

Report of the GIS "Research on the reception of educational programmes by the public". ICOM ECSC 2022

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Coordinators of the SIG

Objectives of the Gis

The GIS was created to ensure a continuity of exchanges between the members of the Ceca beyond the annual conference and to participate in its animation.

This group seeks to bring to light the themes and questions that agitate professionals and researchers in the social sciences and museology, on the reception of educational offers by visitors with regard to the objectives set by the designers and as it emerges from the uses and behaviours, or even the representations developed by the visitors.

The coordinators

The coordinating committee still relies on three people in France and Quebec. A change took place in April 2022: Katy Tari, Pointe-à-Callière, cité d'archéologie et d'histoire de Montréal, replaced Jean-François Leclerc, Muzéum expert in Montréal, who had moved on to other horizons.

The participants

This year, the group had an average of ten participants out of a group of 15 people who were regularly involved. A good core group has been present since 2020. They are cultural mediators, project managers or heads of museum or library research departments, researchers specialising in public surveys and museologists. In 2022, 5 people joined and 5 left the group. The participants live in Germany, Brazil, Canada, Switzerland and especially in France.

The means

- free of charge

The gmail address IcomCecaGisPublics2020@gmail.com is used to share recordings, minutes, articles, administrative references etc. with participants.

- payers

Icom Ceca's Zoom account used for meetings.

Travel of a coordinator to Prague to run the workshop: 400€.

The meetings

The Gis held one online meeting per month (except in the summer). All 10 minutes are translated into English.



16^e meeting on 11 February 2022



21^e meeting on 9 September 2022

An intervention is regularly proposed in the thematic part of the meeting, aiming either at deepening a study practice, an investigation methodology around a mediation, an educational device, or at presenting the study programme of an institution, its choices and objectives.

- **Anne-Sophie Grassin**, Musée national du Moyen Âge Cluny, Paris: "Investigation of the podcast *Without Eyes* (ICOM CECA Best Practice Award 2021)" (14^e meeting on 10 December 2021),
- **Irène Bastard**, Head of Publics and Uses Project, National Library of France, Paris: "Ongoing surveys on the use of online exhibitions and on the audiences of art and culture influencers" (15^e meeting on 11 January 2022)
- **Ludovic Maggioni**, Director of the Natural History Museum of Neuchâtel: "The Natural History Museum of Neuchâtel and audience studies" (17^e meeting of 11 March 2022),
- **Nathalie Candito**, Head of Evaluation & Reception, Musée des Confluences, Lyon: "De la connaissance des publics à la mesure d'impacts. Questions de méthode" (18^e meeting of 8 April 2022),
- **Marie-Laure Even-Moreau**, Hello Muxe, Paris: "What use should be made of the tactile installations in the Pavillon de l'Horloge at the Louvre" (19^e meeting on 13 May 2022),
- **Samuel Coavoux**, sociologist of culture, ENSAE, Paris: "Finding the masterpiece". (21^e meeting on 9 September 2022),
- **Marie-Claude Larouche**, professor in the Department of Education Sciences at the Université du Québec à Trois-Rivières (UQTR) and **Mélanie Deveault**,

Director of Education and Wellness at the Montreal Museum of Fine Arts (MMFA): "Formative evaluation of the ÉducArt project and other topics related to the reception of the MMFA's educational and cultural programs. (22^e meeting on October 14, 2022).

Topics discussed at the meetings

The meetings are also based on open exchanges, which make it possible to become familiar with different conceptions of the implementation of surveys in museums. Common references are developed, materialised by minutes, the sharing of a bibliography, a glossary, mind maps gathered on GoogleDrive.

1/The topics covered this year

. The survey connects the museum to society (sessions 15, 16, 17)

If we analyse the museum as a space of connection, a network, how do the links to the public materialise? We can compare the form of the links taken by: involving the public (including them in the design of a project), resorting to surveys, or even using social networks - this is a point of discussion: does a selfie create a link? The survey is distinguished by the privileged listening it develops - rare in today's society. Another aspect is that the survey reinforces the museum's anchorage in the model of scientific practice (the survey based on social science practices). It is good to have the means to carry out a solid survey that serves as a benchmark. Matching the form and content of the surveys to the purpose and tone of the exhibitions also helps to strengthen the relationship with visitors.

. Researching a grammar of exhibitions (sessions 13, 19, 20 and 21)

The mediation in the room guides the visitor's gaze and causes them to stop - whatever their visiting behaviour - as soon as an unusual mediation tool is added, perceived as a strong signal. The issue is therefore the capacity of the content to respond to questions and to reinforce an active link with the works of art, the fiction. The risk otherwise is to reinforce a feeling of statutory incompetence or to arouse disinterest.

More discussed is the link to the young adult audience via immersive techniques and the use of images from video games.

. Relationship between surveys and the museum (sessions 17, 18, 22)

Surveys can have different objectives. They may have an immediate remediation objective or involve research over several years. Each time they mobilise multiple institutional, human and technical actors. How can their lessons be disseminated internally and how should they be considered? Many surveys are not intended to produce recommendations to be followed; the designers rely on their professional skills, but they do bring into the collective representations (in the best of cases) observed uses and non-uses, interpretations by visitors, and discussions. They bear witness to the public and the non-public. And the designers can therefore reflect on their choices as positions.

. Surveys and the Digital Age (session 15)

Several phenomena come together. The surveys take place in museums in contact with the digital world (e.g. screens in the rooms or online exhibitions). Some surveys analyse the digital traces of visitors (e.g. traces left in connected bracelets, interactive devices). Finally, survey tools can be based on digital technologies and media (e.g.

online surveys, eyetracking). This raises questions about the transformations of the link to the museum and its sacred character when it comes to art. Several studies are underway to address the audiences of online exhibitions, virtual tours or art and culture influencers on social networks.

. Ethics in investigations (session 16)

The confidence of visitors in museums is also a responsibility for the professionals involved in the studies. Public surveys must not betray this trust: announcing the survey, communicating its objectives, its framework, its duration and offering access to the results are objectives and are already, for some colleagues, conditions for intervention.

. The survey in the museum's relationship with its funders and sponsors (session 18)

Should all requests be met? It is a question of establishing a framework for requests for impact evaluation on subjects that are sometimes far removed from museology (evaluation of well-being, integration, etc.).

Surveys show concern for the public and activate visitor engagement - but having an interest in the public is not necessarily caring for the public. Some politicians may take this into account in their view of these museums.

2/Some references

The notion of liction

Daniel Schmitt, Rachel Amalric, Muriel Meyer-Chemenska, "Lictions and meaning in the museum experience: capturing the bricolage of reality to be at one with the world": https://hal.archives-ouvertes.fr/DANIEL_SCHMITT/hal-01782450v1

What the survey does to the researcher

Marie-Sylvie Poli, ed. *Chercheurs à l'écoute. Qualitative methods for capturing the effects of a cultural experience*. Presses universitaires du Québec, 2020 200p : <https://www.puq.ca/catalogue/livres/chercheurs-ecoute-3815.html>

On the notion of impact

Pierre Le Quéau, Olivier Zerbib, *Les impacts des bibliothèques*. [Research report] Observatoire des politiques culturelles; Ministère de la Culture. 2019 <https://www.culture.gouv.fr/Sites-thematiques/Livre-et-lecture/Documentation/Publications/Etudes-et-rapports-Lecture-et-bibliotheques/Publication-du-rapport-comment-apprecier-les-effets-de-l-action-des-bibliotheques-publiques>, The Compass of Citizen Art, impact catalogue

On the survey as a mediation tool

Joëlle Le Marec, "L'entretien : l'expérience et la pratique", in *Revue Sciences et société*, Sept. 2016

On adapting surveys to museums

Nathalie Candito and Corinne Allaine, *Du Muséum au musée des Confluences. Pratiques d'évaluation. Une approche réflexive et opérationnelle de la connaissance des publics*, Lyon, Musées des Confluences, 2010

Lucie Daignault, *L'évaluation muséale : savoirs et savoir-faire*, Québec : Presses de l'université du Québec. 2011. <https://www.puq.ca/catalogue/livres/evaluation-museale-2224.html>

Lucie Daignault and Bernard Schiele (eds.), *Les musées et leurs publics. Savoirs et enjeux*. Quebec City, Presses de l'université du Québec. 2014.

Guide méthodologique sur les études de publics, Ministère de la Culture, Paris, 2020
<https://www.culture.gouv.fr/Sites-thematiques/Musees/Pour-les-professionnels/Rendre-les-collections-accessibles-aux-publics/Assurer-la-mediation-aupres-des-visiteurs/Guide-methodologique-sur-les-etudes-de-publics>

Participation in an online meeting of the GIS "Learning and Engaging with Digital Media" on 8 July 2022, at the invitation of Areti Damala and Angela Manders: "Two years of GIS Research exchanges around the reception by audiences of educational programmes", attended by 15 participants (in English).

Presentation by Marie-Pierre Delaporte, Museum of Jewish Art and History, Paris.

Presentation:

Why conduct surveys? It is not just a question of responding to social and political demands. It is a different way of raising awareness of issues other than attendance.

Surveys are a tool for getting to know the public, highlighting the institution's objectives and overcoming preconceptions. They make it possible to explore expectations and satisfaction, to reveal the appropriation of knowledge and to bring out the cultural experience of visitors.

Surveys are a tool to transform our institutions and practices. They can create a dialogue between institutions, researchers and the public, contributing to the process of transformation of teams and institutions.

They are also a tool for strengthening the relationship with visitors. It is a question of using methods that are respectful of visitors, in keeping with the conception of mediation and worthy of the trust placed in museums.

The surveys raise awareness that the museum and cultural activities are holistic experiences.

Prague, 25 August. Workshop in English: "Visitor-Museum Relations and Survey Dynamics in the Digital Age" attended by 15 participants

Speech prepared by : Katy Tari, Pointe-à-Callière, City of Archaeology and History of Montréal.

Presentation in the form of a workshop and discussion.

This meeting was an opportunity to share the highlights presented and discussed within the SIG over the past year. Bringing together participants from several countries such as Estonia, Croatia, Austria, Czech Republic, Canada and Japan, the meeting was then an opportunity to discuss the experiences of each. A fruitful exchange on different attempts or practices to build bridges with their audiences revealed an interest in the subject and great disparities according to the levers at their disposal and the established institutional practices. The relationship with universities emerges as an important axis for some, allowing them to support and structure studies of the public. Elsewhere, the museum is sometimes a place of experimentation (laboratories) to build bridges of communication and interaction with the public, such as social media. The digital experience is not experienced or

perceived in the same way by everyone. It can be a brake on the authentic experience of the object, which is central to the search for emotion. Digital tools also reveal a divide between urban centres, which are generally well endowed, and remote regions, which are often deprived of resources, thereby reducing their capacity to reach audiences effectively. Digital literacy is therefore seen by some as an important issue, which is reflected in the clear desire to catch up and change certain practices. That said, consultation with audiences can be done in a fairly straightforward way as long as it is allowed or desired.

After two years, the GIS has structured its activity around monthly sessions of particularly fruitful exchanges, stimulated by presentations from professionals and scientists that enrich the collective reflection. The GIS hopes to continue its activity in the coming year and welcome other participants.