

ICOM CECA 2024 report

GIS "Research into the public reception of educational programmes".

Marie-Pierre Delaporte and Katy Tari, coordinators

Gis objectives

Since its creation in 2020, this group has contributed to exchanges between museum professionals and social science researchers on surveys of museum audiences. Participants discuss any survey that sheds light on the relationship between the public and the museum. This leads to an interest in the uses and behaviour of visitors, their representations, the nature of their links with the museum and the role played by the media. Questions of survey methodology are regularly addressed, as are the status of these surveys and the impact of their results.

These surveys make visitors visible within a museum institution that is primarily focused on production (of knowledge, discourse, exhibitions and programmes). They give a voice to those who are all too often reduced to numbers - attendance figures - or to the target audiences of cultural programmes - visitors from the "social field/socio-community organisations", people with disabilities, young people, schoolchildren, etc. - who are all too often ignored.

More generally, the aim of sharing these methods and survey results at meetings is to take the time for a discussion outside the framework of institutional communication, to question the visitor-museum relationship in the light of the issues facing our societies.

The coordinators

The coordinators are Marie-Pierre Delaporte, Head of Audience Development at the Musée d'art et d'histoire du Judaïsme in Paris, France (marie-pierre.delaporte@mahj.org) and Katy Tari, Director of Collections - Programmes and Public Services at Pointe-à-Callière, Cité d'archéologie et d'histoire de Montréal, Quebec, Canada (ktari@pacmusee.qc.ca).

The participants

The group brought together an average of eight participants out of the thirty or so people involved on a regular basis. The participants live in Germany, Brazil, Canada, France and Switzerland.

The activities

Meetings to discuss presentations of research or surveys. The GIS met online, in French, to discuss presentations of surveys carried out in Quebec, Canada, France, Germany and Switzerland. Between December 2023 and November 2024, 8 meetings were reported on. These meetings are based on open discussions that enable participants to become familiar with different concepts of museum surveys from a

variety of angles. Common references are developed, materialised in minutes and the sharing of a bibliography on GoogleDrive.

The "Museum visitor survey process" project: Four other meetings were held between September and December, with a committee of 8 people, to work on a draft poster on the museum visitor survey process. The reference for the project is the poster produced by the GIS Accessibilité universelle "Un musée pour tous", which can be consulted online on the Icom Ceca website.

Participants in this group: Rachel Chenu, coordinator of accessibility, inclusion and specific audiences at the Musée d'Art Moderne et Contemporain in Saint-Etienne, France, Laurence D'haene, in charge of audience development at the Château-Musée des Ducs de Bretagne in Nantes, France, Marie-Pierre Delaporte, coordinator, Frédérique Lafon, head of the Observatoire des Publics at the Muséum d'Histoire Naturelle, Paris, France, Lucie Ribeiro, head of the Observatoire des publics at the Strategy Department of the Musée du Louvre-Lens, France, Katy Tari, coordinator, Eric Triquet, university professor of information and communication at the University of Avignon, France, Stéphanie Wintzerith, independent consultant in audience research, Karlsruhe, Germany.

The aim of this project is to produce a document that can be consulted by everyone, and which will require a budget in 2025 to give it an ergonomic and visual form.

A workshop entitled "Surveying the public: key points" was held on 19 November 2024 at the Icom-Ceca annual conference in Athens. It was led by Marie-Pierre Delaporte and brought together 18 participants who gave their views on the key points of the survey process. These points will be taken into account in the project developed by the group.



Meeting no. 35, Friday 12 January 2024

Speakers from December 2023 to November 2024:

- **Marie Ballarini**, lecturer and researcher in information and communication science at the University of Paris Dauphine-PSL, DRM MOST laboratory.
Presentation of her post-doctoral study at the BNF on "The creation of cultural content on social media (RSN): between mediation and communication".
Meeting no. 34 Friday 8 December 2023.
- **Annick Deblois**, Project and Public Programs Manager at Pointe à Callière (PAC) in Montreal.
"Assessing the eco-responsible commitment of visitors to the 18th Century Public Market organised by PAC through a survey of visitors' carbon footprints".
Meeting No. 35, Friday 12 January 2024.
- **Anik Meunier**, Professor and researcher in Museology and Education and Director of the GREM, UQAM.
"Evaluation of a "school in the museum" program conducted with the McCord Museum, the Montreal Museum of Fine Arts and Marguerite Bourgeoys.
Meeting no. 36, Friday 9 February 2024.

- **Marie-Claude Larouche**, Professor in the Department of Educational Sciences at the Université du Québec à Trois-Rivières (UQTR) and **Mélanie Deveault**, Director of Education and Community Involvement at the Montreal Museum of Fine Arts (MMFA).
"Médiation par l'art et recherche: quelles balises se donne? Towards a research policy in a fine arts museum".
Meeting no. 37, Friday 12 April 2024.
- **Annie Bérubé**, in charge of special projects at the Musée national des Beaux-arts du Québec (MNBAQ) and **Sébastien Tremblay**, director of the CO-DOT laboratory, at the school of psychology at Université Laval in Quebec City.
"Sensitive museology and emotional valences".
Meeting no. 38, Friday 10 May 2024.
- **Mandy LLamas**, Head of Studies & Research, Pass Culture. "The Culture Pass experience: how to reach young people and help diversify their cultural practices".
Meeting n°39 Friday 14 June 2024.
- **Laurence D'haene**, public development officer and **Lucile Aquilina**, intern in charge of evaluation, Château-musée des ducs de Bretagne, Nantes.
"L'évaluation au château des ducs de Bretagne à Nantes: enjeux et stratégie, le rôle des expositions comme terrain d'expérimentation de la muséographie, des outils numériques et de la médiation".
Meeting no. 40, Friday 13 September 2024.
- **Marie-Christine Bordeaux**, Professor of Information and Communication Sciences at Grenoble Alpes University, former Director of *Culture & Museums*.
"Investigation into the involvement of cultural players in the fight against illiteracy".
Meeting no. 41, Friday 11 October 2024.

Topics addressed by the group

1/The key themes that emerged this year

The survey deciphers the relationship between museums and society

Survey highlights museum's role in combating social inequalities

- The results of surveys show that when the museum plays a social role through School in the Museum schemes (R36) or specific mediation to combat illiteracy (R41), it achieves results. The evaluation of School in the Museum schemes (extended outings in the museum and residencies in the museum) (R36) from the point of view of the mediation teams, pupils and teachers testifies to mutual benefits. For example, teachers have acquired professional skills specific to cultural mediators, and pupils' motivation has been boosted by a change of space and behaviour and by contact with an enthusiastic specialist. The survey shows how pupils' perception of a work of art changes.
- The survey on the involvement of museum mediators in the fight against illiteracy (R41) shows that this role has also been promoted by associations, which have given priority to museum outings with their non-reading public. The survey shows the richness of the methods and tools developed within the institutions, argues for greater recognition of this qualitative work by the supervisory bodies and encourages regular sharing of the tools and working methods of mediators between museums.

The impact of museum mediation on visitor health

- Numerous surveys have brought to light the diversity of social, biological, psychological and other phenomena at play for the public during mediation and visits (R37). This revelation alone is of vital importance for diversifying the museum's roots in a society in the throes of change, and confidently positioning the museum as a space where calm and structured exchanges can take place, where society can heal its wounds.

The survey as a tool for measuring and mediating on ecological issues

- One way of verifying the reality of the museum's commitment to limiting the environmental impact of its activities is to incorporate surveys into this approach (R35). Surveys can be used to determine the modes of transport used, and the habits and consumption of visitors. By choosing an international indicator, such as the carbon footprint, the survey produces a benchmark measurement. It also plays a mediating role, as interviewing visitors raises their awareness of an issue, informs them about how the museum is acting on its own, and identifies visitors' initiatives and ideas on the subject. In the end, the survey bears witness to a collective determination.

Transposing research findings into cultural programming remains a challenge

- Having sometimes become a field of investigation for numerous research organisations, the museum must continue to play its role as a conduit of knowledge for the benefit of the public (R37). This does not just mean adjusting research to the museum's resources (in terms of staff, space, etc.), or developing the organisation's ability to translate the results into its cultural programming. We also need to clarify the apparent and underlying issues before, during and after the period of collaboration in the field between researchers and museum staff.

Using surveys to equip designers of mediation systems

The survey shows how important it is for the museum's systems and positioning to be consistent over time

- Examples of museums that have integrated evaluation into their teams (R40) show that surveys of the reception of exhibitions on sensitive historical subjects or social issues demonstrate the value of producing benchmarks. They allow us to understand how the systems work, but also to discover at the same time what is not reflected in what visitors say, what does not seem to be perceived or essential.
- The surveys show the echo of previous exhibitions, reactivated by a new visit. They show the impact of the coherence of an institution's positioning, manifested in a relationship to knowledge or in the mobilisation of specific subjects (R40).
- Surveys show that by producing exhibitions on sensitive subjects, visitors will acquire new knowledge and develop a different view of their personal history (R40).

The survey makes it possible to integrate the emotional dimension of the relationship with the museum into exhibition design

- Research into the emotions expressed when confronted with works of art (R38) shows that not all visitors experience the same emotion; that emotions can change over the course of a visit to a work of art; and that the paintings that generate the most intense emotions are often also those that are noticed by the greatest number of people. Research into emotions is giving us a better understanding of how they are produced. Incorporating this knowledge into our outreach activities helps visitors to identify the elements in the painting that contribute to their feelings. It also allows them to discover other elements of the painting that they hadn't noticed before, making their approach more complex.
- Listing emotional registers in the work sheet enables exhibition designers to bring out neglected works that can contribute to the theme of the room or exhibition (R38).

Survey to assess the link between museums and social networks

- A survey of cultural content creators was presented (R34). Institutions now call on content creators on the SNS to relay their activities. These creators, with their experience, their communities and often with degrees, are divided into sub-groups with different subscribers, tones and points of view, capable of producing a wide variety of cultural content formats. Several economic models have been identified for this relationship. Audiences on these networks use this content to prepare their visits, familiarise themselves with places and works of art, and use it to keep abreast of current events and organise their leisure time. The study underlines that parasocial interaction and humour are powerful adjuvants to mediation.
- Getting young people to come to the museum on their own is a major challenge. Cultural institutions, when they have the means to do so, are responding with cultural programmes that are tailored to the needs of young adults, based on events and accompanied by a wide range of activities that play on their codes and communication skills. The French government has launched an alternative response. An application serves as an electronic wallet for young people aged 15 to 20 to access cultural offers. The aim is to initiate cultural consumption and encourage the diversification of practices (R39). The survey shows that it has been necessary to create networks of influencers to achieve these objectives. Ambassadors, street surveys and meetings of members of the public from the same programme are some of the resources developed by this application in an attempt to encourage diversification in young people's cultural practices.

2/Resources used

Resource on the school museum scheme

([STUDY | Museum-school at the MBAM - GREM \(uqam.ca\)](https://grem.uqam.ca/2022/05/17/terrain-musee-ecole-au-mbam/)): <https://grem.uqam.ca/2022/05/17/terrain-musee-ecole-au-mbam/>

Carbon footprint resources

sitography

<https://pacmusee.qc.ca/fr/developpement-durable-marche-public/>

<https://culturemontreal.ca/activite/la-serie-qui-ouille-mettre-en-place-un-plan-daction-en-transition-ecologique/>

<https://evenementecoresponsable.com/>

<https://reseaufemmesenvironnement.org/>

Articles

ADEME, [Le tourisme durable en France : un levier de relance écologique - ADEME Presse](#), 2021, confirms that transport is the leading source of greenhouse gas emissions in the tourism sector (77%). The full study or summary can be consulted at: **ADEME**, [Bilan des émissions de gaz à effet de serre du secteur du tourisme en France - La librairie ADEME](#), 2021, report, 78 pages.

Le Marec, Joëlle. "[L'environnement et la participation au musée : différentes expressions culturelles des sciences](#)", *Hermès, La Revue*, vol. 61, no. 3, 2011, pp. 167-174.

ICOM, Christopher Garthe, "[Museums and sustainable development: a new approach](#)" - [International Council of Museums -International Council of Museums \(icom.museum\)](#)

Charlotte Meyer, "[Les musées se dessinent un avenir plus vert. From reducing energy consumption to raising visitor awareness, the ecological transition is getting underway in cultural institutions](#)", *Les Echos*, published on 17 January 2023.

Claire Moulène, "[What culture for what future? Enquête. Ecologie : les musées changent leurs desseins](#)", *Libération*, published on 1 December 2022.

Resources on research and museums

Daignault, L. (2011). *Museum evaluation: knowledge and know-how*. PUQ.

Desgagné, S. (1997). *Le concept de recherche collaborative: l'idée d'un rapprochement entre chercheurs universitaires et praticiens enseignants*. *Revue des sciences de l'éducation*, 23(2), 371-393.

Dolbec, A., & Prud'homme, L. (2008). "La recherche-action", in B. Gauthier. *Recherche sociale : de la problématique à la collecte de données*, 505-540.

Eidelman, J., Gottesdiener, H., & Le Marec, J. (2013). "Visiting museums: experience, appropriation, participation". *Culture & Museums. Museologie et recherches sur la culture*, (Hors-série), 73-113.

Loiselle, J., & Harvey, S. (2007). *La recherche développement en éducation: fondements, apports et limites*. *Recherches qualitatives*, 27(1), 40-59.

Luckerhoff, J., & Guillemette, F. (2012). *Méthodologie de la théorisation enracinée*. Québec, Presses de l'Université du Québec [Methodologie de la théorisation enracinée. Fondements, procédures et usages](#)

Resources on emotions and museums

Fanny Bougenies, Sylvie Leleu-Merviel, Daniel Schmitt. "Lictions and meaning in the museum experience: capturing the bricolage of reality to become one with the world." *Congrès de l'Association Française de Sémiotique*, 2015, Luxembourg. pp.71-86. (hal-01782450)

Stéphanie Wintzerith, "The eMotion project. How to measure emotions in an art exhibition", in *L'art et la mesure. Histoire de l'art et méthodes quantitatives*, edited by Béatrice Joyeux-Prunel, Éditions Rue d'Ulm, 2010, p. 439-457. <https://doi.org/10.4000/books.editionsulm.8832> and the presentation of the project and its results: [Ergebnisse | eMotion: Mapping Museum Experience \(mapping-museum-experience.com\)](#)

Marzia Varutti, "The advent of emotions in museum practices", *Icom Voices*, Sept 2022 [The advent of emotions in museum practices - International Council of Museums -International Council of Museums \(icom.museum\)](#)

Samuel Coavoux, *Le temps d'un regard. Saisir la réception muséale comme une séquence d'action* Samuel Coavoux | [Biennale d'ethnographie de l'EHESS \(hypotheses.org\)](#) and in particular Coavoux Samuel, 2015, "De la mesure du temps à l'analyse des séquences d'action. Dynamique de l'attention dans les études du public des musées (erudit.org)", *Nouvelles perspectives en sciences sociales*, vol. 10, no. 2, pp. 237 271.

Resources on RSN :

Marie Ballarini. *The creation of cultural content on social media: between mediation and communication*. Université Paris Dauphine - PSL; Laboratoire d'excellence Industries Culturelles et Création Artistique; Bibliothèque Nationale de France. 2023. <https://hal.science/hal-04085845>

The Culture Pass and young people's commitment to culture

Culture Pass museum study: <https://passculture.docsend.com/view/inch9xxissjyxg2q>

Cultures-tu? survey on young people's commitment to Quebec culture: <https://www.cultures-tu.ca/wp-content/uploads/2024/05/Cultures-tu-rapport-240509.pdf>, December 2023

Antoine Pecqueur, [Le Pass culture divise le secteur culturel | Alternatives Economiques \(alternatives-economiques.fr\)](#), 24 August 2024

Museums and the fight against illiteracy

Marie-Christine Bordeaux, Martine Burgos and Christian Guinchard, *Action culturelle et lutte contre l'illettrisme*, Éditions de l'aube, 2005, 208 pages

Resources

- complimentary

The gmail address IcomCecaGisPublics2020@gmail.com is used to share reports, articles and administrative references on the drive.

- paying

| Icom Ceca's Zoom account used for meetings.