# EMEE

EuroVision – Museums Exhibiting Europe

Culture-Project
November 2012 – October 2016

# Activity report

Activity No.7

| Version No. | Author, institution | Date/Last Update |
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| *4* | *ESPE - UPEC* | *15 juillet 2014* |

| Number of activity: | 7 |
| --- | --- |
| Title of the activity: | Joint development of intercultural concept |
| Duration of the activity: | June 2013 May 2014 |
| Name of the activity leader: | Université Paris Est Creteil – ESPE, France |
| Name of leading institution: | University of Augsburg, Germany |

## Summary

*Please fill in in full sentences:*

**What were the initial objectives of the activity according to the activity plan?**

**<span style="color:red">Initial plan: aims, timeline, thematic</span>**

7.1. Developing the concept of non-visitor and attempting to bridge the gap

    7.1.a.1. Developing the concept of visitor / non-visitor (focusing on similarities / differences in local, national and european points of view): September to November 2013

        - Pointing and identifying the type of the relevant public (see underneath): collecting and summarizing European bibliography

        - Identifying effects induced by social, spatial and cultural differentiation

        - Identifying attitudes of the public concerned (some relation to culture, de Certeau)

        - Identifying induced effects and results by cultural facilities politics; capital city / provinces, big towns centers / suburbs / small towns /country; development of cultural local institutions shop windows to the detriment of the local area networking; FRAAP study

7.1.a.2. Measures and strategies to reduce disparities and to bridge the gap: September to November 2013

- Passing on

- Connecting with audience differently from the usual advertising register

- Imaging / conceiving and developing singular mediation tools (Bourdieu: what means talking; Rancière: dazing logic; laboratory-object; reinvestment of museum objects and works of art misappropriations through pop culture and advertising; etc.)

- Conceiving and designing a dual approach: face to face and distance

- Being present where the audience is (strolling exhibition, partnerships with host cities ...)

- Networking of land beyond museums and urban centres to build a projects traffic network

7.1.b Concept of visitor / non visitor in partner museums: Discussion September to November 2013

- Collecting available data (statistics, survey, poll, visitors book, etc.), attendance, characterization and implemented strategies from all partners concerning their audience / non-audience and (each museum of the project, local, national) about different types of visitors (free and compulsory visitors...) / non-visitors (never visitors / pausing visitors / handicapped visitors)

- Developing the concept of visitor and its different meanings, connotations and implications with the partner and associated museums


7.2. Organizing the research on visitors / non-visitors in museums, on the means of documentation and making up of reports: September to November 2013

Conceiving and designing tools for data collect and analysis


7.3. Research about museums visitors / non-visitors

7.3.a. Research about museums' visitors / non visitors: documentation and reports

Investigating studies, writing reports: September to November 2013

7.3.b. In each museum, selection of groups of non-visitors, contact, analysis of the reasons why they do not feel attracted by the museum or do not know it

Identification, investigation and assessment: September to November 2013

7.4. In collaboration with the UPEC and Monochrom, museums involved developing a program of "events-strategies" to attract non-visitors: December 2013 to January 2014

> Small meeting, Sofia, February 2014: taking stock of the researches and studies and summing up

7.5. Implementation and evaluation of the program: March to April 2014

7.6. On-line documentation : Mai 2014

**Please write and overview of the progress of the activity and its results compares to the initial objectives.**

**A- Introduction to the general study**

**B- Why focus on non-visitors?**

**C- What studies have been done on attendance at cultural establishments?**

- Case study: observation of cultural habits in France; the impact of digital technology

- What is a non-visitor?

- What actions are being taken to expand audiences?

- What noticeable effects do these actions have?

- What other avenues of research are currently being developed with the aim of expanding audiences?

**D- What innovative actions can be implemented?**

**E- Synthesis of case studies**

- Organizing the research on visitors / non-visitors in museums, on the means of documentation and making up of reports: September to November 2013

- Implementation and evaluation of projects in order to attract and work with target groups of non-visitors

- Describe the organization of the team responsible for the work with the visitors / What are your recommendations for improving the efficiency of the team?

- Describe the approach implemented to detect and to characterize non-visitor groups / What are your recommendations for improving the identification of non-visitors groups, for example what are the problems to be solved and the issues to be addressed?

- Describe your target non-visitors group(s) and their representatives. Why you have chosen in special this (new) non-visitor group(s)? What special characteristics do they have (also in contrast to groups you have contacted before EMEE) / What are your recommendations for choosing a target group of non-visitors, for example what are the problems to be solved and the issues to be addressed?

- Describe the approach developed for getting in contact with these groups or their representatives / What are your recommendations for getting in contact with the target groups, for example what are the problems to be solved and the issues to be addressed?

- Implementation of specific and exemplary measures for this (these) group(s). What are innovative practices* proposed with the goal of bridging the gap about COP 1 2 and 3 / What are your recommendations for these points?

- What is the impact on the museum activity / What are your recommendations?

## F- Bibliography

## A- Introduction to the general study

European countries have many museums whose practices have evolved according to national, regional and local logics. The main information we have to observe practices are given to us by the EGMUS group – The European Group on Museum Statistics[1] – whose main goal is collecting and publishing comparable statistics. EGMUS is the gathering of 27 European countries, among which are all the members of the EMEE project, apart from Bulgaria.

In view of the 7th activity of our project, we have taken an interest in the information relating to the implementation of actions directed at people who don't visit museums: how can these people be

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[1] http://www.egmus.eu

recognized and by what means? What actions are put in place in museums and are aimed at these visitors? How is the impact of these actions assessed?

The reports from each of the countries on the EGMUS website gather a large number of statistics relating to their museums and how they work. Generally speaking, this information relates to audiences' attendance quantitatively speaking; it also relates to organizational aspects. When target audiences are specified, they are mainly school audiences, which make up a variable but important part of the audience depending on the country. Educational activities are sometimes mentioned, but mainly those aimed at young people. Educational services, in terms of teams and goals, are hardly ever mentioned.

There is an interesting note in a Belgian study from 2006: over half of the museums that answered the national survey said that they did not have such an educational facility; there is no easy interpretation, and, based on what is apparent in a few other countries, this can cover many different situations:

- either their existence is not a priority in the museum's politics and we can assume that other instances have implemented other forms of mediation, but there is a lack of sources for national summaries ;

- either the size or the budget of the museums don't allow to implement such a facility, the effects of the summary and the statistical results mask the profound disparities between museums ;

- or the service is integrated into other of the museum's internal facilities , the statistics about the staff aren't refined enough to notice it.

We can therefore ask ourselves, whether or not it is necessary, as well as looking for innovative mediation actions, to mobilize European museum facilities about the implementation and operation of such services, integrated within every facility or shared between several institutions, about the staff (specific qualification, recruitment, relation to the curators and exhibition commissioners, etc.), about the objectives, the means, the target audience. Because the development of targeted actions in the context of a partnership, like what we're trying to create, implies the existence of a team whose activity is clearly to design and manage such projects and to appreciate their impact.

An action suggested by different countries on the increase of public attendance concerns the implementation of free entries, but according to very diverse terms. If the free entry seems to have an important impact on the museum attendance in nearly every country operating it, whatever the form (age groups, specific days or times, specific socioeconomic categories, etc.), the results are, however, very variable and show that information and an accompaniment are often necessary, as is a fine study that can't simply be measured by the number of entries (see the example of Hungary). This includes knowing which visitors are attracted by free entries: regular visitors or potential visitors that know the museum, for

example families discouraged by a prohibitive entry cost? Non-visitors? Tour operators who reduce the costs for their group (see, for example, the decision taken by certain French museums to stop free entries in periods of important tourism)? The 2009 French report relates more specifically to this point, and shows how thoughtful actions have an impact on target groups.

But these reports contain very little information about mediation work aimed specifically at target audience initially recognised as non-visitors. Several countries differ in their reports by seeking an understanding of the public and their needs, with the intention to increase the attendance of cultural facilities (which does not exclude the idea that other projects exist elsewhere but don't appear in available reports); these countries also try to characterize non-visitors and define what targeted actions could be used to promote their visit. But the comparison is difficult because, when reading reports and appendix or additional documents specific to museums, which unfortunately are only rarely translated into English, it seems that:

- the definition of what a museum is, even when it refers to the "Code of ethics" defined by the ICOM, is very heterogeneous at a European level, and even sometimes within a same country;

- few countries (and even museums in the appendix documents) specify the way that they have collected and processed statistics, the information is therefore difficult to compare from one country to another and is often inflected by political display logics;

- the economical and political situation of the country has a fundamental impact on the quantity, the ratios and the types of attendance;

- the wealth of the country or the region's heritage, as well as the representation created by the visitors and the councilors have a strong influence on the results.

The data we have therefore needs to be complemented by research into crossover studies of the public attendance, the logics and strategies of museums, regions and states and tools targeted at different scales that would help identify non-visitors; as well as action models that could help us develop cultural mediation actions, targeted at the non-visitors. Firstly, we will review the issue of cultural attendance, then, we will identify a series of possible innovative actions. This information allows us to write up an observation grid to engage partners in cultural facilities in an analysis of their practices. In a second phase, each partner develops and implements a concrete action project of cultural mediation, directed at a target audience defined by an internal investigation; the impact needs to be noticed. In the last phase, and from the various assessments collected, we will try to define action scenarios that we could offer to the community.

## B- Why take an interest in non-visitors?

Over the last few decades, in addition to their routine scientific research, museums have also been making an effort to think about knowledge diffusion to the general public. This activity, which targets potential visitors, is itself subject to internal research aimed at evaluating its impact. In a wider sense, the question of the public's attendance at museums goes hand in hand with more general studies relating to citizens' cultural habits; indeed, visiting a museum is just one way among many others of gaining access to cultural resources. It's within this context, both limited to the museum environment but also linked to the larger cultural structures, that this work is placed: some people make use of what museums have to offer, whereas others avoid them or simply don't have access. Who are these non-visitors, why don't they go to museums, what can be done to convince them to come and help them make the most of these resources, how can museums be altered so that these people become regular visitors?

Firstly, we will focus on the existing research into cultural visiting and recognizing the non-visitors, whilst keeping in mind that the reasons behind wanting a larger public are sometimes contradictory. Then, we will make a list of the ground-breaking activities, which will allow us to take practical measures; the partner museums put a project to the test by aiming it at a target group of non-visitors chosen beforehand. Finally, we will offer potential scenarios and advice, based on the analysis of the case studies given to us by the partner museums.

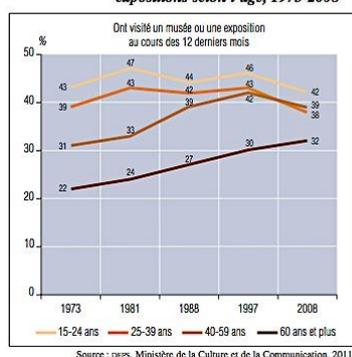## C- What studies have been done on attendance at cultural establishments?

• Case study: observation of cultural habits in France; the impact of digital technology

To understand the relation between research and innovative activities correctly, we will pay particular attention to the French approach. Indeed, cultural habits in France have been the subject of much research by the Minister of Culture for the past thirty years. These habits have been monitored over a long period of time, and they inform us of the general trends and highlight the differences in people's cultural habits.
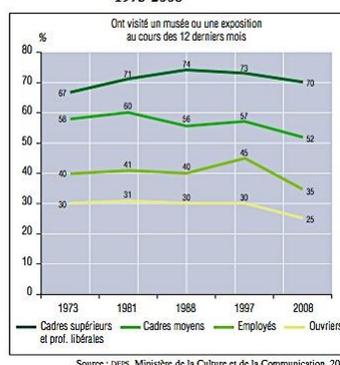
In a study relating to these cultural practices in France from 1973 to 2008, Olivier Donnat (2011) highlights four major trends: a clear increase in the use of screen-based technologies and music (both as families and as individuals), a fall in the reading of printed matter (which does not mean that people are reading less), the boom in amateur artistic habits (reinforced by the use of digital production), and an increased attendance at cultural establishments (despite a fall in 2008).

These trends are explained by particular dynamics, defined by the study of the influence of four socio-demographic criteria: gender, age, social background and place of residence. There is a noticeable increase in the attendance at cultural facilities, which doesn't include museums and exhibitions, whose dynamics are stable. This attendance can be explained by various factors: most often, it fits in with days out (family trips); the disparities linked to age have decreased because of an increase in the attendance of senior citizens (see graph 35); in adult life, cultural visits withstand the negative effects of age better than trips to the theater or the cinema; the discrepancies based on social background (senior executives and professionals, junior executives, employees, workers) have seen no change (see graph 37; what applies for museums doesn't apply as much for exhibitions showing varied content); the discrepancies based on the place of residence have not changed significantly (the attendance of country dwellers has increased faster than average, whereas the attendance rate of residents of the capital is high and still increasing).



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of country dwellers has increased faster than average, whereas the attendance rate of residents of the capital is high and still increasing).

It is interesting, in passing, to notice the distinctive dynamic of the rural world, dedicated to culture. There is a combination of an ever-diversifying supply and of the residents' commitment to enlivening their territory, in the form of exhibitions, cultural events or even local fêtes, publicized through advertising and local televised news, which seem to have found their audience.

*Cultural habits in the digital age*

The spread of Internet use and the democratisation of new digital communication media have disrupted our habits. Some theories, due to a lack of historical perspective, tend to see them as the cause of the sudden decrease in cultural practices. As was mentioned previously, certain trends have existed for the past thirty years and haven't actually been notably changed by digital technology. It is therefore important to wonder whether or not this digital "revolution" has caused changes in cultural habits, and what the nature of these changes is. In a recent study, Olivier Donnat (2009) summarises these changes. There is an undeniable and considerable multiplication of the possibilities of using, stocking, and exchanging audiovisual content since 1990, as much in people's home as elsewhere, due to the mobile aspect of these ever-smaller devices and online services:

- The increasing power of the screen is insured by the mass arrival of computers, consoles, and mobile phones, allowing easy interplay between art, entertainment and communication. Their main users are youth and people from privileged backgrounds (see graph 2). They are highly involved in cultural life, and this media seems to go hand in hand with the "going out" culture, an outdoor-orientated pastime.

- A fall in the consumption of television and radio among the younger generation

- A constant fall in reading the press or books, a trend observed since the 1980s. This drop is combined with the ageing of the reading population. Women read more than men, and in a larger number, whatever their social background.

- Culture is more expressive: there is a deep transformation of amateur artistic practices, caused by computers and other digital formats, writing, music, graphic arts, photography, video (self production)

The criteria of age should also be considered and allows us to observe the diversity of these habits, depending on generations:

- The generation born before the Second World War was characterized by printed matter
- The "baby boom" generation benefited from education and from the growth of the cultural industry, and still shows traces of a juvenile culture marked by music.
- The generation of 30 to 40-year-olds, the second generation born into mass media, personal radio and television sets, multiple equipment and continuous coverage, has learnt to seize the opportunities given to them by digital culture.
- The under 30s have grown up in the digital world: they represent a third media generation in the making.



Graphique 2 – Fréquence d'utilisation de l'internet et pratiques culturelles
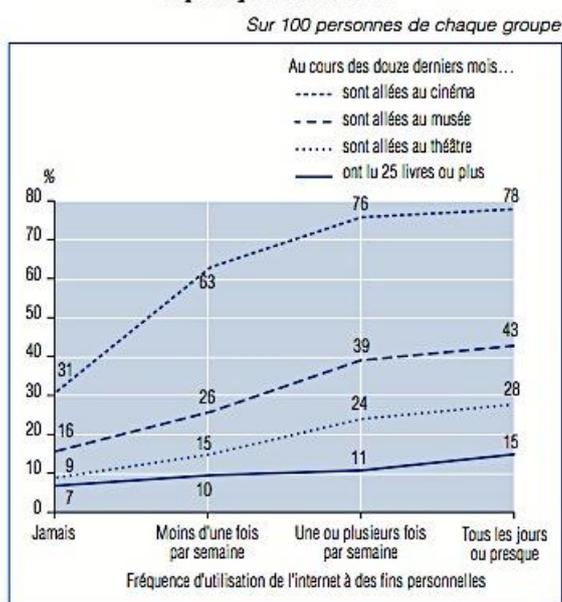
*Moving towards widespread access to digital information*

The increase in the use of mobile screens and of interconnected networks thus foreshadows this third media generation, which can use codes found around museums, giving free access to online information. For example, it is easy to make QR codes[2] linked to objects or situations, which allow direct access to

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[2] http://en.wikipedia.org/wiki/QR_code

websites (see the example of the French case study; the website created for this study can be found via this QR-code).



This new generation could also be part of a world of objects interconnected via RFID microchips wirelessly linked to our smartphones, thanks to radio communication. This approach has grown in the past few years (WASIK 2013)[3]. An RFID microchip is a small device made up of an electronic chip and an aerial, which can pick up radio signals and answer them. Imagine the following scenario: as soon as you enter the museum, your phone is able to pick up information coming from each exhibit. On the one hand, you are able to pick up textual and auditory information related to this object. On the other hand, you are connected to an online network. From there, there are several possibilities, from the simple transfer of information (during an individual visit), to the write-up of a collective and problem-orientated report of the visit (during school trips), or even the possible interaction between an exhibition, its digital resources and active visitors thanks to a contributory feedback. This technology is available, all that's left to do is to devise a protocol that uses it efficiently, i.e. a protocol that is not just limited to consumerism, but is instead integrated into guidance practices which require interaction.

Finally, the social and cultural fabric now relies on digital tools to structure and spread information. These tools allow networks to be built between organisations and the people joining forces towards a common interest, or even between people dispersed around a same area, as mentioned previously on the subject of cultural development in the country.

• What is a non-visitor?

When involved in a project that aims to help people access museums, we are geared towards cultural democratisation, because the lack or deprivation of culture (Moulinier, 2011) is seen as an injustice, as shown in sociological studies conducted since the 1960s (See Bourdieu-Passeron 1964, Bourdieu-Dardel 1966, Bourdieu-Passeron 1980.) But what exactly does it entail? (Donnat - October 2001, p.14) An increase in general attendance or in practices, a change in socio-demographic profiles? Activist cultural

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[3] WASIK B. (2013). When all our objects will be programmable. Courrier international n°1180, 13/19 June, France (source : WIRED, American magazine).

practices are also involved, for example political theatre or modern art, along with the non-objectified idealism they imply. (Jeanson 1973, Rancière 2008, Neveu 2013)

This interest may also have an economic goal. Indeed, there is research into expanding the culture market because of the need for results. (Kirsberg 1996, Jacobi-Lucherhoff 2010). Museums cannot be separated from consumerism, and it seems important, in this context, to be reminded of the question of societal choice: more than anything, shouldn't museums preserve their public utility mission – which is to establish public collections, develop knowledge and spread it among all communities – as well as develop a project which trains citizens to contribute to forming the basis of democracy? To put it another way, can museums not revive the tradition of their "utopian" project?

*What is a non-visitor? Or, in other words, how does one survey a community that doesn't exist?*

The term "non-visitor" doesn't appear in these studies as a concept, but rather to denote a wide variety of circumstances. For example, it is noticeable that the visitor/non-visitor categories are not defined in the same way in all of our partners' studies. In the general studies, they include people who don't visit cultural facilities but who may still have certain cultural practices in their own home or in private, such as reading, amateur activities or the use of audiovisual material. (Donnat-October 2011, 183). In studies concerned with the use of one cultural structure in particular, the term "non-visitor" referred to the people who don't visit that actual establishment, but may visit others. (De Mengin, 2001) Finally, emerging and popular cultures are hardly or not taken into account within the "institutional culture"; (De Certeau 1993 – Jacobi-Lucherhoff 2010, Villa 2010)

In reality, the "non-visitor" category does not constitute a real fact, but rather a starting point for the discussion, which triggered the cultural institutions' action. The analysis of the term "non-visitors" can be divided into two different axes: a "marketing" axis, which works by trying to reach a certain quantitative attendance rate, and a "campaigning" axis, which falls within an ideal of cultural democratisation.

That is why we are suggesting that our partners develop their study on the identification of these "non-visitors" in two stages. Firstly, by becoming familiar with the results of previous studies regarding citizens' cultural habits, and the research into innovative ways of spreading culture (see the bibliography appendix – to be tested with the suggested partners); the point is to define the main trends which appear in citizens' habits and make a list of the possible actions. Secondly, by analysing the composition of their own audience with these definitions in mind, with the objective of creating audience-specific projects. For example, a few of these target audiences are evidenced through the analysis of different studies used throughout this work: disabled people, teenagers, young adults, immigrants or even students of science

and technology. Once the target audience has been defined, the museum's team can determine their action plan.

• What actions are being taken to expand audiences?

Increasing and improving cultural habits is a major issue in most of our countries. Many actions have been undertaken: developing communication, suitable museum-related approaches and cultural mediation, forming partnerships, making museums entries free, and creating large exhibitions.

External *communication*, print-based and digital communication constitute the first method used to inform the general public of an event. The development of information and communication technologies has reinforced the possibility of spreading information, but has also resulted in the problem of information overload. Citizens now have to analyse and sort this information; whereas each cultural facility needs to reach their target audience as part of a widened and competitive cultural offer.

Presenting the artefacts and giving suitable documentation in each exhibition is now raising the question of their accessibility and comprehension by visitors in museums, a problem that led to novel methods of presentation. Welcoming the visitors to the exhibitions has also become a major issue, and has created the need for new positions, and hence new cultural *mediation* diploma courses.

*Developing suitable museum-related approaches* had led to offering ways – particularly in the educational field - in which pupils and students could avoid being part of a passive audience, or "non-actors", whilst learning. It aims to help them bridge the gap, and, whilst learning, to change their point of view. These new practices are developing within European *hands-on activity[4]* projects (Rocard 2007), which aim to encourage an *inquiry-based approach[5]*, as a way to explore, experiment and think further, as well as learn and therefore contribute to stimulate school pupils and students, give them a taste for learning and allow them to go from simply being a passive spectator, to being an actor. These projects are aimed particularly at "non-learners", and especially at pupils from underprivileged social backgrounds[6]. They are developed within cultural establishments, such as museums, and allow the setting-up of partnerships with educational institutions (see below). As a result, museums, thanks to their organisation system and object presentation,

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[4] In 1992, Leon Lederman - Laureate of the Nobel Prize in 1988 – had launched the science education program Hands on, in Chicago. In order for direct experience to lead to understanding, students need to think about their hands-on work, discuss it thoroughly with others, and write about it.

[5] This approach gives more space to observation, experimentation and the teacher-guided construction by the child of his/her own knowledge. This approach is also described as a 'bottom-up' approach

[6] Voir en particulier les expériences menées aux Etats-Unis, puis en France dans le cadre de l'opération *Main à la Pâte* : http://ed.fnal.gov/lsc/ ; http://www.fondation-lamap.org/fr/page/17992/the-la-main-a-la-pate-foundation .

are undergoing a significant evolution by *developing suitable museum-related approaches*. They have, notably, caused the presentation of exhibition collections to be reflected upon, which has led presentations to be organised according to "key exhibits". New establishments are beginning to take these requirements and new museum-related designs into account, by offering to develop their visitors' curiosity (Mengin, 2011). Their designers, and especially their scenographers, are defending this new way of presenting museums' objects, with the implicit intention of reaching and retaining new audiences, without having to sacrifice the museum's "raison d'être". However, even though the term "key exhibit" is often used in specialised literature, it needs a more precise definition, as it will allow a better understanding of what designers of this particular branch of museology are expecting from their visitors' place, but more importantly, from their role. At most, the term is currently designated by its functions: the "key exhibits" "are there to attract visitors and lead them to the other objects that make up the permanent exhibition. They should be clearly marked, direct the visit and allow for the key elements to be quickly identified" (Jacomy 1993). Their role is to arouse people's curiosity. "In addition, this interest is visible in both children and adults, through their questions centred around a few "key exhibits", which are often difficult to popularise, in the same way as black holes, supernovas of the Big Bang." (Giraud, Merle 2003).

The cultural structures' goal of expanding audiences is imposed on them by the state or by the local institutions that finance them. To attract new audiences, each structure develops *partnerships* with school, university and traditional social networks. This allows the creation of very interesting projects aimed at "non-visitors" within to two courses of action, which can be complementary: the first being moving groups towards the cultural facilities, bearing in mind the problem of distance from the facility and of reduced reception capacity; the second being the design of a mobile cultural resource, which comes with the problem of transport, insurance cover and even guidance, as the interpretation of the exhibits can be different depending on the exhibition's location. There is also a problem that doesn't directly affect museums but rather their academic partners: these cultural resources are rarely used, and therefore the project's "extraordinary" aspect comes into contrast with the "ordinary" side of the classroom by generating the idea that school is better when it is done differently and elsewhere. Other practices are also being implemented, such as free entries into museums (Eidelman-Ceroux 2009), which we will discuss below, or even the development of "blockbuster" exhibitions (Jacobi-Luckerhoff 2010) and of super cultural productions aimed at enticing a large audience.

• What noticeable effects do these actions have?

In view of our research issue, we can ask ourselves if these actions are having an effect on the expansion of cultural audiences towards "non-visitors". By looking at the results of the French study mentioned previously (Donnat 2011), we can see that the attendance of cultural facilities has certainly increased

overall, or at least stayed stable for museums and exhibitions, but that the discrepancies between socio-professional classes, regarding attendance, have stayed the same. We can also see that digital technologies have stimulated a profound change in practices, but rather than help towards a better distribution between uses, it reinforces intellectual cultural habits. In other words, and in terms of a general analysis regarding the whole of France, the impact of the actions aiming towards reducing "non-visitors" is not visible.

However, some observations allow us to judge the impact of certain actions in a more detailed manner. For example, the French Minister of Culture and Communication conducted an experiment into the effects of free entry into museums and of the reasons behind visitors' attendance with a sample of 14 museums and monuments. The results were very clear and showed that free entry increased the attendance of certain audiences who encourage applying free entry to certain target audiences. This experiment was assessed in an impact study conducted by Jacqueline Eidelman and Benoît Cerou (2009). It is based on a real audience, i.e. an audience part of a particular situation; it relies on a unified investigation scheme; it provides a simultaneous observation of all audiences experimenting with free entry, in the whole metropolitan territory; it allows a sociological impact assessment using one same set of indicators. This observation reveals that attendance increased by 50%, especially in students and the working class, two of our target populations. In addition, the authors suggest there is a virtuous circle, which goes from education and cultural familiarity, as the effect of free entry helps citizens to engage in a transformation of their cultural habits: free entry → discovering cultural facilities unknown to them beforehand → increase in occasional visits → increase in familiarisation with facilities → more regular visits → ability to make choices and rank preferences → better control of the cost of visits → stronger familiarity and visiting habits are attained.

The assessment of the cultural action projects conducted this time in the educational field, and developed with the support of cultural partners, has also revealed positive impacts on students, with regard to their school results (which does not necessarily mean that these students will become part of the audience of cultural facilities in the future). They are implemented in very different ways and can concern one-off actions or more substantial projects. For example, the *"Dix mois d'Ecole et d'Opera* project, created in 1991, which is based on a partnership between the Opéra National de Paris and the Créteil, Paris and Versailles academies, is aimed at audiences which are geographically and socially distanced from cultural facilities, students from priority education zones, from "professional" high schools or from classes for foreign pupils, and young immigrants aged between 15 and 17, who have a year to learn French and choose a career path, with a view to their integration into the professional world. Each scheme is run over the course of two years and includes several stages. Among these: having various meetings with the schools, the pupils visiting the Garnier Opera and Bastille, encountering some of the institution's technical and artistic staff, practicing the artistic activities in workshops, being invited to shows, developing personal projects, and writing a annual journal. The programme is integrated in the school's pedagogical and

multidisciplinary operation, the workshops and meetings with professionals take place on site 35. In addition to an impact in terms of socialisation, improvement of self-image and opening towards culture, the observers have also noted a beneficial impact on school results.

This means that on the one hand, we have a general analysis on the subject of expanding cultural audiences towards "non-visitors" which doesn't seem to be evolving, but we also have studies on targeted actions that reveal positive impacts on audiences. In other words, examples of cultural action likely to have local impacts are available to us, but, because they only involve a small part of the targeted population, they do not have a notable statistical impact.

**• What other avenues of research are currently being developed with the aim of expanding audiences?**

The question of cultural and educational actions' flexibility applies to schools, in terms of cultural socialisation, and also undoubtedly to cultural facilities, as it is also one of their main missions. Major efforts have been made and have had notable effects on the familiarisation with cultural facilities (an increase in attendance), but have not had an impact on the observed discrepancies in attendance. Socio-demographic studies on the audiences, or the "comprehensive" sociological studies that followed, highlighted the importance of environmental factors (proximity, free entry), as well as that of the "glass ceiling" made from the "cultural capital" of individuals who have access to cultural facilities or to culture in general: the influence of their qualifications, of their socio-professional class, but also of communication of information (depending on their parents' social status and qualifications); hidden factors of access to culture or to culturally prestigious school programmes. But on the other hand, studies relating to free entry into museums or to the impact of cultural projects, conducted within the context of partnerships with schools, reveal positive effects.

To get out of this deadlock, we would tend to complete our socio-demographic studies with the observation of peoples' own representations, as to understand where individuals position themselves, and according to which criteria they do so. We are therefore looking to study how one's self-image, when compared to the image we have of a museum's visitor, serves as an obstacle to developing cultural habits (Vilatte-Vrignaud 2008). Or we can also observe how people's "taste" influences this attitude, how it developed, and how it arouses curiosity (De Mangin 2001). Indeed, visiting a museum represents a risk for individuals, depending on whether or not the museum's exhibit is part of the person's cultural sphere (Gottesdiener 1992). There is a risk of having to confront going into an unknown environment, and of experimenting something we cannot "feel", which would give us a sense of failure. Therefore, the idea is to change the analytical framework, and to also focus our attention on psychosocial facts; for example, the idea of self-image, which relates to ideas which have been gathered throughout our whole lives, and allow

us to make decisions and choose the behaviour in which we should engage in a particular situation. Hence the proposal of this theoretical example: a person's choice regarding a social situation is the result of the matching of two images; their self-image (within their range of possible images), and the prototypical (representative) image of these people in the said situation, in this case, the image we make for ourselves of a museum's visitor. This example can predict an individual's choices and preferences: the smaller the gap between these two images, the more likely a person is to engage in this behaviour.

A few observations can be made based on this study: a positive image of museums is not enough to get an idea of their attendance, as certain people don't visit them, despite seeing them in a positive light; if an individual gives themselves the characteristics they imagine a museum visitor to have, they visit museums and see them as a place they can identify with; the observation confirms the existence of a certain psychological threshold, which is necessary to allow this behaviour to be repeated (3 or more visits per year); the obstacle towards expanding audiences is psychosociological, it comes from the picture that unaccustomed audiences make of themselves, but also from the idea they have of museums; the arrival of new technologies has not changed audiences' attitudes towards museums, but has exaggerated it; as regards to artistic culture, the average gap between self-image and image of visitors is bigger when individuals have studied science and technology; self-image seems difficult to change by visiting museums; women identify themselves with the characteristics of an art museum visitor more easily than men.

Free entry into museums, the availability of information on exhibits… do not have much impact on changing cultural habits. In fact, to unaccustomed audiences, entering a museum requires cognitive and conative (being willing to act) efforts whose perceived cost seems high. The institution's answer to this is not to deny this effort by offering an amusing and enjoyable approach to visitors, as it would risk coming across to audiences as not credible, but rather guide them, and help them to accept it, without idealising visitors and the nature of visits. From here, there is a clear necessity to guide visitors in their effort to enter museums. We can ask ourselves what the nature of this guidance, which would teach people how to visit and would reduce the gap between self-perception and perception of visitors, should be. We are thinking of exercises that would allow occasional visitors to practise their skills in abilities they would usually associate with regular visitors, and analyse them. We are expecting that an individual becoming aware of their ability to be curious, attentive and imaginative in a museum-related situation, will, firstly, change their idea of what a visitor is and change their own habits, and, secondly, but only after several visits, perhaps change their self-image. But this would imply working for a learning period longer than a single visit, which would suggest the development of programmes, supported by partners who are capable of providing a series of support points.

These processes need to be created with the involved cultural mediators and teachers taking into account the idea of including, within the cultural accustoming habits, a time to think about visitors' attitude, as well

as thinking about the course to follow to gradually create a museum visitor attitude.

**D- What innovative actions can be implemented?**

We would suggest the development of an approach that takes all the parts of an exhibition's design and mediation into account. Insofar as the question of non-visitors is essential to us, defining mediation conditions directly impacts the event's conception, as regards to the choice of content, the staging and the need for a facility which allows observing of the effects on audiences and target groups, within the limited duration of the event and in the longer duration of the partnership project. The idea of an "object as laboratory" could define this general approach, with its main aim being to make a general conception of cultural events and assess their effects on target groups. It would include the following steps:

- Learn how to implement a local method, which takes an interest in visitors, in the way the cultural facility takes them into account, in the goals it sets itself and in the ways of assessing the impact of the actions undertaken.
    - A quantitative study of the museum's audience, according to the following categories (Caillet 2001, 37-43): occasional visitors, aware visitors, involved visitors, responsible visitors
    - A qualitative study of the museum's audience, with the help of interviews, semi-structured interviews, and of reports of visits… to get an idea of their perceptions (De Mengin 2001)
    - An analysis of the museum's practices, which shows the interplay between the type of activity offered by the museum and the audiences (Caillet 2001)
    - The definition of targeted goals: what to do and who for?
    - The search for expertise in these facilities, and their involvement in team work, in order to reach these goals
    - The development of guidance tools that take current research into account
    - The development of a tool to assess the impact of each action

- Get accustomed to research that considers visitors as individuals, such as those relating to self-image or to the development of personal taste, as to help citizens form a less idealised image of visitors.

- Implement partner-related approaches with the help of non-competitive networking.

- o The virtuous circle of free entry (Eidelman-Ceroux 2009)
- o Coordinating pre-existent available facilities (schools, organisations, museums, local authorities), in order to offer consistent accustomization programs (Gottesdiener – Vilatte 2006)
- o Establishing contact points within the population
- o Developing projects according to a suitable learning timescale (2 years)

- In addition to the events in situ, developing "outside" (beyond museums) or "mobile" events, so as to find audiences further from cultural facilities.

- Avoid "over-formal" approaches and favour in-person interaction, as well as approaches based around new technologies.

- Conceive the idea of having access to resources during a visit, thanks to an online resources website dedicated to the event and which allows it to be prepared, and the idea of then interpreting the collected data. Other resources complemented by resources specifically conceived for the target audiences.

- Developing an experimental contact which interacts with audiences, based on the *Change Of Perspective* project; educational toolboxes offer potential scenarios, concepts and case studies.

- Developing a personal training programme to guide involved participants through the events' design, by guidance and by teaching.

This approach has been presented into a work grid, which was given to our partners to be tested, and which is available in the appendix.

## E- Synthesis of case studies

### • The partner museums' studies about visitors and non-visitors - September/November 2013

The analysis of the documentation from the three museums regarding attendance shows similarities in the survey methods used and the results obtained, but also some differences that question the categories used,

including precise differentiation between the categories of the visitors and the non-visitors. All the studies, in terms of classic figures or co-variance analysis, and taking into account the national differences, according to the four usual types of museum (scientific and technological museums, natural history and natural science museums, history museums and art museums) show that the variables focus on:

- the cultural and socio-economical status : the level of education, the household's income, the professional situation

- demographic indicators: age, sex, size and characteristics of a family (presence or absence of children, age of the children);

- the geographical and economic situation: size of the place of residence's population, proximity of museums, the presence and density of public transport;

- free time depending on the number of hours worked daily or weekly, holidays, the number of young children.

These studies are well known and there is no need to review them. However, certain points need to be explained:

- Can the investigation into museum attendance be representative of the whole population of potential visitors? Can visitors express themselves instead of non-visitors?

- How can we find the difference between visits and visitors beyond the statistics about the number of visits, taking into account the influence of the length of the study (one year) on the data?

- Can visits be compared to the visiting rate?

- Is the general opposition between visitors and non-visitors, from a social, cultural, economical and demographical point of view really operative? Isn't it really a question of polarity between visitors and non-visitors within a continuum?

- How can we take into account the different social uses of museums : for example visits nearby and ones requiring specific travel? How can we introduce the factors of geographical situation and tourism?

- What triggers or reactivates the choice of a visit?

- How can we distinguish visitor tours from non-visitor tours?

- Are the social, cultural and demographical investigations effective to document the visitor's self-image

and the non-visitor's self-image? On the question of representations, what is a museum visitor and on the contrary, a non-visitor? How can we conciliate the negative and positive images of museums with the socio-demographical categories and the fact that those who give a positive appreciation don't visit them?

- Is there a correlation between the people who visit the museums' websites (either searching for information about opening times, about the services, either for a virtual visit of the collections and to download documents) and the people who visit the museums? How do we explain the relative passivity of the occasional and potential visitors towards the numerous incentives present on these sites? How do we see and eventually measure non-visitors' prejudices towards the museums' propositions?

- Is it possible to develop a graduated indicator that takes complex cultural practices into account, whether or not they include museum visits?

The studies from three partner museums allowed us to clarify the questions and give us a few answers.

The investigation on Slovenian museums in 2013 underlines the fact that the lure of exhibitions (4,43 out of 5) is the most important element to encourage visits. It also underlines the fact that "nearly half of those that answered have visited the museum in the last 12 months for its offers and its activities (46,3%), the majority because of the guided tours (30,7%), others for the conferences (11,9%) and the workshops (11,5%)" From these elements there are more questions to be asked:

What creates the lure of an exhibition before a visit? Is it the correspondence between the self-image of the potential visitor and the representation that he has of the content of the exhibition, or the representation that he has of the type of visitors that the exhibition is addressed to? According to what criteria? What is the influence of the media and social networks on what to look for in the news to be up to date, so a choice that falls within the social mimicry or distinction? For nearly half of those responding to the questionnaire, ear-to-mouth has played an important role. What does the fact that 42.2% of respondents reported having found the information online on the museum's website mean : is it a consultation that isn't followed by a visit , or is it for a visit , or is it simply a consultation to plan the visit?

These questions induce the question of effective and sufficient attractiveness of the information aimed at potential visitors.

- Does the same type of appeal, the interest for the exhibition, operate the same way for the first visit than for following visits? How can we build an indicator of familiarity and give it different levels?

- How do the activities and offers alter familiarity with the museum? Is a tour an effective encouragement to visiting (conferences and workshops seem to have little influence)?

The results of the Portuguese 2011 study open us up to new questions. Firstly, the role of the geographical situation. Even though visitors are mostly local (43%), foreign visitors account for a significant proportion (33%): the choice of a place of work or a holiday destination probably has a strong trigger effect. The case of the National Archaeological Museum is a particular case: can we link the low number of visitors to "forced" tourist visits? If we leave the school statistics aside as to only take non-required visits into account (school visits represent the second highest number of national visitors, 13%, in this case with a clear external solicitation). If we take the general visitors into account, 79% are foreigners, and on Sundays and national holidays, 61% of visitors are foreigners: these figures are related to the migrant population and the Portuguese that only live in Portugal during the holidays (young or second generation immigrants go to Portugal to discover their parents' land). But we must be careful in the interpretation of these statistics, as the specific visitors on Sundays and national holidays can also be integrated into other categories.

Does data relating to connections onto the website and partaking on social networks (blogs, Facebook, Twitter, online platform) really provide useful information about visitors? It would be interesting to have a detailed study of pages that are visited: "Information" / "History" / "Exhibitions" / "Collections" / "Virtual Tour". Comparing visits of the "Virtual Tour" and "Offers of the Month" pages could probably provide us with information about the degrees of familiarity. The number of participants on social networks gives little information; it would be more useful to conduct a qualitative survey on the interests of users.

The Portuguese study also provides, indirectly, information on the self-image of visitors and non-visitors through the aspects of cultural uprooting "adolescents and young adults, for various reasons, including children of the second and third generations of migrants, because the migrants do not identify with the theme of museums; old people (nationals), whose education didn't include the visiting of museums and who feel excluded in the face of their complex discourses". We may also include in the last category "the population of over 65s, particularly in rural areas, the complicated feeling of being Portuguese that always comes back", as well as marginal groups.

Slovenian studies ("free entries hardly mentioned, 2.55 out of 5") and Portuguese studies ("free entries associated with events such as Museum Day or European Heritage Days, which attract a large number of national visitors") reveal the ambiguity of the effects of free entries. These studies are to be complemented by studies carried out in France on free entries.

A first Bulgarian study (2011/2012) had the aim of defining a strategy to develop cooperation between

museums, students, and consequently teachers.

On the one hand, its use is to clarify the relationship between cultural workers and education, on the other hand it is to reveal the opinions of teachers about museums' educational programs, and finally to reveal the attitudes of students towards heritage, their expectations about a modern museum or the activities that they wish to participate in. 15 schools and 6 national museums in Sofia are being used as support. Three target groups are defined - qualified museum staff (57 people), students between the 5th and 8th year (490), 70 teachers) - and three questionnaires to develop three specific studies. They are asked common questions to allow comparison. The analysis of the results lets us identify what the museums visited by students and/or teachers are, alone or within school groups; it indicates what mobilizes one or the other of the target audiences the most in the museums and what the common centers of interest for the museum professionals and the teachers in terms of possible interaction are.

A second Bulgarian study (2011/2012) had the aim to improve the main services offered by the National Museum of History from an analysis of the visitors' opinions. 205 people participated in this survey (69.5% of Bulgarians), the rest being tourists of various nationalities. Closed questions were used to collect information about logistics and the frequency of visits. With open questions, visitors had the opportunity to indicate which parts they found most interesting, which did not correspond to their expectations and finally what their recommendations were. A final group of questions concerned the sociological aspects of the interviewed sample.

The Bulgarian team also provides, as part of "reference practices" an example of an action lead in July 2013 by the NMH team, in collaboration with educators and psychologists of the Local Committee to an audience of parents who had problems organizing their children's free time or that were seeking to help their children with behavioral problems.

The project was to offer activities (sports, manual, cultural, social) associated with Bulgarian history and culture, along with its institutions. These activities were followed by time given to reflect and share impressions to reveal the experiences gained, changes, improvements in their ability to communicate, manage conflict, or to take on responsibilities (some of the children involved remained in contact with the museum). The cooperation initiated with the Local Committee continues and grows with other activities and other institutions.

• Implementation and evaluation of projects in order to attract and work with target groups of non-visitors

*Describe the organization of the team responsible for the work with the visitors:*

As the question is an open one, there are multiple and often very broad answers. Bulgarian answer may be the one bringing more synthetic elements:

- Developing, from surveys, educational programs for targeted groups,

- Staff training and theoretical reflection, developing activities, meetings with target groups and supervision of the proposed module

- Implementing workshops during the targeted groups visit.

*What are your recommendations for improving the efficiency of the team:*

Partners stress on the need for above working and therefore for developing a contacts network, which allow to suit the projects better to situations and needs of target groups.

On the other hand further thought needs to be given to the details of coordination between concerned museum services and departments, for greater involvement, to the choice of museum staff greeting visitors and to the selection criteria (knowledge, skills , empathy, relationship).

*Describe the approach implemented to detect and to characterize non-visitor groups:*

Extensive studies, socio-demographic researches, surveys, studies and analyzes of categories of visitors, groups characterization of non-visitors, helped to detect and characterize non-visitors.

Added to this crossing studies with various other national and international structures, as well as exploitation of existing data, including statistics.

Statistical analysis shows that among the visitors, some are under-represented ("inverse" analysis), while there is an over-representation of employed persons aged 21-65.

Different classes of non-visitors are referred to: as young adults or people with disabilities, and in all the studies, migrant people and non domestic origin people, and for some countries, people coming back from emigration, all people of different generations and with different characteristics according to the countries (colonial past, etc.).

*What are your recommendations for improving the identification of non-visitors groups, for example what are the problems to be solved and the issues to be addressed:*

Going on with researches seems necessary, with potential non-visitors such as ethnic minorities, poor people, disabled people, migrant people, etc. We need in particular to explain the reasons of non-visitors, what are the matters of interest of these people and possibly their non-motivation.

Research has already been carried out - or are processing - into identifying common factors such as

negative perception of museums (compulsory visit, duty, dusty place, etc.). Such researches are growing difficult according to heterogeneity of non-visitors groups.

It is important for the museum staffs to have an overview of these studies related to cultural facilities attendance in each country, to bear in mind several questions: What are the people who do not go into similar places to those I work in? What are the projects that have already been implemented towards these people? What are the results of these projects? With these elements of analysis, we need to develop a thorough close relationship with local communities, especially the older ones.

Migrant youth people are particularly out of cultural offers. An inclusive approach should take into consideration both the place where the people live and availability time of these people (location and temporality),that are frequently factors of exclusion. Studies, mainly in terms of attendance surveys, do not take sufficient account of the lives and work of these people and do not directly question the legal status of migrants (residence card, work card, naturalization process, etc.). It would require also surveys based on life stories as the immigration museums conduct them on.

*Describe your target non-visitors group(s) and their representatives. Why you have chosen in special this (new) non-visitor group(s)? What special characteristics do they have (also in contrast to groups you have contacted before EMEE)?*

Among the three partner museums there is common non-visitor audience: potential audience of disabled people. According to the Bulgarian report, 15% of Europeans, i.e. 80 million people would have a disability, with relatively large variations, depending on whether one considers disability only a physical medical plan (Bulgaria) or mental one (Portugal and possibly other). Studies underscore not a lot fitting-out to welcome disabled people, it is undoubtedly a factor to be taken into account in the audience figures. Actions have recently been implemented. They aim to better understand why these groups are non-visitor and thus to identify problems: problems of access and service (very few museums have wheelchair accessible toilets), as well as the buildings as the information, and attitudes towards them. It may well be resistance from team's museums that prevent an inclusive approach; these resistances can also be found in the still little inclusive education system itself. Teachers themselves need to be informed about the specific actions implemented by museums in the direction of these potential visitors. Role plays were experienced (Slovenia), to understand the problems and improvements to develop.

Another group of non-visitor is migrant people. It is often difficult to get a statistical approach, because data are scarce and only a qualitative approach (taking into account also the life stories, see the methods of sociology and perhaps also the proceedings of microstoria) seems possible (Portugal) on the reasons for their absence in the museums. This group is obviously not homogeneous, due to link diversity with the home country, but also the languages and the cultural practices (Monochrom).

Adolescents and young adults out of school on the one hand, over 65 aged people on the other hand represent a significant proportion of underrepresented groups that can be likened to non-visitors (in MNA, they represent 3% visitors).

*What are your recommendations for choosing a target group of non-visitors, for example what are the problems to be solved and the issues to be addressed:*

Several paths are available as to the choice of target groups. In particular, they depend on the general priorities of partner institutions and also choice criteria. It may be targeting a specific group, but also replying to an identified problem.

If one chooses to focus on migrant communities, ideally targeted groups should be mixed (gender). However, it may be necessary due to imbalances and exclusion recognized process to make non-mixed creative and expression workshops.

*Describe the approach developed for getting in contact with these groups or their representatives.*

The most effective approach to make contact with groups of non-visitor is the establishment of partnership relations through these people representatives (be careful, these responses are strongly induced by the form of the question!) NGOs, youth centers, women centers, schools, associations (insertion associations for example).

This allows to present the objectives, to establish networks or to establish formal partnerships in which the proposed activities are proposed to these target groups.

The theme of an exhibition in the museum can also be used to access specific groups (Portugal).

*What are your recommendations for getting in contact with the target groups, for example what are the problems to be solved and the issues to be addressed:*

To access a preselected group, the link can be made through organizations that already have themselves established links. This particular tactic allows sharing resources: intervention sites, marketing and administration. It also helps to have a good knowledge of the public, their needs and their limitations. Another possibility is to create an own database, which is long, but interesting. Anyway, the type of relationship that the museum staff establishes with the group of non-visitors is essential, which requires the mobilization of appropriate, communicative and motivated persons.

The work developed is more effective if the group is homogeneous. But then it is however more difficult to reach every individual in the group.

Finally, experience shows that relay people with the target group also need to be familiar with the contents of the exhibition and with innovative approaches to mediation.

*Implementation of specific and exemplary measures for this (these) group(s). What are innovative practices proposed with the goal of bridging the gap about:*

**(i) The contents of the museum (COP1) :**

Involving non-public targeted visitor, e.g. migrant people and people of foreign origin. This requires playing on their involvement and motivation, setting up exchange places for discussion and clarification of the modules, and an assessment of the specific needs of groups of non-visitors.

It is also necessary to understand the specific modes approaching museum objects by groups of non-visitors, knowing that the answers are usually very different, due to the heterogeneity of groups. What frameworks of reference they use? How do they understand the exhibition?

The exhibition themes may, if possible, be chosen based on environments and / or memories of non-visitors groups (e.g. African tales, lecture on African studies, etc.).

**(ii) Activation and participation (COP2) :**

The preparatory stage is important. It can take place before the museum visit from in workshop place where the non-visitors come from, through contacts and personal listening, which should give importance to welcome individual relationship.

Museums can offer original works contact or reproductions thereof allowing and encouraging tactile contact, which can be extended by a creative workshop (e.g. pottery). Workshops can be integrated into the exhibition itself, and a digital connection device providing online resources to supplement the information or to conduct activities related to the event. It is also possible to design exhibition and mediation device in partnership with the target group (France)

Regarding the museum staff, it may be a good thing living themselves the approach proposed to non-visitors.

**(iii) The visitors feedback (COP2):**

Audience Enthusiasm (!)on one hand, harsh criticism on the other hand: repulsive exhibitions, barely readable texts (this criticism seems important; in any report is questioning levels of language, cartels and sites translations for migrant groups); so need is to properly develop while explaining, motivating or entertaining.

**(iiii) The continuation of the activity 7 with the target group(s) (COP2):**

Two complementary approaches are actually possible: one developed by museums and cultural institutions in general, aim target groups in order to bring them to the museum; one developed by integration associations or schools, working with target groups and integrating in their project a familiarization aim to museum attendance (France). In both cases the actions tick off interest on non-visitors which long range reflects: what lessons are to be drawn from activities? how improving them? what impact do they have? Projects will be renewed with a goal adjustment and an opening goal towards other target groups.

*What are your recommendations for these 4 points:*

The preparation stage, possibly conducted with the help of specialists groups for non-visitor, is decisive. Similarly, it is important to partner with organizations with similar approaches. This enables sharing of resources, ideas and suggestions, as well as a better understanding of the audience specific needs.

Questionnaires should allow constant feedback from non-visitors all along the module. Developing open partnership to promote exchanges between scientists, mediators and target groups in order to develop reciprocal exchange spaces. Seeking to complete scientific means of interpretation by artistic ones and stories.

*What is the impact on the museum activity:*

This activity allowed museum staff to acquire new skills in welcoming non-visitors and also to be more motivated. It was thus possible to make the museum more accessible, to identify new public hosting and new innovative information, particularly through online data and networks. Contact with non-visitor publics could be improved by strengthening their relationship with the museum and allowed to share a common framework of reference.

*What are your recommendations:*

The development of collaboration between museum cultural team and representatives of the target group is essential to define and build a shared work space; which implies questioning the usual running insofar as mingling scientific approach and mediation, and insofar too as scientists, mediators and users can collaborate in the production of a common object. Objectives and aims of each partner are different or even opposing, therefore preliminary exchange work and mutual familiarization are required. The results of actions must be accessible to the public. Indeed, their diffusion in communities' networks should attract a larger number of participants and the program should then lead to a previously identified non-public involvement, such as families. It also seems necessary to formalize the workshop results through events and results and creation display, so that participants get some pride from them. A remediation process could be implemented and therefore improving these actions, taking into account the feedback. Finally, we must try to sustain these experiences by creating a space integrating these initiatives into regular museum schedule.

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**Web sites**

"De l'œuvre à l'objet-document". Sans sucre ajouté // édition [http://pdiclf.free.fr/edition/]

Academic Network of European Disability experts [http://www.disability-europe.net/]

Acedle (Association des Chercheurs et Enseignants Didacticiens des Langues Étrangères) [http://acedle.org/]

Asdifle (Association de didactique du français langue étrangère) [www.asdifle.com/]

ASL Web, site du R.ADy.A. (Réseau des Acteurs de la Dynamique des Ateliers sociolinguistiques) [www.aslweb.fr/]

EGMUS (European Group on Museum Statistics) [www.egmus.eu/en/about_egmus/history/]

FLE asso (Associations de Français Langue Étrangère) [http://fle.asso.free.fr/]

Fondation La Main à la Pâte [www.fondation-lamap.org/]

*Fréquentation et image des musées.* Crédoc (Centre de Recherche pour l'Étude et l'Observation des Conditions de vie) [http://www.credoc.fr].

ICOM (International Council of Museums) [http://icom.museum/]

*La Lettre de l'OCIM* (Office de Coopération et d'Information Muséographiques) [http://ocim.revues.org/]

SIHFLES (Société Internationale pour l'Histoire du Français Langue Étrangère ou Seconde) [http://fle.asso.free.fr/sihfles/]

The European Disability Forum [www.edf-feph.org/]

**Please provide details problems during the implementation of the activity and the solutions have been found.**

The implementation of the activity has not presented any problem.

**Identify any deviation in the outcomes from the initial plan (timeline, thematic…) as well as the reasons for the change.**

Point 7.4 of our work plan foresaw the development of a 'strategy events' programme, designed to support the work developed by the museums' teams. The aim was to enrich museological and museographical points of view in particular, with artistic points of view, thanks to advice from a team, monochrom, that was familiar with these questions and this practice.

Consistent with the project's general directive, relating to the search for a change of perspective (COP), it is understandable that relying of modern artistic activities allows the complementation of the scientific approach with a symbolic approach, with the aim of setting up a situation allowing to think: overlapping different points of view about the same object (or the same subject) causes to think about the meaning and the codes that are used. In the same way, introducing workshops offered by artists into the usual mediation process helps to enrich the visitor's critical way of thinking.

Questioned on the fact they hadn't taken monochrom's advice into account on the subject, our partners answered with three types of arguments: we didn't need them, we didn't have enough time, the information we had was unclear and we didn't understand what was expected of us.

From our point of view, several problems were raised. (i) The time given to develop the project was very short (8 months), whereas we know from experience that such programming requires two years' work; the

first year allows making contact, defining objects, set up a project and resolve technical problems (calendar, financing, travel, accommodation…); the project is put into place the following year. (ii) A second problem is the role given to artists. What exactly should they do; take part in the exhibition itself, intervene during mediation actions, and if so, how? It is currently a subject for debate in the artistic field, because all too often, cultural facilities use artists as instruments during public events, without there having been a partnership project developed beforehand. There therefore lacked a time for common work exclusively aimed at this question: how can a scientific approach, an artistic approach and thoughts on the subject of mediation work hand in hand? (iii) These questions revealed one of our previous assumptions: perhaps we thought that this common ground between the world of museums and artists, of culture and its spreading, implied an obvious museum/modern art cooperation, whereas it requires distinct work logics and areas of interest; which means our partner museums may need to be informed or even trained on the importance of integrating modern artistic approaches into the design and implementation of cultural events. (iv) Finally, the implementation of the suggestions we made at the end of 2013 has strongly mobilised museums towards the recognition of target groups, the development of specific activities and thoughts on the subject of the resulting internal reorganisation.

To sum up, we lacked time in this step to recognise the difficulties and to answer by anything other than injunctions, i.e. times of concerted work. Our partners expressed their wish to integrate this dimension in the set-up of their upcoming events, but are still waiting for information regarding their relevance and implementation.

## Activities in detail

**Number of participants, people and institutions involved, changes in staff, responsibilities**

## Germany, University of Augsburg

| Prof. Dr. | Susanne | Popp | University of Augsburg, Chair of History Didactics | Germany | Coordinator |
|---|---|---|---|---|---|
| | Céline | Kruska M.A./M.A. | University of Augsburg, Chair of History Didactics | Germany | Project Leader |
| Dr. | Jutta | Schumann | University of Augsburg, Chair of History Didactics | Germany | Project Management |
| | Oliver | Simmet M.A. | University of Augsburg, Chair of History Didactics | Germany | Financial and Technical Management |
| | Miriam | Aubele M.A. | University of Augsburg, Chair of History Didactics | Germany | Project Management |

## Slovenia, National Museum of History

| PhD Dr. | Kaja | Širok | MUZEJ NOVEJŠE ZGODOVINE SLOVENIJE | Slovenia | scientific work, management |
|---|---|---|---|---|---|
| | Natasa | Robeznik | MUZEJ NOVEJŠE ZGODOVINE SLOVENIJE | Slovenia | dissemination |
| | Urška | Purg | MUZEJ NOVEJŠE ZGODOVINE SLOVENIJE | Slovenia | Coordination, museum management |

## Bulgaria, National Museum of History Bulgaria

| | Petar | Stefanov | National Museum of History Bulgaria (NMH Bulgaria) | Bulgaria | management; dissemination; administrative duties |
|---|---|---|---|---|---|
| | Tzvetana | Kyoseva | National Museum of History Bulgaria (NMH Bulgaria) | Bulgaria | management; dissemination; administrative duties |
| Ass. prof. Dr. | Valentina | Ganeva-Marazova | National Museum of History Bulgaria (NMH Bulgaria) | Bulgaria | scientific work |
| | Madlen | Georgieva | National Museum of History Bulgaria (NMH Bulgaria) | Bulgaria | management; dissemination; administrative duties |
| | Rayna | Prodanova | National Museum of History Bulgaria (NMH Bulgaria) | Bulgaria | management; dissemination; administrative duties |
| | Valentina | Petrova | National Museum of History Bulgaria (NMH Bulgaria) | Bulgaria | management; dissemination; administrative duties |

## Portugal, National Museum of Arqueology

| Dr. | Mário | Antas | National Museum of Arqueology, Edifício do Mosteiro dos Jerónimos | Portugal | Project coordinator, Implementation and management of the internet platform for internal and external communication including Social Media (Web 2.0) |
|---|---|---|---|---|---|
| Dr. | António | Carvalho | National Museum of Arqueology, Edifício do Mosteiro dos Jerónimos | Portugal | Project supervisor |
| | Isabel | Cordeiro | National Museum of Arqueology, DGPC | Portugal | |
| | Mafalda | Ramos | National Museum of Arqueology, DGPC | Portugal | Financial project management |
| Dr. | Luís | Raposo | National Museum of Arqueology | Portugal | Research management |

## Austria, monochrom

| Mag. | Günther | Friesinger | monochrom, Kunstverein | Austria | management, scientific work, word templates, logo |
|---|---|---|---|---|---|
| | Kerstin | Halm | monochrom, Kunstverein | Austria | scientific work, word-templates, logo |
| | Anika | Kronberger | monochrom, Kunstverein | Austria | scientific work, word-templates, logo |

## France, Université de Paris Est Créteil

| Prof. | Jean-Marie | Baldner | Researcher in history and free lance critic and curator | France | Scientific work, dissemination | |
| Prof. | Jean | Caffier | Université Paris-Est Créteil – ESPE de l'académie de Créteil | France | Management, dissemination | |
| Prof. | Sebastien | Combescot | Université Paris-Est Créteil – ESPE de l'académie de Créteil | France | Dissemination, scientific work | |
| Prof. Dr | Christophe | Le François | Université Paris-Est Créteil – ESPE de l'académie de Créteil | France | Management, dissemination, scientific work | |
| Prof. Dr | Arnaud | Mayrargue | Université Paris-Est Créteil – ESPE de l'académie de Créteil | France | Dissemination, scientific work | |
| | Lily | Schofield | Université Paris-Est Créteil – ESPE de l'académie de Créteil | France | Scientific work | |

**List of internal partner meetings, conferences, workshops etc. linked with the activity; <u>already held or planned</u> (theme, agenda, durations, participants,…)**

**Opening Conference 22 - 25 January 2013 Augsburg, Germany**

Presentation of the project partners. Project overview – intentions, aims and milestones; the change of perspectives (COP). Scenography or the art of making spaces talk. All partners.

**1st Smaller Meeting 19th - 21st June 2013 Lisbon, Portugal**

Workshop Bridging the Gap activities (BG, FR, PT, SL, AT) Moderated by Activity Leader Jean-Marie-Baldner, France. All partners.

**2nd General Meeting 12th – 15th November 2013 Rome, Italy**

Working Session III: Development of museums (Activity 7) Presentation of interim results and discussion: Development of "Bridging the gap to (non)-visitors"-activities and -concepts A7: Université Paris-Est Créteil, France):

Report of the activity leader and presentation of the partner museums and monochrom about their "bridging the gap to (non)-visitors"-activities. Moderation: Prof. Dr. Christophe Le François, France. Ca.15 minutes per partner and round table discussion.

All partners.

**2nd Smaller Meeting Sofia, 24-26 February 2014**

Working Session III: Bridging-the-gap to non-visitors. All partners.

A7: Joint development of intercultural concepts of "bridging-the-social gap to non-visitors"-activities, Université Paris-Est Créteil, France and Prof. Dr. Bernd Clausen, consultant). Report about current status: Ca.5 minutes per partner. Prof. Dr. Christophe Le François, Jean-Marie Baldner, France; Urška Purg, Slovenia; Dr. Mário Antas, Portugal; Anna Yanina,

Bulgaria; Mag. Günther Friesinger, Austria

**3rd General Meeting 23rd – 26th June 2014 Vienna, Austria**

Working Session I: Results of activity 7. Powerpoint presentation (30 minutes). Activity leader Partner 4, Christophe Le François, France. Discussion (15 minutes)

A7: Joint development of intercultural concepts of "bridging-the-social gap to non-visitors"-activities, Université Paris-Est Créteil, France, Christophe Le François, Jean-Marie Baldner, Arnaud Mayrargue; Urška Purg, Slovenia; Dr. Mário Antas, Portugal; Anna Yanina, Bulgaria; Mag. Günther Friesinger, Austria

**List of telephone/Skype conferences / online conferences / chats linked with the activity (theme, agenda, duration, participants,…)**

Long-distance exchanges by emails and Moodle. Oral exchanges on site during the different meetings.

**Subcontracting Yes/No; description of the work of the subcontractor, name of the subcontractor**

No

**List of outcomes/products with quantities**

Not yet

## Dissemination/Evaluation

**List of dissemination activities linked to the activity (webbased strategy, print strategy, networking, internal/external events; <u>already held or planned</u> (theme, agenda, durations, participants, target groups…)**

Each partner implemented different dissemination activities in connexion with the activity 7. These information arre provided in the frame of Activities 2 and 4.

Some complementary information:

**France:**

- A partnership implemented with the city of Auvers-sur-Oise and on of its schools ;
- An exhibition and a website, *Bruits de fond* (http://bruitdefond.net/spip.php?article24) with a project developed in order to observe the concrete implementation of the offers made in November 2014 after the Roma meeting: *Vietnam 2012* (http://bruitdefond.net/spip.php?article17)
- Some webages and mailings (City of Auvers-sur-Oise, UPEC-ESPE, FRAAP) to inform our network about this project in connection with EMEE, for example
http://pdiclf.free.fr/edition/spip.php?article243
- Printed edition: flyers (distributed to the partners during the Vienna meeting).
- Workgroup implemented with our partner, FRAAP, during their last meeting in may; see *Dossier Fraap Strasbourg 2014.pdf* workshop 3 (pages 5 and 7; information provided to Petar Stefanov).

**Slovenia:**

Our first steps were the quantitative research, where we approached to each of the 233 participants in person. We explained orally about the EMEE project to each of the participants, and the most interested ones, took the printed version of EMEE flyer. In total, we distributed 48 flyers (printed in the museum in black white version, since the final version of joined EMEE flyer is not yet approved). In addition, each of the questionnaires was equipped with the EU Culture and EMEE logo (see in the attachment).

When meeting with our focus groups we discussed the EMEE project, especially its purpose (at the end of the meetings). The most fruitful debate was held with the students of Museology.

We have sent online media press releases and invitations for each larger event, equipped with the EMEE logo and EU Culture logo. Online invitations were sent for the events on February 8th (Hungry for culture?), May 15th (International ICOM museum day – Great War themed photo shooting), and June 6th 2014 (Summer night in the museum and the opening of the Great War exhibition). Each time the email was sent to 768 email addresses.

We reported from the workshop for the museums staff via FB - post on April 10th 2014, together with Muzeoforum (whole-day museum event for all the museum professionals, where project EMEE was presented, also with the work already done and planned for the activity 7). It reached 661 people, 40 likes,

1.738 post clicks. The presentation of the A7 on Muzeoforum was presented to the majority of museum professionals and museum staff from all over Slovenia.

For the grand opening of the exhibition on Great War on June 21st 2014, we performed an action, where the cavalry and people in costumes from that time ridded around the museum in the park (they circled the whole Tivoli park), addressing the people in the park, inviting them to the exhibition opening, and Summer night in the museum. They distributed flyers about the exhibition, and about two other projects, in which MNZS participates – one of them is EMEE. Total number of distributed EMEE flyers was 127 black white "home printed". Besides that, we orally explained about the project, since the majority of the receivers were the non-visitors – to around 260 people.

**In case of the activity is finished: Please write a short article about the activity and it´s (main) results for web-publication (EMEE-website)**

The French team's mission[i], along with Austria[ii], Bulgaria[iii], Portugal[iv] and Slovenia[v] had the intention of conducting activity 7 relating to the question of "non-visitors": who are the people who don't go to museums, how can we engage with them, what projects can we develop to encourage their attendance of cultural facilities, what activities can we offer them, how do museums' teams adjust the way they run as to take them into account for the conception of events as well as in the offered mediation?

In the current state of research, some studies allow to assess citizens' behaviour in relation to cultural offers. They help us to identify a few groups of non-visitors, such as teenagers, young adults, immigrants, or even disabled people. The studies also show that the attendance of cultural facilities is rising, but that the discrepancy observed between different socio-professional classes is not falling. In addition, action reports aimed at target groups show punctual and positive effects in terms of social integration and academic achievement. We can therefore ask ourselves which tools and strategies can be put in place to make these effects more widespread.

To do so, we put forward a document that gathered several research directions and practical implementation instructions, so that every partner could concretely understand the problematic, and could experience, in the context of their own work, an action scenario aimed at a target audience (referral to the document). Several key principles have been put forward, for example: studying the usual audience, recognizing which people do not come, based on existing studies; observing how museums take audiences into account; choosing a target group and getting into contact with representatives to recognize the reasons behind non-attendance; looking for solutions and getting involved in a project that integrates them; consequently reorganizing the museum's usual functioning; taking the question of the visitor's self-image into account; training the museum's staff; developing a partnership between the museum and the

non-visitor's representatives; between training facilities and other cultural facilities, according to the idea of setting up a "visitor's school" thanks to tours designed for them to gradually become familiar with the constructive actions to use during exhibition visits; setting up the action to ensure it lasts.

Five concrete implementations have allowed the testing of different scenarios:

- **Austria:** The audience targeted by the Monochrom team is the 1st and 2nd generation of immigrants near Salzburg. Particularly girls, who are particularly interested in artistic activities and are often doubly excluded, by boys and also by the existing cultural offer. Hence the idea of creating a workshop dedicated to them. The team recognized that the location and temporality were particularly important criteria, because they are often the reason behind exclusion. That's why the force of the project is based on the fact that it is set up where the population lives and when that population is available (out of school term). Relations with the targeted audiences were able to be established through organizations with similar approaches, which allowed, in particular, to share resources, and to have a good knowledge of the audiences, of their needs and of their limits.

- **Bulgaria:** Firstly, the team wished to collect available data that allowed acquiring a good knowledge of audiences with specific needs. A statistical analysis showed that, among visitors, some were under-represented ("hollow" analysis). After this study, a mediation and partnership approach was developed, as to establish relations and meetings with NGOs and institutions that represent these target groups, to show them the EMEE's and the museum's objectives regarding non-visitors. Specific modules have been created and tested with the help from experts; they encourage a sensitive approach of works and dealt with disabled children.

- **France:** The team wanted to try out the directions and guidelines given to the partners with the help of a complementary scenario from partner museums. The idea is to recognize a target group and work with them in advance, in their living space, to develop the need to visit museums. The target group is made up of secondary school pupils (aged 11 to 15) who rarely leave their school. The trigger event is a modern art travelling exhibition about the Indochina War and the Vietnam War, which was suggested as a resource by the town, and where activation and participation processes from the visitors can be observed[vi]. We are partnered with the school's educational team, to whom the exhibition and its mediation scheme have been presented, and we are setting up a cultural tour project, whose starting point is the creation of an exhibition in collaboration with the pupils, the town's resources and the history museum's from the nearest big town. The project will be developed over the space of three years, based on concerted thought about the steps to overcome, and with the aim of creating a "visitor's school".

- **Portugal:** the groups were chosen by the team among emigrants and immigrants; a group on which a qualitative study regarding their absence was possible. Made up essentially of teenagers, young adults or immigrant children from the 2nd or 3rd generation, these groups find themselves facing identity problems regarding the museum's themes. Hence the idea of an "Africa Reencontrada" exhibition, whose thematic is African material culture and its place in museums' collections and scientific institutions. It has allowed establishing relations on the historical and familial front between Portugal and the main group of non-visitors, more specifically African immigrants. This action was able to be reinforced thanks to partner actions, particularly with organizations which offer social integration activities. Work has only been done in favour of national seniors whose training didn't include the habit of visiting museums and listening to museum discourses, which were often complicated.

- **Slovenia:** Among the different target groups recognized through the preliminary study, the team chose to develop a project with a group of young adults. Prior meetings allowed recognizing the perception they had of the museum and of their needs. An observation of their behaviour in a visiting situation revealed their attitude. Personalized follow-ups and the creation of discussion groups, allowed revealing of a whole set of interesting museum-related problems: how can an exhibition be designed, presented, what tools can be offered in the search for the partaking of "non-visitors"? This approach allowed young adults to change their outlook on museums and opened the museum's team up to interesting work perspectives.

These case studies therefore reveal two logics, one developed by museums looking for target groups to offer them their own cultural resources, and the other aiming for museum attendance, starting with an initial work done with a pre-defined audience. These two scenarios are complementary. It is possible to imagine the implementation of travelling exhibitions to work with target audiences within their living space, and then consider extending it with an activity inside museums. These studies also allowed to encompass innovative practices: recognise who the "non-visitors" are and what the guidance offered by the museum is; take the fear and mistrust of "non-visitors" into account by integrating times for thinking and sharing on the subject of self-image; put in place a step-by-step project, in collaboration with the target audience; develop a local cultural tour to make "non-visitors" familiar with a visitor's typical actions; develop digital resources to prepare, enhance and extend the cultural event; set up workshops within the exhibitions; design "visitors' schools" based on matching tours, conceived as part of cultural partnerships with representatives from the target groups.

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[i] École Supérieure du Professorat et de l'Éducation de l'Académie de Créteil, Université Paris-Est Créteil.

ⁱⁱ monochrom, Kunstverein.

ⁱⁱⁱ National Museum of History Bulgaria.

ⁱᵛ National Museum of Arqueology, Edifício do Mosteiro dos Jerónimos

ᵛ Muzej Novejše Zgodovine Slovenije

ᵛⁱ The use of QR-codes linked with a website that gathers a set of targeted resources; a workshop integrated into the exhibition.