

Rapport ICOM CECA 2024
Anne-Sophie GRASSIN

SIG Sensorymediation
GIS mediación sensible

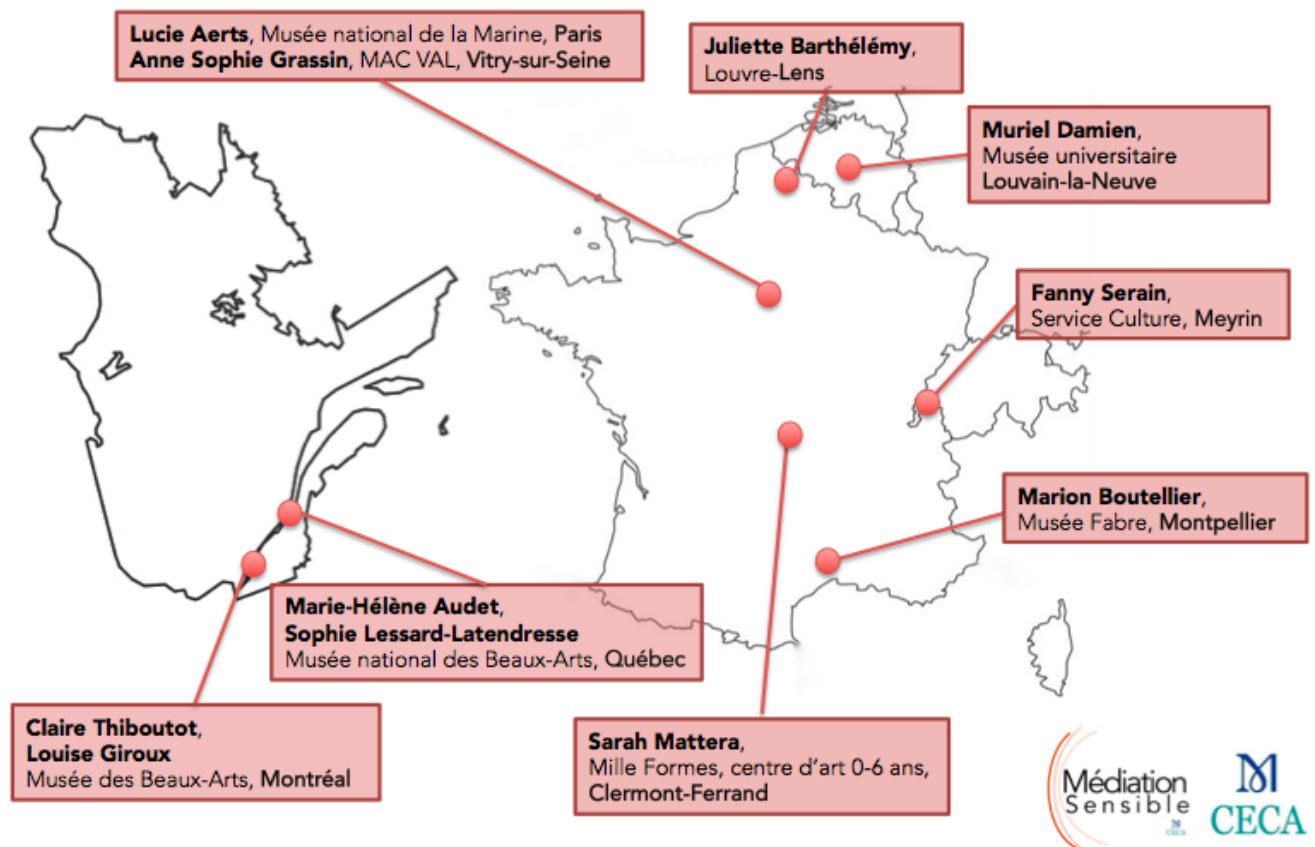


Introduction

Reminder. The SpecialInterest Group on SensoryMediation has 11 membersfrom four French-speakingcountries:Belgium, Switzerland, Quebec and France. The representatives are all women, in charge of public services and cultural action in museums and art centres. This SIG relies on the expertise of:Lucie AERTS, Marie-Hélène AUDET, Juliette BARTHELEMY, Marion BOUTELLIER, Muriel DAMIEN, Louise GIROUX, Anne-Sophie GRASSIN, Sophie LESSARD-LATENDRESSE, Sarah MATTERA, Fanny SERAIN, Claire THIBOUTOT.

Over the course of 2024, the GIS SensoryMediation met ten times, one Friday a month, except in August and December. This represents 20 hours of work and discussion. Each meeting was the subject of an agenda and minutes.

Un GIS francophone : France, Québec, Suisse, Belgique



The group in 2024

In the course of the year, the group welcomed 4 new professionals. January 2024: Muriel Damien, head of collections at the Musée universitaire de Louvain-la-Neuve in Belgium. Muriel Damien is behind a new format for sensory visits to the Louvain-la-Neuve University Museum and has worked on the theses of Hartmut Rosa. The concepts of 'resonance' and 'transformation' have been added to the Primer on Sensory Mediation, a collective work currently being written by the 11 members of the Sensory Mediation GIS.

In February, the Quebec group, previously represented by Claire Thiboutot and Louise Giroux, respectively Head of Programme Administration and Research in the Education Department and Head of Educational Programmes at the Musée des Beaux-arts de Montréal, was joined by 2 newcomers: Marie-Hélène Audet and Sophie Lessard-Latendresse, respectively Head of Mediation and Head of Mediation and Well-being in the Mediation and Visitor Experience Department at the Musée des Beaux-arts de Québec.

At the start of the second half of the year, Juliette Barthélémy, director of cultural mediation at the Musée du Louvre-Lens, decided to join the SIG Sensory mediation. The many forms of sensory mediation that she has previously coordinated at the Palais des Beaux-arts de Lille and those that she

has begun at the Louvre-Lens provide additional food for thought.

2024 was devoted to 2 types of work:

- The search for funding with a view to publishing a collective work (ICOM France, ICOM Canada, ICOM Switzerland, ICOM CECA, the Délégation France Québec were approached).
- Research and writing around the definition of sensory mediation. The definition of sensory mediation has been refined, and the sessions held in 2024 have made it possible to enrich the resources (bibliography, diagrams, lists and analyses of sensory mediation projects). Determining whether sensory mediation is an end (the goal enabling the discovery of the work) or whether mediation is the means (the intermediary in the museum that promotes something other than the understanding of the work, the well-being of the visitor for example) is a question at the centre of this research group's reflections in 2024. This question poses the place of the work in the mediation process.

In 2024, the work of the GIS médiation sensible was based around 2 areas:

- Collective work; research
- Popularisation (communications, speeches, interviews) Collective work and research 'The aim of this area is to continue defining sensory mediation and to refine the constellation (the primer) of sensory mediation.'

The 4 pillars of sensory mediation are:

- the body (everything that comes under the somatic register),
- the senses (external and internal; sensations, in other words everything that comes under the aesthetic register),
- the emotions (pleasure, affects, feelings, sensations, everything that comes under the affective register),
- the imaginary (the production of mental images, visualisations).

The keywords (or satellite concepts, i.e. related concepts) are :

- welcome, attention, well-being, experience, posture (or roles), formats, resonance (which refers to the theme of relationship, transformation and presence), knowledge (scientific knowledge, interpersonal skills, know-how), empathy, subjectivity (autonomy), the place (of the mediator, the visitor, the work), training (of the mediator), 'empuissantement' (the visitor's 'capacity', to use Cynthia Fleury's words, i.e. the visitor's capacities or skills, potentially enhanced by taking into account the sensory).

Popularisation' section

In 2024, building on the 3 years of work, the members of the GIS have been invited to take part in a variety of activities based on the work carried out.

1. presentations at university conferences and study days

- Enactivemuseummediation, Université Paris Est Créteil (14 December 2024)
- Presentation on sensorymediation at a study day on cultural mediation for very young audiences in museums, at the Palais des Beaux-arts in Lille (29 May 2024)

2. Presentations at events in the museum sector,

- Presentation at the Museum Connections trade fair (January 2024)
- Presentation on good practice in the field of mediation
- Focus on sensorymediation; BOTOX(S) day of professional meetings (28 May 2024).

3. Workshops and training within the museum or cultural sector

- First seminar dedicated to sensorymediation (Master 1 level) at the École du Louvre (February to June 2024)
- Sensorymediation GIS workshop at the ICOM CECA annual conference in Athens, 22 October 2024
- Continuing education course specifically dedicated to sensorymediation at the Institut national du Patrimoine (6, 7, 8 November 2024)
- Training course on sensorymediation for mediation and tourism professionals (28 November 2024), at the request of Choose Paris Région (the Île-de-France region's international attraction agency) - OCIM training course on The place of sensory and emotions in mediation (3-4 December 2024)