

# Cultural Mediation, Museums and Diverse Audiences

Guide for  
an Inclusive  
Experience

Ève Lamoureux,  
Francine Saillant,  
Noémie Maignien  
and Fanny H-Levy

In collaboration with the *Écomusée  
du fier monde*

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ministère de l'Éducation et de l'Enseignement supérieur, Gouvernement du Québec

# This research was conducted with the following individuals and organizations

## Research team

### Researchers

ÈVE LAMOUREUX, Professor, Art History, Université du Québec à Montréal (UQAM); Centre de recherche Cultures - Arts - Société (CÉLAT), Observatoire des médiations culturelles (OMEC)

FRANCINE SAILLANT, Emeritus Professor, Anthropology, Université Laval; Centre de recherche Cultures – Arts – Société (CÉLAT)

NOÉMIE MAIGNIEN, doctoral student, Museology, Mediation, Heritage, Université du Québec à Montréal (UQAM); Centre de recherche Cultures – Arts – Sociétés (CÉLAT), Observatoire des médiations culturelles (OMEC)

FANNY H-LEVY, master's student, Visual Arts, Université Laval

### Coresearchers

RENÉ BINETTE, Director, Écomusée du fier monde

ÉRIC GIROUX, Assistant Director and Head of Research and Collections, Écomusée du fier monde

PATRICK FOUGEYROLLAS, Associate Professor, Anthropology, Université Laval; Centre interdisciplinaire de recherche en réadaptation et intégration sociale (CIRRS)

LOURDES RODRIGUEZ DES BARRIO, Professor, Social Work, Université de Montréal; Équipe de recherche-action en santé mentale et culture (ÉRASME), Alliance de recherche internationale université-communauté Santé mentale et citoyenneté (ARUCI-SMC); Scientific Director, Social Research, CIUSSS du Nord-de-l'Île-de-Montréal (NIM).

### Coordination

NOÉMIE MAIGNIEN, doctoral student, Museology, Mediation, Heritage, Université du Québec à Montréal (UQAM)

### Cultural mediation

CATHERINE SANFAÇON DUBÉ, Education and Community Programs Official, Écomusée du fier monde.

NOÉMIE MAIGNIEN, doctoral student, Museology, Mediation, Heritage, Université du Québec à Montréal (UQAM).

## **Artist**

FANNY H-LEVY, visual artist, <http://www.fannyhlevy.com/>

## **People interviewed prior to the project**

SOPHIE BASSET TREMBLAY, Le Rivage du Val St-François

SERGE BESLILE, fully blind member, Regroupement des activistes pour l'inclusion au Québec (RAPLIQ)

YVES BROSSEAU, L'Avant Garde and Regroupement des ressources alternatives en santé mentale du Québec (RRASMQ)

GENEVIÈVE BUJOLD, French LSQ interpreter, Université du Québec à Montréal (UQAM)

SAFA CHEBBI, Alternatives

KAVITHA CULASINGAM, Centre des femmes d'ici et d'ailleurs

SYLVAIN DUBÉ, Le Rivage du Val St-François

DÉBORAH GRAUSEM, Table de concertation des organismes au service des personnes réfugiées et immigrantes (TCRI)

MOULOUD IDIR, Coordinator, Vivre Ensemble sector, Centre justice et foi

SANDRINE LE TACON, Exeko

ANDRÉ LECLERC, Kéroul

FRANCINE LEDUC, Regroupement des activistes pour l'inclusion au Québec (RAPLIQ)

ANDRÉ LECLERC, Kéroul

ALESSANDRA SANTOPADRE, Le Pont, Programme de parrainage de l'archidiocèse de Montréal

NATACHA SINOTTE, Projet collectif en inclusion à Montréal (PCEIM)

## **Reference persons in the groups**

ANA LAURA ALVAREZ, Employment Counsellor, Fondation Ressources-Jeunesse (FRJ)

CLÉLIE BARET, Coordinator, Culture division, Centre d'intégration à la vie active (CIVA)

LISA BENISTY, Community Worker, Prise II Ressource alternative en santé mentale

BRIGITTE BENOÎT, Instructor, Participation Sociale program, Un prolongement à la famille (UPFM)

JULIEN BENOÎT, Employment Counsellor, Fondation Ressources-Jeunesse (FRJ)

RENÉE CARON, Executive Director, Amalgam and Main-Forte  
VÉRONIQUE COUTURE, Director/Coordinator, Un Prolongement à la Famille de Montréal (UPFM)  
CAMILLE DESFORGES, Deputy Executive Director, Confédération des organismes de personnes handicapées du Québec (COPHAN)  
CLAUDE GUIMOND, Executive Director, Confédération des organismes de personnes handicapées du Québec (COPHAN)  
MOULOUD IDIR, Coordinator, Vivre Ensemble sector, Centre justice et foi  
ANDRÉANNE JACQUES, Socio-Cultural Officer, PECH-Sherpa  
JESSIE LARRIVÉE-PION, Co-Coordinator, Le Phare Source d'entraide  
ANNIE PAVOIS, Practice Development Officer, Regroupement des ressources alternatives en santé mentale du Québec (RRASMQ)  
BERTRAND ROUGERON, Executive Assistant, Amalgam and Main-Forte  
And two Community Workers, Centre d'intégration Espace-Jeunes, Macadam Sud

## **Review Panel**

CATHERINE DUBÉ, Educational Program Development Officer, Musée d'histoire et du patrimoine de Dorval  
JENNIFER CARTER, Professor, Department of Art History, Université du Québec à Montréal (UQAM)  
BENOÎT CÔTÉ, Executive Director, PECH-Sherpa  
ISABELLE DUCHARME, Chair of the Board of Directors, Kéroul  
JOSÉE DUHAIME, Director, Mediation and Visitor Experience, Musée national des beaux-arts du Québec (MBAQ)  
STANLEY FÉVRIER, multidisciplinary artist  
MARIE-PIERRE GADOUA, Cultural Programs Coordinator and Social Mediation Project Manager, Communications and Programming, Bibliothèque et Archives nationales du Québec (BAnQ)  
MARILYN LAJEUNESSE, Educational Programs Officer – Adults and Community Groups; Director, Education and Wellness, Musée des beaux-arts de Montréal (MBAM)  
SANDRINE LE TACON, cultural worker

## **Partner groups and collaborators**

Altergo

Alternatives

Amalgame

Centre d'intégration à la vie active (CIVA)

Centre des femmes d'ici et d'ailleurs

Centre justice et foi

Comité d'action pour un accès sans obstacles (CAPASO)

Confédération des organismes de personnes handicapées du Québec (COPHAN)

Fondation Ressources-Jeunesse (FRJ)

Kéroul

L'Avant Garde

Le Phare Source d'entraide

Le Pont, Programme de parrainage de l'archidiocèse de Montréal

Le Rivage du Val St-François

Macadam Sud

Main-Forte

PECH-Sherpa

Projet collectif en inclusion à Montréal (PCEIM)

Prise II, Ressource alternative en santé mentale

Regroupement des activistes pour l'inclusion au Québec (RAPLIQ)

Regroupement des ressources alternatives en santé mentale du Québec (RRASMQ)

Table de concertation des organismes au service des personnes réfugiées et immigrantes (TCRI)

Un Prolongement à la Famille de Montréal (UPFM)

## **Photography**

DAPHNÉE BOUCHARD, [@daphotographe](#)

## **Proofreading**

ANNE-HÉLÈNE KERBIRIOU, [a.h.kerbiriou@gmail.com](mailto:a.h.kerbiriou@gmail.com)

## Translation

JOACHIM LÉPINE, Traductions LION, <https://www.traductionslion.com/>

## Graphic design

Luc van Ameringen, <http://www.lucvana.ca/>



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## Note to Readers

In the English version of this publication, we have chosen to translate the French *médiation culturelle* as “cultural mediation.”

Translating this concept is a thorny task, for both the practice and research communities. There are two reasons for this. First, cultural mediation has developed since the 1990s, first in France and then in Quebec, and is deeply rooted in artistic, cultural, social and political contexts. It is thus an approach unique to these Francophone societies, stemming from a lineage of cultural actions—initially distinct and then increasingly complementary—carried out by governments, the institutional art and culture sectors, and social and community organizations.

The reality of the practices it represents, and how this reality is conceived, cannot easily be transposed to the concepts used in English-speaking countries. In France and Quebec, *médiation culturelle* encompasses many concepts, to varying degrees:

- Audience outreach: communicating with and consolidating or expanding audiences, sometimes including people from communities traditionally remote from institutional cultural offerings;
- Cultural interpretation or heritage interpretation: developing, conveying and showcasing culture and heritage knowledge (the approach of interpreting heritage);
- Museum education: museum instruction and mediation practices;
- Curation, co-curation and participatory curation: associated with museography, expography or participatory museology;
- Art and cultural education, education and cultural action: community development practices.

Each of these approaches has its own particularities with respect to history, geography and area of application.

The second reason behind the difficulty of translating *médiation culturelle* lies in the cultural and linguistic uniqueness of Quebec, with its inevitable mutual influence between Francophone and Anglophone communities, referred to as the “two solitudes.” It is this context of continual contact between languages that has given rise to the routine local use of the term “cultural mediation” to designate *médiation culturelle*. The term is used by government authorities (the cities of Montreal, Vaudreuil-Dorion and Brossard, to name a few) as well as in practice settings (Artenso, Culture pour tous, Exeko, etc.). This explains why “cultural mediation” stands as the most logical choice of wording here. Indeed, it reflects the realities in which the action research was carried out.

## Table of Contents

9	■	A Research Project Leading Up to the Guide: <i>Museum Accessibility for Marginalized Audiences: Adapted Tools (2018-2020)</i>
26	➤	Recommendations: Inclusive Access to Museums
71	●	Summary of Recommendations
83	▬	Literature Review: A Few Theoretical Avenues for Pondering Cultural Mediation
97	●	Existing Resources and Bibliography: Accessibility, Inclusion and Participation
130	▬	Appendices
131		Appendix 1      Exhibition Credits for <i>InterReconnaissance: Retracing Struggles for Recognition</i>
135		Appendix 2      Interview Grid for Use with Community Experts
136		Appendix 3      Sample Mediation Scenario
138		Appendix 4      Activity Evaluation Grid for Participants
140		Appendix 5      Observation Grid
142		Appendix 6      Visit Guide
144		Appendix 7      Memory Timeline

Also associated with this guide is the video *Traces, nos visages*, directed by Fanny H-Levy and Francine Saillant:  
<https://www.youtube.com/watch?v=wUjujQ-u-D8&feature=youtu.be>



# **A Research Project Leading Up to the Guide**

***Museum Accessibility for Marginalized  
Audiences: Adapted Tools  
(2018-2020)***



## Table of content

11	<b>1</b>	<b>Inception</b>
12	<b>2</b>	<b>Objectives</b>
13	<b>3</b>	<b>A prerequisite for preparing the adapted exhibition and cultural mediation: consultation with community organizations</b>
14	<b>4</b>	<b>The adapted <i>InterReconnaissance</i> exhibition: a cultural mediation scenario</b>
14		Planning of the mediation scenario
14		Museum participants targeted and recruited
17		Specific goals of the guided tours
18		Participatory art creation activity
18		Evaluation of the activities by the participants and the team
19		Choice of dates and times: an important factor for participation
19		Supporting documentation: materials for preparing and extending the mediation
19		Off-site activities (in the community organizations)
22	<b>5</b>	<b>Supplemental notes on the conduct of the visits: observations and issues encountered</b>
23	<b>6</b>	<b>Supplemental notes on the artistic activity</b>
23		Onsite
24		Off-site

# 1

## Inception

The *Museum Accessibility for Marginalized Audiences: Adapted Tools (2018–2020)* project is the outgrowth of a vast academic research project that was entitled *InterReconnaissance. La mémoire des droits dans le mouvement communautaire au Québec (2012-2017)*, (Inter-Reconnaissance, the memory of human rights struggles in Quebec’s community movement), whose goal was to catalogue and report on the memory of human rights struggles in community organizations that work with and for historical minority groups, namely women, persons with disabilities, persons with mental health problems, immigrant groups and LGBTQ+.<sup>1</sup> The aim was also to promote this memory. From 2018 to 2020, this project gave rise to a collective publication (Saillant & Lamoureux 2018) and a travelling exhibit launched by the research group behind the InterReconnaissance project, which was put on by the Écomusée du fier monde (Appendix 1, p. 131) and entitled *InterReconnaissance. Retracing Struggles for Recognition*.<sup>2</sup>

The exhibition gathered together the key elements of the memory of human rights struggles within the five action areas addressed by the research and was intended for the general public, community organizations and those directly involved in human rights advocacy. However, the fact is that many of these people—whose words and

memories were at the heart of the exhibition—could not easily access it. Someone who is marginalized because of their disability or mental health challenge, language or ethno-cultural background may be less likely to visit a museum or may simply not always be able or even want to do so. It therefore appeared useful and promising to create the project *Museum Accessibility for Marginalized Audiences: Adapted Tools (2018–2020)* as a way to develop a collaborative action-research project (see list, p. ii) by drawing on the expertise of those most directly concerned, in particular community organizations, the cultural mediation sector and their members and participants, by producing original tools to this end. The project aimed to provide a better understanding of the drivers of and barriers to museums’ accessibility<sup>3</sup> for marginalized<sup>4</sup> audiences, while providing a stimulating museum tour experience and interaction with museum collections. Ideally, the project was meant to spark a wider reflection across the museum and mediation sectors on their contribution to culture in its broadest sense and how this contribution might be transformed. The project was also to serve as an empirical and conceptual basis for recommendations and proposals that would be set forth in a guide on museum accessibility for marginalized audiences, a first draft of which is presented here.

1 The research was launched and directed by Francine Saillant, and coordinated by Karoline Truchon, Nathalie Ricard and Stéphanie Mayer. It was carried out in collaboration with the researchers Normand Boucher, Line Chamberland, Patrick Fougeyrollas, Diane Lamoureux, Ève Lamoureux, Joseph Josy Lévy, and Lourdes Rodriguez del Barrio. It also brought together a number of research assistants, namely Julie Beauchamp, Madeleine Bègue, Lisa Benisty, Julie Bruneau, Céline Cyr, Lyanna Després, Claude G. Olivier, Diana Gagnon, Yan Grenier, Olivia Kamgain, Stéphanie Mayer, Pirayeh Parvaresh, Catherine Rainville, Nathalie Ricard, Karoline Truchon and Alfredo Ramirez-Villagra.

2 See the Écomusée du fier monde website: <https://ecomusee.qc.ca/evenement/interreconnaissance/>

3 We use the concept of accessibility to refer to an inclusive conception of marginalized people’s experience within the cultural sites that are museums.

4 The concept of marginality is used here in more than one sense, i.e., either in reference to the social conditions that generate and characterize the experience of being marginalized within the dominant society, or in reference to marginalized people’s frequent exclusion from museums as cultural institutions.

In the following sections, we present an outline of the *Museum Accessibility for Marginalized Audiences: Adapted Tools (2018–2020)* research project in order to better

establish the context behind the recommendations and proposals for museums contained in the guide.

## 2 Objectives

The research project had two objectives:

1. To provide access to the exhibit *InterReconnaissance. Retracing Struggles for Recognition*, with mediation formats specifically adapted for marginalized groups of people from community organizations, service-organization users, and members of human rights groups;
2. To create a guide based on a set of recommendations and intended for the *Écomusée du fier monde* but also, more generally, for the entire museum sector working with marginalized audiences.

Achieving these objectives first and foremost required the development of a collaborative research study, at several levels (see list, p. ii). The various stages culminating in the drafting of the guide were led by four individuals, working closely together: two professors, a doctoral student doubling as a coordinator and mediator, and the artist who embarked on the adventure. All four were supported by a Steering Committee that was also closely involved in all stages and included key players from the *Écomusée du fier monde*, as well as two specialized researchers from the communities with which we wanted to conduct the research. Finally, the present report, and in particular the recommendations section, was the subject of consultations with individuals from various backgrounds who were identified as experts on the issues under study.

The objectives were also achieved through the implementation of activities designed based on recommendations made during three consultations held in Oc-

tober 2018 with community organizations on desired inclusive practices in cultural institutions and museums (see list, p. ii). Drawing on the experience and expertise of a research and mediation team used to working with community groups and marginalized individuals, and on that of community organizations themselves, the cultural mediation actions were to be implemented and tested out at the *Écomusée du fier monde* and in certain community groups. The drafting of the guide was informed by observation and analysis of the cultural mediation experiments conducted with marginalized audiences during our study, as well as a review of scholarly and professional literature on experiments with comparable goals in contexts other than those selected for our project.

Importantly, in the context of the cultural mediation activities, knowledge transmission was not approached from a unilateral perspective. The research and mediation team presumed that the knowledge represented and narrated in the exhibition could be corroborated, commented on, and even enriched by the life experiences of visitors directly concerned by the social issues addressed in the exhibit. The artistic experience that ensued allowed for a sensitive and experiential dialogue with and between participants. They enriched the exhibition's content with their comments, given that their creations were destined to join the artifacts and artworks to be displayed during the closing event on February 3, 2019, at the *Écomusée du fier monde*. In other words, the conditions were put in place to create a highly participatory experience which, as we will see, continued to build in intensity throughout the project.

# 3

## A prerequisite for preparing the adapted exhibition and cultural mediation: consultation with community organizations

The first of the core activities of the research was, as mentioned above, to consult the three sectors involved. This consultation took the form of focus groups, i.e., group interviews with community organizations directly contacted by our team, as well as with three national coalitions and issue tables, namely the Centre justice et foi and the Table de Concertation des organismes au service des personnes immigrantes et réfugiées (TCRI) (for the immigration sector), the Confédération des organismes de personnes handicapées du Québec (COPHAN) (for the disability sector) and the Regroupement des ressources alternatives en santé mentale (RRASMQ) (for the mental health sector). These interviews were conducted using an interview grid (Appendix 2, p. 135) and were recorded and synthesized for later stages of the research. In all, 15 people were interviewed (mental health: 4; disability: 6; immigration: 5) (see list, p. ii). These individuals were from 11 organizations: RAPLIQ, Kéroul, Exeko, PCEIM, L'Avant-garde, Le Rivage, Al-

ternatives, the CACRM, the Centre des femmes d'ici et d'ailleurs, the TCRI and Centre justice et foi, as well as a self-employed worker (Quebec Sign Language interpreter). Four researchers, and the project coordinator, led one or more consultations. The idea of this consultation was to listen to the views of these community stakeholders, considered as experts, and to hear out their concerns regarding the represented groups' access to museums, as well as their proposals and recommendations for preparing our mediation activities. Beyond these proposals, the consultations helped target organizations to reach out to for their participation. Hence, it is with the help of these key individuals and experts, in collaboration with the museum team, that the best ways of connecting with audiences were reflected on and the adapted formats developed for an optimized tour of the *InterReconnaissance* exhibition.

# 4

## The adapted InterReconnaissance exhibition: a cultural mediation scenario

### Planning of the mediation scenario

Once the round of consultations was finished, a mediation scenario (Appendix 3, p. 136) was drawn up in preparation for the experiences of the people who would be invited to the tour. The idea behind this scenario was to create a custom-designed tour for them, under conditions considered optimal and sensitive to their needs. The scenario included the following steps, in order to create an accompanied tour of the *InterReconnaissance* exhibit at the Écomusée du fier monde. The first step was to introduce the visitors to the exhibit's context and to the museum itself. This was followed by a commented tour focusing on the objects and testimony likely to be most significant to the visitors; then, room was provided for potential discussion between these people and the mediators. Each of the exhibit's eight topics corresponded to an exhibition room set up as an alcove rich in memorial content in the areas of marginalization, violence, visibility, dignity, solidarity, creativity, alternatives and rights. At the end of this tour, a participatory drawing experience extended the mediation experience by introducing a way of living equality during the session, in a light and playful context.

Generally speaking, the proposed activities were adjusted for each group, with a more specific focus on objects originating from a given sector. A variety of tactics and media were used and could differ from one alcove to another (for example, videos of personal testimony, labels describing the works or topics in the exhibit, featured objects and artworks, a mediation kit made up of objects from the collections that could be handled by visitors, testimonials from previous visitors, etc.). It is worth pointing out that the introduction of manipulable objects from the museum reinforced the interactive dimension and facilitated contact with audiences. It also helped demystify the objects in the collections. The presence of accompanying individuals, whom we will

refer to here as companions, was often crucial in mobilizing the groups and making sure the activities went smoothly, especially when these individuals intervened to support the mediation. For the drawing activity, the structure at the centre of the experience was physically adapted to the different groups.

### Museum participants targeted and recruited

The mediation project of the *InterReconnaissance* exhibition in its adapted version was created and implemented for specific audiences for whom accessibility is a major issue for social participation and inclusion. These are audiences that museums struggle to reach, including people with mental health issues, disabilities (physical, sensory or intellectual), and cultural or linguistic obstacles resulting from an immigrant background. These three audiences were selected because of the particular challenges they face in participating in museum activities—whether in terms of the *InterReconnaissance* exhibition or, more broadly, other exhibitions offered at museum institutions. Their experiences, although specific to them, seemed to us to reflect a whole set of realities representative of the accessibility problems faced by marginalized groups, be they physical, cognitive, cultural or linguistic. These groups were widely represented in the *InterReconnaissance* exhibition, given that it spoke to the contexts in which struggles for rights emerged within these groups' associated sectors; the discrimination suffered; the securing of rights; and the resulting social transformations (or lack thereof). Our action research project was in large part born of the central idea of the *InterReconnaissance* project, namely, the desire to give the communities directly affected by a lack of rights access to their history and memory in an adapted context.

The individuals from these three groups mainly belonged to community organizations; most were users of various categories of services such as advocacy, psychosocial support, professional integration, legal support, housing assistance or leisure. Some of them were activists or workers.

A total of 27 organizations were invited to participate in the activities at the museum. In response to this invitation, 99 people registered, and 58 participants ultimately turned out at the museum, representing 12 organizations and institutions. The distribution of participants was spread over the following dates:

Sunday, January 13 (afternoon): ..... 4 people  
Monday, January 14, 2019 (morning): ..... 20 people  
Monday, January 14, 2019 (afternoon): ..... 19 people  
Wednesday, January 23, 2019 (afternoon): 9 people  
Wednesday, January 23, 2019 (evening): ... 2 people  
Thursday, January 24, 2019: ..... 4 people.

Tour in the context of the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Écomusée du fier monde, January 2019. Participatory drawing structure *NOUS, dess(e)in*, Fanny H-Levy. Photo credit: Daphnée Bouchard.



### Participation in activities at the museum

Number of people	Percentage <sup>5</sup>	Affiliation <sup>6</sup>	Organization / Institution
16	28%	Companions and/or rights defenders or activists (whether affected by any form of marginalization themselves or not)	n/a
42	72%	Organization members	n/a
25	42%	Disability and intellectual disability sector (persons concerned, companions and activists taken together)	RAPLIQ Amalgame Main-Forte Un prolongement à la famille Altergo Keroul CAPASO
8	14%	Immigration sector (persons concerned, companions and activists taken together)	FRJ
21	37%	Mental health sector (persons concerned, companions and activists taken together)	PCEIM Le Phare
4	7%	Cross-sectoral and other category <sup>7</sup>	UQAM Cégep du Vieux Montréal

.....  
5 All percentages have been rounded off.

6 NB: Some individuals could be affiliated with two or more different sectors (for example, disability and immigration, mental health and immigration, mental health and disability). In such cases, in order to count individuals only once, we have chosen to take into account the mission of the organization they came with (or the individual's role if they did not come with or on behalf of an organization). It should also be noted that companions and community workers were counted as participants in the activities. In some cases, organizations presented themselves as supporting the "by and for" model, particularly in the mental health sector. This meant that the members, companions or workers did not wish to specify their exact status, as they may have experienced or still experience mental health issues. To prevent mistaken assumptions, or notions contrary to the claimed identities of the groups, we have chosen not to make any distinction in our analyses between members and companions in these cases.

7 The cross-sectoral category applies to organizations or institutions whose mission does not involve working with any particular sector. For example, people living in precarious situations may be experiencing mental health issues as well as have a disability or come from an immigrant background. The category includes individuals from other organizations and institutions, but whose duties relate to research or to accompanying groups in the sectors under study; for example, a social science professor from UQAM (accompanied by her son) and a social work professor from Cégep du Vieux Montréal.

The distribution of the participants shows that persons with an immigrant background were under-represented in the study, in spite of the team's efforts and the good will of the individuals consulted beforehand, who suggested several avenues for recruitment. This under-representation may be attributed to several factors. First of all, the topic of the activity—the memory of human rights struggles—is not a foremost concern of the immigration sector, particularly within service organizations, which are geared more toward issues such as housing or employment. Second, although the reality of people's primary needs also relates to their fundamental rights, these primary needs are not necessarily interpreted as rights but rather as necessities. Thus, the relationship between their primary needs and the evolution of rights within Quebec society may, to a newcomer, seem like a very distant reality. The response may have been different had we offered our activity to first-generation immigrants who had been living in the province for some time, for example at least two years. However, we were convinced, from the outset, of the importance of targeting recent newcomers, in order to recruit people precisely from among those who face the greatest obstacles to participation. Indeed, their under-representation attests to this state of affairs. Likewise, we could have targeted immigration organizations that already offered cultural activities in addition to psychosocial support—which, again, could have led to recruiting more participants. However, the resources available and the time allotted for research prevented us from going any further than we did. In spite of these limitations, the quality of participation of those in the sample was outstanding and allowed a number of conclusions to be drawn in connection with our objectives.

## Specific goals of the guided tours

The objectives of the mediation had to address the diversity of forms of discrimination (being deprived of a right, experiencing unequal treatment based on ethnocultural or religious background, physical condition, gender, sexual orientation or the area of employment, housing, pay, travel, access to or quality of health care, access to education, etc.). They sought to highlight the common character of marginalization for the different groups represented, such as being victims of prejudice, voluntarily choosing or being subjected to marginalization, or lacking access to the same rights enjoyed by others. Concretely, links were made to connect objects and topics in order to underline the intersectionality of discriminations and struggles: common issues were discussed, such as receiving health care that respects the dignity of persons with disabilities, women, or persons with mental health issues. It was also shown how an awareness of marginalization can lead to assertions of identity and become a catalyst for strengthening individuals and communities. The mediators also offered their own definition of marginalization. The idea was to strike a balance between popularizing the terms used in the exhibition and taking care not to infantilize the groups, but to respect their contribution to knowledge. The mediation also aimed to show the different forms of struggles (demonstrations, works of art, flyers, events, manifestos, civil disobedience, etc.), as well as the different entities behind these struggles (committees, non-profit organizations [NPOs], collectives, defenders of rights, organizations offering services and support, etc.). Finally, the mediation sought to increase understanding of the different goals of these struggles and demands (raising awareness, educating, informing, protecting, showing solidarity, etc.), as well as the common gains they have made possible (rights, bringing groups together, uniting different struggles, solidarity, etc.).



Workshop in the context of the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Écomusée du fier monde, January 2019. Participatory drawing structure *NOUS, dess(e)in*, Fanny H-Levy. Photo credit: Daphnée Bouchard.

## Participatory art creation activity

The final stage of the tour consisted of an artistic and participatory encounter of diversity. This experience brought the participating visitors to connect with each other through the medium of drawing. Seated on either side of a specially designed table, two people faced each other so they could simultaneously draw the other persons' face on a transparent glass pane placed at the centre of the table. Being superimposed, the two drawings created a third face—the face of the encounter itself. This artistic activity was an extension of the tour, enabling participants, who often did not know each other since they came from different community groups, to meet concretely. The drawing activity was also intended to enrich the tour's participatory and inclusive dimension. A detailed description of this experiment is provided a little further in this document.

## Evaluation of the activities by the participants and the team

After these various stages of the tour, participants were asked to complete a voluntary qualitative evaluation, in the form of brief questionnaires (Appendix 4, p. 138). The evaluation also sometimes took the shape of a group discussion.

Throughout these tours, team members were present to accompany the participants and to take notes on the key elements of these experiences as they unfolded (Appendix 5, p. 140). Afterwards, when the participants had departed, the team members gathered for a debriefing of each tour, to supplement the field notebook that had been filled in during the tour itself.



Tour in the context of the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Écomusée du fier monde, January 2019. Photo credit: Daphnée Bouchard.

## Choice of dates and times: an important factor for participation

A two-hour time slot was allotted for the experience. This duration was sometimes difficult to respect, because of two factors: our planning (in particular the somewhat lengthy introduction to our tour), and the composition of the groups (which sometimes presented more complex issues, or a higher than expected number of visitors). These time slots varied on weekdays and weekends, i.e., in the morning and later in the day, in order to accommodate the participants as much as possible. The dates of the tours were agreed in advance with the community groups from which the participants came. A total of six free activities were held in January 2019 at the Écomusée du fier monde.

## Supporting documentation: materials for preparing and extending the mediation

In preparation for the tour, the targeted organizations were contacted, and then provided with the objectives and a visit guide (Appendix 6, p. 142). Additional communication materials (posters, emails and brochures) were designed and sent to them in advance, along with the visit guide. The organizations could then take charge of collecting registrations and facilitate organization of the outing for their members who agreed to participate in our activities. The coordinator on our team enquired about the composition of the future group and the number of people and any specific needs that should be taken into account when organizing the activities. The registration list was then communicated to the entire team.

## Off-site activities (in the community organizations)

Subsequently, the onsite model was taken up again and adapted for community organizations in order to test an off-site format. Here again, the community organizations served as intermediaries in reaching out to the participants, and those invited had to register. The team was then informed of the groups' composition. The activity was free. In contrast with a museum tour, collection objects, images of exhibit artworks and objects and creative materials were brought into the community organizations to be presented by the mediation facilitators, which gave rise to discussions related to the major topics of the exhibition. The aim was to use reference objects to lay down bridges between individual and collective histories, including those of the participants who were directly concerned by the testimony showcased in the exhibit. Concurrently, this was an occasion to communicate information on the museum and its collections. The discussions focused on three topics: solidarity, marginality and alternatives. This choice helped limit the exhibition content and focus on the topics that would most facilitate discussion. This roughly one-hour discussion was followed by the participatory drawing workshop

and an evaluation of the mediation in general. The drawing structure itself was adapted into a mobile version for easier transport and physical accessibility.

In total, 53 people took part in the off-site activities:

Monday, June 2, 2019 (morning), at the Centre d'intégration  
 à la vie active (CIVA): ..... 21 people  
 Tuesday, June 3, 2019 (afternoon), at Prise II: ..... 15 people  
 Wednesday, June 4, 2019 (afternoon), at Macadam Sud: ..... 7 people  
 Thursday, November 21, 2019 (morning), at PECH-Sherpa (Quebec City):..... 10 people.

### Participation in off-site activities

Number of people	Percentage	Affiliation	Organization / Institution
21	40%	Companions and/or rights defenders or activists (whether affected by any form of marginalization themselves or not)	n/a
32	60%	Members	n/a
21	40%	Disability sector, including intellectual disability (persons concerned, companions and activists taken together)	CIVA
15	28%	Mental health sector (persons concerned, companions and activists taken together)	Prise II
17	32%	"Cross-sectoral" category	Macadam Sud PECH-Sherpa

In spite of several invitations, no organizations from the immigration sector participated in the activities. The Projet Habitations Bourlamaque, connected to the social housing block by the same name, wished to participate, but received no registrations.

Following is a summary table of participation in the onsite and off-site activities (111 people).

### Summary of participation in all activities

Number of people	Percentage	Affiliation	Organization / Institution
26	23%	Companions and/or rights defenders or activists (whether affected by any form of marginalization themselves or not)	n/a
85	77%	Members	n/a
46	41%	Disability sector, including intellectual disability (persons concerned, companions and activists taken together)	8
36	32%	Mental health sector (persons concerned, companions and activists taken together)	3
8	7%	Immigration sector (persons concerned, companions and activists taken together)	1
21	19%	“Cross-sectoral” category	4
36	32%	Men, all sectors taken together <sup>8</sup>	n/a
75	68%	Women, all sectors taken together	n/a
36	32%	Persons who identified as being under 35 years of age, all sectors taken together	n/a
75	68%	Persons who identified as being over 35 years of age, all sectors taken together	n/a

.....

8 Participants were asked to give their gender and age only in the evaluation questionnaires. The questionnaire left open the possibility of not answering these questions. Out of a total of 111 participants, about 30 completed a questionnaire. The gender and approximate age of all participants, including those who did not complete a questionnaire, are listed in the activity observation reports.

# 5

## Additional notes on the conduct of the visits: observations and issues encountered

Overall, the activities that the team offered to the various audiences were received rather positively. The intended audiences were reached, albeit unevenly. The museum tours and mediation activities took place and were attended, as was the associated art workshop.

Reaching these audiences was not always easy, even if we took care to plan onsite and off-site visits in advance, with the agreement of the participating organizations, and provided detailed information about the activities that everyone could join. At the museum and in the community organizations, the anticipated participants were not always present. Sometimes the number of registrations dropped at the very last minute, or grew significantly. Organizations could not always guarantee their members' participation. For persons with disabilities, physical accessibility constraints could arise, either because of the arrangement of the premises, or because of the unavailability of adapted transportation on foul-weather and stormy days when they were supposed to travel. For persons with mental health issues, participation was high, but at times exceeded the team's reception capacity in the case of extra last-minute registrations. It should be noted that the dedicated cultural offer, in these circles, is extensive and well established by habit. Immigrants and persons from newly arrived cultural communities were the hardest to reach, both for our on- and off-site activities, and both in Montreal and

Quebec City. Interpreting services were provided during our activities and the most convenient times possible for our guests were offered, but this had no impact on participation.

For all visits, and for all persons with special needs that the team had been apprised of, we tried to adapt the reception and the formats in a personalized way. This adaptation was possible when we had sufficient information on the characteristics of the people from community organizations. The fact that the registration process was handled within the designated community groups did not prevent cancellations and last-minute changes to the composition of the groups. As the visits progressed, new adaptations were likely to occur for the sake of the visitors' comfort and to promote accessibility and inclusion.

At the museum, most groups were accompanied by someone from the community organization concerned. In the community organizations, we were very warmly welcomed by the community workers.

# 6

## Additional notes on the artistic activity

### Onsite

The creation time proposed by artist Fanny H-Levy was based on the design of a participatory drawing structure entitled *NOUS, dess(e)in*<sup>9</sup> in which two participants were asked to draw each other's portrait. This required a structure with two large panes, set vertically in the middle of a narrow table-like surface, on which the participants—placed opposite each other—used an erasable black felt pen to draw on the glass. These two individuals were asked to wear headphones connected to the structure. The headphones played various recorded voices (low and high-pitched; men, women and children; gentle and more intense; fast and slow) describing faces and answering the question: "What do you look at when drawing a face?" Following is an excerpt: "I'm

drawing her right eye... I'm going to look mostly at the shadows, where the shadow and the light are... then I'm doing the eyelashes, top and bottom, because the bottom eyelashes are shorter than the top ones [...]."

The instructions given by the artist and designer of the structure were minimal and emphasized the playful dimension of the activity and the creation process itself rather than the result of the drawing. Her wish was to give participants free rein in interpreting how to use the structure, and to demystify creation. The structure was also designed in modular fashion to be able to adapt to the individual's size, posture and mobility. During the activity, the faces that were drawn were superimposed because of the transparent surface; as the participants drew, their lines met and crossed. The experience initially aroused curiosity and frequent hesitation at times, but then the embarrassment generally gave way to laughter, and sometimes an emotionally charged period of concentration during prolonged observation of the other stranger.

9 The title is a play on words, as dessin means "drawing" and dessein means "intention" or purpose. Loose translation: "US, drawing [intention]."

Exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Écomusée du fier monde, February 2019. Presentation of creations from the participatory drawing structure *NOUS, dess(e)in*, Fanny H-Levy. Photo credit: Daphnée Bouchard.





Workshop in the context of the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Écomusée du fier monde, January 2019. Participatory drawing structure *NOUS, dess(e)in*, Fanny H-Levy. Photo credit: Daphnée Bouchard.

Once the process was completed, the drawings were photographed by the professional photographer, Daphnée Bouchard, and then erased to make room for other participants. The pictures could be emailed to the participants as a record of their co-creation. At a closing event of the exhibition, the participants in this activity at the Écomusée du fier monde (Montreal, 2019) would later receive a thick card (15 x 10 cm) printed with the dual portrait along with the full names of both participants.

Around this installation, other drawing structures were installed to offer a peripheral, complementary and non-figurative participation. The structures consisted of large panels stretched with semi-opaque fabric canvases, larger than a door frame. These items helped

create an intimate decor around the first structure (*Nous, dess(e)in*) as well as offering other drawing possibilities. Participants were invited to draw in pairs, on either side of the canvas, using charcoals of different sizes, with each drawing following, or being followed by, the other. The traces produced by this joint action abstractly marked the encounter of the two individuals. The resulting non-figurative form reaffirmed the centrality of the process and the playfulness of the experience, both in this installation and in the overall artistic experience.

Both structures allowed several people to draw simultaneously. The other participants could take advantage of this time to observe them, comment on the activity, enjoy refreshments, discuss with the researchers and mediators or fill out an evaluation questionnaire. Some even chose at this time to return to the exhibition, or to visit the rest of the museum.

## Off-site

The second stage consisted in physically bringing the participatory creation experience to the community organizations in question. The artist, after having made certain observations based on the different reactions of the participants during the Écomusée process (for example, participants' reluctance to erase a portrait that had just been made), decided to propose a second version of her *Nous, dess(e)in* structure.

The design of *Traces, nos visages (2019)*<sup>10</sup> was patterned after its predecessor but with a lighter, even more modular format, and greater space and capacity: it consisted of five modules placed at different heights, accommodating up to 10 people at a time. Special care was also given to the aesthetics of the structure as an object.

The pane between the participants framed their faces more tightly, helping participants get closer up and see each other better. Instead of having participants draw directly on the glass to produce a fleeting image, a transparent slide was secured on each side of the glass, and

10 Literally: "Traces, our faces."

permanent markers were provided. This way, the portraits could be preserved and hung up in the space, and the participants could leave with a copy of the portrait of their encounter. The portraits were printed on premium card stock.

Thus, *Traces, nos visages* gave more prominence to the portraits made by the participants in the community organizations, leaving behind a tangible and meaningful trace of their creative process.

In 2019, the mediation team presented an activity related to the Écomusée exhibition, of which *Traces, nos visages* was the second part, in three community organizations in Montreal (Centre d'intégration à la vie active - CIVA, Prise II, and Macadam Sud) and one in Quebec City (PECH-Sherpa).

The participants in these contexts were informed in advance of the drawing process and registered for the artistic activity on a voluntary basis. Some decided to simply observe, or to participate once or several times in a row, with the same drawing partners or different ones.

During our last visit to a community organization, at PECH-Sherpa (Quebec City), we produced a video recounting the participatory drawing experience included in the mediation. This video allows readers of the guide to visualize and therefore better understand the proposed artistic experience. It also sheds light on how a diverse audience can make it their own. However, as the video was made in a specific location and at only one of the organizations visited, it does not fully capture the diversity of places and participants encountered. This limitation is nevertheless mitigated by a few photographic elements inserted in the video.



<https://www.youtube.com/watch?v=wUjujQ-u-D8&feature=youtu.be>



# **Recommendations**

## **Inclusive Access to Museums**



# Table of Contents

29	<b>Introduction</b>
34	<b>1 Stages prior to the cultural mediation project</b>
34	1.1 Point of departure
34	1.2 Forms of collaboration in the project's development
38	1.3 Foundations for collaboration in the project's development
38	1.4 Identification of the communities and individuals for whom the project was intended
40	1.5 Coherence between the sites and the project
42	1.6 Participatory creation structure
44	<b>2 Ideation and preparation of mediations</b>
44	2.1 Diversity and participation. Mediation between the museum and the groups concerned
50	2.2 Mediation, art and communication with the audience
58	2.3 Drivers of an inclusive experience
62	<b>3 Implementation of the mediations</b>
62	3.1 Outside support
64	3.2 Reception
65	3.3 Attention to comfort
67	3.4 Carrying out a cultural mediation activity
70	<b>4 Wrapping up the activity</b>

**“Having access  
to culture  
isn’t a  
privilege but  
a right!”**

(Activist and worker, deaf community)

## Introduction

This guide is the result of an action research project explained in the chapter 1 (p. 9). The project, entitled *Museum Accessibility for Marginalized Audiences: Adapted Tools (2018–2020)*, had two main objectives. The first was, in the context of the exhibition *InterReconnaissance. Retracing Struggles for Recognition* (Écomusée du fier monde 2019), to experiment with mediation formats specifically adapted for groups of marginalized persons from community organizations as well as service-organization users and members of human rights groups. The second was to create a guide.

The recommendations presented here stem from a synthesis of focus groups and an analysis of cultural mediation activities carried out by the research team (see list, p. ii), both within the Écomusée du fier monde and in certain community groups in Montreal and Quebec City (2019).<sup>1</sup> The interviews were held with community organizations directly contacted by our team, as well as with four national coalitions of organizations and issue tables, namely the Centre justice et foi and the Table de concertation des organismes au service des personnes immigrantes et réfugiées (TCRI), the Confédération des organismes de personnes handicapées du Québec (COPHAN) and the Regroupement des ressources alternatives en santé mentale (RRASMQ) [see list, p. ii].

## Cultural mediation and issues of diversity

Within the wide spectrum of conceptions of cultural mediation, we have adopted a broad definition as an action that serves as an interface between museums, stakeholders from the social sector, audiences and exhibition content (works and artifacts).

Thus, we blend together two senses of the term. The first, which is more conventional in the museum sector, is cultural mediation as a technique for relating to the public, an intermediary linking audiences with “what is provided for them to see” (Montpetit 2011 : 215, translated freely).<sup>2</sup> The focus in this context is on promoting audiences’ understanding and appropriation of content.

The second is the one originally advocated by socio-artistic sectors. From this perspective, cultural mediation 1) means opening up to the knowledge and culture of the audiences themselves; 2) entails taking an interest in diverse

.....  
 1 In addition to the research team, certain individuals, chosen for their knowledge of the museum and community-organization sectors, reviewed and contributed to this document. We are most grateful to them. Their names can be found under the “Review Panel” heading (see list, p. iv).

2 See the chapter 5 (p. 97).

audiences, including those more remote from the museum offer; and 3) very often involves partners, for example, non-profit, community or activist groups (Lafortune & Legault 2012 : 43). In the words of Chaumier and Mairesse, the aim here is to “allow men and women to engage in action to take greater ownership by seizing the opportunity to be confronted with themselves and others....” (2013 : 32, translated freely). In other words, this is cultural mediation as a “project that provides roots for the freedom to think, to exchange ideas and, in so doing, to build the civic space of democracy” (2013: 48, translated freely)<sup>3</sup>.

This combination of two senses of the term is fundamental when setting out to enrich the museum experience of audiences associated with communities marginalized in society and in arts and cultural institutions—as in the case of the action research project and the development of this guide. In this context, cultural mediation must have a twofold goal: first, to put in place corrective measures that enable museums to adapt to the needs and aspirations of these audiences and encourage the appropriation of the content they are presented with, and second, to generate broader and deeper reflection. Indeed, how can (and should) culture and art be enriched by contact with diversity? How can culture and art nurture awareness and (re)empowerment? Promoting critical thinking through art enriches marginalized communities’ experience of museums. And an experience of cultural mediation that encompasses an emotional dimension promotes sharing in humanity and gives meaning to senseless social suffering. The affective and playful dimensions of the content and the facilitation for audiences who have been (and still are) subjected to injustices encourage learning and give new meaning to their experience.

## Inclusive access to museums: a multifaceted reality

The notion of inclusive access to museums requires a consideration of several issues that extend well beyond what we explore in this guide. Among other things, it calls for an in-depth re-examination of what is being collected and what culturally and artistically counts as part of the content to be protected and made visible. For example, how can artists from diverse backgrounds be better recognized and how might institutions and collections better correspond to them? How can history be revised to include the experiences of minority groups? How might it be possible to archive and present a tangible and intangible heritage that is both shared and plural? How can society’s diversity be reflected back to it thanks to and by means of a fair representation of this diversity?

.....  
 3 See the chapter 4 (p. 83) for more on the theoretical conceptions associated with cultural mediation.

Inclusive access to museums also requires an understanding of the complexity of museum institutions, which are themselves diversified according to different genres (art, science, history, etc.), statutes (national, municipal, community, etc.) and approaches. Moreover, it requires updating the many levels of hierarchy involved (e.g., the power of a national museum in relation to an ecomuseum, the prestige of professional art as opposed to amateur cultural practices, etc.).

Finally, it calls for paying attention to the internal workings of museums, which are often hierarchically structured among different departments and different categories of workers and are subject to a variety of power relationships. As Lynch (2013) notes, thinking about their capacity for inclusion requires that we ask ourselves: Which communities are present (or not) among the institution's staff? How is power distributed? How can it be better circulated and shared? Beyond the work team, who are the museum's partners? Who can influence its directions? In line with which perspectives and interests? What role is assigned to various social groups? How are the institution's audiences envisioned? What forms of participation are made available to them?

## The choice of participation

This guide does not intend to answer all of these questions, far from it, but rather focuses on museum conditions that foster a diversification of audiences, and on the question of cultural mediation. The guide is resolute in adopting a participatory orientation, since it recognizes, first, that marginalized communities possess rich artistic knowledge, experience and practices, even if these are (at least in part) different from those put forward by so-called legitimate institutions; and second, that the encounter should not be one-directional—"them" coming to "us" to assimilate our content. Genuine encounter presupposes dialogue and the mutual enrichment of all parties. For there to be a real encounter, the people concerned must be able to steer and influence cultural mediation, so that it reflects them, so they can make it their own, and so they can contribute to more profoundly changing ways of being and ways of doing things. This emphasis on participation is, moreover, a very common hallmark of the non-profit, community and activist groups from the communities with which museums must work—as the literature very clearly states that they must, if they are to truly reach these audiences.

Therefore, at the very least, developing cultural mediation entails some reflection on the relevance of people's participation at several levels: activity ideation and development; concrete implementation; and the space given to the audiences involved. It also requires action on the accessibility of the museum itself, of the exhibition, and then of the mediation activity. These different levels are addressed throughout this document.

## Particularities of this guide

The action research on which this guide is based was conducted with and among people from three historically minoritized groups: persons with disabilities, persons with mental health problems and immigrants. The recommendations set forth here are thus rooted in the issues, knowledge and perspectives of these groups. However, while practical experience and the literature show that an adaptation originally designed for one group will generally serve many other group—hence lending this guide a degree of generalizability—it is nevertheless essential to always clarify from the outset with whom one is designing and carrying out a cultural mediation activity, for which audiences, and in which context. There is no recipe for cultural mediation. It requires a command of general principles; a thorough knowledge of the partnering or collaborating groups, the audiences and the contents explored; and know-how and personal expertise that is responsive to the lived situation at hand.

The particularity of this guide is that it explores cultural mediation. There are many other guides, training courses, case studies and theoretical contributions that address other issues equally fundamental in fostering a greater inclusion of diverse audiences within museums. A selection of such resources can be found in the chapter 5 (p. 97). It should also be noted that community organizations for persons with disabilities have been very proactive on the issue of cultural sites' accessibility and that two important guides exist (although the adoption of and compliance with these measures remains a challenge): *Accueillir les personnes handicapées dans les musées : Une démarche simple pour des services adaptés* and *Guide pour élaborer une muséographie universellement accessible* (both published by the Ministère de la Culture et des Communications et de la Condition féminine du Québec, in 2009 and 2012 respectively).

There are several forms and techniques of cultural mediation in the museum sector. While this guide is intended to provide overall principles that are suggested for consideration, the research team did focus on one of the most widely used forms, i.e., a guided tour of an exhibition. Other formats would therefore require some adaptation.

We also set out to enrich this guided tour with a participatory artistic experience, another form often featured in museum settings. It will become apparent how and why we view this as a rich form of inclusion for diverse audiences.

The action research project and this guide were produced in partnership with the Écomusée du fier monde. The present guide is therefore aimed primarily at museum institutions. However, most of the recommendations are also relevant to all cultural and artistic institutions, even if they are not mentioned here, to avoid overburdening the text. Finally, several components may also be useful to non-profit, community or advocacy organizations wishing to carry out cultural mediation and participatory creation activities.

## How to read this guide

This guide has been designed to provide the richest possible museum experience for diverse audiences. For museums, putting the guide into practice obviously brings multiple issues into play, including those associated with transforming certain ways of conceiving and implementing mediation (which also touches on the issue of training), with the sharing of expertise and power, and with human, financial and temporal resources. It must therefore be adapted in accordance with these issues.

**The guide contains six different elements that are clearly identified by the following formatting:**



Quotations of action research respondents;

*...Les activités...*

The recommendations themselves and further details and additional information;

Musée

The persons responsible for implementing the recommendation;



Specifications for off-site mediation activities and for the participatory creation structure;



Certain topics that are explored in greater depth in the inserts;

(p. 123),  
([http://](#)), →

Links to other sections of the report or important existing resources.

In the guide you will also find a summary of the recommendations in the following chapter (p. 71).

## 1

## Stages prior to the cultural mediation project

### 1.1 Point of departure

**Circumscribe the project** that will be subject to cultural mediation.

Museum

*Is the idea to create an exhibition, an activity to highlight the content of an existing exhibition, a collection or topic, a special project, etc.?*

---

**Realistically assess the resources** involved.

Museum

*The project must be commensurate with the means available, be they human, material, financial, logistical or infrastructure adaptation-related, to avoid creating unrealistic expectations or exhausting the persons involved. Consideration must also be given to the time and resources required for non-profit, community or activist partners and collaborators. It is important to think about the possibility of pay or some form of compensation for partners.*

*More upstream coordination will be required for mediation activities with groups that have special needs. This aspect is not to be neglected.*

---

### 1.2 Forms of collaboration in the project's development

Define the **partnership approach** that the museum wishes to adopt in developing and putting together the project.

Museum and, sometimes, partner group(s)

*There are several options: carry out the overall project alone, enlist one or more partner groups, or call on people from outside the institution to design and carry out the project. NB Sometimes it is groups or individuals who approach museums to develop a project. In this case, points 1.1. and 1.2. may be inverted.*

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Identify **partner(s)** if this is the chosen option.

---

Museum

Create a **collaborative structure** if the mediation project is carried out in partnership or by people from outside the museum.

Museum and partner group(s)

*Regardless of what the museum identified when circumscribing the project (1.1, p. 34), it is extremely important for the initiator of the project to be attentive to the wishes and needs of the partner group(s). Co-construction is to be encouraged, which implies that the museum must revise its initial ideas in communication with its partner(s), working together.*

*This structure—often a steering or organizing committee—allows for a common understanding of objectives, joint organization of activities, and the availability of staff (especially reception and mediation staff) who can reinforce the aims of the project in the context of their dealings with participants. It should include people from within the museum (for example, service directors and people involved in education, mediation and contact with the audience, and, crucially, those who are going to develop the planned activity), and members of partner groups. Other people may be added, namely experts related to the content being explored, researchers, other members of the communities, etc. If the activity has an artistic component, it is recommended that the artist be included in this structure as early on as possible (see section 1.6; p. 42).*

*The more rooted the experience is in the museum itself, the more likely it is to be appropriated and to have a concrete influence on the institution's usual ways of doing things. It is strongly recommended to hold a presentation on the project and raise awareness of the issues it raises for all of the museum's "teams," even if this can be demanding for large institutions.*

*The commitment that this requires from the museum, in the way of both resources and openness to working with others and questioning ways of doing things, should not be minimized. The same applies to the partner group(s).*

## Diverse formats of partnership and collaboration

In this guide, we outline a form of partnership and collaboration for a mediation activity accompanied by a participatory creation structure. There are, however, many forms of collaboration between museums and social-sector organizations. Sometimes, a collaboration can be for the duration of developing an exhibition or a mediation workshop, organizing a special event, etc. Other times, more lasting collaboration may be established, as in the case of a yearly exhibition implemented under a partnership, a cyclically recurring off-site project in organizations, the presence of group members on museum committees, etc. Finally, some institutions also devote space to activities by community members who assume responsibility for their project.

Reflect on the relevance of the **by and for** model, i.e., the presence or absence of a part of the targeted audience among the people organizing and carrying out the activity

Members of the collaborative structure

---

**“Power  
to the  
marginalized!”**

(Activist, mental health sector)

## By and for

By and for is a principle of activism that features prominently in rights movements and certain non-profit sectors. Under this principle, the priority is for action to be directed by and for those primarily concerned. This entails a refusal to delegate decision-making and representation powers to a third party outside the group—although, of course, certain forms of collaboration with partners are also possible.

“By and for” emphasizes three elements: the value placed on the experience, expertise and knowledge of the people concerned; self-determination; and the appropriation of power. The idea is to move away from people as an “object” of care, specific measures, representations, etc. and toward a stance as “subject” and then “actor.”

By and for also figures in demands made by the cultural and artistic sectors—associated in particular with the participatory museology movement—and forms the basis of certain original initiatives, especially in museums (see, among others, Lynch 2013, Perla and Ullah 2019, and the OF/ BY/ FOR ALL website, <https://www.ofbyforall.org/vision>).

As in many other sectors, there is no consensus on by and for. Moreover, applying this principle poses serious challenges in the context of often small work teams and a lack of resources.

However, this principle does raise essential questions:

1. The question of the representation of marginalized communities within the institution itself (work team, collection, exhibition);
2. The question of an organizational *modus operandi* that all too often requires that the people in question be consulted downstream and not upstream—which can lead either to corrections that could have been avoided or to the inability to meet needs (“what’s done is done and it would be too expensive to change it”);
3. And finally, the question of a “fair share” to be redistributed when the people from these communities are very often called upon for their expertise but rarely paid to carry out the projects, and scarcely receive the recognition they are due.

### 1.3 Foundations for collaboration in the project's development

Make sure that **key values are shared**, since there must be a match between the museum's values, the activities that are planned, the potential partners and the targeted audiences.

Members of the collaborative structure

Agree on **intentions, directions and overall goals**.

Members of the collaborative structure

*Clarify the overall orientations and objectives of the project from the ideation stage by assessing its impacts for the museum and the partner organizations, the relationship to be developed or strengthened between the two, and the participants in the mediation activities.*

*This explanation also facilitates evaluation.*

Agree on **decision-making processes** by carefully thinking about formal and informal power relationships.

Members of the collaborative structure

Agree on a project **budget** and its allocation.

Museum and partner(s) or members of the collaborative structure

### 1.4 Identification of the communities and individuals for whom the project was intended

Musée et partenaire(s) ou les membres de la structure collaborative

Develop a **good knowledge** of the targeted communities or individuals and their needs with respect to museums.

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity - artist(s) and other individual(s) involved in co-mediation (see section 3.4, p. 67, for explanations on co-mediation)

*The knowledge of the people and communities targeted can obviously be based on the expertise of the non-profit, community or advocacy partners. Two other strategies can also be complementary: a literature review and a consultation with representatives of the groups.*

*Beware of preconceptions and prejudices, as well as the tendency to standardize a certain vision of communities. **They are made up of diverse people** with different needs and perspectives, different and sometimes divergent requirements, different relationships to culture and to museums, etc.*

Consider the **composition of groups of audiences**, i.e., mixed or not. This choice varies according to context, communities and intentions.

Members of the collaborative structure

## **“It is in eliminating barriers between people that we break down prejudices.”**

(Worker, immigration sector)

*Most of the interviewees recommended mixed groups—although some recognized the importance of non-mixing in specific contexts, either because a group needed to get (back) together and reconnect first, or because the issue being explored was too sensitive or controversial.*

*The choice of mixing was also consistent with the narrative framework of the exhibition selected for our action research, which promoted inter-recognition between the struggles of the various sectors of the community movement.*

*In the formation of mixed groups, it is important to take individuals’ characteristics into account: some groups may have differences that are difficult to reconcile.*

Consider the **diversity (or non-diversity) of the audiences** you are trying to reach: one community, several or all.

Members of the collaborative structure

## **“An adaptation required by or intended for a community will very often meet the needs of many other people that we hadn’t thought of.”**

(Worker, immigration sector)

*This issue is not necessarily relevant for the entire mission of a museum, given that, because of guiding principles or economic imperatives, museums must make themselves accessible to the widest possible pool of people.*

However, it can be explored in the context of special projects, even if it is delicate. The demands are many and legitimate, but the means are limited! A proliferation of non-recurring activities aimed at multiple audiences can have a perverse effect. These activities respond to a need on an ad hoc basis and may make people from some of the communities want to strengthen their presence within the institution, but then, when the temporary structure disappears, the bond of trust can be broken.

## 1.5 Coherence between the sites and the project

Make sure that the **site is suitable for the planned activities and the targeted audiences**. For a museum, it is also necessary to be open to thinking about off-site mediation activities if a need has been expressed to this effect.

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity - artist and other individual(s) involved in co-mediation

**“It’s not only up to us to approach the institutions and the arts and culture that they offer.”**

(Activist, mental health sector)

## Off-site mediation activities

Off-site mediation activities, i.e., activities organized outside museums—in a square, a park, a hospital, a community organization or non-profit, etc.—have been growing in number and importance over the past several decades.

This movement is often associated with the principle of cultural democracy. This principle rejects the hierarchy of various cultural forms, promotes popular culture and the cultures of minority or minoritized groups, recognizes the social role that culture plays, and favours active participation in it.

There are several reasons why it may be difficult to come to a museum, either for a first experience or on an ongoing basis: the notion that “the museum isn’t for us,” collections or exhibitions seen as problematic or unrepresentative of a community, the language(s) available in the institution, financial resources, geographical distance, travel limitations (for physical or health/living condition-related reasons), the need to be introduced to the topics of an exhibition in a reassuring and familiar “safe space”—see the Mental Health Commission of Canada guide: [https://www.mentalhealthcommission.ca/sites/default/files/2019-03/safer\\_space\\_guidelines\\_mar\\_2019\\_eng.pdf](https://www.mentalhealthcommission.ca/sites/default/files/2019-03/safer_space_guidelines_mar_2019_eng.pdf), etc.

It can also be interesting to think differently about the ties between museums and organizations in the community or social sector. What might a museum accomplish by travelling to its targeted audiences? What might it learn about people and cultural transmission when confronted with the places, values and ways of doing things of the people it approaches? What happens when the museum is the entity that goes out to other spaces and not the people in other spaces who comply with the rules of the museum (however well adapted they may be)?

Exchanges, or some form of reciprocity, may be desired by certain actors in the social sector. Among other things, this museological presence in their organization can encourage a better appropriation of the experience (Betancur Botero 2019). For their part, the mediators from the museum can develop a better knowledge of the realities of this “audience.” However, care must be taken in terms of the resources (human, financial and temporal) that hosting this activity requires for the work team and group members—even more so when high levels of participation are required. Thought must be given to forms of compensation, particularly financial.

## 1.6 Participatory creation structure

Consider the undeniable contribution of an activity involving both mediation and a **participatory creative structure** led by an experienced artist.

Members of the collaborative structure

*This creative structure represents added value: it can shape how the exhibition is explored, understood and received, enriching the site itself and the experience, and offer a more sensitive way of experiencing encounters with others.*

## Participatory creation structure

The term “participatory creation structure” is used here in its broadest sense, including all possible configurations of participatory creation: free drawings inspired by the exhibition and the mediation experience; shared language forms such as the development of a fable or a poem; physical structures (an installation), irrespective of the artistic discipline involved; etc.

Creations can be individual—even if they come under a group activity—or collective. They may also involve various levels of participation: interacting with (and within) a structure, collaborating on a work, or even co-creating it.

Having the activity directed by an experienced artist seems essential to us here, even if the designation of “artist” minimizes their professional status in favour of their knowledge of and experience with art. Indeed, they must also master participatory creation and mediation with audiences traditionally marginalized by artistic and cultural institutions.

Potentially, at least for some people, announcing a participatory art session serves as an incentive—as a way to attract people. Moreover, the activity can be experienced as a “breath of fresh air” after all the concentration required by the mediation activity; at least this is what several participants in our action research told us.

The artistic experience most often opens up a relaxed space of play that is more experiential and less intellectualizing, and that fosters conversation, attention to others, and dialogue. This is even though (and probably because) the session takes place at a more informal time, as the conversation unfolds in the context of more restricted and intimate interaction.

In several ways, artistic engagement and participation in creation promote a demystification of museum space: people can then be present while “doing something” on the premises, i.e., handling or playing with artifacts or artworks, thus encouraging an appropriation of the exhibition and its topic in a playful way, even co-creating something.

Artistic engagement also offers a different way of accessing the content (be it scientific, artistic, historical, etc.) and art itself: participants can get closer to and have a better grasp of the material.

Audiences' participation in a participatory work can strengthen their sense of having contributed something, rather than merely being on the "receiving" end.

Some people are reluctant about this form of participation. Others prefer to observe rather than participate—even if many, after observing, do end up choosing to participate.

See the description of the structure created by Fanny H-Levy, *NOUS, dess(e)in*, involved in the action research (see chapter 1, p. 9). Also see the video *Traces, nos visages* directed by Fanny H-Levy and Francine Saillant: <https://www.youtube.com/watch?v=wUjujQ-u-D8&feature=youtu.be>.

Select an **artist or group of artists** as quickly as possible (ideally from the early stages) so that the entire project can be conceptualized in an integrated fashion.

Members of the collaborative structure

*Having the artist on board from the beginning of the conceptualization stage and integrated within the collaborative structure helps tie the various components of the project together and ensure that the artistic structure fits in seamlessly, is coherent and meets established objectives. This also gives art its rightful place, as it is often somewhat marginalized as an entertaining "sideline" or instrumentalized as one tool of cultural mediation among others. Depending on their unique perspective and knowledge, the artist can also inform the project as a whole.*

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## 2

## Ideation and preparation of mediations

## 2.1 Diversity and participation. Mediation between the museum and the groups concerned

## 2.1.1 The relationship between the museum and the organizing partners

Clarify the **specific goals of the project** from the ideation stage by assessing its impacts for the museum and the partner organizations, the relationship to be developed or strengthened between the two, and the participants in the mediation activities.

*This explanation also facilitates evaluation.*

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Agree on a **timetable and a distribution of tasks**.

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Consider the **forms of consultation or collaboration to be implemented** with the targeted community or communities.

*At this stage, too, it is necessary to reflect on each party's contribution and on formal and informal power relationships. It is important to clarify who has decision-making authority as well as what will be shared, when and how.*

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## 2.1.2 Relationships with community organizations and formation of groups of audiences

Beyond the groups involved in conceptualizing the activity, identify the **relevant community, non-profit or activist collaborators to reach out to in order to mobilize audiences** and adapt the activity in agreement with them, taking into account their vision of the issues explored by the exhibition and the mediation activities, and their group's needs.

*Work with a clearly designated person.*

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity—artist and other individual(s) involved in co-mediation

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity—artist and other individual(s) involved in co-mediation

Members of the collaborative structure + mediator(s) if not on the committee

Persons concretely involved in implementing the activity—mediator(s), artist, other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Depending on the context, this **reference person** may be a worker or a peer. Be sure to explain to this person the nature of cultural mediation, the objectives of the activity and what form it takes. Some psychosocial workers do not use the same approaches and this can, at times, create “clashes of culture” that are not conducive to audiences’ full participation.

The reference person’s ability to mobilize people is crucial, as is their involvement in communicating information on both sides: mediation team and participants.

This consultation work helps better understand whom one is addressing, to prepare the visit to the museum either by making a prior introductory presentation—which can provide a better understanding of the everyday realities of the targeted audience and the dynamics of the organization—or by communicating the content of the activity and making sure that the information is properly conveyed to the participants. It is also advisable to work with this reference person in devising communication tools for the members of the group (invitation letter, visit guide, etc.) to make sure that information is properly adapted and presented in a format that will help mobilize members.

Do not underestimate the work this can represent for these organizations, which often lack financial, human and temporal resources. Consider providing some form of support or financial assistance that can help with coordination and mobilization, or covering transportation and snacks for participants.

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Having **a staff member who is specifically devoted to creating and maintaining ties with social organizations** is considered a plus for museums.

Over time, this person can strengthen their knowledge of various audiences and develop bonds of trust with organizations and their members. This position already exists in a number of museums.

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Take into account **the concerns that are crucial for certain groups** and consider adaptations to specific needs

*Our action research uncovered priority areas, according to some of the communities consulted.*

*The disability sector exhibited a constant concern for material and human mediation that would foster inclusive access.*

*In mental health, people emphasized their desire for concrete participation in activities.*

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Museum

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The people concretely involved in carrying out the activity -facilitator(s), artist, other individual(s) involved in co-mediation in collaboration with the reference persons and the members of the collaborative structure

*In the recent migration sector, emphasis was placed on the many difficulties encountered that make the idea of going to the museum unattractive, and hence on the importance of thinking, instead, of activities that would take place in the community organization itself.*

*It should be noted that some groups' participation may also depend on the rules that an organization has established to respond to specific issues experienced by its members: for example, some place particular emphasis on following rules and instructions. These rules must be known and taken into account by the people concretely involved in the activity's implementation—mediator(s), artist, other individual(s) involved in co-mediation.*

Reflect on the **connection between the invited audiences and the topic of the exhibition** or the mediation activity.

*Two points are important in this respect:*

- *First, having an exhibition or activity that people feel they can identify with can sometimes be an incentive to go to the museum;*
- *Second, at least for some marginalized people, a mediation experience must also be informed by their experience and knowledge: move away from the idea of transmission in favour of sharing, and take care not to reproduce social hierarchies in the lived experience.*

*Be aware that needs may be diverse and a person may not want to participate or may wish to visit at their own pace so they can learn from the exhibition on their own without having to disclose anything about themselves.*

*For the action research, our exhibition content was extremely close to the participants' life experience, dealt with the rights struggles of the organizations that represent them, and contained oral and written testimonies from activists. Not only were many participants aware of their realities, but they were also familiar with the issues, struggles and people featured in the exhibition. A few had participated in the research that led to the exhibition or were in the exhibition itself. This non-outsider status paved the way for participants to more easily identify with the exhibition, and to want to express their thoughts on it.*

**Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity—artist and other individual(s) involved in co-mediation**

## Different stances of mediation

Practitioners and theorists point to a plurality of roles that cultural mediation can play and, by the same token, the plurality of figures of the mediator. Serge Chaumier and François Mairesse (2013) talk about three figures:

- The “intermediary” who focuses on the content and adopts a logic of instructing, transmitting information and popularizing science;
- The “community organizer” who is primarily interested in the relational dimensions and is associated with more traditional roles of community development;
- The “catalyst” who advocates participatory or collaborative processes.

The roles of mediation necessarily depend on the intent of the project in which the relational practice takes place (Lafortune 2017). Is the idea to initiate people into artistic practice for the first time (initiating)? Is it to impart knowledge about arts and culture (interpreting)? Is it to create links between people (enabling dialogue and forging social ties)?

At the Écomusée du fier monde, where the action research was carried out, the practices first and foremost fell under the category of transmission, i.e., exhibitions (permanent and temporary) and guided tours communicating knowledge about the works and artifacts, their context of emergence and the historical and social elements relevant to understanding them.

The Écomusée also features practices that connect individuals, which are manifested in the skills and know-how of the mediator and in the willingness to explore links between the territory and its inhabitants, the social history of Quebec, and more particularly the history of the Centre-Sud neighbourhood of Montreal.

At the Écomusée, mediation is generally provided by museum employees with skills in management, content ideation and operations. The size of the museum requires versatility in terms of skills (Giroux 2016).

**Make sure that the cultural experience addresses more than one dimension of people's life experience** or only the difficulties or challenges they face.

*To give two examples from our interviews:*

- Avoid systematically associating newcomers with employment and productivity issues

The people concretely involved in implementing the activity—mediator(s), artist, other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

**“It’s as if the cultural world is antithetical to the condition of immigrants, who should just be useful and provide for themselves.”**

(Activist and worker, immigration sector)

- Avoid overemphasizing the realities of people living with mental health difficulties

**“They don’t want to plunge back into this... They’ve heard enough about it!”**

(Worker, mental health sector)

Examine the interest of **reaching out to young people in the communities concerned**, using formats and venues appropriate for them.

*The aim is to make young people into ambassadors either in promoting art and culture or in defending their rights or citizenship. Another idea is to foster an appropriation and transmission of the history of parents or previous generations—a history that is sometimes difficult, even traumatic, that had not been told before and that allows young people to better understand their parents, their community and society.*

Persons concretely involved in implementing the activity—mediator(s), artist(s), other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Promote activities that allow for **intergenerational dialogue**.

This addresses three goals:

1. Providing a forum for sharing experiences and knowledge;
2. Fostering “inter-recognition” and concerted action;
3. In the specific context of the action research, providing a better knowledge of the history of realities experienced by communities and their past struggles to defend their rights, which is essential for community, non-profit and social movements.

Persons concretely involved in implementing the activity—mediator(s), artist(s), other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

### • Specificities of the participatory creation structure •

Choose a participatory creation structure that is **adapted to the different audiences**, contextually appropriate, and created either specifically for the exhibition or its topic, or in alignment with it.

The artist in collaboration with the mediator(s) and members of the collaborative structure

*See here the guides and works on the concepts of universal design or universal accessibility that can be found at the beginning of the chapter 5 (p. 97). These concepts speak to the idea of providing environments, products, services and communications that are appropriate and usable by all and require the fewest possible number of specific adaptations.*

*Thus the participatory creation mechanism must be as accessible as possible and, within its very design, take into account the limitations that may be encountered by the audiences one wishes to work with. In spite of this fundamental consideration, it is advisable to have a “Plan B” in case one or more people are unable to participate, otherwise feelings of rejection and incompetence may result.*

## 2.2 Mediation, art and communication with the audience

### 2.2.1 Communication

Consider **communication issues**: both the language itself (English, Spanish, Quebec Sign Language [LSQ], etc.), levels of formality (being accessible), the cultural references involved (conceptual knowledge related to a unique field such as art or to cultural elements—law, the state and rights advocacy do not mean the same thing to everyone), and the tools used to communicate [The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure].

La ou les personnes médiatrices, l'artiste et autre(s) individu(s) impliqué(s) dans la co-médiation, en collaboration avec les membres de la structure collaborative

**“The exhibition can be modified so as to be seen and interpreted in new ways... truly a 360-degree outlook.”**

(Worker, immigration sector – refugees)

*The intent is not so much to avoid more specialized or academic terms as to define them, or even co-define them together at the time of the activity, either to confirm a common understanding or, to the contrary, to better be able to discuss different interpretative spaces.*

*Communication tools must also be adapted, among others, for audiences from the deaf community and persons living with visual or learning impairments (see the Guide Accessibilité universelle des outils de communication 2016, <https://altergo.ca/fr/nouvelles/nouvelles-daltergo/une-nouvelle-edition-du-guide-accessibilite-universelle-des-outils-de>).*

Create a **visit guide** (Appendix 6, p. 142) that is as clear, succinct and accessible as possible. This guide must be drafted in a language and format suitable for the targeted audiences and provided to the participants prior to the tour.

The mediator(s), the artist and other individual(s) involved in the co-mediation, the reference persons

**“People need to be able to imagine what to expect in order to make an informed decision as to whether or not the activity is right for them and whether they’ll be able to prepare properly in advance.”**

(Activist and worker, disabled sector – neurodiversity)

*This guide can be created with the groups themselves—which ensures its adaptability—but can also be helpful in mobilization efforts.*

*It must include:*

1. *Practical information, such as start and end times, available languages, how to get to the institution, a map of the premises, available and unavailable accessibility measures, specific regulations (the right to carry a backpack, mandatory or prohibited clothing, the right or not to touch the works or eat during the tour), etc.;*
2. *A description of the exhibition itself and of the mediation activity, clearly explaining their different stages, what participants will be asked to do (specify whether they will have the possibility of participating, of withdrawing, of doing a self-guided visit, etc.), whether sensitive topics are addressed, and noise and light levels.*

Develop **communication tools** adapted to the targeted audiences.

Museum

*Beyond the mediation activity itself, museums are encouraged to review the universal accessibility of their websites and various communications and to highlight relevant information for audiences with special needs (ideally on their homepage). To this end, the information must be practical, detailed, given in different languages, cover varying degrees of understanding, and provided through diverse means of communication (images, pictograms, subtitles, video, etc.). Mailing lists should include organizations that work*

with diverse audiences. Some communities require specific or sustained communication efforts.

### ← Off-site particularities →

Develop arguments to **explain the interest of a museological mediation activity** to groups and participants

*Although holding an activity within their organization is often simpler for group members—they will be more comfortable in a place and culture they are accustomed to, and unstressed by travel—the fact remains that some people may lack an understanding of the nature of the activity and what it will bring them, compared to an ordinary visit to a museum. It is important to make links between the anticipated mediation and certain components of the organizations' mission or some of their action areas.*

The mediator(s), the artist and other individual(s) involved in the co-mediation, reference persons

## 2.2.2 Organizational elements

Be mindful of the **time allotted to the activity**, depending on the people you are addressing.

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Plan **small groups**.

*This varies according to the planned activities and the audience, but often beyond 10—or 4 for groups composed of persons in wheelchairs—it becomes difficult to move about, to respect the time allotted to the activity, to leave some room for people who wish to express themselves, and to have more informal moments for discussion and rest.*

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

### ← Off-site particularities →

Anticipate **more fluctuating groups than at the museum**—even if they also fluctuate in the institution.

*The mediation will take place in a living environment where some members may simply be curious and observe the goings-on from a distance and others may only participate for a time or even come and go.*

Mediator(s), the artist and other individual(s) involved in co-mediation

### 2.2.3 Design a cultural mediation activity

Create an **activity that is suitable for the space at hand**.

*The activity must be designed within and in relation to the space (physical and symbolic) and reflect the physical pathway to be taken, its connection to the content and the experience of the visit.*

*This is important in order to ensure the best possible experience and participants' well-being.*

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Offer **mediation that resonates with what is going on in the community organization**, or that is in continuity with or complementarity to it.

*If appropriate to the topic, it can be very interesting to supplement the toolbox with elements from the group itself and its members.*

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Maintain a focus on **enriching the community organization** through the proposed activity.

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Bear in mind, from the ideation stage, that some people may prefer **to visit the museum on their own**—even if they come in a group, as part of mediation activities. The activities and premises' setup must therefore allow for this freedom.

The mediator(s), the artist and the other individual(s) involved in co-mediation

*This dimension is essential since inclusive access to museums implies not only the adaptability of certain special activities, but also a gradual transformation of ways of doing things so that different audiences can access culture in a variety of ways (self-guided visit, special activities, etc.), as can the audiences currently better represented in institutions.*

*Time for individual circulation can also be planned either during or at the end of the activity.*

Develop **mediation that generates a lived, experiential space**; that is open and uses **creative strategies and art**; that focuses not only on rationality, but on sensibility and the senses; and that opens up the **possibility of involvement**.

*Think to diversify the modes of participation (verbal and non-verbal / drawing and writing / in groups and alone). Different ways of participating must be welcomed, acknowledged and validated. The most visible and audible participation often gets the most attention, but someone engaged in contemplation and personal reflection can also have a rich experience that should not be underestimated.*

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Design the cultural mediation activity in the form of a **toolbox**, providing a variety of ways to access the exhibition (content that is more factual, aesthetic, discursive, physical artifact-focused, etc.) and equally diverse tools (stories, photos, testimonies, and objects to stimulate reflection).

*Having many different objects (perhaps including works of art) leaves participants free to focus on those that interest them the most, even if the team may consider some tools to be a “must.”*

*Drawing and visual tools can help in the presence of language issues.*

*If there are several tours, it is often interesting to mention things said by previous participants.*

*Some elements of our toolbox especially captured participants’ attention: “fun” activities (riddles, etc.), the works presented in the exhibition, the museum objects they could handle, as well as the exhibition elements that they identified with—someone they met, some activism they participated in, or an object that directly references a lived reality.*

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

# The mediation toolbox of the *InterReconnaissance* exhibition

In the case of our guided tours organized at the Écomusée du fier monde, the research team had planned a scenario involving an alternation between two mediation figures (see box p. 47). There were two mediators:

- One in charge of the museum's educational activities, and possessing a thorough knowledge of the institution's history and the exhibition's ideation and production;
- The other belonging to the team, and chosen for her experience working with community groups.

Having two mediators made it possible to alternate between main speakers, which in turn promoted the active attention of the audiences. This configuration also freed up a person to assume the role of attentive and benevolent observer, provide personalized support and explanations, keep track of the time and continually monitor the group and its well-being.

The two mediators first built up a thorough knowledge of the works and objects on display, whether historical, factual or anecdotal. This point should not be overlooked, as it generally helps foster a sense of closeness to the objects and an understanding of their role. The objects must be put in context, describing how they are used, by whom and why; works require an explanation of their context of creation, the intention of the artist and their reception by audiences.

The mediation canvas was developed based on the **exhibition scenario** (Appendix 3, p. 136) drawn up by the museum's production team, i.e., the linear plan for each exhibition room, with the technical data sheet for the exhibits in each room.

The mediators had previously established mediation goals in terms of information transmission and the desired atmosphere. These goals were intrinsically linked to the exhibit's scientific focus, i.e., to the aesthetic, historical, sociological and other knowledge conveyed therein (e.g., showing the diversity of forms of discrimination presented in the exhibition). The goals also took into account indicators to qualitatively evaluate the tours (e.g., prompting participants to share their experiential relationship to the exhibition objects and topics).

A debriefing and qualitative evaluation of the tour was conducted in several ways, namely drafting of observation reports by the mediators and observers associated with the action research, a collective debriefing at the end of the tour, and an evaluation questionnaire for the participants.

Then, the mediators had selected three main objects for each topic explored in the exhibition. These were key objects, relevant for their aesthetic, spectacular or playful aspect, or their potential for discussion and knowledge transmission. For each object, they had thought up possibilities for interaction with the audiences, links with the mediation goals, and some contextual background from their own research, in addition to the knowledge presented in the labels and object data sheets within the exhibit.

The aim behind this work was to be able to select any of these key objects during any tour, and make sure that all the initial goals were met by the end of the tour at hand.

The mediators had also put together a mediation kit containing a number of small objects that could be easily carried in a bag during the tours. These items came from the museum's collections and from borrowed objects that had some historical value in connection with the exhibit. At the outset, participants were also given a **visit guide** (Appendix 6, p. 142) and an educational tool, namely a **timeline** (Appendix 7, p. 147), devised for the exhibition.

Naturally, the mediation scenario had some built-in leeway in terms of the topics addressed and discussed. For example, the mediators could choose to present an object directly upon entering a room, pass around an object from the mediation kit, or question visitors: What do you see in this room? Does any object here stand out to you? Can you read this label to me? Would you like to describe this object? What do you think it's for? Go ahead and take the time to walk around the room, have a look around, and then we can discuss the objects that speak to you.

The idea behind the mediation was to strike a balance in the tour between different moments:

- Individual and collective reflection,
- Discussion among the people in the group and with the mediators,
- Narration and knowledge transfer by mediators and other resource persons,
- Contemplation.

This balance was also sought by creating a different relationship than in conventional "walking around": In contrast with a static approach of always visiting from the same point of view (literal and figurative), the mediators' body language was intended to encourage movement and stimulate visitors' sense of observation and autonomous reflection, i.e., approaching or moving away from the object, gazing, reading, talking, listening, moving around, and even touching, handling, taking and passing along the objects in the mediation kit.

This body movement stimulated another type of attention with respect to space, the presence of others, the arrangement of objects and the direction of circulation. The different audiences were able to connect as members passed around objects and looked at and listened to one another.

In a context of mixed groups with members from different organizations, creating a sense of community contributed to a positive overall atmosphere and encouraged exchanges and mutual learning among the audiences.

## ← Off-site particularities →

Bring **traces of the exhibition**, and, if possible, artifacts or authentic works, into the community organization.

*More and more museums are developing what are sometimes called educational or instructional collections, i.e., banks of authentic works or artifacts, or reproductions thereof. These collections are used for both onsite and off-site educational and mediation activities. It is advisable to reflect on the rules for acquiring these collections, as well as the standards established for their transport and conservation.*

Mediator(s), the artist and other individual(s) involved in co-mediation, museum

### 2.2.4 Design of the participatory creation structure

Incorporate the **creative structure into the exhibition space itself**, if it is in the form of an installation.

*Staying within the same space as the exhibition allows for a variety of physical stances: going back to see the exhibition, watching on from a distance, participating in creation, etc.*

*Also, consider the possibility of allowing visitors from outside the context of mediation activities to use the structure freely. If possible and relevant, train those who will be in contact with the audiences, whether in terms of reception, volunteering, overseeing safety, etc.*

Artist and museum staff

**Connect the cultural mediation activity and the artistic structure:** imagine and conduct them jointly, in order to promote seamless coherence.

*In the action research, we had the chance to conceptualize the whole project in collaboration with the mediators and the artist (who was present from the beginning), to have specific assigned roles in mediation and creation, and to have all these individuals involved in the post-project evaluation and in the production of this guide.*

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Think about what will happen to the **works created by the participants**.

*The possibility of leaving with the works is often highly appreciated. The same applies if some or all of the creations can be incorporated into the exhibition or become the subject of a virtual exhibition at the museum. Be careful, in this second case, to leave the choice up to each individual concerned, and to obtain their authorization.*

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

### ← Off-site particularities →

If an installation is involved, opt for a structure that can be **set up in a variety of places** (making sure it is reasonably sized and unobtrusive); easily transported; and, if necessary, quickly assembled and disassembled.

Artist and members of the collaborative structure

*It was very interesting, in this action research, to see how the structure functioned differently depending on the space, even if it was adapted to each location.*

## 2.3 Drivers of an inclusive experience

### 2.3.1 The space

Make sure that the **premises are physically** accessible.

Museum and all its employees

## Physically accessible premises

There are three fundamental principles to observe.

1. Make sure access is as inclusive as possible, so that people with special needs will not need to constantly ask for measures or accommodations during their tour.

**“I always feel like a beggar, a professional beggar. It isn't always easy...”**

(Activist, physical disability sector)

2. Respect individuals' self-determination and requests, without requiring anyone to provide justifications, explain their condition or prove anything.
3. Finally, do not seek to conceal the presence of persons with special needs in the institution or make them invisible, e.g., assigning them back seats or the most poorly placed tables, having them come in through an "unofficial" entrance at the back of the building, etc.

NB This adaptability is as valuable to the visitors as it is to artists with disabilities or from other special-needs communities.

There are many guides on this topic; see in particular those of the Ministère de la Culture et des Communications du Québec:

*Accueillir les personnes handicapées dans les musées : une démarche simple pour des services adaptés* (2009) : <http://collections.banq.qc.ca/ark:/52327/1947917>

*Guide pour élaborer une muséographie universellement accessible* (2012), <http://collections.banq.qc.ca/ark:/52327/2107585>

Two organizations also offer a variety of related training options:

Kéroul (<http://www.keroul.qc.ca/en/training-programs-and-conferences.html>)

Altergo (<http://www.altergo.ca/fr/formation-altergo>)

## ← Off-site particularities →

**Be familiar with the site and the resources available**, both for the cultural mediation activity and for the artistic creation structure.

*The space for the group will, naturally, be adapted to its members. However, it is necessary to find out the site's layout, how it can be used and the material/human resources available for the planned activity. The mediation team must also explain its needs in detail.*

*It is necessary to find out about the usual uses of this space—for example, the possibility of other people moving around in it during the activity—and to make sure that the constraints are not only known, but taken into account.*

**Mediator(s), the artist and other individual(s) involved in co-mediation, reference person**

*Permission must be sought for any changes to the space, even if temporary—among other things, moving tables around can create safety problems or hinder other people’s use of the space. Can things be put up on the walls?*

*Finally, an agreement will need to be reached on any potential sharing of required materials. Even if they are mainly provided by the persons initiating the activity, certain useful elements may be found on-site, and therefore may not need to be brought along.*

### 2.3.2 Scheduling

Propose **schedules adapted** not to the institutional modus operandi, but to the needs of the targeted audiences, i.e., according to the times most convenient for them.

Museum, members of the collaborative structure, the mediator(s) and reference persons

*Special attention must be paid to adapted transportation, physical mobility issues for certain people living, for example, with a disability or who need to take medication—the morning is a less suitable time—and convenient times for individuals with children—suggest a weekend time slot and an activity that takes children’s presence into account.*

*Several people mentioned some exasperation with the tendency to always offer these activities at times other than peak visitation times in the institutions. If a person needs to be accompanied by someone close to them, this can be more difficult; but more generally, **not having cultural activities on Thursday and Friday evenings, and during the day on weekends, is also frustrating, as it constantly situates these individuals as being outside the norm.***

### 2.3.3 Pricing policy

**Adopt an adequate policy on pricing;** the admission fee can be a real obstacle for audiences in the social sector.

Museum

**“We aren’t rich!”**

(Activist, physical disability sector)

*This is a delicate question, around which there is no consensus. Stances fluctuate between the danger of standardizing and stigmatizing a community (the notion that “people living with disabilities or from an immigrant background are all poor”), and the real difficulties facing some people for whom both admission and transportation fees can be a problem.*

*Generally, planned mediation activities such as the one described in this guide are free of charge. A museum must, however, think about a regular pricing policy that takes into account the fact that a part of the population is in financial difficulty. If someone wishes to go back to the museum but no longer has the means to do so, a lasting connection will be impossible. It might be more suitable to have a special price for low-income participants (without demanding proof) rather than a rate that would, for example, apply only to people living with a disability. That said, admission should be free of charge for companions, a practice made possible, for example, by the Carte accompagnement loisir (CAL) program, and, formerly, the Vignette d’accompagnement touristique et de loisir (VATL).*

*It would also be preferable for this pricing policy to be standardized across institutions, to make it more easily known to the visitors who need it.*

---

## 3

## Implementation of the mediations

### 3.1 Outside support

Assign a **reference person from the invited group(s)** to the activity.

Mediator

*In addition to their presence, this individual can provide support as they know their members well and can intervene as needed.*

*Mediation work is not intervention work; it is necessary to ensure that someone is ready and qualified to respond, if needed, to the specific needs of the participants.*

*These different roles must be conceived as being complementary.*

## Complementary modes of intervention

It is recommended that mediators conducting off-site activities be attentive to the different social and cultural intervention approaches applied in the environments where their projects are carried out.

First and foremost, whether in a socio-community, health or educational setting, activities should be carried out in cooperation with and in the presence of qualified people from the community in question. Collaboration helps better understand the specific issues that mediators may encounter, namely health conditions, functional limitations (motor skills, hearing, sight, cognition, etc.), communication issues, concentration capacity, mental health status, knowledge of the language and cultural and historical references, cultural codes, comfort level with learning, speaking up or engaging in play and games, etc.

Moreover, observing other relational practices not directly related to cultural transmission can bring to light skills that can guide the mediator's relationships. The chapter 4 (p. 83) contains more information and references on the various approaches briefly presented here.

It is possible to draw on knowledge developed in **intercultural mediation** (Dursun 2001). According to Cohen-Emerique and Fayman (2005), the skills of an intercultural mediator primarily come down to interpersonal skills, i.e., adaptations in their behaviour, dress or language.

An intercultural mediator's chief asset is sharing the language or even sharing similar geographic origins. Adapted behaviours also include being attentive to hierarchical relationships within a group (parents-children, men-women, youths-seniors), and even norms and manners around how to address individuals' status, as well as propriety in phatic communication (asking how someone is doing, enquiring about someone's health, avoiding starting off a session by stating one's goal too directly, etc.). According to these authors, it is also important, during exchanges, to recall the traditional values of the culture of origin, and to lay down potential bridges with those of the host society.

Generally speaking, making cultural references and comparisons with those of the host country encourages participation and helps make links during mediation situations.

**Social mediation** (Luison & Valastro 2004) also offers interesting avenues. Complementary to social work, the skills developed in social mediation are specific to situations of social tension. They promote the creation or consolidation of cooperation, by finding compromises between the "mediatees," in order to avoid, for example, systematically calling on law enforcement agencies. These skills are based both on a professional background and social work training and on skills and a life history that confer a better grasp of the issues at the origin of the conflict, and allow the mediatee to identify with the mediator and develop a bond of trust.

For example, some museums and cultural institutions with coexistence issues have opened up social mediation positions to create meeting points between users and promote the inclusion of homeless or vulnerable people who frequent or use their establishments. Projects carried out in this context may use the cultural or heritage object as a starting point or pretext for connecting individuals within or between social groups. Hence, knowledge of social mediation, and especially of conflict management, can be useful in order to avoid or properly respond to conflict situations that may arise within and beyond the walls of the museum.

The "toolbox" can also be informed by other practices closer to socio-cultural intervention, whether pre-existing, emerging or parallel to cultural mediation: **popular education**,<sup>4</sup> **community development via cultural activities or artistic initiatives**,<sup>5</sup> **amateur artistic practice**,<sup>6</sup> **intellectual mediation**,<sup>7</sup> **art therapy and adapted art**,<sup>8</sup> **community art** (Chagnon & Neumark 2011), etc. These currents are not systematically part of public social or cultural policies. They sometimes take the form of professional bodies, occupations and practices. They may also be an area of vocational, college or university training, or feature as the chief mandate of certain organizations.

.....  
4 The Centre de documentation sur l'éducation des adultes et la condition féminine notes the existence of various definitions of popular education, which is continually evolving. It can be summed up as "any form of adult education outside traditional academic settings" (<http://cdeacf.ca/dossier/education-populaire-autonome>, translated freely).

5 Field of intervention for which training is offered at Université du Québec à Montréal (<https://etudier.uqam.ca/programme?code=4154>).

6 Amateur artistic practice is defined and supported by the Ville de Montréal (<https://ville.montreal.qc.ca/cultureloisir/fichiers/2019/02/des-prog-pratique-artistique-amateur-2019-2020.pdf>).

7 Practice developed by the Exeko organization ([https://drive.google.com/file/d/0BzOepHp-C\\_YgU3E3YU95TFcyQ0E/view](https://drive.google.com/file/d/0BzOepHp-C_YgU3E3YU95TFcyQ0E/view)).

8 A program of Les Grands Ballets Canadiens gives a definition of dance therapy and related activities. (<https://grandsballets.com/en/national-centre-for-dance-therapy/about-the-centre/>).

They may be adopted as a set of relational or intervention techniques, or as a general orientation in the practices of certain professionals.

It is important to clarify that the cultural mediator is never expected to assume the role of social worker. It is recommended to work closely with the various experts before, during and after the activities. In addition, a better knowledge of audiences requires some understanding of the approaches they have adopted. Some upgrading training may be helpful in this respect.

### ← Off-site particularities →

Include a **reference person from the group**, or even discuss the interest of proposing the activity as a special moment involving several members of the work team.

Mediator(s)

See if the mediation topic or strategies employed are linked to recurring activities in the group. If so, invite **the people in the organization responsible for these activities**.

Mediator(s)

## 3.2 Reception

Make sure that everyone at the admission, and indeed all museum staff—including volunteers and room supervisors—**is able to welcome, guide and respond to the specific needs of the audiences**.

Museum

*The approach must be inclusive, emphasizing openness, listening and respect for individuals' self-determination. It is crucial that these people know how to welcome different audiences, and be familiar with the premises' accessibility (accessible toilets, elevators, etc.) and any tools or services that might be useful (special visit guides, quieter spaces in case of anxiety attacks, places to sit, etc.).*

*Given the frequently high staff turnover, it is strongly advised either to offer regular training or to create a guide with clear principles (to be revised regularly).*

While this may seem like a detail, greeting participants is essential and can make the difference between someone appreciating or disliking their experience, or even whether they come back to the museum.

Anticipate that audiences **may be smaller or participate less than expected.**

*In spite of prior preparation, social-sector audiences are participating on a voluntary basis, and issues can come up for many people; some may be absent or only sporadically present, and their focus and involvement may vary. Those involved must make do with the number of people who do show up, their energy on that day, their ability and drive to be proactive or not, etc. Moreover, in spite of communications with the reference persons in the groups, the profile of those present may not completely match what was anticipated.*

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

### ← Off-site particularities →

Begin by having the **mediation team formally or informally introduced** to the members by the reference person, who will be able to break the ice and situate the activity within the group's unique context.

Reference person

### 3.3 Attention to comfort

Begin by explaining **the activity's goals and how it will unfold**, as well as the implicit rules of a museum tour. [Mediator(s)]

Mediator(s)

Make sure to warn everyone if **certain elements might affect the sensitivity of visitors**, i.e., if some things spark strong emotions or involve noise or bright lights that can make it difficult to see and hear, etc.

Mediator(s)

**“Of all cultural spaces, museums are often the favourite for autistic people; they’re usually quieter.”**

(Activist and worker, disabled sector – neurodiversity)

Make sure that the environment outside the activity is relatively **calm and not too noisy**.

Mediator(s), the artist and other individual(s) involved in co-mediation

Clarify how anyone wishing to do so can choose **not to participate** (remain silent, leave the group for a self-guided visit, choose not to participate in a participatory work, etc.), or even withdraw for a time, for example, by going to the bathroom or to a dedicated quiet space, such as a calm room with low sensory stimulation.

Mediator(s)

Be attentive to the **physical effort and concentration** of the participants and provide breaks if necessary.

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Plan for **beverages and a snack**, as well as free time for discretionary activities (such as smoking).

Mediator(s)

*This is a tradition in the activities of community and non-profit organizations, and a consideration that participants expect!*

*As for snacks, be careful of allergies, and make sure eating and drinking containers and utensils are friendly for everyone (among other things, straws are recommended).*

### 3.4 Carrying out a cultural mediation activity

**Good preparation, flexibility** and the ability to let go are all important in order to be well equipped and have the confidence required.

*The activity is for the participants! It is important to listen to the participants and follow their pace, albeit without losing sight of the time allotted for the activity. It is the process, and not the result, that matters most.*

*During the action research, none of the guided tours (on or off-site) went as planned, and each unfolded differently...*

Mediator(s), the artist and other individual(s) involved in co-mediation

**Adapt formats and content to the participants in attendance**, while making sure certain key ideas are conveyed.

*This entails selecting content and strategies according to group dynamics, accepting that not everything that was planned may be seen (avoid saying too much), and even discussing exhibition-related elements that were not addressed.*

Mediator(s), the artist and other individual(s) involved in co-mediation

**Open up space for discussion**, and even for disagreement, while upholding respect for everyone. A polyphony of perspectives and discourse is fundamental here.

Mediator(s), the artist and other individual(s) involved in co-mediation

**“In their relationship to the exhibit, people should be subjects, not just objects that come to receive something.”**

(Worker, immigration sector)

If possible, promote **co-mediation activities** where various people can share the floor in a fluid manner.

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person, participants

*Obviously, for museums, this idea of co-mediation entails additional costs. It is quite rare to have more than one mediator, and the various specialists often also need to be paid. That said, some ad hoc resources, particularly university resources, may be free. This co-mediation can also be attempted with the activity participants themselves, especially if the topics addressed concern them directly. This may, however, require advance preparation with some of them. It will also be easier if the activity is developed over the course of various meetings.*

## Co-mediation

While the mediator(s) must be the ones in charge, the activity can also be informed by other people, i.e., an artist, researchers, inspiring members from the community, participants, etc. However, the tasks must be clearly defined and distributed.

This fluidity opens different windows on the exhibition, allows the expression of different views, and provides relevant answers to participant questions and comments.

It is important to be sensitive to issues of expertise and hierarchy. These other individuals should not be there to put themselves forward, but to respond to (and with) the group. They must also forgo the distance of observation and instead be actively involved, bringing chairs for people to sit in, speaking with participants, helping to pass around works or objects, etc.

The literature often indicates the need to be careful about the number of experts in relation to the number of participants. While this dimension does call for reflection, it was not an issue in our action research. Beyond numbers, what is decisive is people's ability to work together, to be attentive to the participants and, after having clearly identified themselves, to become participants in the activity.

## ← Off-site particularities →

**Emphasize co-mediation even more** in this context, especially to reinforce the connection between the activity and the group.

---

Make sure, in the mediation, **to make links** with the premises and how they are used.

---

Expect to welcome and deal with **potentially more personal and emotional self-expression** from participants.

*Community and non-profit groups are often living environments and therefore conducive to more intimate, less inhibited expression.*

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person, participants

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Mediator(s), the artist and other individual(s) involved in co-mediation

## Wrapping up the activity

# 4

Conduct an **activity evaluation** (Appendix 4, p. 138) with the participants.

*This evaluation must be voluntary, but also carried out in different ways: collectively and individually, verbal and in writing. These instruments must respect the form of expression preferred by the different participants, as well as their capacities.*

*This conversation with the participants about their experience is a key moment in the mediation process; it makes it easier to give new meaning to individuals' lived experience, while also offering support to those wishing to express themselves. This step encourages the expression of a form of solidarity in the group and can be very beneficial to the persons in attendance.*

Mediator(s), the artist and other individual(s) involved in co-mediation

Take a step back after each mediation to **share views on your experience** and identify strengths and weaknesses, see if adjustments are needed, and simply clear your mind and recharge your batteries, since mediation can be demanding and emotionally charged.

Mediator(s), the artist and other individual(s) involved in co-mediation

Plan a **review with the groups involved**, through the reference person. It should include thanks and a debriefing, both by the group (for the museum) and by the mediators.

Mediator(s), reference person

Consider whether it is appropriate to **offer participants something related to the activity** as a souvenir of their experience.

The mediator(s), the artist and other individual(s) involved in co-mediation, members of the collaborative structure

### ← Off-site particularities →

Return the premises to the state they were in upon arrival.

Mediator(s), the artist and other individual(s) involved in co-mediation

If appropriate, offer participants free admissions to the museum, or even prepare groups for a museum tour if the off-site activities are part of a broader program of activities both within and beyond the museum.

Mediator(s)



# Summary of Recommendations

This document is a summary; see chapter 2, p. 29, for further details.



## 1

## Stages prior to the cultural mediation project

### 1.1 Point of departure

Circumscribe the project that will be subject to cultural mediation.

---

Museum

Realistically assess the resources involved.

---

Museum

### 1.2 Forms of collaboration in the project's development

Define the partnership approach that the museum wishes to adopt in developing and putting together the project.

---

Museum and, some-  
times, partner group(s)

Identify partner(s) if this is the chosen option.

---

Museum

Create a collaborative structure if the mediation project is carried out in partnership or by people from outside the museum.

---

Museum and partner  
group(s)

Reflect on the relevance of the "by and for" model, i.e., the presence or absence of a part of the targeted audience among the people organizing and carrying out the activity.

---

Members of the  
collaborative structure

### 1.3 Foundations for collaboration in the project's development

Make sure that key values are shared, since there must be a match between the museum's values, the activities that are planned, the potential partners and the targeted audiences.

---

Members of the  
collaborative structure

Agree on intentions, directions and overall goals.

---

Members of the  
collaborative structure

Agree on decision-making processes by carefully thinking about formal and informal power relationships.

---

Members of the collaborative structure

Agree on a project budget and its allocation.

---

Museum and partner(s) or members of the collaborative structure

## 1.4 Identification of the communities and individuals for whom the project is intended

Develop a good knowledge of the targeted communities or individuals and their needs with respect to museums.

---

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity - artist and other individual(s) involved in co-mediation

Consider the composition of groups of audiences, i.e., mixed or not. This choice varies according to context, communities and intentions.

---

Members of the collaborative structure

Consider the diversity (or non-diversity) of the audiences you are trying to reach: one community, several or all.

---

Members of the collaborative structure

## 1.5 Coherence between the sites and the project

Make sure that the site is suitable for the planned activities and the targeted audiences. For a museum, it is also necessary to be open to thinking about off-site mediation activities if a need has been expressed to this effect.

---

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity - artist and other individual(s) involved in co-mediation

## 1.6 Participatory creation structure

Consider the undeniable contribution of an activity involving both mediation and a participatory creative structure led by an experienced artist.

---

Members of the collaborative structure

Select an artist or group of artists as quickly as possible (ideally from the early stages) so that the entire project can be conceptualized in an integrated fashion.

---

Members of the collaborative structure

## 2

## Ideation and preparation of mediations

### 2.1 Diversity and participation: Mediation between the museum and the groups concerned

#### 2.1.1 The relationship between the museum and the organizing partners

Clarify the specific goals of the project from the ideation stage by assessing its impacts for the museum and the partner organizations, the relationship to be developed or strengthened between the two, and the participants in the mediation activities.

---

Agree on a timetable and a distribution of tasks.

---

Consider the forms of consultation or collaboration to be implemented with the targeted community or communities.

---

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity - artist and other individual(s) involved in co-mediation

Members of the collaborative structure + mediator(s) if not on the committee

#### 2.1.2 Relationships with community organizations and formation of groups of audiences

Beyond the groups involved in conceptualizing the activity, identify the relevant community, non-profit or activist collaborators to reach out to in order to mobilize audiences and adapt the activity in agreement with them, taking into account their vision of the issues explored by the exhibition and the mediation activities, and their group's needs.

---

Having a staff member who is specifically devoted to creating and maintaining ties with social organizations is considered a plus for museums.

---

Take into account the concerns that are crucial for certain groups and consider adaptations to specific needs.

---

The people concretely involved in the implementing the activity - mediator(s), artist, other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Museum

The people concretely involved in implementing the activity - mediator(s), artist, other individual(s) involved in co-mediation, in collaboration with the reference persons and the members of the collaborative structure

Reflect on the connection between the invited audiences and the topic of the exhibition or the mediation activity.

---

Members of the collaborative structure + mediator(s) if not on the committee and any other person(s) involved in creating the activity - artist and other individual(s) involved in co-mediation

Make sure that the cultural experience addresses more than one dimension of people's life experience or only the difficulties or challenges they face.

---

The people concretely involved in the implementing the activity - mediator(s), artist, other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Examine the interest of reaching out to young people in the communities concerned, using formats and venues appropriate for them.

---

Persons concretely involved in implementing the activity - mediator(s), artist(s), other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Promote activities that allow for intergenerational dialogue.

---

### • Specificities of the participatory creation structure •

Choose a participatory creation structure that is adapted to the different audiences, contextually appropriate, and created either specifically for the exhibition or its topic, or in alignment with it.

---

The artist in collaboration with the mediator(s) and members of the collaborative structure

## 2.2 Mediation, art and communication with the audience

### 2.2.1 Communication

Consider communication issues: both the language itself (English, Spanish, Quebec Sign Language [LSQ], etc.), levels of formality (being accessible), the cultural references involved (conceptual knowledge related to a unique field such as art or to cultural elements—law, the state and rights advocacy do not mean the same thing to everyone), and the tools used to communicate.

---

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Create a visit guide that is as clear, succinct and accessible as possible. This guide must be drafted in a language and format suitable for the targeted audiences and provided to the participants prior to the tour.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Develop communication tools adapted to the targeted audiences.

---

Museum

### ← Off-site particularities →

Develop arguments to explain the interest of a museological mediation activity to groups and participants.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

## 2.2.2 Organizational elements

Be mindful of the time allotted to the activity, depending on the people you are addressing.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Plan small groups.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference persons

### ← Off-site particularities →

Anticipate more fluctuating groups than at the museum—even if they also fluctuate in the institution.

---

Mediator(s), the artist and other individual(s) involved in co-mediation

## 2.2.3 Design a cultural mediation activity

Create an activity that is suitable for the space at hand.

---

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Offer mediation that resonates with what is going on in the community organization, i.e., that is in continuity with or complementarity to it.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Maintain a focus on enriching the community organization through the proposed activity.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Bear in mind, from the ideation stage, that some people may prefer to visit the museum on their own—even if they come in a group, as part of mediation activities. The activities and premises' setup must therefore allow for this freedom.

---

Mediator(s), the artist and other individual(s) involved in co-mediation

Develop mediation that generates a lived, experiential space; that is open and uses creative strategies and art; that focuses not only on rationality, but on sensibility and the senses; and that opens up the possibility of involvement.

---

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Design the cultural mediation activity in the form of a toolbox: provide a variety of ways to access the exhibition (content that is more factual, aesthetic, discursive, physical artifact-focused, etc.) and equally diverse tools (stories, photos, testimonies, and objects to stimulate reflection).

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

### ← Off-site particularities →

Bring traces of the exhibition, and, if possible, artifacts or authentic works, into the community organization.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, museum

## 2.2.4 Design of the participatory creation structure

Incorporate the creative structure into the exhibition space itself, if it is in the form of an installation.

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Artist and museum staff

Connect the cultural mediation activity and the artistic structure: imagine and conduct them jointly, in order to promote seamless coherence.

---

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

Think about what will happen to the works created by the participants.

---

The mediator(s), the artist and other individual(s) involved in co-mediation, in collaboration with the members of the collaborative structure

### ← Off-site particularities →

If an installation is involved, opt for a structure that can be set up in a variety of places (making sure it is reasonably sized and unobtrusive); easily transported; and, if necessary, quickly assembled and disassembled.

---

Artist and members of the collaborative structure

## 2.3 Drivers of an inclusive experience

### 2.3.1 The space

Make sure that the premises are physically accessible.

---

Museum and all its employees

### ← Off-site particularities →

Be familiar with the site and the resources available, both for the cultural mediation activity and for the artistic creation structure.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

### 2.3.2 Scheduling

Propose schedules adapted not to the institutional modus operandi, but to the needs of the targeted audiences, i.e., according to the times most convenient for them.

---

Museum, members of the collaborative structure, the mediator(s) and reference persons

### 2.3.3 Pricing policy

Adopt an adequate policy on pricing; the admission fee can be a real obstacle for audiences in the social sector.

---

Museum

## 3

## Implementation of the mediations

## 3.1 Outside support

Assign a reference person from the invited group(s) to the activity.

---

Mediator(s)

← Off-site particularities →

Include a reference person from the group, or even discuss the interest of proposing the activity as a special moment involving several members of the work team.

---

Mediator(s)

See if the mediation topic or strategies employed are linked to recurring activities in the group. If so, invite the people in the organization responsible for these activities.

---

Mediator(s)

## 3.2 Reception

Make sure that everyone at the admission, and indeed all museum staff—including volunteers and room supervisors—is able to welcome, guide and respond to the specific needs of the audiences.

---

Museum

Anticipate that audiences may be smaller or participate less than expected.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

← Off-site particularities →

Begin by having the mediation team formally or informally introduced to the members by the reference person, who will be able to break the ice and situate the activity within the group's unique context.

---

Reference person

### 3.3 Attention to comfort

Begin by explaining the activity's goals and how it will unfold, as well as the implicit rules of a museum tour.

---

Mediator(s)

Make sure to warn everyone if certain elements might affect the sensitivity of visitors, i.e., if some things spark strong emotions or involve noise or bright lights that can make it difficult to see and hear, etc.

---

Mediator(s)

Make sure that the environment outside the activity is relatively calm and not too noisy.

---

Mediator(s), the artist  
and other individual(s)  
involved in co-mediation

Clarify how anyone wishing to do so can choose not to participate (remain silent, leave the group for a self-guided visit, choose not to participate in a participatory work, etc.), or even withdraw for a time, for example, by going to the bathroom or to a dedicated quiet space, such as a calm room with low sensory stimulation.

---

Mediator(s)

Be attentive to the physical effort and concentration of the participants and provide breaks if necessary.

---

Mediator(s), the artist  
and other individual(s)  
involved in co-mediation,  
reference person

Plan for beverages and a snack, as well as free time for discretionary activities (such as smoking).

---

Mediator(s)

### 3.4 Carrying out a cultural mediation activity

Good preparation, flexibility and the ability to let go are all important in order to be well equipped and have the confidence required.

---

Mediator(s), the artist  
and other individual(s)  
involved in co-mediation

Adapt formats and content to the participants in attendance, while making sure certain key ideas are conveyed.

---

Mediator(s), the artist  
and other individual(s)  
involved in co-mediation

Open up space for discussion, and even for disagreement, while upholding respect for everyone. A polyphony of perspectives and discourse is fundamental here.

---

Mediator(s), the artist  
and other individual(s)  
involved in co-mediation

If possible, promote co-mediation activities where various people can share the floor in a fluid manner.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person, participants

### ← Off-site particularities →

Emphasize co-mediation even more in this context, especially to reinforce the connection between the activity and the group.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person, participants

Make sure, in the mediation, to make links with the premises and how they are used.

---

Mediator(s), the artist and other individual(s) involved in co-mediation, reference person

Expect to welcome and deal with potentially more personal and emotional self-expression from participants.

---

Mediator(s), the artist and other individual(s) involved in co-mediation

## 4

## Wrapping up the activity

Conduct an activity evaluation with the participants.

---

Mediator(s), the artist and other individual(s) involved in co-mediation

Take a step back after each mediation to share views on your experience and identify strengths and weaknesses, see if adjustments are needed, and simply clear your mind and recharge your batteries, since mediation can be demanding and emotionally charged.

---

Mediator(s), the artist and other individual(s) involved in co-mediation

Plan a review with the groups involved, through the reference person. It should include thanks and a debriefing, both by the group (for the museum) and by the mediators.

---

Mediator(s), reference person

Consider whether it is appropriate to offer participants something related to the activity as a souvenir of their experience.

The mediator(s), the artist and other individual(s) involved in co-mediation, members of the collaborative structure

#### ← Off-site particularities →

Return the premises to the state they were in upon arrival.


---

The mediator(s), the artist and other individual(s) involved in co-mediation

If appropriate, offer participants free admissions to the museum, or even prepare groups for a museum tour if the off-site activities are part of a broader program of activities both within and beyond the museum.

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Mediator(s)



**Literature Review**  
**A few theoretical**  
**avenues for pondering**  
**cultural mediation**

# Table of Contents

85	<b>Exploring the literature to support research and the actions of museums</b>
86	<b>1 Museums reaching out to audiences: Mediation as a practice and a way of relating to people</b>
86	Definitions of cultural mediation
87	The context of emergence of cultural mediation, and the figures of the mediator
88	Professional profiles of mediators according to their skills
89	<b>2 Challenges of cultural mediation in a museum context</b>
89	Does cultural mediation intersect with or replace other practices?
89	The limitations of cultural mediation for cultural democratization and transmission
90	Community development, <i>mediation</i> , community art: areas of specialization in mediation with marginalized populations
90	For an ethics of mediation with social-sector audiences
91	Universality and adaptation: special needs to take into account
92	For specialization in professional training
93	<b>3 Other mediation practices and cross-cutting skills in mediation</b>
93	What skills can be gleaned from other areas of intervention and mediation?
93	Intercultural mediation and intercultural communication skills
93	Social mediation
94	Personal skills in space and with others
95	<b>4 Conclusion</b>

## Exploring the literature to support research and the actions of museums

Since the creation of the Ministère des Affaires culturelles du Québec in 1961, access to culture has been envisioned from the standpoint of a universal dimension and according to the terms of cultural democratization policies (Santerre 2000).<sup>1</sup> In recent decades, however, cultural action in Quebec has shown this globalizing approach to be somewhat lacking when it comes to intersectoral and intersectional adaptation to audiences' specific realities. At least, this is the observation that gave rise to the action research discussed here.

The aim of this literature review is in line with the overall objectives of the project, namely to guide museums and research stakeholders along in their reflections on how to include audiences with specific needs within the institution of the museum. This undertaking raises the question of the diversity of ways of relating to audiences. Is cultural mediation as a field of practice adapted to all audiences? Does it meet the needs of all groups? In the case of cultural heritage (folk) museums that are strongly rooted in their geographical areas and social communities, such as the Écomusée du fier monde, what approaches are used to welcome visitors? Are they adaptable to all audiences? To all museums? While our reflection is mainly praxeological in nature, it is intended to open up action avenues for museums. As in the case of museum institutions working closely with social and community sectors, what intervention and social media-

tion practices might guide, enrich or adapt the practice of cultural mediation?

This text begins by discussing the context in which cultural mediation emerged in Quebec and how it is practiced at the Écomusée du fier monde, before looking at the limitations of how it is currently being implemented in museum contexts and in contact with audiences possessing and asserting particular needs. This will lead us to explore relational models that are applied to contexts beyond the museum—and often even beyond the cultural sector—and which also inform the cultural mediation approach.

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<sup>1</sup> Bibliographical references can be consulted in the chapter 5 (p. 97).

# 1

## Museums reaching out to audiences: Mediation as a practice and a way of forging ties with and among audiences

The concept of cultural mediation generally covers the privileged way an audience is put into relation with a museum, even if concepts such as museum education are still used. While the term initially referred to a relational “intermediary” practice, it now tends to encompass a professional domain, as do all practices of putting audiences into relation with culture, including planning and management for socio-cultural projects as well as physical structures such as exhibition media. How is cultural mediation currently defined? In today’s practices, what are the “figures” of the mediator, and what skills do they apply in relationships with audiences in the social sector?

### Definitions of cultural mediation

In the *Dictionnaire encyclopédique de muséologie*, Raymond Montpetit emphasizes the notion of an “intermediary” in his definition of cultural mediation, which he defines as “...the action of reconciling or establishing agreement between two or more parties and, in a museum context, between the museum audiences and what is provided for them to see; potential synonym: intercession” (2011 : 215, translated freely). For Jean-Marie Lafortune and Caroline Legault, this definition of cultural mediation is too restrictive. These last authors distinguish between two approaches, one of which they associate with institutional sectors and the other with socio-artistic ones.

The Francophone literature distinguishes between *médiation culturelle*, understood as an interface between artwork, audiences and cultural institutions, including patrons, collectors, dealers and critics (Heinich 2009), and *médiacion culturelle*, seen as an intermediary between creative approaches, excluded populations and socio-cultural institutions, and involving artists, community groups, local

elected officials and municipal leisure and cultural services. (Lafortune & Legault 2012: 43, translated freely)

These authors distinguish between two respective aims. In *médiation culturelle*, the idea is to connect the worlds of artistic creation and audiences’ sensibility by giving meaning to visitors’ aesthetic relationship to works. In *médiacion culturelle*, the intent is to expand audiences and speak to the most excluded populations, striving to incorporate citizen’s voices into artistic approaches in order to make them into agents of cultural development, or at least agents in their own lives.

The potential effects of cultural mediation on furthering emancipation, critical thinking and individual enrichment also figure in the definition of Serge Chaumier and François Mairesse. In their view, the purpose of cultural mediation is to “allow men and women to take greater ownership by seizing the opportunity to confront themselves and others through a medium, for instance a work of art” (2013: 32, translated freely). This initial impact on the individual, allowing “representations to be expressed and communicated between people” (2013: 57, translated freely), generates group effects that contribute to the construction of society. Hence, cultural mediation is a “project that provides roots for the freedom to think, to exchange ideas and, in so doing, to forge the civic space of democracy” (2013: 48, translated freely). These authors distinguish between action that falls under “aesthetic mediation, i.e., when a message is conveyed from artist to visitor through a creation; and cultural mediation, i.e., when new meaning is created for the public via the possibility of reinvesting works in their daily lives” (2013: 34, translated freely).

Since 2005, the City of Montreal has been very proactive in carrying out and analyzing cultural mediation, particularly through programs aiming to support cultural action in Montreal. The City has adopted the following definition:

The term “cultural mediation” has been used in Quebec since the 2000s to refer to cultural action strategies focused on situations involving exchanges and encounters between citizens and the cultural and artistic sectors. Its hallmarks are:

1. The establishment of means of support, creation and intervention intended for local populations and audiences in the artistic and cultural sectors;
2. The goal of fostering a diversity of forms of cultural expression and forms of participation in cultural life.

The intent is to broaden and deepen populations’ access to means of individual and collective creation (cultural democracy) and to the professional cultural offer (cultural democratization), especially for the most deprived. (Ville de Montréal n.d., translated freely)

This definition is both restrictive and broad. Given that it targets professional cultural offerings, it is directly connected to the artistic domain. However, it also encourages audiences’ participation in creation itself. Hence, without directly associating cultural mediation with the practice of amateur art—or at least the mediation it supports through these programs—it recognizes that amateur artistic practice can be a way of accessing arts and culture.

In 2014, a research project in partnership with the City of Montreal highlighted three essential touchstones of cultural mediation. The first is participation: cultural mediation requires the active participation of those involved in a collective process. The second is expression: cultural mediation gives rise to expression in all its forms, including but not limited to artistic means per se. The third is change: cultural mediation aims to transform a given

situation, or to improve living conditions, on a personal, collective or social level. To round out this definition, it should also be noted that cultural mediation creates links between institutions, organizations, professionals and citizens, and is most often aimed at populations far removed from the “legitimate” cultural offer, or to populations seeking recognition (Jacob & Bélanger 2014: 5-6).

## The context of emergence of cultural mediation, and the figures of the mediator

Cultural mediation emerged in French museums, gradually supplanting the role of tour guide (at least in part) (Caillet & Lehalle 1995) at a time when the knowledge-transmission modes in these institutions were being redefined. Subsequently, other sectors appropriated both the forms of practice and the core concept of cultural mediation. The term came to refer to strategies within and beyond museums, carried out by cultural workers, artists and sociocultural activity leaders.

This field of practice actually covers different functions, and is embodied in different figures of the mediator. François Mairesse and Serge Chaumier (2013: 154-155) categorize these figures as the “intermediary,” “community organizer” and “catalyst.” The figure of the intermediary is focused on “content mediation.” It comes under a rationale of instruction, i.e., transmitting “pure information” and using “scientific popularization” to offer a more accessible translation and interpretation, and therefore primarily has to do with understanding. The figure of the community organizer mainly focuses on the “relational aspect” of the encounter. Finally, the catalyst concentrates on “participatory and collaborative processes.”

These various functions of mediation necessarily depend on the purpose of the project in which the relational practice is located. Is the idea to initiate someone into artistic practice? To impart knowledge of arts and culture? To create links between individuals? These functions could be respectively identified as “initiation,” “interpretation” and “enabling dialogue and forging social ties” (Lafortune 2017: 33, translated freely).

## Professional profiles of mediators according to their skills

These broad categories bring into play a variety of skills and know-how. What are the different areas of competence in mediation? Which are relevant for special-needs audiences? A survey conducted in France by the Département des études de la prospective et des statistiques (DEPS) in 2008 looked into the many professional configurations associated with cultural mediation (Aubouin, Kletz & Lenay 2010). The study is based on the paradoxical observation that while the professional field of cultural mediation has developed over the past 30 years and is acknowledged to be necessary and widespread in cultural sectors, mediators continue to have a plurality of roles and skills. The objective of the study was to provide the professional sector with the tools to recognize the typical skills expected according to the needs of the institution and its audiences. The study sets forth a rather traditional classification of the different professional profiles of mediators as community organizers, managers, artists, etc. The authors propose six possible professional configurations. One of them corresponds to the figure of a mediator devoted to the reception of social-sector audiences: the skills highlighted in this context suggest a hyper-specialization of professionals, either in terms of the content or a particular social group. In the latter case, skills are generally built over the course of a professional career path within the social services and non-profit sectors, during which various forms of relational practices are developed. Content specialists, for their part, have career paths more geared toward acquiring historical and aesthetic knowledge (for example, in art history). They traditionally act as guides. It is therefore interesting to consider other forms of relational practices as sources of expertise complementary to cultural mediation, particularly in the case of cultural projects aimed at social development and involving audiences traditionally far removed from cultural institutions.

The Écomusée du fier monde features practices that fall under, on the one hand, transmission, with an offer of guided tours and exhibitions (permanent and temporary) that communicate knowledge about the works and artefacts (explaining their context of emergence and the

historical and social elements relevant to understanding them); and, on the other hand, practices aimed, rather, at links between individuals. These practices reflect a desire to offer a program that connects the local area and its inhabitants by focusing on moments in Quebec's social history, particularly that of Montreal's Centre-Sud neighbourhood. At the Écomusée, the mediators are generally museum employees with skills in management, content design and operations. The size of the museum requires employees to have versatile skills (Giroux 2016).

Yet in spite of this museum's versatility and its proximity to its audiences, reaching the most marginalized among them can remain a challenge, as is the case for many other museum institutions. And once they have been reached out to, there is no guarantee that the conditions for building relationships are truly adapted or optimal. In this context, what are the limitations of cultural mediation when it comes to the specific needs of certain audiences? What other relational practices within and beyond the cultural sector might inspire cultural action and shed light on the cross-cutting, or even external, competencies that mediators can adopt?

## 2

# Challenges of cultural mediation in a museum context

### Does cultural mediation intersect with or replace other practices?

Although cultural mediation has become one of the main paradigms of cultural action today—a shift away from the practice of establishing relationships and toward a political project (Lafortune 2017)—it was preceded by, and subsumed, a number of practices and rationales of action dating to the 1950s. These include popular education, cultural action and community development [countering social marginalization via cultural activities or artistic initiatives] (Bordeaux 2017).

Thus, socio-educational projects specific to popular education or literacy (Bélanger & Bélanger 2017) and socio-cultural projects specific to community development are now often presented as cultural mediation projects. By becoming a priority for public action, cultural mediation supplies a framework for forms of funding and support. It has also undergone an institutionalization that has consolidated professional recognition of the occupation of cultural mediator.

In museums, these rationales and practices have differed, and continue to differ, according to the type of museum: science and cultural heritage museums generally focus on popularizing science, i.e., their educational role. On the other hand, art museums tend to develop their own rationales of artistic practice and the formation of aesthetic taste, as well as the transmission of history and art history knowledge. Thus, museum mediation can be said to exceed the framework of cultural mediation, even if many skills overlap between the roles of scientific popularization, education, enabling dialogue and forging social ties.

### The limitations of cultural mediation for cultural democratization and transmission

Cultural mediation as applied in cultural institutions and understood as a tool for democratizing culture, or even cultural democracy, has limitations when it comes to special-needs audiences. The approaches of cultural democratization, and subsequently cultural democracy, have been widely documented in Quebec (Bellavance 2000; Garon & Santerre 2004; Santerre 2000). The cultural democratization approach promotes a universalist conception of art and a consolidation of elite art and the professional field. The cultural democracy approach, for its part, adopts a more anthropological vision of culture involving openness to different forms of artistic practice (interdisciplinarity, “minor” genres, forms originating from indigenous peoples, immigrants, minority or minoritized groups, etc.). Since the end of the 1990s, both have been part of a political project which, in fact, encourages a diversity of action under the umbrella of “cultural mediation,” ranging from transmission to participation and co-creation. It is therefore reasonable to question the effects of this shift, from a hegemonic to a composite model, on the transformation of practices in the museum sector. Are mediation practices that have moved away from pure cultural transmission actually integrated in museums? Does the support granted allow for a diversification of practices within museum institutions? Is the widespread project-based funding adequate? Is this funding sufficiently far-reaching when the most widely supported activities are those planned over a fixed period of time, under the constant imperatives of innovating and securing renewals?

Because it stems from universalist thinking and centralized action, a mediation practice aiming to democratize culture runs the risk of insufficiently taking into account the specific realities of audiences, which require a sensitive mediator. In some cases, it can be seen that beyond being put into relation with museum objects, audiences also need to make connections between individuals, and this requires different skills of the mediator.

Thus, today, the relative vagueness surrounding the definition of cultural mediation allows it to encompass a plurality of approaches and practices: in Quebec, it assumes the roles of cultural democratization as well as cultural democracy. A 2016 portrait of cultural mediation in the Saguenay-Lac-Saint-Jean region shows that the area's mediators primarily associate the role of mediation with words from the semantic field of cultural democracy, such as "accessibility," "encounter" and "citizenship" (Camélo, Dubé & Maltais 2016: 40).

### **Community development, *mediation*, community art: areas of specialization in mediation with marginalized populations**

One of the senses of cultural mediation as it is understood in the context of activities with social-sector audiences is community development. From this standpoint, the aim is not only to create a bridge between the work and the public, but to accompany individuals living in contexts of exclusion so that they can experience situations conducive to their enrichment and emancipation. This can be accomplished, for example, by encouraging autonomous reflection and valuing exchanges of ideas, by using a work or artifact as a springboard for individual and group reflection, by creating links between individuals, by encouraging conversation, by getting people to express themselves, formulate opinions and develop their critical thinking skills, or by learning to put words to emotions and experiences. These aspects are especially important for persons with mental health issues, persons from immigrant backgrounds and persons whose functional limitations impair their cognitive, intellectual or communication abilities.

Even if, since the 1950s, the *animation culturelle* approach [countering social marginalization via cultural activities or artistic initiatives] has been widespread in socio-community sectors (Lafortune 2008), the question arises of how learning and exchanges of practices can take place between these sectors and museums—particularly in terms of equipping museums' professional team to welcome marginalized audiences. Community development, which Lafortune calls *médiation culturelle*, focuses "on recognizing minorities' identity and renewing culture" (Lafortune 2008: 49, translated freely). Lafortune wonders, in the light of goals defined in terms of the individual/social impacts of mediation, about the social and political responsibility of the community organizer.

### **For an ethics of mediation with social-sector audiences**

For several authors, broader reflection on the impacts of cultural mediation has raised the question of an ethics of mediation (Caune 1999; Lafortune 2008). This ethics, which can be briefly defined as the set of principles guiding proper action or an ideal stance, whatever the mediation context, concerns both the practice of mediation itself and its individual and social effects. It is based on the practical principles of a stance of listening or even empathy, valuing the knowledge of each individual, and the circular transmission of knowledge. Principles of conduct, for their part, have been defined by the French organization *Médiation culturelle association* (2008) as focusing on "the general interest and combating exclusion and all forms of cultural disqualification" (translated freely).

Beyond skills, how might it be possible to sum up the stance to be adopted? According to Lafortune, an ethics of mediation must be premised on not assuming visitors' level of knowledge about what the museum is offering.

*[...] the mediator/guide, educator or interpreter called upon in this context must follow the key principle of listening to and respecting visitors, that is, taking visitors as they are without presuming their needs, judging their level of culture or seeking to impose any particular form of knowledge on them. The idea is more to spark curiosity or interest, and to encourage a certain approach by giving visitors confidence in their own ability to develop a rich relationship to and knowledge of the object in front of them. The process does not in and of itself aim at a strict transmission of acquired and measurable knowledge, but rather at awakening cultural sensitivity through a meaningful experience. Mediation must allow people to take ownership of the content and to be moved by it.*

(Lafortune 2008 : 53-54)

The Montreal non-profit Exeko has adopted a similar ethical stance by presuming the equality of intelligences (Beauchemin et al. 2015), inspired by Jacques Rancière's book, *Le maître ignorant* (1987), as a basis to guide its mediators working in different environments, such as in the street, in homeless community resources or in Aboriginal communities.

## Universality and adaptation: special needs to take into account

One novel piece of information arising from the consultations with the communities in our action research with respect to the literature reviewed is that the groups in question require, and demand, that their specific needs be taken into account. It was stressed that it was desirable for the museum or the persons in charge of mediation to make sure that needs-related information be collected prior to making a museum outing or holding any activity. As the earlier-cited DEPS survey shows, the profile of the

community organizer is primarily characterized by the ability to grasp and take into account the issues experienced by a particular group. However, practice cannot be based solely on empathy and the qualities of listening and openness. For example, developing modes of communication and expression complementary to language is a prized skill—whether because of a lack of language proficiency or literacy, or different cognitive functioning. This can be seen for instance in the case of neuroatypical persons or those living with an intellectual disability. In other cases, communication or intellectual capacities may be temporarily or permanently impaired, for example when someone is taking drugs as part of a treatment, or in the case of certain functional limitations.

Alternatives to verbal language include the use of the senses, creation activities as a means of understanding and expression, play, various relationships to space and matter, etc. The Exeko organization applies three categories of techniques in its activities with socially excluded populations: experiential, interactive and reflective. Mediators can pick one or more of these techniques as part of their approach, depending on the context. For example, experiential techniques seek to “create situations that open the way for new and unusual forms of experience” (CRMI 2015, translated freely). The organization mainly uses techniques from the arts sector, such as invisible theatre, forum theatre, creative performance in workshops, flash mobs and role-playing. Interactive techniques (originating from the fields of social innovation, pedagogy and group intervention) involve “entering into a positive relationship with those present and being able to face the challenges that arise in managing interpersonal relationships” (CRMI 2015, translated freely). They take on various forms—“hold-ups,” debates, reverse mediation, etc.—with the aim of encouraging discussion between participants. Finally, reflective techniques “refer to the set of cognitive actions that a mediator may perform or request in order to stimulate discussion and questioning in an intellectual mediation situation” (CRMI 2015, translated freely). Inspired by new philosophical practices, these techniques aim to take the knowledge of each individual into account, as well as to enrich reflection at the group level—by calling for examples or complementary explanations, questioning definitions, creating a mental map, etc.

These approaches are usually developed by experienced mediators, over time and with experience. This being said, is it desirable to leave the development of techniques and skills up to the individual, abandoning them to their own devices, as it were? In professional-training contexts, does cultural mediation incorporate these considerations or does it remain focused on transmission?

## For specialization in professional training

The question of professional training in cultural and museum mediation is a fundamental one. Training contributes to the recognition of a profession, and helps unite professionals around shared definitions and values (Ricker 2012), particularly in the context of projects carried out with marginalized audiences. Moreover, recognition of the profession through training and degrees is slowly but surely contributing to the development of qualifications for mediation positions, including in the museum sector (Allard & Lefebvre 2001). Today as in the past, these positions may be filled by internships, freelance contracts or even volunteering, which is contributing to the precariousness of this professional sector.

Workshop on the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Centre d'intégration à la vie active, June 2019. Participatory drawing structure *Traces, nos visages*, Fanny H-Levy.  
Photo credit: FHL.



# 3

## Other mediation practices and cross-cutting skills in mediation

### What skills can be gleaned from other areas of intervention and mediation?

Other relational practices, not directly related to artistic and cultural transmission, also involve skills that guide mediators' relationship with the public. How might it be possible to adapt such skills, often specific to social work, in order to adjust the contents and the mediation act to marginalized audiences? More specifically, how can the field of intercultural communication guide practices with audiences from immigrant, cultural community and newcomer backgrounds?

### Intercultural mediation and intercultural communication skills

Intercultural mediation and intercultural skills are today documented and recognized as an area of social intervention (Cohen-Emerique 2005). In Quebec, a master's degree in intercultural mediation is offered at Université de Sherbrooke, and publications aiming to define the professional field, intervention contexts and practices in the area of mediation, education and intercultural communication have abounded since the early 2000s (Stoiciu 2008; Frame 2013; Palaiologou 2011; Jullien 2008; Lustig & Koester 2010; Ouellet 1997).

Yet for a museum context, few sources have reported on the relationship with immigrant audiences. One of the issues raised by research on the subject is the insufficient representation of immigrant cultures in host societies and their museums (Chaumier 2005; Frank et al. 2017; Lukić et al. 2005). Even when seeking to move away from a hegemonic representation of the majority and dominant culture, museums have often struggled to show the diversity of identities, i.e., to find a middle ground between accurate representation and the risk of essen-

tialism. In this context, intercultural mediation practices, which are usually limited to social intervention contexts and aimed at reducing conflicts related to ethnocultural diversity within a geographical area or social group, may prove useful in a museum setting, especially if this diversity is situated in a neighbourhood with high immigration. According to Cohen-Emerique and Fayman (2005), the skills of an intercultural mediator primarily come down to interpersonal skills, i.e., adaptations in their behaviour, dress or language. The first and most important asset is having a shared language and even a degree of shared geographical proximity (between mediator and mediatees). Adapted behaviours also include being attentive to hierarchical relations within a group (parents-children, men-women, youths-seniors). They may also consist in respecting ways and customs governing how to address individuals' status, as well as propriety in phatic communication (asking how someone is doing, enquiring about someone's health, avoiding being overly direct about one's goals from the get-go), etc. Cohen-Emerique and Fayman (2005) underscore the importance, during exchanges, of recalling the traditional values of the culture of origin, and laying down potential bridges with those of the host society. Generally speaking, making cultural references and comparisons with those of the host country encourages participation and helps make links during mediation situations.

### Social mediation

Social mediation was first developed in Quebec (Luison & Valastro 2004), then in France from the 1980s onwards to meet needs in urban conflict areas, as a complement to social work (Vieille-Grosjean & Solomon Tsehay 2011: 4). Social mediation skills are specific to intervention in situations of social tension and focus on finding compromises between the mediatees in order to develop cooperation and avoid the systematic need to call upon law enforcement. These skills are rooted in "pragmatic

self-learning” and “recognized forms of professionalization,” i.e., they stem from a professional background and social work training and on skills and a life history that confer a better grasp of the issues at the origin of the conflict. They fundamentally require the mediatees to be able to identify with the mediator, in some form, in order to create a bond of trust.

In the last few years, some institutions with coexistence issues have introduced social mediation positions to create meeting points between users and promote the inclusion of homeless or vulnerable people who frequent or use their premises. Projects carried out in this context may use a cultural or heritage object as a starting point or as a pretext for linking together individuals within or between social groups. Hence, knowledge of social mediation, and especially of conflict management, can be useful in order to know how to act in conflict situations that may arise with marginalized audiences in the museum.

It is important to clarify that in our view, the cultural mediator should never be expected to assume the role of social worker, whether in cases of intercultural or social conflict. In activities involving marginalized audiences within museums, as in cultural mediation activities within social work settings, it is recommended to work closely with social workers before, during and after the activities. However, a better knowledge of audiences also requires an examination of approaches specific to front-line social services.

## Personal skills in space and with others

Clearly, at the very least, the various branches of mediation practices all call for resolving a tension or bridging a communication gap. The fact that various mediation practices have emerged over the last 20 years certainly testifies to the importance of approaches adapted to specific contexts, but also to the need to create intermediaries belonging to the different worlds being mediated. However, while mediation in cultural institutions is no longer limited to the very specific field of cultural professionals and training in art history and museology, a better understanding between the mediator and the groups visiting a museum would promote visitor participation. All of the various practices share certain features: adapting the level of language, the pace, body language, and the use of the body in space, but also being flexible, adjusting activities on the fly, and being able to “bounce back” and improvise. The “by and for” approach may also be a promising alternative in cases where the mediator is unable to overcome a cultural or language barrier for technical reasons. For example, this might mean getting groups to think for themselves about the mediation, delegating the role of mediator to one of the group members, etc. Often, the important thing is to find a bridge, an anchoring point, an object or a topic that people can identify with. It is also important to know how to act in space and with others: for a mediator, potential complementary paths include training in living art, theatre or dance, or even in adapted art and art therapy.

## 4

## Conclusion

In spite of the undeniable expansion of the definition of culture to include amateur artistic practices, minority cultures and popular customs and practices—and in spite a degree of permeability in the types of cultural projects according to their orientations, ranging from transmission to participation—the fact remains that Quebec museum institutions base their approach to mediating with audiences primarily on the model of transmitting artistic and cultural knowledge. As far as relational practices are concerned, differences remain in several respects between, on the one hand, those traditionally employed in cultural institutions, and on the other, those implemented in community organizations, health services and support services. This is virtually unavoidable, as each sector will fulfill its own social function through its distinct mission and modes of action.

However, in order to meet the needs of audiences traditionally on the fringes of museums, and for museums to fulfill their missions effectively, efforts should be made to bring these sectors closer together. Close, recurring collaboration between community organizations and museum institutions is to be recommended: familiarity, even with premises and activities, is fundamental to creating a sense of belonging and well-being among marginalized audiences. This can be seen, for example, in the case of the *Écomusée du fier monde*, whose significant links with literacy organizations in Montreal's Centre-Sud neighbourhood have lasted since the institution was founded in the 1980s. It can be also seen, in a different way, at the Montreal Museum of Fine Arts, which collaborates with a very large network of partners in the community sector, but also in education, research and health and social services. Moreover, collaboration must also take place at the level of the accompanying individuals, whether working in the areas of intervention, community development or cultural mediation. The mediation activities carried out as part of our action research were particularly successful and enjoyable, for both the participants and the mediation team, when exchanges

between community workers and the mediation team were frequent before, during and after the activities; and when the respective expertise and area of competence of each party was respected. Within this context, the role of the cultural mediators could not be limited to content transmission alone: a portion of the interactions were aimed at asking the participants about their lived experiences, often in connection with the topic of the *InterReconnaissance* exhibition. The cultural mediators encouraged the audiences to formulate their thoughts, reformulate and clarify what they were saying. They were careful to maintain egalitarian exchanges in various situations. They were attentive to non-verbal language and spotted situations of discomfort, misunderstanding or even suffering, and went beyond the scope of mediation to remedy these if necessary. Efforts were also made to be mindful of the space so that everyone could move around and enjoy the content in some way, whether visual or audio, and, above all, to be continually able to adapt to unexpected events, which, paradoxically, occur without fail. In this context, it is essential that the role of cultural mediation be inspired by other relational practices: community development, intercultural communication, intellectual and social mediation, adapted art, etc. Examples of a blending of practices include the recent creation of an art therapy position at the Montreal Museum of Fine Arts, a social mediation position at Bibliothèque et Archives nationales du Québec, and adapted dance and wellness activities at Les Grands Ballets canadiens.

As we have seen, recognition of the role and accountability of each stakeholder in a project is fundamental. This relationship has been more specifically defined and delimited in the case of the teacher/mediator relationship. In the Quebec school context, the role of cultural facilitator was created precisely to facilitate exchanges between the educational and cultural sectors through

the professional training of teachers.<sup>2</sup> One of the key measures of Quebec's latest cultural policy (Ministère de la Culture et des Communications 2018) precisely encourages cultural projects and outings to educational sites. These traditional exchanges between culture and education would benefit from the creation of bridges between other social, institutional and community sectors, on the one hand, and the cultural and artistic mediation sectors, on the other.

Finally, it is worth noting that in order to think globally about audience inclusion in museums, the framework of mediation is insufficient in itself. Some museum professionals have raised questions about the participation of the public in putting together collections and exhibition content, or even integrating members of the public into museum teams (Sandell 1998). In 2012, the Ministère de la Culture et des Communications du Québec published a *Guide pour élaborer une muséographie universellement accessible*. The guide recommends identifying targeted audiences with potentially limited access to museums and participation in museum activities, and relying on a community network to develop partnerships to help include these audiences. The guide's premise is that museums know their collections; organizations know their members. This dichotomous observation places the objects, rather than the public, at the heart of the museum's concerns—a historical paradigm that is

now coming under scrutiny, according to the scholarly literature and certain museum professionals. Indeed, in a paper that serves as a profession of faith, *L'expologie bien tempérée*, Jacques Hainard (2007) suggests that we revisit relationships to collection objects. He describes a transition in the expographic choices of the Neuchâtel Museum, from a museology of objects to a museology of ideas. This shift had already been observed in the museum world in 1992 by Jean Davallon, who had also identified a third dimension, which he called "a museology of viewpoints" and which consists in emphasizing the visitor experience as the cornerstone for designing an exhibition, even before presenting the object or wishing to transmit knowledge. These museum practices are not new. For example, the collections of cultural heritage museums have often been developed by local residents. Nevertheless, the participatory museology movement invites an exploration of new forms of inclusion in and interaction with museums.

Workshop in the context of the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Écomusée du fier monde, January 2019. Participatory drawing structure *NOUS, dess(e)in*, Fanny H-Levy. Photo credit: Daphnée Bouchard.

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2 Along these lines, Université de Sherbrooke offers an intercultural mediation program, which was set up with the support of the Government of Quebec. This role of cultural intermediary has been the subject of a doctoral thesis, *Changement de conceptions du rôle de passeur culturel chez des enseignants du primaire : effets de dispositifs d'intégration de la dimension culturelle à l'école québécoise* [Changing conceptions of the role of cultural intermediary among elementary teachers: the outcomes of structures seeking to incorporate a cultural dimension in Quebec schools], defended by Anne Nadeau on December 12, 2019 at Université du Québec à Montréal (in press).





**Existing Resources and  
Bibliography  
Accessibility, Inclusion  
and Participation**



# Table of Contents

99	<b>Introduction</b>
100	<b>1 Inclusive access to cultural institutions and specific adaptations</b>
100	Audiences with disabilities and accessibility: guides for museums
104	Laws, measures and regulations governing inclusive access
107	<b>2 Reception and information: supporting audiences</b>
107	Adapting events
110	Informing audiences: preparing a visit and providing information on inclusive access
113	<b>3 Training, services and advice: tools to guide museums' stances and practices</b>
113	Guidance regarding museums' governance and ethical positioning
119	Training staff and adapting services and cultural offerings: service organizations
125	<b>4 Bibliography of sources used in other sections of the report, in alphabetical order</b>

NB More specific subsections are also provided on the reception of certain audiences, namely

- Disabled, blind and visually impaired, and deaf and hard of hearing (p. 101);
- Neuroatypical and with mental health issues (p. 108);
- Immigrant and newcomer, Indigenous, and culturally diverse (p. 116).

# Introduction

What practical resources can be useful to museums when it comes to welcoming and building links with (and between) groups in the social sector, groups that are usually remote from museum offerings, and groups with specific needs in connection with access to museums?

This document lists the various bibliographical references used throughout the document. They are cited in two forms, i.e., by theme and in alphabetical order (at the end of the document).

A second category of references covers documents, guides, charters and other texts intended to guide the actions of museums. Several types of resources are listed. Some relate to the physical accessibility of premises and content for people living with functional limitations. Others guide audience reception, the practice of cultural mediation, and ways of setting up structures to support mediation. Nevertheless, the resources and references brought together here go beyond the framework of cultural mediation to include tools for all professions and sectors involved in museum activities, from conservation to production and expography, management and governance, reception and services, etc. These resources are produced by various sectors that are sometimes very remote from cultural institutions. For example, this document deals with the institutional cultural sector and the Écomusée du fier monde itself, but also the community, advocacy and activist sectors. It also addresses a third sector, namely political and international cooperation institutions.

It should be noted that the literature cited here mainly concerns the three community sectors involved in the

action research, namely mental health, immigration and disability. Importantly, their recommendations regarding museums are not unique, uniform (including within each sector) or even necessarily compatible. Finally, the resources listed here are not exhaustive or intended to represent all the tools and solutions that have been developed.

## 1

# Inclusive access to cultural institutions and specific adaptations

## Audiences with disabilities and accessibility: guides for museums

### The preferred guide in Quebec

*Guide pour élaborer une muséographie universellement accessible.* Service de soutien aux institutions muséales, Direction du patrimoine et de la muséologie, Ministère de la Culture, des Communications et de la Condition féminine, May 2012.

<https://www.mcc.gouv.qc.ca/fileadmin/documents/publications/ssim-guide-acc-handicapes.pdf>

### Other complementary resources

#### In Quebec

*Accessibilité universelle des outils de communication. Guide.* Altergo, ROPMM & Ville de Montréal, 2016.

[http://altergo.ca/sites/default/files/documents/guide\\_outils\\_comm\\_vf\\_.pdf](http://altergo.ca/sites/default/files/documents/guide_outils_comm_vf_.pdf)

Gamache, S. et al. (2012), *Measure of Accessibility to Urban Infrastructures for Adults with Physical Disabilities.* Centre interdisciplinaire de recherche en réadaptation et intégration sociale, Québec, Université Laval. [Grid for evaluating universal accessibility.]

[http://www.cirris.ulaval.ca/sites/default/files/documents/mauap\\_version\\_anglaise\\_1.pdf](http://www.cirris.ulaval.ca/sites/default/files/documents/mauap_version_anglaise_1.pdf)

*Guide pratique d'accessibilité universelle.* Ville de Québec & Institut de réadaptation en déficience physique de Québec, 2010.

[https://www.ville.quebec.qc.ca/citoyens/accessibilite/guide\\_normes.aspx](https://www.ville.quebec.qc.ca/citoyens/accessibilite/guide_normes.aspx)

*Mémoire sur le plan d'action en patrimoine de la Ville de Montréal.* Regroupement des activistes pour l'inclusion au Québec (RAPLIQ), 2017.

[http://ville.montreal.qc.ca/pls/portal/docs/PAGE/COMMISSIONS\\_PERM\\_V2\\_FR/MEDIA/DOCUMENTS/MEM\\_RAPLIQ\\_20170511SP.PDF](http://ville.montreal.qc.ca/pls/portal/docs/PAGE/COMMISSIONS_PERM_V2_FR/MEDIA/DOCUMENTS/MEM_RAPLIQ_20170511SP.PDF)

*Plan d'action sur l'accessibilité universelle des musées de la civilisation, 2015-2018.*  
 "Vers l'intégration universelle des personnes". Les Musées de la civilisation, June 2015.  
[https://www.mcq.org/documents/10706/28705/accessibilite\\_universelle\\_plan-action15-18.pdf/e0f357ed-a1ef-473e-a223-3299dcafb1e0](https://www.mcq.org/documents/10706/28705/accessibilite_universelle_plan-action15-18.pdf/e0f357ed-a1ef-473e-a223-3299dcafb1e0)

## Elsewhere in Canada and around the world

*Culture et Handicap.* France, Ministère de la Culture, 2010 to 2018. [Collection of guides, including one devoted to *Expositions et parcours de visite accessibles* (accessible exhibits and visit pathways).]  
<https://www.culture.gouv.fr/Sites-thematiques/Developpement-culturel/Culture-et-handicap/Guides-pratiques>

*Inclusion 2025: A Practitioner's Guide to Inclusive Museums.* Ontario Museum Association (OMA), 2018.  
[https://members.museumsonario.ca/sites/default/files/UPLOADABLE\\_INCLUSION%202025%20April\\_2018.pdf](https://members.museumsonario.ca/sites/default/files/UPLOADABLE_INCLUSION%202025%20April_2018.pdf)

*Museum note: Accessibility.* Ministry of Tourism, Culture and Sport, n.d.  
<http://www.mtc.gov.on.ca/en/museums/notes/Museum%20Note%20Accessibility.pdf>

*Smithsonian Guidelines for Accessible Exhibition Designs.* The Smithsonian Institution, 2010.  
[https://www.sifacilities.si.edu/ae\\_center/pdf/Accessible-Exhibition-Design.pdf](https://www.sifacilities.si.edu/ae_center/pdf/Accessible-Exhibition-Design.pdf)

## Audiences with disabilities, blind and visually impaired audiences, and deaf and hard of hearing audiences<sup>1</sup>

### References

Allaire, C. (Ed.), 2012, *Informer les personnes aveugles ou malvoyantes. Partage d'expériences.* Saint-Denis, Institut national de prévention et d'éducation pour la santé,

.....  
<sup>1</sup> A number of groups are mentioned here. We acknowledge the uniqueness of and specific mechanisms of exclusion faced by each group, as well as the challenges they contend with in accessing cultural spaces and practices. They are grouped together here because the literature review and the testimonies of some members of these groups during the consultations we led revealed overlaps and similarities in the adaptations and transformations implemented for each of these groups in order to move toward an inclusive cultural experience. For our review, the choice was made to break down the literature by solutions and alternatives rather than by audience. Moreover, inter-recognition is a core concept of our action research. It refers to recognizing both individuals' uniqueness (recognizing the existence of the Other) and the crosscutting realities and living conditions within minority groups (recognizing the self in the Other), as well as between marginalized populations and society at large.

Référentiels de communication en santé publique.

[https://www.cnsa.fr/documentation/informer\\_les\\_personnes\\_aveugles\\_et\\_malvoyantes-2.pdf](https://www.cnsa.fr/documentation/informer_les_personnes_aveugles_et_malvoyantes-2.pdf)

Bérubé, P., 2018, "L'art au bout des doigts". Blog Agence Science presse, March 23.

<https://www.sciencepresse.qc.ca/blogue/dire/2018/03/23/art-bout-doigts>

Berthelot, M., J. Camirand & R. Tremblay, 2006, *L'incapacité et les limitations d'activités au Québec. Un portrait statistique à partir des données de l'Enquête sur la participation et les limitations d'activités 2001 (EPLA)*. Québec, Institut de la statistique du Québec.

<https://www.stat.gouv.qc.ca/statistiques/sante/etat-sante/incapacite/incapacite-limitations-quebec.pdf>

Cannière, A.-V. de, 2017, "L'accueil des personnes aveugles et malvoyantes au musée". *Blog Geneva Business News*, March 27.

<https://www.gbnews.ch/personnes-aveugles-malvoyantes-musee/>

Chauvey, V., 2010, "Le texte au musée pour les visiteurs non-voyants : comment aborder les choix de contenus et de formes?" *La Lettre de l'OCIM*, no. 132.

<http://journals.openedition.org/ocim/391>

Chenu, R., 2018, "Musées et handicap : les freins de l'accessibilité. Une enquête auprès de 127 musées". *Culture & Musées*, no. 31, p. 207-209.

<https://journals-openedition-org.proxy.bibliotheques.uqam.ca/culturemusees/2140>

Clément, É., 2017, "Découvrir l'art avec les yeux d'une autre". *La Presse*, April 17.

[https://plus.lapresse.ca/screens/70480f79-f898-4b97-9c23-40ba58eeae88\\_\\_7C\\_\\_E9IPMY5\\_W7GF.html](https://plus.lapresse.ca/screens/70480f79-f898-4b97-9c23-40ba58eeae88__7C__E9IPMY5_W7GF.html)

Delgado, J., 2018, "Peinture à lire, à l'aveugle". *Le Devoir*, July 24.

<https://www.ledevoir.com/culture/arts-visuels/533045/peinture-a-lire-a-l-aveugle>

Houriez, S., J. Houriez, K. Kounakou & S. Leleu-Merviel, 2013, "Accessibilité des musées : de la conception pour les enfants sourds au design for all". *MEI. Media et Information*, no. 36, p. 25-37.

<https://www.mei-info.com/wp-content/uploads/2013/12/MEI36-27-39-Accessibilite-des-musees.pdf>

International Network on the Disability Creation Process (INDCP), n.d., "The Human Development Model – Disability Creation Process (HDM-DCP)".

<https://riphh.qc.ca/en/hdm-dcp-model/the-model/>

Parée, K., 2005, *Voir sans les yeux, la guidance muséale pour déficients visuels*. Master's thesis, Université Catholique de Louvain-La-Neuve.  
<http://www.thesis.net/yeux/yeux.htm>

Reveillin, L., 2019, "Braille, audio et compagnie : la question des dispositifs pour aveugles et malvoyants". *Blog Exposcope*.  
<https://exoscope.wordpress.com/2019/04/23/handicap-visuel-musee/>

Sandell, R., J. Dodd & R. Garland-Thomson, 2010, *Re-presenting disability: Activism and agency in the museum*. London, Routledge.

Valent, I., 2017, *Un "espace sourd" dans les musées québécois*. Master's thesis, Université du Québec à Montréal.  
<https://archipel.uqam.ca/10128/1/M14865.pdf>

## A few community and cultural groups and organizations

Confédération des organismes des personnes handicapées du Québec (COPHAN)  
<https://cophan.org/>

Ex aequo  
<https://exaequo.net/>

Fondation des Aveugles du Québec  
<https://fondationdesaveugles.org/>

Fondation des Sourds du Québec  
<http://www.fondationdessourds.net/>

International Network on the Disability Creation Process (INDCP)  
<https://riph.qc.ca/en/>

Le groupe Facebook des événements québécois accessibles en LSQ et/ou ASL  
[Évènements accessibles en LSQ et/ou ASL](#)

Mouvement citoyen Handicap-Québec  
<https://www.handicap-quebec.org/>

Quebec Foundation for the Blind  
<https://fondationdesaveugles.org/en/>

Regroupement des activistes pour l'inclusion au Québec (RAPLIQ)  
<https://rapliq.org/en/>

Regroupement des aveugles et des amblyopes du Québec (RAAQ)  
<https://raaq.qc.ca/>

Réseau québécois pour l'inclusion sociale des personnes sourdes et malentendantes (ReQIS)  
<http://www.reqis.org/>

Société culturelle québécoise des Sourds  
<https://www.scqs.ca/>

## Laws, measures and regulations governing inclusive access

### Laws, measures and regulations in Quebec and Canada

#### Government of Canada

*Accessible Canada Act*. Government of Canada, 2019.  
<https://laws.justice.gc.ca/eng/acts/A-0.6/page-1.html>

*Canadian Charter of Rights and Freedoms*. Government of Canada, 1982.  
<https://laws-lois.justice.gc.ca/eng/Const/page-15.html>

#### Government of Quebec

*Act to secure handicapped persons in the exercise of their rights with a view to achieving social, school and workplace integration* (L.R.Q., c. E-20.1). Publications du Québec, 2004.  
<http://legisquebec.gouv.qc.ca/en/ShowDoc/cs/E-20.1>

*Charter of Human Rights and Freedoms* (LRQc C-12). Publications du Québec, 1975.  
<http://legisquebec.gouv.qc.ca/en/showdoc/cs/C-12>

*Equals in Every Respect: Because Rights Are Meant to Be Exercised. Government policy for increasing the social participation of handicapped persons*. Office des personnes handicapées du Québec, 2010.  
[https://www.ophq.gouv.qc.ca/fileadmin/documents/DD2084\\_Politique\\_ENG\\_V7.pdf](https://www.ophq.gouv.qc.ca/fileadmin/documents/DD2084_Politique_ENG_V7.pdf)

*Plan 2015-2019 des engagements gouvernementaux visant à favoriser la mise en œuvre de la politique À part entière : pour un véritable exercice du droit à l'égalité.* Office des personnes handicapées du Québec, 2015.  
[https://www.ophq.gouv.qc.ca/fileadmin/centre\\_documentaire/Documents\\_administratifs/PlanEngGouv2015-2019.pdf](https://www.ophq.gouv.qc.ca/fileadmin/centre_documentaire/Documents_administratifs/PlanEngGouv2015-2019.pdf)

## City of Montreal

*Launch of a Universal Accessibility Major Project 2020-2024.* Ville de Montréal, 2020. [The city has launched a project to renew its policy; see the description and upcoming steps.]  
<https://www.makingmtl.ca/accessibility>

*Montréal, une ville universellement accessible. Politique municipale d'accessibilité universelle.* Ville de Montréal, 2011.  
[https://ville.montreal.qc.ca/pls/portal/docs/page/d\\_social\\_fr/media/documents/politique\\_au\\_adoptee\\_juin\\_2011\\_\\_vf\\_v3.pdf](https://ville.montreal.qc.ca/pls/portal/docs/page/d_social_fr/media/documents/politique_au_adoptee_juin_2011__vf_v3.pdf)

## Cultural policies in Quebec and support for adaptations

Cultural policies do not have as narrow a normative framework as the body of accessibility frameworks and laws. However, they do offer action frameworks as incentives that help indicate priorities for audience development.

*Partout la culture, politique culturelle du Québec.* Gouvernement du Québec, 2018.  
[https://mcc.gouv.qc.ca/fileadmin/documents/Politique\\_culturelle/Partoutlaculture\\_Polculturelle\\_Web.pdf](https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Partoutlaculture_Polculturelle_Web.pdf)

*Plan d'action gouvernemental en culture 2018-2023. Partout la culture, politique culturelle du Québec.* Gouvernement du Québec, 2018.  
[https://mcc.gouv.qc.ca/fileadmin/documents/Politique\\_culturelle/Plandaction-culture20182023\\_web.pdf](https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Plandaction-culture20182023_web.pdf)

## Funding for special projects and infrastructure adaptations

*Directory of programs and measures that can support municipalities and their partners in reducing barriers to the social participation of persons with disabilities.* Office des personnes handicapées du Québec.

Volet 1 : Programmes et mesures ayant des critères liés à l'accessibilité.  
<https://www.ophq.gouv.qc.ca/?id=2384#c16290>

see in particular the *Programme d'assistance financière au loisir des personnes handicapées – PAFLPH*, Ministère de l'Éducation et de l'Enseignement supérieur, 2017-2020.

<http://www.education.gouv.qc.ca/organismes-a-but-non-lucratif/aide-financiere/assistance-financiere-au-loisir-des-personnes-handicapees/>

Volet 2 : *Programmes et mesures à portée générale pouvant contribuer à la réduction des obstacles à la participation sociale des personnes handicapées.*

<https://www.ophq.gouv.qc.ca/publications/guides-de-loffice/guides-pour-les-ministeres-les-organismes-publics-et-les-municipalites/repertoire-des-programmes-et-des-mesures-pouvant-soutenir-les-municipalites/volet-2-programmes-et-mesures-ne-comprenant-pas-de-criteres-lies-a-laccessibilite-mais-pouvant-contribuer-a-la-reduction-des-obstacles-a-la-participation-sociale-des-citoyens-handicapes.html>

see in particular the *Programme de soutien aux stratégies de développement touristique*. Ministère du Tourisme, 2016-2020.

<https://www.quebec.ca/tourisme-et-loisirs/aide-financiere/projets-infra-structures-touristiques/soutien-strategies-touristiques/>

*Programme d'aide aux immobilisations*. Ministère de la Culture et des Communications du Québec, 2018-2021.

<https://www.mcc.gouv.qc.ca/index.php?id=282>

## 2

## Reception and information: supporting audiences

### Adapting events

#### Guides to inclusive reception (for organizers)

*Accueillir et servir une personne.* Office des personnes handicapées, n.d.  
<https://www.ophq.gouv.qc.ca/publications/guides-de-loffice/guides-pour-le-grand-public/mieux-accueillir-les-personnes-handicapees.html>

*Evaluation Chart 2013 – Universal Accessibility to Public Events.* Direction de la diversité sociale of the City of Montréal, AlterGo, 2013. [https://www.altergo.ca/sites/default/files/documents/documents/altergo\\_grille\\_au\\_finale\\_2013\\_en.pdf](https://www.altergo.ca/sites/default/files/documents/documents/altergo_grille_au_finale_2013_en.pdf)

*Favoriser l'accès à vos rencontres de groupe.* Office des personnes handicapées, n.d.  
<https://www.ophq.gouv.qc.ca/publications/guides-de-loffice/guides-pour-les-individus-qui-interviennent-aupres-des-personnes-handicapees/mieux-accueillir-les-personnes-handicapees/favoriser-lacces-a-vos-rencontres-de-groupe.html>

*Safer Space Guidelines. What is a safer space?* The Mental Health Commission of Canada (MHCC), 2019.

[https://www.mentalhealthcommission.ca/sites/default/files/2019-03/safer\\_space\\_guidelines\\_mar\\_2019\\_eng.pdf](https://www.mentalhealthcommission.ca/sites/default/files/2019-03/safer_space_guidelines_mar_2019_eng.pdf)

*Toutes les clefs de l'accessibilité événementielle.* Association Aditus, 2011.

<http://www.aditus.fr/fichiers/cles-accessibilite-evenementielle.pdf>

#### A few examples of inclusive cultural events: relaxed performances

Joe Jack & John

<https://joejacketjohn.com/relaxed-performances/?lang=en>

Montréal, Arts interculturels (MAI)

<https://www.m-a-i.qc.ca/en/relaxed-performances/>

Théâtre aux Écuries

<https://auxecuries.com/projet/representation-decontractee/>

## Reception of neuroatypical audiences and audiences with mental health issues<sup>2</sup>

### Guides and practical examples

*Guide de repères visuels*. Montréal, arts interculturels, 2018.

[https://www.m-a-i.qc.ca/wp-content/uploads/2019/08/MAI\\_Guide-de-rep%C3%A8res\\_FR-Copie-1.pdf](https://www.m-a-i.qc.ca/wp-content/uploads/2019/08/MAI_Guide-de-rep%C3%A8res_FR-Copie-1.pdf)

*Guide préparatoire avec repères visuels pour les représentations décontractées. Spectacle Home Dépôt : un musée du périssable*. Théâtre Espace Libre, 2019.

[http://espacelibre.qc.ca/sites/default/files/guide\\_de\\_reperes\\_seances\\_decontractees\\_home\\_depot.pdf](http://espacelibre.qc.ca/sites/default/files/guide_de_reperes_seances_decontractees_home_depot.pdf)

Groff, M., 2019, "Museum of Natural History now hosting 'Sensory Friendly Sunday'". *HalifaxToday*, April 23. [Example of arrangements to limit sensory stimulation in a museum setting.]

<https://www.halifaxtoday.ca/local-news/museum-of-natural-history-now-hosting-sensory-friendly-sunday-1387923>

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Ander, E.E., L.J. Thomson, K. Blair, G. Noble, U. Menon, A. Lanceley & H.J. Chatterjee, 2013, "Using Museum Objects to Improve Wellbeing in Mental Health Service Users and Neurological Rehabilitation Clients". *British Journal of Occupational Therapy*, vol. 76, no. 5, p. 208-216.

Arthur-Kelly, M., J. Sigafoos, V. Green, B. Mathisenet & R. Arthur-Kelly, 2009, "Issues in the use of visual supports to promote communication in individuals with autism spectrum disorder". *Disability and Rehabilitation*, no. 31, p. 1474-1486.

Barbal i Rodoreda, P. & D.M. Blais, 2013, "Insolents.es et Insoumis.es. Esquisses sur les droits en santé mentale : projet d'art conscientisant. Une collaboration artistique unique entre Action Autonomie et le Musée des Beaux-Arts de Montréal". *Nouvelles pratiques sociales*, vol. 26, no. 1, p. 247-264.

Chatterjee, H. & G. Noble, 2013, *Museums, health and well-being*. Farnham (Surrey), Ashgate.

Cohen, M. & D. Sloan, 2007, *Visual strategies for people with autism*. Bethesda (MD), Woodbine House.

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## A few community and cultural groups and organizations

Fédération québécoise de l'autisme  
<https://www.autisme.qc.ca/>

Folie/Culture  
<https://folieculture.org/en/>

Les Impatients  
<https://impatients.ca/>

Montreal Association for the Intellectually Handicapped  
<https://amdi.info/en/>

Pech / Sherpa  
<https://infopech.org/>

Quebec Intellectual Disability Society  
<https://www.sqdi.ca/en/>

Regroupement des ressources alternatives en santé mentale (RRASMQ)  
[http://www.rrasmq.com/About\\_Us.php](http://www.rrasmq.com/About_Us.php)

Réseau Alternatif et Communautaire des ORganismes (RACOR)  
<https://racorsm.org/en>

Sans oublier le Sourire (SOS)  
<https://www.sansoublierlesourire.org/>

Vincent et moi  
<https://www.ciusss-capitalenationale.gouv.qc.ca/services/sante-mentale/vincent-et-moi>

## Informing audiences: preparing a visit and providing information on inclusive access

### Guides for audiences

*Guide pratique du Forum de corédaction du Laboratoire Culture Inclusive.* Exeko, 2019.  
[https://exeko.org/sites/exeko.org/files/guide\\_pratique\\_forum\\_de\\_coreddaction.pdf](https://exeko.org/sites/exeko.org/files/guide_pratique_forum_de_coreddaction.pdf)

*Guide touristique adapté aux personnes handicapées*. Centre Philou, 2015.  
<https://www.centrephilou.com/wp-content/uploads/2015/12/Guide-touristique-adapt%C3%A9.pdf>

*ROM Sensory Friendly Guide for Visitors*. Royal Ontario Museum, n.d.  
<https://www.rom.on.ca/en/visit-us/accessibility/rom-sensory-friendly-guide-for-visitors>

## A few examples of museum web pages devoted to inclusive access

Canadian Museum of History  
<https://www.historymuseum.ca/visit/accessibility-and-special-needs/#tabs>

Canadian Museum of Nature  
<https://nature.ca/en/plan-your-visit/services-visitors/accessibility>

Le Musée de la civilisation du Québec  
<https://www.mcq.org/en/web/mcq/accessibility>

Royal Ontario Museum  
<https://www.rom.on.ca/en/visit-us/accessibility/rom-sensory-friendly-guide-for-visitors>

## Reflecting on digital accessibility: website accessibility

“Changement social pour un Web accessible”. Laboratoire de promotion de l’accessibilité du web et Regroupement des aveugles et amblyopes du Montréal métropolitain (RAAMM), 2019.  
<https://labo.raamm.org/projets/changement-social/analyse-resultats/>

“Liste de contrôle pour l’accessibilité au contenu Web (WCAG) 2”. La Machine à idées, 2018.  
<http://www.machine-a-idees.com/wp-content/uploads/2019/01/check-list-accessibilite-1-2-0.pdf>

*Modernisation des standards sur l’accessibilité du Web (SGQRI 008)*. Secrétariat du Conseil du trésor (SCT), Office des personnes handicapées du Québec (OPHQ) & Secrétariat à la communication gouvernementale (SCG), 2018. [Document featuring a compilation of the Quebec government’s guidelines for Internet accessibility.]  
[https://www.tresor.gouv.qc.ca/fileadmin/PDF/ressources\\_informationnelles/AccessibiliteWeb/principes\\_directeurs.pdf](https://www.tresor.gouv.qc.ca/fileadmin/PDF/ressources_informationnelles/AccessibiliteWeb/principes_directeurs.pdf)

“Quelques conseils simples pour rendre un site web plus accessible”. Laboratoire de promotion de l’accessibilité du web.

<https://labo.raamm.org/documentation/comment-rendre-un-site-web-plus-accessible/>

WAVE Web Accessibility Evaluation Tool. [Website providing tools to test websites’ accessibility for blind and visually impaired users.]

<https://wave.webaim.org/>

## Inclusive writing in texts and other media

*Formation sur la rédaction épiciène*. Office de la langue française, 2018.

[https://www.oqlf.gouv.qc.ca/redaction-epicene/20180112\\_formation-redaction-epicene.pdf](https://www.oqlf.gouv.qc.ca/redaction-epicene/20180112_formation-redaction-epicene.pdf)

*Gender-Inclusive Language*. University of North California, n.d.

<https://writingcenter.unc.edu/tips-and-tools/gender-inclusive-language/>

*LGBTIQ Inclusive Language Guide*. *LGBTIQ stands for Lesbian, Gay, Bisexual, Trans and gender diverse, Intersex, Queer and questioning*. Victorian Government, n.d.

<https://www.vic.gov.au/inclusive-language-guide>

*Petit guide de l’écriture inclusive*. Exeko, 2018.

<https://drive.google.com/file/d/1Uby4AHbkHIOTTVDSUzHwHAGGoytzoiz/view>

*Petit guide des enjeux LGBTQIA+ à l’université*. 2017.

<http://setue.net/wp-content/uploads/2018/04/Guide-enjeux-LGBTQIA-UQAM-2017.pdf>

## 3

## Training, services and advice: tools to guide museums' stances and practices

### Guidance regarding museums' governance and ethical positioning

#### Guides on governance, participatory museography and staff recruitment

*Code of Ethics for Museums.* American Alliance of Museums, 2000.

<https://www.aam-us.org/programs/ethics-standards-and-professional-practices/code-of-ethics-for-museums/>

*Community issue exhibition toolkit.* Santa Cruz Museum of Art and History, 2018.

<https://static1.squarespace.com/static/5a8e0a68f9a61e43fb3eb0e2/t/5d0d7ca1321ce60001d7f4a5/1561164964894/Community-Issue-Exhibition-Toolkit-FINAL.pdf>

*Ethics Guidelines.* Canadian Museums Association, 2006.

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Kim, J., 2017, *A Step-by-Step Guide to Cultivating Diversity and Inclusion Part 1: 50+ Ideas.* Lever.

<https://www.lever.co/blog/50-ideas-for-cultivating-diversity-and-inclusion-in-the-workplace/>

*ICOM Code of Ethics for Museums.* International Council of Museums, 2017.

<https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>

*Guidelines: Roles and Responsibilities of Museum Boards of Trustees,* Canadian Art Museum Directors Organization, 2004.

<https://www.museums.ca/uploaded/web/docs/trusteesguidelines.pdf>

*La gouvernance des institutions muséales : guide à l'usage des directions et des conseils d'administration.* Société des Musées du Québec, 2014.

<https://www.musees.qc.ca/fr/professionnel/guidesel/gouvernance/>

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[http://museums.in1touch.org/uploaded/web/docs/Documents/LGBTQ2%2B\\_Inclusion\\_Canadian\\_Museums\\_fr.pdf](http://museums.in1touch.org/uploaded/web/docs/Documents/LGBTQ2%2B_Inclusion_Canadian_Museums_fr.pdf)

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Simon, R., 2011, "A Shock to Thought: Curatorial Judgment and the Public Exhibition of 'Difficult Knowledge'". *Memory Studies*, vol. 4, no. 4, p. 432-449.

## **A few groups and organizations to guide participatory museology and community inclusion in governance**

International movement for a new Museology  
<http://www.minom-icom.net/>

OF/BY/FOR ALL  
<https://www.ofbyforall.org/>

Our Museum  
<http://ourmuseum.org.uk>

The Inluseum  
<https://inluseum.com/>

## Reception of immigrant and newcomer, Indigenous and culturally diverse groups<sup>3</sup>

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## A few community and cultural groups and organizations

Alpa

<https://www.alpaong.com/en/>

Carrefour d'aide aux nouveaux arrivants (CANA)

<http://cana-montreal.com/en/>

Centre justice et foi

<https://cjf.qc.ca/>

DestiNATIONS

<http://www.desti-nations.ca>

Diversité artistique Montréal (DAM)

<https://www.diversiteartistique.org/?lang=en>

Montréal, arts interculturels (MAI)

<https://www.m-a-i.qc.ca/en/>

Singa Québec

<https://www.singa.quebec/>

Table de concertation des organismes au service des personnes réfugiées et immigrantes (TCRI)

<http://tcri.qc.ca/membres>

## Training staff and adapting services and cultural offerings: service organizations

### Guide on audience reception in museums

*L'accueil et les services aux visiteurs. Aide-mémoire à l'usage des gestionnaires de musées.* Société des Musées du Québec, 2005.

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## Training and services pertaining to audience reception in the cultural sector

### Altergo

Training to guide reception in cultural and leisure spaces or during events, and to support persons with functional limitations, autism spectrum disorder, attention deficit disorder (with or without hyperactivity) or intellectual disability in the context of leisure activities.

<http://altergo.ca/fr/formation-altergo/formations>

### Kéroul

Customer service training on customers with disabilities; intended for businesses, organizations and individuals working in the tourism and leisure industry.

<http://www.keroul.qc.ca/en/training-programs-and-conferences.html>

### L'Aut'Lieu

Support for individuals and organizations in implementing inclusive practices to promote accessibility for and the participation of people with atypical cognitive profiles (autism, ADHD, dyslexia, anxiety, sensory particularities, etc.).

<https://www.facebook.com/pg/LAutLieu-436003577144974/about/>

Regroupement des ressources alternatives en santé mentale du Québec (RRASMQ)  
 Custom training that can address reception, mutual assistance, participation and empowerment.  
[http://www.rasmq.com/formation.php#sur\\_mesure](http://www.rasmq.com/formation.php#sur_mesure)

## Training and information on mediation and cultural actions in Quebec

### Training in higher education institutions

Bachelor's degree in cultural action and certificate in community development - UQAM  
<https://actionculturelle.uqam.ca/>

Bachelor's degree in recreation, culture and tourism - UQTR  
[https://oraprdnt.uqtr.quebec.ca/pls/public/pgmw001j.generer\\_pdf?p\\_cd\\_pg-m=7699&p\\_desc\\_cours=O](https://oraprdnt.uqtr.quebec.ca/pls/public/pgmw001j.generer_pdf?p_cd_pg-m=7699&p_desc_cours=O)

Certificate and bachelor's degree in museology and heritage - UQO  
<https://uqo.ca/emi/museologie-patrimoines>

Certificate in mediation and cultural transmission - UQAC  
<https://www.uqac.ca/programme/4886-certificat-en-mediation-et-transmission-culturelle-en-arts/>

Specialized graduate diploma in museology - Université Laval  
<https://www.ulaval.ca/les-etudes/programmes/repertoire/details/dess-en-museologie.html>

Ph.D. in museology, mediation and heritage - UQAM  
<https://etudier.uqam.ca/programme?code=3120>

Master's degree in museology - UQAM / UdeM  
<https://museologie.uqam.ca/>  
<https://admission.umontreal.ca/programmes/maitrise-en-museologie/>

Specialization in cultural mediation – Cégep Saint-Laurent  
<https://www.cegepsl.qc.ca/formations/specialisation-en-mediation-culturelle/>

## Organizations, groups and networks

Canadian Museums Association

<https://museums.ca/>

Cellule régionale d'innovation en médiation culturelle du Saguenay-Lac-Saint-Jean (CRIMC)

<https://www.facebook.com/crimcsaglac/>

<https://culturesaguenaylacsaintjean.ca/>

Culture pour tous

<https://www.culturepourtous.ca/en/>

Regroupement des médiateurs et médiatrices culturelles du Québec (RMMCQ)

[https://www.facebook.com/groups/196113430973123/?ref=group\\_header](https://www.facebook.com/groups/196113430973123/?ref=group_header)

Réseau des conseils régionaux de la culture du Québec

<https://rcrcq.ca/>

Société des Musées du Québec (SMQ)

<https://www.musees.qc.ca/fr/professionnel/>

## Research centres

Artenso, Centre de recherche en arts et engagement social

<https://artenso.ca/en/homepage-en>

Laboratoire de recherche sur les publics de la culture (LRPC)

<http://lrpc.ca/>

Observatoire des médiations culturelles (OMEC)

<https://omec.inrs.ca/>

## Adapting spaces, written and audiovisual media, and structures

Museology firms and workers, directory of the Société des Musées du Québec

<https://www.musees.qc.ca/fr/professionnel/produits-services/firmes-travailleurs>

La Fondation des Sourds du Québec inc.

Quebec sign language (LSQ) translation service, financial support, awareness-raising.

<http://www.fondationdessourds.net/>

Braille translation service

Braille JYMICO inc.

<https://braillejymico.com/>

Institut Nazareth & Louis-Braille (INLB)

Point par Point inc.

<https://point-par-point.com/>

Société Logique

Promoting universal design and creating universally accessible environments.

<https://societelogique.org/en/>

Tactile Studio

Company designing museum structures adapted to people with motor disorders and various sensory, cognitive or mental disabilities.

<https://tactilestudio.co/>

Vues et Voix

Inclusive social economy enterprise in the field of digital audio that produces audio-books to promote access to culture and knowledge.

[Vues & Voix](#)

Workshop on the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at the Centre d'intégration à la vie active, June 2019. Participatory drawing structure *Traces, nos visages*, Fanny H-Levy. Photo credit: FHL.



## 4

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Workshop on the exhibit *InterReconnaissance: Retracing Struggles for Recognition* at Prise II, June 2019.  
Photo Credit: Lisa Benisty.





# Appendices

# InterReconnaissance: Retracing Struggles for Recognition - Exhibition Credits

## Production team – Écomusée du fier monde

### Curation and editing

Éric Giroux

### Visual design, graphic design and coordination

Diane urbain, Mailys Ory, Coquelicot design

### Collaboration in preparing the exhibit

Martin Bonnard, Camille Choinière, Catherine Dubé

### Video editing

Alfredo Ramirez-Villagra

### Proofreading

Marie Labrecque

Florentine Duchange

### Translation

Kasper Hartman

### Technical aspects

Camille Crevier-Lalonde

Gabriela Rosas

Caroline de Roy

Julie Breuleux

Mance Benoit

### Steering Committee

Francine Saillant

Ève Lamoureux

Philippe Dubé

René Binette

Éric Giroux

## InterReconnaissance research project

### Research Team

#### *Director*

Francine Saillant, Emeritus Professor, Anthropology, Université Laval

#### *Researchers*

Normand Boucher, Researcher, Centre interdisciplinaire de recherche en réadaptation et intégration sociale

Line Chamberland, Professor, Sexology, UQAM

Philippe Dubé, Professor, Museology, Université Laval

Patrick Fougeyrollas, Researcher, Centre interdisciplinaire de recherche en réadaptation et intégration sociale; Associate Professor, Anthropology, Université Laval

Diane Lamoureux, Professor, Political Science, Université Laval

Ève Lamoureux, Professor, Art History, UQAM

Joseph Lévy, Associate Professor, Sexology, UQAM

Lourdes Rodriguez del Barrio, Professor, School of Social Work, Université de Montréal

#### *Other members:*

Julie Beauchamp, Ph.D., Sexology, Université du Québec à Montréal

Madeleine Bègue, Ph.D., Sexology, Université du Québec à Montréal

Lisa Benisty, Research Assistant, ERASME team, Université de Montréal

Julie Bruneau, M.A., Art History, Université du Québec à Montréal

Céline Cyr, Research Assistant, ERASME team, Université de Montréal

Lyanna Després, Research Assistant, Sexology, Université du Québec à Montréal

Diana Gagnon, Research Assistant, Alliance internationale de recherche Santé mentale et citoyenneté, Université de Montréal

Yan Grenier, Ph.D., Anthropology, Université Laval

Olivia Kamgain, Research Assistant, Sexology, Université du Québec à Montréal

Stéphanie Mayer, Ph.D., Political Science, Université Laval

Claude G. Olivier, Ph.D., Université du Québec à Montréal

Pirayeh Parvaresh, Research Assistant, Sexology, Université du Québec à Montréal

Catherine Rainville, M.A., Political Science, Université Laval

Alfredo Ramirez-Villagra, Ph.D., Anthropology, Université Laval

Nathalie Ricard, doctoral student, Anthropology, Université Laval

Karoline Truchon, Ph.D., Anthropology, Université Laval

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May Chiu	Richard Lavigne	Noël Saint-Pierre
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Benoît Côté	Pierre-Yves Lévesque	Marilyne Turcot
Rosette Côté	Pierre Majeau	Luc Vigneault
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Marie Décary	Jean-François Martin	Marc-Yves Volcy
Irène Demzuck	Diane Matte	Leah Evangelista Woolner
André Desjardins	Jean-Pierre Ménard	

### *À babord !*

Action Autonomie

Association des groupes d'intervention en défense des droits en santé mentale du Québec

Association féminine d'éducation et d'action sociale

Association multi-ethnique pour l'intégration des personnes handicapées

Centre International de Documentation et d'Information Haïtienne, Caraïbienne et Afrocanadienne

Centre justice et foi

Coalition Sida des Sourds du Québec

Conseil canadien pour les réfugiés

Éditions du remue-ménage

Folie-Culture

Kéroul

Le Bureau de l'APA

Les archives gaies du Québec

Les Impatients

Libre et Sauvage  
Productions Multi-Monde  
Regroupement des ressources alternatives en santé mentale du Québec  
Solidarité sans frontières  
Table de concertation des organismes au service des personnes réfugiées et immigrantes  
Tint(a)nar

**Scientific partners:**

Centre de recherche Cultures – Arts – Sociétés (CELAT)  
Research Chair on Homophobia, UQAM  
Centre interdisciplinaire de recherche en réadaptation et intégration sociale (CIRRS)  
Érasme, Équipe de recherche et d'action en santé mentale et culture  
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Conseil des Arts de Montréal (CAM)

# Interview Grid for Use with Community Experts

You personally or to the best of your knowledge.

## Attendance/issues

1. Do the members of your community go out to cultural sites? And more specifically museums or exhibition centres?
2. What would you say are the main difficulties facing the members of your community? (Lack of interest, sense of illegitimacy, costs, under-representation in exhibits, difficult reception, tools to help understand non-adapted works, accessibility—physically, language-wise, in terms of understanding, etc.)

## Tools to develop

3. In your opinion, do cultural institutions have a duty to address these issues? Should they try to improve the experience they offer to members of your community?
4. Based on what was said earlier, what measures should museums or other institutions apply to better promote visitation by members of your community and understanding of exhibits?

## In the context of the InterReconnaissance exhibition that we briefly described to you

5. What would be the profile of your members with whom it would be most relevant to organize the two guided tours (a mix or a more specific population)?
6. In your specific sector, what elements should we emphasize?
7. Since this exhibit explores rights advocacy in the community sector, are there elements or issues that you feel are more sensitive and that should be addressed with special care?
8. What specific tools do we need to develop?
9. For your members, what, in your opinion, would be the interest of participating in an artistic creation that would allow them to explore rights advocacy issues in Quebec?

Is there anything else you'd like to add?

# Sample Mediation Scenario

- I. Recall the duration, dates and times of the tour. Include time for preparation, tidying up and debriefing.
- II. List the goals of the mediation: What should the audience see, understand or experience?
- III. List notes, objects and documentation that will be needed for the tour.

## 1 Upon the groups' arrival, time for informal conversation

- Introduce yourself; name and role
- State the nature of the event
- Ask for the participants' names if relevant
- Encourage participation

## 2 Introduce the premises

- Museum's history
- Historical heritage of the location if relevant
- Additional information, anecdotes; ask participants about their familiarity with the premises, etc.

## 3 Introduce the exhibition project

- By whom?
- Why?
- How is an exhibition created?
- What museological and expographic choices were made?

## 4 Point out the museological choices and the main goals behind the exhibit

- What will the exhibit we're visiting look like?
- What types of objects will we discover inside?

## 5 Other announcements to prepare for the tour

- If possible: show the path you're going to follow, point out the places where the activities are going to take place
- If necessary, briefly present the exhibit topics/rooms that will not be addressed
- Warn everyone about any sensitive content (*content warning*).

# Modèle de scénario de médiation

**SPACE 1**  
(ROOM NAME/TOPIC)  
**EXAMPLE:**  
MARGINALIZATION  
or RIGHTS

**In your document, describe the main topic of space 1 if applicable.**

Example: brief text describing how the concept of MARGINALIZATION reflects certain realities associated with the evolution of groups and rights or Brief text describing the evolution of rights and the fragility of gains

## Texts

**Quote the various texts and main labels from space 1 if applicable**

Example: Marginalization can take on different forms. It can concern people who are excluded, marginalized or whose rights are not recognized in the same way as those of the majority. Marginality can also be a choice, struggle or survival strategy to find fulfilment outside the bounds of overly rigid social frameworks.

or

In theory, when rights take on a legal form and are recognized in a document or declaration, this serves as a concrete expression of gains and achievements. But the reality is more complex and this recognition often remains imperfect, so that struggles must continue.

## Testimonies Quotations

**Quote the content of quotations/texts from the room if applicable.**

Highlight and annotate texts that will be read aloud, explained or discussed. (This can be contextual information, synonyms for the more “complex” or technical words, etc.)

Example: “It’s important not just to push for rights—because for us that’s kind of a “Band-Aid,” it doesn’t address the underlying wound...” (Feminist activist)

## Iconography Artifacts Works

**Quote the number on the data sheet of the exhibited work / artifact and its descriptive label**

Highlight and annotate texts that will be read aloud, explained or discussed. (Think to include contextual information, synonyms for more “complex” or technical words, etc.).

Example: 1.14 -  
Outgames poster, 2006  
(poster number 0554;  
temporary number 4-  
28.B.041)

Example:  
8.10 - *Guide de survie. Droits et Recours.*  
*Garde en établissement.*  
Par l’AGIDD-SMQ  
(Data sheet 0785; Temporary number 6- 40.B.144)

**Reproduce the image of the artifact / the exhibited work**



## Mediation topic

**Note down the mediation topic that the exhibited work(s)/object(s) help address**

Example: Defining marginalization—what are its defining characteristics?  
or Show the different forms, stakeholders and goals of rights struggles (raise awareness, educate, inform, protect, show solidarity, bring visibility, etc.)

## Mediation technique

**List the different mediation techniques that can be used in this room.**

Example: Have the group enter the space and ask: What do you see? Is there an object here you’d like to discuss?  
or Watch the video and open a discussion about the content.

or Ask a participant to read a label.  
or Pass around an object everyone can handle.  
or Initiate a mediation structure in the room  
or Invite everyone to get up close.

## Material

**List the equipment that might be needed in this space**

Example: educational tool, documentation, educational-collection object, gloves, headphones, etc

To be completed by the mediation team

Date:

Form number:

# Activity Evaluation Grid for Participants

## *InterReconnaissance* exhibit

I prefer not to answer

Age : \_\_\_\_\_

Gender :  Female       Male       Non-binary

Ethnocultural background: \_\_\_\_\_

### How was the workshop?

1. Did you enjoy it? (mediation, objects, videos, discussion, creation time, etc.)

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2. What did you not like so much? Or what did you feel was missing from the workshop?

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3. What stood out to you the most? What is your takeaway or what did you learn?

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4. Do you have any other comments?

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# Observation Grid

## Interreconnaissance Exhibit

Observer:

Date:

Time:

### Overall objectives of the project

The Écomusée du fier monde wishes to acquire adapted cultural-mediation tools that will enable it to work with three specific sectors: mental health, disability and immigration.

To do so, the project aims to:

- a) Establish their needs;
- b) Innovate in developing cultural mediation activities specifically devoted to furthering their participation and appropriation of the exhibition;
- c) Scientifically analyzing the experience as a whole with a view to putting together a virtual notebook.

### Goals of the notebook

To systematize the needs stated by the three audiences;

To describe the mediation strategies developed (and to be developed); and

To assess their relevance.

This reflection should inform the museum's action plan. The guide will also be disseminated to other cultural institutions.

### Elements observed for each of the sessions

#### More descriptive elements

1. Specific issues encountered in recruitment: requests accommodated, requests that could not be accommodated, people who were expected to come but did not, feedback received on the invitation and the activity presentation guide, etc.
2. Description of the participants: number, background, specific needs clearly named or observed, gender, age, etc.
3. Tour description: welcome, mediation strategies applied (clearly indicate the adaptation implemented for each tour according to the needs that were expressed), progression, etc.
4. Description of the artistic activity: concrete procedure, specifics of each session (clearly indicate adaptations for each visit according to the needs expressed), etc.
5. Description of the participants' evaluation of the activity: what did the participants concretely say in evaluating their experience during the tour or at the time of the evaluation (to be complemented by the written questionnaire), about what they learned, etc.?

### More analytical components

1. How did the group (or individuals) react to the different mediation strategies?
2. How did the group (or individuals) react to the artistic activity? What was the participation level of the group or some of its members?
3. What elements related to their knowledge and experience did participants concretely share at the time of the tour, or not share in spite of the mediators' intentions?
4. What elements related to their knowledge and experience did participants concretely share at the time of the artistic activity, or not share in spite of the mediators' intentions?
5. Issues encountered, new needs expressed and ideas that could have improved participants' experience.
6. Personal evaluation of the tour.
7. Other observations.

# VISIT GUIDE

## INTERRECONNAISSANCE EXHIBITION AT THE ÉCOMUSÉE DU FIER MONDE



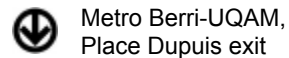
### WHEN?

Thursday, January 24, 2019, from 1:30 to 3:30 p.m.

### WHERE?



The Écomusée du fier monde is located at 2050 Amherst Street in Montreal.



Metro Berri-UQAM,  
Place Dupuis exit

### Accessibility



The museum and its exhibition rooms are accessible to persons with reduced mobility.

The dimensions of the elevator at the main entrance are 47.5 inches (120.6 cm) deep by 35 inches (88.9 cm) wide. The museum also has a relaxation space with seating in the educational area, set back from the exhibition hall. A waiting area is available in the entrance hall of the museum. Interpreters, companions and service animals are welcome.

### Handy information

Address: Écomusée du fier monde  
2050 Amherst St.  
Montreal (Quebec) H2L 3L8  
Phone: 514-528-8444

### Have questions or specific needs related to your visit to the museum?

Contact **Noémie Maignien**, coordinator of the Adaptation - InterReconnaissance project  
exemple@courriel.ca  
514-xxx-xxxx

Upon arrival at the museum, two mediators, Noémie and Catherine, will be there to welcome you. The outing includes a guided tour (in French, roughly 45 min.), a creation workshop (30 to 45 min.) and a discussion about your experience of the tour (30 min.).

A snack will be provided at the end of your visit.

## ACTIVITIES

### During the guided tour

We will talk about the history of the Écomusée du fier monde, the project behind the InterReconnaissance exhibit, struggles for individuals' rights in Quebec, as well as artwork, objects and video/written testimonies from community members.

### During the creation workshop

Artist Fanny H-Levy will give you the opportunity to make a portrait using a fun and simple drawing technique. The activity will also be adapted for persons with reduced mobility and blind participants.

### During the discussion

We will talk about your experience of the tour and workshop, in a group setting. This will be followed by a brief evaluation of your visit, with an optional form.

## FIND OUT MORE



### The InterReconnaissance exhibit

The InterReconnaissance exhibit, featured at the Écomusée du fier monde in Montreal until February 3rd, tells the story of how rights have been defended

since the 1960s by people dedicated to community organizations, and more specifically in the disability, mental health, immigration, women's support and LGBTQ+ community sectors.

Hundreds of testimonies by people from these sectors and thousands of reference objects have been collected since 2012 to make the exhibit possible.

**Warning: The history of rights struggles includes the stories of people who experienced marginalization and violence firsthand, and may upset certain sensibilities.**

## Écomusée du fier monde



The **Écomusée du fier monde** is a citizens' museum founded in 1980 that addresses industrial and workers' history in Montreal. More specifically, it showcases the history and heritage of Montreal's Centre-Sud neighbourhood.

The museum has developed an approach focused on popular education and carries out participatory projects in collaboration with the public, institutions and local organizations.

# InterReconnaissance : une mémoire citoyenne se raconte

Ligne du temps mémorielle

ÉCOMUSÉE  
DU FIER MONDE



Conseil de recherches  
en sciences humaines  
du Canada  
Canada

Social Sciences and  
Humanities Research  
Council of Canada




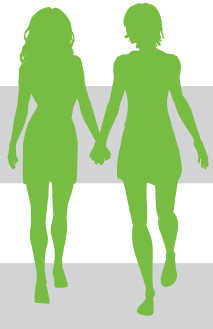



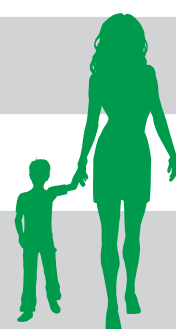
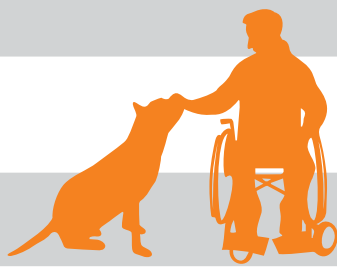
CONSEIL  
DES ARTS  
DE MONTRÉAL  
Montréal



Canadian  
Heritage  
Patrimoine  
canadien

Culture  
et Communications  
Québec

ÉVÉNEMENTS TOUS SECTEURS	FEMMES	HANDICAP	SANTÉ MENTALE	LGBT	MIGRATION	ARTS ET +
1948	Adoption de la Déclaration universelle des droits de l'homme					
1949					Adoption de la Convention de Genève relative au statut des réfugiés	
1953			Utilisation d'un premier neuroleptique à l'hôpital Douglas			
1961			Publication du livre <i>Les Fous orient au secours</i> , de Jean-Charles Pagé			Publication du livre <i>Les Fous orient au secours</i> , de Jean-Charles Pagé
1962			Création de la Commission d'étude des hôpitaux psychiatriques – commission Bédard			
1963					Création de l'Institut interculturel de Montréal	
1964	Adoption de la Loi sur la capacité juridique de la femme mariée					
1966	Création de la Fédération des femmes du Québec Création de l'Association féminine d'éducation et d'action sociale	Création de la commission Castonguay-Nepveu, qui permet de mettre en valeur les personnes handicapées comme groupe social				
1969	Adoption du « bill omnibus », dont un volet décriminalise l'accès à la contraception Création du Front de libération des femmes du Québec			Adoption du « bill omnibus », dont un volet décriminalise l'homosexualité entre adultes (21 ans), dans la sphère privée		
1970	Publication du Rapport de la Commission royale d'enquête sur la situation de la femme au Canada					
1971		Adoption par l'ONU de la Déclaration des droits du déficient mental				
1972	Création du Centre des femmes Création de la Fédération du Québec pour le planning des naissances	Création de la Corporation des handicapés du Québec, devenue l'Office des personnes handicapées	Adoption de la Loi sur la protection du malade mentale			
1973	Création de Vidéo Femmes, un organisme qui soutient la production et la diffusion d'œuvres vidéo réalisées par des femmes Création du Théâtre des Cuisines, fondé par Véronique O'Leary et d'autres femmes	Création du Comité de liaison des handicapés physiques du Québec Organisation de la première manifestation de personnes handicapées à Montréal Publication du Rapport sur la situation des handicapés visuels au Québec – Rapport Girard				Création de Vidéo Femmes, un organisme qui soutient la production et la diffusion d'œuvres vidéo réalisées par des femmes Création du Théâtre des Cuisines, fondé par Véronique O'Leary et d'autres femmes
1974	Création de La Centrale galerie Powerhouse, un centre d'artistes autogéré voué à la diffusion et au développement de pratiques féministes pluridisciplinaires		Création des CLSC (Centres locaux de services communautaires)	Création de La Centrale galerie Powerhouse, un centre d'artistes autogéré voué à la diffusion et au développement de pratiques féministes pluridisciplinaires		Création de La Centrale galerie Powerhouse, un centre d'artistes autogéré voué à la diffusion et au développement de pratiques féministes pluridisciplinaires
1975	Année internationale de la femme / Carrefour 75, consultation québécoise Création du Groupe Intervention Vidéo (GIV), un centre mettant en valeur le travail des femmes	Adoption par l'ONU de la Déclaration des droits des personnes handicapées Opposition au projet de loi 55 sur la protection des personnes handicapées				Création du Groupe Intervention Vidéo (GIV), un centre mettant en valeur le travail des femmes
1976	Adoption de la Charte des droits et libertés de la personne Création des Éditions du remue-ménage, une maison d'édition féministe Création de la pièce féministe <i>La Nef des sorcières</i> , s'appuyant sur les textes de plusieurs auteurs	Publication du Rapport COPEX sur l'intégration scolaire des enfants handicapés		Création de l'Association pour les droits des gai.e.s du Québec	Création de la Commission des droits de la personne et des droits de la jeunesse Adoption de la Loi canadienne sur l'immigration Création de l'Association québécoise des organismes de coopération internationale Opposition au projet de loi C-24, qui visait à imposer des contraintes aux personnes immigrantes	Création des Éditions du remue-ménage, une maison d'édition féministe Création de la pièce féministe <i>La Nef des sorcières</i> , s'appuyant sur les textes de plusieurs auteurs
1976-77						
1977				Descente policière au bar Truxx – 140 arrestations et manifestation de la communauté gaie Ajout d'une clause interdisant la discrimination sur la base de l'orientation sexuelle à la Charte des droits et libertés de la personne	Adoption de la Loi 101	
1978	Publication du rapport <i>Pour les Québécoises : égalité et indépendance</i> Création de la Coordination nationale pour l'avortement libre et gratuit Création de la pièce féministe <i>Les Fées ont soif</i> , de Denise Boucher	Adoption de la Loi assurant l'exercice des droits des personnes handicapées en vue de leur intégration scolaire, professionnelle et sociale Création de l'Office des personnes handicapées du Québec Publication du manifeste <i>Revhandicaps !</i> Ajout d'une clause interdisant la discrimination sur la base du handicap à la Charte des droits et libertés de la personne Lancement de l'opération « Vers une politique d'ensemble »			Création du Conseil canadien pour les réfugiés Négociation de l'Entente Couture-Cullen sur l'immigration francophone au Québec Création de la Table de concertation des organismes au service des personnes immigrantes et réfugiées	Création de la pièce féministe <i>Les Fées ont soif</i> , de Denise Boucher
1979						
1979-81					Arrivée des boat people en provenance du Vietnam	
Vers 1980			Création d'Auto-Psy, un groupe de promotion et de défense individuelle et collective des droits en santé mentale			
1980	Adoption de la Loi instituant un nouveau Code civil et portant réforme du droit de la famille, qui introduit la notion d'égalité entre les époux dans la gestion des biens de la famille et l'éducation des enfants Création, par Lise Nantel et Marie Décar, du projet <i>Les Chevaliers des temps modernes</i> , bannières et marionnettes géantes utilisées lors de manifestations, dont la journée du 8 mars	Réalisation d'un grand colloque sur les droits des personnes handicapées du Québec, organisé par l'Association de paralysie cérébrale du Québec				Création, par Lise Nantel et Marie Décar, du projet <i>Les Chevaliers des temps modernes</i> , bannières et marionnettes géantes utilisées lors de manifestations, dont la journée du 8 mars
1981	Mise sur pied du colloque « Accoucher ou se faire accoucher » Création du docufiction <i>C'est pas le pays des merveilles</i> , sur la dépression chez les femmes, par Helen Doyle et Nicole Giguère	Année internationale des personnes handicapées de l'ONU Participation de diverses organisations de personnes handicapées à un sommet socioéconomique sur l'intégration sociale Publication du rapport fédéral <i>Obstacles</i> , sur la situation des personnes handicapées au Canada	Création du docufiction <i>C'est pas le pays des merveilles</i> , sur la dépression chez les femmes, par Helen Doyle et Nicole Giguère		Adoption du Plan d'action sur les communautés culturelles	Création du docufiction <i>C'est pas le pays des merveilles</i> , sur la dépression chez les femmes, par Helen Doyle et Nicole Giguère
1982	Adoption de la Charte canadienne des droits et libertés Exposition collective Art et féminisme, présentée au Musée d'art contemporain de Montréal, dans laquelle furent notamment présentées les œuvres <i>The Dinner Party</i> , de Judy Chicago, et <i>La Chambre nuptiale</i> , de Francine Larivée	Création d'une table de concertation des personnes handicapées			Mobilisation autour de l'affaire Regalado, journaliste salvadorien ayant fait l'objet d'un certificat de sécurité, puis qui a été blanchi	Exposition collective Art et féminisme, présentée au Musée d'art contemporain de Montréal, dans laquelle furent notamment présentées les œuvres <i>The Dinner Party</i> , de Judy Chicago, et <i>La Chambre nuptiale</i> , de Francine Larivée
1983	Adoption de la Loi sur les agressions sexuelles, criminalisant le viol conjugal		Création du Regroupement des ressources alternatives en santé mentale du Québec		Création du Centre justice et foi, un centre d'étude et de réflexion sur de grands enjeux sociaux, dont celui des communautés culturelles	
1984		Adoption de la Politique À part... égale – L'intégration sociale des personnes handicapées : un défi pour tous	Création de Folie/Culture, un centre d'artistes autogéré explorant les enjeux de la santé mentale	Descente policière au bar Buds – 200 arrestations Création du Salon des Tribades, un espace de création libre par et pour la communauté lesbienne		Création du Salon des Tribades, un espace de création libre par et pour la communauté lesbienne Création de Folie/Culture, un centre d'artistes autogéré explorant les enjeux de la santé mentale
1986	Adoption de la Politique d'intervention en matière de violence conjugale					
1987				Création de Jeunesse Lambda, un groupe d'échanges par et pour les jeunes LGBTQ+ Création du festival de cinéma gai et lesbienne Image + Nation		Création du festival de cinéma gai et lesbienne Image + Nation

ÉVÉNEMENTS TOUS SECTEURS	FEMMES	HANDICAP	SANTÉ MENTALE	LGBT	MIGRATION	ARTS ET +
1988	Arrêt Morgentaler, émis par la Cour suprême du Canada, décriminalisant l'avortement	Manifestation pour l'accès aux transports en commun, organisée par l'organisme américain ADAPT			Adoption de la <i>Loi sur le multiculturalisme canadien</i>	
1989	Attentat antiféministe perpétré par Marc Lépine à Polytechnique Montréal Mobilisation autour de l'affaire Chantal Daigle et décision de la Cour suprême du Canada levant une injonction obtenue par son ex-conjoint lui interdisant le recours à l'avortement		Adoption de la Politique de santé mentale du Québec		Création du Comité d'action contre le racisme	
1990		Création de l'événement « Femmes en tête », célébrant le 50 <sup>e</sup> anniversaire de l'obtention du droit de vote des femmes du Québec	Création de l'Association des groupes d'intervention en défense de droits en santé mentale du Québec (AGIDD-SMQ)	Descente policière et répression lors d'un party Sex Garage près du Vieux-Montréal		
1991		Création de l'Organisation des femmes philippines du Québec			Création de Multi-Monde, entreprise de production et de diffusion de documentaires engagés	Création de Multi-Monde, entreprise de production et de diffusion de documentaires engagés
1992		Organisation du forum « Pour un Québec féminin pluriel » Création du documentaire <i>Femmes d'ailleurs, enfants d'ici</i> , sur les travailleuses domestiques philippines, par Marie Boti et Fiorchita Bautista			Mise sur pied du Programme des aides familiales résidentes Création du documentaire <i>Femmes d'ailleurs, enfants d'ici</i> , sur les travailleuses domestiques philippines, par Marie Boti et Fiorchita Bautista	Création du documentaire <i>Femmes d'ailleurs, enfants d'ici</i> , sur les travailleuses domestiques philippines, par Marie Boti et Fiorchita Bautista
1993			Création du groupe Frères et sœurs d'Émile Nelligan	Mise sur pied des audiences publiques de la Commission des droits de la personne et sur la violence et la discrimination envers les gays et lesbiennes Création de la Table de concertation des lesbiennes et gays du grand Montréal Création du festival Divers/Cité		
1994				Descente policière au bar KOX – 144 arrestations Création du Groupe de recherche et d'intervention sociale (GRIS-Montréal)		
1995	Création du Secrétariat à l'action communautaire autonome et aux initiatives sociales	Organisation de la Marche Du pain et des roses				
1996		Adoption de la <i>Loi sur l'équité salariale</i> Création de Studio XX, centre d'artistes féministes en arts médiatiques		Abrogation de l'article 137 de la Charte des droits et libertés, qui fait obstacle à la reconnaissance des couples de même sexe Organisation du Forum des gays et lesbiennes syndiqués du Québec Création de Studio XX, centre d'artistes féministes en arts médiatiques		Création de Studio XX, centre d'artistes féministes en arts médiatiques
1997		Adoption de la <i>Loi sur les CPE</i> (centres de la petite enfance)	Création du centre Les Muses, voué aux arts de la scène pour des artistes vivant avec un handicap	Adoption de la <i>Loi sur la protection des personnes dont l'état mental présente un danger pour elles-mêmes ou pour autrui</i> Publication du livre <i>Aller-retour au pays de la folie</i> , de Luc Vigneault		Publication du livre <i>Aller-retour au pays de la folie</i> , de Luc Vigneault Création du centre Les Muses, voué aux arts de la scène pour des artistes vivant avec un handicap
1998			Adoption du Plan d'action pour la transformation des services de santé mentale	Création de la Coalition québécoise pour la reconnaissance des conjoints et conjointes de même sexe		
1999		Organisation de la Marche mondiale des femmes	Création de Corpuscule Danse, troupe de danse comprenant des personnes en situation de handicap, fondée par Franca Geoffroy	Organisation du colloque « Isolement et contention : pour s'en sortir et s'en défaire », par l'Association des groupes d'intervention en défense des droits en santé mentale du Québec Création de l'organisme Les Impatients, lieu de création et de diffusion pour les personnes atteintes de problèmes de santé mentale	Adoption du projet de loi 32, <i>Loi modifiant diverses dispositions législatives concernant les conjoints de fait</i> , afin de reconnaître les couples de même sexe	Création de la Coalition québécoise pour la reconnaissance des conjoints et conjointes de même sexe Création de la Semaine d'actions contre le racisme Création de MAI (Montréal, arts interculturels), un espace de création et de diffusion pour la diversité montréalaise
2000						Création de Corpuscule Danse, troupe de danse comprenant des personnes en situation de handicap, fondée par Franca Geoffroy
2001					Attentats du 11 septembre 2001	
2002					Adoption du projet de loi 84, <i>Loi instituant l'union civile et établissant de nouvelles règles de filiation</i>	
2003		Organisation du Forum Rebelles			Mobilisation autour de l'affaire Adil Charakoui, résident permanent d'origine marocaine faisant l'objet d'un certificat de sécurité jusqu'en 2009	
2004				Célébration du premier mariage d'un couple de même sexe Hendricks-Leboeuf Organisation des États généraux « De l'égalité juridique à l'égalité sociale »		
2005		Création de la Coalition anti-masculiniste	Adoption du Plan d'action en santé mentale	Adoption du projet de loi C-38 au fédéral, ouvrant le mariage aux couples de même sexe		
2006		Décision de la Cour supérieure sur la gratuité des avortements dans les cliniques privées	Adoption par l'ONU de la <i>Convention relative aux droits des personnes handicapées</i>	Création du Conseil québécois des gays et lesbiennes Organisation à Montréal des Outgames mondiaux	Organisation des audiences populaires en immigration Création de Diversité artistique Montréal (DAM), un organisme faisant la promotion de la diversité culturelle dans les arts et la culture	Création de Diversité artistique Montréal (DAM), un organisme faisant la promotion de la diversité culturelle dans les arts et la culture
2007			Organisation d'un forum international à Montréal sur la gestion autonome des médicaments	Publication du rapport <i>De l'égalité juridique à l'égalité sociale : vers une stratégie nationale de lutte contre l'homophobie</i>	Organisation de la commission Bouchard-Taylor	
2008-09		Réalisation du projet et du film documentaire <i>Trisomie 21 : Le Défi Pérou</i> , réalisé par Lisette Marcotte				Réalisation du projet et du film documentaire <i>Trisomie 21 : Le Défi Pérou</i> , réalisé par Lisette Marcotte
2009		Adoption de la Politique <i>À part entière : pour un véritable exercice du droit à l'égalité</i> , Politique gouvernementale pour accroître la participation sociale des personnes handicapées		Adoption de la Politique québécoise de lutte contre l'homophobie		
2011-13	Organisation des États généraux de l'action et de l'analyse féministes		Création de l'exposition <i>InsolentEs et InsoumisEs – Esquisses sur les droits en santé mentale</i> , par Action Autonomie et le Musée des beaux-arts de Montréal			Création de l'exposition <i>InsolentEs et InsoumisEs – Esquisses sur les droits en santé mentale</i> , par Action Autonomie et le Musée des beaux-arts de Montréal
2012	Formation de la section québécoise du mouvement <i>Idle No More</i>			Création du Conseil québécois LGBT		
2013					Élaboration de la Charte des valeurs québécoises	
2017			Adoption d'une nouvelle <i>Loi sur les services de santé et les services sociaux</i>			

