque entité régionale.

J'ai donc pris la responsabilité de décliner le cas français pour en présenter les diverses orientations autour de ce qui pourrait rejoindre ce qui a été appelé, au moins à une époque, l'action culturelle.

Deux précisions s'imposent à ce stade :

- Il s'agit bien de tenter de préciser la spécificité éventuelle, en France, de l'action culturelle offerte par les musées en regard de l'éducation muséale. Cela a d'autant plus de sens que l'ICOM a été créé en France et que l'on peut bien saisir l'impact de cette

localisation géographique initiale dans l'évolution de l'appellation des comités, dont le nôtre, à leurs débuts.

1948 est la date de la première conférence générale de l'ICOM, qui se déroule à Paris, et qui crée 12 comités internationaux parmi lesquels deux sont consacrés à l'éducation dans les musées : *Musées et activités destinés aux enfants (n°6), Éducation muséale (n°7).*

1953 voit la fusion de ces deux comités en un seul : *Comité international pour l'éducation*.

C'est en 1963 qu'apparait la dualité qui nous intéresse, reprise en 1965 dans le titre de comité international que nous portons encore *: Comité pour l'éducation et l'action culturelle*.

- Le sujet de l'action culturelle comme telle en France a déjà été très largement traité, faisant l'objet de nombreuses publications, en particulier dans le cadre et à l'instigation du Comité d'histoire du Ministère de la Culture et de la Communication créé en 1993 autour de la conviction qu'une administration se doit de réfléchir sur elle-même, sur son passé et sur ses racines, pour comprendre son présent et préparer l'avenir. Le but de ma contribution n'est donc pas de produire des éléments nouveaux, mais d'inclure le cas français et ses spécificités dans le concert des nations convoqué par cette publication internationale.

Ces deux types de fonctions muséales, éducation et action culturelle, regroupent sans discussion possible l'ensemble de l'activité des personnels de musée responsables du lien entre l'institution musée et les citoyens et ceci dans la plupart de ses dimensions : programmation de l'offre en dehors de l'offre spécifiquement scientifique et disciplinaire liée aux collections, accueil, information et formation des publics, recherche de nouvelles cibles, insertion des musées dans la dynamique d'utilisation du patrimoine comme outil de développement des citoyens et de cohésion sociale, etc. L'outil *Best Practice* du CECA relève ce rôle éducatif global du musée en tentant de différencier une offre dite culturelle, ouverte, libre d'accès pour tous, sans objectifs clairement définis préalablement, qui correspondrait aux programmes dits culturels et une offre dite éducative ciblant des publics identifiés avec des buts à atteindre plus tranchés. Mais, au-delà des discussions que peuvent déclencher, à juste titre, ces définitions, on voit que l'on en reste là au niveau de produits, de productions, de programmes, sans analyser plus subtilement la question de la ou des missions. Le CECA n'est pas le comité pour les programmes éducatifs et culturels mais le Comité pour l'éducation et l'action culturelle, deux missions et non deux types de productions, ou plus exactement des productions éclairées par des missions. Il nous faut donc, me semble-t-il remonter au niveau des missions, et particulièrement de celle qu'on nous demande d'analyser ici, l'action culturelle.

Éducation et action culturelle: regroupent l'ensemble des activités des personnels de musées responsables du lien entre l'institution et les citoyens.

Définir les termes

On peut commencer par faire une analyse étymologique de ces deux termes, culture et action :

Le terme culture, venant de l'adjectif latin *cultus*, cultivé, au sens agricole du terme, se différenciant de la nature sauvage, recouvre des réalités multiples dans l'usage contemporain. C'est la dimension anthropologique des définitions qui peut nous être plus

utile ici. Celle-ci identifie la culture comme *« L'ensemble des phénomènes matériels et idéologiques qui caractérisent un groupe ethnique ou une nation*[1]*. »*

De son côté, l'action est définie comme *« Ce que fait quelqu'un et par quoi il réalise une intention ou une impulsion*[2]*. »*

L'intention précisée par le rapprochement de ces deux termes, action et culture, indique donc une mission volontariste de dissémination d'objets et d'idées représentatives des sociétés humaines, une belle définition de la mission fondamentale des musées, en fait.

On est cependant saisi par le côté global d'une telle définition, si l'on adopte l'approche étymologique. Le musée lui-même serait action culturelle dans son existence même et l'on peut s'interroger, alors sur le sens du rapprochement « action culturelle et éducation » dans le titre du CECA. La culture serait-elle considérée, dans ce titre, comme un but et l'éducation un moyen ? Quelle est alors la nature de l'action dite culturelle comme distincte de l'éducation ?

Lorsqu'on se penche sur la littérature inspirant et illustrant le rapport des musées aux citoyens, on est, en fait, frappé par la multiplicité des termes employés pour illustrer leur mission fondamentale de dissémination de la culture et par leur évolution dans le temps. D'aucuns s'insurgent même, par moment, contre l'idée même de définition de l'action culturelle comme présentant un risque de figer, de manière réductrice, un terme qui est dans un processus constant de redéfinition.

Il faut donc probablement, pour être pertinent, procéder à une sorte de balayage historique interrogeant l'utilisation des termes successifs, les significations qui leur sont données, leur rapport éventuel à la culture et à l'éducation.

Histoire

Les origines

La réflexion autour de la démocratisation de la culture et du rôle des musées dans ce phénomène est issue, en France, à la fin du XVIIIe siècle, de la réflexion des philosophes des Lumières et des prises de positions politiques de la Révolution française, « *au titre de l'émancipation du peuple par l'instruction et la culture et de la légitimité de l'État à intervenir dans le domaine des arts »* (Krebs et Robatel, 2008). Le Front populaire (1936-1938), après d'autres, reprend cette idée que la culture aide au développement de la société et en particulier des classes populaires. Mais dès l'entre-deux guerres on voit s'élever une autre voix qui, elle aussi, annonce la suite des partis pris, celles des auteurs refusant que la confrontation à l'art soit conditionnée, quel que soit le public considéré, par de l'information fournie par l'institution musée ou par une tierce personne. Ce que Valéry fustigera comme *« Vénus changée en document ».* À la même époque, Georges Salles, directeur du Louvre, dans son petit ouvrage *Le regard* reprendra cette intuition de la prééminence du rapport sensoriel et personnel à l'art par rapport à l'information donnée au sujet de l'art. Chaque individu est donc censé être équipé, naturellement, d'une sensorialité d'accès au monde matériel, sans exclusion aucune, au contraire, des productions artistiques.

[1] https://www.larousse.fr/dictionnaires/francais/culture/21072
[2] https://www.larousse.fr/dictionnaires/francais/action/924

Les années 60

C'est à cette tendance que se raccrochent André Malraux et les intellectuels qui l'entourent dans le courant des années 60. André Malraux, écrivain reconnu à cette époque tant pour ses romans (*La condition humaine*) que pour ses écrits sur l'art (*Les voix du silence*, *Le musée imaginaire*, etc.), est nommé, par le Général de Gaulle, Président de la Ve République, premier Ministre d'État chargé des Affaires culturelles en France. Le gouvernement crée donc un Ministère de très grande importance politique, distinct du Ministère de l'Instruction Publique. Ce parti pris de distinguer les questions de culture de celles de l'éducation, en créant un Ministère spécifiquement dédié à la culture, est adopté vers cette époque dans plusieurs autres pays européens, comme la Belgique, par exemple. André Malraux et son équipe vont travailler conceptuellement la définition de la culture, de l'action culturelle et les positionner vis-à-vis de la définition donnée à l'éducation.

Illustration 1 - André Malraux, Ministre d'État
des Affaires culturelles de 1959 à 1969
Source : BNF, département Arts du spectacle[3], photographe : Roger Pic

La culture, dans ce cadre, est définie par eux comme politique culturelle globale de l'institution, c'est-à-dire la mission que se donne cette institution, les choix qui en découlent : orientation de son développement scientifique, politique d'acquisition, positionnement dans le paysage administratif culturel, rapports à la société sous toutes leurs formes, rapports existants ou bien à développer. L'action culturelle désigne alors les vecteurs de dissémination de cette culture au public de l'institution. Cette mise à disposition se fait de manière ouverte, spontanée, libre, sans pilotage volontariste, sans objectif recherché d'acquisition, d'apprentissage, sans buts strictement préétablis. C'est la qualité même de ce qui est montré qui est communication et fait fi de la nature du récipiendaire. Le développement personnel de l'individu est ici recherché, mais de manière non formelle. La programmation mise en place au Théâtre

> Pour André Malraux, ministre de la Culture, la culture est une politique globale de l'institution, l'action culturelle est le vecteur de sa diffusion.

[3] Bibliothèque Nationale de France, département Arts du spectacle, DIA-PHO-1(957), disponible sur Wikimedia Commons https://commons.wikimedia.org/wiki/File:Andr%C3%A9_Malraux,_1974,_photo42.jpg (28.06.2018)

National Populaire (TNP) par Jean Vilar dès 1951 est un exemple de cette approche. Des œuvres du grand répertoire, donc exigeantes dans leur contenu, destinées à un public que l'on cherche à diversifier au maximum par le biais du réseau des « adhérents et correspondants » au sein des associations populaires et des comités d'entreprise.

Les résultats de l'importante recherche menée par le sociologue Pierre Bourdieu *L'amour de l'art : Les musées d'art européens et leur public* de 1965, ébranlent cependant la conviction d'une possibilité d'approche spontanée de l'art par tous, l'accès aux trésors artistiques étant identifié à la fois comme ouvert à tous mais comme interdit, dans la réalité des faits observés et analysés, au plus grand nombre, les non pratiquants habituels des galeries de musées. Ces résultats mettent en lumière l'importance relative de l'origine socioculturelle et celle de l'éducation préalable des visiteurs potentiels pour créer des opportunités d'accès aux musées. On peut cependant noter que, si l'ampleur de l'étude de Bourdieu rend ces résultats incontestables, ils ne couvrent qu'une partie du phénomène d'accès aux collections : les musées d'art uniquement et ceci en interrogeant l'entrée spontanée dans les institutions et non la richesse relative de l'expérience une fois passé le seuil de ces mêmes institutions. C'est donc le rapport à l'institution qui est analysé et non le rapport à l'objet.

L'éducation, de son côté, pour les suiveurs de Malraux, viserait des publics ciblés grâce à des moyens qui leur sont personnellement adaptés et avec des buts précis préalables d'acquisitions. Ces acquisitions peuvent être de nature formelle ou non formelle, selon les types de rapport entretenus avec l'école et donc le Ministère de l'Éducation Nationale. Les rapports avec l'Éducation Nationale ne vont en fait pas cesser, en France, de se diversifier et de se renforcer à partir de la seconde guerre mondiale. Une des raisons de départ de cette présence forte de l'éducation formelle, de l'Ecole, dans les politiques de public des musées de l'après-guerre a tout d'abord une raison administrative qui n'est pas assez souvent évoquée. La grille des fonctions administratives dans les musées publics, nationaux ou de collectivités territoriales jusqu'aux années 80, est d'une extraordinaire pauvreté. Seules les fonctions de conservateur, de documentaliste, de gardien, ainsi que les fonctions administratives, correspondent à des statuts du Ministère chargé de la Culture. Toutes les fonctions relevant de l'accueil du public (hôtesses, guides-conférenciers) relèvent d'un organisme partenaire mais indépendant, à but plutôt commercial, la Réunion des musées nationaux. Les fonctions éducatives proprement dites sont donc confiées majoritairement à des fonctionnaires qui sont reconnus comme ayant une compétence éducative, des professeurs de l'enseignement, détachés par le Ministère de l'Éducation au Ministère chargé de la Culture. Les fonctions de prise en compte des publics au sens plus global (enfants hors cadre scolaire et adultes), sont confiées à des guides conférenciers vacataires, sans statut reconnu, malgré le nombre croissant de prestations qu'ils fournissent (environ 20 000 groupes hors scolaires encadrés dans les seuls musées nationaux au début des années 80).

L'éducation vise des publics ciblés, implique des moyens adaptés et des buts d'aquisition de connaissances bien définis.

Mais revenons à l'action culturelle à la française qui, elle aussi, a des racines historiques qu'il faut analyser.

Son évolution débute dans les années 60, en lien avec l'effet de balance graduel qui voit l'équilibre public/collection pencher du soin des collections vers les publics. Dès l'après-

guerre, et renforcée progressivement par l'appareil démonstratif de Malraux et de son entourage, se précisent les caractéristiques de cette action culturelle :

- Elle est commune aux diverses institutions culturelles, sans spécificité particulière autour des musées et du patrimoine. Les individus les plus actifs et les plus prolifiques autour de la notion d'action culturelle ne sont pas ceux issus des métiers du patrimoine mais de ceux des arts vivants (théâtre avec Jean Vilar), bibliothèques, Maisons de la culture autour d'André Malraux. Les outils ultérieurs de diffusion de l'action culturelle dans les musées viendront, du reste, du monde du théâtre. Le Centre Pompidou, dès son ouverture en 1977, institution muséale certes mais pluridisciplinaire de vocation, adoptera lui aussi, comme Jean Vilar pour le Théâtre National Populaire, l'appel à un réseau d'« adhérents et correspondants » pour diffuser ses offres d'action culturelle. Cette même méthode de recherche de nouveaux publics sera également réutilisée, plus tard, par la « Carte blanche » du Musée d'Orsay.

Illustration 2 - Centre Georges Pompidou, Paris, un précurseur de l'action culturelle autour d'une collection de musée
Source : www.pixabay.com, licence CC0, photographe : pixabairis

- L'action culturelle est fortement adossée au rôle de l'État par rapport à la culture, puisqu'il s'agit de politique culturelle. La culture est inscrite comme telle dans les grands Plans de développement de la France de l'après-guerre. Dès le début de la Ve République, on insiste sur l'importance de la dimension politique de structuration du territoire national de l'action culturelle, vue en France comme un rôle essentiel de l'État et des collectivités territoriales.
- L'action culturelle contient une importante dimension volontariste, non pas, comme l'éducation, par rapport aux modalités et aux résultats visés par le partage de connaissances, mais par l'obligation politique de la dissémination elle-même.
- L'action culturelle se différencie de l'animation culturelle. Là où l'animation renvoie à une somme d'événements spontanés, organisés au fil de l'eau, l'action culturelle est un projet raisonné, intrinsèque au projet de l'institution dans sa relation aux publics et aux collections. Initialement ponctuelle et périphérique, elle est désormais une activité régulière et centrale. En résumé, l'action culturelle est l'aboutissement d'une réflexion sur l'activité de créer et programmer des animations dans un établissement pour lui donner plus de sens, de cohérence et de lisibilité.

Caractéristiques de l'action culturelle: non spécifique aux musées, important rôle de l'État, volontariste, distincte de l'animation culturelle.

Le site internet du Ministère de la Culture, dans son descriptif de ses missions passe lui, progressivement, de la notion d'action culturelle à celle de développement culturel :

> *Dans les années 60 et 70, la notion d'action culturelle est liée à la fois à une politique et aux établissements en charge de la mettre en œuvre* […] *Dès le début des années 70, apparaît la notion de développement culturel pour nommer une politique destinée à mettre la culture au cœur de la vie des gens, répondant aussi à l'obligation de l'État d'assurer à chacun l'exercice de son droit à la culture*. (Waresquiel, 2001)[4]

Le développement culturel devient donc un but à atteindre, qui doit impacter la vie et les droits de chaque citoyen. Il devient le résultat recherché et non pas seulement une intention politique.

Les années 80

Nommés précédemment plutôt « services éducatifs », les institutions, sensibles au côté perçu comme réducteur du terme éducation dans l'acception française (univoque, autoritaire, scolaire), favorisent progressivement le terme de « service culturel » à partir des années 80 : 1986 pour la création d'un *service culturel* au musée d'Orsay, un an après son ouverture, puis 1988 pour celle du *service culturel* du musée du Louvre. Cette évolution accompagne la diversification des publics visés, en particulier adultes et de plus en plus dits « éloignés de la culture ». De nombreux services chargés des publics changent d'appellation à cette époque, au fur et à mesure que l'augmentation des crédits de la culture et l'important mouvement de rénovation et d'extension du réseau muséal français leur permettent de se renforcer en terme de personnels et de moyens. On voit se développer des espaces dédiés à l'éducation et à l'action culturelle, grâce à la rénovation massive des musées français, un personnel plus diversifié tels les « emplois jeunes », dédiés à la prise en charge des publics, tentent de pallier le manque de fonctionnaires appartenant au Ministère de la Culture.

Pour mettre en lumière ces deux rôles complémentaires des musées par rapport à leurs publics, l'organigramme du Ministère de la Culture et de la Communication affiche une Direction des musées de France, Bureau de l'action culturelle et des enseignements (1991-1992). Ce sont les musées de collectivités territoriales, sensibles à la question de publics plus locaux et plus identifiés qui vont créer, le 2 septembre 1991, une filière culturelle pour les agents de collectivité territoriale, comportant une spécialisation de patrimoine avec une option médiation, validée par le biais d'un concours.

Apparition de la médiation

Le terme de médiation avait été introduit, encore timidement, au début des années 80 dans le but de différencier l'offre aux scolaires, encore très marquée par la présence dans les musées des professeurs détachés, de l'offre moins formelle, destinée à des publics que l'on tentait de diversifier. L'utilisation de ce terme faisait également suite aux résultats des travaux de Bourdieu, montrant que la transmission pouvait être plus ou moins

[4] *Dictionnaire des politiques culturelles de la France depuis 1959* sous la dir. de Emmanuel de Waresquiel ; avec les conseils de Laurent Le Bon, Philippe Régnier ; et la collaboration du Centre national de la recherche scientifique et du Comité d'histoire du Ministère de la Culture. Paris : Larousse : CNRS éd., 2001

aisée ou problématique selon les types de publics et que, particulièrement, des publics socialement fragilisés nécessitaient un accompagnement dans leur démarche personnelle de venue au musée, sans pour autant souhaiter y trouver un enseignement de type scolaire ou strictement formel. La médiation est alors vue comme une offre qui aura deux fonctions : celle de faire venir, celle d'accompagner. Elle doit, d'une part, encourager par la nature de ses offres la venue de tous au musée, et plus particulièrement des populations qui ne s'y rendent pas spontanément, les « éloignés de la culture » ; elle veille à susciter la confrontation au patrimoine sous toutes ses formes. D'autre part, la médiation interroge les modalités de présentation du patrimoine matériel ou immatériel. Cette présentation ne doit pas tenir de l'enseignement, de la pédagogie, mais soutenir plus largement l'activité personnelle plus spontanée du visiteur. La médiation postule en même temps que la culture n'est pas accessible à chacun immédiatement : pour la rendre accessible, on a donc recours à l'intercession de médiateurs (informateurs, accompagnateurs, pédagogues) et de procédures de médiation (textes explicatifs, balisages, modes d'emploi). Les tentatives sont nombreuses, diverses, inspirées dans leurs intentions. Les modalités précises de mise en œuvre, la réalité des fonctionnements intellectuels naturels des visiteurs, les moyens de les soutenir, tout cela relève encore, bien souvent, d'une généreuse improvisation. Recherches, formations sont encore inexistantes à ce stade.

Médiation : offre moins formelle, destinée à des publics diversifiés hors scolaires. Elle se distingue des offres aux scolaires, toujours dominées par les professeurs détachés.

Des années 2000 à nos jours

Le terme d'action culturelle semble donc disparaître progressivement du vocabulaire officiel. Cette vision centralisatrice à la française, où le développement est piloté grâce à des Plans nationaux, est progressivement remplacée par une volonté politique s'appuyant plus sur les institutions, émanation d'une volonté politique, certes, mais développée par chaque musée au sein de son territoire national ou local et contenue dans son « Projet scientifique et culturel ». La nouvelle loi sur les musées de 2005 fait, en effet, une obligation à tout musée de définir contractuellement avec l'État une politique scientifique et culturelle précise, adaptée et convaincante, évaluée au niveau du Ministère chargé de la Culture, pour permettre au musée candidat d'obtenir le *Label Musée de France* avec la reconnaissance et les possibilités de subventions qui y sont liées. Parmi les obligations afférentes à l'obtention de ce label : posséder un service « chargé des publics », dont la définition (éducatif, culturel, de médiation) n'est plus précisée.

Le rôle de pilotage de l'État emprunte désormais une autre voie, celle des conventions interministérielles et des labels dont le but est l'incitation politique à orienter la dynamique culturelle dans des directions fléchées comme prioritaires par le gouvernement. L'esprit de l'action culturelle demeure celui de faire de la culture un des leviers de l'État, mais les formes de sa mise en œuvre sont plus décentralisées.

Loi sur les musées de 2005, projet scientifique et culturel, label Musée de France, obligation d'avoir un service « chargé des publics », conventions interministérielles, le rôle de l'État change progressivement.

Des conventions sont successivement signées entre le Ministère de la Culture et d'autres ministères : Culture/Santé en 1999, Culture/Tourisme en 2008, Culture/Justice en 2009, etc. Le rôle de l'État devient celui d'incitateur des institutions, parmi elles les

musées, à développer leurs actions en direction de publics spécifiques. Des possibilités d'aides financières et logistiques accompagnent cette incitation politique. L'obtention de labels, tel le label Accessibilité, accordés et validés par l'État, élargit et améliore les offres des institutions partenaires. Du côté du système scolaire, une succession ininterrompue d'accords et de lois, coproduites par les Ministères de l'Éducation et de la Culture entre 1968 et 2016, précisent les obligations et incitations de l'Éducation artistique et culturelle dont une des conséquences est une obligation de plus en plus appuyée d'intégrer pleinement la culture dans l'enseignement, de l'école primaire au lycée. La notion de culture est prise au sens très large, débordant bien sûr celle de patrimoine mais incitant largement les musées à renforcer une co-construction de projets avec les acteurs éducatifs.

Ce qui perdure des premiers temps du tandem action culturelle/éducation reste l'idée que le public scolaire a des besoins et des dynamiques spécifiques, un rapport obligatoire aux différents cursus, une nécessité de se plier aux rythmes académiques.

On peut se poser la question du rôle réel de la dynamique de médiation comme moyen spécifique de communication des collections dans cette distinction entre éducation formelle et non formelle, entre culture et éducation : la médiation est-elle réservée aux publics dits « éloignés de la culture » ou de nature spécifique ? Les scolaires venant au musée bénéficient-ils d'une approche éducative spécifique ou bien d'une reproduction de modèles didactiques plus ou moins scolaires ? Dans ces contextes, le terme de médiation semble souvent servir de rideau de fumée. La médiation s'applique-t-elle à l'incitation à la venue, à la nature des intervenants dans les salles, à une méthode de communication autour des objets, affichée et partagée par le milieu des éducateurs de musée ou des médiateurs ? Une récente recherche au niveau européen autour du terme de médiation culturelle aboutissait à la conclusion que le terme générique et imprécis de « médiation culturelle » regroupe des pratiques fort diverses et est soumis à un processus constant de redéfinition, et qu'il fait de plus l'objet d'appréciations diverses d'un pays à l'autre.

Les conclusions de la « Mission Musées du XXIe siècle » représentent, en 2016, le dernier texte important en date publié sur les questions de publics des musées sous l'égide du Ministère chargé de la Culture. Il présente un basculement intéressant de perspective, dans la mesure où, si le travail a été piloté par l'administration, il est la synthèse d'un très important recueil d'information auprès de multiples interlocuteurs. Comme le souligne le site du Ministère présentant les résultats de cette enquête, cette réflexion collective aura associé les collectivités territoriales co-partenaires de l'État en matière de politique publique de la culture et impliqué les différentes catégories professionnelles du secteur, ainsi que les partenaires des musées dans les champs de la création et la diffusion, l'enseignement et la recherche, le travail et l'entreprise, le champ social et l'éducation *populaire*, l'économie et le tourisme, ainsi que des experts étrangers pour un éclairage international. Les conclusions du rapport pointent le désir *d'un musée* ouvert aux jeunes générations, d'un musée qui s'adresse à toute la diversité des publics, d'un musée plus collaboratif et plus accueillant, d'un musée, enfin, en prise avec la société du XXIe siècle. Les axes de développement sont identifiés mais on ne trouve plus mention des moyens « éducatifs » possibles ou souhaitables qui semblent laissés à l'initiative de chacun.

> La « Mission Musées du XXIe siècle », vaste réflexion collective, prône l'émergence d'un musée ouvert aux jeunes et à la diversité, collaboratif, accueillant. Les « moyens éducatifs » ne sont pas précisés.

Conclusion

On voit ainsi qu'un véritable glissement sémantique s'opère, appuyé sur des évolutions de convictions philosophiques autour de la culture, sur le développement progressif de publics moins spontanés ou naturels, sur des évolutions politiques liées à des personnes (d'André Malraux à Jack Lang), d'évolutions professionnelles et administratives.

Le terme de médiation est, en France, une prise de position dont le but est de sortir de l'alternative « Éducation » assortie d'une double orientation autoritaire en termes d'apprentissage et scolaire, c'est-à-dire réservée à la jeunesse.

Versus « Culture » où l'on se contenterait d'une offre, même de qualité, telle que suggérée par Malraux, mais qui ne prendrait pas en considération les difficultés spécifiques d'accès à la culture des publics dits défavorisés ou éloignés.

La médiation, élevée dans les années 80-90 au rang d'une obligation sémantique par le milieu muséal français, est peu à peu remplacée par la notion de co-construction, qui va plus loin que le terme « médiation », puisque le public considéré est partiellement générateur de contenus, au gré de ses besoins, mais cependant soutenu par la compétence professionnelle des agents officiels de la culture.

L'attention portée en France à l'amélioration de la professionnalisation des agents culturels de tous niveaux vient en partie de la prise de conscience de la difficulté de la posture de médiateur ou de co-constructeur, fonction qui est censée être partagée tant par les conservateurs que par les gardiens. On doit cependant noter, qu'au-delà des réflexions généreuses du pourquoi, c'est le comment qui est encore balbutiant par absence de connaissances scientifiques appliquées sur le fonctionnement intellectuel des visiteurs et leurs modalités de construction de sens dans les situations de confrontation à une offre culturelle libre ou plus orientée.

Le dernier stade historiquement, celui des dernières années, est celui où l'action culturelle est utilisée comme un potentiel outil de progrès possible de la cohésion sociale, de la compréhension mutuelle au sein d'une société multiethnique.

Se pose alors, à cause de l'orientation majoritaire sur les publics, la question de la limite entre action culturelle et action sociale comme le décrit la critique de l'opération HIP-HOP Dixit-Graffiti Art à la Cité de l'architecture à Paris (Dubois, 1994, p 27-42). Le musée risque-t-il d'être instrumentalisé ou de perdre de sa spécificité, celle même vantée par les premiers chantres de l'action culturelle ?

Enfin, au-delà de l'incitation à l'action constamment encouragée par les instances politiques, on voit bien qu'il reste aux institutions musées et aux professionnels qui y interviennent, à pousser une réflexion plus construite et articulée sur les modalités précises de prise en compte des divers publics une fois qu'ils ont été amenés au musée. La co-construction ne peut se substituer entièrement à une expertise de médiation menant à un but, l'éducation du public au sens étymologique du terme : *e-ducere*, soit « faire grandir » la société et chacun des citoyens qui la composent.

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Summary

The aim of the article is to propose a quick synthesis of the French reality of museums around the notions of education and cultural action. Both terms are used in the title of the International Committee of ICOM dealing with questions of public and to question their contemporary relevance. The description of the historical evolution will be favoured in order to examine these two notions.

The crucial moment is that of the appointment, in 1959, of André Malraux as first Minister of Culture of a ministry henceforth separate from that of the National Education in charge of schools. ICOM, created in France in 1946, decided, in 1963, to merge committees dealing with public issues in museums, within CECA, the Committee for Education and Cultural Action.

Two very different meanings are attributed by André Malraux and those around him to these two notions: education aimed at offering a knowledge constituted to targeted audiences, cultural action was defined as the global, multimodal offer of any cultural institution in its natural dimensions. This openness, however, is strongly guided in its orientations by government recommendations, determining axes and development modalities.

The relay is taken, from the 80s, in various ways. The displacement of cultural initiatives, even if the State continues to issue a certain number of general orientations, takes place progressively at the level of museum institutions. At the same time there is a shift in the terms used, from educational service to cultural service. The term mediation is gradually becoming a kind of semantic obligation, pointing both to the need for an intermediary between works of scholarly heritage and publics more or less removed from culture, and the refusal to equate this mission with education, which in France has a strong academic dimension. This evolution is gradually accompanied by an administrative reflection around the status of the staff responsible for this mediation, leading to the creation, for the museums of local authorities to a real professional "mediation", to reduce the use of staff from the National Education and therefore of the school world.

The major renovation of the network of French museums during the 1980s also allows the creation of a growing number of spaces dedicated to the reception of the public, now considered in all their diversity. The term cultural action gradually disappears from the vocabulary with the change of century. The cultural dissemination guidelines are referred to the institutions' level through the "Scientific and Cultural Project" made compulsory by law, for each museum, in 2005.

More recently, it is the term of co-construction of projects that has been promoted, pointing to a new obligation, that of associating visitors and their own culture with the development of cultural projects intended for them, no longer experienced as imposed products but as more direct expressions of the desires and needs of society. In this ambitious orientation, however, there are great disparities from one museum to another, mediation still a concept insufficiently worked out in its implementation.

Keywords: cultural action, museum education, cultural policies, mediation, professionals in charge of publics

Résumé

Le but de l'article est de proposer une rapide synthèse de la réalité française des musées autour des notions d'éducation et d'action culturelle, termes utilisés dans le titre du Comité international de l'ICOM traitant des questions de public et d'en interroger la pertinence contemporaine. Le parti pris est celui de la description des évolutions historiques de l'utilisation de ces deux notions.

Le moment crucial en est celui de la nomination, en 1959, d'André Malraux comme premier Ministre de la Culture d'un ministère distinct dorénavant de celui de l'Éducation Nationale. L'ICOM, créé en France en 1946, décide, en 1963, de regrouper les comités s'intéressant aux questions de public dans les musées, au sein du CECA, Comité pour l'Éducation et l'Action Culturelle.

Deux sens bien différents sont attribués par André Malraux et ceux qui l'entourent à ces deux notions : l'éducation visant à offrir un savoir constitué à des publics ciblés, l'action culturelle définie comme l'offre globale, multimodale, de toute institution culturelle, dans ses dimensions naturelles. Cette ouverture est cependant fortement pilotée dans ses orientations par des préconisations gouvernementales fortes, déterminant des axes et des modalités de développement.

Le relais est pris, à partir des années 80, de diverses manières. Le déplacement des initiatives culturelles, même si l'État continue à édicter un certain nombre d'orientations générales, ce déplacement s'effectue progressivement au niveau des institutions muséales. On assiste au même moment à un glissement des termes employés, de service éducatif à service culturel. Le terme de médiation devient progressivement une sorte d'obligation sémantique, pointant à la fois le besoin d'intermédiaire entre les œuvres du patrimoine savant et les publics plus ou moins éloignés de la culture, et le refus d'assimiler cette mission à de l'éducation, connotée en France d'une dimension scolaire forte. Cette évolution est progressivement accompagnée par une réflexion administrative autour du statut des personnels chargés de cette médiation, aboutissant à la création, pour les musées de collectivités territoriales à une véritable filière professionnelle « médiation », permettant de diminuer l'utilisation de personnels issus de l'Éducation Nationale et donc du monde scolaire.

La rénovation très importante du réseau des musées français au cours des années 80 permet aussi la création d'un nombre croissant d'espaces dédiés à l'accueil des publics, considérés désormais dans toute leur diversité. Le terme d'action culturelle disparait progressivement du vocabulaire avec le changement de siècle. Les orientations de diffusion culturelle se reportent au niveau des institutions par le biais du « Projet scientifique et culturel » rendu obligatoire par la loi, pour chaque musée, en 2005.

C'est le terme de co-construction des projets qui est récemment favorisé, pointant une nouvelle obligation, celle d'associer les visiteurs et leur culture propre à l'élaboration des projets culturels qui leur sont destinés, non plus vécus comme des produits imposés mais comme des expressions plus directes des désirs et besoins de la société. Dans cette orientation ambitieuse, on constate cependant de grandes disparités d'un musée à l'autre, la médiation restant encore une notion insuffisamment travaillée dans sa mise en application.

Mots-clés : action culturelle, éducation muséale, politiques culturelles, médiation, professionnels chargés des publics

Resumen

El objetivo del artículo es proponer una rápida síntesis de la realidad francesa en los museos en torno a las nociones de educación y acción cultural, términos utilizados en el título del Comité Internacional del ICOM que trata cuestiones de público y de debatir la relevancia contemporánea. El sesgo es el de la descripción de las evoluciones históricas del uso de estas dos nociones.

El momento crucial es el nombramiento, en 1959, de André Malraux como el primer Ministro de Cultura de un ministerio en adelante, separado de la Educación Nacional. El ICOM, creado en Francia en 1946, decidió en 1963 reagrupar los comités que se ocupan de cuestiones del público en los museos, dentro del CECA, el Comité de Educación y Acción Cultural.

Dos significados bien diferentes son atribuidos por André Malraux y los que le rodean a estas dos nociones: la educación destinada a ofrecer un conocimiento establecido a públicos específicos, la acción cultural definida como la oferta global y multimodal de toda institución cultural, en sus dimensiones naturales. Sin embargo, esta apertura está fuertemente guiada en sus orientaciones por fuertes recomendaciones gubernamentales, determinando los ejes y las modalidades de desarrollo.

El relevo se toma, a partir de los años 80, de diversas maneras. El desplazamiento de las iniciativas culturales, incluso si bien el Estado continúa emitiendo un cierto número de orientaciones generales, este cambio se produce progresivamente a nivel de las instituciones museales. Al mismo tiempo, hay un cambio en los términos utilizados, de servicio educativo a servicio cultural. El término mediación se convierte progresivamente en una especie de obligación semántica, señalando a la vez la necesidad de un intermediario entre las obras del patrimonio académico y los públicos más o menos alejados de la cultura, y la negativa a asimilar esta misión con la de la educación, que tiene en Francia una fuerte dimensión escolar. Esta evolución va progresivamente acompañada de una reflexión administrativa alrededor de la situación del personal responsable de esta mediación, que conducen a la creación, por los museos de colectividades locales de un auténtico sector profesional de «Mediación», permitiendo reducir el uso del personal de la región procedentes de la Educación Nacional y por lo tanto del mundo escolar.

La renovación más importante de la red de museos franceses durante la década de 1980 también permite la creación de un número creciente de espacios dedicados a la recepción de públicos, que ahora se consideran en toda su diversidad. El término acción cultural desaparece progresivamente del vocabulario con el cambio de siglo. Las directrices de difusión cultural se remiten al nivel de las instituciones a través del «Proyecto científico y cultural» hecho obligatorio por ley para cada museo, en 2005.

Es este el término de co-construcción de proyectos promovido recientemente, señalando una nueva obligación, la de asociar a los visitantes y su propia cultura a la elaboración de proyectos culturales destinados a ellos, ya no como productos impuestos sino como expresiones más directas de los deseos y necesidades de la sociedad. En esta ambiciosa orientación, sin embargo, se constatan grandes disparidades de un museo a otro, la mediación sigue siendo un concepto insuficientemente trabajado en su implementación.

Palabras claves: acción cultural, educación museal, políticas culturales, mediación, pofesionales responsables de públicos

Aproximación a la acción cultural de los museos en España. De la democratización a la democracia cultural

Rosa María Hervás Avilés, Elena Tiburcio Sánchez y Raquel Tudela Romero

1 Introducción

Tradicionalmente las políticas culturales han apostado por el acceso a la cultura como un bien colectivo al alcance de los ciudadanos. Desde esta perspectiva, la acción cultural es generada por las instituciones para una ciudadanía que asiste como mera espectadora y recibe las propuestas culturales como un bien de consumo. La participación en las dinámicas culturales depende de la educación recibida, los recursos económicos o las experiencias previas del público en unos procesos de democratización cultural según los cuales todos debemos tener acceso a la cultura. Desde hace unos años se han iniciado en España experiencias culturales sensiblemente distintas para crear cultura como una práctica social que se construye en la conversación y la convivencia de actores sociales que comparten responsabilidades con la administración. En este caso las prácticas culturales se identifican con los intereses de los ciudadanos en un contexto de democracia cultural, con amplia participación de la población. Sin embargo, a pesar de los logros alcanzados en cuanto a la colaboración del público, es evidente la necesaria presencia de mediadores y educadores que propicien la co-construcción ciudadana.

Este trabajo tiene como finalidad realizar una aproximación a la acción cultural en España. Somos consciente de la imposibilidad de entrar en las diferencias culturales de las 17 comunidades autónomas que la componen marcadas fundamentalmente por la singularidad cultural y lingüística de un país pluri-identitario.

Se analizan las políticas culturales que el Estado ha utilizado y utiliza para promover la acción cultural y el desarrollo cultural de los ciudadanos. Asimismo, se resumen las dos modalidades fundamentales de la política cultural: la democratización y la democracia cultural. Finalmente, se examinan los modelos y las estrategias empleadas para aplicar la acción cultural desde perspectivas sociales y educativas.

2 Cultura y políticas culturales

Definir la cultura en un trabajo sobre acción cultural parece obvio. La cultura es un concepto y no una realidad. La instrumentalización de su significado es evidente y por ello sus definiciones son múltiples. Se trata de un término amplio, complejo, polivalente y dinámico que tiene diversas interpretaciones debido a que no es un concepto unívoco sobre el que haya consenso en su significado (Úcar, 2000, pp. 331-363). Esto suscita interrogantes para concretar a qué cultura nos referimos: ¿cultura en sentido artístico y

profesional o cultura en sentido antropológico centrada en el conocimiento del ser humano a través de sus costumbres, creencias, valores que caracterizan a un grupo social?, ¿cultura académica o cultura viva?, ¿cultura subjetiva inherente a personas cultivadas o cultura objetiva y externa? Para autores como Carrier (1992, pp. 448-450) el concepto de cultura incluye al menos dos acepciones. La primera de ellas es la cultura entendida en un sentido clásico y humanista que se refiere a un ideal que debe ser alcanzado y está relacionada con la persona cultivada y el enriquecimiento del intelecto. La segunda es la antropológica de carácter descriptivo incluye el conocimiento de situaciones sociohistóricas o socioculturales.

La idea de cultura como algo objetivo y externo al individuo, que modela el desarrollo cultural de los ciudadanos, surgió en las universidades alemanas del siglo XVIII y se extendió por Europa influyendo en las constituciones nacionales y en las instituciones europeas (Bueno, 2012). En España la Constitución de 1931 establecía en su artículo 48 que el servicio de la cultura era atribución esencial del Estado y que sería prestado por las instituciones educativas. La Constitución Española de 1978 incluía en su artículo 44 que los poderes públicos son los que promueven y tutelan el acceso a la cultura, a la que todos tienen derecho. Asimismo, indica que impulsarán la ciencia y la investigación científica y técnica en beneficio del interés general.

Promover y desarrollar la cultura y el patrimonio cultural es uno de los fines principales de los Estados europeos.

Promover y desarrollar la cultura y el patrimonio cultural se ha convertido en uno de los fines principales de los Estados europeos en el siglo XXI, adquiriendo un protagonismo que no tenía anteriormente cuando la cultura era algo secundario y su atención no implicaba realizaciones concretas en desarrollo cultural. En febrero de 2000 el Parlamento Europeo y el Consejo de la Unión Europea establecían el programa *Cultura 2000* considerando que:

1. la cultura era un elemento esencial para la integración y la creación de un modelo europeo de sociedad;
2. la cultura era también un factor económico, de integración social y de ciudadanía para asumir los desafíos de la globalización, la sociedad de la información, la cohesión social y la creación de empleo;
3. la Unión Europea asumía la responsabilidad de preservar las diferentes culturas y lenguas de los Estados miembros cuidando especialmente de aquellas menos difundidas (Parlamento Europeo y Consejo de la Unión Europea, 2000).

En España el *Plan Cultura 2020* reúne las principales iniciativas que pretende llevar a cabo la Secretaría de Estado de Cultura a partir de cinco grandes objetivos que definen el modelo cultural que desea impulsar el actual Gobierno:

1. Fomentar una oferta cultural de calidad;
2. Actualizar el marco jurídico de protección de la cultura;
3. Promover una alianza social por la cultura;
4. Extender la cultura española más allá de nuestras fronteras;
5. Impulsar la actividad creadora (Secretaría de Estado de Cultura, 2017).

Sin embargo, podemos decir que la cultura es una idea abstracta que se ha convertido en algo supremo. Se dignifica a quien tiene cultura y todo se justifica cuando va acompañado por la palabra cultura o es cultural (Bueno, 2012). En palabras de Úcar (2000) la cultura se ha convertido en un «disputado objeto de deseo» de las políticas públicas de los Estados. Sin embargo, el retraimiento de la inversión pública en cultura,

el abandono de políticas culturales activas o la aplicación de criterios extemporáneos están provocando una creciente invasión del sector cultural por parte de la industria del ocio y, con ello, una creciente confusión de lo democrático y lo masivo.

2.1 Democratización cultural versus democracia cultural

Es a mediados del siglo XX cuando se inicia en Europa occidental, concretamente en Francia con André Malraux, una nueva forma de entender la cultura que a partir de ese momento deja de ser considerada como algo exclusivo de unas élites privilegiadas y se convierte en un espacio democratizado y democratizador, de todos y para todos (Úcar, 2000). Las políticas de democratización cultural surgieron asociadas al convencimiento de los gobiernos del valor civilizador de la cultura y la pretensión de reducir las desigualdades culturales. Desde esta perspectiva se entendía la cultura como un bien colectivo que había que poner al alcance del mayor número posible de personas, activado por los medios y las industrias culturales.

El modelo de democratización cultural se promovió por los gobiernos y los servicios públicos de cultura imbuidos de los principios de igualdad y derecho a la cultura de la ciudadanía y con fines relacionados con el mercado de los bienes culturales. La cultura era considerada un bien universal que debía ser extendido al conjunto de la población aun cuando sus expresiones por antonomasia se encontraran en la alta cultura (Ariño, 2010). El objetivo fundamental de la democratización cultural fue reducir la desigualdad social e incrementar el número de visitantes, consumidores y receptores de cultura. El contenido de la cultura se mantuvo ceñido al mundo de las artes y lo artístico, lo único que cambiaba es que se ampliaban las audiencias. Se democratizó el consumo cultural, pero no la definición y la creación de lo que se consideraba cultura, que se mantuvo en los parámetros elitistas vinculados a la oferta cultural (Trilla,1998, pp.13-39).

La cultura era considerada un bien universal que debía ser extendido al conjunto de la población.

La definición que Coelho (2009) hace de democratización cultural desde la realidad de Brasil se ajusta al escenario que nos ocupa. Para este autor:

> *Democratización de la cultura es, en esencia, un proceso de popularización de las llamadas artes eruditas (artes plásticas, ópera, música erudita, etc.). En el centro de estos programas de popularización está la idea de que diferentes sectores de una población quisieran tener acceso a estas formas culturales – o podrían ser estimulados a recurrir a ellas – si se utilizaran los instrumentos adecuados de educación, sensibilización y facilitación de estas prácticas (proyectos educativos basados en prácticas culturales; programas de visitas guiadas a instituciones culturales dirigidas a niños, jóvenes y adultos; mayor divulgación de los eventos culturales; subsidio a los precios de las entradas y recursos análogos)* (p. 118).

Aun cuando la democratización cultural comportó modificaciones superficiales, esta nueva perspectiva cultural supuso cambios en el concepto de cultura que Úcar (2000, pp. 331-363) resume en:

1. la desacralización de una cultura más asequible para el hombre de la calle manteniéndose las artes y los artistas consagrados para una élite cultural;
2. la ampliación de las agencias, gestores e industrias culturales compitiendo por una industria muy diversificada desde principios economicistas;

3. la mercantilización de la cultura accesible y competitiva que se puede comprar y vender,
4. se distingue la cultura concebida para las masas, simplificada y apta para el consumo.

Al concepto de democratización cultural se opone el de democracia cultural. Ambos están relacionados y han sido considerados opuestos y a la vez complementarios (Cuenca, 2014, pp. 1-16).

La democracia cultural cuestiona el éxito de los programas que popularizan la cultura y la pertinencia de quienes deciden lo que es un valor cultural o no y lo que puede o no ser consumido. Desde este planteamiento las políticas de democratización cultural procuran una oferta cultural generosa a una población que no demuestra la necesidad de recibirla y que carece de códigos para interpretarla, por lo que son ineficaces. Desde la democracia cultural lo importante no es ampliar la población consumidora de cultura sino quién controla los mecanismos de producción cultural y cómo facilitar el acceso a la producción de la cultura (Coelho, 2009). La democracia cultural entiende la cultura como la práctica social construida en el diálogo y la convivencia social. Se promueve la participación de los ciudadanos como protagonistas de la creación de la cultura, partiendo de los intereses y necesidades de los mismos, donde son ellos los que deciden en cada momento qué es lo mejor y más conveniente.

En el territorio, en toda comunidad y en todo medio social existe una cultura viva, multiforme que depende sólo parcialmente de la educación formal recibida[1] y otra, la educación popular, en la que el individuo aprende del medio que le rodea. Esta cultura viva se obtiene en la vida cotidiana, en la familia, en las relaciones sociales, en la tradición, en las creencias religiosas etc. Lo que propone la democracia cultural es que se reconozca la existencia del valor de esta cultura viva, dinámica, abierta a aportaciones exteriores. La democracia cultural deposita en la población la definición de lo que es cultura (De Varine, 2018).

> La democracia cultural deposita en la población la definición de lo que es cultura.

La democracia cultural en el museo significa la participación de los ciudadanos no solamente en las actividades, también en los procesos de toma de decisiones. Es decir, son protagonistas que intervienen en la selección de los temas que posibilitan una mayor participación ciudadana. ¿Cómo conseguir esta implicación en un sistema institucional muy estructurado políticamente y administrativamente en el que el ciudadano es considerado un consumidor de cultura cuando visita los museos pero a la vez forma parte del no público cuando no quiere visitarlos? Se trata de una cuestión que ha de debatirse y aplicarse a contextos concretos y locales desde una perspectiva a largo plazo y teniendo en cuenta el fortalecimiento, la capacitación y la preparación de los miembros de la comunidad.

3 Evolución de las políticas culturales en España

Tanto el concepto de cultura como las acciones sociales, políticas y educativas que surgen de ella son fenómenos relativamente nuevos. La concienciación internacional sobre la cultura entendida como elemento de desarrollo se inició en Europa tras la Segunda Guerra Mundial, enmarcada en la creación de instituciones supraestatales

[1] La educación bancaria que Paulo Freire describe como aquella en la que el educando se convierte en un sujeto pasivo y en la que el educador selecciona la información que va a utilizar en procesos de instrucción memorísticos (Freire, 1970, 2005).

como el Consejo de Europa (Úcar, 2011, pp. 7-10). España presenta una serie de características diferenciadoras frente a las democracias occidentales europeas como consecuencia del periodo franquista (Rubio y Rius, 2016, pp. 41-57) y se considera la década de 1950 como el momento en que se inician los procesos de democratización cultural. Actualmente, tras décadas de gobiernos democráticos, el diagnóstico de la política cultural en España presenta rasgos de crisis sistémica, además de los efectos de la crisis global financiera de inicios del siglo XXI.

3.1 Segunda República Española (1856-1936): primeros intentos de democratización cultural

La Segunda República española impulsó la cultura como elemento de transformación social a través de una serie de reformas educativas que buscaban su afianzamiento político. La Institución Libre de Enseñanza (ILE) y su proyecto pedagógico inspirado en la filosofía *krausista* impulsó una cultura basada en la libertad y la reforma profunda del sistema educativo. Los ideales de la ILE cristalizaron en el Museo Pedagógico Nacional, un centro de investigación educativa que introdujo las innovaciones más progresistas y del que surgieron las Misiones Pedagógicas (1931-1936) contra la ignorancia del campesinado y la puesta en valor de la cultura rural (Hontañón y Pericacho, 2015).

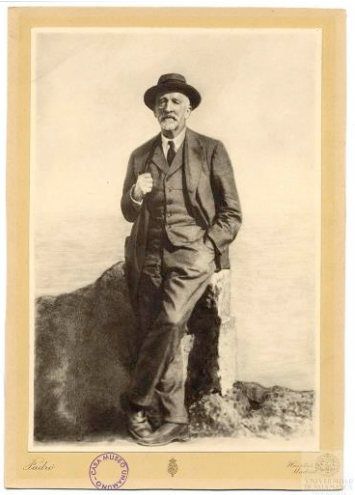

Figura 1 - Manuel Bartolomé Cossío[2], presidente del Patronato de las Misiones Pedagógicas[3] (1920)

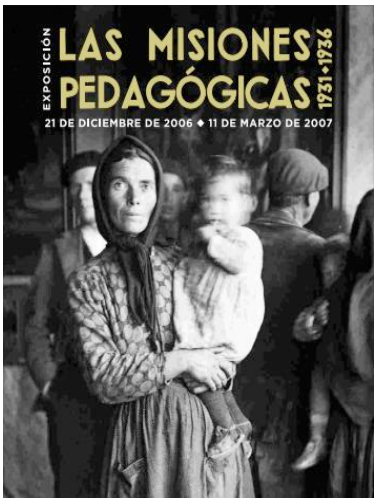

Figura 2 - Exposición *Las Misiones Pedagógicas* (2006-2007)[4]

Como ya se ha mencionado, en la Constitución de 1931 la cultura era potestad del Estado y se desarrollaba con una educación pública y laica. El gobierno de la Segunda República asumió la protección de la riqueza artística e histórica del país y la expansión cultural de España en el extranjero (Cortes, 1931). Estas iniciativas se truncaron con el inicio de la Guerra Civil (1936), que supuso la muerte, el exilio y la represión de gran parte de los intelectuales y artistas involucrados. Estos primeros intentos de democratización cultural tuvieron un fuerte componente humanista vinculando la educación y la cultura.

[2] Fuente: https://es.wikipedia.org/wiki/Manuel_Bartolom%C3%A9_Coss%C3%ADo

[3] Actualmente las Misiones Pedagógicas continúan siendo una referencia de cultura basada en la libertad y la reforma profunda del sistema educativo.

[4] Fuente: http://www.residencia.csic.es/misiones/img/sedes/dossier_prensa.pdf

Se basaron en la formación de la población, el desarrollo de la cultura y la difusión de políticas culturales que valorizaron la cultura del campesinado.

3.2 Dictadura franquista (1939-1975): adoctrinamiento en educación y cultura

La intervención cultural en España durante la dictadura franquista fue ultraconservadora y represora (Zallo, 2011). La ideología del régimen fomentó el sentimiento nacionalista y la eliminación de los elementos lingüísticos ajenos al idioma oficial. Se mantuvieron altas tasas de analfabetismo en la población rural.

Las políticas culturales franquistas se basaron en el control y la censura. Gran parte de los intelectuales y artistas sufrieron un «exilio interior» para poder convivir con un régimen totalitario. Otros se expatriaron. A unos años de autarquía sucedió una etapa de apertura al exterior y obligada modernidad artística para conseguir mejorar la imagen internacional del país (Díaz, 2012, pp. 143-156).

Las políticas culturales franquistas se basaron en el control y la censura.

Durante años la política cultural en España estuvo alejada de las corrientes culturales internacionales. La acción educativa y cultural franquista fue adoctrinadora y excluyente. Se prohibió el uso social de lenguas distintas al castellano y se fomentaron los estilos artísticos tradicionales. El necesario cambio no fue posible hasta la muerte del dictador Francisco Franco en 1975 (Real Instituto Elcano, 2004).

3.3 La Transición Española (1975-1978): el inicio de la acción cultural

Tras la dictadura franquista se inició un período de transición para la reorganización institucional y cultural del país que debía culminar con un Estado democrático. En 1977 el Ministerio de Cultura y Bienestar se convirtió en Ministerio de Cultura[5] (Linde, 1995). En 1978 se promulgó la nueva Constitución Española que establecía la necesidad de promover el acceso a la cultura y su desarrollo para asegurar a la ciudadanía una vida digna. Se reconocía la diversidad lingüística y se establecía la defensa del patrimonio (Constitución Española, 1978). Hubo un impulso incipiente de descentralización de la educación y de la cultura y el desarrollo de políticas culturales aperturistas que buscaban el reconocimiento de la diversidad cultural de nuestro país y el inicio de la acción cultural. La sociedad española luchó por lograr múltiples derechos, entre ellos el de la cultura.

3.4 Los primeros gobiernos socialistas (1982-1996): la importancia del patrimonio y la democratización en las políticas culturales

A partir de 1982, las políticas culturales democráticas se desplegaron en todos los niveles de la administración del país para crear una nueva sensibilidad democrática en los españoles. Desde el Ministerio de Cultura se apostó por la difusión de la cultura común española formada por sus distintas regiones y nacionalidades; el desarrollo cultural de la sociedad y de la industria cultural y por los planes de inversión en museos, bibliotecas, archivos, auditorios y teatros (Real Decreto 565, 1985; Quaggio, 2011, pp. 35-59). En esta etapa se promulgó la *Ley del Patrimonio Histórico Español* para la conservación, la

[5] En el Real Decreto 2258/1977 que lo regulaba asumió las competencias de patrimonio y artes ejercidas anteriormente por el Ministerio de Educación, así como las de cine, artes escénicas y musicales, que pertenecieron previamente al Ministerio de Información y Turismo (Real Decreto 2258, 1977).

promoción y el enriquecimiento del patrimonio y el acceso de todos los ciudadanos al mismo (Ley 16, 1985). El Real Decreto de 1987 unificó los museos de titularidad estatal como instituciones culturales fundamentales (Real Decreto 620, 1987).

Asimismo, se desarrolló una política educativa y cultural para paliar las tasas de analfabetismo del país y ampliar sensiblemente la educación de personas adultas a través de las universidades populares, los centros de adultos, los centros culturales y las bibliotecas municipales. Los programas educativos en los museos se impulsaron desde el Ministerio de Cultura y el Ministerio de Educación (Programa Museo-Aula) gracias a una red de centros de profesores y de los incipientes departamentos de educación y acción cultural de los museos.

Los programas educativos en los museos se impulsaron desde el Ministerio de Cultura y el Ministerio de Educación.

Además, las iniciativas internacionales marcaron la tendencia de la política cultural del país en el acceso a la vida cultural, la afirmación de las identidades culturales y el fortalecimiento de la cooperación internacional (UNESCO, 1990). Posteriormente, el concepto de cultura como un elemento con entidad propia para el desarrollo comunitario favoreció una segunda etapa en nuestro país, de 1986 a 1996, que culminó en actuaciones de gran visibilidad para la política cultural española (inauguración de importantes museos, celebración de grandes eventos internacionales...). Al mismo tiempo, la acción cultural en el exterior tuvo un gran impulso con la creación de la Agencia Española de Cooperación Internacional (1988) y el Instituto Cervantes en 1991 (Real Instituto Elcano, 2004).

La política cultural de los primeros gobiernos socialistas supuso la modernización de la imagen internacional de España. Se difundió la diversidad regional de la cultura española, el desarrollo de la industria cultural, la presencia de servicios educativos en los museos y los planes de inversión en instituciones culturales (museos, bibliotecas, archivos etc.). La acción educativa y cultural se desarrolló gracias a una red institucional cuya labor disminuyó los desajustes educativos y culturales del país. Los museos fueron considerados espacios de cultura y aprendizaje.

3.5 Políticas culturales para el desarrollo de la política exterior (1996-2011)

Una nueva etapa en la política cultural española es la que se inicia en 1996 con un nuevo gobierno conservador que centra sus intereses en el exterior desatendiendo las iniciativas culturales socialistas en el interior del país. Se retomaron rancios planteamientos del pasado según los cuales la cultura era un instrumento de apoyo a la españolidad. La política cultural pública utilizó mecanismos de gestión privados. La cultura compartió con la educación y el deporte un ministerio conviviendo administrativamente desde 1996 a 2004.

En el año 2004 el giro de la política cultural con el nuevo gobierno socialista se visualizó con un Ministerio de Cultura diferenciado de las áreas de Educación y Deporte (Real Decreto, 562, 2004) y una apuesta por la cultura como pieza angular del país. En la política cultural de este período destacó la Ley de reparación o de memoria histórica de 2007. Era la primera iniciativa en la historia de la democracia española que intentaba legislar sobre un asunto tan controvertido. Supuso un reconocimiento para las asociaciones de la memoria, pero las expectativas iniciales de la ley se rebajaron tanto que su valor fue más simbólico que material. Asimismo, en el año 2008 el Ministerio de

Cultura creó el Laboratorio Permanente de Público para conocer el perfil de los visitantes de los museos estatales y atender sus expectativas y necesidades (MECD, 2018).

El Ministerio de Cultura creó el Laboratorio Permanente de Público para conocer el perfil de los visitantes de los museos estatales y atender sus expectativas y necesidades.

En ambos periodos, fue fundamental la colaboración entre el Ministerio de Cultura y el Ministerio de Asuntos Exteriores para la proyección internacional de la cultura. La acción cultural en el exterior se desarrolló a través de distintas sociedades que se fusionaron en el año 2010 en la entidad pública Acción Cultural Española para una mejor imagen del país y la canalización del talento artístico estableciendo puentes con otros países (Acción Cultural España, s.f.). Las políticas culturales en estos años se basaron en el impulso y la promoción de la cultura y el patrimonio de España con proyectos cada vez más específicos. Los distintos gobiernos de esta etapa asumieron la cultura de una manera diferente, haciendo mayor o menor hincapié en la creación de planes culturales y organismos específicos encargados de la promoción y acción cultural según sus ideales y la situación económica y social del país.

3.6 X, XI y XII Legislatura (2011-2018): incremento de políticas de acción cultural nacionales e internacionales

Como en etapas anteriores el nuevo gobierno conservador de 2011 vinculó educación, cultura y deportes en un ministerio cuyos objetivos culturales fueron la protección y difusión del patrimonio, los museos y las artes; la promoción de la cultura española y el impulso de acciones de cooperación internacional (Real Decreto 284, 2017). Actualmente la política cultural se orienta a través del *Plan Cultura 2020* ya comentado anteriormente.

Los cambios sociales de los últimos años han modificado la forma tradicional de entender la cultura. Los museos intentan abrirse y atender las necesidades de la ciudadanía. La política cultural democratizadora se concreta en iniciativas como el *Plan Museos + Sociales*, impulsado en 2015, que incorpora la diversidad como principio rector en la cultura y la accesibilidad en los museos para aquellos colectivos con dificultades para la visita o en riesgo de exclusión social. En este plan se habla del museo intercultural para fomentar las relaciones entre culturas y grupos sociales y pone en valor la dimensión intercultural del patrimonio (MECD, 2015).

Plan Museos + Sociales: un museo intercultural para fomentar las relaciones entre culturas y grupos sociales y poner en valor la dimensión intercultural del patrimonio.

Paralelamente han surgido movimientos sociales que reivindican políticas culturales democráticas y prácticas de mediación y animación sociocultural en los museos.

En cuanto a la acción cultural exterior se mantiene la proyección de la imagen de España. El Plan Estratégico General 2012-2015 destacaba el papel de la cultura como componente esencial de la «marca España», reforzando la internacionalización de las industrias culturales y creativas a través de la promoción del turismo cultural, la difusión de las lenguas españolas y la transmisión de elementos culturales (MECD, s.f.).

4 Educación y acción cultural en los museos

La educación, en su concepción más amplia, abarca todas aquellas prácticas sociales mediante las cuales se promueve el desarrollo personal y la socialización de las personas en diferentes escenarios (Pons, 2015).

En el ámbito museístico, el concepto de educación difiere de la educación formal entendida como la transmisión de conocimientos de forma reglada siguiendo el currículum oficial. La educación en el museo se caracteriza por despertar sensibilidades y actitudes favorables, ofreciendo situaciones que permitan a los visitantes conocer aspectos concretos de las obras de arte y la exposición. (Domingo y Domingo, 2001; Hervás, 2018, pp. 155-172).

La educación en los museos ha sido ampliamente tratada en los trabajos de didáctica del patrimonio, museología y museografía de nuestro país (Montañés, 2001; Hernández, 2003; Fontal, 2013), pero resulta mucho más complejo encontrar una definición generalizada sobre el concepto de acción cultural, que se asemeja en ocasiones a términos como mediación y animación sociocultural alejada de lo que Freire (2005) entendía por acción cultural «*una forma sistematizada y deliberada de acción que incide sobre la estructura social, en el sentido de mantenerla tal como está, de verificar en ella pequeños cambios y transformarla*» (p. 235).

Los encargados de la educación y de la acción cultural en los museos son los Departamentos de Educación y Acción Cultural (DEAC). Se crean en la década de 1970 para dar respuesta a la demanda suscitada por la aplicación de pedagogías innovadoras en España que incluían el museo como recurso pedagógico para el conocimiento del patrimonio cultural. Es decir, nacieron con un claro contenido educativo y sin definir ni clarificar cuál era su función didáctica y cultural. Posteriormente sus tareas se concretaron en la planificación de visitas guiadas para escolares y el diseño de los materiales que se iban a utilizar durante las mismas o en el aula (González y Polo, 1994, pp. 7-28). Inicialmente se denominaron departamentos de difusión cultural aunque se les conocía también como servicios pedagógicos de museos, departamentos pedagógicos o gabinetes didácticos siendo durante muchos años su única competencia la atención de los escolares en el museo.

> La educación en el museo se caracteriza por despertar sensibilidades, ofreciendo situaciones que permitan conocer aspectos concretos de la exposición.

En 1980, con el apoyo del Committee for Education and Cultural Action (CECA) del ICOM, se celebraron las I Jornadas de difusión museística en Barcelona para compartir problemas comunes, plantear soluciones, aprender colectivamente, buscar referentes y construir la incipiente profesión de educador de museos. En 1985, durante las IV Jornadas DEAC celebradas en Madrid, se propuso la denominación de Departamento de Educación y Acción Cultural (DEAC) de museos y se concretaron sus funciones y líneas de actuación (Ministerio de Cultura, 1985). Durante años, las funciones de los DEAC se han vinculado a la educación, la comunicación, la difusión, la acción cultural, la dinamización etc., términos que se han ido utilizando indistintamente manteniendo cierta ambigüedad. (Álvarez, 2007, pp. 109-127). Al analizar las propuestas educativas realizadas por los museos españoles vemos reflejado este hecho. Observamos que muchos museos integran la totalidad de las propuestas llevadas a cabo por sus DEAC,

pero no aparece una diferenciación clara entre las propuestas educativas y las propuestas de acción cultural.

Por el contrario, algunos museos sí que realizan una distinción entre las propuestas educativas vinculadas principalmente a las visitas de escolares y propuestas de educación formal (visitas guiadas, seminarios, talleres etc.) de aquellas iniciativas de acción cultural en las que se integran actuaciones cuya finalidad es la accesibilidad de todos los colectivos, la inclusión, la integración y compromiso social, la mediación, la diversidad cultural y desarrollo comunitario.

En la mayoría de los museos no aparece una diferenciación clara entre las propuestas educativas y las propuestas de acción cultural que se asemeja en ocasiones a la mediación y animación socio-cultural.

Actualmente son escasos los museos que cuentan con DEAC. Lo habitual es que los pequeños museos y museos locales tengan una mínima dotación de personal, la mayoría de las veces sin formación específica para trabajar colaborativamente con el territorio y la comunidad en la que se encuentran insertos.

Durante años los departamentos de los grandes museos han desarrollado un trabajo interdisciplinar de investigación, comunicación y didáctica enfocado a todos los sectores de público que acceden al museo, con el objetivo último de dinamizar la institución y dotarla de una proyección en el entorno social.

Vinculadas a las políticas de democratización cultural se han planificado en los últimos años diferentes iniciativas, mencionadas anteriormente, como la creación en 2007 del Laboratorio Permanente de Público de Museos estatales y posteriormente en 2015 el *Plan Museos + Sociales* para la planificación de prácticas culturales y visibilizar la importancia de la acción social de los museos (MECD, 2015). Los museos han iniciado un proceso de sensibilización hacia la accesibilidad e integración social procurando acercarse a la comunidad a través de programas y actividades dirigidas a todo tipo de visitantes, haciendo especial hincapié en las minorías étnicas, grupos desfavorecidos o en riesgo de exclusión social, personas con discapacidad o de edad avanzada (Arriaga, 2011). Los DEAC de los museos empiezan a incluir en sus planteamientos la educación ambiental, la responsabilidad social, la participación e integración, llevando a cabo propuestas en colaboración con diferentes colectivos y asociaciones y estableciendo vínculos con las comunidades de su entorno (López y Alcaide, 2011).

5 Educación sociocultural, educación comunitaria, animación cultural y mediación cultural en los museos. ¿Es posible una democracia cultural participativa?

Podemos simplificar la definición de acción cultural en los museos diciendo que es la manifestación que estas instituciones hacen de sus objetivos culturales. Esta reducción nos ayuda a plantear algunos interrogantes que no son banales para el tema que nos ocupa, ¿desde una perspectiva política, la acción cultural del museo tiene como objetivo promover una cultura «oficial», la de los funcionarios del museo o las autoridades que decidieron crear el museo? o ¿tiene en cuenta los intereses culturales y la realidad social de la ciudadanía? ¿La política cultural y la acción cultural se establecen conjuntamente? ¿La acción cultural es aquella que promueve el desarrollo comunitario? ¿Para posibilitar una democracia cultural se puede partir de una educación neutra neoliberal o de

democratización cultural?, ¿la acción cultural está unida a la educación y pretende conseguir el desarrollo de los ciudadanos? ¿Qué condiciones facilitan una democracia cultural? ¿Realmente es posible una democracia cultural?

Son diversos los modelos y estrategias que trabajan la educación y la función social de los museos asociados a políticas culturales. En este apartado vamos a identificar algunos de las más utilizadas en España al menos teóricamente: la educación sociocultural, la educación comunitaria y la mediación cultural (vinculada a la animación sociocultural).

Son diversos los modelos y estrategias que trabajan la educación y la función social de los museos asociados a políticas culturales.

5.1 La educación sociocultural

La educación sociocultural es considerada una evolución de la educación política potencial que fue entendida y puesta en práctica por el movimiento de la Escuela Nueva de J. Dewey y maestros como Celestin Freinet que a principios del XX trabajaron para conseguir una educación popular crítica y emancipadora vinculada a su contexto vital, y cuyos objetivos se basaban en el desarrollo de las potencialidades humanas y en la modernización de las comunidades locales y nacionales (Viché, 2009, pp. 1-12). En España en 1914 se creó la Liga de la Educación Política liderada por Ortega y Gasset para la organización de la intelectualidad y la constitución del pueblo español en nación a partir de su acción pedagógica y social (Bagur, 2015, pp. 139-157).

Las innovaciones educativas de Freinet a mitad de la década de 1920 se extendieron por Europa creándose grupos internacionales comprometidos en la práctica pedagógica freinetiana y unidos por los principios de *L´École Moderne*. Convencidos de que la cooperación entre enseñantes, los intercambios y la comunicación favorecían el conocimiento mutuo, la paz, la democracia, y la igualdad fueron muchos las agrupaciones que secundaron este movimiento seducidos por los principios que lo fundamentaban. Uno de los principales fue la cooperación entre adultos trabajando cooperativamente y compartiendo experiencias para enriquecer y renovar las propuestas educativas que dieran respuesta a las necesidades del contexto.

El movimiento freinetiano español se desarrolló durante dos épocas coincidiendo con coyunturas políticas y sociales diferentes: la primera de ellas se inició en Cataluña durante el período 1926 hasta 1939. Durante la II República Española, en 1934 Freinet vino a l´Escola d´Estiu de Barcelona para hablar sobre la imprenta en la escuela activa y el cooperativismo al servicio de la escuela. Sin embargo, la guerra civil y la represión de la dictadura franquista depuró y expulsó de la escuela a los maestros freineitianos que no se exiliaron acusados de irreligiosidad o ateísmo y de pertenecer a organizaciones de izquierda (Errico,2014, pp. 1-14). Toda innovación y modernización educativa desapareció en España dando paso al adoctrinamiento en las escuelas de los principios del movimiento franquista reiniciándose con el Movimiento Cooperativo de Escuela Popular (MCEP) que reunió a educadores que querían transformar a través del trabajo cooperativo. Freinet utilizaba el adjetivo «popular» para una pedagogía que buscaba la recuperación de los oprimidos y de los marginados mediante la escuela democrática, laica y activa basada en el diálogo, en la experimentación y en la cooperación. En España este movimiento de renovación pedagógica y sus Escuelas de Verano marcaron

un hito en la lucha por las libertades y por la recuperación de la escuela pública después de tantos años de represión (Errico, 2014, pp. 1-14).

Figuras 3 y 4 - Escolares realizando maquetas sobre la ciudad romana de Carthago-Nova en C.P. La Asomada (Cartagena-Murcia, 1988).
Fuente: Rosa María Hervás Avilés

Casi durante los mismos años Paulo Freire y en contextos muy diferentes publicaba su obra *Pedagogía del oprimido* (1970) en la que defendía posturas críticas en el ámbito educativo basadas en el diálogo, reclamaba la importancia de una pedagogía transformadora y una práctica educativa con adultos, jóvenes y niños que girando en torno a su propia lectura del mundo, a su experiencia, se anticipará a los textos para nuevamente volver a su realidad. La educación desde una perspectiva comunicativa basada en el diálogo que destaca el rol de la conciencia que desde la propia subjetividad permite trabajar contra la reproducción ideológica.

5.2 La educación comunitaria

La educación comunitaria está vinculada a la Pedagogía Social y a los aspectos educativos del desarrollo comunitario cuyo origen se sitúa en Latinoamerica y en la necesidad de mejorar las condiciones de vida y el desarrollo económico de la ciudadanía. Se trata de un proceso para crear condiciones de progreso económico y social para toda la comunidad y su participación activa respaldando y confiando en sus iniciativas. Su foco de atención es la comunidad cuyos elementos integradores son:

- el territorio;
- la población con intereses comunes, vinculada por proximidad, pertenencia, unidad e identidad colectiva;
- las necesidades, problemas e intereses y aspiraciones comunes a la comunidad que compartidas, clarificadas, presentadas y priorizadas dinamizan la acción comunitaria;
- y los recursos disponibles, existentes o potenciales (Cieza, 2006, pp. 765-799).

Para poder llevar a la práctica un proceso de desarrollo comunitario, en un territorio concreto, es necesario lograr un conocimiento profundo de la comunidad en la que se pretende trabajar. Autores como Requejo (1989, pp. 169-180) destacan la necesidad de una dimensión local de desarrollo como base para llevar a cabo cualquier iniciativa social que repercuta de manera beneficiosa en una comunidad. Este autor indica que un desarrollo que se genera desde la dinámica de la misma comunidad, a través de una política sociocultural adecuada que tenga en cuenta tanto la información y asesoramiento técnico social preciso como de la imprescindible base asociativa, participativa y

democrática para que se pueda hablar de un auténtico desarrollo en el seno de una comunidad.

5.3. La mediación cultural

En cuanto a la mediación cultural es una de las funciones de todo educador de museos como profesional de la acción social desde la perspectiva del desarrollo comunitario. El concepto de mediador cultural surge en Francia para distanciarse del término educador y las connotaciones negativas del mismo vinculadas al público escolar fundamentalmente. La mediación cultural se impone como un modelo de acción privilegiado para atender la diversidad de los visitantes de museos tratando de utilizar su propia cultura, sus conocimientos, sus ideas previas y sus experiencias personales para integrarlas en la experiencia museística. La mediación es una forma de iniciar procesos de democracia cultural y de transformación de la capacidad analítica y crítica de cada persona desde la perspectiva de proceso dialógico de Freire. La mediación es indispensable para los públicos que no poseen los códigos de la alta cultura sino sus propios códigos, los de la cultura viva (De Varine, 2018).

> La mediación cultural es una función del educador de museos como profesional de la acción social desde la perspectiva del desarrollo comunitario.

En España la definición de mediación cultural está asociada a la animación cultural. En marzo de 2011 el Museo Nacional Centro de Arte Reina Sofía inició un servicio gratuito y continuado de mediadores culturales y dirigido al público general que acudía al museo de forma autónoma. Identificados con camisetas rojas y situados en lugares estratégicos del museo estos «mediadores» asesoran individualmente al visitante y le ofrecen la posibilidad de acudir a las áreas de interpretación de la Colección del Museo. Además, diariamente se ofrece un programa de visitas comentadas, y materiales para realizar visitas autónomas. Todo el programa está dirigido a que el visitante conozca los criterios que han guiado la disposición de la Colección y que amplíe las posibilidades de lectura de la misma.

Podemos decir que en España el perfil del mediador cultural se encuentra en proceso de definición intentando delimitar las diferencias entre educador, mediador, facilitador ... cultural. Recordemos el arraigo que en este país tuvo el movimiento de la educación sociocultural. Diferentes asociaciones de profesionales de la cultura (AVALEM, Pedagogías Invisibles, AMECUM, AMUREM)[6] trabajan para visibilizar la importancia de la mediación y la educación cultural desde el slogan «*La cultura es patrimonio de todos*». En junio de 2016 se celebró el I Encuentro Profesional de Mediación Cultural de la Comunitat Valenciana organizado por la Asociación de Mediadores Culturales de Madrid (AMECUM) y el grupo Pedagogías Invisibles al que han continuado otros en los que se dialoga sobre qué es un mediador-educador cultural. Asimismo se redactó un código de buenas prácticas para museos e instituciones culturales que sirviera de ayuda para los profesionales del sector. Su declaración de intenciones se puede resumir en «*Nosotros gestionamos emociones*». Reivindican su labor como facilitadores de la cultura, más allá de las falsas ideas que les sitúan como formadores quieren vincularse al empoderamiento a través de la cultura.

[6] Asociación Valenciana de educadores de museos y patrimonios (AVALEM), Asociación de mediadoras culturales de Madrid (AMECUM), Asociación murciana de educadores de museos y patrimonios (AMUREM).

6 Reflexiones finales sobre democratización y la democracia cultural

Para concluir haremos una serie de reflexiones centradas en la democracia cultural, ¿es una práctica, una ideología, una forma de hacer política?, ¿es posible en España?, ¿cómo conseguir que el público se sienta atraído por la acción museística sin caer en la banalización de los contenidos o la propuesta de actividades artificiales?

Nuestras comunidades no están acostumbradas a una verdadera democracia participativa. Se vive en una democracia por delegación basada en elecciones periódicas que confían todos los poderes en personas que deciden según criterios subjetivos e ideológicos y que sirven para mantener en el poder a aquellos que ya lo tienen. Resulta complicado desarrollar experiencias de democracia cultural sin realizar previamente procesos locales con grupos de ciudadanos en los que se dé a las personas autoestima en su capacidad crítica para que se sientan capaces y se atrevan a tomar iniciativas, a trabajar colectivamente en proyectos de interés general, a afirmar su legitimidad ante los poderes establecidos. Se trata de una dinámica a largo plazo que debe basarse en la experiencia y especialmente en el lenguaje de su cultura viva (De Varine, 2018). En términos de Rappaport (2005, pp. 231-238) habría que tener en cuenta los dos componentes del *empowerment* de las personas que se resumen en: la autodeterminación personal o capacidad de determinación sobre la propia vida y la determinación social o posibilidad de participación democrática en la propia comunidad a través de estructuras sociales intermedias como vecindario, familia, asociaciones, escuela etc.

¿De qué manera se pueden articular experiencias que transiten desde la democratización cultural hacia la democracia cultural? Es una difícil respuesta que hay que considerar desde contextos locales y experiencias concretas que se están realizando y que no encontramos en las publicaciones académicas oficiales.

Recientes investigaciones (Hervás y Tiburcio, 2017; Hervás, Sánchez y Castejón, 2017; Hervás, 2018, pp. 45-69) apuntan a la necesidad y demanda social en España de un mayor entendimiento y apertura de los profesionales de museos hacia otros colectivos y asociaciones. Esto se concreta en el diseño de propuestas en colaboración de museos, centros socioculturales, administraciones públicas (universidad y ayuntamientos) para favorecer la participación social y la democracia cultural basada en las necesidades de los implicados directos. Se trata de optimizar sustancialmente la calidad de las experiencias museísticas, culturales que favorezcan la construcción local de la identidad.

La evolución de una política cultural democratizadora a una democracia cultural es un continuo que evoluciona en el tiempo y requiere procesos de participación ciudadana en la acción cultural compartiendo responsabilidades con las administraciones públicas. En las últimas décadas la acción cultural de los museos españoles está vinculada a la política institucional de democratización cultural, cada vez más receptiva a la accesibilidad e inclusión de todos los públicos (discapacitados, inmigrantes y grupos en riesgo de exclusión social). Sin embargo, las experiencias culturales democráticas son escasas. Para conseguir que el visitante sea un usuario activo es necesario que el museo promueva espacios de encuentro, mediación y comunicación basados en el diálogo.

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Summary

The concept of culture with its emerging social, political and educational actions are a relatively new phenomenon. International awareness of culture as an element of development began in Europe after the Second World War, framed in the creation of supranational institutions such as the Council of Europe (Úcar, 2011). Spain presents a series of differentiating characteristics compared to Western European democracies as a result of the period of Franco's regime (Rubio & Rius, 2016). The decade of 1950 is considered as the period in which the processes of cultural democratisation that developed from the Spanish Transition began.

After decades of democratic governments, the diagnosis of cultural policy in Spain presents features of a systemic crisis intensified by the global financial crisis at the beginning of the 21st century. Traditionally, cultural policies have opted for access to culture as a collective good available to citizens. However, culture has never been a central theme but subordinated in the political debate. Its definition and interpretation depend on the context in which it is framed and, in the field of cultural action, it is closely linked to social and political transformations.

Cultural action is generated by institutions for a citizenship that attends as a mere spectator and receives cultural proposals as a consumer good. Participation in cultural dynamics depends on the education received, the economic resources or the previous experiences of the public in a process of cultural democratisation according to which we must all have access to culture.

In recent years, cultural experiences have started in Spain that are sensibly different in the hope to create culture as a social practice that is built on conversation and the coexistence of social actors who share responsibilities with the public administration. In this case, cultural dynamics are identified with the interests of citizens in a context of cultural democracy, with broad participation of the population. However, despite the achievements in terms of public collaboration, it is clear that there is a need for mediators and educators to promote citizen co-construction. The purpose of this paper is to show what cultural action in Spain means, even when it is not possible to enter into the variety and cultural differences of the 17 autonomous communities that comprise it, marked fundamentally by the cultural and linguistic singularity of a country with multiple identities.

Keywords: cultural action, cultural policy, museums, cultural democracy, mediation

Résumé

Le concept de culture et les actions sociales, politiques et éducatives qui en découlent sont des phénomènes relativement nouveaux. La sensibilisation internationale à la culture en tant qu'élément de développement a commencé en Europe après la Seconde Guerre mondiale, dans le cadre de la création d'institutions supra-étatiques telles que le Conseil de l'Europe (Úcar, 2011). L'Espagne présente une série de caractéristiques différentes par rapport aux démocraties de l'Europe occidentale à la suite de la période de Franco (Rubio et Rius, 2016). La décennie de 1950 est considérée comme la période pendant laquelle les processus de démocratisation culturelle qui se sont développés à partir de la transition espagnole ont commencé à se développer.

Après des décennies de gouvernements démocratiques, le diagnostic de la politique culturelle en Espagne présente les caractéristiques d'une crise systémique exacerbée par la crise financière mondiale du début du XXIe siècle. Traditionnellement, les politiques culturelles ont opté pour l'accès à la culture en tant que bien collectif accessible aux citoyens. Cependant, la culture n'a jamais représenté un sujet essentiel, elle a été subordonnée au débat politique. Sa définition et son interprétation dépendent du contexte dans lequel elle s'inscrit et, dans le domaine de l'action culturelle, elle est étroitement liée aux transformations sociales et politiques.

L'action culturelle est générée par les institutions et dirigée à une citoyenneté qui assiste en tant que simple spectateur et reçoit les propositions culturelles en tant que bien de consommation. La participation aux dynamiques culturelles dépend de l'éducation reçue, des ressources économiques ou des expériences antérieures du public dans un processus de démocratisation culturelle selon lequel nous devons tous avoir accès à la culture. Au cours des dernières années, des expériences culturelles sensiblement différentes ont commencé à se développer en Espagne pour créer une culture en tant que pratique sociale, fondée sur la conversation et la coexistence d'acteurs sociaux partageant des responsabilités avec l'administration. Dans ce cas, les dynamiques culturelles sont identifiées aux intérêts des citoyens dans un contexte de démocratie culturelle, avec une large participation de la population. Cependant, malgré le succès en termes de collaboration publique, il est évident que des médiateurs et des éducateurs doivent promouvoir la co-construction citoyenne. L'objectif de ce travail est d'expliquer ce que signifie l'action culturelle en Espagne même quand il n'est pas possible de traiter la variété et les différences culturelles des dix-sept communautés autonomes qui la composent, marquées principalement par la singularité linguistique d'une identité plurielle en Espagne.

Mots-clés: action culturelle, politique culturelle, musées, démocratie culturelle, médiation

Resumen

Tanto el concepto de cultura como las acciones sociales, políticas y educativas que surger de ella son fenómenos relativamente nuevos. La concienciación internacional sobre la cultura como elemento de desarrollo se inició en Europa tras la Segunda Guerra Mundial, enmarcada en la creación de instituciones supraestatales como el Consejo de Europa (Úcar, 2011). España presenta una serie de características diferenciadoras frente a las democracias occidentales europeas como consecuencia del periodo franquista (Rubio y Rius, 2016). Se considera la década de 1950 como el momento en que se inician los procesos de democratización cultural que se desarrollaron a partir de la Transición Española.

Tras décadas de gobiernos democráticos el diagnóstico de la política cultural en España presenta rasgos de crisis sistémica agudizada por la crisis global financiera de comienzo del siglo XXI. Tradicionalmente las políticas culturales han apostado por el acceso a la cultura como un bien colectivo al alcance de la ciudadanía. Sin embargo la cultura no ha sido nunca un tema central sino subordinado en el debate político. Su definición e interpretación depende del contexto en el que se enmarque y, en el ámbito de la acción cultural, está estrechamente enlazado a las transformaciones sociales y políticas.

La acción cultural es generada por las instituciones para una ciudadanía que asiste como mera espectadora y recibe las propuestas culturales como un bien de consumo. La participación en las dinámicas culturales depende de la educación recibida, los recursos económicos o las experiencias previas del público en unos procesos de democratización cultural según los cuales todos debemos tener acceso a la cultura.

Desde hace unos años se han iniciado en España experiencias culturales sensiblemente distintas para crear cultura como una práctica social que se construye en la conversación y la convivencia de actores sociales que comparten responsabilidades con la administración. En este caso las dinámicas culturales se identifican con los intereses de los ciudadanos en un contexto de democracia cultural, con amplia participación de la población. Sin embargo, a pesar de los logros alcanzados en cuanto a la colaboración del público, es evidente la necesaria presencia de mediadores y educadores que propicien la co-construcción ciudadana. El propósito de este trabajo es mostrar qué significa la acción cultural en España, aun cuando no es posible entrar en la variedad y las diferencias culturales de las 17 comunidades autónomas que la componen, marcadas fundamentalmente por la singularidad cultural y lingüística de un país pluri-identitario.

Palabras claves: acción cultural, política cultural, museos, democracia cultural, mediación

Acción cultural
Políticas culturales y desarrollo cultural en la República Argentina

Margarita Laraignée

Este artículo encomendado por el Consejo Directivo del Comité de Educación y Acción Cultural (CECA) del Consejo Internacional de Museos (ICOM), viene a aportar una breve exposición sobre la descripción existente en la República Argentina para abordar el tema de la «acción cultural» y lo que dicho término involucra dentro de la realidad y de los museos argentinos. Si bien existen numerosas publicaciones escritas o traducidas al idioma español, solamente se han tomado para esta exposición, aquellas que mejor representan la situación de mi país.

De la bibliografía abordada no se ha podido establecer a la acción cultural más allá de las políticas culturales desarrolladas por el Estado ya que si bien numerosos museos cuentan con un departamento de «educación y acción cultural» no especifican la acción cultural porque la identifican completamente con la educación museística o con la difusión de políticas culturales.

Es imprescindible destacar que la República Argentina carece de una legislación nacional que regule la actividad de los museos: su objeto, su funcionamiento, sus fines, si bien existe una Dirección Nacional de Museos, dependiente de la Secretaría de Patrimonio Cultural del Ministerio de Cultura de la Nación. Solamente dos provincias cuentan con leyes provinciales al respecto, y una tercera en donde se ha presentado un anteproyecto de ley de museos consensuado entre todos los sectores en donde se fundamenta que el objetivo es poder realizar el ordenamiento y clasificación de los museos siguiendo los lineamientos del Consejo Internacional de Museos (ICOM).

Definiciones

¿Qué entendemos por cultura?

En la antigüedad, los griegos y los romanos concebían a «la cultura» a su relación con la naturaleza. En cambio, la concepción ilustrada propiciaba la oposición entre naturaleza y cultura. La civilización europea, colonizadora de América Latina propicia esta diferenciación catalogando algunos pueblos más desarrollados que otros. En cambio, la tradición romántica inspirada en Rousseau supone una comprensión diferente de los procesos históricos, cuestionando la idea de progreso donde la cultura es autónoma y no puede ser juzgada con los mismos parámetros que se juzgan a otras culturas (Martinell y Roselló, 1996).

Según Zygmunt Bauman (2013), la cultura fue concebida originalmente como un agente de cambio, una misión emprendida con el fin primordial de educar a las masas y refinar sus costumbres. Clifford Geertz propone que el estudio de la cultura debe realizarse primeramente no de una forma objetiva (dura), sino que debe tenerse en cuenta diversos factores que permitirán a todos comprender ¿el por qué? ¿el cómo? y ¿el para qué? se realizan acciones que moldean a la sociedad. Para Geertz (1973), la cultura es un todo que puede ser abordado desde la perspectiva general o particular según sea el caso. Para él, «*la cultura es un tejido de relaciones sociales creadas por el ser humano las cuales lo transforman y éste a ellas*» (Geertz, 1973, p. 54).

Carmen Naranjo[1], en su ensayo *La acción cultural en Latinoamérica* (1978), entiende por cultura todo aquello que sedimenta el patrimonio de un pueblo para convertirse en un medio de comunicación social, de tradición comunitaria, de identificación nacional de creencia general y de expresión artística. Y por ***acción cultural*** entiende a toda labor que fomente la cultura. La misma debe tener dos principios: 1) que el enriquecimiento de un pueblo resida en el crecimiento de su cultura, y 2) que el patrimonio cultural no pertenezca a un grupo, sino que deba ser compartido. La acción cultural es el camino para que la cultura se sedimente para todos y en beneficio de todos.

La cultura es un tejido de relaciones sociales creadas por el ser humano las cuales lo transforman y éste a ellas.

García Canclini[2] sostiene que:

> *Bajo el nombre de **cultura** se colocan realidades muy diversas. El lenguaje popular lo usa de un modo, la filosofía de otro y en las ciencias sociales se pueden encontrar múltiples definiciones. Dentro de la propia antropología social, la disciplina que más se ha ocupado de la cultura, no todos entienden lo mismo al referirse a esa palabra. Se ha dicho que incluye el conjunto de lo creado por los hombres; la totalidad de capacidades y hábitos adquiridos por el hombre como miembro de la sociedad (Tylor); la organización de la experiencia compartida por una comunidad (Goodenough); las formas estandarizadas de observar el mundo y de reflexionar sobre él, de comprender las relaciones existentes entre las personas, los objetos y los sucesos, de establecer preferencias y propósitos, de realizar acciones y perseguir objetivos…* (1984, p. 1)

Por todo esto García Canclini reduce el uso del término «*cultura a la producción de fenómenos que contribuyen mediante la representación o reelaboración simbólica de las estructuras materiales, a reproducir o transformar el sistema social*» (1984, p. 5).

Pero ¿qué se expresa con «ser culto»? Esta demanda nace en el contexto de la modernidad como efecto de la jerarquía adquirida de los patrones de los bienes culturales y/o artísticos, quienes justifican o clasifican el ser o no culto. Después de la postmodernidad los patrones de categorización y/o jerarquización, cambiaron, lo que no significa que no haya bienes culturales que dependen de juicios de calificación y legitimación. Pero hoy siglo XXI, «una persona culta» en la sociedad contemporánea argentina es aquella que se mueve en espacios de su propia selección, indaga sobre información, se conecta e interactúa. Es aquella que se interesa por todo lo que llega al país del exterior, pero también está interesada y da valor a lo local.

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[1] Carmen Naranjo (1928-2012): poetisa, novelista y ensayista costarricense.
[2] Néstor García Canclin: antropólogo, escritor, profesor, y crítico cultural argentino.

La concepción de la cultura se ha ido transformando a medida que la «modernidad» y la «globalización» han avanzado en la sociedad. Hoy en Argentina el acceso a ciertas manifestaciones culturales se realiza a través de canales de televisión abierta, digital y de cable. El canal *Encuentro*, es una emisión televisiva argentina que se emite desde 2007 con subsidio del Estado; es un canal federal, con contenidos culturales de todas las regiones del país. Se caracteriza por transmitir conocimientos de variados campos educativos, científicos y culturales como también la defensa de los «derechos humanos» y «sociales» de los pueblos latinoamericanos. Es una propuesta innovadora que incluye la producción de un portal de internet, que permite vincular la televisión con las tecnologías de la información y la comunicación (TIC). También con la utilización de internet se transformó en un medio que complementa los contenidos televisivos con fin de acercarlos a las aulas de las escuelas. Se constituye de esta manera en un canal dinámico, en donde los usuarios participan activamente, lo que permite el trabajo en red de la comunidad toda. Los objetivos de este canal son: proveer a las escuelas de los contenidos televisivos y multimediales para mejor calidad de la educación; contribuir a la equidad en el acceso al conocimiento para todos los habitantes independientemente de su lugar de residencia o condición social; desarrollar en maestros y alumnos competencias en el uso de las tecnología de la información y la comunicación en el marco de la sociedad del conocimiento; brindar herramientas innovadoras para facilitar y mejorar los procesos de enseñanza y aprendizaje.

¿Qué entendemos por acción cultural?

Una definición básica de «acción cultural» indica a toda labor que fomente la cultura popular y en donde la comunidad sea la protagonista de la gestión. Sin embargo, cuando se trata de un Estado se está hablando del desarrollo de políticas culturales en donde el objetivo y el propósito, es la acción cultural a la que se le asigna una cantidad de recursos económicos y experiencia.

> Acción cultural: es toda labor que fomente la cultura popular y en donde la comunidad sea la protagonista de la gestión.

Toda acción cultural debe tener en cuenta dos principios:

- que el enriquecimiento de un pueblo reside en el crecimiento de su cultura,
- que el patrimonio cultural no pertenece a un grupo, sino que debe ser compartido.

El término «política cultural» hace referencia a un concepto relativamente novedoso, que se afianza a fines de la década del ’60 y principios de los ’70 (García Canclini, 1987) y se limita a la institucionalización – a partir de cierta construcción internacional – de la concepción que considera que los Estados deben realizar determinadas acciones que tengan como objeto la cultura. Esta construcción se traduce en el desarrollo de una infraestructura especializada para emprender determinadas «acciones culturales». Para algunos autores existe una diferencia entre «acciones culturales» y «políticas culturales». Las acciones culturales son aquellos proyectos culturales insertos en determinada política cultural o como complemento de determinados proyectos sociales; en tanto que la noción de política cultural implica una dimensión global de la intervención (Rabossi, 1999).

García Canclini (1987) entiende por políticas culturales al conjunto de intervenciones realizadas por el estado, las instituciones civiles y los grupos comunitarios organizados a fin de orientar el desarrollo simbólico, satisfacer las necesidades culturales de la población y obtener consenso para un tipo de orden o de transformación social.

Funciones de la acción cultural:

a. la protección, conservación y puesta en valor del patrimonio cultural,

b. la difusión a través del teatro, la música, el libro (medios tradicionales) y de las instituciones y los medios de comunicación sociocultural (cine/radio/televisión/nuevas tecnologías),

c. estímulo a la creación artística y la condición social y legal del artista y de los creadores.

Según la Organización de Estados Iberoamericanos, "*el ideal del desarrollo de las políticas culturales es, más allá de planificar la Cultura, asegurar que los componentes y recursos culturales estén presentes en todos los espacios de la planificación y procesos de desarrollo de las políticas públicas*" (OEI, 2018). Los principios fundamentales en los que se basan las políticas culturales son:

- la promoción de la identidad cultural,
- la protección de la diversidad cultural,
- el fomento de la creatividad, y
- la consolidación de la participación ciudadana.

La democratización cultural y la democracia cultural

Por *democratización cultural* se entiende poner a la cultura de élite al alcance de todos mediante la difusión cultural; la iniciativa y creación de la cultura es generada desde el Estado y no desde la ciudadanía. Se parte de las instituciones hacia la gente. En este paradigma se entiende la cultura como un bien colectivo que debe ponerse al alcance de todos. El pueblo es un mero espectador y receptor de la cultura ya que los encargados de decidir qué es lo que circulará como calidad artística está bajo la decisión del Estado y las empresas del sector privado que auspician los eventos. La participación en las dinámicas culturales es en función del origen social, recursos económicos, educación recibida, etc. Los proyectos que proporciona este tipo de política persiguen equiparar el acceso a los servicios y el disfrute de los bienes de la «alta cultura». Este modelo permitió la descentralización y la difusión, pero la apreciación que se hace de las obras es una sola dirección, sin incluir a la cultura popular, por lo tanto, su resultado es dispar.

Democratización cultural: es poner la cultura de élite al alcance de todos mediante la difusión cultural. Es generada desde el Estado y no desde la ciudadanía.

El manejo de las nuevas tecnologías ha hecho cambiar en parte el concepto de democratización cultural, hoy no pertenece a una elite que tiene posibilidad de viajar todos los años a Europa, sino que con el uso de la tecnología ha permitido que la difusión de la cultura esté al alcance de todos. Sin embargo, no podemos dejar de reflexionar que Argentina no se encuentra con un avance tecnológico equitativo en todo el país y que existen muchos que todavía no tienen acceso a ella. Hoy «ser culto» en Argentina, no es como a comienzos del siglo XX, cuando nuestra sociedad media y alta, tenía la mirada puesta siempre en Europa. Hoy esta mirada es más global para todos aquellos que tienen la posibilidad de tener acceso a la cultura. Las desigualdades económicas están presentes en toda la extensión del país y por lo tanto, su posibilidad del acceso a la democratización de la cultura.

Por *democracia cultural* se entiende a la posibilidad que cada uno tenga, de realizar, cultivar la propia cultura, la creatividad y la participación social. Significa construir cultura desde nuestra propia historia, nuestros orígenes, comprender su significado y transmitirlo a las generaciones futuras. Cuando pensamos en el término «democracia cultural» estamos pensando en la participación de todos; son los intereses y las necesidades de los propios ciudadanos que deciden en cada momento que es lo más conveniente para ellos. Este paradigma es tratado como una política en donde puede cohabitar la diversidad, ya que a cada cultura se le distingue como autónoma e igual a sus seguidores. Es importante determinar que el punto de vista de este paradigma no planea la pluralidad sino la diversidad, lo que quiere decir, una política que apunte la existencia de múltiples culturas más allá de sus diferencias, y en donde cada identidad impulse cómo quiere ser reconocido, elaborando de una forma autónoma su propio espacio representativo. Los organismos que se pongan al frente de esta política deberán comportarse independientes del Estado, produciendo y difundiendo los programas que la sociedad necesita.

Democracia cultural: se entiende a la posibilidad que cada uno tenga, de realizar, cultivar la propia cultura, la creatividad y la participación social.

García Canclini (1987, p. 28) define «*los paradigmas políticos de la acción cultural en relación con los agentes sociales que los sustentan, con sus modos de estructurar la relación entre política y cultura y con su concepción del desarrollo cultural*».

Los enumera así:

El mecenazgo liberal *– La primera forma de promoción moderna de la cultura, sobre todo en la literatura y en las artes, es el mecenazgo. El desarrollo de la cultura no es visto como una cuestión colectiva sino como el resultado de relaciones individuales, es una decisión personal la de financiar ciertos gastos culturales y elegir a quien se dará el dinero, y se supone también que la creación artística y literaria es un acto de individuos aislados. Si bien esta promoción del arte toma en cuenta a veces la difusión a un público amplio, subvencionando bienales o publicaciones, es más para reubicar la acción mecenal en la dimensión masiva de la cultura contemporánea que por un real intento de responder a demandas sociales.* (Canclini, 1987, p. 28-29)

El tradicionalismo patrimonialista *– Esta posición ha surgido especialmente en los estados oligárquicos y en los movimientos nacionalistas de derecha. Define a la nación como un conjunto de individuos unidos por lazos naturales, el espacio geográfico, la raza, e irracionales, el amor a una misma tierra, la religión, sin tomar en cuenta las diferencias sociales entre los miembros de cada nación. En Argentina fue elaborado originariamente por figuras como Leopoldo Lugones y Julio Irazusta, (ambos simpatizantes del primer golpe de Estado acaecido en la Argentina en 1930 que impuso la primera dictadura militar de neto corte de extrema derecha).* (Canclini, 1987, p. 30-31)

El estatismo populista *– Es otra concepción de la cultura. La identidad no está contenida en la raza, ni en el pasado o en la tradición. La identidad está en el Estado. Como consecuencia de proceso de independencia o revolución, el Estado aparece como el lugar en que se condensaron los valores nacionales, el orden que reúne las partes de la sociedad y regula sus conflictos. Para esta concepción lo nacional reside en el Estado y no en el pueblo, ya que éste será el destinatario de la acción del gobierno, convocado a adherirse a ella, pero no reconocido efectivamente como fuente y*

justificación de esos actos al punto de someterlos a su libre aprobación o rectificación. (Canclini, 1987, p. 34-35)

La privatización neoconservadora *– A mediados de los setenta la crisis económica internacional y las dificultades internas de los gobiernos democráticos fueron ahogando las expectativas desarrollistas y socializantes. Para enfrentar la crisis, las corrientes neoconservadoras reorganizan el modelo de acumulación, eliminan las áreas ineficientes del capital y buscan una recuperación de la tasa de ganancia mediante la concentración monopólica de la producción y su adecuación al capital financiero transnacional. Simultáneamente se restringe el gasto público en servicios sociales, entre ellos, el financiamiento de programas educativos y culturales, y las inversiones para investigación científica, sobre todo si no dan resultados inmediatamente utilizables para el desarrollo tecnológico en las áreas priorizadas por la política monetarista.*

El objetivo clave de la doctrina neoconservadora en la cultura es fundar nuevas relaciones ideológicas entre las clases y un nuevo consenso que ocupe el espacio semivacío que ha provocado la crisis de los proyectos oligárquicos de los proyectos populistas y de los proyectos socialistas de los años sesenta y setenta. Para lograrlo, los principales recursos son transferir a las empresas privadas la iniciativa cultural, disminuir la del estado y controlar la de los sectores populares.

Los estados autoritarios aplican más enérgicamente la propuesta monetarista de reducir el apoyo estatal a la promoción pública de la cultura en beneficio de la apropiación privada. Desinteresados del consenso masivo, y habiendo suspendido o restringido a la actividad política, dejan que la iniciativa privada sustituya al estado, a los partidos y organizaciones populares en la restructuración de la identidad cotidiana, de los sistemas de reconocimiento, prestigio y diferenciación simbólica entre las clases.

Otra consecuencia de los regímenes autoritarios, que contribuye a la transnacionalización y privatización de la cultura, es la supresión de la autonomía del campo simbólico. Cerrado el juego plural en las escuelas y las editoriales, en las prensas y la TV, en todas las instancias de elaboración ideológica y mediación política, las instituciones nacionales pierden formas culturales propias y de representar las demandas sociales. Esta reducción de los espacios públicos de debate se refuerza con las tendencias privatistas, dominantes en la vida cotidiana que rearticulan la existencia social en torno al hogar. El campo cultural así despolitizado, congelado bajo el control militar o administrativo, cede su espacio a la reorganización empresarial.

Los paradigmas anteriores desaparecen. Son reordenados en función del nuevo proceso. La intervención creciente de las empresas en el funcionamiento y orientación de actividades culturales lleva a algunas de ella a convertirse en mecenas. La reducción de los fondos públicos y las exigencias de productividad impuestas por la tecnocracia monetarista en todas las áreas, lleva a los estados a reducir las acciones no rentables y los eventos que no se autofinancien y concentra la política cultural en la promoción de grandes espectáculos de interés masivo. (Canclini, 1987, p. 38-39)

La democratización cultural *– Este paradigma concibe la política cultural como un programa de distribución y popularización del arte, el conocimiento científico y las demás formas de alta cultura. Su hipótesis básica es que una mejor difusión corregirá las desigualdades en el acceso a los bienes simbólicos. Encontramos el origen de este modelo en América Latina en los programas educativos y artísticos desplegados masivamente en México después de la revolución.*

Se sugiere descentralizar permanentemente los servicios culturales, emplear los medios de comunicación masiva para difundir el arte y usar recursos didácticos y de animación a fin de interesar a nuevos públicos. (Canclini, 1987, p. 50-51)

La animación sociocultural

Existen descripciones de varios autores para definir la Animación Sociocultural. En Sara de Miguel Badesa (1995):

Martín. A *(1988): La Animación Sociocultural es animar, dar sentido, mover, motivar, dinamizar, acompañar, comunicar, ayudar a crecer. Es contribuir de alguna manera al desarrollo, potenciar, capacitar. Es lo que más se parezca a un proceso a través del cual la comunidad se convierta en protagonista de su propio desarrollo.*

Simonot, M. *(1974): La Animación Sociocultural es un sector de la vida social, cuyos agentes tienen por objetivo una cierta transformación de las actitudes y de las relaciones interindividuales y colectivas, por una acción de y sobre los individuos, sus actitudes, sus relaciones interindividuales y sociales. Esta acción se ejerce a través de actividades diversas con ayuda de una pedagogía basada en métodos no directivos y activos.*

UNESCO *(1982): La animación sociocultural es el conjunto de prácticas sociales que tienen como finalidad estimular la iniciativa y participar de las comunidades en el* ***proceso de su propio desarrollo*** *y en la dinámica global de la vida sociopolítica en que están integradas.* (p. 46-47)

El argentino Ezequiel Ander-Egg[3] define a la animación sociocultural como:

conjunto de técnicas sociales *que, basadas en una pedagogía participativa, tiene por finalidad promover prácticas y actividades voluntarias que, con la* ***participación*** *activa de la gente, se desarrollan en el seno de un* ***grupo*** *o comunidad determinada, y se manifesta en los diferentes ámbitos del desarrollo de la calidad de la vida* (1981, p. 77).

Animación sociocultural: es el conjunto de prácticas sociales que tienen como finalidad estimular la iniciativa y participar de las comunidades en el proceso de su desarrollo y en la dinámica global de la vida sociopolítica en que están integradas (UNESCO).

Figura 1- Ezequiel Ander-Egg
Destacado pedagogo, sociólogo, ensayista y epistemólogo argentino,
consultor de la UNESCO en el campo de la Política Cultural para América Latina

[3] Ezequiel Ander-Egg: sociólogo, politólogo, economista, planificador y escritor argentino. Su extensa bibliografía de más de 150 libros en donde se destacan los temas de Trabajo social, Ecología, Sociología, Animación Sociocultural, Pedagogía, Investigación Social, entre otros.

Para el *Programa Nacional Aprender Enseñando* de Argentina, existen tres grandes concepciones de la animación sociocultural según el propósito político ideológico de las actividades a desarrollar:

- conservadoras: la finalidad es una manipulación psicológica de los individuos y sociológica de los grupos para asegurar el mantenimiento del orden establecido, con el propósito de realizar los mínimos cambios posibles en el orden político, económico, social o cultural;
- progresistas: en este caso se pone el énfasis en:
  - conservar y difundir el patrimonio cultural,
  - posibilitar que la mayor cantidad de personas tengan acceso al disfrute de los productos y bienes culturales,
  - promover a los creadores de cultura;
- revolucionario: se busca estimular la creación personal y posibilitar a cada individuo su desarrollo personal, social y cultural, en un contexto de participación conjunta que permita la toma de conciencia colectiva.

La concepción revolucionaria de la animación sociocultural es la que se desarrolla en América latina, dada la necesidad de cambios profundos debido al menor desarrollo económico.

Esta última concepción es la que se desarrolla en América Latina, dada la necesidad de cambios profundos, debido al menor desarrollo económico con respecto a otros continentes.

El 12 de octubre 2017 se realizó en Argentina, el *1er Encuentro Internacional de Animación Sociocultural y Arte Comunitario* organizado por RIA (Red Iberoamericana de Animación Socio Cultural) y NODO Argentina con la coordinación de los alumnos de la cátedra de Recursos Pedagógicos Terapéuticos de la Educación Artística del profesorado de Educación especial y la Dirección de Cultura de la Municipalidad de Posadas (provincia de Misiones, Argentina).

El objetivo fue jerarquizar los aportes del arte en la animación sociocultural como herramienta de transformación y participación. Intervinieron varias instituciones con propuestas participativas, en música, pintura, teatro y danza. Los organizadores afirmaron que el arte: convoca y organiza prácticas colectivas, desarrolla alianzas, genera transformación, le da valor a la cultura, educa y transforma a través de una expresión liberadora.

Conformación de un país multiétnico y multicultural

La República Argentina como todos los países de América Latina es un país multiétnico y multicultural. La mayoría de los habitantes de este país son los resultados de una amalgama de pueblos: los originarios, los colonizadores españoles, los mestizos y los inmigrantes europeos que provenientes de ultramar entre 1881 y 1914, fueron llegando a estas tierras gracias a una amplia y generosa ley de inmigración. Ellos eran en su mayoría inmigrantes italianos y españoles como también otros de origen: eslavos (ucranianos, polacos y rusos), también franceses, alemanes e irlandeses. Este aporte multicultural trajo consecuencias directas e indirectas en la conformación cultural actual, provocando cambios multiculturales a través de las costumbres y el lenguaje y que así también, influenciaron en la educación, en las artes y los oficios.

El escritor argentino Ernesto Sábato ha reflexionado sobre la «Cultura Argentina» con estas palabras:

Fracturada la primitiva realidad hispanoamericana en esta Cuenca del Plata por la inmigración, sus habitantes venimos a ser algo dual, con todos los peligros pero asimismo, con todas las ventajas de esa condición: por nuestras raíces europeas vinculamos de modo entrañable el interior de la nación con los perdurables valores del Viejo Mundo, por nuestra condición de americanos, a través del folclore interior y el viejo castellano que nos unifica, nos vinculamos al resto del continente, sintiendo de algún modo la vocación de aquella Patria Grande que imaginaron San Martín y Bolívar (Sábato, 1975, p. 17-18).

La Argentina, como toda América Latina es multicultural en donde coexisten y se mezclan lo moderno y lo no moderno, tanto en su cultura, en sus tradiciones como en su economía. Esta diversidad ha sido reconocida por la Constitución Nacional Argentina en su artículo 20°, en donde reza «*que los extranjeros gozan en el territorio de la Nación de todos los derechos civiles del ciudadano argentino, pudiendo entre otros actos ejercer libremente su culto, sin estar obligados a admitir la ciudadanía ni a pagar contribuciones forzosas extraordinarias*». También la reforma de 1994 le brinda estatus constitucional mediante el artículo 75 inciso 17, en donde reconoce la preexistencia étnica y cultural, garantiza el respeto a su identidad, educación bilingüe e intercultural, personería jurídica de sus comunidades, posesión y propiedad de las tierras que tradicionalmente ocupan, entrega de otras aptas y suficientes, asegura la participación en la gestión de los asuntos que los afecten, especialmente en materia de recursos naturales.

La Argentina, como toda América Latina es un país multicultural en donde coexisten y se mezclan culturas y tradiciones.

Políticas culturales en la República Argentina

La década del 60 es conocida como la década prodigiosa, una época en donde la sociedad y la política cambiaron para siempre gracias a importantes hechos como la revolución sexual, la liberación femenina y la lucha contra la discriminación racial.

La década del 60 estuvo determinada por una gran actividad cultural, la creación de movimientos afines y la articulación entre los artístico y lo social. En esos años se conforma una institucionalidad cultural, no sólo de en Argentina, sino también en gran parte de América Latina, inspirada, en el discurso de André Malraux[4], quien fuera ministro de Asuntos Culturales en el gobierno del presidente Charles de Gaulle en Francia. En la Argentina, bajo la protección del Ministerio de Educación se congregan teatros, museos, conservatorios y otros espacios menores donde se generaba arte y cultura. El máximo exponente de esa actividad cultural va a estar centrada en el Instituto Di Tella, que fue un centro de investigación cultural sin fines de lucro, fundado en 1958. Fue el «templo de las vanguardias artísticas» y su local sobre la calle Florida, llevó a que el lugar fuera conocido como la «Manzana Loca». El Instituto fue semillero de talentos y sus integrantes son conocidos como la «Generación del Di Tella»; entre los que participaron se destacan: Antonio Berni, Líbero Badíi, Luis Benedit, Julio Le Parc, Luis Felipe Noé, Antonio Seguí, Marta Minujín, entre otros.

[4] André Malraux (1901-1976): novelista y ensayista francés, además de historiador y hombre de Estado, que encarnó el prototipo del escritor comprometido. Ministro de Asuntos Culturales (1958-1969).

En sus inicios albergó a las vanguardias del teatro, la música y la pintura. Allí dieron sus primeros pasos artistas luego consagrados. Su actividad marcó una nueva era en el arte local. Posteriormente el centro fue ampliado para abarcar todas las ciencias sociales con el objeto de apoyar la investigación social. El Instituto fue duramente combatido por el gobierno dictatorial de Juan Carlos Onganía.

A partir de los ’70 y ’80 en América Latina se priorizó revalorizar las identidades, tomándose como tal a las identidades étnicas, las disparidades culturales frente a la argumentación cultural que entendía subordinado a los valores simbólicos occidentales. Este concepto en América Latina resultaba claro debido al componente mestizo de su población, sin embargo, en la Argentina alcanzar este objetivo era muy indefinido ya que las culturas indígenas y mestizas habían sido desplazadas por las políticas estatales y las inmigratorias. La diversidad étnica y cultural de la identidad argentina se hace visible a través de las culturas y etnias postergadas. En la Argentina persiste aún hoy, la descalificación en relación con la población migrante del interior del país, en particular proveniente de provincias del Noroeste argentino con raíces indígenas. También, los prejuicios raciales se han hecho evidentes con la llegada de migrantes de los países limítrofes, Bolivia, Paraguay, Perú. Asimismo, la Argentina se está convirtiendo nuevamente en receptora de corrientes migratorias de diversos y remotos orígenes además de las habituales de países limítrofes. Ahora contamos con población proveniente del sudeste asiático, de Europa del Este, de los Balcanes, grupos sociales que ponen de manifiesto el impacto de las transformaciones económicas y políticas del mundo globalizado. Estas transformaciones sociales alientan a producir manifestaciones culturales de mayor densidad simbólica (Wortman, 2005).

La diversidad étnica y cultural de la identidad argentina se hace visible a través de las culturas y etnias postergadas.

Para Martín Hopenhayn (2002), en América Latina y el Caribe los conflictos relacionados con los procesos de globalización, provienen históricamente y se vinculan «*a la dialéctica de la negación del otro*», que se remonta al período de la colonización y evangelización, y recorre la relación entre la Metrópoli (España y Portugal) y América Latina y el Caribe. Podría decirse que, según el autor, la negación del otro es la negación al multiculturalismo, es decir el reconocimiento unilateral de una cultura; en el caso de Argentina, la española, como válida frente a otras a las que se les niega legitimidad. Otra manifestación de la negación del otro fue la aculturación de los pueblos indígenas y afro latinoamericanos, la negación de su propio universo simbólico.

La Argentina después de finalizar una etapa dominada por el autoritarismo (dictadura militar 1976-1983) se preparó para la llegada definitiva de la democracia. El proyecto de consolidación de la democracia lleva implícito la revisión de la historia de un país, las actividades, los valores y las conductas que llevaron a sus ciudadanos a la aceptación de políticas que fueron autodestructivas. Cuando un país enfrenta «un cambio trascendental», esto implica un proceso de cambio social, político y cultural. Lo que trae aparejado innumerables conflictos en donde el papel del Estado debe garantizar el funcionamiento de las reglas de juego democrático, canalizar y promover la participación. La sociedad democrática implica, disenso, reglas de juego compartidas, participación y sujetos democráticos.

La acción cultural del Estado no se limita a las ejecuciones de un solo ministerio (Ministerio de Cultura), sino de la gestión de instituciones y organismos distribuidos en distintas áreas ministeriales. La *Declaración Universal de la Diversidad Cultural* (UNESCO,

2001), la *Convención sobre la Protección y Promoción de la Diversidad de las Expresiones Culturales* (UNESCO, 2005) y la *Declaración de los Derechos Culturales* (Declaración de Friburgo, 1997) hacen mención de los aspectos que deberían respetarse para garantizar el cumplimiento de los derechos culturales y a favor de los procesos de democratización. Establecido la afirmación de la cultura como un derecho humano, es crucial el rol del Estado para garantizar la participación y el acceso de todos los sectores a la producción y consumo cultural (Loreti, 2007).

La diversidad de jurisdicciones (nacional, provincial, municipal)

La República Argentina tiene una superficie continental de casi 2 800 000 km^2 y el sistema de gobierno es el federal y como tal, dispone de una distribución de poderes y facultades entre los gobiernos de las provincias, el gobierno autónomo de la Ciudad de Buenos Aires, los gobiernos municipales, y el gobierno nacional. La existencia de 23 provincias y de otros tantos regímenes municipales, cada uno con su propia estructura administrativa cultural específica, representa un cuadro complejo por el desigual tratamiento con que los gobiernos locales han encarado la acción cultural oficial. A ello debe sumarse, que el Gobierno Autónomo de la Ciudad Buenos Aires cumple una función en materia de servicios culturales que, por su magnitud y repercusión sociocultural, debe ser considerado.

El federalismo cultural de la Argentina se caracteriza por la labor de los organismos culturales de las distintas provincias, reagrupadas en regiones que integran el país.

Figura 2 - Centro Cultural Kirchner – Nuestros Museos,
en la Noche de los Museos 2015, Buenos Aires
Autor: Ministerio de Cultura de la Nación Argentina,
Foto: Carlos Furman / Centro Cultural Kirchner. Fuente: Wikimedia Commons[5]

El federalismo cultural de la Argentina se caracteriza por la labor de los organismos culturales de las distintas provincias, a su vez reagrupadas en regiones, que integran el sistema político federal del país. Los gobiernos provinciales y las municipalidades cumplen diversas funciones con respecto a la política cultural y a todo lo relacionado con su administración.

[5] Licencia CC BY-SA 2.0 (véase https://creativecommons.org/licenses/by-sa/2.0/deed.en), recuperado el 19.07.2018 de https://commons.wikimedia.org/wiki/File:Centro_Cultural_Kirchner_-_Nuestros_Museos,_en_la_Noche_de_los_Museos_(22034555914).jpg

En 1971, los titulares de los organismos provinciales de Cultura se autoconvocaron en la ciudad de Salta y emitieron por unanimidad lo que se dio a llamar la *Declaración Cultural de Salta*. Allí se sostenía:

> *Que al área de cultura le compete la investigación, la preservación y la promoción de los valores que fundamentan y definen la Nación* […] *Que la acción de todos los organismos oficiales de cultura debe organizarse regionalmente como respuesta a la necesidad de integrar con equilibrio la comunidad argentina, preservando los rasgos típicos que fundamentan su vocación federal*. (Consejo Federal de Cultura, 2018)

Pocos meses después, una nueva reunión de aquéllos en la ciudad capital de la provincia de Entre Ríos aprueba la Declaración Cultural de Paraná, mediante la cual, además de ratificar la vocación federalista de sus integrantes, se constituyeron en asamblea permanente y pusieron en marcha un Consejo Federal de Acción Cultural integrado por representantes de todas las provincias del país. Este antecedente constituyó el paso inmediato anterior a la creación, en 1972, por Ley Nacional del Consejo Federal de Coordinación Cultural. Sus objetivos eran:

- promoción de la cultura en la región,
- planificación de las actividades culturales,
- cooperación, intercambio y circulación de los productos culturales entre las provincias, y
- regionalización como sistema capaz de orientar y asegurar la integración de un país federal.

El Consejo asume como una obligación del Estado Nacional, conforme surge de la Constitución nacional y de los tratados internacionales suscriptos y reconocidos por el país, salvaguardar los derechos culturales, la promoción del federalismo y la integración regional latinoamericana.

El mecenazgo cultural

Existe en diversas provincias una ley de Promoción de Actividades Culturales, conocida en forma genérica como Ley de Mecenazgo, la cual consiste en un incentivo fiscal para quienes destinan aportes a la infraestructura de la cultura, el mantenimiento de los museos y teatros y a la construcción de centros de experimentación para respaldar obras culturales. Estas leyes con sus diferentes alcances y dificultades en su implementación intentan impulsar, asistir, estimular y/o promocionar expresiones culturales y artísticas. La ley de Mecenazgo que tuvo nacimiento en Buenos Aires, en 2006. En el país hay tres jurisdicciones con leyes de mecenazgo en funcionamiento: Ciudad de Buenos Aires, Chaco y La Rioja. Luego hay muchas provincias que tienen leyes sancionadas pero que no se pudieron aplicar por tener algunos detalles en la redacción, en ese conjunto está Catamarca, Tierra del Fuego, Santa Cruz y Tucumán.

La Ley de Mecenazgo consiste en un incentivo fiscal para quienes destinan aportes a la infraestructura de la cultura, mantenimiento de los museos y teatros y a la construcción de centros de experimentación para respaldar obras culturales.

Los proyectos culturales que son atendidos por las diferentes leyes de mecenazgo deben ser sin fines de lucro y estar relacionados con la investigación, capacitación, difusión, creación y producción en las diferentes áreas del arte y la cultura, tales como:

1. artes audiovisuales y arte digital
2. danza
3. teatro
4. circo, murga, mímica y afines
5. literatura
6. artes visuales
7. artesanías y arte popular
8. diseño
9. música académica
10. música popular
11. patrimonio cultural
12. publicaciones, radio, televisión y sitios de Internet con contenido artístico y cultural

En 2016, el Ministerio de Cultura de la Nación presentó un proyecto de ley de mecenazgo a nivel nacional, replicando en cierta medida al que existe en la Ciudad de Buenos Aires con relativo éxito. La finalidad del proyecto, como sucede en Brasil y Chile con notable prestigio, es poder inaugurar una vía directa y transparente de financiación de proyectos culturales de interés social a través de empresas privadas, que desgravarían de sus respectivos aportes fiscales. La evaluación de los proyectos culturales estará a cargo de un Consejo Nacional de Desarrollo Cultural con representación política del Poder Ejecutivo, el Poder Legislativo, representación técnico-artística de las diversas disciplinas, y jurisdiccional por provincias y la Ciudad Autónoma de Buenos Aires. A la fecha se está a la espera que se transforme en ley esta iniciativa.

En la Argentina, la Ley de Mecenazgo de la ciudad de Buenos Aires, significó una de las políticas culturales más importantes de los últimos años. Quienes apoyan esta iniciativa aseguran que se trata de un proyecto de gran importancia porque establece la creación de un marco legal para incentivar las inversiones en proyectos, programas de desarrollo, capacitación y acciones culturales, tal como sucede en otras partes del mundo. A su vez, y en oposición, otros sectores opinan que se trata de una iniciativa dirigida a grandes emprendimientos culturales o termina por implicar un esfuerzo inmenso, para los titulares de proyectos de menor escala, a la hora de obtener los recursos.

En la Argentina, la Ley de Mecenazgo de la ciudad de Buenos Aires, significó una de las políticas culturales más importantes de los últimos años.

Quienes se encuentran en oposición a esta ley, aseguran que en Brasil, la denominada ley Rouanet, basada en el mecenazgo, ha reforzado las expresiones de «alta cultura» (ópera, ballet, música clásica) en menoscabo de las manifestaciones populares, profundizando los desequilibrios regionales y las desigualdades sociales, debido a la concentración de capitales en la zona que conforma el triángulo de San Pablo, Río de Janeiro y Belo Horizonte. En la Argentina, con grandes diferencias entre provincias pobres y familias ricas, podría producirse esta inequidad en la producción cultural. Esto podría superarse si el Estado como recaudador de los impuestos, decidiera asignar los fondos al empuje de la creación artística, asumiendo el protagonismo en la generación de cultura. Esto no sería impedimento para que los capitales privados participen voluntariamente en el financiamiento de proyectos culturales no generando dependencia entre los actores.

No obstante las discusiones y diferencias que existen sobre la ley de mecenazgo, no sería justo no reconocer que mediante este instrumento de apoyo de la producción

cultural se ha permitido la existencia de organismos como el Instituto para la Protección y Fomento de la Actividad Teatral no Oficial de la Ciudad de Buenos Aires (PROTEATRO) y el Instituto PRODANZA, el cual otorga subsidios con el objeto de propiciar, fomentar y proteger la actividad de la danza no oficial también en el ámbito de la Ciudad de Buenos Aires.

Por una Ley Federal de las Culturas

A partir de 2003 el gobierno nacional comenzó lo que dio en llamar la «batalla cultural» como una de las líneas rectoras de sus acciones en el campo cultural. En ese sentido, se reformó la Ley de Educación (2006); se fundó el Sistema de Información Cultural de la Argentina (SInCA) (2006); se promovieron la realización de los Mercados de Industrias Culturales de la Argentina (MICA) (2011) que permiten reunir en un mismo espacio a representantes de distintos ámbitos de creación artística para mostrar sus producciones, comprar, vender, participar de ferias, clínicas o capacitaciones; se estableció el Programa Puntos de Cultura (2011), con el objetivo de promover la cultura popular y comunitaria; se aprobó la nueva Ley de Música (2012); se creó el Ministerio de Cultura (2014); se realizó el Estudio de Consumos Culturales de la Argentina (2013) tras la cual se produjeron documentos sobre los consumos, gustos e intereses culturales de los argentinos.

En noviembre del 2014, se hizo el lanzamiento de una propuesta de un anteproyecto de **Ley Federal de Culturas** con el objetivo de elaborar un proyecto de ley de manera participativa. Para ello, se trazó como objetivo,

> *la elaboración de un proyecto de Ley que defina por sujetos culturales a todas las personas que habitan en el territorio nacional y en la que todos los artistas, técnicos-profesionales, hacedores y gestores culturales sean definidos por su condición de trabajadores de las culturas* (Estado argentino, 2018).

Desde diciembre de 2014 hasta abril de 2015, ese anteproyecto de ley fue debatido en 46 foros federales llevados a cabo en todas las provincias del país, organizados por el Ministerio de Cultura, el Consejo Federal de Cultura (donde participan las máximas autoridades del área de cada provincia) y el Frente de Artistas y Trabajadores de las Culturas a partir de núcleos temáticos para el debate de los 21 puntos para definir una Ley Federal de las Culturas. En estos debates, participaron agrupaciones culturales de diversa índole, 24 universidades nacionales y ciudadanos que desearan hacerlo y/o tuvieran aportes para realizar. De esta manera, las organizaciones de la sociedad civil participaron realizando propuestas de proyectos de legislaciones, a partir de sus necesidades e intereses, y en diálogo con el Estado.

Ley Federal de Culturas: el anteproyecto de ley fue debatido en 46 foros federales en donde participaron 24 universidades nacionales y agrupaciones culturales de distinta índole.

En junio de 2017, se presentó ante el Congreso Nacional las conclusiones a que llegaron los debates constituyendo la base del primer anteproyecto de ley federal sobre culturas. Entre los puntos más importantes se destacan la creación de dos observatorios públicos de políticas culturales que trabajarían en conjunto con las universidades nacionales y la fijación por ley de que el presupuesto para Cultura no sea inferior al uno por ciento del presupuesto nacional total, tal como lo recomienda la Organización de las

Naciones Unidas y la reglamentación del Consejo Federal de Cultura. El anteproyecto aún no tiene estado parlamentario.

Conclusiones: Educación y Acción Cultural en los museos argentinos

En la República Argentina, los arquetipos políticos de la Acción Cultural en relación con los agentes sociales que los sostienen son muy diversos en un país multiétnico, multicultural, con una extensión territorial muy vasta y con realidades socioeconómicas muy desequilibradas, a lo que hay que adicionarle, sin una política de Estado que la trascienda en los diversos cambios políticos ocurridos en los últimos cincuenta años.

Se ha mencionado ya, que casi todos los museos en Argentina cuentan con un «departamento educativo»; algunos agregan a este nombre el de «acción cultural». Sin embargo, al indagarse al respecto, no especifican cuál es la acción cultural que desarrollan porque la identifican completamente con la educación museística o se equipara en algunos casos, con la difusión cultural. Desde el crecimiento en Argentina del Comité para la Educación y la Acción Cultural en 2008, se han realizado nueve encuentros nacionales en distintos puntos del país, de los cuales cuatro de ellos fueron focalizados en la formación de educadores de museos. El último realizado en abril de 2018, se llevó a cabo en la localidad de Perito Moreno, una pequeña ciudad situada en la provincia de Santa Cruz, distante a más de 2 100 km de Buenos Aires y a 400 km del aeropuerto más cercano. Al mismo, asistieron más de 100 asistentes lo que permite concebir la importancia y el interés que despierta la jerarquización de la educación dentro de los museos por los profesionales que la desarrollan.

En el espacio de los museos, la concepción de educación se diferencia de la educación de las escuelas concebida ésta, como la transferencia de enseñanzas de forma metódica ejercida por un currículo gubernamental, mientras que la educación en el museo se identifica por estimular los sentidos y procurar las condiciones propicias, que permitan a los visitantes interpretar los aspectos más importantes y precisos de los objetos de la exposición. Se ha podido establecer que algunos museos efectúan una diferenciación entre las propuestas educativas concernientes a las visitas de escolares y las propuestas dirigidas a las visitas guiadas de otros públicos, aunque en muchos casos, utilizando un mismo discurso planificado sin tener en cuenta las cuestiones planteadas por el visitante, sus intereses, sus conocimientos previos y sus expectativas.

Aquellos museos que poseen un departamento de educación y acción cultural delimitan difusamente a esta última, como a todas aquellas prácticas de divulgación de políticas culturales producidas oficialmente que posibiliten la participación de los visitantes a las actividades museísticas. Tampoco surge dentro del museo, una diferencia entre las proposiciones educativas y las propuestas de acción cultural.

Al no existir en la Argentina una ley de museos que le de marco a la actividad a los mismos, es el Estado a través de la Dirección Nacional de Museos, dependiente del Ministerio de Cultura de la Nación, quien imparte las políticas culturales en los museos nacionales con similar situación a nivel de los museos dependientes de los estados provinciales y municipales. Esta Dirección tiene por objetivo revalorizar la dimensión pública de los museos y garantizar al ciudadano el acceso a la cultura y al patrimonio, pero depende del mayor o menor presupuesto económico asignado para realizar actividades relacionadas a la Acción Cultural. Dicho presupuesto en muchas oportunidades es

asistido por la labor de las asociaciones amigos de museos que cada ente generalmente posee y que se nuclean a nivel nacional en la Federación Argentina de Amigos de Museos (FADAM), organización sin fines de lucro y cuya finalidad es poner en valor el patrimonio cultural y natural y difundir y promover su conservación.

De lo expuesto se desprende que el contexto de los museos argentinos depende casi exclusivamente de las políticas culturales establecidas por los diferentes poderes ejecutivos territoriales y enmarcándose dentro de una democratización cultural que permite la inclusión y la accesibilidad de públicos, pero sin que estos puedan involucrarse con la entidad museística y ser protagonistas con la distribución de las actividades a llevar a cabo, más cercano a una democracia cultural y que permitiría una verdadera acción cultural vinculando a la comunidad y a su entorno.

La cultura es totalmente dinámica porque las sociedades son entes activos, por lo tanto, todos deberíamos de colaborar y contribuir para poder elaborarla, ejercitarla y deleitarla.

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Summary

In order to address the strategy for a quick synthesis on the theme of cultural action in Argentina, we must take a historical approach, as well as consider the cultural policies implemented by the federal and provincial governments (twenty-three provinces and the Autonomous City of Buenos Aires). It is worth mentioning that Argentina does not have a national law to legislate on the organisation of museums, their purpose, operation and objectives, although there is a National Directorate of Museums under the authority of the Cultural Heritage Secretariat of the Ministry of Culture of the Nation. The political paradigms of cultural action, in comparison with the social partners that support them, are very different in a multiethnic and multicultural country like Argentina.

We have a vast territory with very unbalanced socio-economic realities, and to this we must add that there are no State policies that have survived the different political changes in the last fifty years. The definitive arrival of democracy in 1983, enabled cultural democratisation at all levels of society, including museums.

The state continues to chart cultural policies that have changed according to the socio-economic situation of the country, following along the political lines of the governments that have come to power. The National Directorate of Museums, under the supervision of the Ministry of Culture of the Nation, diffuses the policies in the national museums with a similar situation existing at the level of provincial and municipal state museums. The purpose of this Directorate is to reassess the public dimension of museums and to guarantee citizens' access to culture and heritage, but this depends on the budget intended to carry out activities related to cultural action. This budget is assisted by the work of friends' associations. Each museum has one, they are grouped in the Federation of Friends of Museums (FADAM) which aims to promote the cultural and natural heritage and disseminate and support its conservation.

The theme of cultural action in museums, beyond the policies developed by the State, could not be addressed from the bibliography consulted. Most of the museums in Argentina have a department of education, but the cultural action that they carry out belongs in general to the activities carried out with the objective of attracting the public to the annual programming of their exhibitions.

The conception of culture is being transformed as "modernity" and "globalisation" have arrived. Also, today in Argentina, access to cultural events is manifested through a television channel that was created by the State in 2007. It transmits diverse knowledge, educational, scientific, cultural, and defence of human and social rights at national and foreign levels. Networking has provided access to knowledge and innovative tools to schools, museums and the public in general.

To conclude, cultural action should be based on two principles:

- the cultural enrichment of a people lies in the growth of its culture, including all realities, from the production of phenomena to the reproduction and transformation of the social system;
- the cultural heritage is not part of a group but must be shared in the acceptance of multiculturalism.

Keywords: culture, cultural policies, cultural democratisation, cultural democracy, multiculturalism

Résumé

Afin d'aborder la stratégie pour une synthèse rapide sur le thème de l'action culturelle en Argentine, il faut suivre une approche historique, ainsi que prendre en compte les politiques culturelles mises en œuvre par le gouvernement fédéral et par les gouvernements provinciaux (vingt-trois provinces et la Ville autonome de Buenos Aires). Il convient de mentionner que l'Argentine ne possède pas de loi nationale qui permette d'organiser le fonctionnement des musées, leurs buts, leur fonctionnement et leurs objectifs, bien qu'il y ait une Direction Nationale des Musées placée sous l'autorité du Secrétariat du Patrimoine Culturel du Ministère de la Culture de la Nation. Les paradigmes politiques de l'action culturelle, par rapport aux partenaires sociaux qui les soutiennent, sont très différents dans un pays multiethnique et multiculturel comme l'Argentine.

Le territoire est trop vaste, avec des réalités socio-économiques très déséquilibrées, Il faut ajouter à tout cela qu'il n'y a pas de politique de l'État qui ait survécu aux différents changements politiques des dernières cinquante années. L'arrivée définitive de la démocratie en 1983 a permis une démocratisation culturelle à tous les niveaux de la société, y compris pour les musées.

L'État continue à tracer les politiques culturelles qui ont été modifiées selon la situation socio-économique du pays, suivant les lignes politiques des gouvernements au pouvoir. La Direction Nationale des Musées, sous la tutelle du Ministère de la Culture de la Nation, assure la diffusion des politiques dans les musées nationaux et une situation semblable prévaut au niveau des musées qui appartiennent aux états provinciaux et municipaux. Le but de cette Direction est de réévaluer la dimension publique des musées et de garantir l'accès des citoyens à la culture et au patrimoine, mais cela dépend du budget plus ou moins destiné à mener à bien les activités liées à l'action culturelle. Ce budget est soutenu par le travail des associations d'amis des musées. Chaque musée en possède une. Elles sont regroupées en Fédération des Amis des Musées (FADAM), fédération qui a comme but de valoriser le patrimoine culturel et naturel et de diffuser et promouvoir sa conservation.

Le thème de l'action culturelle dans les musées, au-delà des politiques développées par l'État, ne pouvait être abordé à partir de la bibliographie consultée. La plupart des musées en Argentine ont un département d'éducation, mais l'action culturelle qu'ils mènent fait généralement partie des activités proposées dans le but d'attirer le public selon la programmation annuelle de ses expositions.

La conception de la culture est en train de se transformer au fur et à mesure que « la modernité » et « la mondialisation » prennent de l'ampleur. Aujourd'hui aussi en Argentine, l'accès aux évènements culturels passe notamment par une chaîne de télévision créée par l'État en 2007. Elle transmet des connaissances variées, éducatives, scientifiques, culturelles ou relatives à la défense des droits humains et sociaux au niveau national ainsi qu'à l'étranger. Le travail en réseaux a permis aux établissements scolaires, aux musées et aux productions grand public, l'accès à la connaissance et aux outils novateurs.

Pour conclure, l'action culturelle devrait s'appuyer sur deux principes :

- l'enrichissement culturel d'un peuple réside dans la croissance de sa culture, y compris toutes ses réalités et réalisations, de la production de phénomènes jusqu'à la reproduction et la transformation du système social ;
- le patrimoine culturel ne fait pas partie d'un seul groupe, il doit être partagé dans l'acceptation du multiculturalisme.

Mots-clés: culture, politiques culturelles, démocratisation culturelle, démocratie culturelle, multiculturalisme

Resumen

Para abordar la estrategia de una síntesis rápida sobre el tema de la acción cultural en Argentina, es necesario adoptar un enfoque histórico, así como tener en cuenta las políticas culturales implementadas por el gobierno federal y los gobiernos provinciales (veintitrés provincias y la Ciudad Autónoma de Buenos Aires). Cabe mencionar que Argentina no cuenta con una ley nacional que legisle sobre la organización de los museos: su finalidad, su funcionamiento y sus objetivos, aunque cuenta con una Dirección Nacional de Museos, bajo la autoridad de la Secretaría de Patrimonio Cultural del Ministerio de Cultura de la Nación. Los paradigmas políticos de la acción cultural, en comparación con los interlocutores sociales que los respaldan, son muy diferentes en un país multiétnico y multicultural como la Argentina.

Tenemos una superficie territorial demasiado vasta y con realidades socioeconómicas muy desequilibradas, a lo que debe agregarse, la falta de una política de Estado que haya sobrevivido a los diferentes cambios políticos en los últimos cincuenta años. La llegada definitiva de la democracia en 1983 produjo una democratización cultural en todos los niveles de la sociedad, incluidos los museos.

El Estado ha trazado las políticas culturales que han cambiado de acuerdo con la situación socioeconómica del país, siguiendo los lineamientos políticos de los gobiernos que llegaron al poder. La Dirección Nacional de Museos, bajo la supervisión del Ministerio de Cultura de la Nación, es la que los difunde en los museos nacionales, con una situación similar a nivel de los museos que pertenecen a los estados provinciales y municipales. El propósito de esta Dirección es reevaluar la dimensión pública de los museos y garantizar el acceso de los ciudadanos a la cultura y al patrimonio, pero esto depende del presupuesto destinado para llevar a cabo actividades relacionadas con la acción cultural. Este presupuesto es asistido por el trabajo de las asociaciones de amigos. Cada museo tiene una, y están agrupadas en la Federación de Amigos de los Museos (FADAM) que tiene como objetivo promover el patrimonio cultural y natural; difundir y promover su conservación.

El tema de la acción cultural en los museos, más allá de las políticas desarrolladas por el Estado, no pudo abordarse desde la bibliografía consultada. La mayoría de los museos en Argentina tienen un departamento de educación, pero la acción cultural que realizan pertenece en general a las actividades llevadas a cabo con el objetivo de atraer al público a la programación anual de sus exposiciones.

La concepción de la cultura se ha ido transformando a medida que han llegado la «modernidad» y la «globalización». Hoy, el acceso a los eventos culturales se manifiesta a través de un canal de televisión creado por el Estado en 2007; transmite conocimientos variados, educación, ciencia, cultura, defensa de los derechos humanos y sociales, del ámbito local y extranjero. El trabajo en redes ha brindado a escuelas, museos y al público en general acceso a conocimientos y herramientas innovadoras.

Para concluir, la acción cultural debería basarse en dos principios:

- el enriquecimiento cultural de un pueblo radica en el crecimiento de su cultura, incluidas todas las realidades, desde la producción de fenómenos hasta la reproducción y transformación del sistema social;
- el patrimonio cultural no es parte de un grupo, sino que debe ser compartido dentro la aceptación del multiculturalismo.

Palabras claves: cultura, políticas culturales, democratización cultural, democracia cultural, multiculturalidad

Cultural action-making in English Canada's museums: a historical overview 1840-2018

Anne-Marie Émond and João Pedro Pais Mendonça

Introduction

In the context of museums established in English Canada, we explore the concept of 'cultural action', a term employed by the International Committee for Education and Cultural Action (CECA) headed by the International Council of Museums (ICOM). In order to identify the concept-specific features of cultural action in English Canada's museums, our strategy is to take a historical perspective and examine museums' educational practices beginning in the 1840s, along with the cultural policies put in place by the federal and provincial governments. Concerning provincial policies, we choose to look at the province of Ontario as it is fairly representative (excluding Quebec) of all English-speaking provinces in Canada. Today, it is estimated that Ontario is home to 670 museums (Ontario Museum Association, 2016) of the approximately 2,600 museums in Canada (Canadian Museum Association, 2015).

Since the term 'cultural action' is rarely used in Canadian English museum literature, it follows that in order to find if this concept resonates or not (in English Canada), we have to start with a definition of each word:

Cultural: "*relating to the habits, traditions, and beliefs of a society also relating to art*" (Cambridge Dictionary, 2018).

Action: "*the process of doing something, especially when dealing with a problem or difficulty*" (Cambridge Dictionary, 2018).

If in the concept, as used by CECA, both terms are united in their meaning, it also follows that we will unite the terms towards our analysis of cultural policies and museum's educational strategies in English Canada.

Museums as educational institutions: in tune with Canadian cultural policies

Examining the various cultural policies that have framed the aspirations of museums from the 1840s to the present day, helps to better understand the development of their educational strategies. In what follows, we present six historical periods that we have identified as milestones in the evolution of museums in English Canada. At the end of each historical period we present a table which gathers, under seven headings, (Cultural policies objectives; Approach to culture; Museum approach; Museum educational purposes; Museum target audiences; Museum education; Museum cultural action) the determinant

factors from which we can establish the presence or not of cultural action within museums of English Canada.

Historical period from 1840 to 1900

The origins of the institutionalization of culture can be traced back to the establishment of major Canadian cultural institutions, such as the National Gallery in Ottawa (1880). As Saint-Pierre and Gattinger (2011) point out, this institutionalization movement will truly take off in the 20th century as we will see later in the article, with the increasing number of museums in Canada. Interestingly enough, these cultural institutions were often created through philanthropy and private patronage, supplemented by the aid of the State. The institutionalization of culture varies between provinces. The shaping of the country having taken place over time, geo-political particularities such as political agenda, natural resources exploitation and population settlement have accelerated or withheld the appearance of cultural institutions.

Concerning the establishment of provincial cultural policies, Ontario, like other provinces, recognizes the federal responsibility to promote the Canadian culture while leaving the province and its associative, philanthropic and municipal organizations deal with cultural policies within its own jurisdiction, and this can be observed as early as in 1867 (Saint-Pierre & Gattinger, 2011).

Museums are seen as centres for learning – educate by looking at objects – and for forming the visitors's taste.

This period could be viewed as the beginning of the development of Canadian museums as centres for learning where one expected to be educated by looking at objects and curiosities that focused on the past. Museums were seen as forming the visitors' tastes associated with the refinements of an advancing civilization:

> *The initiative of establishing a public museum was deemed to be important, as by the 1850s it was acknowledged that in Canada; "Public institutions, whether religious or secular, are alike, the common property of a country." [The Maple Leaf (September, 1852)]* […] *The path to progress leading beyond the earlier pioneer phase of settlement was articulated; "It takes many streams flowing together, to fertilize a country; so individuals influence and individual energy are all required to carry on plans of public improvement [The Maple Leaf (May, 1853)]* (Carter, 2000, p. 116).

It is interesting to note that in Ontario the "*development of public museums as educational institutions began with the passage of the Common Schools Act of 1846* […] *These facilities were regarded as being important for the instruction and practice of teachers in science of education and the art of teaching*" (Carter, 2000, p. 169).

The strategies used for learning in the museums of the time consisted in having visitors tour through the exhibits unguided, so displays had to be autodidactic. Museums were considered instruments of self-education with their object-centred displays (Neilson, 2000). This period is centered around the museum's mission of educating in the perspective of 'schooling'.

Cultural policies objectives	Building a civilized country
Approach to culture	Top-down: Voice of authority
Museum approach	Object-centered; Collections and curiosities; Focused on the past
Museum educational purposes	Educating visitors' taste; Information provider
Museum target audiences	Adults; Teachers and school children
Museum education	**Strategies:** Unguided; Self-education mostly for adults and school children with their teachers. 'Schooling'
Museum cultural action	None

Table 1 - Early museum educational initiatives from the 1840s to1900

Historical period 1900 to 1950

Carter, in his historical research on museums as centres for learning quotes the words of David Murray, a Scottish academic who in 1904 had just completed a survey of museums worldwide, including Canada's museums. His comments summarize the situation at the beginning of the 20th century:

> *In general sense a museum is a popular educator. It provides recreation and instruction for all classes and for all ages. Its doors are open to all alike, and each visitor gets profit or pleasure by viewing its gallery. The modern museum however has more definite aims. A museum has now become a recognized and necessary instrument of research; it plays an important part in university and technical instruction, and it should be adopted as an aid in elementary and secondary education* (as cited by Carter, 2000, p. 257).

The same year, B.E. Walker of the Canadian Institute, gave an allocution and called for each province, each city with a certain prominence, to constitute its own museum for the people (Carter, 2000). Around the same period, in Ontario, was the creation of historical museums run by Historical Societies, and the establishment of the Royal Ontario Museum (ROM) in 1912. That is to say that between 1900 and 1930 the number of permanent museums in Canada more than doubled (Carter, 2000). These, through their collections, were at the source of the development "*of interpretation and education programmes which could be utilized by visitors of all ages"* (Carter, 2000, p. 261). The museums were institutions of public learning for school children and their teachers, as well as the citizens of the whole community. We might say that during this period, we are witnessing the emergence of cultural policies that calls for museums to be accessible to all citizens. We might wonder if, during this period, we are not seeing the first sparks of cultural democratization – a concept that will be at the core of cultural policies later in the 1950s.

Picture 1 - Corythosaurus Intermedius,
Royal Ontario Museum, June 1933.
Source of image : City of Toronto archives,
series 71, s0071_it9774. Author : Alfred Pearson.

In that context, during the first half of the 20th century, strategies used to develop a museum as a popular educator consisted in building collections that were not just mere curiosities but demonstrated educational values addressed to all, from school children to university researchers. It was also a time where collaborations were created between schools and museums in Canada and saw the creation of outreach programs for school children (Carter, 2000). For example, at the federal level, the National Gallery developed during that period an educational program that was radio broadcast nationwide, accompanied by reproductions of artworks from the collection and distributed to schools throughout the country for artistic education (Émond, 2000). Also, in some museums, like the ROM for instance, by 1919 public guided tours, lectures for adults and story-hours for children were organized separately from school programs (Carter, 2000).

Museums as popular educators: educational value of the collections for all visitors, collaboration with schools and universities, outreach programs.

These are just a few examples of new educational strategies put in place by museums in the hope to educate as wide a public as possible to the 'good' artistic taste. We are at the beginning of the development of educational programs adapted to a variety of publics where visitors received systematically object-centred instruction provided by the museum and its collection.

Cultural policies objectives	Emergence of cultural democratization
Approach to culture	Top-down; Voice of authority
Museum approach	Object-centered; Collections for education and research; Focused on the past
Museum educational purposes	Popular education; Good taste; Information provider
Museum target audiences	Teachers and school children; Adults; Citizens of the whole community
Museum education	**Strategies:** Guided tours for schools; School programs and development of outreach programs for schools. Beginning of interpretation and education programs such as public guided tours, lectures for adults and story-hours for children; 'Schooling'
Museum cultural action	None

Table 2 - The development of the museum as a popular educator from 1900 to 1950

Historical period 1950 to 1970

The post-war cultural agenda in Canada has been largely defined by Ottawa and by the elaboration of a national cultural policy. The most important influence in defining a Canadian cultural policy discourse was the Royal Commission on National Development in the Arts, Letters and Sciences (RCNDALS), better known as the Massey Commission (1949-1951). The Commission investigated the overall state of culture in Canada and dominated the Canadian cultural landscape for many decades even up to this day (Baeker, 2002a). The Massey Commission defines culture in relation to education: "*Culture is that part of education which enriches the mind and refines the taste. It is the development of the intelligence through the arts, letters and sciences*" (RCNDALS, 1951, p. 7). As a whole, this definition puts forth the 'civilizing' impact of the arts. From this perspective on culture, Baeker (2000a) claims that the Commission:

> […] *introduced a cultural policy discourse, dominated by a "two-tier" cultural system. The upper-tier consisted of a state-subsidized, Eurocentric "civilizing" or "high" arts system, usually linked to lofty goals of national identity and cultural sovereignty. The lower-tier consisted of various forms of "popular" or "ethnic" culture. These were either community-based or existed in more commercial forms and were operated either in the marketplace or as a voluntary activity* (p. 5).

Further on, Baeker (2000b) in light of the commission's perspective concluded that the discourse on cultural policy proposed, resulted in a way that certain art forms and institutions controlled "*the cultural policy agenda, over and above the interests and needs of newer cultural groups and an increasingly diverse public*" (p. 187). The impetus for Canadian governments intervening in culture is one broadly based on a humanist paradigm. The

purpose being the transmission and protection of values, historically upheld, as underpinning its core foundation (Saint-Pierre & Gattinger, 2011).

Picture 2 – The Massey Commission (detail). From left to right :
Norman Mackenzie, president, University of British Columbia;
Vincent Massey, president of the Commission and chancellor, Toronto University;
Georges Henri Lévesque, professor of sociology, Université Laval;
Hilda Neatby, professor of history, University of Saskatchewan.
Source of image : Division des archives de l'Université Laval – P151/D/5/5,4
Fonds Georges-Henri Lévesque. Author : unknown

In the Canadian context, following the Massey Commission, the focus of cultural policies was on raising standards of artistic excellence and as Zuzanek (1987) indicates in her research, this is done in the hope of bringing Canadian artistic expression up to international standards (as cited in Baeker, 1999). It is thus from the years 1950-1960, that the idea of the democratization of culture became a key concept in cultural policies. It should be understood that this dominant idea in post-war Europe and Canada at the time, focused on the "*civilising value of the arts*" (Matarasso & Landry, 1999, p. 13) and refers to 'high culture' deemed worthy of being made accessible to as many people as possible through the initiative of the State (Matarasso & Landry, 1999; Baeker, 2002b).

In this context of the democratization of culture, until the late 1960s, Canada had no official national museum policy: "*By mid-century, many Canadian museums had been established and had grown into dynamic institutions, but this largely reflected the dedication of private citizens, rather than of governments at any level. In official thinking, there was no significant museum policy"* (Canada's National Museums, 2013, p. 1). In 1968, a year after Canada's celebrations of the Centennial of the Confederation, was the enactment of the *National Museums of Canada Act* creating the *National Museums Corporation* (NMC) with its headquarters in Ottawa. The NMC was a crown corporation empowered to run the four national museums: National Gallery of Canada, Museum of Man (Canadian Museum of Civilization now the Canadian Museum of History), Museum of Nature (now the Canadian Museum of Nature), Science and Technology Museum (now the Canadian Science and Technology Museum) – in 2018, Canada counts two more national museums with the addition of the Canadian Museum for Human Rights and the Canadian Museum of Immigration at Pier 21. Each museum was given separate status but reported to a common board of trustees and a common secretariat, which assumed responsibility for implementing different programs (Carter, 2000). Cultural policy

development is then dominated by a centralist approach and consequently the federal government is primarily concerned supporting national museums (Beaker, 1999).

This vision of cultural policies was not viewed possible in the pre-war period due to the geographical vastness of the Canadian territory. In the post-war, the outlook is quite the opposite. With the report of the Massey Commission, this situation is entrenched with the expansion of the role of the federal government and of the national museums. The Massey Commission considers that "*An adequate system of national museums, Canadian could make a striking contribution to the development of our national life.* […] *We think it right to recommend strongly an adequate and coherent policy on the establishment and maintenance of national museums"* (RCNDALS, 1951, p. 319). However, the Massey Commission reported that the national and local museums were still in a "*regrettable situation*" (p. 99) and noted that there had been little improvement since the findings made in the 1932 study of the state of museums in Canada funded by the Carnegie Corporation and produced by Miers and Markham. In the Commission's position, the national museums had a central role in helping other smaller institutions across the country (Carter, 2000). The Commission considered museums as "*instruments of education*" (p. 6) and would expect for them to develop this important venue.

In the 1950s, museums are considered as 'instruments of education'.

During the years that followed the Massey Commission, museums were then considered 'instruments of education'. In the Commission's Report, education was defined as "[…] *the progressive development of the individual in all his faculties, physical and intellectual, aesthetic and moral*" (p. 6). The Commission also suggested that education can be achieved through life experience, "*formal education in schools and universities, and general non-academic education through books, periodicals, radio, films, museums, art galleries, lectures and study groups*" (p. 6) which were all considered 'instruments of education'. Museums were then perceived as places to learn during schooling but also later, for lifelong learning. This was an important element for the Massey Commission as centralist cultural policies were to be put in place at the time by the federal government and in this context, museums were to play an important role in the promotion of Canadian national identity.

In Ontario, the *Report of the Royal Commission on Education* (1950) recommended that museums be partners with the schools so as to "*help children to increase their power to think, express views effectively and promote learning as a continuing process*" (Carter, 2000, p. 296). A few years later, in 1957, ten years after its creation, the Canadian Museums Association (CMA) hired an American museological team to investigate the Canadian museums and they confirmed, in their report, that museums across the country had "*common objectives of collecting and preserving objects and interpreting these collections to the public*" (Carter, 2000, p. 296).

We are still in a 'top-down' approach to 'high culture' but with the preoccupation to reach as many people as possible. Education in a museum context was to be considered pleasurable and a source of knowledge delivered differently from the schools (RCNDALS, 1951). Museums were instruments in the democratization of culture promoting accessibility to artistic excellence through guided tours, educational programs for children and adults and for the community in the form of study groups, lectures, film projections, television programs with a particular interest of interpreting the past through tangible objects (Carter, 2000).

Cultural policies objectives	Cultural democratization
Approach to culture	Top-down; Voice of authority
Museum approach	Object-centered; Collections for education and research; Focused on the past
Museum educational purposes	Popular education; Good taste; Information provider
Museum target audiences	Teachers and school children; Adults; Citizens of the whole community
Museum education	**Strategies:** School programs and continued development of outreach programs for schools; Interpretation and educational programs: public guided tours, lectures for adults and story-hours for children; film projections and television shows for children and adults; 'Schooling'
Museum cultural action	None

Table 3 - Museums as instruments of education from 1950 to 1970

Historical period 1970 to 1980

As Zuzanek (1987) mentions, it is in the 1970s that we can find evidence of the concept of cultural democracy on the part of the Canadian government (as cited in Baeker, 1999), a concept that emerged in European cultural policy debates at the same period in reaction to the idea of cultural democratization. Cultural democracy, contrary to the notion of cultural democratization, values the different forms of cultural expression and encourages the effective participation of communities (Baeker, 1999). It calls for expressions and practices outside of the mainstream canon (Matarasso & Landry, 1999; Baeker, 2002a). In other words, the democratization of culture is seen as a 'top-down' elitist homogenizing approach to culture while the concept of cultural democracy is seen as a 'bottom-up' approach (Matarasso & Landry, 1999; Baeker, 2002a). In 1972, Gerard Pelletier, then Secretary of State and the minister responsible for culture in the Trudeau government, announced a National Museum Policy. The two main goals of the National Museum Policy were democratization and decentralization, aimed at increasing access to cultural activity for all tax payers and putting forth strategies to make collections available to all, even in the most remote regions of the country. But the concept of decentralization is not simply geographic as Beaker (1999) cites Cacciari (1998): "*UNESCO also calls for greater power to be placed in the hands of communities with shared identities based on gender, race, ethnicity, country of origin, religion and sexual orientation, among others*" (p. 15). The establishment of the National Museum Policy recognized the government as now the "*contemporary patron of the arts*", a role traditionally played by the church or wealthy patrons (Carter, 2000, p. 300). For Carter (2000): "*The intent of these innovative policies was, in part, to help enhance the educative role of museums in Ontario and*

Democratization of culture and cultural democracy are emerging.

across Canada. They enhanced the growth of the educational mandate of museums through the focused development of increased outreach activities" (p. 300). It is interesting to note that Pelletier, in his orientations, was strongly influenced at the time by European cultural policy, especially the views of French Minister of Culture André Malraux.

In parallel, in Ontario, the first government initiative to develop cultural guidelines came in 1974, under the government of Bill Davis, where the first ministry dedicated to culture, the Ministry of Culture and Recreation was created. Almost all organizations and programs in the field of culture are then transferred from the Ministry of Education to this new ministry. There is also a new understanding of culture that reflects relatively recent demographic and political changes in the province's history, including increasing ethno-cultural diversity and increased recognition of its francophone population (Gattinger, Saint-Pierre, Couture Gagnon, Autissier, Mulcahy & Thuriot, 2011). So, in recognition of the importance given to the Canadian multiculturalism (Official Policy on Multiculturalism, adopted by the federal government in 1971), the Ontario government was increasingly orienting its cultural policy on both the democratization of culture and on cultural democracy. On the one part, the Ontario government was gearing towards cultural policies that favour accessibility and equality and on the second part, inclusion and equity but always with a preoccupation to value excellence (Gattinger et al., 2011).

Concerning schools, during this period, museums were elaborating curriculum-related programming and working towards new educational strategies. These were gradually being transformed from passive educational activities to ones that encourage more participation on the part of visitors. Museums, progressively were working on incorporating, in their educational practice, educational theories, discovery learning and new methods of museum interpretation (Carter, 2000). More emphasis was given on the involvement of visitors and museums were realizing the potential of developing such activities for their publics. Instead of the traditional lectures or 'follow the guide' type tours, museums were engaging their visitors in the discovery of their collection.

Hence during the 1970s, innovative changes were taking place in Canadian and Ontario museums. While pursuing with the idea of bringing 'high culture' to all across the country, a special attention was given to reaching out to ethno-cultural groups in the context of the multiculturalism federal policies. This is a problem that museums have had to deal with in the context of the federal and provincial policies of the day. Museums had to act to understand the needs of ethno-cultural groups in their communities in order to make the museum accessible to all. We consider that when the museum needs to create a context where accessibility, equality, inclusion and equity are recognized values that are not fulfilled, actions must be taken. In our article, we identify these actions as 'cultural actions' articulated by specific museum educational strategies. It was then, during this historic period, that English Canada's museums explored the possibility of cultural actions within their educational mission but without, however, naming them as such.

'Cultural actions': when the museum needs to create a context where accessibility, equality, inclusion and equity are recognized values that are not fulfilled, actions must be taken.

Cultural policies objectives	Cultural democratization; Cultural democracy
Approach to culture	Top-down and bottom-up; Voice of authority shared partially with multiple viewpoints
Museum approach	Object-centred; Collections for education and research; Focused on the past and present
Museum educational purposes	Engagement discovery; Information provider
Museum target audiences	Adding to previously mentioned publics; Building on new publics; Ethno-cultural groups
Museum education	**Strategies:** Guided tours, activities and workshops for schools; Increased outreach programs for schools. More participatory guided tours and workshops for children and adults.
Museum cultural action	Cultural action awareness with the hope to eventually establish concrete strategies in the optic of accessibility, equality, inclusion and equity was a new preoccupation to be considered by museums

Table 4 - Museum education for all citizens from 1970 to 1980

Historical period 1980 to 1990

By the early 1980s, in the face of economic recession and despite the importance accorded to equity proclaimed in the report of the *Applebaum-Hébert Federal Cultural Policy Review* (1982), the first review of Canadian cultural institutions and federal cultural policy after the Massey Commission Report of 1951, "*cultural democracy had largely disappeared from the policy discourse*" (Baeker, 1999, p. 24). Baeker, in his research, cites Zuzanek (1987) who identifies the now preoccupation of the federal government concerning cultural policies:

> […] *The focus of the discussion in the sphere of cultural policy has shifted from "participatory" activity to "managerial" strategies: from democratization of the arts audiences to the study of economic impacts: from self-expression and subcultures to "universal" cultural values and cultural heritage* […] (as cited in Baeker, 1999, p. 25).

In the 1980s, culture – and thus museums – becomes instrumentalized as an economic activity.

Post-war activities have reduced Europe's influence in many spheres. Most notably its cultural avant-garde is beginning to be overshadowed by American economic expansion which included and transformed its cultural manifestations into the realm of cultural production. Begins a period in the 1980s which further instrumentalizes culture as an economic activity. We are also seeing the professionalization of the cultural sector with the establishment of laws on the status of artists, but it is interesting to note that these will only see the day in 2007 in Ontario.

In 1986, Minister Marcel Masse initiated the Task Force on National Museums who's report issued by this committee recommended the dismantling of the National Museums

Corporation and a new *National Museum Act* that was created in 1990. From this moment on, the four federal museums became autonomous agencies under the responsibility of the Ministry of Communications. The federal government's commitment to the museum policy was aiming to guide museums into the 21st century as centres for learning (Carter, 2000).

Within museum development in Canada, the 1981 passage of the *Community Museum Policy for Ontario* is considered a marker moment. It followed from this policy that if provincial funding was to be allowed, criteria regarding museum standards, most notably quality, were conditions that had to be met. This policy stating higher standards prompted, in a sense, the formation of professionals in the field of museology (Baeker, 1999). To be effective, museums had to establish criteria of excellence in their ways of operating. This was an important event that propelled the development of new educational strategies grounded in practice and theory. Educators writing about their practice and research made way to the elaboration of special programs to reach "*audiences of all ages, interests and capabilities, and serve as a resource for the entire community*" (Carter, 2000, p. 303). It was the beginning of educational services connecting with different museum's sectors to provide visitors with a wider range of experiences. This transformation was taking place in a difficult economic period in Canada, with the result that museums and their programs needed to perform well in order to survive. To do so, educational activities were tailored for different publics and their specific needs or interests. As schools were concerned, teachers and museum educators would design specific activities that would correspond to the curriculum being taught, both putting their respective expertise to good use.

Educational services are tailor-made for a wide range of audiences and their specific needs.

Museums, in order to be relevant institutions in the 21st century, had to apply cultural policies aimed at reaching a wider audience. For museums in English Canada, we could identify the late 1980s as a period of promoting 'cultural action' because institutions needed to act to achieve the goals of accessibility, equality, inclusion and equity. This period is also a balancing act for, if actions were needed, their realization were progressively subjected to the pressures of economic agendas.

Cultural policies objectives	Managerial; Economic impacts and democratization of culture
Approach to culture	Top-down and bottom-up; Voice of authority shared with multiple viewpoints
Museum approach	Object and audience centered for education and research; Focused on the past, present and future
Museum educational purposes	Engagement discovery; Knowledge facilitator
Museum target audiences	Adding to previously mentioned publics; Building on new publics; Diversity
Museum education	**Strategies:** Guided tours, activities, workshops and outreach programs for schools; Development of specific programs for specific visitors' needs
Museum cultural action	**Strategies:** Early development of activities for communities in order to favour connections with different publics

Table 5 - Museum education towards the 21st century: from 1980 to 1990

Historical period from 1990 to present

In the nineties, museums were even more so experiencing pressure to adjust to rapid changes in the Canadian population. Demographics and questions regarding visibility of cultural diversity reflected a doxastic progression within mainstream media. As Carter (2000) reports in his research, since the 1990s museums have become progressively more than just institutions that conserve and collect objects. Museums are involved in "*education and community outreach*" (p. 310). They are "*defined less in terms of collections and more in terms of social positioning* […]" (p. 310). As an example, in 1991 a task force on museums and first peoples, represented by the Canadian Museums Association and the Assembly of First Nations, laid the ground work for collaboration between both entities to favour relevant inclusion. Later, in 2005 Canada accepted the *Convention on the protection and promotion of the diversity of cultural expressions* adopted by UNESCO. In 2017, the new Canadian *Creative Canada Policy Framework* presented museums as institutions that play a

> *crucial role in preserving, interpreting and promoting Canada's culture and strengthening* […] *democracy.* [… Museums are viewed as engaging] *Canadians and international audiences in civic dialogue and debate as well as sharing knowledge, while connecting audiences to content about their country and their region.* […] *Museums are also digital content creators in their own right, by providing cross-platform access to virtual exhibitions, interactive tools and online programming. By promoting user-generated content alongside museum content, they help Canadians to be both critics and creators of digital culture* (Canadian Government, 2017, p. 23).

Canada's latest cultural policy, concerning museums, is in continuation of the past, encouraging Canadians to tell 'their stories' nationally and internationally while promoting

a Canadian identity putting an emphasis on digital content. What is to be understood from Mélanie Joly, Minister of Canadian Heritage, is that museums need to pursue their mandate while prioritizing the development of their digital contributions to the cultural field. The Canadian Museum Association commented that, overall, "*the policy for cultural industries does not significantly impact museums…*" (CMA, 2017).

Locally, in 2016, the Ontario government presented its first *Culture Strategy* as to give all Ontario's citizens the opportunity to experience arts and culture and to celebrate the province's diverse voices (Ministry of Tourism, Culture and Sport (MTCS), 2016). The government's document titled *The Ontario Culture Strategy: Telling our stories, growing our economy*, illustrates adequately the content of the policy, which centered around six principles: "*Creativity and innovation; Quality of life and economic development; Diversity and inclusion; Respect for Indigenous peoples; Collaboration and partnerships and Public value and accountability*" (p. 13). These are articulated around four goals:

- Goal 1: promote cultural engagement and inclusion;
- Goal 2: strengthen culture in communities;
- Goal 3: fuel the creative economy, and
- Goal 4: promote the value of the arts throughout government (MTCS, 2016).

As we can see, great emphasis is put on economy, diversity and inclusion and calls upon schools and museums to participate in the dissemination of culture.

For museums these new challenges have broaden their responsibilities as they now have to consider economic, social, environmental and cultural sustainability (MTCS, 2018) through their educational strategies. In this perspective, educational programmes must be designed to meet the needs of the greatest number of citizens and help develop a sense of belonging that will favour a long-term relationship with the museum. Douglas Worts and members of The Working Group on Museums and Sustainable Communities created a *Critical Assessment Framework* in order to help museums evaluate their cultural impact in communities. As a culture and sustainability specialist and former interpretive planner at the Art Gallery of Ontario, he personally hopes "*that museums increasingly will maximize their potential to be culturally relevant by being much more responsive to the needs and realities of their communities and mindful of the impact (or lack of impact) that their work has on those communities*" (Worts, 2006, p. 47).

In times of change, where museums wish to be active participants in the life of their communities with all the economic, social and environmental responsibilities that this entails, the CMA (2016) is calling for new museum policy as it was promised in 2006 by the federal government.

In the last decade, visitors' experiences are more than ever paramount to museums. The museum's role is gradually changing from a provider to a facilitator of knowledge. Besides the guided tours and activities such as workshops for schools, museums are now prompted to create educational programs tailored for specific needs and in collaboration with targeted publics using all the technological tools available and in a multi-disciplinary fashion. Examples of these new educational programs can be seen at the National Gallery of Canada (NGC) with the *SPARK!* tours tailored for individuals living with dementia and their caregivers and done in collaboration with the Dementia Society of Ottawa and Renfrew County. Talking about technology, we can give as an example the Distance Learning program at the NGC which offers students from across

> The most important is the visitors' experience. The museum changes from a provider into a facilitator of knowledge.

Canada free webinars. In light of such programs, museums are beginning to act out by adapting their internal operations to better reflect and embody change. These programs are part of the continuation of the development of museum education where the democratization of culture is at the forefront of the proposed strategies. But besides those educational strategies, we can find others that seem to take into account, not only the democratization of culture but also cultural democracy in the formulation of their activities and go beyond the traditional conceptions of museum education. As an example, we can make reference to ROM Youth Cabinet (YC):

> [It] *is a culturally diverse and integrated group of Indigenous and non-Indigenous youth between the ages of 16-20 years old from Toronto and the Greater Toronto Area. The YC is facilitated by an Indigenous young professional, and uses an Indigenous framework and a for-youth-by-youth philosophy to provide members with the tools they need to build leadership skills, explore their community, and tell their stories. Each year, members collaborate on a culminating youth-centred and ROM-focused project that cultivates the members' communication, leadership, and technical skills*" (ROM, 2018).

These educational strategies seem to correspond to a possible English Canadian vision of cultural action as they were created in order to respond to citizens' needs modeled around the concepts of the democratization of culture and of cultural democracy. We believe that cultural action take form when seeking the pulse of specific communities and getting citizens involved in the process, similarly as what was proposed by Worts (2006). Concretely, cultural action should lead to shared responsibilities between museum actors and community groups in matters of planning exhibitions, overseeing collections (Lammers & Harvey, 2015) and putting in place educational strategies responding to cultural action.

Cultural policies objectives	In continuation with 1980-1990; Re-emergence of cultural democracy
Approach to culture	Top-down and bottom-up; Voice of authority shared with multiple viewpoints; Sustainability
Museum approach	Collection and audience focused; Gearing towards developing community participants
Museum educational purposes	Knowledge facilitator; Gearing towards social responsibility and civic engagement
Museum target audiences	Adding to previously mentioned publics; Building on new publics; Diversity and equity
Museum education	**Strategies:** Guided tours, activities, workshops and outreach programs for schools; Multi-disciplinary; Using all possible technological tools available
Museum cultural action	**Strategies:** Development of specific programs tailored for specific needs in collaboration with targeted publics of different communities

Table 6 - Museum education and cultural diversity: from 1990 to present

Conclusion: cultural action in English Canada's museums

As shown in this historical overview, cultural policies have framed the development of museum education throughout different periods up to this day. We have seen museum's educational mission being centred first on 'schooling' to progressively broaden up through their development strategies aimed not only at schools but also at a larger public. From basic educational programs (guided and unguided visits, outreach programs for schools, lesson plans for teachers and training session including recent developments of web-based instructions), the museum's offer has evolved to include activities tailored to different audiences (guided visits, classes and workshops, lectures, demonstrations, artistic presentations, films projections, audio and recently multi-media tours and digital content). These different offers illustrate the evolution of museum education over time.

From our analysis, museums in English Canada began in the late 1980s to develop the concept of 'cultural action' embedded in 'museum education programs' but did not feel the need to create a particular category as actions only followed the recommendations made by cultural policies. During this period, we can clearly identify a shift in educational strategies relating to programs to be implemented beyond schools and the general public but specifically in response to specific cultural needs that were not previously being considered. Museums were increasingly feeling pressure to adjust rapidly to changes in the Canadian population. Demographics and questions regarding visibility of cultural diversity was at the forefront of political discourse. This is to say that activities created in cooperation with local ethno-cultural groups and the First peoples became a necessity. The creation of partnerships between museums and diverse communities was and is still to this day considered a necessity to accomplish. Recently, in the context of Ontario's new cultural strategy, museums are urged to change to become community spaces for public education and to establish educational strategies so as to promote knowledge-sharing with diverse communities through constant dialogue.

We suggest that English Canada's museums' cultural action is presently framed around five key ideas, which are: **accessibility, equality, inclusion, equity and sustainability** (economic, social and environmental). These key ideas appear to be at the core of the factors used in our analysis.

The concept of cultural action is likely to surface in English Canada's museums when:

- *the cultural policies' objectives* would be centered around the democratization of culture and cultural democracy in a specific economic context;
- *the approach to culture* would be considered to be both top-down and bottom-up with the museum's voice being one of authority but shared with multiple viewpoints coming from communities and gearing towards sustainability in order to be relevant in society;
- *the museum approach* would be built around the collection and audiences, always engaged towards developing community participants;
- *the museum educational purposes* would be framed around the museum being a knowledge facilitator and being socially responsible and conscious of its civic role;
- *the museum target audiences* would continue to be built towards the inclusion of new publics to achieve diversity and equity.

This is to say that the concept-specific features of cultural action in English Canada's museums could be summarized as:

All the actions taken by museums in an educational perspective to fulfill cultural public needs outside the school system. The particularities that best define the concept, relates to the diversity of educational strategies that could be put in place to respond efficiently to the identified cultural needs of different communities at a given time and place.

In conclusion, through our analysis, we view the concept of cultural action in the context of English Canada's museums as one that calls for a constant dialogue between the institution and communities, that is, to support everyone's implications and break away from the two-tier cultural system of the past. Cultural action corresponds to specific tailored programs created by museums as solutions to identified needs or problems. In recent years, the educational strategies framed by the concept of cultural action are targeted towards new publics from a point of view of equity and for building a sustainable museum's educational mission, one that is relevant to today's society. Nevertheless, one can only wonder if it would not be more efficient to categorize the different educational strategies in order to better inform the professionals working in this field on the concepts behind their educational activities. This could foster an open discussion on the part of professionals that could provoke outbreaks of innovative educational strategies in the scope of better accomplishing their educational objectives.

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Summary

In order to identify the concept-specific features of cultural action in English Canada's museums, our strategy is to take a historical perspective and examine museum's educational practices beginning in the 1840s to the present day, along with the cultural policies put in place by the federal and provincial (Ontario) governments. Since the term 'cultural action' is rarely used in Canadian English museum literature it follows that in order to find if this concept resonates or not (in English Canada), we have to start with a definition of each word:

Cultural: "*relating to the habits, traditions, and beliefs of a society also relating to art*" (Cambridge Dictionary, 2018).

Action: "*the process of doing something, especially when dealing with a problem or difficulty*" (Cambridge Dictionary, 2018).

By unifying the definition of the two terms, as a concept, our analyses circumscribe the end of the 1980s as the beginning of the development of cultural action. This concept, integrated in museum education, was in response to the cultural policies of the time. During this period, we can clearly identify a shift in educational strategies relating to programs to be implemented beyond schools and the general publics but specifically in response to changes in the Canadian population. Demographics and questions regarding visibility of cultural diversity was at the forefront of political discourse.

We suggest that English Canada's museums' cultural action is presently framed around five key ideas, that is: accessibility, equality, inclusion, equity and sustainability (economic, social and environmental). These key ideas are the factors used in our analyses.

The concept of cultural action is likely to surface in English Canada's museums when:

- *the cultural policies' objectives* would be centered around the democratization of culture and cultural democracy in a specific economic context;
- *the approach to culture* would be considered to be both top-down and bottom-up with the museum's voice being one of authority but shared with multiple viewpoints coming from communities and gearing towards sustainability in order to be relevant in society;
- *the museum approach* would be built around the collection and audiences, always engaged towards developing community participants;
- *the museum educational purposes* would be framed around the museum being a knowledge facilitator and being socially responsible and conscious of its civic role;
- *the museum target audiences* would continue to be built towards the inclusion of new publics to achieve diversity and equity.

From our analyses, it seems that the concept of cultural action, in English Canada's museums, corresponds to those specific tailored programs created by museums as solutions to those identified needs or problems. In recent years, the educational strategies framed by the concept of cultural action are targeted towards new publics from a point of view of equity and for building a sustainable museum's educational mission, one that is relevant to today's society.

Keywords: museums, cultural action, cultural policies, museum education, english Canada

Résumé

Afin d'identifier les caractéristiques conceptuelles de l'action culturelle dans les musées du Canada anglais, notre stratégie consiste à adopter une perspective historique et à examiner les pratiques éducatives des musées allant des années 1840 à nos jours, ainsi que les politiques culturelles mises en place par le gouvernement fédéral et par le gouvernement de la province de l'Ontario.

Puisque le terme « action culturelle » est rarement utilisé dans les publications concernant les musées du Canada anglais, il s'ensuit que pour déterminer si ce concept a son équivalent (au Canada anglais), nous devons commencer par une définition de chaque mot :

Culturel: « *relatif aux habitudes, traditions et croyances d'une société ayant aussi trait à l'art* » (traduction française d'après la définition du Cambridge Dictionary, 2018).

Action: « *le processus de faire quelque chose, surtout lorsqu'il s'agit d'un problème ou d'une difficulté* » (traduction française d'après la définition du Cambridge Dictionary, 2018).

En unifiant la définition des deux termes, en tant que concept, nos analyses circonscrivent la fin des années 1980 comme le début du développement de l'action culturelle. Ce concept, intégré à l'éducation muséale, répondait aux politiques culturelles de l'époque. Au cours de cette période, nous pouvons clairement identifier un changement dans les stratégies éducatives relatives aux programmes à mettre en œuvre au-delà des écoles et du grand public, mais spécifiquement en réponse aux changements dans la population canadienne. La démographie et les questions concernant la visibilité de la diversité culturelle étaient au premier plan du discours politique.

Il nous semble que l'action culturelle des musées du Canada anglais soit axée sur cinq idées clés: l'accessibilité, l'égalité, l'inclusion, l'équité et la durabilité (économique, sociale et environnementale). Ces idées clés sont utilisées dans nos analyses.

Le concept d'action culturelle apparaît dans les musées du Canada anglais lorsque les éléments suivants sont présents :

- *Les objectifs des politiques culturelles* seraient axés sur la démocratisation de la culture et de la démocratie culturelle dans un contexte économique spécifique;
- *L'approche à la culture* serait à la fois descendante et ascendante, la voix du musée étant une d'autorité, mais partagée avec de multiples points de vue émanant des communautés;
- *L'approche muséale* serait construite autour de la collection et des publics incluant les diverses communautés;
- *Les visées pédagogiques* du musée seraient axées sur son engagement social et le partage des connaissances;
- *Les publics cibles* des musées seraient davantage constitués de nouveaux publics afin d'atteindre la diversité et l'équité.

À partir de nos analyses, il nous semble que le concept d'action culturelle, dans les musées du Canada anglais, se traduit au travers des programmes faits sur mesure et répondant à des besoins spécifiques. Ainsi, les stratégies éducatives émanant du concept d'action culturelle s'adressent à de nouveaux publics, et ce, d'un point de vue d'équité et dans une optique éducative pertinente pour la société actuelle et de demain.

Mots-clés : musées, action culturelle, politiques culturelles, éducation muséale, Canada anglais

Resumen

Con el fin de identificar las características conceptuales de la acción cultural en los museos de Canadá (inglés), nuestra estrategia es tomar una perspectiva histórica y examinar las prácticas educativas del museo desde la década de 1840 hasta la actualidad, así como las políticas culturales puesto en por los gobiernos federal y provincial (Ontario).

Dado que el término «acción cultural» rara vez se utiliza en las publicaciones de museos en inglés de Canadá, se deduce que para determinar si este concepto tiene su equivalente (en inglés Canadá), debemos comenzar con una definición de cada palabra:

Cultural: «*relacionado con los hábitos, tradiciones y creencias de una sociedad también relacionada con el arte*» (traducción de la definitión del Cambridge Dictionary, 2018).

Acción: «*el proceso de hacer algo, especialmente cuando se trata de un problema o dificultad*» (traducción de la definitión del Cambridge Dictionary, 2018).

Al unificar la definición de los dos términos, como un concepto, nuestros análisis circunscriben los últimos años de la década de 1980 como el comienzo del desarrollo de la acción cultural. Este concepto, integrado con la educación museística, respondió a las políticas culturales de la época. Durante este período, podemos identificar claramente un cambio en las estrategias educativas para que los programas se implementen más allá de las escuelas y el público en general, pero específicamente en respuesta a los cambios en la población canadiense. La demografía y los problemas relacionados con la visibilidad de la diversidad cultural estuvieron a la vanguardia del discurso político.

Nos parece que la acción cultural de los museos en inglés Canadá se centra en cinco ideas clave: accesibilidad, igualdad, inclusión, equidad y sostenibilidad (económica, social y ambiental). Estas ideas clave se utilizan en nuestros análisis.

El concepto de acción cultural aparece en los museos de English Canada cuando los siguientes elementos están presentes:

- *Los objetivos de las políticas culturales* se centrarían en la democratización de la cultura y la democracia cultural en un contexto económico específico;
- *El enfoque de la cultura* sería uno, tanto descendente como ascendente, la voz del museo como autoridad, pero compartida con múltiples perspectivas de las comunidades;
- *El enfoque del museo* se construiría en torno a la colección y al público, incluidas las diversas comunidades;
- *Los objetivos educativos* del museo se centrarían en el compromiso social y el intercambio de conocimientos;
- *Las audiencias objetivo* para los museos serían más audiencias nuevas para lograr diversidad y equidad.

A partir de nuestros análisis, nos parece que el concepto de acción cultural en los museos en inglés Canadá se refleja en programas que están hechos a medida y satisfacen necesidades específicas. Por lo tanto, las estrategias educativas que emanan del concepto de acción cultural están dirigidas a nuevas audiencias, y esto, desde el punto de vista de la equidad y en una perspectiva educativa relevante para la sociedad actual y el futuro.

Palabras claves: museo, acción cultural, políticas culturales, educación museal, Canadá inglés

Education, action culturelle, médiation. Trois concepts, trois groupes d'acteurs, trois silos dans le paysage québécois

Colette Dufresne-Tassé

Cet article, comme quelques autres du présent numéro d'*ICOM Éducation*, répond au vœu du Comité international pour l'éducation et l'action culturelle (CECA) du Conseil international des musées (ICOM) que soient étudiés les textes publiés jusqu'à aujourd'hui sur l'action culturelle dans chacune des trois langues officielles de l'ICOM. Vu l'abondance des publications en français, la tâche a dû être scindée, et ne seront présentées ici que les parutions québécoises, c'est-à-dire rédigées par des Québécois sur la situation québécoise.

L'action culturelle et ses textes

Les textes recensés offrent une ample vision de l'action culturelle. Elle embrasse en effet à la fois les politiques culturelles, le développement culturel, la démocratisation et la démocratie culturelle, ainsi que la médiation ou animation (Midy, 2002 ; Paquin, 2015). Nombreux, ces textes ont été classés en trois catégories, tour à tour présentées ci-après :

1. les politiques culturelles de l'État ;
2. la position des directeurs de musées et les données des chercheurs qui scrutent la production muséale ;
3. l'action culturelle selon un groupe de spécialistes et de professionnels de la médiation culturelle.

Un traitement distinct de chaque catégorie s'avère justifié, car assez curieusement, aucune n'établit de rapport avec le discours des autres ; d'où l'impression de silos isolés les uns des autres. Autre remarque liminaire : sauf chez les spécialistes de la médiation culturelle, on se montre plutôt avare de définitions, de sorte qu'il faudra parfois patienter pour les obtenir. Fort heureusement, les définitions de ces spécialistes sont cohérentes avec les positions prises par les des deux autres ensembles d'acteurs.

1. Les politiques culturelles de l'État : trois versions successives en 1978, 1992, 2017

Pour les Québécois qui écrivent sur l'action culturelle, celle-ci découle de la *Charte universelle des droits de l'homme* de 1948, plus précisément de la partie sur le droit à la culture (Midy, 2002). Ses débuts sont nébuleux. Doit-on les situer dans les années 1960 ou les années 1970 ? On est spontanément tenté de les faire coïncider avec la création d'un Ministère des affaires culturelles (1961). Mais le ministre Georges-Émile Lapalme,

qui dirige le nouveau ministère, démissionne, car faute de fonds, il se sent condamné à l'inaction. Par contre débute au même moment une série d'études et de rapports qui, une quinzaine d'années plus tard, fourniront au ministre Camille Laurin l'information nécessaire à l'élaboration de la première politique québécoise d'action-développement culturel. Publiée en 1978, cette politique sera suivie de deux autres, rendues publiques l'une en 1992, l'autre 2017.

Esprit des politiques d'action-développement culturel

Pour comprendre l'esprit des politiques successives et le sens que l'on attribue à l'expression « action culturelle », il faut se rappeler que le territoire du Québec est immense, mais peu densément peuplé. Une dizaine de villes, dont Québec et Montréal, y jouent le rôle de centres économiques et culturels. Dans les années 1960, les musées et les théâtres y sont peu nombreux. Sauf dans les universités et chez quelques élites régionales, la vie culturelle au sens de « haute culture » y est peu développée. Tout est donc à faire et il est réaliste d'employer l'expression « développement culturel » chaque fois que l'on pense « action culturelle ». Toutefois, l'expression continue d'être employée, même en 1992 et en 2017, lorsque le contexte a changé. Pourquoi ? La raison majeure semble la situation linguistique du Québec. Y vivent huit millions de personnes qui, majoritairement, parlent français dans une Amérique où 28 millions de Canadiens et 325 millions d'États-Uniens s'expriment majoritairement en anglais. Malgré leur dynamisme, les francophones jouissent de ressources et de moyens bien moindres que les quelque 350 millions d'anglophones. On doit donc être vigilant et progresser, de sorte que l'action culturelle prend toujours, même après d'importantes améliorations, la forme du développement culturel.

On verra en succession les trois politiques. Toutefois, faute d'espace, n'en seront rappelées que les caractéristiques les plus saillantes et leur évolution, suivies d'une courte analyse.

Première politique (1978)

Dans son texte intitulé *La politique du développement culturel,* le ministre Camille Laurin examine la notion de culture et son importance. Il considère la diversité des groupes sociaux qui habitent le Québec, puis il envisage la relation entre, d'une part, la culture, et d'autre part, l'économie, l'éducation, le développement social et régional. Enfin, il énonce les principes directeurs de sa politique.

> La culture est marquée par la diversité des groupes sociaux au Québec et liée à l'économie, à l'éducation et au développement social.

La notion de culture et son importance

La notion de culture adoptée par le ministre constitue le fondement même de sa politique et elle sera reprise telle quelle dans les deux politiques suivantes. On peut donc la considérer comme le socle de l'action-développement culturel de l'État, un socle qui aura perduré durant une quarantaine d'années.

Pour Laurin, la culture est

> *un ensemble de manières de vivre qui répondent aux principaux besoins d'une collectivité. Celle-ci communique son empreinte à ce qui fait sa vie, qu'il s'agisse de ses maisons, des nuances de sa langue, de la subtilité de ses lois et de sa jurisprudence,*

du génie de sa peinture ou de son discours moral ou religieux […] *Les cultures se caractérisent ainsi par des objets, des institutions, des productions* [...] (1978, p. 43).

La culture est doublement importante. D'une part, elle constitue un bien qui donne *« son plein sens à la vie de l'homme et de la femme d'ici* […] *les moyens de vivre mieux et de se développer selon ses goûts et ses talents »* (1978, p. 4). D'autre part, la culture est nécessaire pour que le Québec *« trouve son propre modèle de développement, son propre dosage d'éléments culturels anciens et nouveaux, grâce auxquels il se reconnaîtra comme étant lui-même* » (1978, p. 5).

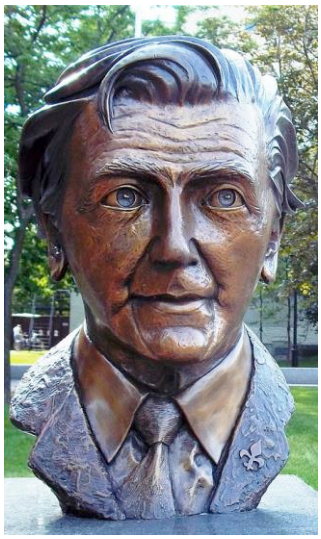

Illustration 1 - Buste de Camille Laurin,
Ministre d'État au Développement culturel du Québec
de 1977 à 1980 puis Ministre de l'Éducation de 1980 à 1984.
Buste érigé à Montréal, Québec. Sculpteur : Léonard Simard,
photographe : Jean Gagnon, source : Wikimedia Commons[1]

Principes directeurs

La politique elle-même s'organise autour des sept principes suivants :

1. Le développement culturel vise la préservation du français, l'appui aux arts et aux lettres, aux artistes et aux créateurs, ainsi que la protection du patrimoine. Il touche aussi bien le monde de l'éducation et du travail, que du loisir et de la consommation.
2. Tout citoyen, quelle que soit la région où il habite, doit accéder à tous les biens culturels et se les approprier pour se développer et devenir créateur.
3. À l'inverse, tout citoyen doit collaborer au développement d'une culture vivante.
4. Les écoles et les bibliothèques doivent être des agents de développement partout où elles se trouvent.
5. Développement culturel, développement économique, développement social et régional doivent être coordonnés dynamiquement, car le développement social est grandement tributaire du développement économique et ne saurait être satisfaisant sans un développement culturel adéquat.
6. La recherche doit offrir les données nécessaires à la planification et au développement de programmes qui facilitent efficacement l'accès à la culture de chacun, mais aussi

[1] Licence CC BY-SA 3.0 (voir https://creativecommons.org/licenses/by-sa/3.0/legalcode), document téléchargé le 29 juin 2018 du site https://commons.wikimedia.org/wiki/File:Camille_Laurin.jpg

sa production culturelle. Elle doit aussi permettre d'harmoniser ces programmes avec les programmes de développement social et économique.

7. Les relations internationales doivent favoriser l'échange d'expertise, la mise en commun d'expériences fructueuses, et promouvoir la production culturelle québécoise à l'étranger.

Synthèse

En somme, la première politique culturelle québécoise d'action-développement culturel est fortement imprégnée de philosophie humaniste. Elle poursuit une quête identitaire intense. Elle s'appuie résolument sur l'école et vise les enfants aussi bien que les adultes. Elle insiste également sur la coopération internationale. Enfin, sans les nommer, elle met l'accent sur la démocratisation de la culture, sur les moyens de la favoriser, sans toutefois délaisser ce que l'on appelle aujourd'hui la démocratie culturelle. Il s'agit donc bien d'une politique d'action culturelle, caractérisée par une importante composante développementale.

Deuxième politique (1992)

Dans la seconde politique intitulée *La politique culturelle du Québec. Notre culture, notre avenir*, la culture doit encore s'appuyer sur l'éducation et marquer profondément les milieux de travail, les loisirs et la consommation. Et, comme précédemment, elle englobe les arts, les lettres et le patrimoine. Mais en 1992, la ministre Liza Frulla-Hébert s'inquiète de l'omniprésence au Québec de la production anglo-saxonne, alors que la création locale perce difficilement à l'étranger. Ce souci transparaît dans les trois axes qui organisent sa politique : 1) affirmer l'identité culturelle québécoise ; 2) soutenir les arts et les créateurs ; 3) assurer l'accès et la participation des citoyens à la vie culturelle.

Élément supplémentaire : la conscience de l'identité et de la culture québécoise se renforce. Elles méritent un soutien accru.

Les axes de la politique et leur contenu

1) Affirmer l'identité culturelle québécoise suppose :

a. le renforcement de l'enseignement du français à l'école ainsi que l'introduction d'un volet culturel dans les cours d'histoire et de philosophie, l'utilisation du français dans la vie quotidienne, au travail et par les scientifiques ;

b. la valorisation de l'héritage culturel par le biais d'un réseau de bibliothèques et de musées surtout, car ces derniers constituent le principal gardien et le plus puissant diffuseur du patrimoine auprès de tous ;

c. l'ouverture à la production francophone internationale comme complément à la production québécoise et comme contrepoids à la production américaine partout présente au Québec ;

d. la diffusion de la production québécoise en contrepartie de l'ouverture à la production francophone étrangère et comme moyen d'assurer le rayonnement du Québec à l'étranger.

2) Le soutien aux créateurs et à la création sous toutes ses formes comporte les trois volets suivants :

a. l'amélioration des conditions de vie des créateurs ;

b. le renforcement des organismes qui regroupent créateurs, artistes et techniciens des arts de la scène, de la littérature, des arts visuels ou interdisciplinaires ;

c. le support financier des industries culturelles des secteurs du livre, du disque, du spectacle et des métiers d'art.

3) L'accès et la participation des citoyens à la vie culturelle par :

a. la décentralisation des interventions de l'État au moyen de partenariats avec les municipalités ;

b. l'accessibilité accrue des régions aux productions des grandes villes, et à l'inverse, un apport spécifique de chaque région à la vie artistique de l'ensemble du Québec ;

c. la participation de chacun à des activités artistiques ou culturelles, comme le théâtre amateur, le chant choral ou l'artisanat ;

d. le bénévolat au sein d'organismes artistiques ou culturels et la formation des bénévoles pour améliorer l'efficacité de leurs interventions.

Synthèse

Ce qu'on vient de lire s'apparente et se distingue à la fois de ce qu'on a vu précédemment. On retrouve ici, comme dans la politique précédente, un souci marqué de préserver la langue française. Mais, en 1992, cette langue a acquis un rôle nouveau. Elle est beaucoup plus que le véhicule de la pensée ou l'instrument de la communication quotidienne ; elle devient le pivot d'échanges réciproques avec les pays de la francophonie. Du coup, le Québec se trouve à réussir son entrée sur la scène internationale, et l'action culturelle déborde le territoire pour lequel la politique a été conçue.

Comme précédemment, le dynamisme de la vie culturelle repose en gros sur l'activité des artistes et des créateurs. Toutefois, on leur associe maintenant deux nouveaux acteurs : les organismes et les industries culturels.

De même que dans la politique de 1978, ce que l'on appelle la démocratisation culturelle est au cœur de la politique de 1992. L'école et les bibliothèques en sont toujours des agents indispensables. Cependant apparaît un nouvel agent, un réseau de musées considéré non seulement comme un gardien du patrimoine, mais aussi comme son premier et plus puissant diffuseur.

Évolution de la culture : importance fondamentale de la langue française, nouveaux acteurs et partenaires, les musées prennent toute leur place comme diffuseurs de la culture, en plus d'être gardiens du patrimoine.

Par ailleurs, grâce à l'appui des ententes de partenariat signées avec les municipalités[2], tout comme les individus, les régions passent de simples bénéficiaires à productrices de culture, et elles sont invitées à enrichir aussi bien la culture populaire que la « haute culture ». Autant dire que la démocratie culturelle a gagné du terrain.

Tout compte fait, si le socle de la politique de 1992 est le même que celui de la politique de 1978, ses propositions sont plus détaillées et plus ambitieuses.

Troisième politique (2017)

Lors de la rédaction du présent article, on pouvait consulter un projet de politique intitulé *Partout la culture. Politique québécoise de la culture,* plutôt que le texte adopté par le Conseil des ministres. Toutefois ce projet contient, comme les politiques précédentes,

[2] En 2011, ces ententes engageront 154 municipalités représentant plus de 85 % de la population du Québec. Elles leur permettront de déborder de leurs domaines traditionnels d'intervention (les bibliothèques et le patrimoine) et d'utiliser la culture comme facteur de développement économique et social (Grandmont, 2004, 2011 ; Lafortune, 2012).

une prise de position sur la culture et son importance, ainsi que l'orientation de la politique, détaillée selon plusieurs axes. Cette orientation est profondément marquée par l'intérêt du ministre Luc Fortin pour la rentabilité économique de la culture.

Les axes de la politique et leur explicitation

Le ministre articule sa politique selon les quatre axes suivants : 1) favoriser l'épanouissement individuel et collectif ; 2) créer un environnement favorable à la création ainsi qu'à la production culturelle et à la diffusion de l'une et de l'autre ; 3) dynamiser la relation culture-territoire ; 4) utiliser la culture et les communications comme facteurs de développement économique.

> La rentabilité économique de la culture devient un paramètre à prendre en compte.

1) Favoriser l'épanouissement individuel et collectif comporte les sous-objectifs suivants :
   a. intensifier l'utilisation du français comme langue d'usage quotidien et la francisation des immigrants ;
   b. accentuer l'importance de la culture à l'école, surtout dans les programmes destinés aux petits enfants et aux adultes ;
   c. appuyer les interventions culturelles des agents qui facilitent l'inclusion sociale et le dialogue intergénérationnel ;
   d. soutenir l'apport du bénévolat et du mécénat au développement culturel.
2) Créer un environnement favorable à la création et à la production culturelle ; intensifier leur diffusion par les moyens suivants :
   a. soutenir la diversification d'une production artistique ou culturelle de haute qualité ;
   b. appuyer l'expression artistique et culturelle autochtone[3] et anglophone, ainsi que leur diffusion ; souligner leur contribution à la vitalité de la culture québécoise ;
   c. améliorer la condition socio-économique et la formation des artistes ainsi que des travailleurs culturels ;
   d. accroître l'influence du Québec dans les organisations internationales ;
   e. insister sur l'inclusion d'exceptions culturelles dans les accords commerciaux internationaux ;
   f. maintenir les efforts qui ont permis au Québec de devenir un chef de file dans le domaine du multimédia, des jeux vidéo, de l'intelligence artificielle et de l'intégration de la culture dans le développement durable.
3) Dynamiser la relation culture-territoire en procédant de la façon suivante :
   a. implanter dans chaque région des institutions culturelles de qualité ;
   b. mettre en valeur le patrimoine de chaque région parce qu'il contribue à la mémoire collective, à la création d'entreprises et d'emplois spécialisés, mais aussi parce qu'il constitue un attrait touristique important ;
   c. innover en matière de conservation et de mise en valeur du patrimoine régional, ce qui signifie favoriser des partenariats et des usages inédits.
4) Utiliser la culture et les communications comme facteurs de développement économique selon les modalités suivantes :
   a. créer les conditions propices au développement de l'entreprenariat culturel ;
   b. favoriser le partage de connaissances et d'expertise entre les organisations culturelles ;
   c. encourager la collaboration entre les entreprises culturelles et les milieux d'affaires ou de recherche ;

[3] Le terme « autochtone » désigne les premiers occupants amérindiens et inuit du territoire québécois (Arseneault et Desbiens, 2015).

d. soutenir les efforts de promotion de la production culturelle québécoise sur le marché international.

Analyse

Cette troisième politique est fidèle à plusieurs orientations des deux premières, tantôt les renforçant, tantôt affaiblissant leur portée.

Renforcement

Le lien entre culture et système scolaire est non seulement réaffirmé, mais élargi. En effet l'école, soutien de la culture auprès des écoliers, le devient également auprès des petits enfants et des adultes.

Alors que précédemment, les groupes culturels vivant au Québec n'étaient pas différenciés, et que l'on parlait simplement de diversité culturelle, on singularise maintenant les autochtones et les anglophones, qui deviennent l'objet d'une attention particulière.

Pendant qu'en 1978 et en 1992, on luttait pour obtenir l'internationalisation du rôle politique du Québec et de sa production culturelle, en 2017 cette internationalisation semble suffisamment avancée pour que l'on puisse se limiter à la soutenir.

Affaiblissement

Les musées qu'on a précédemment considérés comme des institutions privilégiées de la conservation et de la diffusion du patrimoine sont maintenant ignorés au profit de « moyens innovants ».

> Les musées ne sont plus les institutions privilégiées de la conservations et de la diffusion du patrimoine, on se tourne vers des « moyens innovants ».

La conception de la culture, son importance, le rôle majeur des artistes et des créateurs perdurent, de même que l'attachement à la langue française, à la démocratisation et à la démocratie culturelles. Mais de nouveaux acteurs, les organismes et les industries culturels, les éclipsent dans les préoccupations de l'État à cause de leur rentabilité économique avérée ou espérée.

Alors que les politiques précédentes insistent sur l'originalité de la production québécoise, la présente politique souligne l'importance de sa qualité. Le ministre veut-il ainsi privilégier la « haute culture » ou simplement un artisanat de meilleure facture ? Il ne le précise pas.

Questions suscitées par les politiques d'action-développement culturel du Québec

L'analyse des trois politiques présentées met en relief des ensembles de constantes et de changements qui suscitent la question suivante : les phénomènes relevés sont-ils propres au Québec ou les retrouve-t-on dans certains autres pays, ou même, à quelques détails près, sont-ils mondiaux ? Et si des courants se dessinent, résultent-ils de l'action de forces semblables présentes dans les pays eux-mêmes ou de la puissance du mouvement de mondialisation actuel ?

Par ailleurs, la structure même des politiques québécoises soulève aussi des interrogations multiples, dont les plus évidentes semblent celles-ci :

a. Les politiques culturelles ont-elles toutes tendance à évoluer de l'identification de valeurs et de principes fondamentaux vers la rédaction de mesures ? Et ces prescriptions tendent-elles à être de plus en plus nombreuses et précises ?

b. Toute politique culturelle étatique possède-t-elle une composante développementale majeure ?

c. Comment expliquer la mise à l'écart récente des musées comme institutions de conservation et de diffusion du patrimoine ? La retrouve-t-on dans d'autres pays ? Tient-elle à la volonté de préserver des types de patrimoine nouveaux que les musées ne sont pas habilités à préserver, ou tout simplement à l'ignorance du potentiel d'intervention muséal ?
d. Assiste-t-on à une diminution des efforts de conservation du patrimoine parallèle à une augmentation du soutien à la production artistique contemporaine ? Cette modification des investissements est-elle liée aux retombées économiques de la production actuelle ?
e. L'action culturelle tend-elle toujours à déborder le territoire d'un pays ? Si oui, que vise ce dépassement : le reste du monde ou seulement des pays limitrophes ?
f. Quelle est la fonction diplomatique de l'action culturelle ? Cette fonction joue-t-elle un rôle important dans la détermination des orientations générales de la politique culturelle d'un pays ?

2. La position des directeurs de musées et les données des chercheurs

Les textes sur l'action culturelle pratiquée par les musées sont produits exclusivement par des directeurs d'institution ou par des chercheurs qui étudient empiriquement l'offre des quelque 400 institutions[4] implantées au Québec. Ces textes sont peu nombreux (Lemay-Perreault et Paquin, 2017 ; Paquin et Lemay-Perreault, 2017), mais ils sont clairs et éloquents. Ils retracent les débuts et l'évolution de l'action culturelle dans le milieu muséal, puis ils permettent d'accéder à la position des directeurs d'institution et à celle des chercheurs.

Les débuts et l'évolution de l'action culturelle dans les musées

Dans le milieu muséal, on ne commence à parler d'action culturelle que vers 1970 (Allard, Naurais et Cadieux, 2000 ; Côté, Chagnon, Macias-Valadez et Fourcade, 2016). Son importance s'accroît parallèlement à celle de l'éducation dans les musées (Allard, Naurais et Cadieux, 2000), plus précisément, avec la proportion des musées qui possèdent un service d'éducation[5] (Allard, Naurais et Cadieux, 2000 ; Forest, 2008).

L'action culturelle selon les directeurs d'institution

Les directeurs de musées ne définissent pas l'action culturelle, car ils l'assimilent entièrement à l'éducation muséale. Comme on le verra un peu plus loin, ce sont les chercheurs qui le font.

Pour les directeurs de musées, action culturelle = éducation muséale.

L'éducation-action-culturelle, une notion englobante

L'éducation-action-culturelle donne les clefs pour accéder au beau, au bon et au vrai quels qu'ils soient, et pour y trouver de la satisfaction. Plus précisément, elle offre les savoirs nécessaires à la compréhension du monde, à son histoire, ses aspirations, ses découvertes, mais aussi ses conflits, et à l'œuvre des créateurs qui le transforment. Elle

[4] En 2016, l'Institut de la statistique du Québec dénombrait 417 musées.
[5] La plupart des services éducatifs sont créés entre 1970 et 1992.

permet de les apprécier agréablement. Ce faisant, l'éducation favorise l'autonomie intellectuelle, la rigueur de pensée, la réflexion, et de façon plus englobante, le développement et l'épanouissement de la personne, ainsi capable de créer à son tour et de jouer pleinement son rôle de citoyen dans une société complexe (Arpin, 2002).

Des exigences

Pour remplir adéquatement sa fonction éducative, le musée doit agir en institution apprenante qui analyse, décortique et distingue l'essentiel dans l'étourdissant bruit de l'information qui s'accumule depuis des siècles. Il ne peut le faire qu'en collaborant avec d'autres acteurs culturels ou éducatifs. Avec eux, il participe à la grande entreprise d'élaboration et de diffusion des savoirs commencée à la préhistoire (Musées de la civilisation, 2013). L'entreprise est immense, et sa réussite est soumise à deux conditions. Premièrement, une cohérence sans faille entre collectionnement et exposition, entre savoirs et moyens de diffusion. Deuxièmement, une innovation quasi permanente pour adapter une information juste et rigoureuse aux caractéristiques de la région où le musée est implanté. Plus précisément, pour ajuster cette information à tous les publics desservis dans la diversité de leurs provenances, de leurs attentes légitimes, de leurs modes d'accès à la connaissance et de leurs besoins de médiation. Car toute visite au musée doit être une expérience totale et optimale où se chevauchent connaissance, réflexion et enchantement (Musées de la civilisation, 2013).

Illustration 2 - Le Musée de la Civilisation, Québec,
et son potager éphémère (2008).
Photographe : Stéphanie Wintzerith

Analyse critique

Un bref retour sur les paragraphes précédents convainc ; pour les directeurs de musées québécois, l'éducation englobe à ce point l'action culturelle et ses concepts sous-jacents de démocratisation, de démocratie culturelle et de médiation que l'éducation constitue en fait une éducation-action culturelle. Souvent oubliée, cette particularité de l'éducation muséale est pourtant cruciale. Elle signifie en effet que les directeurs s'occupent sérieusement de la composante culturelle, c'est-à-dire de la composante libre ou non obligatoire de la fonction éducative de la société. Et elle implique qu'ils laissent à l'école (et à l'université) la diffusion et l'appropriation des savoirs et des savoir-faire obligatoires

parce qu'absolument nécessaires au bon fonctionnement du citoyen dans sa société et au technicien dont on attend des services spécialisés de qualité (mécaniciens, pâtissiers, notaires, etc.). Il va de soi que ces savoirs et ces savoir-faire doivent être acquis et retenus. L'école (et l'université) est de ce fait le lieu par excellence de l'apprentissage.

La situation est toute différente au musée, car les connaissances qu'on y découvre peuvent ne jamais être employées ; elles sont en effet la plupart du temps trop floues. Telles quelles, elles vont simplement s'installer quelque part dans l'univers personnel du visiteur et quand, par un heureux hasard, elles se précisent, elles enrichissent cet univers et participent à ce qu'il est convenu d'appeler le développement psychologique du visiteur. Au musée, l'apprentissage n'est donc que secondaire. Y prédominent plutôt la découverte et le « jeu », le jeu avec les objets et le sens qu'ils prennent pour le visiteur.

> Au musée, la découverte et le jeu prédominent, l'apprentissage est secondaire et même fortuit.

Que signifie jouer avec les objets que l'on découvre et avec leur sens ? Cela veut dire les traiter pour le profit et le plaisir intellectuel ou affectif qu'ils procurent. Plus précisément, c'est :

- regarder les objets, les considérer, les explorer ;
- les utiliser pour imaginer des mondes anciens ou exotiques, et y vivre le temps d'une visite ;
- les employer pour comprendre, ou plus justement, pour bricoler des relations de toutes sortes et expliquer ce que l'on voit ou imagine ;
- réfléchir, c'est-à-dire entrer dans son monde à soi, le laisser se déployer, et considérer ses aspects difficiles autant que plaisants ;
- c'est se laisser immerger dans cette activité et dans la satisfaction ou le plaisir qui en découlent.

En somme, en choisissant une éducation muséale inscrite dans la dimension libre et culturelle de la fonction éducative de la société, les directeurs de musée québécois s'éloignent considérablement du modèle de l'éducation muséale-apprentissage favorisé dans de nombreuses institutions occidentales.

L'action culturelle selon les chercheurs

Les chercheurs qui s'intéressent à l'action culturelle enquêtent sur l'offre muséale destinée à l'ensemble de la population québécoise. Plus précisément, ils tentent de distinguer l'offre culturelle de l'offre éducative de ces institutions afin de l'analyser et d'en offrir une image précise.

Une définition problématique

Pour réaliser leurs enquêtes, les chercheurs souscrivent à la définition suivante : activités qui, tout en conservant un lien avec la mission de l'institution, ne sont pas liées à ses expositions ou ne font pas partie de ses programmes réguliers (Allard, Naurais et Cadieux, 2000 ; Forest, 2008). Ils considèrent comme tels les conférences, les colloques, les concerts et les films. Mais en confrontant ces activités à leur définition, ils se rendent compte que celle-ci est inacceptable, car elle ne permet pas de distinguer à tout coup une activité culturelle d'une activité éducative (Allard, Naurais et Cadieux, 2000 ; Côté, Chagnon, Macias-Valadez et Fourcade, 2016). En effet, une conférence peut tout aussi bien faire partie d'un cycle consacré à un courant artistique qu'approfondir directement le sujet

d'une exposition. Quant à un film, il peut faire partie d'un ensemble de projections sans liens directs avec une exposition ou, au contraire, être introduit entre deux parties de celle-ci pour explorer un sujet que des objets ne réussiraient pas à présenter de façon convaincante. Le type d'activité ne détermine donc pas s'il s'agit d'action culturelle ou d'éducation.

À la recherche d'une définition de rechange

On l'a vu plus haut, au musée, l'apprentissage n'est habituellement que fortuit et secondaire. Toutefois, il arrive que le musée adopte la même position que l'école et vise directement l'apprentissage chez ses visiteurs. Deux cas types se présentent fréquemment : 1) le musée collabore avec l'école, de sorte que ses propositions sont centrées sur des apprentissages précis ; 2) il offre sciemment des savoirs clés parce qu'il vise à donner accès à un ensemble de connaissances spécialisées, ou encore il tente d'accroître les compétences de ses visiteurs à traiter le patrimoine qu'il possède pour qu'ils puissent se l'approprier avec davantage de profit et de plaisir.

En conséquence, on pourrait appeler action culturelle les interventions muséales (expositions, programmes, sites web, etc.) qui ont pour but immédiat une production de sens aussi abondante que possible et qui contribuent au développement psychologique du visiteur, l'apprentissage demeurant secondaire et fortuit. On pourrait par ailleurs nommer éducatives les interventions centrées directement sur l'apprentissage. Ce serait donc l'intention, le but visé, ou si l'on préfère, la posture adoptée par le musée vis-à-vis de l'apprentissage qui déterminerait s'il y a action culturelle ou action éducative, le moyen lui-même donnant indifféremment lieu à l'une ou à l'autre.

Action culturelle: interventions muséales visant à produire du sens au profit du visiteur.
Action éducative : interventions visant directement l'apprentissage.

3. L'action culturelle selon un groupe de spécialistes universitaires et de professionnels de la médiation culturelle

Au Québec, la médiation culturelle constitue un métier, une véritable spécialité qui possède ses propres programmes de formation universitaire et ses publications. Celles-ci sont nombreuses[6] et précieuses, car elles permettent de saisir comment se structure l'action culturelle. En outre, elles offrent des définitions jusqu'ici manquantes et, bien entendu, une information abondante et détaillée sur la médiation elle-même.

L'action culturelle et sa structuration

L'action culturelle englobe les politiques culturelles, le développement culturel, la démocratisation et la démocratie culturelle, ainsi que la médiation, aussi appelée animation culturelle (Midy, 2002). Cette série de concepts s'articule ainsi :

> *L'État, à travers ses politiques culturelles* [constitue] *la source* [de l'action culturelle et lui offre] *des ressources. Le développement culturel en est le but et la finalité, la démocratisation et la démocratie culturelles en sont les principales modalités* […],

[6] Dix Cahiers, publiés entre 2002 et 2011, ainsi qu'un recueil de textes, paru en 2012 ; voir leurs titres parmi les références insérées à la fin du présent texte.

tandis que l'animation (ou médiation) en est la pédagogie et la méthodologie (Midy, 2002, p. 77-78).

Quelques définitions

Dans les textes des politiques et dans ceux des directeurs de musées, on s'exprime sur la démocratisation et la démocratie culturelle, de même que sur la médiation, sans jamais en offrir de définitions. Ce manque est ici fort heureusement comblé de façon cohérente avec ce qu'on a lu jusqu'ici. Ces définitions se lisent comme suit.

La **démocratisation culturelle** est le partage avec le plus grand nombre « d'exclus » de la culture « savante », « cultivée » ou, si l'on préfère, de la « haute culture » (Midy, 2002). Plus précisément, *« c'est l'accès du plus grand nombre possible aux œuvres artistiques légitimes et la transmission des valeurs esthétiques, telles qu'elles sont définies par une certaine histoire de l'art. »* (Lafortune, 2012, p. XI)

Par contre, la **démocratie culturelle** *« est la prise de parole, la participation, l'engagement dans un processus créatif. »* Dit autrement, c'est *« la mise en valeur d'œuvres et de modes de vie liés à l'expression des cultures populaires non seulement traditionnelles, mais métissées, émergentes, issues du cosmopolitanisme urbain, parfois en opposition avec les modèles culturels dominants. »* (Lafortune, 2012, p. 13)

Les multiples rôles de l'action culturelle

En précisant l'articulation des notions englobées dans l'action culturelle et leur signification, les spécialistes universitaires de la médiation culturelle permettent de saisir sa complexité, la variété de ses retombées et, du coup, ses rôles. Les sept suivants semblent les plus courants (Midy, 2002 ; Lafortune, 2012) :

Rôles de l'action culturelle: développement économique et culturel, action politique, sociale, et éducative, divertissement, instrument diplomatique.

1. l'action culturelle comme développement culturel (c'est la position prise dans les politiques culturelles vues plus haut) ;
2. l'action culturelle comme action politique lorsqu'elle favorise, par exemple, le développement régional ou la revitalisation urbaine ;
3. l'action culturelle comme action sociale, quand elle aboutit, entre autres, à l'amélioration de la situation de groupes désavantagés ;
4. l'action culturelle comme action éducative si elle conduit au développement et à l'épanouissement des personnes (c'est explicité dans les textes des directeurs de musées) ;
5. l'action culturelle comme divertissement, chaque fois qu'elle ne sert qu'à amuser ; c'est souvent le but de la production des industries culturelles ;
6. l'action culturelle comme source de développement économique (la troisième politique culturelle y attache une grande importance) ;
7. l'action culturelle comme instrument de diplomatie et d'intervention internationale, par exemple de promotion à l'étranger de la production culturelle nationale.

Et, bien entendu, l'action culturelle peut jouer à la fois des rôles éducatifs et sociaux, par exemple, ou en même temps éducatifs, sociaux et de divertissement. Beaucoup de programmes offerts actuellement par les musées québécois jouent ces trois rôles.

La médiation culturelle

Les spécialistes de la médiation culturelle ne se limitent pas à l'exercice de clarification précédent. Il n'est en fait pour eux qu'un prérequis à leur travail de compréhension de la médiation. Ils examinent les principaux phénomènes politiques, sociaux et culturels sur lesquels les professionnels interviennent, en particulier : la diversité des régions québécoises, les mouvements communautaires, l'immigration, le tourisme ou l'art engagé, social, communautaire. Puis, considérant de multiples observations réalisées en Amérique latine et en Europe francophone, ils proposent une véritable philosophie de la médiation culturelle. De toute cette production, vu le peu d'espace alloué au présent texte, on ne retiendra ici qu'une définition de la médiation, les principaux contextes d'intervention des médiateurs, la situation générale de la médiation au Québec, puis finalement, des questions et des craintes identifiées par les professionnels et les spécialistes eux-mêmes.

La médiation culturelle, une définition

La médiation est « *une intervention planifiée visant le développement de la dimension expressive de la culture, d'une part, en rehaussant les compétences et la participation culturelle et, d'autre part, en stimulant la créativité dans différents milieux : institutionnels, communautaires, artistiques, médiatiques de loisir et de culture* » (Lafortune, 2007, p. 24).

Des modalités d'intervention et des aspirations différentes

Les spécialistes distinguent deux modalités d'intervention suivant que le travail se réalise dans des institutions culturelles ou dans des collectivités locales.

Dans les institutions, les médiateurs participent à la création des

> *conditions d'une rencontre fructueuse entre le monde de la création artistique et la sensibilité des publics. Par un travail de diffusion, d'information, d'édition* […]*, les médiateurs culturels effectuent des tâches visant tant le rapprochement avec les publics, les apprentissages, que le développement de liens communautaires* (Lafortune 2012, p. 43).

Dans les collectivités locales,

> *les médiateurs* […] *se donnent pour but d'intégrer la parole des citoyens dans des démarches artistiques visant à en faire des acteurs du développement culturel, ou du moins, de leur propre vie. En relation avec les milieux communautaires, les entreprises et les institutions socioculturelles (écoles, hôpitaux, prisons, etc.), ils développent une programmation axée sur des événements participatifs.* […] [Lorsqu'il s'agit de] *populations frappées d'exclusion socioculturelle, ils s'attachent à intégrer des éléments de culture populaire dans des démarches de prescription culturelle ou à transformer le public en partenaire* (Lafortune 2012, p. 43-44).

Le contexte général de l'exercice de la médiation culturelle

Après avoir examiné les publications franco-françaises sur la médiation culturelle et la situation qu'il peut observer ici, Bélanger (2007 p. 27) caractérise ainsi le contexte québécois :

> *Au Québec, la médiation se pense, se finance et se pratique dans une situation de décentralisation culturelle, de revitalisation urbaine et régionale qui passe de plus en plus par la culture ; elle se développe dans le contexte d'un intérêt marqué pour les problèmes d'inclusion sociale* […] [Ceci] *place la médiation culturelle au cœur de plusieurs types de développement et de résolution de problèmes.*

Des questions et des craintes[7]

La principale question retenue par les médiateurs culturels concerne les effets de leurs interventions. Ils se demandent comment les identifier, c'est-à-dire quels moyens créer pour éviter le piège d'une évaluation purement comptable et pour cerner précisément toutes les retombées d'une intervention ou d'une série de celles-ci.

Comment évaluer les effets de la médiation ?

Quant aux craintes, elles sont nombreuses, mais peuvent se résumer aux deux appréhensions suivantes. Premièrement, les médiateurs sont d'avis qu'ils peuvent détourner la création artistique de la poursuite des valeurs qui lui sont propres et provoquer ainsi l'abandon ou l'oubli d'œuvres difficiles, issues d'une recherche patiente et approfondie. En contrepartie, la médiation risque aussi de promouvoir des œuvres de piètre valeur. Enfin, par leurs interventions de « délégitimation » des œuvres présentées par les institutions, les médiateurs risquent d'affaiblir l'image de ces institutions et de leurs interventions de démocratisation de la culture.

Deuxièmement, les médiateurs considèrent qu'ils s'exposent à contribuer à l'adoption par les classes populaires de productions de la culture de masse, dominées on le sait, par des intérêts fortement mercantiles. Et leurs interventions auprès des catégories économiques supérieures sans formation culturelle poussée peuvent produire le même effet pervers, transformant ces nantis en clients privilégiés des industries culturelles.

Perspectives

On vient de prendre connaissance de trois positions sur l'action culturelle, trois positions sans passerelles entre elles, trois silos bien isolés les uns des autres.[8] Que garder de ces positions ?

Des craintes et des questions

Certainement les craintes d'effets pervers exprimées par les spécialistes de la médiation et les questions qui ont surgi au cours des analyses effectuées plus haut, car les unes et les autres identifient des aspects de l'action culturelle à investiguer, alors que leur ensemble dénote combien complexe est son univers, et combien on en ignore encore les subtilités et les pièges. On retiendra aussi l'articulation des concepts qui structurent cet univers, les rôles potentiels de l'action culturelle, et une définition de cette dernière qui convienne mieux à ce que l'on fait dans les musées que les définitions utilisées jusqu'à présent.

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[7] Le présent compte rendu, très restreint, s'inspire du texte de Lafortune (2012). Pour un exposé détaillé, voir ce texte.

[8] Faute de temps pour les étudier, deux types de textes ont été négligés: des thèses de doctorat inscrites au portail de l'INRS (Institut national de la recherche scientifique) et les textes de la politique culturelle de quelque 150 municipalités québécoises. Cette omission risque-t-elle de modifier l'isolement observé? Probablement pas. En effet, les sujets des deux thèses, dans un cas, l'action culturelle et la revitalisation d'un quartier urbain (Leclerc, 2015), dans l'autre, l'industrie culturelle du spectacle d'humour au Québec (Paré, 2015), ne permettent pas de penser qu'on y traite des liens entre la politique culturelle gouvernementale et les musées ou les professionnels de la médiation. En ce qui concerne les politiques municipales, elles ont été rédigées dans le cadre du projet de décentralisation des interventions de l'État prévue dans sa politique de 1992. Leur conformité avec la politique de l'État est acquise, car elle était nécessaire à l'obtention des fonds consacrés par le Gouvernement du Québec à la culture.

Une structuration du champ de l'action culturelle

En paraphrasant le texte de Midy (2002), le champ de l'action culturelle pourrait s'articuler ainsi : le but de cette action est le développement culturel. Dans un pays, l'État explicite sa conception du développement par le biais de sa politique culturelle. Il atteint ses objectifs en réalisant ou faisant réaliser des interventions de démocratisation ou de démocratie culturelle exécutées au moyen de techniques de médiation auprès de groupes ou d'individus.

Les rôles de l'action culturelle

Les rôles que l'on veut voir jouer à l'action culturelle ou, de façon équivalente, les attentes que l'on entretient à l'endroit de ses interventions sont nombreux et variés : développement ou épanouissement des individus, développement régional ou revitalisation urbaine, amélioration de la situation des groupes socialement désavantagés, divertissement, développement économique, diplomatie culturelle et promotion à l'étranger de la production culturelle nationale. Il est aussi à noter que plusieurs de ces effets peuvent être obtenus par une même intervention. Par exemple, il n'est pas rare qu'un programme muséal contribue en même temps à l'épanouissement des visiteurs, à leur divertissement, et au développement de la région où ils habitent.

Une définition de l'action culturelle muséale

Enfin, l'action culturelle muséale pourrait avantageusement se définir comme une intervention ayant pour but immédiat une production de sens aussi abondante que possible et qui contribue à l'épanouissement, c'est-à-dire au développement psychologique du visiteur, l'apprentissage n'étant que secondaire et fortuit. Cette définition, qui relègue clairement ce dernier au second plan, paraît particulièrement pertinente quand on considère la principale intervention du musée destinée à l'ensemble de ses publics, l'exposition. En effet, l'exposition ne favorise guère l'apprentissage, car elle ne soutient pas systématiquement la répétition des connaissances découvertes, condition pourtant nécessaire à leur rétention et, *in fine,* à l'apprentissage. Elle ne permet pas non plus au visiteur de vérifier l'exactitude des idées qu'il développe à partir de ce qu'il observe ou lit, autre exigence de l'apprentissage. D'où la pertinence de proposer la découverte et le « jeu » comme activités caractéristiques d'une visite, car elles ne requièrent ni la répétition ni la vérification immédiate comme c'est le cas de l'apprentissage.

> Action culturelle : intervention ayant pout but immédiat une production de sens (…) qui contribue à l'épanouissement (…) du visiteur, l'apprentissage n'étant que secondaire et fortuit.

On peut objecter que le « jeu » peut n'être qu'un simple passe-temps. Mais au musée, comme il se pratique à partir d'une découverte, il acquiert une propriété singulière et bénéfique ; la découverte, même si elle n'est encore que frustre ou confuse, va s'installer dans l'univers personnel du visiteur, et par un processus de clarification, de confrontation et de maillage, réussit à produire l'ensemble des conséquences positives associées au développement et à l'épanouissement de la personne souhaités par les philosophes humanistes. Malheureusement, ce processus, tout comme le « jeu » répété des milliers de fois par jour par des visiteurs, et même les caractéristiques de l'exposition qui le favorisent, nous sont encore en grande partie inconnus.

En plus de susciter des questions porteuses d'investigations futures, l'examen des publications consacrées à la situation québécoise a permis d'esquisser une intégration

cohérente des diverses dimensions de l'action culturelle, de préciser ses rôles et d'offrir une définition de l'action culturelle muséale plus pertinente que les définitions connues jusqu'ici. Reste à vérifier si ces acquis sont généralisables.

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Summary

The following text presents the main Québec actors' publications on cultural action: the State, the museums' directors, the researchers who survey the museums' cultural production, the specialists and professionals who deal with mediation. Curiously enough, none of these relates to the discourse of the others, which, however does not generate cacophony. On the contrary the statements of some remarkably complement the others' statements. So much so that the analysis of what all of them wrote makes it possible, among other things, to clarify two major aspects of cultural action: its components and their articulation, as well as the roles that cultural action can play. This analysis also makes it possible to develop a relevant definition of museum cultural action.

Cultural action includes the State policy, which aims at cultural development in all its forms. Cultural democratisation and democracy are its modalities. As for mediation, it is the technique or the means used to achieve the interventions of democratisation and democracy.

The roles attributed to cultural action are many and varied: psychological and cultural development of individuals, regional development, urban revitalisation, improvement of the problematic situation experienced by socially disadvantaged groups, entertainment, economic development, cultural diplomacy and international promotion of national cultural production.

As for museum cultural action, one could advantageously define it as an intervention whose immediate aim is to have the visitor producing meaning as abundantly as possible because it contributes to her/his psychological development, learning being only secondary and fortuitous. This definition has the advantage of easily separating the museum's cultural and educational productions, the latter aiming directly at learning. Consequently, it is not the type of production – exhibition, film, workshop, conference, etc. – that determines whether a production is of the cultural or educational type, but the intention, the position that the museum takes with regard to learning.

Keywords: cultural action, education, mediation, learning, museums

Résumé

Le texte proposé fait état des publications des principaux acteurs québécois de l'action culturelle : L'État, les directeurs de musée, les chercheurs qui enquêtent sur la production culturelle muséale, les spécialistes et les professionnels de la médiation. Assez curieusement, aucun de ces acteurs n'établit de rapport avec le discours des autres, ce qui, toutefois, n'engendre aucune cacophonie. Au contraire, les déclarations des uns complètent remarquablement les affirmations des autres. À tel point que l'analyse de l'ensemble des écrits de ces acteurs permet, entre autres, de clarifier deux aspects majeurs de l'action culturelle: ses composantes et leur articulation, ainsi que les rôles qu'elle peut jouer. Cette analyse permet en outre d'en élaborer une définition pertinente pour le milieu muséal.

L'action culturelle comprend les politiques de l'État, qui visent le développement culturel sous toutes ses formes. La démocratisation et la démocratie culturelle en sont les modalités. Quant à la médiation, c'est la technique ou le moyen utilisé pour réaliser l'intervention de démocratisation ou de démocratie.

Les rôles que l'on attribue à l'action culturelle sont nombreux et variés: épanouissement des personnes, développement régional, revitalisation urbaine, amélioration de la situation des groupes socialement désavantagés, divertissement, développement économique, diplomatie culturelle et promotion à l'étranger de la production culturelle nationale.

Quant à l'action culturelle muséale, on pourrait avantageusement la définir comme une intervention ayant pour but immédiat une production de sens aussi abondante que possible et qui contribue à l'épanouissement, c'est-à-dire au développement psychologique du visiteur, l'apprentissage n'étant que secondaire et fortuit. Cette définition a l'avantage de départager facilement les interventions muséales d'action culturelle et d'éducation, ces dernières visant directement l'apprentissage. En conséquence, ce n'est pas le type d'intervention – exposition, film, atelier, conférence, etc. – qui détermine si une production muséale est de type action culturelle ou éducative, mais bien l'intention, la position que prend le musée vis-à-vis de l'apprentissage.

Mots-clés: action culturelle, éducation, médiation, apprentissage, musées

Resumen

El texto propuesto presenta las publicaciones de los principales actores culturales de Quebec: el Estado, los directores de museos, los investigadores que indagan sobre la producción cultural de los museos, los especialistas y profesionales de la mediación. Curiosamente, ninguno de estos actores establece una relación con los discursos de los demás, lo que, sin embargo, no genera ninguna discordia. Por el contrario, las declaraciones de unos complementan notablemente las declaraciones de los demás. A tal punto que el análisis del conjunto de los escritos de estos actores permite, entre otras cosas, aclarar dos aspectos principales de la acción cultural: sus componentes y su articulación, así como los roles que puede jugar. Este análisis también permite desarrollar una definición que sea pertinente para el entorno museal.

La acción cultural comprende las políticas del Estado destinadas al desarrollo cultural en todas sus formas. La democratización y la democracia cultural son sus modalidades. En cuanto a la mediación, es la técnica o el medio utilizado para llevar a cabo la intervención de democratización o de democracia.

Los roles atribuidos a la acción cultural son muchos y variados: desarrollo de las personas, desarrollo regional, revitalización urbana, mejora de la situación de los grupos socialmente desfavorecidos, entretenimiento, desarrollo económico, diplomacia cultural y promoción en el exterior de la producción cultural nacional.

En cuanto a la acción cultural museística, podría definirse provechosamente como una intervención teniendo como objetivo inmediato una producción de significados tan abundante como sea posible y que contribuya al desarrollo personal, es decir el desarrollo psicológico del visitante, siendo el aprendizaje solamente secundario y fortuito. Esta definición tiene la ventaja de separar fácilmente las intervenciones del museo de acción cultural y educación, estas ultimas dirigidas directamente al aprendizaje. En consecuencia, no es el tipo de intervención – exposición, película, taller, conferencia, etc. – que determina si la producción museal es de tipo de acción cultural o educativa, sino la intención, la posición que el museo asume con respecto al aprendizaje.

Palabras claves: acción cultural, educación, mediación, aprendizaje, museos

Synthesis I Synthèse I Síntesis

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Synthesis of the five previous texts

The pooling of the five articles that we just read enabled their authors to identify the strengths, weaknesses and inconsistencies of five different concepts of cultural action. In the synthesis that follows, they have selected what seemed to them to be strengths and they offer an alternative to difficulties that they detected. Their very brief presentation looks at six aspects of cultural action and some implications and ends, as expected, in a series of questions and suggestions.

Cultural action seen from six of its aspects

1. Cultural action as an intervention for value enhancement

Cultural action is an intervention to enhance the value of cultural phenomena. The museum carries it out in such a way as to lead to a true discovery, that is, the expansion of the visitor's personal universe.

2. Enhanced content

The value-enhanced phenomenon may belong to what is called "high culture" or "learned culture", such as the work of a scholar or an artist of world renown. But it may also belong to popular culture, as is the case with Westerns, or it can even be an activity that is specific to the environment in which the museum is located. This, for instance, would be the case with specialised technicians responsible for transporting "containers" in a large port or the lives of women who take care of children as a source of income.

Such a conception of value enhancement implies that all the strata of society can see their culture enhanced and conversely, that all the strata are exposed to the cultural phenomenon highlighted by the museum. Because of this, the distinction between "high" and "low" culture, fundamental to democratisation and cultural democracy movements, loses its relevance considerably. Another implication: finally, it is society, or more specifically the "community", which decides the value of a cultural phenomenon.

3. The choice of value-enhanced content

The phenomena selected by a museum depend on its mission, which may be giving the public access to the good, beautiful or authentic, and the cultural enrichment that their knowledge can represent for individuals and their environment.

More specifically, with regard to individuals, the museum wants them to feel fulfilled and tries to nurture their permeability to the unknown, or if we prefer, their openness to the "other", whether it is a society which disappeared many centuries ago or just a close neighbour. By this fact, the museum contributes to improving people's capacity to play their roles as best they can with their families, colleagues at work and members of the society in which they live.

And with regard to the environment that surrounds it, the museum contributes to making it as harmonious as possible to give everyone the means to fulfil their needs and pursue their aspirations.

4. The design, organisation and presentation of value-enhanced content

To develop its cultural offering (exhibition, program, website, etc.), the museum reviews all the existing knowledge on the subject that it selects, critiques it and produces its very own synthesis. So, we can consider the museum to be an institution that is constantly searching. The synthesis which it offers the visitor is as rigorous as the process enabling it; it is organized and presented so that it can be absorbed easily, profitably and pleasurably.

5. Presentation methods

Museums use many different means of diffusion: exhibitions, various programmes, outreach programmes outside museums' walls or digital content, for example. They fit as well into a "top-down", "bottom-up" or even "co-constructive" approach.

6. Cultural action and museum education

Cultural action as understood here is so all-encompassing that we may ask what place education has in it. To situate them both, education defined in the strict sense must be distinguished from education in the larger sense. In the strict sense, education consists of making children and adults acquire the knowledge and skills necessary to enjoy the advantages that belonging to a society brings and being productive in general or as highly qualified technicians, which architects, mechanics, notaries, doctors, etc. are considered in Western societies. In brief, it is education based on learning. The museum practises education understood in this way when it works directly to make its visitors acquire key (or structured) knowledge, which is going to give them access to further specialised knowledge. It also practises this when it targets the acquisition of skills enabling visitors to take the maximum advantage of its offering, for instance, by sharpening their ability to "view" or ask questions about objects and trying to increase their capacity to experience aesthetic or intellectual pleasure. Finally, it engages in education in the strict sense when in response to the request of a school, it develops and offers programs focusing on specific learning.

Furthermore, education considered in the larger sense corresponds to any museum production used freely with a view to encourage personal growth. Learning is, strictly speaking, sought neither by the museum nor its visitors. It is incidental. So, the two parties seek to create optimal meaning which is as broad as possible. This is what happens, for instance, when visiting exhibitions, participating in a lecture or viewing a museum website. And this characterises cultural action interventions in a museum.

This distinction gives rise to two implications:

a) The cultural action interventions of a Western museum outnumber by far its strictly educational interventions;

b) It is not the means – exhibition, program, etc. – which determines if a museum intervention is strictly speaking education or cultural action. It is the position taken by the museum with regard to learning. In brief, whether it is seeking it specifically or not.

Some implications

This way of seeing the cultural action of museums[1] and its modalities, that is, democratisation, cultural democracy and mediation, has many implications, but the main ones seem to be the following:

1. People belonging to the environment where the museum is located[2] can also see the value of "their culture" enhanced and even participate to its valorisation, rather than be confronted to a culture which is more or less foreign to them.
2. A cultured person is not someone who looks for "high culture" offerings, but someone who chooses something that suits his/her needs and tastes from a varied offering.
3. Due to its openness to enhancing the value of local phenomena, the museum is vulnerable to lobby group interventions. When they are excessive, it protects itself from their demands by relying on a specific and detailed mission statement, a deep attachment to the use of its collections as well as on a group of professionals who are rigorously trained to have sharp critical sense.
4. Presenting both local and foreign cultural phenomena equally well, the museum and its cultural action easily become an economically viable tourist attraction and above all – we forget it too easily – a tool for cultural diplomacy, that is, an element to gain renown and recognition from other countries for prestige and other benefits.
5. What we read about museums subscribing to the important values of the times or their expression of lofty ambitions, is an ideal to which its concrete achievements sometimes have very little resemblance. This gap is due to various reasons such as: a) the need to speak the "language of the times" if the museum wants to be seen as a central institution in its environment; b) the limitations of its collections and the lack of human, material or financial resources; c) the inability of the environment itself to gain access to the museum's offering. This is a situation that we frequently observe, for instance, in territories which are home to recent immigrants who have yet to master the language(s) of the host country. The museum will find itself powerless only temporarily if it collaborates with institutions, organisations or associations that intervene to mitigate, if not resolve, the problem.

[1] The State also practises cultural action through its cultural policy.

[2] In the case of museums which are both national and international, like the National Museum of Anthropology in Mexico, the Montreal Botanical Garden, the Tokyo National Museum, the Prado or the Louvre, these institutions use their collections to enhance the value of phenomena of worldwide interest. So, this value enhancement may be the source of discoveries for both foreigners and the country's inhabitants who can learn about unknown aspects of their own culture.

A series of questions

Team meetings raised a few questions which do not appear in the previous articles. The following is a short list of questions which seemed to be the most important ones.

- What do various ICOM member countries call what we refer to as “cultural action”? Has the vocabulary used in these countries evolved over time?
- If we suggest a variety of definitions for cultural action, does this variety come from different underlying theoretical or ideological currents or rather from different situations in which it is practised?
- In each country, what does the idea of cultural action consist of? Does it include cultural policies, cultural development, democratisation, cultural democracy and mediation at the same time?
- Does the multiethnicity and multiculturalism now observed in many countries influence the way in which cultural action is practised?
- If we now stress the fact that museums should be concerned about multiethnicity and multiculturalism, is it because of the magnitude of current migratory movements or because as an institution, the museum has earned an important place in our societies?
- How does a museum take into account in its cultural action the multiethnicity that characterises the region in which it is located and the multicultural policy of this region?
- Does multiculturalism have to encompass the religious aspect of different ethnicities or cultural groups who live in a region?
- What place does the value enhancement of objects occupy in relation to other heritage aspects, such as ways of doing things, customs or festivals?
- Is it accurate to say that the more centralised a country’s administration, the more its cultural policy influences the cultural action of its museums?

Suggestions

Two suggestions, in fact. The first, which goes without saying, is to complete the work started with the five articles presented here and determine how to go forward. The second targets the visitor’s fulfilment mentioned again and again as one of the ends of cultural action.

Even if individual fulfilment has been studied for a long time by many specialists, a concept adapted to the situation of people participating in programme or visiting an exhibition does not seem to have been developed. This raises a question about the contribution of this participation to the psychological development of a visitor. And underlying this question is how the meaning created by visitors and their learning contribute to their fulfilment. The answer to these questions is crucial because it is a central aspect of the work of professionals in education and cultural action. It should, like cultural action, be the subject of a synthesis of publications on the topic.

Synthèse des cinq textes précédents

La mise en commun des cinq articles qu'on vient de lire a permis à leurs auteurs d'identifier les forces, les faiblesses et les incohérences de cinq conceptions différentes de l'action culturelle. Dans la synthèse qui suit, ils retiennent bien entendu ce qui leur a semblé une force, et ils proposent une alternative aux difficultés qu'ils ont détectées. Leur exposé, très bref, vise six aspects de l'action cultuelle ainsi que quelques-unes de leurs implications, et il se termine, il fallait s'y attendre, sur une série de questions et des propositions.

L'action culturelle vue sous six de ses aspects

1. L'action culturelle comme intervention de valorisation

L'action culturelle est une intervention de valorisation de phénomènes culturels. Le musée la réalise de manière à susciter une véritable découverte, c'est-à-dire un élargissement de l'univers personnel du visiteur.

2. Le contenu valorisé

Le phénomène valorisé peut appartenir à ce qu'il est convenu d'appeler la « haute culture » ou « culture savante », telle l'œuvre d'un savant ou d'un artiste mondialement reconnu. Mais il peut aussi appartenir à la culture populaire, comme c'est le cas du cinéma western, ou même il peut être une activité propre au milieu dans lequel le musée est intégré ; ce serait le cas, par exemple, du travail des techniciens spécialisés responsables du déplacement des conteneurs dans un grand port, ou de la vie des femmes qui gardent des enfants comme source de revenus.

Une telle conception de la valorisation implique que toutes les strates de la société peuvent voir leur culture valorisée et, inversement, que toutes les strates sont exposées au fait culturel mis en relief par le musée. La distinction entre « haute » et « basse culture », fondamentale dans les mouvements de démocratisation et de démocratie culturelle, perd donc de ce fait une grande partie de sa pertinence. Autre implication : c'est finalement la société, ou plus précisément la « communauté » qui décide de la valeur d'un phénomène culturel.

3. Le choix du contenu valorisé

Les phénomènes retenus par un musée dépendent à fois de sa mission, soit donner accès au bon, au beau, au vrai, et de l'enrichissement que leur connaissance peut représenter pour les individus et leur milieu.

Plus précisément, lorsqu'il considère les individus, le musée recherche leur épanouissement et l'accroissement de leur perméabilité à l'inconnu, ou si l'on préfère, leur ouverture à « l'autre », qu'il s'agisse d'une société disparue il y a plusieurs siècles ou tout juste d'un proche voisin. De ce fait, le musée contribue à améliorer les capacités des personnes à jouer au mieux leur rôle auprès des membres de leur famille, au travail et dans la société où ils vivent.

Et quand il considère le milieu qui l'entoure, le musée contribue à le rendre le plus harmonieux possible, mais aussi, capable d'offrir à tous les moyens de satisfaire leurs besoins et de poursuivre leurs aspirations.

4. La conception, l'organisation et la présentation du contenu valorisé

Pour concevoir son offre culturelle (exposition, programme, site web, etc.), le musée passe en revue l'ensemble des connaissances existantes sur le sujet qu'il retient, il critique celles-ci et en réalise une synthèse qui lui est propre. On peut donc considérer le musée comme une institution en perpétuelle recherche. La synthèse qu'il offre au visiteur est aussi rigoureuse que le processus qui l'a permise ; elle est organisée et présentée pour qu'on se l'approprie aisément, avec profit et plaisir.

5. Les moyens de présentation

Les moyens de diffusion utilisés par le musée sont nombreux et variés : expositions, programmes de toutes sortes, interventions hors les murs ou électroniques, par exemple. Ils s'inscrivent aussi bien dans une approche « top-down » que « bottom-up » ou même « co-constructive ».

6. L'action culturelle et l'éducation muséale

L'action culturelle telle que conçue ici est si englobante que l'on peut se demander quelle place elle laisse à l'éducation. Pour situer l'une et l'autre, on distinguera l'éducation conçue au sens strict de l'éducation au sens large. Au sens strict, l'éducation consiste à faire acquérir à des enfants ou à des adultes les savoirs et les habiletés nécessaires pour jouir des avantages que procure l'appartenance à une société et pour y être productif de manière générale ou à titre de technicien hautement spécialisé ; dans les sociétés occidentales, sont considérés comme tels l'architecte, le mécanicien, le notaire, le médecin, etc. En somme, c'est l'éducation centrée sur l'apprentissage. Le musée pratique l'éducation entendue de cette manière lorsqu'il travaille directement à faire acquérir à ses visiteurs des savoirs clefs (ou structurants), qui vont leur donner accès à des séries de connaissances spécialisées. Il la pratique aussi lorsqu'il vise l'acquisition de compétences permettant aux visiteurs de profiter au maximum de son offre, par exemple, quand il tente d'accroître leur habileté à « regarder » ou à se poser des questions à propos d'objets, mais aussi quand il essaie d'améliorer leur capacité d'éprouver du plaisir esthétique ou intellectuel. Enfin, il s'adonne à l'éducation entendue au sens strict lorsque, répondant à la demande d'une école, il conçoit et offre des programmes centrés sur des apprentissages précis.

Par ailleurs, l'éducation considérée au sens large correspond à toute production muséale utilisée librement et dans une perspective d'épanouissement personnel. L'apprentissage n'est alors strictement recherché ni par le musée, ni par ses visiteurs. Il est fortuit. Les deux parties recherchent alors une création de sens optimale, c'est-à-dire aussi abondante que possible. C'est ce qui se produit, par exemple, au cours de visites d'expositions, lors de la participation à une conférence ou de la consultation d'un site web muséal. Et c'est ce qui caractérise les interventions d'action culturelle d'un musée.

Deux implications découlent de cette distinction :
a) les interventions d'action culturelle d'un musée occidental sont habituellement beaucoup plus nombreuses que ses interventions proprement éducatives ;
b) ce n'est pas le moyen – exposition, programme, etc. – qui détermine si une intervention muséale constitue de l'éducation proprement dite ou de l'action culturelle. C'est la position prise par le musée vis-à-vis de l'apprentissage. En somme, s'il le recherche spécifiquement ou non.

Quelques implications

Cette façon de concevoir l'action culturelle des musées[3] et ses modalités, c'est-à-dire la démocratisation, la démocratie culturelle et la médiation, sont riches en implications. Les principales semblent être les suivantes.
1. Toute personne appartenant au milieu où le musée est implanté[4] peut aussi bien y voir « sa culture » valorisée, et même participer à cette valorisation, que d'être confrontée à une culture qui lui est plus ou moins étrangère.
2. Une personne cultivée n'est pas celle qui court les offres de « haute culture », mais celle qui choisit, dans une offre variée, la proposition correspondant à ses besoins et à ses goûts.
3. Pratiquant une grande ouverture à la valorisation de phénomènes locaux, le musée est vulnérable aux interventions des groupes de pression. Lorsqu'elles sont indues, il se protège de leurs exigences en s'appuyant sur un énoncé de mission précis et détaillé, un attachement profond à l'utilisation de ses collections, ainsi que sur un groupe de professionnels rigoureusement formés et au sens critique constamment en éveil.
4. Présentant aussi bien des phénomènes culturels propres au territoire où il est implanté que des phénomènes étrangers, le musée et son action culturelle deviennent facilement une attraction touristique rentable économiquement, mais surtout, on l'oublie trop facilement, un élément de diplomatie culturelle, c'est-à-dire un sujet sur lequel se faire connaître et reconnaître par d'autres pays afin d'en tirer du prestige et d'autres avantages.
5. Ce que l'on a lu à propos de l'adhésion du musée à des valeurs importantes pour l'époque ou l'expression d'ambitions généreuses, constitue un idéal auquel ses réalisations concrètes ressemblent parfois assez peu. Cette distance tient à des raisons diverses, comme : a) la nécessité de parler la « langue de l'époque » si le musée veut être perçu comme une institution centrale du milieu auquel il appartient ; b) les limites de ses collections et le manque de moyens humains, matériels ou financiers ; c) l'incapacité du milieu même à accéder à l'offre du musée. C'est une situation que l'on observe fréquemment, par exemple dans les territoires qui hébergent une immigration récente qui n'a pas encore réussi à maîtriser la ou les langues de son pays d'accueil. L'impuissance du musée n'est alors que temporaire s'il collabore avec des institutions, des organisations ou des associations qui interviennent pour diminuer, sinon solutionner le problème.

[3] L'État pratique aussi l'action culturelle à travers sa politique culturelle.
[4] Dans le cas des musées à vocation internationale aussi bien que nationale, comme le sont le Musée national d'anthropologie de Mexico, le Jardin botanique de Montréal, le Musée national de Tokyo, le Prado ou Le Louvre, ces institutions utilisent leurs collections pour valoriser des phénomènes d'intérêt mondial. Cette valorisation peut donc être à l'origine de découvertes à la fois pour des étrangers et pour les résidents du pays qui y découvrent des aspects inconnus de leur propre culture.

Une série de questions

Les rencontres de l'équipe ont suscité des questions qui n'apparaissent pas dans les articles précédents. On trouvera ci-après une courte liste de celles qui ont semblé les plus importantes.

- Comment, dans les pays membres de l'ICOM, appelle-t-on ce que l'on considère ici comme de l'action culturelle ? Le vocabulaire employé dans ces pays a-t-il évolué avec le temps ?
- Si l'on propose une variété de définitions de l'action culturelle, cette variété tient-elle à des courants théoriques ou idéologiques différents qui la sous-tendent ou plutôt aux situations différentes où elle s'exerce ?
- Dans chaque pays, que comprend la notion d'action culturelle ? Inclut-elle à la fois les politiques culturelles, le développement culturel, la démocratisation, la démocratie culturelle et la médiation ?
- La multiethnicité et le multiculturalisme que l'on observe maintenant dans plusieurs pays influencent-ils la façon dont on pratique l'action culturelle ?
- Si l'on insiste aujourd'hui sur le fait que les musées doivent se préoccuper de la multiethnicité et du multiculturalisme, est-ce à cause de l'ampleur des mouvements migratoires actuels ou parce qu'à titre d'institution, le musée a gagné une place importante dans nos sociétés ?
- Comment un musée tient-il compte dans son action culturelle de la multiethnicité qui caractérise la région dans laquelle il est implanté et de la politique multiculturelle de cette région ?
- Le multiculturalisme doit-il englober l'aspect religieux des différentes ethnies ou des groupes culturels qui habitent une région ?
- Quelle place occupe la valorisation des objets par rapport à celle des autres aspects du patrimoine, telles les façons de faire, les coutumes ou les fêtes ?
- Est-il exact que plus l'administration d'un pays est centralisée, plus sa politique culturelle influe sur l'action culturelle de ses musées ?

Des propositions

En fait, deux propositions. La première consiste, il va de soi, à compléter le travail commencé avec la rédaction des cinq articles présentés ici, et à déterminer comment on procédera. La seconde vise l'épanouissement du visiteur, mentionné à plusieurs reprises comme l'une des finalités de l'action culturelle.

Si l'épanouissement comme tel de l'individu a été étudié depuis fort longtemps et par une grande variété de spécialistes, il ne semble pas que l'on se soit appliqué à en développer une conception adaptée à la situation dans laquelle se trouve un visiteur qui participe à un programme ou qui visite une exposition. La question se pose donc de la contribution de cette participation au développement psychologique d'un visiteur. Et, sous-jacente à cette question, celle de la façon dont la production de sens du visiteur et ses apprentissages contribuent à son épanouissement. La réponse à ces questions est pressante, car elle vise un aspect central du travail des professionnels de l'éducation et de l'action culturelle. Elle devrait donc, comme l'action culturelle, faire l'objet d'une synthèse des publications sur le sujet.

Síntesis de los cinco textos

El intercambio de los cinco textos que acaban de leer permitió a sus autoras identificar las fortalezas, debilidades e incoherencias de cinco concepciones diferentes de la acción cultural. En la siguiente síntesis, mantienen por supuesto, lo que les pareció una fortaleza, y ofrecen una alternativa a los problemas que han detectado. Su exposición, muy breve, se centra en seis aspectos de la acción cultural. Se concluye, como era necesario de esperar, con una serie de preguntas y de propuestas.

Acción cultural vista bajo seis de sus aspectos

1. La acción cultural como una intervención de valorización

La acción cultural es una intervención de valorización para promover los fenómenos culturales. El museo la realiza de manera de suscitar un auténtico descubrimiento, es decir, una ampliación del universo personal del visitante.

2. El contenido valorizado

El fenómeno valorizado puede formar parte de lo que se ha acordado en llamar «alta cultura» o «cultura académica», como el trabajo de un erudito o un artista mundialmente conocido. Pero también puede pertenecer a la cultura popular, como es el caso del «western» en el cine, o incluso puede ser una actividad específica del entorno en el que se integra el museo, como el trabajo de los técnicos especializados responsables del desplazamiento de los contenedores en un gran puerto, o la vida de mujeres que cuidan niños como fuente de ingresos.

Tal concepción de la valorización implica que todos los estratos de la sociedad puedan ver su cultura valorada e, inversamente, que todos los estratos están expuestos al hecho cultural puesto en relieve por el museo. La distinción entre «alta» y «baja cultura», fundamental en los movimientos de democratización y democracia cultural, pierde en consecuencia, gran parte de su relevancia. Otra implicación: es finalmente la sociedad, o más exactamente, la «comunidad» quien decide el valor de un fenómeno cultural.

3. La elección del contenido valorizado

Los fenómenos seleccionados por un museo dependen tanto de su misión como de dar acceso a lo bueno, lo bello, lo verdadero, y al enriquecimiento que su conocimiento pueda representar para las personas y su entorno.

Más precisamente, cuando se consideran a los individuos, el museo busca su realización personal e incrementa su permeabilidad a lo desconocido, o si preferimos, su apertura «al otro», ya se trate de una sociedad desaparecida hace siglos o de un vecino cercano. De esta forma, el museo contribuye a mejorar las capacidades de las personas para desempeñar mejor su función ante los miembros de su familia, en el trabajo y en la sociedad en la que viven.

También, cuando se considera el entorno que lo rodea, el museo contribuye a hacerlo lo más armonioso posible y es capaz de atender con todos los medios para satisfacer sus necesidades y perseguir sus aspiraciones.

4. Diseño, organización y presentación del contenido valorizado

Para diseñar su oferta cultural (exposición, programa, página web, etc.), el museo examina el conjunto de conocimientos existentes que mantiene sobre el tema, hace crítica de estas y realiza una síntesis propia. Podemos por lo tanto considerar al museo como una institución en investigación perpetua. La síntesis que ofrece al visitante es tan rigurosa como el proceso que lo permitió. La misma está organizada y presentada para que se la apropie fácilmente, con provecho y placer.

5. Los medios de presentación

Los medios de difusión utilizados por el museo son numerosos y variados: exposiciones, programas de todo tipo, intervenciones fuera de los muros o electrónicos, por ejemplo. Se enmarcan también, tanto en un enfoque «de arriba hacia abajo» como «ascendente» o incluso «co-constructivo».

6. Acción cultural y educación museística

La acción cultural tal como se concibe aquí es tan abarcadora que uno se pregunta qué lugar le da a la educación. Para situar una y otra, se distinguirá la educación concebida en sentido estricto de la educación en sentido amplio. En el sentido estricto, la educación consiste en impartirles a los niños o adultos los conocimientos y las habilidades necesarios para disfrutar los beneficios que otorga la pertinencia a un grupo social y para ser productivos en general o en carácter de técnicos altamente especializados, como lo son el arquitecto, el mecánico, el notario o el médico. En resumen, es educación enfocada en el aprendizaje. El museo practica la educación entendida de esta manera, cuando trabaja directamente para impartir a sus visitantes conocimientos claves (o estructurantes), lo que les dará acceso a una serie de conocimientos especializados. También la practica cuando tiene como objetivo la adquisición aptitudes que permiten a los visitantes aprovechar al máximo su oferta, por ejemplo, cuando intenta mejorar su capacidad de «mirar» o de plantearse preguntas a propósito de los objetos, pero también cuando intenta mejorar su capacidad de experimentar placer estético o intelectual. Por último, se inscribe en el marco de la educación entendida en sentido estricto cuando, respondiendo a una solicitud de una escuela, diseña y ofrece programas centrados en aprendizajes específicos.

Por otra parte, la educación considerada en un sentido amplio corresponde a toda producción museal utilizada libremente dentro de una perspectiva de desarrollo personal. El aprendizaje no es entonces estrictamente buscado ni por el museo ni por sus visitantes. Es fortuito. Las dos partes buscan entonces una creación de sentido óptimo, es decir, lo más abundante posible. Esto se produce, por ejemplo, durante las visitas de las exposiciones, cuando se asiste a una conferencia o consulta el sitio web de un museo. Y esto es lo que caracteriza las intervenciones de acción cultural de un museo.

Dos implicaciones surgen de esta distinción:

a) las intervenciones de acción cultural de un museo occidental son habitualmente mucho más numerosas que sus intervenciones propiamente educativas;

b) no es el medio – exposición, programa, etc. – quién determina si una intervención museal constituye educación propiamente dicha o acción cultural. Esta es la posición tomada por el museo con respecto al aprendizaje. En definitiva, si busca específicamente o no esto último.

Algunas implicaciones

Esta forma de concebir la acción cultural de los museos[5] y sus modalidades, o sea, la democratización cultural, la democracia cultural y la mediación, son ricas en implicaciones. Las principales son los siguientes.

1. Toda persona perteneciente al medio en donde se encuentra el museo situado[6], puede así ver «su cultura» valorizada, e incluso participar en esta valoración, que de ser confrontado a una cultura que le es más o menos foránea.
2. Una persona cultivada no es aquella que corre por ofertas de «alta cultura», sino aquella que elige, dentro de una oferta variada, la que corresponde a sus necesidades y gustos.
3. Practicando una gran apertura a la valorización de los fenómenos locales, el museo es vulnerable a las intervenciones de grupos de presión. Cuando son indebidas, el museo se protege de sus exigencias apoyándose sobre un enunciado de misión precisa y detallada, un profundo compromiso en la utilización de sus colecciones, así como, sobre un grupo de profesionales rigurosamente formados y cuyo sentido crítico esté en constante alerta.
4. Presentando tanto fenómenos culturales propios al territorio en donde está situado, como fenómenos foráneos, el museo y su acción cultural se convierten fácilmente en atracción turística económicamente rentable, pero, sobre todo, no se puede olvidar que es un elemento de la diplomacia cultural, es decir, un tema sobre el cual hacerse conocido y reconocido por otros países para obtener prestigio y otros beneficios.
5. Lo que se ha leído a propósito de la adhesión del museo a valores importantes para la época o la expresión de aspiraciones generosas, constituye un ideal al que sus realizaciones concretas a menudo parecen bastante poco. Esta distancia se debe a diversas razones: a) la necesidad de hablar la «lengua de la época» si el museo desea ser percibido como una institución central del medio al que pertenece; b) los límites de sus colecciones y la falta de recursos humanos o financieros; c) la incapacidad del propio entorno para acceder a la oferta del museo. Esta es una situación que se observa frecuentemente, por ejemplo, en los territorios que albergan una inmigración reciente que aún no han logrado dominar la (las) lengua(s) del país de acogida. La incapacidad del museo es solo entonces temporal si colabora con instituciones, organizaciones o asociaciones que intervienen para disminuir, sino solucionar el problema.

[5] El Estado también practica la acción cultural a través de su política cultural.

[6] En el caso de los museos internacionales y nacionales, como el Museo Nacional de Antropología en la Ciudad de México, el Jardín Botánico de Montreal, el Museo Nacional de Tokio o el Museo del Louvre, estas instituciones utilizan sus colecciones para mejorar interés global. Esta valorización puede, por lo tanto, ser el origen de descubrimientos tanto para los extranjeros como para los residentes del país que descubren aspectos desconocidos de su propia cultura.

Una serie de preguntas

Las reuniones del equipo generaron preguntas que no aparecen en los textos. Se encontrará a continuación una breve lista de aquellas que parecían las más importantes.

- ¿Cómo, en los países que adhieren al ICOM, llaman a esto que se considera aquí como acción cultural? ¿El vocabulario utilizado en estos países ha evolucionado en el tiempo?
- Si proponemos una variedad de definiciones de acción cultural, ¿esta variedad proviene de corrientes teóricas o ideológicas diferentes que la sustentan o a situaciones diferentes en las que se ejerce?
- En cada país, ¿qué comprende la noción de acción cultural? ¿Incluye tanto las políticas culturales, el desarrollo cultural, la democratización, la democracia cultural y la mediación?
- ¿La multietnicidad y la multiculturalidad que actualmente se observa en muchos países influyen en la forma en que se practica la acción cultural?
- Si ahora se insiste en el hecho de que los museos deben preocuparse por la multietnicidad y la multiculturalidad, ¿es a causa de la magnitud de los movimientos migratorios actuales o porque, como institución, el museo ha tomado un lugar importante en nuestras sociedades?
- ¿Cómo un museo toma en cuenta en sus actividades culturales la multietnicidad que caracteriza a la región en la que está establecido y la política multicultural de esta región?
- ¿Debe abarcar el multiculturalismo el aspecto religioso de las diferentes etnias o grupos culturales que viven en una región?
- ¿Cuál es el lugar que ocupa la valoración de los objetos en relación con aquellos otros aspectos del patrimonio, como las formas de hacer, las costumbres o las festividades?
- ¿Es cierto que cuanto más centralizada es la administración de un país, más influye su política cultural en la acción cultural de sus museos?

Propuestas

En realidad, dos propuestas. La primera es, por supuesto, completar el trabajo iniciado con la redacción de los cinco artículos presentados aquí, y determinar cómo se procederá. La segunda trata sobre el desarrollo personal del visitante que ha sido mencionado en muchas ocasiones como una de las finalidades de la acción cultural. Si el desarrollo del individuo ha sido estudiado durante mucho tiempo y por una gran variedad de especialistas, no parece que se haya aplicado a desarrollar una concepción adaptada a la situación en la que se encuentra un visitante, que participa en un programa o visita una exposición. La cuestión se plantea entonces en la contribución de esta participación en el desarrollo psicológico de un visitante. Y, subyacente a esta pregunta, la de cómo la producción de conocimientos del visitante y sus aprendizajes contribuyen a su desarrollo personal. La respuesta a estas preguntas es acuciante ya que aborda un aspecto central del trabajo de los profesionales de la educación y la acción cultural. Debería entonces, como la acción cultural, ser objeto de una síntesis de publicaciones sobre el tema.

Professionals

Acteurs professionnels

Profesionales

From the inside: cultural mediation in Austria – Definition, tasks and working conditions in this field

Angelika Doppelbauer, Wencke Maderbacher, Sandra Malez and Lucia Täubler

Advocating cultural mediation in Austria

Cultural mediation has come a long way in Austria. In the 1970s, cultural mediation started to occupy the museums' halls with slogans like "*education for everybody!*" and many initiatives started establishing the profession in the following years. In the 1990s, the first managing positions were created; first at the state-, city- and regional museums, then slowly followed by the smaller institutions – but always as a one-woman-job. There were hardly ever men hired for these positions and there was seldom budget for a co-worker.

The Austrian Association for Cultural Educators, called "Österreichischer Verband der KulturvermittlerInnen im Museums- und Ausstellungswesen", was founded in 1991 as a nationwide advocacy in the field. The main target group was until newly freelance cultural facilitators and entrepreneurs. Museums' facilitator teams were often forced to work as freelancers with unstable payment and contracts. Since 2016, Sandra Malez is the head of the Austrian Association, with Wencke Maderbacher as deputy. The board gathers nationwide leaders of cultural mediation departments.

The first CECA national correspondent of Austria was Hadwig Kräutler, followed by Claudia Peschel-Wacha. Both were involved in the Viennese ICOM General Conference in 2007. In 2015, Wencke Maderbacher took over as ICOM CECA national correspondent and refreshed the movement with regular nationwide meetings, conferences and think tanks.

ICOM CECA Austria and the Austrian Association for Cultural Educators work closely together to strengthen the professional image of cultural mediation inside and outside museums' walls. Their goal is to support the individual facilitators, the departments, and the professional field.

Understanding cultural mediation in museums

Cultural mediation includes three relevant fields of discussion to widen the understanding of how active museums can educate, learn and create space for cultural action. Defining those three very briefly at the beginning of this essay helps to develop and connect knowledge throughout research in socio-pedagogical studies.

Picture 1 - ICOM CECA Austria Idea conference
May 2018 at the Albertina Museum, Vienna
Picture credits: the Albertina Museum, Vienna

Education or learning?

In general terms, education is usually connected with schools. But a child's education starts in the first few months of its young life and may or may not be connected to creativity, cultural understanding and the possibility to see museums as places of cultural education. Formal and non-formal learning situations are part of the growing up process and continue throughout our life. Some of the most renowned schools throughout Europe focus on play to help give an understanding of learning in the first years before school starts. Tiina Marjoniemi, a teacher and head of the Finnish day-care centre Franzenia, says: *"We believe children under seven are not ready to start school. They need time to play and be physically active. It's a time for creativity."* (Butler, 2016) Indeed, the main aim of early year's education is not explicitly education in the formal sense, but the promotion of the health and well-being of every child. Play, nonetheless, is a serious business, at least for the teachers, because it gives children vital skills in how to learn (Butler, 2016).

It is important to keep in mind that pre-schooling institutions focus on play to teach how learning works. To help shape education there should be asked, what is the formal sense of education and how can it be transferred within museums?

In the 2016/2017 guide brochure through the Austrian education system, formal education starts with attending the primary school, which means starting with children at the age of 6: *"Accompanying school children on their 'educational journey', encouraging and developing their personal skills and abilities to the best possible extent, is one of the central tasks of every school."* (Bundesministerium für Bildung, 2016, p.4)

School education contains building knowledge, like STEM (Science, Technology, Engineering, and Mathematics), languages, creativity but also a development of personal skills and abilities. Shaping abilities lead children to earn knowledge about their future learning decisions and career paths.

What is the formal sense of education and how can it be transferred inside the museums?

Learning itself must be differentiated. If looked back at evolution from nomad hunters and collectors to the early settlement over the rise of agriculture and industry, a child's life was always shaped of learning new. Historically, schools as institutions have been structurally created because of socio-political and religious movements in the 19th century. Since then in particular play and work (=school, learning) is clearly regulated

> *Schools today are much less harsh than they were, but certain premises about the nature of learning remain unchanged: Learning is hard work; it is something that children must be forced to do, not something that will happen naturally through children's self-chosen activities.* (Gray, 2008)

Apart from the formal institutions including primary, secondary and middle schools as well as universities/colleges and other forms of higher education which include different global regulations and encouragement, educational spaces outside the box must be considered. They may be called spaces of informal education and include cultural institutions like museums, theatres or cinemas. This leads to the discussion about the term cultural action.

Cultural action

What is cultural action made of? Where does cultural action take place? How is it initiated? Who is in charge? And how does it combine learning and educational steps for not only schoolers but also adults and lifelong learners?

If we think of a play, an exhibition in any field, a cultural event, a performance of any kind, a gathering of people who create, etc., we at once associate these activities with people who engage themselves culturally. They spend time together to form, to shape, to create, to offer, to provide, to share or just consume whichever activity they might have decided to take. While doing so, they contribute to a broader society.

> *Cultural action casts a wide net. All kinds of people, all over the world, are engaged in cultural action – organizing projects, leading community activities, creating new approaches to cultural issues, making imaginative new uses of community cultural resources. They may engage with different issues, work with different kinds and levels of support and opposition and envision the future differently.* ("Webster's World of Cultural Action", 1996)

Ann Swindler's comparison of two models shows two different settled and unsettled cultural periods:

> *In settled periods, culture independently influences action, but only by providing resources from which people can construct diverse lines of action. In unsettled cultural periods, explicit ideologies directly govern action, but structural opportunities for action determine which among competing ideologies survive in the long run.* (Swindler, 1986, p. 273)

This difference is important for museums and their educational departments concerning ideological views and space-for-action. Therefore, socio-political stability offers a more individualistic point of view to engage culturally, whilst politically unstable systems establish a tug of war between competing ideologies. In addition to a political factor, time is also important when we look at cultural action.

Socio-political stability offers a more individualistic point of view to engage culturally, whilst politically unstable systems establish a tug of war between competing ideologies.

Michelle Bergadaà (2007) talks about time being the framework for action, as bearing social and historical meaning through an individual. Time itself is a social construct representing the individuals and their environment. She frames time into a system of dichotomies: synchrony/diachrony and instant/duration (Bergadaà, 2007, p. 5). These dichotomies are products of history, ideology and societal factors. For example, Bergadaà characterises synchrony to be determined by the cycle of nature and the human life cycle.

> *Activities are occupations which are allocated as much time as necessary for their completion.* [...] *They create objects with intrinsic quality. When buyers and suppliers meet, they establish a relationship based on trust. The amount of time devoted to the transaction between them is appraised in terms of their geographic and cultural proximity.* (Bergadaà, 2007, p. 6)

Intrinsic quality battles against modernity: time is functionalised. This linearity in all fields of research structures everyone's lives, "*this framework is typical of western economies*" (p. 7). The third framework Bergadaà is talking about, marks a clear break with the linear, systematically structured one. The present is temporary. Mixed with Bergadaà's last temporal framework "*in rhythm*" is explained through duration meaning stability (Bergadaà, 2007, p. 8).

Being informally educated in museums contains learning off-site schools and formal institutions and might offer a more playful or natural way to engage. This engagement is supported by cultural active individuals, who offer a personal contribution to cultural development within museums. They contribute with/to ideas, time, stability and knowledge. *"In the end, culture can only be construed as a co-creation process which involves everybody and excludes no one."* (Bergadaà, 2007, p. 21)

All of us are part of a lifelong learning process, which can take place inside classical learning institutions and forms, like seminars, university courses, schools or museums, but happens increasingly fluent everywhere – online via tutorials, learning circles, and interest groups for example. The audiences prefer self-directed learning and they want to make their own decisions. The challenge is to exchange, connect and enlarge the knowledge.

Referring to Nolda's examinations of adult learning, we can tell that our audiences...

- want to know why they are learning,
- prefer self-directed learning and want to make their own decisions,
- have experience, which they can use as a resource,
- are often intrinsically motivated and focussed on their benefit,
- are motivated to solve problems and observe relations for conclusions,
- are often willing to learn if practice-oriented (Nolda, 2015, p. 85).

This development shows a paradigm change – also for cultural education. Facilitators must reconsider the way the audience wants to learn about the museums' topics; when, where and how. The term "educator" transformed to "coach" or "facilitator". These persons

stand aside with help and guidance, but otherwise, the learning individuals decide on their own when, where and what they want to learn (Nolda, 2015, p. 15). There is no longer a sharp difference between institutional learning and everyday learning. Instead of educating and listening, the learning behaviour has opened to social learning, where everybody is expert for his or her personal knowledge and experience. The challenge is to exchange, connect and enlarge this knowledge together.

Learning – and not just consuming knowledge – needs three steps: change, experience and reflection. Without a moment of change, nothing is learned. Without self-experience, the new knowledge will not be remembered. Without reflexion, it can't be accepted and there'll be no personal development (Erpenbeck & Sauter, 2016, p. 130).

> The audiences prefer self-directed learning and want to make their own decisions. The challenge is to exchange, connect and enlarge knowledge.

So instead of giving the participants readymade answers and knowledge about the museum's topics and issues, the challenge of cultural facilitation is to start a process of curiosity and change, offer the possibility of experience and pitch reflection methods. The cultural educator transforms into a facilitator, moderator or coach. The entire process is characterised by the active participation and contribution of the participants.

Erpenbeck & Sauter sum up this development with the quote: *"A gain of competencies for each individual means a gain in participation in the individuals' life and our world"* (Erpenbeck & Sauter, 2016, p. 250).

These learning actions can happen inside the institution or outside museums walls, via online learning groups and the social media channels of the museum and so on.

Shifting terms – from "museum education" to "cultural mediation" to "cultural learning"

Since the establishment of cultural mediation as a profession on its own, the discussion about the correct description and term of cultural mediation started in the German-speaking countries. The words "museum education" (*Museumspädagogik*) were first used by Herman Jakob-Friesen in the time of National Socialism. He saw the role of museums in the society as ideologically educational institutions. The denomination "museum education" reappears in the German Democratic Republic, also with the focus on political influence through cultural education. In this era museums' pedagogues were called "popularisers and propagandists of the thoughts" (Waidacher, 1999). Despite this negative genesis, "museums education" was used in the German-speaking countries. The publication *Handbuch Museumspädagogik* (Manual for museum education) by Weschenfelder and Zacharias described the profession for the first time comprehensively in 1992. The authors recommend changing the name from "museum education" into "cultural mediation", referring to the conference of the German UNESCO Commission 1977, which also used the latter term (Weschenfelder & Zacharias, 1995, p. 367).

Picture 2 - Talking, talking, talking
The facilitator, a drawing by Valerie Tiefenbauer[1]

Since then, different job titles are being used in the German-speaking countries. The Kunsthistorisches Museum Wien called the department "*Führungsabteilung*" in 1980, which can be translated into "guiding department". With the founding of the Austrian Association of Cultural Educators in 1991, the job title changed from "museum education" to "cultural mediation", "*Kulturvermittlung*" in German. This change was preceded by a long-standing debate. On the one hand, the field wants to open to a broader target group, but the term "education" or "pedagogy" would prevent this since it suggests schoolchildren as the main audience (schnittpunkt. ausstellungstheorie & praxis, 2013, p. 39). On the other hand, efforts were being made to develop the field's own methods and theory and not be influenced too much by the educational sciences and didactics (Spanier, 2014, p. 37). Since the 1990s, the task of cultural mediation is more seen as a possibility to create communication and social interaction instead of educating the audience (Spanier, 2014, p. 75). The collaboration with schools is still a central aspect of the cultural mediation work. Another point of criticism can be found in the verbal power gap between the educator, who has knowledge, and the audience, who lacks knowledge.

Criticism can be found in the verbal power gap between the educator, who has knowledge, and the audience, who lacks knowledge.

[1] Printed in Angelika Doppelbauer's master thesis *Museum der Vermittlung. Kulturvermittlung in Geschichte und Gegenwart* (2018).

The instruments of cultural mediation like exhibition texts, brochures, catalogues, audio guides, information stations, websites and school materials would better fit the description of cultural mediation than being considered as purely part of education, because they rely on different areas of science beyond education and pedagogy like psychology, communication and social studies (Spanier, 2014, p. 77). This intense discussion leads in 2004 to a survey among the members of the German Association, the Bundesverband Museumspädagogik, about the job title. Most of the members voted for holding on to *Museumspädagogik* (museum education) in Germany (Spanier, 2014, p. 78). As the Swiss Association also refrains from using the term "museum education", the different terminology often leads to complications, especially in transnational projects. In current publications and daily usage, the terms "cultural mediation", "learning and communication" tend to be more used than "museums education". This change develops parallel to the shifting self-image of museums itself towards places of education and entertainment, where there is the possibility for learning and recreation. The idea of knowledge transfer from the cultural facilitator towards the visitor changed as well into a vision of collaborative production of knowledge (Spanier, 2014, p. 79f.). Until now, there's no untied concept in German language cultural mediation literature about the job titles.

Cultural mediation methods and techniques – what do those words cover?

The definition of the tasks of the cultural mediation profession sways between a narrow definition, with the concern to maybe exclude future developments and opportunities, and the fear of a far too broad definition, whose claims the cultural facilitators could not identify with.

In Austria, one generally distinguishes between personal, medial and action-oriented cultural mediation in museums. Personal mediation programmes include for example guided tours, workshops, artist talks, discussion events, and various participatory formats. Media-based education formats include traditionally exhibition texts, accompanying brochures, audio guides or catalogs for instance. Nowadays there is a broad band of digital media formats as well, both with and without interaction possibilities for the visitors. Action-oriented formats allow visitors to access the exhibits themselves.

In addition to conception and implementation of the formats, the agenda of cultural mediation in Austria also includes the establishment of contacts with different communities, the organisation and supervision of projects and accompanying programmes, participation in the conception and planning of exhibitions and the elaboration of guidance systems for visitors. The work of the facilitators includes the constant reflection of their work and methods based on the current expert discussion (Kunz-Ott, Maurer & Smidt, 1999). Furthermore, it is necessary to document the activities.

Cultural mediation departments represent a crucial link between the institution and their visitors and they transfer the feedback of the visitors into the institution. In doing so, cultural mediation sometimes takes a critical position towards the institution, with the aim of changing the processes and products of the institution itself. Carmen Mörsch speaks of four possible discourses of cultural mediation: The *affirmative discourse* addresses interested visitors; therein the facilitators represent the institution outwardly. *Reproductive cultural mediation* describes all efforts to train the visitors of tomorrow. These programmes are specially designed for people who would not come to a museum by themselves and try to reduce the fear of entering a museum. The *deconstructive discourse* critically

questions the canonisation processes and the educational understanding of the institution to change it in a *transformative discourse* together with the audience. This is where the great potential of cultural mediation programmes lies in turning museums into places of social participation (Mörsch, 2009, p. 9-33).

> The enormous potential of cultural mediation programmes lies in turning museums into places of social participation.

A big variety of techniques and methods is at hands when cultural facilitators plan how to translate the topics of the institution for their audiences. As written in the Austrian job description for cultural mediation and cultural action from 2017, facilitators start each time an exciting process:

Job description for cultural mediation and cultural action in Austria

Cultural facilitators are initiating inclusive processes of learning and communication, as well as creating spaces of experience. They inform, moderate and encourage critical confrontation of issues within the museum or cultural institution and throughout society. Therefore, they research, select and interpret content, based on current research, for a diverse audience. They collaborate in interdisciplinary networks.

Cultural facilitators contribute fundamentally to the contextual position of the cultural institution and its programme. They choose and develop adequate formats and methods to convey content in a personal or medial way (apps, audio guides, artist- and exhibition talks, catalogues, discussions, guided tours, label texts, workshop etc.). They curate participatory projects and interventions, and they put a strong emphasis on programmes. This is requiring a continuous reflection of theory and practice.

Cultural facilitators use the present as a starting point. They discuss how socially relevant their institutional topics, including the museums' objects, are, and are transferring these issues to a present content. (ICOM CECA Austria & Österreichischer Verband der KulturvermittlerInnen, 2017)

Tours, workshops, and projects as well as digital learning facilities or storytelling social media tours, merge fluent in the everyday practice. Cultural facilitators focus strongly on the different target groups and choose the most fitting method and format.

Digital media being the fastest growing sector in the 21st century, they offer new opportunities for cultural mediation. While school systems slowly react to use tools of digital media, especially strategies of collaborative intelligence can be used in museums and their educational departments. Understanding digital media not only as a tool, but as an achievement to learn from and with younger generations, enables new programmes of outreach. These short suggestions of possibilities in digital media give an overview:

- creating content together with digital natives,
- offering a public open online network of knowledge (following Wikipedia),
- developing and overlapping with other fields of research like STEM,
- building a lobby for creative thinking and collaboration throughout museum education.

Opening cultural mediation of certain institutions to a global network will offer knowledge, interaction and collaborative intelligence growing through innovation, research and network.

Working conditions for cultural facilitator

As described in the publication *Kulturfairmitteln* (Maderbacher, 2015, p. 11), when cultural mediation work was initiated several decades ago, it consisted mostly of free interaction with school groups in museums; nowadays, organised cultural mediation experiences are offered by most museums in Austria – particularly the larger ones. The responsibility for activities of this kind can be allocated to various departments. In some cases, the cultural mediation department is part of a larger division: marketing, visitor services or collections. In others it constitutes a division in its own right.

Often, two to five members of staff are responsible for organisational and conceptual development tasks in cultural mediation departments. The programmes themselves are usually conducted by cultural facilitators in atypical employment, i.e. freelancers or contract workers, or by seasonal workers in marginal employment. A particularly contentious issue is the fact that the workforce in the cultural mediation sector is mainly made of women, who find themselves in a precarious employment situation. Given these circumstances, cultural facilitators are at the mercy of constantly changing employment relationships and sometimes have difficulty supporting themselves.

> Cultural facilitators work mostly in non-typical employment conditions. Additionally, the workforce is mainly feminine and in a precarious employment situation.

In 2017, ICOM CECA Austria conducted a survey among Austrian cultural mediation departments. Although only 17 museums participated in the detailed survey, it gives an indication of the situation in Austria, as these museums represent over 300 cultural facilitators. Concerning the contracts, the survey announces big differences of the working conditions between the museums' professions. All together 1,792 members of staff work in those 17 participating museums, of which 1,483 have regular working contracts and 309 work under unstable working conditions, mostly as freelancers. So to say three out of four members of staff have long-term contracts.

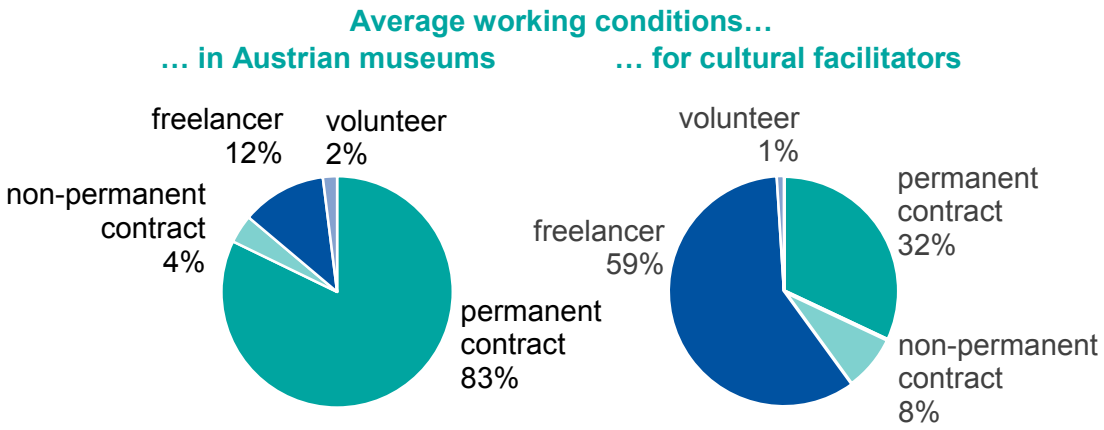

Figure 1 - Working Conditions in Austrian Museums 2016;
ICOM CECA Austria survey 2017
In percentage of staff of the participating museums
(1,792 staff members, of which 311 are cultural facilitators, in 17 museums)

When considering the cultural facilitators in particular, only 129 of them have a permanent contract, 58 a non-permanent and 213 work as freelancers. The imbalance

between the professions is obvious. There is also some inequality inside the mediation departments, the survey found out: half of the facilitator teams do not have the same contract within the team; for example parts of the team have (non-) permanent conditions, while other parts have freelance contracts. Between the contracts of the management and the team, great differences are often existing as well.

These uneven working conditions have a significant impact on the everyday cooperation in museums processes. Many professionals can report that these inequalities have consequences in the cooperation between the departments and the outside view on the work of cultural mediation. Prejudices from outside the cultural mediation field suggest that usually students and artists work as facilitators and that they would love these independent structures. But this group represents just a small part of the facilitators. Most facilitators are above 35 years of age, have at least a master's degree, but cannot make a stable living due to the unstable working conditions with freelance contracts. In many museums, an enormous flexibility is asked from the guiding team owed to spontaneous booking abilities for visitors. At four from five museums in the survey, short-timed bookings are possible and happen daily. The majority of the schedule planning happens within 2 weeks ahead of the visit.

> Uneven working conditions have a significant impact on the everyday cooperation in museums processes.

This implies a very short-termed and spontaneous (re)organisation of the staff and forces them to plan their other (personal) duties to fit the museum's needs first instead of their own. Much flexibility is requested. Nearly all of these freelance facilitators really need to take on a second job to make an acceptable living. Instead of burdening these short-term bookings – and their consequences on the working organisation – on the freelancers, the museums should consider reorganising the entire process and entrust their permanent staff with those short-term bookings.

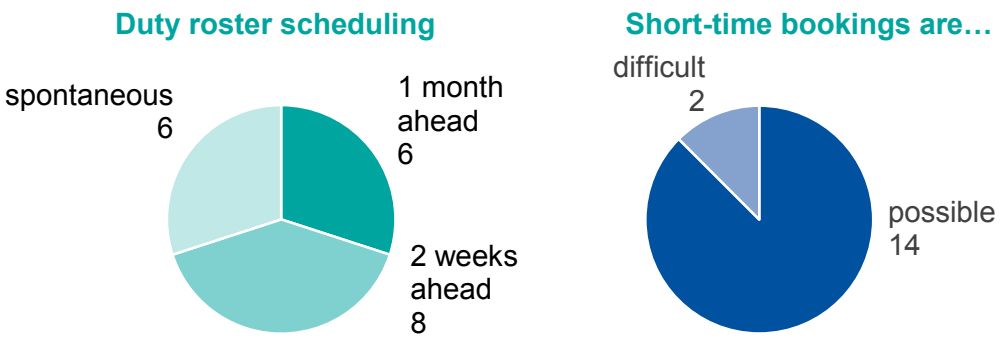

Figure 2 - Duty roster and booking conditions[2];
ICOM CECA Austria survey 2017
In absolute numbers, 19 and 16 answering museums

There is a constant emphasis on the importance of cultural mediation if institutions are to reach out to their target audiences and fulfil their educational mandate. Today, cultural mediation is in the spotlight of cultural politics. Many museum leaders and politicians have recognised that cultural mediation plays a significant role in the positioning of institutions and exhibitions in our society, as well as in the generation of visitor numbers. For this

[2] None of the museums answered that short-time booking would not be possible.

reason, cultural mediation has become a top priority in museums – directors see themselves often as the main facilitators of the institution, often without reflecting, what the term includes.

Can cultural facilitators now be satisfied? Cultural mediation is in the focus of attention and everybody wants to be a facilitator. But what is the core of cultural mediation; what defines the profession of facilitators in museums? What sets the field apart from other professions and what makes cultural mediation so unique? Who can call themselves cultural facilitators at a time when programme offers are everywhere (e.g. bookstores, fast food chains, furniture stores, etc.)? Which framework conditions are necessary so cultural mediation can fulfil its tasks? Why do facilitators still work in precarious jobs situations?

The *ICOM Code of Ethics for Museums* identifies the pillars of the museums' work: Museums preserve, interpret and promote the natural and cultural inheritance of humanity (ICOM, 2006). Each area is a focal point and represents a challenge for itself, requiring special expertise. The times of justification for cultural mediation belongs to the past: the feedback of the audience and studies of visitor research show that visitors who have used a programme of cultural mediation, or have visited an exhibition where all museum professions brought in their specialist knowledge, were more satisfied with their museum experience. In addition, cultural learning programmes are increasingly taken as an independent incentive and impulse for a museum visit. The self-image of a museum is no longer to be only a programme provider, and the visitors do not want to perceive themselves only as consumers any more. Cultural facilitators work precisely at this crucial interface between the institution and its audiences.

Getting real – a job description for the profession

Until autumn 2017, there was no fitting job description for the cultural mediation in Austria. There were definitions by work agencies or educational institutions, as well as formulations without authorship, which were outdated and did not cover the diversity and depth of the contemporary task area.

On 11 October, 2017, the job description of cultural mediation was voted in a breath-taking, democratic process with 130 cultural mediation professionals present at the ICOM CECA Austria Preconference for the Austrian museum day in Steyr (*Österreichischer Museumstag*). This vote was preceded by a two-year intensive discussion process of the ICOM CECA Austrian workgroup. Since 2015, CECA Austria has been running a process with an ever-growing group of experts. At the end of 2016, the newly formed Austrian Association of Cultural Educators joined this process as a partner. The two strong advocacy groups joined forces to strengthen the profession of cultural mediation. The members of the working group and their teams represent many hundreds of cultural mediators and cover all federal states of Austria.

> Cultural mediators are initiating inclusive processes of learning and communication and create spaces of experience. They use the present as a starting point for the discussion with the audience.

Keeping trace – documentation of cultural mediation work

In other professions in the museum fields – especially in the disciplines collection and exhibition – it is obvious that new findings are constantly documented and published. On the other hand, publications and publicly accessible project documentation are scarce in the cultural mediation field: cultural facilitators write less about their work than colleagues working in research. The reason for this may also lay in the employment situation of cultural facilitators in Austria: cultural mediation professionals, who often first gained an institutional foothold in the 1990s through at least one managing position inside the museums, still focuses strongly on the establishment of the department within museums. Publications play a subordinate role until today. The only thing that is left of a successful cultural learning project is usually the positive feedback from the participants and good visitor numbers. In consideration of the job description of cultural mediation, the importance of publishing becomes even clearer. It is not just a matter of documenting findings and making them available for a broad audience. It also balances cultural mediation to the same level as other museum professions.

> The work and findings of cultural facilitators must be published and documented more often to enhance exchange and development.

Exchange about practice and theory happens in Austria predominantly orally and informally at meetings and conferences. The Austrian Association of Cultural Educators and ICOM CECA Austria play a key role as an information hub and network, trying to compensate the vacuum between theory and practice. Newsletter, homepages and social media are important networking tools. The Austrian Association of Cultural Educators published the magazine *faxen* from 1991 to 2001. The Association is now discussing again the possibilities of new publishing activities.

Challenging the future

Currently, the job description already helps cultural facilitators in their daily work. Some museums already established better framework conditions for the co-operation between departments that include cultural mediation departments more than before. With its elaborated standards of ICOM CECA Austria and the Austrian Association of Cultural Educators, cultural mediation in Austria is a model for dealing with the basics of cultural mediation work.

A lot of work still lies ahead. Networking is a central tool for promoting the concerns of cultural mediation. The information about the current job profile must now reach the working unions and employee representatives. Awareness must also be raised amongst the relevant regional and nationwide politicians, who should better understand the issues of cultural mediation in museums. Training institutions and universities are important multipliers to reach out for the next generation of professionals and help to establish the new standards.

Getting volunteers, freelancers and employed cultural facilitators into the networks and working groups is a decisive step in further improving the common concerns of the field.

The management of each museum must be convinced that further on, there are equal assembled teams in all museum projects. All departments shall be involved equally from the beginning. Only through this can the visitors' concerns be implemented.

Cultural mediation must increase on publishing and documentation and thereby push the visibility of the diversity and depth of their work. Practical guidelines can help to improve the contractual framework for cultural facilitators in the museums and help to create fair working conditions.

ICOM CECA Austria and the Austrian Association of Cultural Educators will continue and strengthen their cooperation in the future. They will continue to promote overarching topics for all cultural facilitators in Austria to improve the profession.

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Summary

The paper offers a brief history as well as a detailed view on the status of cultural mediation in Austria. In the German speaking countries, there is no common job title for the profession, as in Germany “museums education” is still in use until today, but Swiss and Austria changed the denomination in the 1990s to “cultural mediation”, in German *Kulturvermittlung*. Around that time, cultural mediation was established inside Austrian museums structures but there is still a long way to go. In a lot of museums just the management positions in the cultural mediation departments have stable working contracts. The facilitator team often works in freelance working conditions without stable contracts.

Documentation and publication lack in the field. Often nothing else is left from cultural mediation programmes, as feedback of the participants, and numbers. The departments often lack time resources to write about their findings and projects.

In 2017 ICOM CECA Austria and the Austrian Association for Cultural Educators voted together with 130 cultural mediation experts a current job description. This vote was preceded by a two-year intensive discussion process of the ICOM CECA Austrian workgroup. Since 2015, CECA Austria has been running a process with an ever-growing group of experts. At the end of 2016, the newly formed Austrian Association of Cultural Educators joined this process as a partner. The two strong advocacy groups joined forces to strengthen the profession of cultural mediation.

Currently, the job description already helps cultural facilitators in their daily work. Some museums already have better framework conditions for the co-operation between departments, which include cultural mediation departments better than before.

A lot of work still lies ahead:

Networking is a central tool for promoting the concerns of cultural mediation. The work unions as well as politicians must be informed about the current job profile. Training institutions and universities are important multipliers to reach out for the next generation of professionals and help to establish the new standards. Getting volunteers, freelancers and employed cultural facilitators into the networks and work groups is a decisive step in further improving the common concerns of the field. The management of each museum must be convinced that there must be equal assembled teams in all museum projects. Cultural mediation must increase on publishing and documentation and thereby push the visibility of the diversity and depth of their work. Practical guidelines can help to improve the contractual framework for cultural facilitators in the museums and help to create fair working conditions.

ICOM CECA Austria and the Austrian Association of Cultural Educators will continue and strengthen their cooperation in the future. They will continue to promote overarching topics for all cultural facilitators in Austria to improve the profession.

Keywords: job description, cultural mediation, terms of definition, working conditions

Résumé

Cet article propose un bref retour sur le développement passé et une description détaillée de la situation actuelle de l'éducation culturelle en Autriche. Dans les pays germanophones, il n'y a pas de dénomination unifiée pour qualifier une seule et même profession. En Allemagne, on parle encore aujourd'hui de "pédagogie muséale" mais en Suisse comme en Autriche, on utilise le terme de *Kulturvermittlung*, que l'on traduira ici par « éducation culturelle » [en France, on parle plutôt de médiation, NDLT], et ce depuis les années 1990. C'est aussi dans ces années-là que l'éducation culturelle s'est établie dans la structure même de certains musées autrichiens, même s'il y a encore du chemin à faire. En effet, dans de nombreux musées, seule la direction des services d'éducation culturelle bénéficie de conditions d'emplois stables. L'équipe des « facilitateurs » ou médiateurs, elle, se compose le plus souvent d'indépendants et de vacataires aux conditions d'emplois précaires.

La documentation et les publications relatives à ce domaine sont rares. Il ne reste souvent pas d'autre trace des programmemes d'éducation culturelle que les chiffres de participation et éventuellement quelques fiches d'évaluation/de retour des participants. Les équipes n'ont généralement ni le temps ni les ressources pour coucher leurs conclusions et leurs projets sur le papier.

En 2017, la branche autrichienne d'ICOM CECA et l'Association Autrichienne pour l'Education Culturelle se sont associées à 130 experts en éducation culturelle pour voter une fiche de poste. Cette description des fonctions est l'aboutissement d'un processus de deux ans de débats intensifs au sein du groupe de travail d'ICOM CECA Autriche qui, depuis 2015, a engagé des discussions avec un nombre toujours croissant d'experts. Fin 2016, la toute nouvelle Association Autrichienne pour l'Education Culturelle a rejoint ce processus en tant que partenaire. Ces deux ardents avocats de la cause de l'éducation culturelle ont joint leurs forces pour renforcer la profession d'éducateur culturel.

Cette description de fonctions a déjà beaucoup aidé les éducateurs/facilitateurs/médiateurs culturels dans le quotidien de leur travail. Certains musées ont significativement amélioré les conditions générales de coopération avec les autres services du musée, ce dernier songeant plus souvent à inclure les services d'éducation muséale dès les premières phases de développement de nouveaux projets.

Il reste pourtant beaucoup à faire. Les réseaux sont des outils importants pour faire avancer la cause de l'éducation culturelle. Les syndicats et les politiciens doivent prendre connaissance de la nouvelle fiche de poste. Les universités et autres institutions de formation sont des multiplicateurs essentiels pour informer la prochaine génération de professionnels et pour établir plus fermement les nouveaux standards. Il faut aussi motiver les facilitateurs culturels, qu'ils soient bénévoles, indépendants ou employés, à s'engager dans ces réseaux. La direction de chaque musée doit être convaincue de mettre les services d'éducation culturelle sur un pied d'égalité avec les autres services et de les inclure dès le début dans les équipes de développement de projets. Il faut aussi produire plus de publications et de documentation afin de rendre plus visibles les actions d'éducation culturelle, la diversité des programmes et leur qualité. Un guide pratique peut enfin contribuer à améliorer la rédaction des contrats de travail pour les facilitateurs/médiateurs culturels et leur assurer des conditions de travail équitables.

ICOM CECA Autriche et l'Association Autrichienne pour l'Education Culturelle vont continuer à collaborer et s'engager pour la cause des facilitateurs/médiateurs culturels.

Mots-clés : fiche de poste, médiation culturelle, définition, conditions de travail

Resumen

Este documento ofrece una breve historia, así como una visión detallada sobre el estado actual de la educación cultural en Austria. En los países de habla alemana, no hay una denominación común para la profesión, ya que en Alemania el termino "pedagogía de los museos" todavía está en uso hasta hoy, pero Suiza y Austria cambiaron la definición en la década de 1990 a *Kulturvermittlung*, es decir, educación cultural. En éste tiempo, la educación cultural se estableció dentro de las estructuras de los museos austríacos, pero todavía hay un largo camino por recorrer. En muchos museos, solo los puestos directivos en los departamentos de educación cultural quienes tienen contratos de trabajo estables. El equipo de facilitadores mediadores, a menudo trabaja de manera independiente o en otras condiciones de trabajo precarias, sin contratos estables.

La documentación y la publicación sobre éstos temas no existen en el campo. Por lo general, de los programas de educación cultural, existen solamente algunas cifras y comentarios de los participantes. Los departamentos a menudo carecen de tiempo y recursos para escribir sobre sus hallazgos y proyectos educativos.

En 2017, ICOM CECA Austria y la Asociación Austriaca de Educación Cultural, votaron junto con 130 expertos en educación cultural por una descripción actual del trabajo educativo. Esta votación fue el resultado final de un proceso de discusión intensivo de dos años dirigido por el grupo de trabajo ICOM CECA Austria. Desde 2015, CECA Austria ha estado llevando a cabo un proceso de trabajo constante que ha ido creciendo con un grupo de expertos. A finales de 2016, la recién formada Asociación Austriaca de Educación Cultural se unió a este proceso como socio. Los dos grupos se unieron para fortalecer la profesión de la educación cultural.

Actualmente, la descripción del trabajo ya ayuda a los facilitadores culturales en su trabajo diario. Algunos museos ya tienen un marco superior de mejores condiciones para la cooperación entre los departamentos, que incluyen mejores departamentos de educación cultural.

Aún queda mucho trabajo por delante:

El trabajo en red es una herramienta central para promover las preocupaciones de la educación cultural. Tanto los sindicatos como los políticos, deben estar informados sobre el perfil actual del trabajo. Las instituciones de capacitación y las universidades son importantes multiplicadores para llegar a la próxima generación de profesionales y ayudar a establecer nuevos estándares. Contar con voluntarios, profesionales independientes y facilitadores culturales dedicados a las redes y grupos de trabajo, es un paso decisivo para mejorar aún más las preocupaciones comunes del campo. La administración de cada museo debe estar convencida de que tiene que haber equipos equitativamente reunidos en todos los proyectos del museo. La educación cultural tiene que aumentar en la publicación y la documentación y, por lo tanto, aumentar la visibilidad de la diversidad y profundidad de su trabajo. Las directrices prácticas pueden ayudar a mejorar el marco contractual para los facilitadores culturales en los museos y ayudar a crear condiciones de trabajo más justas.

ICOM CECA Austria y la Asociación Austriaca de Educación Cultural continuarán fortaleciendo su cooperación en el futuro. Promovierán temas generales para todos los facilitadores culturales en Austria para mejorar la profesión.

Palabras claves: descripción del trabajo, mediación, definición, condiciones de trabajo

Cultural action in museums: What do professionals and researchers think in the Latin American context?

Gabriela Aidar and Luciana Conrado Martins

Introduction

The term cultural action has been discussed within the framework of the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM) to improve the understanding and validity of the concept among professionals working in this area. This article aims to present the thinking of Latin American professionals and researchers of museum education on the theme, with the goal of discussing the differences between cultural action and educational action in museums and cultural institutions.

More than pointing out a consensus, this article intends to show how the ideas of cultural action and educational action are developed and used in the field of museums in Latin American countries, establishing their limits and, often, their contradictions. For this, with the use of an online questionnaire, professionals and researchers in museum education in the region were invited to reflect on the meaning of the terms "cultural action" and "educational action" in museums, as well as to define which specific practices fit within each of these concepts.

In Latin America, both terms are known by the departments that develop educational activities directed at the visiting public. However, the concerns of professionals in these areas in Latin American countries are mainly focused on ensuring the existence and maintenance of these departments. In Brazil, the National Policy for Museum Education (PNEM) was recently published. Among other guidelines, it points out in its principles the need to

> *establish museum education as a function of museums recognized in the laws and explained in the guiding documents, together with preservation, communication and research* […] [and] *to ensure that each institution has a museum education department, composed of a qualified and multidisciplinary team, with the same equivalence indicated in the organizational chart for the other technical departments of the museum, providing budgetary appropriation and participation in the decision-making spheres of the museum* (IBRAM, 2017, p. 4).

Both principles demonstrate the existence of gaps in current educational services in Brazilian museums, and that a specific public policy is required for museums to maintain these actions.

In addition to the controversial aspect regarding the existence and performance of museum educational services, the denominations “educational action” and “cultural action” are not consensual in museums in Latin America. The distinction that exists in some

European and North American countries, in which educational services serve the school audience and cultural action services turn to the general public (Bordaux, 2013, p. 18-22.; Valdés Sagüés, 1999), does not seem to have the same strength in the Latin American context. In this region, the so-called “educational actions” encompass an enormous diversity of activities aimed at all types of public, dissociating the term "education" from school education. What seems to be at stake, rather than the denominations and possible differences between the terms, is the strength and resonance of these education departments facing other actions carried out by museums, re-affirming the educational character and the social role of these institutions (Hooper-Greenhill, 1994, p. 3-25).

Seeking to give greater depth to these discussions, the results of the research carried out are compared with the bibliography of the area. In the following topic we explain the methodological options for its realisation, which used the qualitative research reference for data collection and analysis. Next, we present the theoretical discussions that support the conception of this work. Finally, in the following topics, the collected data are analyzed and the main conclusions from the study are established.

Methodology

The methodology used for this research is based on the qualitative approach to museum research. In this sense, its focus is on the conceptual perspectives of the professionals responsible for educational actions in museums, valuing what Taylor and Bogdan (1997) call the "*vision of the participants*". As pointed out by these authors, “*qualitative researchers are concerned with the meanings people attach to things in their lives.*” (Taylor & Bogdan, 1997, p. 7).

It is important to emphasise, therefore, that both the selection of the subjects and the format of the instruments of data collection were established based on an already existing understanding of the authors about the processes and educational actions in Latin American museums and cultural institutions. This understanding comes from the fact that both have an academic and professional role in the theme (Martins, 2015, 2013; Aidar, 2001, 2016), as well as being active members of professional associations of museum educators. In addition, it is considered that there is already accumulated knowledge about the topic in focus, which will be discussed throughout the article.

A qualitative method, using an online questionnaire based on the authors’ understanding of the museum education field.

As pointed out, the aim of this research is to understand what professionals of museums responsible for educational actions, and researchers in this field understand about the concept of "cultural action" and its possible correspondence with educational action. The criteria for the selection of subjects were based on the perception of the field, valuing professionals who have been acting consistently for more than 5 years in museums or cultural institutions and/or act as researchers. Thus, 58 subjects from the area of interest were selected in the following Latin American countries: Argentina (6), Brazil (42), Chile (3), Colombia (3), Costa Rica (1), Mexico (3). The greater representativeness of Brazil is because the authors are of that nationality and have their professional and academic performance in that country.

The instrument of data collection defined for the investigation was the online questionnaire. Through the Survey Monkey platform, an invitation was sent by e-mail to the research subjects, to fill in the questions. Before responding to the questions, each respondent should agree to the consent form to participate in the survey.

Regarding the research theme, three open questions were proposed. They were:

1) What do you understand as "educational action" in museums?
2) What do you understand as "cultural action" in museums?
3) Thinking about the categories "cultural action" and "educational action", how would you group your professional activities in them?

Respondents were completely free about the scope and size of responses. Twenty-seven valid responses (46.5% of the total) were obtained, of which 20 were from Brazil, two from Argentina, two from Chile, two from Colombia and one from Mexico.

Open questions about their understanding of educational action, of cultural action and their own professional activities.

From the reading of the participants' answers, the collected data were synthesised, and the analytical categories were structured (Milles & Huberman, 1994). The focus for the categories was the perception of the patterns that emerged from the answers, based on common ideas expressed in the statements of the respondents. Subsequently, the categories created were used to account the responses, and analysed in contrast to the literature on the subject. It is important to note that the same answer may belong to more than one category, since the texts developed by the respondents have brought a wide range of analytical possibilities. In the analysis that follows, it was chosen to bring only those aspects considered relevant for the research topic proposed.

On cultural action and educational action in museums

The discussions about the denominations “cultural action” and “educational action” find resonance in the pertinent bibliography. The survey carried out on cultural action pointed reference authors of education, such as the Brazilian educator Paulo Freire, who work with this concept. Freire (1981) entitled one of his books *Educação para a Liberdade* [*Cultural action for freedom*], in which he exposes about cultural action and its impact together with its agents and participants, although he does not explicitly define it. Using Marxist categories as class struggle, Freire seems to refer to cultural action as a set of actions covering education, communication, and the very relations between social classes, not necessarily exercised in an organisational environment. As in his proposal for an emancipatory and democratic education, cultural action must promote in subjects "*a critical understanding of the truth of their reality*," or their critical awareness. He further states that "*in this form of action, the transference of knowledge, which always implies the existence of a pole which knows and of other which knows nothing, cannot be accepted*" (Freire, 1981, p. 66). For Freire, cultural action for freedom, therefore, is one that dialogues critically with the references and knowledge of all involved in it.

More contemporary Brazilian authors dedicated to the theme of cultural action also indicate their transforming potential and social function, more specifically circumscribing their field of action and characteristics. Teixeira Coelho defines cultural action as "*the process of creating or organizing the necessary conditions for people and groups to invent their own means in the universe of culture*" (Coelho Netto, 1997, p. 42). That is, cultural

action also results in greater autonomy for its participants, characterising itself more as a process than a predetermined product of a cultural policy, and it is up to the cultural agent or mediator to enable the conditions for it to occur.

The same author still differentiates what he calls a "*cultural action of services"* from a "*cultural action of creation"*, the former a cultural animation form aimed at the advertising of cultural goods for a consuming clientele. On the other hand,

> *cultural action of creation, or just cultural action, proposes diversely, to make a connection between people and the cultural work or artwork so that, from this work, people can get what will enable them to integrate the cultural universe and to draw closer to one another through the invention of common goals.* (Coelho Netto, 1997, p. 42)

Similarly to Freire's thinking on the subject, Teixeira Coelho also understands cultural action as a mean that enables people to promote a critical reflection on cultural work and, by extension, about themselves and society, and it is necessary that it promotes social benefits, more than just moments of enjoyment and leisure.

In the same sense, Newton Cunha (2003, p. 5) considers that the purpose of cultural action is aimed at "*the dynamization and changes of state or situation that lead to intellectual, cognitive, sensitive (aesthetic), associative, social or even corporal enrichment*."

For this author, the scope of cultural action is broad and includes civil entities (public or private), as well as community ones, that promote access to cultural goods, activities and services, and to learning processes and artistic, intellectual or corporal practices, in moments of leisure (Cunha, 2003, p. 5). Like Teixeira Coelho, he also divides it into two perspectives: the so-called *cultural literacy*, aimed at stimulating, promoting access, learning and mastering competences in the areas of artistic, intellectual or corporal expressions; and *cultural diffusion*, which offers cultural services to a viewer audience, aimed at creating a cultural habit (Cunha, 2003, p. 6).

Cultural action:
- has a broad scope of actors,
- comprises *cultural literacy* as well as *cultural diffusion*,
- is different from educational action.

It is interesting to note how both authors dissociate cultural action from educational action, using other related terms such as learning and/or apprenticeship, or relating it to informal education or self-learning. Teixeira Coelho is more explicit in affirming that cultural action does not deal with formal education issues, since it should not have a directional, but procedural character (Coelho Netto, 1997, p. 68). Certainly, a vision that understands education as synonymous for school and does not consider constructivist pedagogical theories (or even Paulo Freire's own work), or the broad field of non-formal education, in which museum education is inserted.

Educational processes have a complex historicity in the universe of museums, relating at different times to the scientific study of collections, academic education, the training of the taste of the working classes, and the popularisation of the arts and sciences (Abt, 2006, p. 115-134). In this context, we can see a continuity in the educational function of museums – collections, still in this moment, are research material for innumerous academic subjects – but we can also perceive ruptures and mainly disputed meanings about what is, and what should be, education in museums nowadays.

During the twentieth century the role that educational actions began to fill in museums increased in an undeniable way. Under the auspices of new museum practices, called by many authors as a New Museology (Desvallées, 1994), the public, and their needs, became more valued in museums. In this scenario, educational activities for non-specialist audiences have acquired greater importance. Likewise, the role of the professionals

responsible for them expanded beyond the role of guided tours for schoolchildren and, in many institutions, involved a range of activities related to different audiences, such as exhibition design, teachers training, audience research, community actions, volunteer work management, and fundraising (Roberts, 1997).

Picture 1 - Musical performance by the Villa-Lobos Quartet
at the Pinacoteca de São Paulo, Brazil,
Copyright: Pinacoteca de São Paulo, photo: Levi Fanan.

This situation, apparently favorable to the diversification and expansion of educational activities in museums, it is not consensual however, either institutionally or among professionals of the area. Education is often seen as one of the "*polemic aspects*" of the museum, generating what Valente calls a "*discomfort in the institutional routine*."

> *There are many cases in which education is not recognized as a broad concept and is generally perceived from the point of view of common sense. In this perspective it is recognized as exclusively linked to learning and to the school, which in turn is also seen as hierarchically devalued.* (Valente, 2008, p. 30)

To conceive museum education as something linked to school education, or framed within parameters that are not critical, is pointed out by the bibliography of the area as an important factor for underestimating educational actions and its professionals in these institutions (Martins, 2013; Lopes, 1988). In this regard Chaumier and Mairesse (2015, p. 99) even highlight that "*the word education scares a little*". In this simplified perspective of educational museum making, educators appear only as the translators or mediators of the specialist's knowledge for the knowledge of the lay person, especially of the school audience. Therefore, museum education loses its capacity "[...] *related to the mobilization of museum-related knowledge, aiming at the development of individuals, mainly through the integration of these knowledge, as well as the development of new sensibilities and for the realization of new experiences.*" (Desvallées & Mairesse, 2013, p. 39)

Museum education is too often underestimated: it is seen as exclusively linked to schools, educators appear only as translators of specialist knowledge to school audiences, a very reducing sight.

As the introduction to this article shows, in the universe of Latin American museums, the consolidation of education departments is still a goal to be achieved. Many museums do not have an area, or even a specific professional to design and carry out educational

activities for visitors. The use of the term "educational action" in these countries seems, therefore, to be linked to a necessary militancy in favor of the strengthening of actions for non-specialists in museums.

Discussion of data: some thoughts of the professionals and researchers of the area

Educational action

Analysing the answers for the first question – *"What do you understand as "educational action" in museums?* – it is possible to notice that the respondents depart from some common principles. The focus on the public, from different perspectives, appears as one of the main guiding aspects of educational actions in museums. To promote and facilitate access, stimulate the apprehension of contents, create meaningful experiences in the contact with the collections, and seek dialogue, are some of the perspectives of public engagement in the educational actions of the museums that appear in the answers collected In total, of the 27 valid answers, 20 answers (three out of four) point to the public as the central axis of the educational actions of museums, as can be seen in the following answers:

- *The educational action in museums concerns the design of proposals focused on the public, from the design of the exhibitions to the activities for groups of visitors.* (museum director and researcher/Argentina)
- *Any form of mediation that seeks to stimulate a discovery, a reflection to enable mental connections and / or facilitate the apprehension of content and knowledge construction by the visitor.* (museum educator/Brazil)

To perceive that the professionals and researchers of museum education see in the public the sense and the centrality of the educational actions, mirrors the institutional changes occurred in museums during the 20th century and in the beginning of the 21st century (Abt, 2006, p. 115-134; Roberts, 1997). On the other hand, it is noticed that this audience is not necessarily the school public, appearing diverse denominations, for instance: visitor, groups, community, society, non-audiences. Most significantly, the school does not appear in any response as the specific target audience of educational actions in museums, demonstrating a broader perspective on the understanding of museum education, which is not linked with the school universe exclusively.

Educational action: focus on the public, not only schools but also individual visitors, groups, communitiy, society, non-audiences.

Another important aspect that emerges from the answers is the heritage dimension, related to the collections and themes of each museum, in the accomplishment of the educational action. More than half of the valid answers (15 answers) bring the collection – also called heritage or museum object – as the structuring axis of these actions. Some examples of this type of response are indicated below:

- *The educational action in Museums has the role of mediating and facilitating the access of the visiting public to the artistic and cultural heritage of museums, promoting strategies of approaching this public with this artistic heritage and its cultural object.* (museum educator/Brazil)

- *It is a way of putting the collections that museums safeguard in dialogue with the different publics.* (museum professional/Colombia)

Understanding the educational process developed by the museum is defined differently by the participants. Many of the answers (12 of them) understand educational action from a broader perspective, beyond the educational processes of teaching and learning. In these cases, educational action is seen both as a strategy to promote dialogue and approximation with museum audiences, as well as the possibility of appropriation and/or social construction of memory, culture or heritage. This is the case of the following answers:

- *I understand that the educational action carried out in museums presupposes different procedures, propositions and approaches of mediations that promote the social construction of memory and the understanding of cultural heritage for different audiences. It provides programs and projects elaborated with programmatic contents, in line with concepts and cultural, educational and museum public policies.* (museum educator/Brazil)
- *It involves the set of practices that seek to establish relationships with their audiences, including exhibitions. Like any practice, articulates theoretical dimensions and conceptions of society, of knowledge, and therefore, of education.* (university researcher/Brazil)

Even when focused on broader possibilities, beyond the content learning, it is noted that educational actions bring a perspective structured in pedagogical terms. The characteristics mentioned by the respondents, associated to educational actions, bring theories, objectives and strategies as elements of these practices.

On the other hand, part of them (7 answers, one out of four), points out the educational action focused on teaching and learning processes and knowledge construction. The following answers are examples of this perspective:

- *Educational action comprises the set of intersubjective/collective situations organized with the objective of promoting learning and knowledge construction in museums.* (museum educator/Brazil)
- *It is every action that has, explicitly or implicitly, the intention to teach some content or theme that has relation with the mission of the museum.* (museum educator/ Brazil)

Besides the mentioned dimensions, it was possible to perceive the existence of answers that understand educational action as being the totality of the museum actions. In this way, the respondents understand the museum as an eminently educational institution (7 replies, one out of four), as can be seen in the following responses:

- *Educational action is any activity the museum develops for different audiences beyond its long-term exhibition.* (museum educator/Brazil)
- *In this sense, the "museum educational action" is not only a theoretical notion but an inescapable foundation of the action of the museum.* (university researcher/Colombia)

Cultural action

On the analysis of the second question "*What do you understand as cultural action in museums?"* the answers also pointed out to some common understandings. The main ones were the understanding of cultural action in museums as those actions that do not necessarily have

Cultural actions do not necessarily have an educational character. They are related to aspects of diffusion, promotion of access, appropriation, fruition and preservation.

an educational character, being more related to aspects of diffusion, cultural appropriation, promotion of access to institutions, fruition and cultural preservation (16 answers, more than half). Although such activities are also involved in educational processes in museums, the respondents dissociate them from a previous educational intentionality. For some of them, cultural actions in museums have a more casual and discontinued character being linked to communication and can be used to attract diverse and/or new audiences to the institutions. As examples of the answers that originate this category, we have the following texts:

- *These are actions that constitute the programming of the museum, whether they have a pedagogical purpose or not, and whose purpose is the democratization of access to culture, its appropriation and enjoyment, for entertainment, delight, awareness and preservation.* (museum educator/Brazil)
- *It is the possibility museums have to open their spaces for other artistic manifestations, generating connections with other publics.* (museum professional/Colombia)

Such answers indicate that professionals who understand cultural action in this way place it more in the field that Cunha calls "*cultural diffusion"* (2003, p.6), focused on the offer of cultural services, than in a formative perspective, closer to educational actions.

On the other hand, some professionals understand cultural action as an integral part of educational processes and vice versa: both terms seen as synonymous.

In the opposite sense, there are the answers that understand cultural action as an integral part of educational processes and vice versa, or even as synonymous or inseparable terms (8 answers, about one third). Because there are two opposite senses as main understandings of the term testifies how tricky it is for the professionals and researchers of the museum area. Examples of answers that fall into this category are:

- *Cultural action seeks to promote the institution or an action of interest to it. In this case, an educational action can be part of the cultural action, as well as other actions, for example, lectures, fairs, technical visits, etc.* (museum educator/ Brazil)
- *It is difficult to separate cultural action from educational action, since I understand education as part of the human cultural dimension. It implies to understand with what idea of culture one works. In any case, a cultural action, as well as an educational action, implies organizing initiatives that promote access to knowledge, heritage, experiences of certain groups in different contexts.* (university researcher/ Brazil)

A respondent from Chile, currently director of a cultural center and researcher in the area, gave the same answer to questions 1 and 2 (about what he understands as educational action and cultural action, respectively): *integral communication between the institution and the communities.*

About this perspective – of difficulty in defining what cultural action in museums is, 3 participants stated they have doubts to answer the question because they do not normally use the term. One of them even answered not knowing how to reply to the question.

Another aspect that emerges from the collected responses points out that cultural action does not necessarily have to be linked to the theme and exhibitions of the museum that promotes it (4 answers). In this case, these affirmations appeared in the responses that dissociate cultural action from educational action. An example of such responses is from a professional who stated that cultural actions are:

- *All activities of divulgation realized in a museum, even if they do not have relation with the theme of the museum, for example, a musical presentation in a science museum.* (museum educator/Brazil)

Picture 2 - Project *Domingo MAM*: a musical performance at the Museu de Arte Moderna de São Paulo, Brazil.
Copyright: Museu de Arte Moderna de São Paulo, photo: Karina Bacci

These responses, which are not related to the museum's theme, contrast sharply with those presented on educational action, in which about half of the answers point to the collection of the museum as the structuring axis of educational actions.

The respondents' own activities

The answers to the last question – *Thinking about the categories "cultural action" and "educational action", how would you group your professional activities in them?* – reinforce aspects already highlighted in the two previous questions. Initially, none of the respondents classified their professional activities as belonging only to the cultural action category. On the other hand, 10 of them classified their activities as exclusively linked to educational actions.

- [...] *my professional activities were more strongly linked to an educational action centered on processes of appropriation and criticism of artistic and historical heritage.* (university researcher/Colombia)
- *The way I describe/think about these actions, I would group my activities in the context of educational actions, considering the strong emphasis of my work in training educators, research in museum education, the relationship with formal education and teacher training, using the museum and its contents as a mediating element.* (museum educator/Brazil)

Part of the respondents (6 answers) pointed out that they cannot dissociate cultural action from educational action, regarding their professional performance, understanding that both are connected, as pointed out in the following responses:

Professionals usually cannot dissociate cultural from educational action in their own activities, both being intertwined.

- *In my work, I consider that they are inseparable. Every action aimed at strengthening cultural protagonism has a communicative dimension and an educational dimension* […] (museum educator/Brazil)
- *For some time, in the team, we have been trying to disarm the idea of education as something static, to be a way of working across the whole museum.* [...] *In this way, cultural actions are a consequence of education workers and vice versa.* (museum educator/Argentina)

However, seven respondents (one out of four) categorised their professional activities in both actions, classifying them as educational or cultural. In these cases, it is reiterated how educational actions bring a more formative and pedagogical character and are supported by the collections and/or by the specific themes of each museum. Cultural actions are related to occasional or episodic activities, and often not linked to the collections or themes of the museum.

- *In cultural action, I would put public activities such as concerts, outreach programs, film programs, courses, conferences, etc. And in museum education, I put the activities that are related to themes of the collection, tours, workshops, play spaces, etc.* (museum educator/Mexico)
- *Activities not related to the theme of the museum: musical presentation, book launching, art workshops, formation of carnival blocks etc. – cultural action. Activities related to the theme of the museum: lectures, thematic workshops and actions of this type – museum education.* (museum educator/Brazil)

Main conclusions

The analytical possibilities contained in the answers, when compared with the theoretical references used in this study, indicate some perceptions to be highlighted regarding the understandings about educational action and cultural action in museums, their limits and reciprocities, from the point of view of professionals of museum education in some Latin American countries.

From the data collected, it is possible to notice that the transformations pointed out by the New Museology bibliography (Desvallées, 1994) have resonance in the affirmations of Latin American professionals and researchers who participated in this investigation. Audiences appear centrally in the speech of these subjects, both as catalysts and as a target of actions developed by institutions. This expanded notion of the role of the museum and the power of the relationship with the different audiences appears in the answers about the meaning of the educational action, that unlinks the education in museums of the school education and its public exclusively.

The broader perception of the educational action of museums is consistent with the idea of an educational museum (Hooper-Greenhill, 1994, p. 3-25), in which the various institutional actions contribute to the education of audiences.

The understanding of what this educational process is also expands beyond the formal processes of teaching and learning, a fact evidenced in almost half of the answers obtained. The educational action is thus seen in several ways: as a strategy to promote dialogue and to bring audiences closer to museums, as well as the possibility of appropriation and/or social construction of memory, culture or heritage.

The separation in some contexts of the northern hemisphere between the educational action, as directed to the school public, and the cultural action to the other visitors of the museums, does not find resonance in the Latin American context. In this region, museum education covers educational actions aimed at the diversity of the institutions' publics, with due particularities and methodological adaptations. Answers to the questions indicate that even when museum education has a broader understanding of its strategies and target audiences, it contains clear and defined pedagogical objectives.

The research also made visible the difficulty of these professionals in clearly defining what cultural action is, since many of them do not use this concept in their practices or reflections. It is also possible to affirm that, for the most part of respondents, they understand cultural actions as museum actions that do not necessarily have an educational character, being more related to aspects of diffusion, cultural appropriation, promotion of access to institutions and audience development, not possessing previous or intentional educational character, within what Cunha calls "*cultural diffusion"* (Cunha, 2003). This shows that none of them classifies their practice as being only cultural action but being educational and cultural action or only educational action.

The evidences brought throughout this text reinforce the importance of the denomination "educational action" in the context of Latin American museums. Understanding the museum as an eminently educational space is pointed out by the participants of this research as a condition for sustaining the social relevance of these institutions and for preserving the heritage under their care.

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Summary

The term cultural action has been discussed within the Committee of Education and Cultural Action of the International Council of Museums (ICOM) to improve the concept understanding and validity among professionals working in this area. This article focuses on presenting the thinking of Latin American professionals and researchers in museum education on the subject.

Through an online questionnaire, professionals and researchers in the area of museum education in the region were invited to reflect on the meaning of the terms "cultural action" and "educational action" in museums, as well as to define what specific practices fit within each one of these concepts. The methodology used is based on the qualitative approach of research, valuing the conceptual perspectives of professionals responsible for educational actions in museums. The criteria for the selection of subjects were based on the perception of the field valuing professionals who have been acting consistently for more than 5 years in museums or cultural institutions and/or act as researchers. A total of 58 subjects were selected from the area of interest in the following Latin American countries: Argentina (6), Brazil (42), Chile (3), Colombia (3), Costa Rica (1), Mexico (3). Three open questions were developed in sequence. They were:

1) What do you understand as "educational action" in museums?
2) What do you understand as "cultural action" in museums?
3) Thinking about the categories "cultural action" and "educational action", how would you group your professional activities in them?

Participants were free about the scope and size of responses. Twenty-seven valid responses (response rate 46.5% of the total) were obtained, of which 20 were from Brazil, two from Argentina, two from Chile, two from Colombia and one from Mexico. The analysis of the answers highlighted that the respondents have difficulty defining clearly what cultural action is, since many of them do not use this concept in their practices or reflections.

Cultural action is seen as one of the museum's actions that do not necessarily possess an educational character, being more related to aspects of diffusion, cultural appropriation, promotion of access to the institutions and audience development, not having previous educational character and intentionality. None of them classifies their practice as being only cultural action, but being educational and cultural action or only educational action.

The educational action appears detached from school education, and is perceived within a broader perspective of educational achievement, as a strategy to promote dialogue and to bring audiences closer to museums, as well as the possibility of social appropriation and/or construction of memory, culture or heritage. The evidences brought throughout this text reinforce the importance of the denomination educational action in the context of Latin American museums.

Keywords: cultural action, educational action, education, museum education, museum

Résumé

Le terme « action culturelle » a été discuté au sein du Comité international pour l'éducation et l'action culturelle du Conseil international des musées (ICOM) dans le but d'améliorer la compréhension et la validité du concept parmi les professionnels travaillant dans ce domaine. Le présent article se penche sur la perception qu'en ont les professionnels et les chercheurs latino-américains dans le domaine de l'éducation muséale.

Au moyen d'un questionnaire en ligne, les professionnels et chercheurs de l'éducation muséale de la région ont été invités à réfléchir sur la signification des termes « action culturelle » et « action éducative » dans les musées, ainsi qu'à définir quelles pratiques spécifiques correspondent à chacun de ces concepts. La méthodologie utilisée est basée sur l'approche qualitative, valorisant les perspectives conceptuelles des professionnels responsables des actions éducatives dans les musées.

Les critères de sélection des personnes interrogées étaient basés sur la perception du fonctionnement de ce domaine, valorisant les professionnels et chercheurs qui travaillent régulièrement depuis plus de 5 ans dans les musées ou dans des institutions culturelles. Au total, 58 personnes ont été sélectionnées dans les pays d'Amérique latine suivants : Argentine (6), Brésil (42), Chili (3), Colombie (3), Costa Rica (1) et Mexique (3). Trois questions ouvertes ont été posées :

1) Qu'entendez-vous par « action éducative » dans les musées ?
2) Qu'entendez-vous par « action culturelle » dans les musées ?
3) Comment regrouperiez-vous vos activités professionnelles en considérant les catégories « action culturelle » et « éducation au musée » ?

Les répondants ont eu toute liberté de répondre, sans contrainte sur le fond ou sur la forme. Vingt-sept réponses valides (taux de réponses de 46,5 % du total) ont été obtenues, dont 20 provenaient du Brésil, deux d'Argentine, deux du Chili, deux de Colombie et une du Mexique.

L'analyse des réponses a montré que les professionnels interrogés ont eu des difficultés pour définir clairement l'action culturelle, puisque beaucoup d'entre eux n'utilisent pas ce concept dans leurs pratiques ou leurs réflexions. L'action culturelle est considérée comme l'une des actions muséologiques qui n'ont pas nécessairement un caractère éducatif, étant davantage liée à des aspects de diffusion, d'appropriation culturelle, de promotion de l'accès aux institutions et de formation de nouveaux publics, ne possédant pas, a priori, de caractère et ou d'intentionnalité éducatifs. Preuve en est qu'aucun sujet ne classe ses pratiques professionnelles comme étant uniquement de l'action culturelle. Ces pratiques professionnelles sont classées soit comme une action à la fois éducative et culturelle, soit comme une action éducative seule.

L'action éducative, à son tour, semble détachée de l'éducation scolaire et est considérée dans une perspective élargie de l'éducation, comme une stratégie pour promouvoir le dialogue et le rapprochement des publics avec les musées. Elle est aussi comprise comme la possibilité d'appropriation ou de construction sociale de la mémoire, de la culture ou du patrimoine. Les arguments apportés tout au long de ce texte renforcent l'importance de la dénomination « action éducative » dans le contexte des musées latino-américains.

Mots-clé: action culturelle, action éducative, éducation muséale, éducation, musée

Resumen

El término Accion Cultural viene debatiéndose en el seno del Comité de Educación y Acción Cultural del Consejo Internacional de Museos (ICOM) con la intención de mejorar la comprensión y validez de este concepto entre los profesionales que trabajan en este campo. El presente artículo tiene como objetivo presentar las ideas al respecto de profesionales e investigadores latinoamericanos del área.

A través de un cuestionario *online,* 58 especialistas de América Latina fueron invitados a reflexionar sobre el significado de los términos «acción cultural» y «acción educativa» en los museos, así como a definir las prácticas específicas que pueden desarrollarse en el marco de esos conceptos. La metodología utilizada se basa en el abordaje cualitativo de investigación, y pone en valor las perspectivas conceptuales de los profesionales a cargo de las acciones educativas en sus respectivos museos. Los participantes en el estudio fueron seleccionados en función de su percepción del funcionamiento de ese campo. Se privilegió a profesionales con una actuación consistente de más de cinco años en museos o instituciones culturales y/o que también trabajan como investigadores. Fueron seleccionadas 58 personas del área de interés del estudio en los siguientes países de América Latina: Argentina (6), Brasil (42), Chile (3), Colombia (3), Costa Rica (1) y México (3). Se les plantearon tres preguntas abiertas consecutivas. Fueron las siguientes:

1) ¿Qué entiende por «acción educativa» en los museos?
2) ¿Qué entiende por «acción cultural» en los museos?
3) Pensando en las categorías «acción cultural» y «educación en museos», ¿cómo agruparía su actividad profesional en ellas?

Las personas cuestionados tenían total libertad en cuanto al enfoque y la extensión de las respuestas. Se dieron 27 respuestas válidas (46,5% del total), de las cuales veinte fueron de Brasil, dos de Argentina, dos de Chile, dos de Colombia y una de México.

El análisis de las respuestas indicó que los profesionales entrevistados tienen dificultades para definir claramente lo que es la acción cultural, ya que gran parte de ellos no utiliza ese concepto en sus prácticas o reflexiones.

La acción cultural es vista como una de las acciones museológicas que no necesariamente tienen un carácter educativo, y que está, sin embargo, más relacionada con aspectos de difusión, apropiación cultural, promoción de acceso a las instituciones y formación de nuevos públicos, sin llegar a tener un carácter o una intención educacional previa. Prueba de esto es que ninguno de los participantes en el sondeo considera su actuación como puramente acción cultural sino que también la conciben como acción educativa y cultural, o solamente educativa.

La acción educativa, por su parte, aparece desvinculada de la educación escolar, y es vista dentro de una perspectiva ampliada de la actividad educacional, como estrategia para la promoción del diálogo y el acercamiento a los públicos con los museos, o como posibilidad de apropiación y/o construcción social de memoria, cultura o patrimonio. Los resultados presentados en este trabajo refuerzan la importancia de la denominación Acción Educativa en el contexto de los museos latinoamericanos.

Palabras clave: acción cultural, acción educativa, educación, educación en museos, musec

Examples

Exemples

Ejemplos

A museum in service of society: How museums can develop democracy as a way of life for citizens of today and the future

Linda Nørgaard Andersen and Jacob Thorek Jensen

The Workers Museum in Copenhagen addresses the history of the labour movement and the lives of workers in Denmark from around 1850 until today. The museum is located in the first assembly building for workers in Denmark. Dating from 1879, it is one of the oldest assembly buildings for workers in the world. The building was in use until the 1980s as a house for discussions on how to improve working and living conditions for workers in Denmark and for debates about how to shape a more equal and balanced society. It was repurposed as a museum in the 1980s.

Drawing on our experience from the museum's initiative and special exhibition *Young Voices Unheard*, we look into how museums can facilitate transformative processes for citizens and position themselves as fundamental institutions for the development of democracy. This article furthermore sheds light on what happens when the educational department of a museum takes leadership of exhibitions and public programmes.

Young Voices Unheard at the Workers Museum comprised a special exhibition and public and educational programmes targeting people between the ages of 15 and 22 years. The initiative was centred on young people's place in democracy today and how the museum can contribute to raising the democratic self-confidence of young people living in Denmark. We chose this group because we wanted to change how they see their place in democracy and society.

Young people are, at the same time, the most underrepresented group among museum visitors in Denmark, where citizens aged between 14 and 29 years make up 16 per cent of the users of Danish museums, while their share in the general population in Denmark is 29 per cent (Jensen and Lundgaard, 2015). The share of young people was even lower at the Workers Museum, where they made up only 10 per cent of users in 2014. This means that the museum was not relevant to the lives of young people, which was also something we wanted to change with our initiative.

The framework

Learning-based organisational change

Creating strategic policies is important for the development of museums. However, the *Young Voices Unheard* initiative revealed what happens when museum staff move out of their offices and meeting rooms and away from discussions of how a museum can be more inclusive across the spectrum of its public, and turns instead into a place for a practice and learning-by-doing approach.

We wanted to transform the Workers Museum. We wanted to build an organisation that is responsive, creative, and not afraid to take risks. We wanted to listen to different (marginalised) groups in order to become a place that is relevant to more people – people who do not usually find the museum relevant to their lives. We wanted to be responsive to issues relevant to society and thereby put society at the heart of the museum.

Getting out of the offices and staff meeting rooms: introduce change, transform the museum with learning-by-doing and risk-taking.

Museums facilitate formal programmes for the educational system and provide general education to people who visit museums. Education is thus a key element for museums. Education takes place not only in schools, and it is not only about civics, the rights and duties of citizenship. Education also prepares people to get a job and – much more importantly – have a meaningful life (Nussbaum, 2010). We wanted to question how we define and work with formal and informal education at the museum. We wanted to change the museum into an institution that takes its educational role seriously and thus implement learning goals and processes and use learning theory as the foundation for design processes for exhibitions and public programmes.

Shaping citizens for the future

European surveys rank young Danes at the top when it comes to knowledge about democracy and their confidence in democratic governance.[1] But democratic self-confidence of the same young Danes falls short of those levels. One in three young Danes feels unprepared to participate in democratic processes, and 48 per cent of senior secondary school pupils think that their opinions are unworthy of attention.[2] This is the paradox that formed the basis for *Young Voices Unheard*. The vision of the initiative thus became raising democratic self-confidence among young people in Denmark.

In 2010, the Danish Youth Council established a commission to investigate and discuss how democratic participation among young people in Denmark could be strengthened. Its report from 2011 lists schools, parents, community associations, politicians and media as vital agents for improving democratic participation and self-confidence among young Danes (Simonsen et al., 2011). The report did not mention museums.

Museums can be vital institutions for strengthening democratic participation. Gert Biesta (2011) suggests that we move away from thinking about civic education as something that takes place only in the established educational system and towards learning by participation, that is, through connections and practices in individuals' daily lives in educational institutions and the society as a whole. The museum is a place where citizens can learn democracy and citizenship by participating in museum activities.

We believe that museums are key institutions in the service of society and that museums can contribute to life changing experiences for people. We wanted to prove that the Workers Museum could be a vital agent for improving democratic participation and self-confidence among young people in Denmark.

We decided to work on this issue at the museum because it is very much in tune with the DNA of the building the museum occupies. The first users of the building in 1879 had

[1] See the survey results in the report *European Youth: Participation in Democratic Life*, Flash Eurobarometer 375, 2013.
[2] Survey conducted by TNS Gallup and Danish Youth Council in December 2014.

little experience with democratic participation because many of the workers in Copenhagen did not have voting rights. They had to learn from scratch what democracy was about and their place in democracy. The building housed political debates and meetings as well as cultural activities such as community singing, bingo, public lectures, balls, book clubs and so forth. All these events and activities were part of the process of shaping future democratic citizens. The early labour movement understood that democracy was something one had to learn through personal experiences.

Using the DNA of the building enabled us to rethink the "spirit of place" by using the historical building to rediscover some of the activities that have taken place there since its construction more than 130 years ago (ICOMOS, 2008). We are redefining the museum in relation to the needs of contemporary society and issues relevant to today's citizens (Sandell and Nightingale, 2012). This means that instead of endless internal discussion about who we want to be as a museum, we turned to a practice approach, exploring along the way who we are – and in a close dialogue with our users, learning from their interests, experiences, and knowledge.

Theoretical framework

People at the heart of the museum

The aim of sociomuseology is to strengthen the collective processes of defining identities, self-knowledge and critical thought, as well as the construction of the collective's non-hegemonic subjects (Querol and Sancho, 2015, p. 212-231). It is also about linking heritage to the local communities (Galla, 2012). It is based on a multidisciplinary approach that aims to see museology as a resource for a sustainable development of humanity based on equal opportunities for everyone and the inclusion of diverse user groups (Moutinho, 2007).

This approach was the foundation of *Young Voices Unheard*. The exhibition focused on developing individual identities by strengthening democratic self-confidence and participation. Its methodology relied on historical examples to illustrate the individual's place in democracy through time. The exhibition's structure deliberately fostered critical reflection on one's place in society. We also wanted to explore how to use the museum collection in new ways that would be relevant to issues young people care about today.

Sociomuseology is the core method approach: developing individual identities by strengthening democratic self-confidence and participation.

Society changes constantly. To stay up to date in an evolving social environment, the museum needed to base its practice of museology on discussions of the development and role of museums in the contemporary world, such as those conversations that took place in Santiago de Chile in 1972 under UNESCO auspices. Our practice is based on the following recommendation from that UNESCO conference:

> *The museum is an institution in the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in moulding the consciousness of the community it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the preservation of contemporary problems; that is to say, by linking together past and present, identifying itself with indispensable structural changes and calling forth*

others appropriate to its particular national context (UNESCO, 1972, 33).

The statement was not used as a tool for the development of the exhibition and educational and public programmes. Rather, it was the foundation on which the initiative rested. The statement informs our objective; that museums can contribute to the development of society by linking past and present and by dealing with topics relevant to people and the society of today and by acknowledging that museums can participate in shaping a better future.

Relevance is not just to experience something that is familiar or connected to something that you already know. Relevance is something that gives you new information, adds meaning to your life, and, at the same time, makes a difference to you (Simon, 2016). This is how we came to understand being relevant after interactions with the young people with whom we worked. This is how we understand cultural action and have been working with the term in this initiative.

Relevance is much more than just "something familiar", it gives new information, adds meaning and makes a difference to you.

Learning and language

The theoretical starting point for how we work with learning at the Workers Museum is social constructivism, where learning is an individual cognitive process, but also a process that always happens directly or indirectly in relations with other people (Illeris, 1999). Knowledge and the space in which knowledge is created are relational. Learning depends on the experiences of each individual and one's preconceptions.

Vygotsky (1962) states that language is a source of reflection, and reflection is essential for learning. This means that students should use language in many different ways to achieve the best options for learning. They must discuss, talk, listen, reflect, read, write and communicate their experiences and thoughts to develop knowledge, skills, competences and values. This understanding of learning was used as a design guideline for the exhibition. This required providing installations where the users could talk with each other, spaces where they could listen to stories, seating arrangements where they could reflect on what they had experienced, activities where they could write and draw thoughts and statements and share them with other users.

Purpose and method

Democratic participation and self-confidence

The goal of the initiative was strengthening the democratic self-confidence of young people; learning was the core of how we wanted to explore democracy together with the young people who visited the exhibition and participated in programmes. Biesta (2011) understands learning about democracy as a process in which we focus on individuals in context and relations, rather than on attributes of the individual. This was an approach we implemented in designing the exhibition. To strengthen the democratic self-confidence of young people, we needed to get them to perceive themselves as part of history and society.

According to Leon Dalgas Jensen (2012), education to foster democratic participation is about developing competences to deal with contemporary global issues and come up with solutions in collaboration with others – solutions that can be beneficial to all

humanity. It is also about being able to see that something can be different than it is at the moment. This understanding of democratic competences was one of the things that we wanted people to take with them after visiting the museum. We wanted one to reflect on one's place in the democracy and how one could contribute to the development of the society.

Learning is most successful when you experience it in your body. You need to be active and in a constructive process and not just tell and be told (Dewey, 1916). This understanding of learning resulted in our designing an exhibition in which users could experience democracy in their own bodies with physical encounters. Turning to Dewey (2016) again, we also knew that past and present cannot be disconnected and that the true starting point of history is always a present situation with its problems. Therefore, we designed the exhibition in such a way that the first things users experienced related to their present life.

Most of the young people with whom we spoke before developing the exhibition thought of democracy only as a method of political governance. They did not see that democracy could also be personal, something that they feel in their body. We wanted to broaden their perception of democracy. We turned to one of the champions of democracy learning in Denmark, Hal Koch, who in 1945 wrote the book *What is Democracy?* To Koch (1945), democracy cannot be defined in a formula. It is not a system or a doctrine. It is a way of life, something you have to learn from personal encounters with family and neighbours, fellow countrymen and people from other nations. The understanding of democracy as a way of life and something that is all around us was how we chose to work with democracy in the exhibition and the public and educational programmes.

Dialogue-based approach

Co-creation with young people was at the heart of the project. We wanted to be a participatory museum, defined by Nina Simon (2010) as an institution in which visitors can create, share, and connect with each other around content. To accomplish this goal, co-creation influenced every part of the development phase and the activities and programmes we carried out after the opening of the exhibition. We did this in part to develop activities that were relevant to young people and also to enable young people to take ownership of the museum and the activities.

Co-creation with young people was at the heart of the project.

To be relevant to new user groups, we knew that we needed to win their hearts and minds and to change their image and perception of the museum (Black, 2012). We invited young people from all of Denmark to take part in the creation of the exhibition and programmes. We formed learning partnerships with educational institutions and youth organisations and set up a youth advisory board called "Museum Rebels". This was done to enable us to talk to as many young people as possible in order to learn what we should do to transform the museum into a place that was relevant for them to visit on a regular basis.

We acknowledge that we are not experts on the lives of young people today. This means that we were deeply dependent on young people taking ownership of the museum. We depended too on their willingness to give us advice on how to develop in collaboration with them an exhibition and programmes that they would find interesting. We needed to understand how they perceive museums and what they think about democracy. Only by listening to them were we able to create a place where they could develop personal

identities and increase knowledge about the surrounding world, thus fulfilling our aim to be an agent of social change. This means that two important aspects of user involvement and co-creation at the museum were listening to external advice and sharing authority.

A choir of different voices

We acknowledge that people are different. People are interested in different disciplines and bring different knowledge and experiences with them. People learn in different ways. Diversity and inclusion thus became two important keywords for our work.

The interdisciplinarity wheel constructed by Martha Fleming (2013, p.148-171) proved to be a useful tool for understanding the complexity of people, their skills and interests. The wheel comprises three concentric rings inscribed with disciplines within the fields of humanities, sciences and arts. Spin the wheel and different personas line up, such as a person interested in art history, agronomy and fashion or economics, botany and music. Understanding the complexity of people in this way underlined that we needed to create an exhibition fostered by the critical reflection of each user, and we knew that we needed to have as many different voices as possible represented in the exhibition to develop an attractive space for different groups of young people.

Multivocality is an important concept in modern museum practice. Russian philosopher Mikhail Bahktin's definition of multivocality inspired us very much. That is based on two important factors: the diversity of voices from different social, cultural and linguistic backgrounds, and a great volume of different voices developed independently (Dysthe, Bernhardt and Esbjørn, 2012). This is a practice that is very common in educational programmes in museums, but we wanted to take this practice of multivocality and also implement it in an exhibition.

Being bold and taking risks

Young Voices Unheard arose from a new way of looking at and working with exhibitions at the Workers Museum. We unfolded new guidelines for museum practice based on our belief in museums and sociomuseology. These are as follows:

- to bring in up-to-date topics into our field of work;
- to be sharp and create debate;
- to take risks and dare to fail;
- to develop exhibitions in learning partnerships;
- to always contain contrasting voices in exhibitions:
- to always go beyond "the old days" in developing exhibition concepts.

The exhibition also had to be grounded in the educational department of the museum and implement learning theory and didactic tools. The exhibition had further to be based on the museum's *Young Voices Unheard* educational programme, which also focuses on improving the democratic self-confidence of young people.

In designing the exhibition, we wanted to focus on the process and not on the product (the exhibition). It was the process of how the exhibition was designed and what would happen in the exhibition after it opened that was interesting, not the opening of the exhibition itself. This ensured that we could work dynamically

> The focus is on the process, not on the product (the exhibition). Involving the educational department from the very beginning is crucial.

and hermeneutically to ensure that the exhibition and programmes were up to date all the time.

This approach resulted in an end goal which was not the opening of the exhibition, but the closure of it. This ensured that the exhibition was not static, but dynamic and changing all the time to enforce that the users wanted to revisit the museum. This was important because research conducted among Danish museums shows that users often visit a cultural history museum only once and never come back (Jensen and Lundgaard, 2015).

The Workers Museum has approximately 100 000 visitors a year. About one-quarter of those are students participating in educational programmes at the museum. Of course, the museum wants to be relevant to more people, but it was never a goal for the initiative to increase the number of visitors coming to the museum. We wanted to raise the number of young people coming, and we wanted to be relevant to a broader and a more diverse group of people. This means that we had to experiment with a lot of different formats and acknowledge that we could make events that were visited by just a small number of people. We accepted this because we chose to focus on quality, not quantity. We wanted to develop a framework for life changing experiences.

The exhibition

The wall

To create an exhibition that made the users feel they wanted to revisit, we had to create an exhibition that was dynamic and up to date with current issues relevant to the society all the time. The space in the exhibition named *The Engine Room of Democracy* contained historical examples of issues that young people throughout history had focused on and how they chose to focus attention on that particular issue.

Picture 1 – Active participation as a means of experiencing democracy
Photo: archive of the Workers Museum

This space was designed to provide a lot of free space on the walls around the objects. Users were then invited to create their own material with issues relevant to their lives

and put them on display right next to the historical objects from the museum collection. This became a melting pot of hundreds of statements and issues. They interacted with and added new meanings to the objects from the museum. The walls were completely covered with layers of user-generated messages and statements when the exhibition closed in June 2016.

Some examples are signs with texts such as, "*Did you say no to sexism, racism, and fascism today?*" or "*Politicians in internships – they must experience the society which they change*". There was also Karl at age seven who wrote, "*No one should make fun of others*".

This exhibition space also contained an element called *The Wall*. This was a space where the museum collaborated with different youth organisations and invited them to create pop-up exhibitions within the exhibition space. Here they got the chance to put something on the agenda about which they care. It was important for the museum to work with young people who feel marginalised in society and have difficulties making themselves heard. The pop-up exhibitions changed every month, so new groups of young people were co-creating in the exhibition all the time and thus making the space dynamic so that it would look different each month with a new exhibition putting something new on the agenda.

We have been working with the youth association of Save the Children Denmark and young refugees from Danish asylum centres. The young refugees gave a very honest and straightforward glimpse of how it is to live in an asylum centre. They were equipped with cameras so that they could photo-document their daily life. They participated in workshops at the museum – which we organised together with Save the Children Denmark – where they chose one photo and a message that they wanted to communicate to exhibition visitors. They wrote their own label for the photo with messages and thoughts close to their hearts. The texts were printed in both Danish and their different native languages.

The pop-up exhibition *Glimpses of My Life* opened at the beginning of January 2016, right at the time when Sweden and Denmark closed their borders and Denmark was discussing laws that would seize valuables from refugees. More than 600 people showed up at the opening and media covered the exhibition extensively. The small pop-up exhibition attracted more attention than the exhibition *Young Voices Unheard* when it opened in September, but the museum would not have been able to host such an exhibition if it were not for the special exhibition and the foundation on which it rests: to be up to date and responsive to issues relevant to the surrounding society.

Young people who have lost a mum, dad or sibling created the pop-up exhibition *Break the Silence*. They gave a very touching insight into their deepest thoughts and feelings about the grief they were carrying all the time. We also worked with homeless young people and young people who spearheaded new democratic movements in Denmark and students from vocational training institutions as well.

The pop-up exhibitions inside a bigger special exhibition enable to be topical all the time and to change the exhibition in relation to the society.

The pop-up exhibitions situated inside a bigger special exhibition gave us the opportunity to be topical all the time and change the exhibition in relation to the society. The exhibitions were also part of our overall goal of strengthening the democratic self-confidence of young people in Denmark. The young people who made these exhibitions took complete ownership of the museum and the task that they were given. They chose what to put on display and how to do it.

After the opening of the pop-up exhibition *We are Screwed* by homeless young people, the association we worked with wrote on Facebook that "*the collaboration had created a rare sense of collective pride among the young homeless people*".[3]

The DNA and crown jewels of democracy

Recognition and learning develop both bodily and cognitively, which – at the exhibition – resulted in installations that both gave a bodily experience and fostered critical reflection. We addressed this issue in the first room the users experienced after entering the exhibition. We named the space *The DNA of Democracy*, and here the users were challenged to reflect on what democracy meant to them. We wanted the users to recognise that democracy is not only a form of political governance but that it is also personal and something you feel in your body. The room called on the senses of seeing, listening and talking to foster the understanding that – to create a better world – we must *speak up* with our thoughts and opinions, we must *listen* to different views, and we must *see* and recognise each other.

The space had an installation with a lectern inside a glass box where the users could enter the box and close the door. They would be on display like other objects in the exhibition as well. The box was sound proof, which meant that the users could make a speech and decide – by pressing a button – whether other users could hear the speech. A 17-year-old student had the following reflection after using the installation:

- *I don't have an issue speaking in public or performing normally, but I was deeply affected by the lectern nonetheless – what should I say now? I most of all just wanted to press the button and quietly exit the box. When you come in focus like this, you suddenly don't feel safe.*[4]

Picture 2 - A speaker at the lectern in the glass box
Photo: archive of the Workers Museum

[3] See more at www.facebook.com/helleforunge, posted 14 May, 2016.
[4] The interview was conducted for an evaluation of the educational programmes at the museum.

Another way we wanted the users to reflect on their place in democracy and what democracy is about was to exhibit the crown jewels of democracy. This was chosen after discussions with young people about whether we should exhibit the Danish Constitution. They did not find the Constitution important because it was just a document that regulated the political system. This made us reflect on what are the crown jewels in our democracy. Young people from all of Denmark were invited to contribute suggestions for crown jewels of democracy. We received hundreds of suggestions, some of which were selected for exhibit alongside objects from the museum collection – objects that the professional staff at the museum pointed out as crown jewels of the democracy. This resulted in a treasury set up with objects such as a shoe, a pencil, a rubber and a puzzle on display next to some of the finest objects in the museum collection such as one of the first political posters and the first red banner from 1872.

Co-creating the exhibition: young people invited to make suggestions for "the crown jewels of democracy": hundreds of suggestions, some selected alongside the treasures of the museum.

There were no labels next to the objects, but there was a film in which the people who had chosen the objects shared their thoughts. This was done to enable the users to reflect on why a shoe or a rubber was a democratic crown jewel or whether it was a jewel at all. A 17-year-old girl interviewed a week after her visit to the museum described her experience in the room this way:

- *The idea of the crown jewels is what I remember the best. It was a good way to observe different democratic values and values that young people care about. The selected items were good. It was nice that it was young people who had made the selection. They had been creative. I was a little confused at first, which created a sense of curiosity and listening to the stories behind the selections is a good way to keep people concentrated.*[5]

Her experience of being confused at first when entering the room was exactly what we wanted to achieve. This made her curious to explore what was at stake here and reflect on the exhibited items. Another young girl puts it this way:

- *You might not get the entire understanding of what democracy is about, but you get wiser on what democracy means to oneself.*[6]

Lowering the election age to 16 years of age?

The question of whether the voting age should be lowered to 16 years of age became a central issue in the exhibition. This was an issue we wanted to work with after discussions with different young people before designing the exhibition. When asked what the voting age in Denmark should be, both young people under and over 18 said that it should be 18 – they did not question whether it could be different, either lower or higher.

The exhibition had a space with historical arguments for and against lowering the voting age. The users could thus follow how the voting age had been lowered from 30 years of age in 1849 to 18 in 1978. We wanted to use the historical arguments to look forward and discuss whether the voting age should be lowered to 16. We had statements from politicians today about whether they were for or against, and we asked different experts what would happen if the voting age were lowered. There was, for example, a

[5] *Ibid.*
[6] *Ibid.*

psychologist who talked about what characterises young people aged 16 and 17 and a brain surgeon telling about how the brains of young people are not fully developed yet.

The users would enter a forest of opinions on the question. All the youth political parties, different student organisations and cultural personalities shared their opinions on the issue. In the end, the users voted. When entering the museum, users were equipped with a voting card. There were three different cards divided among users who were 0-15, 16-17 and 18 or more. This meant that we could track how people of different ages voted. The users could follow the election results on screens in the exhibition.

Excercise of democracy; getting to know opinions, discussing and voting: users in the exhibition expressed their position.

Picture 3 - Discussing about whether the voting age should be lowered
Photo: archive of the Workers Museum

The final election results were presented at the exhibition closure party. A total of 9,023 people voted. Forty-one per cent of the people under 16 voted ‘yes’ to lowering the voting age, while 52 per cent voted ‘no’. Seven per cent voted ‘don’t know’. Twenty-eight per cent of the people between 16 and 17 voted ‘yes’ to lowering the voting age to 16, while 65 per cent voted ‘no’. Seven per cent also voted ‘don’t know’. Twenty-four per cent of users over the age of 18 voted ‘yes’, while 73 per cent voted ‘no’. Five per cent voted ‘don’t know’. The results show that the younger you are, the more likely are you to think that the voting age should be lowered. It is interesting to see that there is not a majority of the 16- and 17-year-olds who think they should be allowed to vote. There could be a variety of reasons to this. We are investigating further whether high knowledge of democracy and low self-confidence made them feel like they should not be allowed to vote because they think of democracy as a very serious matter.

Public programmes

Being dynamic on a week to week basis

We also changed the museum's hours of operation – the time the museum is open to the public – to be relevant to young people. The museum used to be open between 10 a.m. and 4 p.m. all days. However, the young people with whom we collaborated said that they were not able to visit the museum during the week as they were in school or at work until the museum closed. We extended the open hours on Wednesdays and, to ensure that the young people would come, we developed an ambitious event programme with events and activities every Wednesday. All of these events were planned and completed in learning partnerships with youth groups and organisations – once again to ensure that the young people took ownership of the exhibition and the activities.

The events ranged from revitalising old activities such as bingo and community singing to facilitating workshops and debates about current topics such as the pressure that society puts on young people today to be successful and "good citizens". About the pop-up exhibition we made with the young people who had lost a family member, we facilitated a café where young people could show up and talk about their loss and grief. Volunteers from the helping organisation showed up and helped facilitate the difficult talks. Several young people shared their stories of losing their loved ones. There was a girl who had lost her mum a year ago and had had great difficulties dealing with it and, until this event, had not found a forum where she could talk about her feelings with other young people in her situation. She found a safe space to share her deepest thoughts.

> A dynamic offer with changed opening hours, activities every Wednesday evening, stronger work with and involvement of the communities.

Our inspiration for museum practice found in sociomuseology meant that we had to work more with the local communities as well. Across the street in front of the museum is a school that educates textile designers and educators. We talked with students there who had attended the school for three years and had no idea there was a museum in front of their school. We developed an embroidery workshop with them at the museum where users could embroider political statements, which they could bring home or put on display in the exhibition. The workshop was developed and facilitated by students from the school. It was a rare opportunity for them to experience being a textile educator outside the school. The success of the event raised their confidence in themselves and their skills.

Reflective remarks and conclusion

Being relevant to young people

The overall visitor number did not change while the exhibition was on at the museum. From the opening of the exhibition at the end of September 2015 until its closure at the beginning of June 2016, about 60,000 people visited the museum, which is almost the same as the number of visitors in the same period the previous year. But we saw a change in who the people were who visited the museum.

The number of children and young people under the age of 18 visiting the museum

without participating in any programmes increased by 14 per cent.[7] Quantitative survey results show that the share of young people between 14 and 29 years old visiting the museum increased from 10 per cent in 2014 to 17 percent in 2015. By the end of June 2016, the share of young people between 14 and 29 years old increased to 25 per cent of all the users visiting the museum.[8] The results show that we were successful in being relevant to more young people, although at the expense of older users. This was a strategic decision. We were aware of the risk of losing some of our traditional users when we chose to focus on young people and their democratic self-confidence.

Picture 4 - Discussing and debating
Photo: archive of the Workers Museum

After the exhibition had been open for a while, we sensed that the older users did not have as good a visitor experience as the younger users in the exhibition. We carried out a survey in November 2015 to understand how young people and older people experienced the exhibition. The survey was carried out among users who did not participate in educational or public programmes in the exhibition.

On a scale from one to ten, where one was worst and ten was best, the young users between 14 and 29 years old gave their overall visitor experience an average of 8.0, while users more than 29 years old gave their experience 6.6. This supports our aim to create an exhibition that was relevant to young people. But the result also shows that we designed an exhibition to which older users had difficulty relating. This was, of course, expected when we chose to design an exhibition around young people's place in democracy, but we still wanted older users to have good visitor experiences.

Being relevant for young people meant not being as relevant for older ones. An exhibition guide was designed to improve the visitor experience of the "not-so-young-any-more" users.

[7] Children and young people less than 18 years old have free access to all state-owned and state-approved museums in Denmark. From 25 September, 2014 until 1 June, 2015, 5,907 children and young people under the age of 18 visited the museum. In the same period from 2015 till 2016 6,759 children and young people visited the museum.

[8] Data from the National User Survey, which is conducted in all state-owned and state-approved museums in Denmark. It's an ongoing survey since 2009, which gives insight into who use the museums in Denmark. Since 2009 more than 300,000 people have participated in the survey. For more information see Jensen and Lundgaard, 2015.

The survey also shows that the young people stayed longer in the exhibition than the older users. Forty-one percent of the users older than 29 years old stayed in the exhibition less than 15 minutes, while only eight per cent of the users under 29 years old stayed in the exhibition less than 15 minutes. Twenty-four per cent of the older users stayed in the exhibition more than 30 minutes, while 52 per cent of the younger users stayed more than 30 minutes.

Based on the results, we designed an exhibition guide aimed at older users. We did not change the exhibition to give them better visitor experiences, but we gave it another layer with the guide, which they could carry with them during their visit and read further information about the exhibition that was not available in the exhibition space.

A museum in service of society

As already mentioned, we believe that museums are agents of social change. At the Workers Museum we believe that museums are inextricably bound to humans and their lives and that humans are living museums teeming with stories crying out for an audience. We are certain of this, as we also are that the changes we need to make in our society to create a better world start with our children and young people. We must include them in the development of a better and more sustainable world for all people, without regard to ethnicity, spirituality, gender, sexual orientation, interests, lifestyles or political views. These beliefs are the heart and soul of why we prioritise children and young people as we redefine the museum as an educational institution for the twenty first century.

The clear vision and aim of the initiative proved to be very useful for our work with *Young Voices Unheard*. We wanted to raise the democratic self-confidence of young people and put no limits on ourself as to how we should do it. We dared to take a stand despite comments from other museum workers who thought we were moving away from the core services of museum practice. We wanted to dare to take risks, and we did.

Despite the increase in the number of young people visiting the museum and participating in the activities associated with the initiative, we are still struggling to reach out to new communities. We can see that those visiting did have powerful experiences, but we still need to reach out to more people to make a difference in society. As Nina Simon observed, *"It doesn't matter how powerful the experience is inside the room if most people cannot or choose not to enter"* (2016, p. 21).

Partnerships with organisations and individuals are essential for opening the museum to new people. Successful partnerships do not include partnerships in which just the museum gets something; all participants should benefit from the arrangement. This can be through networking, new funding or a platform to convey messages.

What happens when the project ends? What happens to the bonds created between the museum, the organisation and individuals? These are important questions that need to be answered if the museum wants to use partnerships to make itself relevant to more people. It requires more than just a few collaborations; it requires long-term commitments from all parties. That is how you become relevant to more people in the long run.

In 2016, including people from outside the museum in museum work does not require a large investment nor is it a drain on other resources. Moreover, such outreach becomes a fundamental way of working for museums that want to be relevant to the society they serve. Co-creation and learning partnerships are not necessary evils for museum practice today; rather, they are necessary building blocks in a foundation than can support museums

that want to connect with people and be relevant to the surrounding society and thereby serve as agents actively shaping society today and in the future.

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Summary

This article explores how museums can act as social agents in society by facilitating a framework for transformative experiences and thereby contributing to living and dynamic democratic processes. The experience draws on the Workers Museum's *Young Voices Unheard* initiative, which illustrates how a museum can contribute to the development of a better world by inviting citizens to co-develop exhibitions and programmes and thereby position at the heart of the museum the society it was created to serve. At the same time, the initiative shows how museums can open doors to new communities and be relevant on a week-to-week basis.

The initiative focused on young people aged 15 to 22 and their place in democracy. The reason for addressing this issue was that young Danes are at the top when it comes to knowledge about democracy and their confidence in democratic governance. But democratic self-confidence of the same young Danes falls short of those levels. We wanted to develop the museum to be an agent of change and empower cultural action. This meant changing how we work at the museum. We wanted to build an organisation that is responsive, creative, and not afraid to take risks. We wanted to listen to different (marginalised) groups in order to become a place that is relevant to more people – people who do not usually find the museum relevant to their lives. We wanted to prove that the Workers Museum could be a vital agent for improving democratic participation and self-confidence among young people in Denmark.

The work is based on sociomuseology and learning theory. We know that learning is most successful when you experience it on your own body. The content was designed to make the users active and make them participate in cultural producing processes. We encouraged users to discuss, talk, listen, reflect, read, write, and communicate their experiences and thoughts to develop knowledge, skills, competences and values. A key concept for the initiative was relevance. Relevance is not just to experience something that is familiar or connected to something that you already know. Relevance is something that gives you new information, adds meaning to your life, and, at the same time, makes a difference to you. This means that the museum is a place where citizens can learn democracy and citizenship by participating in museum activities.

Co-creation and social inclusion was the foundation on which the work rested. We must include more different kind of people in the development of a better and more sustainable world for all people, without regard to ethnicity, spirituality, gender, sexual orientation, interests, lifestyles or political views. These beliefs are the heart and soul of why we prioritise children and young people as we redefine the museum as an educational institution for the twenty first century. Co-creation and learning partnerships are not necessary evils for museum practice today; rather, they are necessary building blocks in a foundation that can support museums wanting to connect with people and to be relevant to the surrounding society, and thereby serve as agents actively shaping society today and in the future.

Keywords: learning, exhibition design, participation, democracy, transformation

Résumé

Cet article porte sur la manière dont les musées peuvent être des acteurs du changement sociétal : ils peuvent proposer un cadre dans lequel des expériences de transformation sont menées, et par là contribuer à un processus démocratique bien vivant et dynamique. L'expérience décrite est celle du projet *Young Voices Unheard* (Jeunes voies inaudibles) au Workers Museum (Musée des travailleurs). Cette initiative illustre comment le musée peut contribuer au développement d'un monde meilleur en invitant les citoyens à co-construire l'exposition et ses programmes, ce qui place le musée au cœur même de la société qu'il sert. Cette initiative montre en même temps comment les musées peuvent ouvrir grand leurs portes à de nouvelles communautés et être pertinents de semaine en semaine.

Le projet s'est organisé autour de jeunes gens âgés de 15 à 22 ans et de la place qu'ils occupent dans la démocratie. Le point de départ est le constat que les jeunes Danois ont certes de bonnes connaissances sur la démocratie et toute confiance en ses modes de gouvernance, mais qu'ils n'ont que peu de confiance en eux-mêmes dans ce domaine. Nous avons voulu développer le musée pour qu'il devienne un acteur du changement et qu'il porte l'action culturelle.

Cela signifiait aussi changer notre façon de travailler pour devenir une institution plus réactive, plus créative et plus apte à prendre des risques. Nous voulions mieux écouter différents groupes (marginalisés) de manière à devenir un lieu pertinent pour plus de personnes, en particulier celles pour qui le musée n'est habituellement pas pertinent. Nous voulions prouver que le Musée des travailleurs pouvait devenir un acteur important pour améliorer la participation démocratique et la confiance en eux des jeunes Danois.

Ce travail repose sur la socio-muséologie et sur la théorie de l'apprentissage. Nous savons qu'on apprend mieux quand le corps est mis à contribution. Le contenu a donc été développé afin de mettre les visiteurs physiquement en mouvement et de les faire contribuer au processus de création culturelle. Ils ont été encouragés à débattre, à parler, à écouter, à réfléchir, à lire, à écrire et à communiquer leurs expériences et leurs pensées dans le but de développer leurs connaissances, leurs aptitudes, leurs compétences et leurs valeurs.

La pertinence est un concept-clé de ce projet. Elle n'est pas que l'expérience de ce qui est familier ou lié à quelque chose que l'on sait déjà. La pertinence, c'est aussi quelque chose qui apporte de nouvelles informations, ajoute du sens à la vie, et qui en même temps change quelque chose. De ce fait, le musée devient un lieu où les citoyens peuvent apprendre la démocratie et la citoyenneté en participant à ses activités.

La co-création et l'inclusion sociale sont les fondations de ce projet. Il est important d'inclure toujours plus de personnes différentes dans le développement d'un monde meilleur et plus durable pour tous, sans distinction d'origine ethnique, de croyance, de genre, d'orientation sexuelle, d'intérêts, de style de vie ou d'opinions politiques. C'est fort de ces convictions que nous avons donné la priorité aux enfants et aux jeunes gens en redéfinissant notre musée en tant qu'institution d'éducation et de médiation du XXIe siècle. Des partenariats de co-création et d'apprentissage ne sont pas des maux nécessaires de la pratique muséale actuelle, mais bien des fondations essentielles pour tout musée bien décidé à maintenir le contact avec le public et à être pertinent pour la société dans laquelle il évolue, et donc à être un acteur façonnant la société d'aujourd'hui et de demain.

Mots-clés: apprendre, conception d'exposition, participation, démocratie, transformation

Resumen

Este artículo explora cómo los museos pueden actuar como agentes sociales en la sociedad facilitando un marco para experiencias transformadoras y contribuyendo así a procesos democráticos dinámicos y vivos. La experiencia se basa en la iniciativa *Young Voices Unheard* (Voces inauditas de los jóvenes) del Museo de los Trabajadores, que ilustra cómo un museo puede contribuir al desarrollo de un mundo mejor, invitando a los ciudadanos a desarrollar conjuntamente exposiciones y programas, posicionando en el corazón del museo el que fue creado para servir a la sociedad. Al mismo tiempo, la iniciativa muestra cómo los museos pueden abrir puertas a nuevas comunidades y ser relevante semana tras semana.

La iniciativa se centró en jóvenes entre 15 a 22 años, para observar su lugar en la democracia. La razón para abordar este tema fue que los jóvenes daneses están en la cima en lo que respecta al conocimiento sobre la democracia y su confianza en la gobernabilidad democrática. Pero la autoconfianza democrática de los mismos jóvenes daneses no alcanza esos niveles. Buscamos el desarrollar del museo como agente de cambio, potenciando la acción cultural. Esto significó cambiar la forma en que trabajamos en el museo. Queríamos crear una organización que fuera receptiva, creativa y que no temiera correr riesgos. Deseamos escuchar a diferentes grupos (marginados) para convertirnos en un lugar que fuese relevante para más personas, sobre todo para aquellos que generalmente no ven al museo como un espacio relevante para sus vidas. Queríamos demostrar que el Museo de los Trabajadores podría ser un agente vital para mejorar la participación democrática y la autoconfianza entre los jóvenes en Dinamarca.

El trabajo se basa en sociomuseología y teoría del aprendizaje. Sabemos que el aprendizaje es más exitoso cuando lo experimentas en tu propio cuerpo. El contenido fue diseñado para hacer que los usuarios estén activos y hacer que participen en procesos de producción cultural. Alentamos a los usuarios a debatir, hablar, escuchar, reflexionar, leer, escribir y comunicar sus experiencias y pensamientos para desarrollar conocimientos, habilidades, competencias y valores. Un concepto clave para la iniciativa fue la relevancia. La relevancia no es sólo experimentar algo que te sea familiar o esté conectado a algo que ya sabes. La relevancia es algo que le proporciona nueva información, agrega sentido a su vida y, al mismo tiempo, hace una diferencia para uno mismo. Esto significa que el museo es un lugar donde los ciudadanos pueden aprender sobre democracia y ciudadanía, participando en actividades museísticas.

La co-creación y la inclusión social fueron la base sobre la cual descansó el trabajo. Debemos incluir más tipos diferentes de personas en el desarrollo de un mundo mejor y más sostenible para todas las personas, independientemente de su origen étnico, espiritualidad, género, orientación sexual, intereses, estilos de vida o puntos de vista políticos. Estas creencias son el corazón y el alma de por qué priorizamos a los niños y jóvenes a medida que redefinimos el museo como una institución educativa para el siglo XXI. Las asociaciones de co-creación y aprendizaje no son males necesarios para la práctica de los museos en la actualidad; más bien, son bloques de construcción necesarios en una base que puede apoyar a los museos que desean conectarse con las personas y ser relevantes para la sociedad circundante, y así servir como agentes que moldean activamente a la sociedad actual y futura.

Palabras clave: aprendizaje, diseño de exposiciones, participación, democracia, transformación

ALBUM
A museum programme intended for people with Alzheimer's disease and dementia

Željka Jelavić, Kosjenka Laszlo Klemar and Željka Sušić

Alzheimer's disease and inclusive museums

According to the *World Alzheimer Report 2016*[1], an estimated number of 47 million people worldwide live with dementia. Croatia has a total population of over 4 million inhabitants, out of which 17,7% are older than 65 years. In 2017 around 80,000 persons were diagnosed Alzheimer's disease and dementia.

In common usage, the words "Alzheimer's disease" and "dementia" are often used interchangeably, although dementia is not a disease. Dementia is an umbrella term which describes a wide range of brain disorders unabling persons to perform everyday activities independently. The symptoms include the loss of intellectual and social skills.

Among different types of dementia, Alzheimer's disease is the most well-known. It is a progressive disease that destroys memory and other mental functions. It starts with increasing forgetfulness or mild confusion, and through the course of time, persons with Alzheimer's disease have more and more difficulty concentrating and thinking, especially about abstract concepts. Managing finances or multitasking, for example, are therefore extremely challenging for them. However, until a late phase of the disease, people keep the ability to read, dance, sing or engage in crafts and hobbies.

Croatian society in general, as it is the case in many other countries, is not sensitised to the social group of people with Alzheimer's disease and dementia. These persons are generally not involved in any form of social participation and can hardly be encountered in public places. In wider society, little is known about the patients and their lives. Hence, discomfort is often present among the members of the affected family. In Croatia, there are very few programmes[2] intended to raise the patients' quality of life and transform the existing social relationships.

Museums as agents of social inclusion and regeneration can deliver positive social outcomes, as Richard Sendall states (1998, p. 413). Following that statement, a joint museum programme of three museums was launched in fall 2017 as a part of new museum offer to include patients with Alzheimer's disease and dementia in early stages into social and cultural life. By giving persons with Alzheimer's disease and dementia the opportunity to participate on an equal footing in cultural activities, museums directly contribute to social, cohesive cultural strategies. This means, as David Fleming said, that "*museums which*

[1] Report done by Alzheimer's Disease International (2016).
[2] Alzheimer café is a good way of helping people with dementia and educating caregivers (Alzheimer Croatia, 2018).

commit themselves to serving broad audiences, in all the ways […], *but primarily through promoting learning, will, slowly but surely, impact on those people's lives*" (Fleming, 2005).

Research among CECA members done in 2017 by Arja van Veldhuizen and Jorge Albuja Tutiven has shown that there is no equal understanding worldwide of what is supposed to be "cultural action" as a part of museum education.[3] We consider the project intended towards people with Alzheimer's disease and dementia as a good example of cultural action related to education. In our understanding, cultural action is a dynamic concept. It is an opportunity for socially marginalised groups to be part of what is called mainstream culture through educational activities in museums. At the same time such educational programs challenge mainstream values, overcome social stereotypes and contribute to the democratisation of society and to the empowerment of socially challenged groups.

Cultural action is a dynamic concept. It offers an opportunity for socially marginalised groups to take part in culture.

Why *Album*?

The project *Album* was created to give opportunity for persons with Alzheimer's disease and dementia in early stages to improve their quality of life, and in particular to stimulate their senses through direct contact with museum objects and through exhibitions. The course of Alzheimer's disease has several phases. Roughly it can be divided in three stages: mild, moderate and severe stage. People with mild stage have significant trouble with memory and thinking that impacts daily functioning. At that stage it becomes clear to the family that a person is having difficulties which call for medical intervention. In the moderate stage, people get more confused and forgetful, they begin to need more help with self-care and daily activities. In the late stage, people lose the ability to communicate coherently, they experience a decline in physical abilities and they need total assistance in daily activities.

Experts recommend to develop interests and hobbies as well as involvement in various social activities that stimulate cognitive and physical functions in order to reduce the risk of Alzheimer's disease and dementia of all types. Therefore, carefully selected and prepared museum programs conducted by museum educators can surely be stimulating for persons with an early stage of Alzheimer's disease.

The project *Album* was carried out in fall 2017 by three partner museums from the city of Zagreb and financed by the Ministry of Culture. It was initiated by Željka Sušić, a museum educator adviser from the Typhlological Museum in cooperation with the Ethnographic Museum and the Technical Museum *Nikola Tesla.* The Typhlological Museum is one of the rare special museums in Europe dealing with the problems of disabled persons, especially of the visually impaired and socially challenged groups. As for the Ethnographic Museum, the major part of its collections consists of object representing the Croatian ethnographic heritage. It also holds a collection of non-European cultures. The objects mostly date back to the 19th and early 20th century. Finally, the Technical Museum *Nikola Tesla*, established in 1954 in Zagreb, follows in the tradition of the world's great science and technology museums. It holds many objects of everyday use which are typical of the industrial era of the 19th and 20th centuries.

[3] Poster presentation at the CECA - DEMHIST annual conference *Relevance: Are We Trying Hard Enough?* 14-18 October 2017, Tower of London and Hampton Court Palace, London, United Kingdom.

Why did we decide to name the project *Album*? Album has several meanings: in Ancient Rome, an album was a white plate used for the printing of important events, notices, names of senators, etc. In the Middle Ages, an album was a book for self-handwritten notes. In the modern era, printed photographs or stamps for example are kept in albums, usually nicely decorated hardcover books.

By choosing the name *Album* for the project, the intention was to suggest the similarity of creating an album full of memories and museum work. In both cases, it is about creating criteria, selection, describing and presenting. Hence, browsing the album invokes memories and encourages people to interact and activate memory, which were the aims of this project.

The objectives of the project were multifold. The main goal was to establish the museum as a space that contributes to improve the quality of life and the enjoyment of museum objects for people with Alzheimer's disease. Another objective was to present the social potentials and values of the museum to a wider public. In addition, the project also intended to use the social networks for promoting and raising awareness about persons with Alzheimer's disease and dementia as well as their social and cultural needs.

Main objectives: establish the museum as a place
- to improve the quality of life,
- with high social potentials and values.

Planning the project

Prior to the beginning of the program, a plan of activities was launched by the museum partners with clearly defined goals, methods and forms of work to be implemented. In collaboration with the Croatian Association for Alzheimer's disease, a call for cooperation was sent to three homes for the elderly people on which two responded positively: the Medveščak Home for Elderly from the city center of Zagreb and the House for the Elderly Villa Brezovica from the suburban area of Zagreb.

In order to go on with the program, the three museums first had to connect with local Alzheimer organisations as well as with homes for elderly. This task was much more complicated and took more time than expected, although interest from their side was expressed for cooperation.

Non-governmental organisations which provide education for families and services for patients with Alzheimer's disease are based on volunteer work. We found it very difficult to establish a stable and undisrupted contact with one person in charge, so that the discussions took much longer than planned. In addition to that, our first idea that local organisations would help us connecting with patients and their families was not working either. Although the reasons were all different, the common ground was that a lack of additional help in logistic matters which prevented them from visiting the museum(s).

Therefore, we turned to homes for elderly. Medical staff and caregivers discussed and estimated who were the patients who could participate in the program in regard of their medical status. Besides, museum educators had to connect with social workers from the elderly nursing homes and discuss logistics and transportation issues.

Another important task was to choose objects from each museum's collection. Those objects need to be placed at the disposal to the group during their visit to the museum. Compared to an art museum for example, it was easier for us to choose the objects as

many of them have an everyday-use value. Conservation and security risks are also lower for those objects than handling works of art.

As the project was deemed to be a pilot project, in fall 2017 four visits to museums were organised, two to the Ethnographic museum and two to the Technical museum *Nikola Tesla*. Coordination of the project, media presentation, social media and carrying out the evaluation at the end of the project was the task of the Typhlological Museum.

Carrying out the program

From the very beginning, it was clear that personalised approach was necessary. The first step was therefore to identify the skill levels and the state of the potential participants. Those involved in the program differed in terms of socio-economic status, life experience, education and professions. They also had different cultural background and origins from various parts of Croatia.

Having all that in mind, it was of high importance to create a warm and empowering atmosphere from the very beginning while entering the museum. This is a crucial point, as we learned from the project that was carried out by the National Gallery of Modern Art in Rome (De Luca, 2012, pp. 211-219), to mention one example, a project which won a CECA Best Practice award in 2011. Each visit to the museum in the project *Album* began with a welcoming coffee and cakes, giving an opportunity to get to know one another. It continued with an exploration of selected hands-on exhibits and exhibitions. Objects selected were especially chosen to stimulate and recall memory and emotions. They were on disposal to participant in a room close to exhibition hall in order to handle the objects in a quiet atmosphere.

Crucial implementation factors:
- a warm and empowering atmosphere,
- a personalised approach,
- direct handling of the objects.

Methods used in the museum program were based on an individual approach to each person and the direct contact with museum objects. The participants were asked to determine the type of material, describe the texture or to relate the object to their own body. The combination of verbal (narration, explanation), visual (observing, viewing) and audio (listening) methods was used to provide the best experience. The length of the program was one hour for each visit.

The Ethnographic Museum has selected objects from its textile collections and its collection of musical instruments. Everyday items like caps, purses and scarves were the starting points for recalling memories from the participants' younger years. The discussions developed about dressing styles, fashion, handwork as well as relationships between older and younger generations, parents, children and grandchildren.

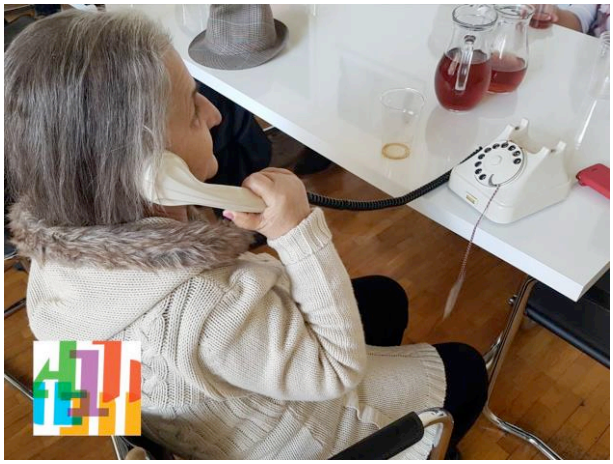
Knowing that music is a powerful stimulant, musical instruments have been selected for the second visit in the Ethnographic Museum. Talks about traditional instruments led to revealing the memories of taking part in folk dances, rebellion of young generation, rock'n'roll bands and disco dances. This talk was so stimulating that some of the participants started to sing.

Picture 1 - Traditional instruments from the collection of the Ethnographic Museum were the starting point for revealing memories about songs and dances from youth.
Photo: archive of the Ethnographic Museum

In the Technical Museum *Nikola Tesla*, the record player and records with songs of Vjekoslav Jutt – a famous Croatian singer during the 1960s and 1970s – opened stories about the first dances and young love affairs as well as a discussion about the quality of songs and singers.

Picture 2 - An old record player initiated talk about old popular songs.
Photo: Marijo Zrna, archive of the Technical Museum *Nikola Tesla*

The white dial phone spurred on stories of family relations and friendships. The hair dryer from the 1960s initiated stories of beauty styles and ways of socialising which ended up in stories about sports, in particular about skating in their youth.



Picture 3 - Revealing memories about long telephone talks with friends.
Photo: Marijo Zrna, archive of the Technical Museum *Nikola Tesla*

While handling the objects as well as through the interactive guided tours, participants expressed a positive change of behavior. At the beginning, there was a "warming up" period. Through that period casual talks were going on. Although it looked spontaneous, the museum educator carefully led the conversation. In interaction with participants, it was important to include all group members, to use simple language and to pose questions one by one. It was also crucial to avoid very academic language as well as too many different concepts. As the time went by, participants opened up: they became more relaxed, more talkative, laughing and motivated to improve their skills.

During guided tour through the exhibition, a focus was directed on certain objects which, again, were the ones which stimulated memory and talks about the way of usage and a personal attitude towards the objects. Questions like *What does this remind you of?* or *How do you feel about what you are seeing*? were asked not only to stimulate memory but also to express the feelings using words and phrases they know. In the meantime, the participants were encouraged to interact with the others. It is important to stress out that the attitude of the museum educator towards the participants was not a patronising one. It was an exchange of questions, answers and ideas based on mutual respect. Our programme proved, as results from other museum programs[4] have shown, that carefully designed museum programmes and realised visits have a positive effect on the general status of the patients with Alzheimer's disease and dementia in early stage.[5]

Carefully designed museum programmes have a positive effect on the general status of patients with Alzheimer's disease.

[4] For example from the Minneapolis Institute of Art (Startribune, 2018).
[5] The MoMA Alzheimer's Project: Making Art Accessible to People with Dementia (MoMa, 2018).

Picture 4 - Guided tour by the head of education at the Ethnographic Museum
Photo: archive of the Ethnographic Museum

Public visibility of the program

In order to make the whole program more visible in the general public, we took the strength of social networks and their influence on public opinion into account. Therefore, we regularly published posts about the *Album* project on Facebook during fall 2017. Statistics show that 45,966 Facebook users revealed posts and 578 users liked them, whilst 31 even shared them.

Picture 4 - Post on the Facebook page of the Typhlological Museum
Screenshot of the post[6] on 3 October, 2017

[6] https://www.facebook.com/Tiflolo%C5%A1ki-muzej-271181719586258/

Besides, local and national TV and radio stations broadcasted stories about the programme as well as internet news portal and specialized portals dedicated to specific audience like for example the one for Alzheimer's disease.

Evaluation notes

At the end of the program in November 2017, its coordinator the Typhlological Museum carried out a summative evaluation. In total, 16 persons participated in the program which consists of four visits to two museums. Social workers evaluated the museum visit with participants upon returning to the homes for elderly. Participants expressed satisfaction with the visit. Hence, caregivers who work with patients on everyday basis estimated the participants' emotional status after the visit as very good. Accompanying staff was very satisfied with the atmosphere, hospitality and interaction with participants.

A high level of satisfaction was reached, the participants' emotional status was improved.

All partners involved in the *Album* program expressed their satisfaction with the coordination of the program. Staff from one elderly home pointed out that more coordination within their own institution was needed to organise the visit to the museums. From the museum educators point of view, high satisfaction was also expressed with the carrying out of the programme and the interaction with all participants.

It is well-known that Alzheimer's disease causes some sudden fits of confusion, during which the patients feel absolutely lost and most of the time frightened. Though theoretically possible at any time, such an episode of confusion for one participant did not occur during the workshops or the visits. It happened once, nevertheless: outside the museum, on the way to the cars taking the participants back to their homes. The incident caused some uneasiness and reminded the museum educators of the specificities of the group of people they designed the project for. It also underlined the importance of training in order to know better how to handle that kind of unsettling situations, so the conclusion of the internal feedback discussions between the partner museums.

Recommendations and Conclusion

All project partners agreed that such programmes are needed, in the future with more museums and more elderly homes involved and should become part of a regular offer. In this regard, it would be important to organise a presentation of the *Album* project to museum professionals as well as to caregivers. A training of museum staff about specific aspects of the work with persons with Alzheimer's disease and dementia would also be needed. Following those recommendations, the project was actually presented on two national and one regional conferences during winter and spring 2018. For running the programme on a longer term, it is vital to secure the continuity of financial support and a good intersectional cooperation. This is the aspect that all partners found very difficult. It would be important to develop a model for monitoring the project in cooperation with social workers and caregivers from elderly homes. Hence, regarding public visibility it is important to strengthen relations with different media and secure a permanent presence.

All partners involved agreed that projects like this present museums as responsible and socially engaged institutions.

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Summary

This paper presents a joint project entitled *Album* intended for people with Alzheimer's disease and dementia, carried out by three Croatian museums in Zagreb in fall 2017 and financed by the Ministry of Culture. It was initiated by Željka Sušić, museum educator adviser from the Typhlological Museum dealing with the problems of disabled persons, especially of the visually impaired and socially challenged groups. It was realised in cooperation with the Ethnographic Museum and the Technical Museum *Nikola Tesla.*

This project was the first one in Croatia joining museums of different kinds to emphasise social inclusion of people with dementia and Alzheimer's disease in museums. The objectives of the project were multifold. The main goal was to establish the museum as a space that contributes to improve the quality of life and the enjoyment of museum objects for people with Alzheimer's disease. Another objective was to present the social potentials and values of the museum to a wider public. In addition, the project also intended to use the social networks for promoting and raising awareness about persons with Alzheimer's disease and dementia as well as their social and cultural needs.

In total, 16 persons from two elderly homes from the city of Zagreb participated in the program. During October and November 2017, two groups from each institution visited the Ethnographic Museum and the Technical Museum *Nikola Tesla*, in a total of four visits to the two museums. The coordination of the program activities and partners as well as the evaluation were the task of the Typhlological Museum.

The two museums selected objects related to music and everyday life. The Ethnographic Museum selected objects from its textile collections and its collection of musical instruments whilst the Technical Museum *Nikola Tesla* selected a record player, skates, a hair dryer and a telephone from the 1960s. The methods used in the museum programme were based on an individual approach to each person and the direct contact with the museum objects. The combination of verbal (narration, explanation), visual (observing, viewing) and audio (listening) methods was used to provide the best experience.

The length of the programme was one hour for each visit. While handling the objects as well as through the interactive guided tours, participants expressed a positive change of behavior. During guided tour through the exhibition, a focus was directed on certain objects which, again, were the ones which stimulated memory and talks about the way of usage and a personal attitude towards the objects. Questions like *What does this remind you of?* or *How do you feel about what you are seeing*? were asked not only to stimulate memory but also to express the feelings using words and phrases they know. In the meantime, the participants were encouraged to interact with the others.

All project partners agreed that such programmes are needed in the future with more museums and more elderly homes involved and should become part of regular museum offer. Hence this project is an example of responsible and socially engaged cultural institutions.

Keywords: museum, social inclusion, Alzheimer's disease, dementia

Résumé

Cet article présente le projet *Album* destiné aux personnes atteintes de la maladie d'Alzheimer ou de démence sénile. Trois musées croates se sont associés pour ce projet, financé par le Ministère de la Culture et mis en œuvre à l'automne 2017 à Zagreb.

Il a été initié par Željka Sušić, médiatrice du Musée typhlologique, musée dont le thème principal sont les personnes en situation de handicap et en particulier les déficients visuels et les groupes marginalisés. Le projet a été réalisé en collaboration avec le Musée d'ethnographie et le Musée technique *Nikola Tesla.*

Album est le premier projet en Croatie à rassembler des musées de thèmes très différents afin de contribuer à l'inclusion sociale de personnes atteintes d'Alzheimer. Les objectifs de ce projet sont multiples. Le but principal est d'établir le musée comme un lieu où les personnes atteintes d'Alzheimer peuvent améliorer leur qualité de vie et profiter des objets des collections. Un autre objectif est de présenter au grand public le potentiel social et les valeurs du musée. De plus, les partenaires du projet comptaient beaucoup sur les réseaux sociaux pour soutenir et attirer l'attention du public sur les personnes atteintes d'Alzheimer ou de démence, en particulier sur leurs besoins sociaux et culturels.

En tout, 16 résidents de deux maisons de retraite de Zagreb ont participé au programme. En octobre et novembre 2017, deux groupes de chaque maison de retraite ont visité le Musée d'ethnographie et le Musée technique *Nikola Tesla* pour un total de quatre visites dans deux musées. La coordination des activités et des musées partenaires ainsi que l'évaluation du projet a été assurée par le Musée typhlologique.

Les deux musées visités ont sélectionné des objets de leurs collections liés à la musique et à la vie quotidienne. Le Musée d'ethnographie a choisi des objets de sa collection textile ainsi que de sa collection d'instruments de musique, alors que le Musée technique *Nikola Tesla* a choisi un tourne-disque, des patins à glace, un sèche-cheveux et un téléphone des années soixante. La méthode mise en œuvre dans le programme repose sur une approche individuelle de chaque personne et sur un contact direct avec les objets du musée. La combinaison des approches verbale (narration, explication), visuelle (observer, regarder) et auditive (écouter) a permis d'obtenir une bonne expérience globale.

Chaque visite a duré une heure. En manipulant les objets et au cours de la visite guidée interactive, on a pu constater une évolution positive du comportement des participants. La visite guidée de l'exposition a, là encore, mis l'accent sur des objets susceptibles de stimuler la mémoire et la prise de parole sur la façon de les utiliser et sur le lien personnel des participants avec ce type d'objets. Des questions telles que « Que vous rappelle cet objet ? » ou « Qu'éprouvez-vous en voyant cela ? » sont destinées non seulement à activer la mémoire, mais aussi à encourager l'expression de leurs sentiments en utilisant des mots et des formules familiers. Les participants ont également été encouragés à échanger entre eux.

L'ensemble des partenaires du projet s'accordent sur le fait que de tels programmes sont nécessaires et qu'ils devront inclure encore davantage de résidences pour personnes âgées. Ils insistent également sur le fait que de tels programmes devront s'établir pour faire partie de l'offre régulière du musée. Ainsi, ce projet est un exemple de l'action responsable et sociale d'institutions culturelles engagées.

Mots-clés : musée, inclusion sociale, maladie d'Alzheimer, démence sénile

Resumen

Este documento presenta un proyecto realizado en conjunto, titulado *Álbum* destinado a personas con enfermedad de Alzheimer y demencia, llevado a cabo por tres museos croatas en Zagreb en otoño de 2017 y financiado por el Ministerio de Cultura. Fue iniciado por Željka Sušić, asesor de educadores de museos del Museo Tiflológico que se ocupa de los problemas de las personas discapacitadas, especialmente de los discapacitados visuales y los grupos con problemas sociales. Se realizó en cooperación con el Museo Etnográfico y el Museo Técnico *Nikola Tesla*.

Este proyecto fue el primero en Croacia que unió a museos de diferentes tipos para enfatizar la inclusión social de las personas con demencia y la enfermedad de Alzheimer en los museos. Los objetivos del proyecto fueron múltiples. El objetivo principal fue establecer el museo como un espacio que contribuye a mejorar la calidad de vida y el disfrute de los objetos del museo para las personas con la enfermedad de Alzheimer. Otro objetivo fue presentar las potencialidades y valores sociales del museo a un público más amplio. Además, el proyecto también pretendía utilizar las redes sociales para promover y crear conciencia sobre las personas con la enfermedad de Alzheimer y la demencia, así como sobre sus necesidades sociales y culturales.

En total, 16 personas de dos hogares de ancianos de la ciudad de Zagreb participaron en el programa. Durante octubre y noviembre de 2017, dos grupos de cada institución visitaron el Museo Etnográfico y el Museo Técnico *Nikola Tesla*, en un total de cuatro visitas a los dos museos. La coordinación de las actividades del programa y los socios, así como la evaluación, fue tarea del Museo Tiflológico.

Los dos museos seleccionaron objetos relacionados con la música y la vida cotidiana. El Museo Etnográfico seleccionó objetos de sus colecciones textiles y su colección de instrumentos musicales, mientras que el Museo Técnico *Nikola Tesla* seleccionó un tocadiscos, patines, un secador de pelo y un teléfono de la década de 1960. Los métodos utilizados en el programa del museo se basaron en un enfoque individual de cada persona y el contacto directo con los objetos del museo. La combinación de los métodos verbal (narración, explicación), visual (observación, visualización) y audio (escucha) se utilizó para proporcionar la mejor experiencia.

La duración del programa fue de una hora por cada visita. Al manejar los objetos, así como a través de las visitas guiadas interactivas, los participantes expresaron un cambio positivo de comportamiento. Durante la visita guiada a través de la exposición, un enfoque se dirigió a ciertos objetos seleccionados para estimular la memoria y que dieron la oportunidad para hablar acerca de la forma de uso y sobre la actitud personal hacia los objetos. Preguntas como ¿Qué te recuerda esto? o ¿Cómo te sientes acerca de lo que estás viendo? sirvieron de sugerencia no solo para estimular la memoria, sino también expresar los sentimientos usando palabras y frases que ellos conocen. Mientras tanto, se alentó a los participantes a interactuar con los demás.

Todos los socios del proyecto estuvieron de acuerdo en que programas como este son necesarios en el futuro, sumando a más museos y hogares para ancianos y que deberían de formar parte de la oferta habitual del museo. Por lo tanto, este proyecto es un ejemplo de instituciones culturales responsables y socialmente comprometidas.

Palabras clave: museo, inclusión social, enfermedad de Alzheimer, demencia

Market of ideas

Foire aux idées

Mercado de ideas

Through the Camera Lens: Gallery, Art, Audience

Museum	The Gallery of Matica srpska
City, country	Novi Sad, Serbia
Cooperation partners	Academy of Arts, University of Novi Sad
Aim of the project	Personal connection with art and museums
Target group(s)	Wider audience
Timeframe	Special project, November 2017 – June 2018
Contact details	Snežana Mišić Jelena Ognjanović
Email	s.misic@galerijamaticesrpske.rs

Picture credits: Predrag Uzelac
Jelena Kovačević Vorgučin

The 170th anniversary of the Gallery of Matica srpska in 2017 was a great occasion for the Gallery to look back on its work, to reconsider the role of the institution and to point out the significance of its art collection in the society. It resulted in the project *Through the Camera Lens: Gallery, Art and Audience,* which focused on the relations of museum experts and audiences with the Gallery, art and culture.

Over six months, museum staff, famous persons from different fields (culture, science, sport) and the audience had been professionally photographed in front of their favourite artwork from the Gallery's collection: they had chosen the artwork that they could connect or identify with. This simple idea led to more than 300 photographs of babies, children, teenagers, adults, couples and families in front of the 18th, 19th and 20th century pictures, be they portraits, landscapes, historical compositions and so on. Satisfied visitors expressed their emotions and associations of the artworks through the lens of the camera. They also gave their statements why they had chosen the specific work of art. As a result of this action, the Gallery organised an exhibition of all those photographs.

The main ideas were that the art collected and displayed in museums belongs to the people, and that art achieves its true value and significance only in interaction with the audience. This project showed how well those ideas were reached. Visitors personally connected with the art and felt that artworks are part of their identity. We wanted to show that museums are here to enable personal dialogue between people and art. Through this process, we succeeded in creating a special bond between past and present, art and people, museum and audience.

- "*I chose this painting because it resembles the artworks which hanged on the walls of our home and in front of which I had spent my childhood*" (visitor in front of the painting of Predrag Milosavljević *Roofs of Paris*).
- "*The painting reminds me of my 'sailor' that sailed away and now he is waiting for me somewhere on the island*" (visitor in front of the painting of Sava Šumanović *Sailor at the pier*).

On the luxury of having time

Museum	Museum of Communication
City, country	Berne, Switzerland
Cooperation partners	
Aim of the project	Cultural action on equal terms
Target group(s)	Individual visitors of all ages
Timeframe	Permanent since 2017
Contact details	Gallus Staubli
Email	g.staubli@mfk.ch

Picture credits:
Museum of Communication, Berne

On the day when newspapers declared an Internet entrepreneur as the richest man in the world, 8.5 million Swiss francs in play money were distributed to each visitor at the reception desk of the Museum for Communication. Far from arbitrary, this quantity refers to the amount that Jeff Bezos would need to spend every day until his 90th birthday in order to reach bankruptcy. The communicators engaged visitors in an inverse-monopoly game, specially conceived for the occasion, whose goal was to spend all 8.5 million francs. Not an easy task, as it turned out. The first player to disburse this fortune showed the others his or her favourite object in the museum. While playing, the visitors engaged in conversation. The pros and cons of our monetary system, poverty and wealth, the excesses of the financial sector, online trading, big data, valuables and values, were topics discussed between complete strangers.

This example illustrates well how things work at the Museum for Communication. The communicators, a profession only conceived in 2017, seduce, conduce and guide the public to participate as equals in diverse activities and discussions. The Museum's subject-matter allows for an exchange on the most diverse subjects. Directly addressing a group, making a visitor feel spoken to, becomes just as important as enabling a connection to the curated content of the exhibition. "It's all about you, and you're not alone." This is the museum's Motto, and holds true in the sense that all employees who have direct contact with the public are mediators. This enables *cultural action* in the Museum's everyday contact with diverse target groups, and on the most actual subjects. A museum gains its relevance not through the mere presentation of technical artefacts, but rather by emphasising the cultural techniques, processes, questions, fears and ideas related to these. To achieve precisely this was the purpose of completely renovating and re-inaugurating our Museum in August 2017.

A Seat at the Table

Museum	National Museum of African American History and Culture
City, country	Washington, D.C., USA
Cooperation partners	
Aim of the project	Provide community dialogue space towards strategizing for a more equitable world
Target group(s)	Adults and Teens
Timeframe	Quarterly
Contact details	Kayleigh Bryant-Greenwell
Email	bryant-greenwellk@si.edu

Picture credits: Copyright Smithsonian Institution, photo by LLJ Photography

"*A Seat at the Table*" is borrowed from Langston Hughes' iconic poem *I, Too*; this and other lines from the poem are etched on the walls of the museum's history galleries.

Participants are invited to take a seat at the table, following critical conversations by guest speakers in a range of fields whose work advances progress for diverse American communities. The program presents a protected space where participants can take part in a compelling conversation with their peers about race, and other important matters as they share the same food and drink. They take the lead in problem solving, and developing strategies towards a more equitable society.

A Seat at the Table is a participatory program that promotes conversations about social justice and explores issues of contemporary importance linked to systemic racism, as well as social, political and economic inequity. This program amplifies an important pillar of the National Museum of American History's mission to explore the American experience through the African American lens, and what it means to be an American. *A Seat at the Table* jumpstarts critical thinking and creative conversations about fairness through curated activities designed for exchanging ideas for living in a better world.

HeritageCares

Museum	National Heritage Board
City, country	Singapore
Cooperation partners	
Aim of the project	Leverages museum and heritage programmes to facilitate corporate social responsibility efforts as well as family and social bonding at NHB museums, heritage institutions and heritage sites.
Target group(s)	Social Service Organisations in Singapore
Timeframe	Permanent programme
Contact details	Asmah Alias
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HeritageCares is a philanthropic initiative by the National Heritage Board (NHB) launched in March 2016 and made possible by generous donations from corporate donors. Through engaging heritage programmes at NHB museums and heritage institutions, HeritageCares provides under-reached segments of our society access to meaningful experiences that encourage family bonding, enhance social skills, provide quality educational experiences and promote active ageing.

The objectives of HeritageCares are:

- to encourage family interaction and bonding through heritage, targeting families in difficulty to stay strong;
- to enhance social skills and provide quality educational experiences through conversations inspired by objects from the museum, targeting those with disabilities/special needs and youths at risk;
- to encourage active ageing, sense of well-being and continual contributions to society through heritage activities, targeting the elderly; and
- to create a platform for volunteering opportunities for both corporate and public organisations.

Since its launch in 2016, more than 200 programmes have been organised under HeritageCares which attracted over 1,600 volunteers and more than 8,000 participants from social service organisations in Singapore. Participants range from adults and children with special needs to youths at risk, senior citizens and low income families.

Museums And Participation Network

Institution	Voluntary orgnisation
City, country	United Kingdom, country-wide
Cooperation partners	Various museums and galleries
Aim of the project	A network for engagement practitioners aiming to support, promote and build stronger collaborations between organisations across the sector and the audiences they serve.
Target group(s)	Engagement practitioners in museums
Timeframe	Permanent network
Contact details	Poppy Szaybo, Director
Email	poppyszaybo@btinternet.com

The definition of 'Cultural Action' in UK museums is a difficult concept to define. There are lots of fantastic projects happening across the UK where museums, galleries and heritage sites are working with local, national and international communities to address social issues, advocate for rights and social change and, improve access and inclusion. Whereas we might not use the term 'Cultural Action' directly, there is a big debate in the UK about the social role of museums and how museums can be 'useful' to their audiences, communities and the society we live in.

Some good individual examples of recent projects include Michael McHugh's work at Tyne & Wear, Archives and Museums where he addressed the questions, how can museums respond to a world that is experiencing rapid social, political change? And how can a simple iterative production model and focused audience engagement challenge our audiences in a networked society that is growing ever more divisive and reactionary?

- https://medium.com/@signalsmmx/if-you-lived-here-15a68c7f40df.

Another good example of work being done that explores the idea of cultural action and societa change is Prejudice and Pride, a project exploring hidden LGBTQ history at the National Trust

- https://www.nationaltrust.org.uk/features/prejudice-and-pride-exploring-lgbtq-history.

A good example of an initiative that provides a central space where discussion on this theme can take place is the Museums And Participation Network. It is a free network for engagement practitioners aiming to support, promote and build stronger collaborations between organisations across the sector and the audiences they serve. The aim is to support and encourage emerging practitioners, mid-career and senior level professionals in working creatively around the issues of open participation and inclusion in museums. They want members to give and receive support from each other; openly share experiences and challenges, critically reflect and actively respond to their practice as well as explore opportunities to collaborate. They run events, workshops and act as a forum for discussion around participation, the social role of the museum and cultural action.

- https://museumsandparticipation.com/

At the museum with the Roma

Museum	Byzantine & Christian Museum Hellenic Ministery of Culture and Sports
City, country	Athens, Greece
Cooperation partners	Greek Film Centre
Aim of the project	Promote the Roma population's social access to culture
Target group(s)	Members of the Roma community, young and adults
Timeframe	Project launched in the year 2013-2014
Contact details	Stathis Gkotsis Panos Vosnidis
Email	bma@culture.gr

Picture credits:
Byzantine & Christian Museum

The action identified the ways to facilitate access to the museum experience and familiarise specific population groups with the monuments of the area, with emphasis on those groups facing more severe social exclusion problems,.

The aim of the program was to promote the Roma population's social access to cultural heritage, to stimulate their historical self-awareness and to introduce society with certain characteristics of the Greek Roma community that overturn stereotypical perceptions.

This effort of the institutions responsible for the protection and promotion of the monumenta wealth of the Byzantine and post-Byzantine period is of particular importance in the case of the Roma. It is connected with the need to point out the historical path of the Roma, since their first presence on European territory is recorded in Greece during the late Byzantine period. They were described as Gypsies around that time, a term which was going to be widely used in various European languages as a determinant of the identity of the Roma populations settled on European grounds.

During the action, we implemented the following, in collaboration with representatives of the Greek Roma community:

- production, in partnership with the Greek Film Centre, of four documentary films, recording unknown aspects of the modern life of different Greek Roma communities,
- designing and implementing customised museum educational activities for school groups with significant presence of Roma pupils,
- organising open events (discussions, film screenings, music events) to promote aspects of the Greek Roma identity and overturn stereotypical perceptions about them,
- training young Roma in cultural mediation issues and organising, with their participation, activities to approach the community,
- a publication which discusses the aspects of the history of the Roma in Greece and highlights the actions required, in order to address current social inclusion issues.

Finally, we organised educational activities in collaboration with seven regional services of the Hellenic Ministry of Culture and Sports (Thessaloniki, Drama, Kalamata, Sparta, Corfu, Chios, Chalkida) and with our liaisons from the Roma communities, in order to familiarise the Roma communities with local museums and monuments.

Pupils' advisory board

Museum	TECHNOSEUM
City, country	Mannheim, Germany
Cooperation partners	26 cooperating schools
Aim of the project	Children and young people giving advice to the museum
Target group(s)	Pupils from the cooperating schools
Timeframe	Permanent since 2014
Contact details	Antje Kaysers
Email	antje.kaysers@technoseum.de

Picture credits: Eva Burkard, TECHNOSEUM

Idea: More than half of the TECHNOSEUM's visitors are children and young people under the age of 18. This is why concerted programs for this target group are very important within the cultural and educational programs of the museum as a whole. In 2014, it was decided to give them also an official voice. Therefore, the pupils' advisory board was established. The aim is to develop the museum, its permanent exhibitions as well as future exhibitions, including services and programs.

Organisation: In order to intensify the cooperation between schools and the museum, TECHNOSEUM since many years has a special relationship with certain schools. At the beginning of the school year, the schools name two pupils for participation. The board consists of two groups: children from primary schools and young people from secondary schools. Each group meets four times a year for two hours. At maximum, participation is possible for three successive years. During this time, the members get a card for free entry into the museum. At the end of their term, they get a certificate.

Subjects: For example, the primary school group tested in winter 2017 hands-on-activities for the special exhibition *The history of sports and technique* that is going to be opened in November of 2018 (see photo). They gave their feedback and further ideas for more activities. The secondary school group discussed within one meeting digitalisation possibilities in the museum. The museum plans to intensify its activities in the field of digitalisation and therefore asked the participants about their practice and experience with various media as well as their wishes for digital activities and programs in the museum.

Evaluation: After every meeting, the members reflect on their assignment and participation. They are aware of the importance of being heard as children and young people, they appreciate it and they share this idea with their mates. Meanwhile, they see the museum with different eyes. In conclusion, besides of the fact that the ideas of this important target group of the museum are heard directly and officially, not only children and young people but all museum visitors may take a benefit.

LET ME TAKE YOU – From backpack to museum

Museum	Centraal Museum
City, country	Utrecht, the Netherlands
Cooperation partners	Foundation for promotion of social participation
Aim of the project	To tell the stories of former refugees and show the value of both everyday personal possessions and of museum objects.
Target group(s)	Former refugees
Timeframe	Special project May – October 2016
Contact details	Eveline Reeskamp
Email	ereeskamp@centraalmuseum.nl

Picture credits: Copyright Centraal Museum, Utrecht, Ivar Pel 2015 (portrait), Ernst Moritz 2016 (exhibition)

LET ME TAKE YOU,
From backpack to museum

Stories of Utrecht refugees

In the museum presentation *The world of Utrecht, stories from an international city,* we presented stories through works of art, makers and commissioning clients. This project centred on the stories of Utrecht citizens who once fled their country and ended up in this city.

Today, one out of three Utrecht citizens is of foreign descent. Fleeing one's home and leaving everything behind is a drastic experience.

The national oral history project, *Ongekend Bijzonder* ('Incredibly Special'), collects personal stories and items from people of different origins. The participants came from Iran, Ethiopia and Vietnam. We asked them to choose an art object that has special significance for them and to present a personal object. This resulted in a remarkable display of stories, objects, audio-visual material and texts. By presenting the perspective of people who had to leave everything behind, this presentation makes us think about the value of both everyday personal possessions and of museum objects.

We asked the visitors of the museum to reflect and react on the exhibition by answering the following question: "Imagine having to flee home, forever. What precious item would you take along? "

The stories of the participants were published in a catalogue.

Generando complicidades con la comunidad

Museo	Museo Artequin Viña del Mar
Ciudad, paìs	Viña del Mar, Chile
Socios de cooperación	Ibermuseos y Universidad Andrés Bello
Objetivo del proyecto	Elaborar un proyecto colaborativo entre el museo y su comunidad
Grupo(s) destinatio(s)	Toda la comunidad de Viña del Mar, especialmente los estudiantes de universidad
Tiempo	Proyecto especial Diciembre 2017- junio 2018
Datos de contacto	Loreto Ledezma
E-mail	lledezma@artequinvina.cl

Picture credits:
Museo Artequin Viña del Mar

Generando complicidades busca desarrollar una nueva práctica dentro de las líneas de acción de Museo Artequin Viña del Mar, al crear instancias de mayor participación e interacción entre el museo y la comunidad donde se inserta. A través del proyecto, se desea quebrar la lógica de profesionales de museo como portadores de la verdad que se entrega a los públicos y se apela por un nuevo paradigma, en donde en conjunto, trabajadores del museo y comunidad, eligen, proyectan y conciben una exhibición educativa.

Generando complicidades propuso tres líneas temáticas generales que debían ser consideradas: equidad de género, diversidad cultural y memorias de Viña del Mar. Se buscaba elaborar un proyecto colaborativo entre el museo y la comunidad donde se inserta, en este caso, la Universidad Andrés Bello y la Escuela República del Ecuador, a través del desarrollo de exposiciones educativas realizadas de manera conjunta.

El objetivo es de elaborar un proyecto colaborativo entre el museo y la comunidad donde se inserta, a través del desarrollo de exposiciones educativas realizadas de manera conjunta entre estudiantes de Diseño de la Universidad Andrés Bello y el equipo de Artequin Viña del Mar.

La propuesta de trabajo consideraba que las tres temáticas planteadas por el museo fuesen desarrolladas a partir de las diferentes experiencias de la escuela: desde sus estudiantes (es una escuela exclusivamente de niñas), sus profesoras o directivas, su trayectoria educativa u otras experiencias. En particular, la escuela posee varias características que hacen de ella un interesante espacio de investigación, pues existen pocos textos de historia relacionados a ella, el equipo de trabajo conserva antiguos álbumes de fotografías y material específico sobre la escuela, la escuela posee un equipo directivo de larga trayectoria y una gran diversidad de estudiantes y finalmente, está ubicada en el centro de la ciudad.

Es así como tres grupos de estudiantes de la Universidad Andrés Bello, junto a profesores de la universidad, tomaron cada una de las temáticas dándoles forma de acuerdo a lo encontrado en la escuela.

Domingo MAM

Museum	São Paulo Museum of Modern Art
City, country	São Paulo, Brazil
Cooperation partners	
Aim of the project	Offer educative and artistic activities to occupy the surroundings
Target group(s)	Young people who frequently go to Ibirapuera park.
Timeframe	Permanent programme
Contact details	Daina Leyton
Email	daina_leyton@mam.org.br

Picture credits: Julia Salles

Domingo MAM is a programme created by the Department of Education of MAM in October 2013. Free and open to everyone, the programme develops a work that combines the museum expertise with the demands of the public, responding to the expectations from the young population.

The programme was created in the face of the occupation of the environment by young people who, in thousands, had an abusive consumption of alcohol and other licit and illicit drugs, that resulted in violence. Its aim is to occupy the museum's surroundings through educative and artistic activities, in order to prevent this violence, alcohol and drug abuse amongst the young who visit the nearby park on Sundays.

In order to foster a continuous cultural formation, the work is based on the following premises:

- accept and encourage actions that already occur in the park like the spontaneous dance and music meetings;
- elaborate a cultural program in the museum surroundings;
- establish a channel of permanent dialogue among young people, understanding their demands and cooperating with them. Thus, they become proponents of their own actions.

Every Sunday we have workshops at morning and afternoon. Since its beginning, the programme has gathered around 42,000 participants, resulting in immediate changes in terms of violence and drug abuse and the museum has become close to the young.

Domingo MAM is subdivided into six transversals axes:

- Music: open space for presentations and workshops of instruments, highlighting the diversity that exists in the place.
- Body: the presentations and the open workshops are related to dance, body awareness, health and well being. The offer promote experiences about body integration and sensitivity.
- Street Culture: we stimulate the occupation of the space under the marquise. The activities are related to the history of hip hop in São Paulo, skating and rap battles.
- Popular Culture: highlighting Brazilian immaterial cultural heritage, the actions approach the participants of the popular manifestations, such as Brazilian dances.
- Art Workshops: anyone who feels interested can experience a language of fine arts.
- Talks: open space for talks, debates and meetings on themes that are linked to identity, culture, health, prevention, gender, human rights, among others.

Territory of the sensitive

Museum	Pampulha Art Museum
City, country	Pampulha (Belo Horizonte), Brazil
Cooperation partners	
Aim of the project	Democratising access
Target group(s)	General public
Timeframe	Permanent educational programme since 2016
Contact details	Fernanda Maziero Junqueira
Email	fermjunqueira@gmail.com

Picture credits: Fernanda Maziero Junquiera

The *Territory of the Sensitive* is an action consiting in the occupation and appropriation of the multipurpose hall of the Pampulha Art Museum by the Educational sector to establish an institutionalised place of reception, mediation and relationships with their multiple audiences. It is a comfortable place that is, by itself, a sensitising and educational space that allows the dialogue as well as many uses and appropriations, such as sociabilities, meetings, different forms of affectivities, the promotion of citizenship, the participation and emancipation of the subjects and the humanisation of the museum.

The desire to constitute a space destined for all the publics, not just to the school groups, for the cultural mediation actions was implemented at the end of 2016. Since then, the *Territory of the Sensitive* conforms as a space for their publics' reception through an atmosphere that favors the dialogic interactions with the visitors; the spread of the information; the collective construction of the knowledge concerning the Pampulha Modern Ensemble and the mediation actions undertaken by the Educational sector.

The name of this space was chosen because we believed that the sensory experience is an important approach tool with the publics' diversity and, in this way, all of the programmec actions permeate the sensoriality. The room is constituted with furniture recycled from other actions realised by the institution and has big and small tables, banks, shelves, armchairs, several publications, pedagogic materials and workshops items. There are also spaces intended for a rest, where the visitors can interact with each other or with the educators' team, take a coffee, or just to rest and contemplate the landscape.

Since the inauguration of this space, we have been accompanying a diversification of the public in the museum: we welcomed many times families walking on their way to the Pampulha Lagoon, walkers and cyclists, photographers who use the pond and the museum as scenery and who often do not enter in the institution, among other potential publics.

Live Art! – Viva Arte! Social well-being and health at the museum

Museum	Museum of Contemporary Art of the University of São Paulo
City, country	São Paulo, Brazil
Cooperation partners	
Aim of the project	Socio-cultural inclusion and access to visual arts
Target group(s)	Socially vulnerable people, communities linked to a social or health institution.
Timeframe	Permanent programme since 2007
Contact details	Andrea Amaral Biella
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Educator Andrea Biella in a hospital presenting a painting from the Museum collection through a poster.

Picture credits: Marina Marciano

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The *Viva Arte! – Social Well Being and Health at the Museum*, from the Education and Art Division of MAC USP, is one of the Museum's communicational accessibility programmes. It was created in 2006 and is intended for young people and adults in situations of social vulnerability, homeless people, people in public medical treatment (psychiatric or physical) and communities in general linked to a social or health institution. The programme receives a diverse spectrum of people, without putting them into categories in the face of human diversity.

The programme focuses on socio-cultural inclusion through educational actions, based on the contact of these people with artistic production in the visual arts, helping them to acquire habits of frequenting cultural spaces and to expand their knowledge about art.

In this sense, it seeks to work together with participants in solidarity economy and occupational therapy programmes, as well as social and health care institutions. Practical activities are carried out in interaction with the urban space, including in the municipal park where the museum is located. Other examples of external actions are visits to the public and the follow-up of activities in the institutions – in the case of hospitalised patients, meetings about the museum and the art are held in the hospital itself, for the patients, their companions and the health team. On the other hand, the health professionals visit the museum with the support of the psychologist of the sector.

It is currently organised in three educational actions:

- cultural diffusion courses for health professionals and social educators in 8 monthly meetings of 3 hours each;
- scheduled visits with workshop (variable duration from 1:30 to 3 hours);
- cultural diffusion courses for the public attending the institutions in 8 monthly meetings of 3 hours each. Thematic courses are offered from the artworks on display in the Museum (artistic languages, art history themes or other topics of interest to the group).

The first educational action offers 20 vacancies, the other two 16, including institution professionals who accompany the group as colleagues, but for psychosocial support.

Summer Camp at the museum

Museum	Museu da República
City, country	Rio de Janeiro, Brazil
Cooperation partners	
Aim of the project	To offer cultural activities for children during the holidays
Target group(s)	Children from 7 to 12 years old
Timeframe	During the holiday time, since 2009
Contact details	Carlos Xavier de Oliveira
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Visiting a samba school

Picture credits: Carlos Xavier de Oliveira

Since 2009, the Museum of Republic holds a *Summer Camp*. This is a programme that promotes, through playful and creative activities, a special contact with the Museum. It offers a different way to interact with the museum, most of all different from the usual school visit – the latter might be enjoyable, but remains linked to a teaching context and to a choice made by the teacher, not the by the child.

The *Summer Camp* is a programme for holidays, which is not a time to "study" but a time for experiencing pleasure and playing – playing helps learning to solve problems, developing creativity and physical, perceptual, emotional, intellectual and social capacities. As such, the *Summer Camp* favours light and natural learning, but it is also an activity which is carried out in a museum, and therefore it has a commitment to develop educational and cultural activities as well and to encourage knowledge production in the children. Showing the participating children what a museum is, is of course one of the main objectives.

The *Summer Camp* is always organised around a theme, sometimes directly linked to the Museum as such, for example with a special object, sometimes more related to the city, like the elections, or to issues being experienced by the children. It offers various activities: always several visits to the Museum of Republic, visits to other cultural places, recreational activities, creative activities, etc., balancing the educational propositions with games and playful activities.

During each *Summer Camp*, the children discover the backstage of the Museum: they visit its different sectors and talk with professionals who work in them. Thus, the children get to know the various professions existing in a museum.

The 50 participating children are aged from 7 to 12 years. They come from the communities around the Museum in a very interesting social mix: some children live in the slum near the museum, some are from the middle-class families of the neighbourhood, others are the children of the employees working in the residences nearby. They all wanted to participate and very often come for several years in a row until they reach the age limit.

The children enjoy the activities of the *Summer Camp*. Many of them have as well developed a special relationship to the museum, which was one of the intentions.

MAM Accessibility

Museum	Museu de Arte Moderna de São Paulo.
City, country	São Paulo, Brazil
Cooperation partners	
Aim of the project	Make contemporary art accessible to as many people as possible
Target group(s)	People with disabilities and the general audience
Timeframe	Permanent programme
Contact details	Daina Leyton
Email	daina_leyton@mam.org.br

Picture credits: Karina Bacci

With the mission to make Brazilian contemporary art accessible to as many people as possible MAM develops a permanent accessibility work, ensuring that the museum is a space without barriers, whether physical, intellectual, communicational or attitudinal.

Accessibility for us is not only to promote access to what already exists, but also to think and build a desirable reality to live. Some examples of our work:

- tactile collection, accessible publications, free art courses for all audiences, sensory journeys, seminars, continued education of artists and educators with disabilities, accessible physical space;
- training teachers to work with inclusive education.

Some examples of inclusive offers are:

To blind audiences: *A closer look* – MAM develops different actions with the purpose of artistic fruition beyond its visual appearance for people with visual disability and general audiences. The imaginary is enriched with sensorial development perception, and creativity is nourished by descriptive language. MAM promotes:

- permanently exposed tactile collection with Braille catalogues;
- sensory journey: itineraries and activities sensitivity;
- audio description of exhibitions;
- art courses taught by a blind teacher.

To deaf audiences: *A visual language* – Sign language brings rich communication and expression to MAM, integrating permanently its programming within daily life. MAM promotes: mediated visits, video guides, storytelling, music, poetry, literature, all of them in Brazilian sign language.

***Equal Different* programme –** Free courses in different artistic modalities invite the audiences to produce and think about art in a creative environment accessible to everyone.

***Sencity at MAM* –** Made in association with the Dutch foundation Skyway, the multisensory event *Sencity at MAM* proposes a different experience for deaf and hearing audience to see, feel, smell and taste music. Vibrating Floor, Sign dancers, Aroma Jockey, sensorial activities and food sensations stimulate all senses in a unique experience.

Interar-te: Families in the museum

Museum	Museum of Contemporary Art of the University of São Paulo
City, country	São Paulo, Brazil
Cooperation partners	
Aim of the project	Intergenerational exchanges, coexistence outside of everyday life and favoring mutual knowledge in this context
Target group(s)	Families, not only relatives but friends with whom one has ties of care and affection.
Timeframe	Permanent programme since 2006, monthly
Contact details	Andrea Amaral Biella
Email	andrea.amaral@usp.br

Picture credits: Andrea Amaral Biella

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The *Interar-te Programme: Families in the Museum* provides moments of integration between children, youth and their adult companions – family or friends – through fun and free activities motivated by the exhibitions at the Museum of Contemporary Art of the University of São Paulo (MAC USP). It is carried out every month since 2006.

The exhibitions in the MAC USP motivate the proposals of each session of *Interar-te*. If one assumes that what makes the difference for an art museum are the works of art in the collection or on display, then there is nothing better than those works of art to serve as a starting point for workshops offered to foster family integration and approach to the visual arts.

The activity proposals of the programme are very varied from session to session. The adult companions interact in different ways with the children and youths: sometimes they are their helpers, sometimes they carry out their own tasks side by side. At the end, everyone participates in the discussions about the created works and in the reflections on the works on display. They present their own production and what marked them in the development of the proposals. Since the production of each participant of the group is commented on, everyone learns with and from his/her colleagues: his/her interpretation of the proposal, his/her look at his/her own work and that of the other participants and the relations with the works visited at the exhibition.

When available, artists can be invited to present their work on display and conduct a workshop. Activities are suitable for children from 6 years of age as well as young people and their adult companions. There are 20 vacancies, which covers about 8 family groups.

Museum of Culture – Culture and knowledge

Museum	Museu da Cultura, PUC - Pontifícia Universidade Católica de São Paulo
City, country	São Paulo, Brazil
Cooperation partners	Pro-Memory Foundation of Indaiatuba
Aim of the project	Promote social inclusion and share knowledge
Target group(s)	Community, marginalised groups, people in social vulnerability, people with disabilities and reduced mobility
Timeframe	Permanent
Contact details	Carlos Gustavo Nóbrega de Jesus
Email	museudacultura@pucsp.br

A visit to the Museum of Culture should become the place where the visitor prepares for the museological experience. Actually, the whole University and its surroundings are understood as a museum space. Since the museum's headquarters are small and do not offer proper conditions for keeping and exhibiting the collection, exhibitions are shown on different locations so that the design of circulation and space has to be well thought of for each new exhibition. Such a proposal is closely linked to the idea of a museum of territory or ecomuseum, in which emphasising the relation of a society to the environment in which it is inserted is most important.

The purposes of the Museum of Culture are to transform space into a place of knowledge production, to raise questions and reflections, and – as a University museum – to foster dialogue with the academic as well as external communities. This leads us to agree with a broader movement of museological thought linked to "New Museology". We are here to:

- make the museum alive to better serve the academic and external community by preserving and presenting heritage;
- to propose lines of research based on the history and memory of the University, while rethinking the collection policy and our museological profile itself. We design and show exhibitions, develop and hold courses, lectures, workshops and projects in education and preservation of cultural heritage. We also aim at facilitating the exchanges between heritage professionals, students, authorities and other entities of the civil society;
- to promote research projects related to the Graduate Programs and Post-Graduation Programs, especially in the cultural heritage area, and train a qualified workforce;
- to develop practices of preservation, cataloging and conservation of the various museological documents and collections which the University understands as relevant for the memory of both the University and the Museum of Culture.

The cultural proposal is based on adapting the museum to the changes of society, so that it can actively participate in their processes. It then becomes a privileged place of cultural action by reflecting and giving new meanings to those societal changes. Thus, we apply the concept of a “territory museum“, i.e. the valorisation of a human territory, not just objects as products of culture.

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ICOM Education is the annual journal issued by CECA, the international Committee for Education and Cultural Action of the International Council of Museums (ICOM) network. The journal publishes papers written by museum professionals as well as academic researchers around the world in order to foster the reflection on the themes which are the committee's *raison d'être*: museum education, cultural action and audience research.

ICOM Education est la revue annuelle du CECA, le Comité pour l'éducation et l'action culturelle du réseau du Conseil international des musées (ICOM). Elle rassemble des contributions du monde entier issues de la pratique muséale ainsi que de la recherche universitaire dans le but d'enrichir la réflexion sur les thèmes qui sont l'essence même du comité : l'éducation muséale, la médiation, l'action culturelle et la recherche sur les publics.

ICOM Educación es la revista anual del CECA, el Comite de Educación y Acción Cultural de la red del Consejo Internacional de Museos (ICOM). Ella junta articulos de todo el mundo escritos por profesionales de los museos y por investigadores universitarios para contribuir a la reflexion sobre los temas que constituyen la *raison d'être* del comite : la educación museal, la mediación, la acción cultural y la investigación sobre los publicos.

ISSN 0253-9004
n. 28 – 2018