

A nation is not the sum of individual freedoms. It is sharing, a mutual confidence in responsible use, instructed by the freedom of the others. Reciprocal freedoms means looking for knowledge, which constitutes a nation's sovereign power. This is why the notion of nation, one that works, argues, gives birth, transmits, but also revolts, is closely linked with the notion of peace: confidence in the personal capacities of people so long as the cultural conditions of synergies are respected.

Patrice Meyer-Bisch

*'Cultural rights in the Centre of the Democratic grammar'
Observatoire n°41 Grenoble, France Winter 2012, p.62*

RÉSEAU
EN REFLEXION

Édité une fois l'an, « Réseau en réflexion » d'Article 27 # Bruxelles est conçu comme une mise en valeur d'un travail de terrain tissé quotidiennement avec l'ensemble des partenaires sociaux, culturels, les artistes et les publics : textes, témoignages, réflexions, illustrations sont réunis pour rendre visible les expériences, les expertises, les volontés, les questionnements, les synergies engendrés par le travail de la médiation culturelle.

'Interlinking Reflection' is Article 27's annual publication. Designed to highlight work on the field done day in and day out by all Article 27's social and cultural partners and the publics, it brings together texts, testimonies, reflections, and illustrations. The objective: making visible the experiences, analyses, willpower, interrogations, and synergies brought about through cultural mediation.

Nearly 270.000 people live at or beneath the poverty threshold in Brussels. As a result, everyday a portion of these people face economic, social, symbolic and cultural obstacles that limit their ability to survive and to access and participate in culture. Even if culture is inherent to each and every one of us, the cost of attending events, the social, economic and political stratifications that function through certain pieces of art, as well as the behavioral codes tied to cultural production venues may deny certain people access to art and to artistic expression.

Article 27 established itself within a network of 150 social organizations working

with people who live in the margins (Public Social Aid Centers, emergency shelters, mental health centers, literacy centers, social aid services, Back-to-work programs and community centers...) as well as 160 cultural organizations (cinema, performing arts, heritage, music, ...). With its partners, Article 27 no longer acts only through cultural offerings but also emphasizes the cultural dimension of every person's life. Article 27 values cultural and artistic diversity by developing or supporting cultural activities that bring audiences into contact with social and cultural partners. In other words, Article 27's contribution enriches cultural mediation while fighting marginalization. Very concretely, Article 27 develops numerous services and tools with its partners and the public: image-based languages, board games, guidebooks with introductions to venues and summaries of events, introductory sessions to contemporary art, the Cultural Explorers Travel Kit (whose children's story has been published in an illustrated version), methodology guide to public participation in the arts, training sessions designed to initiate the public into cultural mediation, meeting opportunities, and project support and accompaniment.

Today, are social partners reach 111,000 people. Among them, between 10 and 15,000 use nearly 35,000 Article 27 tickets per year. With this unique audience, we have organized hundreds of meetings around cultural questions.

En 2012, social workers arranged 1300 group cultural outings; 780 included either a pre- or post-performance accompaniment, which incorporates tools formed on the basis of suggestions made by our cultural partners; 15 participatory projects were developed (cultural committees, workshops...) through dialogue and mutual support.

(1) Depuis la création d'Article 27 on recense plus de 410 000 tickets utilisés.

(2) « L'objectif des ateliers et comités à plus ou moins long terme est de stimuler et d'encourager l'autonomie culturelle des participants en proposant au groupe de définir lui-même son projet de sorties, de pratiques artistiques... ou toute action collective qui émergerait. » p.40-41 dans « Regards sur la médiation culturelle à partir d'Article 27 Bruxelles ».



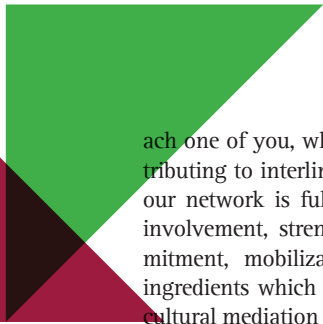
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ARTICLE 27 IS CELEBRATING ITS 15TH BIRTH-



Here we are, celebrating 15 years
of existence! We wanted to thank you
for 15 years of partnership with social
organizations, the public, artists,
government organizations, and promoters
from each of these institutions...



Each one of you, wherever you come from, is contributing to interlinking our networks. At its core, our network is full of energy, patience, passion, involvement, strength, willpower, courage, commitment, mobilization and professionalism; all ingredients which are essential to working in the cultural mediation field. Our social partners are investing in more cultural projects and our cultural partners are investing in opening themselves to all publics by searching for new points of access. On both sides, our partners recognize the necessity – which is both enriching and destabilizing – to decentralize, to understand realities and to deconstruct prejudices.

Feedback from a participant in an introduction session to contemporary arts, organized through a partnership between Saint-Gilles PSAC, the Balsamine, the Wiels, Point Culture-Brussels, Indications and Article 27 # Bruxelles.

“I realised I was able to choose. I thought I wasn’t... That’s why I love what artists do. They give us the opportunity to choose.” Diana.

Feedback from a participant in an introduction session to contemporary arts, organized through a partnership between Saint-Gilles PSAC, the Balsamine, the Wiels, Point Culture-Brussels, Indications and Article 27 # Bruxelles.

Prolonging our magazine, ‘Insights on Cultural Mediation from Article 27 Brussels’, which was published in 2010, this edition of ‘Interlinking Reflection’ is an opportunity to give the floor to cultural mediation actors, to make the invisible come out in concrete relationships, to enhance and democratize knowledge and experiences, all with a view to preparing the ground for everyone to participate in cultural. It also incumbs us to analyze the cultural mediation field’s limits, to refuse words and practices that exploit or cast blame on the public, workers, or even institutions.

In this first issue, we have chosen to emphasize charters on cultural mediation and participation. Based on experiences and commitments known to everyone, we would like to explore the following questions:

“Which positions are we defending in order to contribute to establishing cultural rights for all, and thereafter, to focus on reinforcing a more egalitarian society that seeks richness in diversity? What are the essential elements of projects targeting the development of venues where everyone may engage in free, critical or even artistic speech?”

Answers to these questions define cultural mediation’s ethics. These are the foundations upon which we can build our future.

At the same time, let us share our 15th anniversary wishes with you, citizens, promoters and committed politicians! Undoubtedly, we will not be able to fulfill them alone! Here they are, as we blow out candles, let us light up our wishes:

- / reinforcing our actions at the political level
- finding a solution to spread reductions to the price of accessing cultural events to all people that are living at or below the poverty threshold (around 270.000 people in Brussels)
- finding resources that would allow us to reach a financial agreement for all the non-profits waiting to become partners: financial resources would include compensating ticket prices and funding for two more posts, which would develop qualitative partnerships. In terms of space, we are seeking resources to help manage our growth
- obtaining recognition, resources and training for cultural mediation workers, whether they are active on in primarily social or cultural organizations
- / developing projects rooted in social mixing, promoting exchanges between the non-profit sector with companies, schools, trade unions, ...
- / reinforcing cultural mediation’s political dimension through the creation of a platform of networks and citizens, such as RAB/BKO, Lasso, Point Culture, the ‘Concertation des Centres Culturels Bruxellois’, the ‘Concertation des musées bruxellois’, the ‘Forum Bruxellois de lutte contre la pauvreté’, PAC, ‘Culture et Démocratie’, ...
- / multiplying actors in order to favor the readjustment of social inequalities through social cohesion but also social justice
- / analysis of cultural mediation at the European level in collaboration with our Danish, Finnish, French and Italian partners within the framework of the Grundtvig ‘Culture-inclusion-participation’ project.
- / naturally, and more than ever, continuing to make the right to participate in cultural life evolve, in collaboration with our cultural and social partners and the public.

These forecasts would allow us to contribute to fulfilling human rights, such as defined by the Declaration of Fribourg, while hoping that highlighting them will invite an egalitarian revolution...

(3) Why is culture legitimate for everyone? How can we invite every one, especially people in precarious situations, to invest in their lives’ cultural dimension? What place does cultural mediation take in social or cultural action? Here are some fundamental questions that appear in this magazine. The elements that you will discover and find collected here are invitations to think or to take a step forward, and on which we can rely as we keep on moving towards opening ourselves to one another... with the background of the Universal Declaration of Human Rights and its 27th article.

(4) See p. 35

ARTICLE 27'S COMMITMENT

Our commitment to cultural mediation in collaboration with (or towards) our 150 social non-profit partners, the public they are associated with, the artists with which we are collaborating, and our 160 cultural partners is to seek, implement, assess, demonstrate, and stand up for positions, in order to help everyone realize his or her right to participate in the cultural life.

PATRICE MEYER-BISCH ENCOURAGES US

The challenge for the Article 27 : Cultural rights are expressing a greater, stronger and more dignified exigency than the 'right to culture' because they cannot be reduced to a right to access to one culture or another, or to a particular artwork. They stand for everyone's rights, liberties and responsibilities to choose, to seize the knowledge resources that are necessary or simply useful in order to live his/her identification process, alone or collectively. This forces to respect the liberties and the knowledge abilities of each and everyone, particularly if he/she is in a situation of humiliation. These concrete rights reside in the intimacy of everyone and in the intimacy of his/hers social bounds. What could be more essential ?

The 26th of January 2014

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For Article 27, acting within the UDHR's* framework means it is our task to promote equality, liberty, and social justice, which starts with the right to take part in the cultural life. It is about changing peoples' views so that the right to adequate housing, to have enough food, and to education, would no longer be opposed to the right to feed one's spirit and senses, to question one's environment, and to work towards this objective by opening access to artwork and to the production of new meanings via artistic or critical expression.

Art feeds our conscience as well as our intelligence. It inhabits our emotions and our bodies, transcending our doubts. It allows us to step out of ourselves, to catch a glimpse of life's diversity, its realities, and different perspectives of it... Cultural participation promotes discovery, experimentation, interactions, social bounds, social critiques and expression for all. We make sure that the public we are working with has the opportunity to benefit, on the one hand, from their own sensitivity, creative richness, and critical judgment, and to recover the ability to forge ties with the exterior. On the other hand, we also make sure to reinforce an environment that is open to every person in his or her singularity, and to all cultures alike .

All in all, we see the accomplishment of fundamental rights as a horizon to look towards while at the same growing our roots to develop our actions. Cultural mediation must therefore:

- / guarantee the right for everyone to access cultural
- returning to regular, not conditional, access to a variety of cultural events
- removing financial obstacles
- opening cultural venues (through preliminary visits, exchanges ...)
- / promote a space where the discovery of oneself and of cultural diversity is favored
- guiding the public towards reflecting on the cultural dimensions of their own lives and of others' (which includes introspective, creative and collective moments)

- guiding the public to build places for critical expression and/or artistic experimentation
- questioning and practicing contemporary art: what is the message of contemporary artists and why is it so?
- / Promote the creation of cultural activities
- developing and stimulating the emergence of projects where participants bring in their own words and express themselves in a creative manner while having the opportunity to connect with other publics
- / strengthen the place of culture in the social arena and reinforce a policy of cultural democracy in the cultural arena
- develop the publics participation in culture by relying on partners' resources
- organizing a linking system between social and cultural structures
- being a resource for creating a project development dynamic with the public, artists, and social and cultural structures in terms of action modes, new tools, training and critical spaces ...
- / fight back in a global context and as a result, making challenges visible at the European level
- / mobilize public authorities in Brussels around the challenges facing cultural participation, both in its democratization and cultural democracy dimensions : fodder for the dialogue between human beings and a guarantor of the cultural diversity.

(5) *The Universal declaration of Human Rights*

(6) "Cultural diversity is at play inside each one of us, individuals or groups, via our multiple identities through which we learn to open up to differences while staying who we are. It is to insist on how many important political implications diversity has; it is prompting us to get rid of stereotypes and prejudices in order to accept others with their difference and their complexity. Only then is it possible to rediscover our common humanity, far beyond our simple diversity. Cultural diversity can become an asset, whose benefits can be experienced in the whole field of cultural, intellectual, scientific field for the development and the culture of peace." World Report Investing in Cultural Diversity and Intercultural Dialogue Unesco 2010

CHARTERS FOR CULTURAL MEDIATION

Culture is positioning and questioning
ourselves in our relation to the world...
it is essential for each human being.

Each human being must be able to contribute. We share this belief on a daily basis with our network. Nevertheless, the relation to culture is not always self-evident, is not always immediately obtainable. This is where cultural mediation can intervene.

For social or cultural organizations, cultural mediation is protean but it remains a space for exchanges:

- / between an individual and the cultural dimension of his/her existence
- / between an individual (or a group) and ... artwork, artists, and cultural venues
- / between a social institution and cultural institutions
- / within institutions

The cultural mediation facilitator, for his or her part, must constantly reinvent his or her position to create dialogue.

At the core of relations between the social sector, the public they are associated with, and the cultural sector, and acknowledged by Brussels Cultural Plan in its transversal role at the regional level, Article 27 has initiated cultural mediation and participation charters. They have been created to clarify the extent of cultural mediation.

These charters will be used to place mediation on a firm base of values and stakes that form its ethic, which is to reinforce a more egalitarian society that takes advantage of its diversities, to enter into dialogue with new partners, to raise awareness among public authorities and the general public to fundamental work built up in the intangible.

(6) See p. 30

CULTURAL MEDIATION CHARTER IN

CULTURAL INSTITUTIONS

This charter was created through
the initiative of Article 27#Bruxelles.
It has been drawn up since may 2012,
in collaboration with cultural workers from
various cultural institutions
and non-profits in Brussels.

CULTURAL MEDIATION CHARTER IN CULTURAL INSTITUTIONS

1. values

Cultural mediation is intended to promote the humanist values of our democratic societies : equality, freedom, justice, and solidarity.

Cultural mediation provides space for encounters, as it structures links between artistic culture creators and citizens...

Cultural mediation is a place where art can be defined as a right to experience,

Where the knowledge and perceptions of the individuals involved (artists/citizens/facilitators) become richer through their contact with one another,

Where minds are getting critical, where "confrontation" has a positive connotation,

Where cultural differences are an opportunity for interactions, decompartmentalization, and new meanings.

In light of the various pressures human beings face today, cultural mediation is an opportunity for resistance, for pleasure, joy, enhancement, openness, and sharing, aimed at giving way to well-being, living together, and transformation...

2. stakes

1. Reminding that we all are cultural mediation facilitators, bearing knowledge and know-how.
2. Strengthening and defending a policy of openness to all publics within cultural institutions:
 - / To decentralize and demystify cultural institutions
 - / To involve whole institutions
 - / To defend the necessity of dedicating time and resources for this purpose
 - / To propose affordable prices to audiences living in precarious situations
3. Encouraging people to fully and freely invest their 'culturalness':
 - / Create and instill different publics' interest
 - / Make sure that people's speech and creativity can re-emerge
 - / Create spaces for different publics to meet
 - / Promote the audiences decision-making
 - / Multiply opportunities for publics to experience various emotions

3. the cultural mediation facilitator position

Bearer of cultural mediation within cultural institutions, the facilitator works in connection with his or her institution, as well as with artists, social non-profits and the public. The facilitator's missions include:

- / Deconstructing prejudices
- / Understanding the stakes as well as individual expectations
- / Building links within groups (reflection time, interpersonal relations, ...)

A facilitator's goal is to achieve harmony between meeting institutional goals and the goals of the public/non-profits. A facilitator is the spokesperson for his/her institution before the public/non-profits and vice versa. He capitalizes on his discoveries and redistributes them. He creates intersections where encounters may occur.

4. the facilitator develops abilities

Relational:

- / Showing openness and mobility (to move through partner associations)
- / Listening to human, social and institutional situations (a non-profit's rhythm is different than a cultural institution's)
- / Developing actions within a connected environment (investing social coordination and the partnership with Article 27)

Educational:

- / Uncovering the audiences expectations in order to adapt his approaches (taking time for discussion and for mutual interactions)
- / Working on the mutual representations of the actors involved
- / Analyzing social and territorial contexts
- / Decoding artistic, cultural material
- / Setting up participative projects

Communicational:

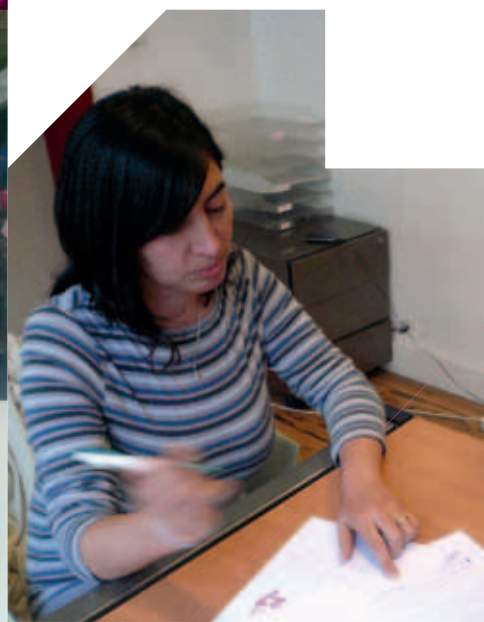
- / Adapting his or her discourse and the discourse of his or her institution
- / Developing well-targeted communication tools
- / Facilitating groups
- / Promoting and organizing dialogues with colleagues, artists and the public around common projects

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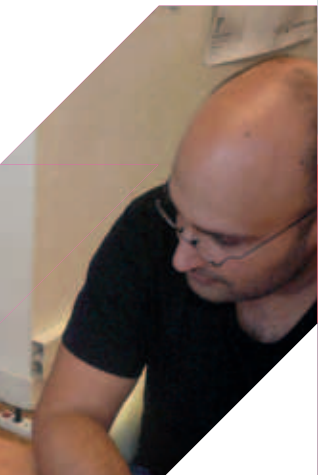
*ARAU,
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Théâtre de la Balsamine, Théâtre de la Place des
Martyrs, Théâtre de Poche, Théâtre du Rideau, Théâtre Les Tanneurs,
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CULTURAL MEDIATION CHARTER

IN SOCIAL INSTITUTIONS

Charter launched by Article 27 # Brussels
and drafted with workers from various
social institutions in Brussels during
the Action Network day, october 21st 2013.



1. VALUES

By fighting against inequalities, isolation, confinement and precariousness, cultural mediation is a catalyst in the social arena that activates in the name of human dignity and the defense of fundamental rights for each human being, such as equality, solidarity and freedom.

2. STAKES

Cultural mediation is rooted in social work. On the one hand, it removes financial obstacles and makes cultural events and projects accessible for modest prices. On the other hand, it allows everyone to actively contribute to culture in a way that is autonomous and critical. In parallel, it supports the right to pleasure, to curiosity, to wonder, to artistic sensibility and to discovery, which improves everyone's quality of life.

Putting cultural mediation into practice strengthens links between individuals, gives concrete forms to inter-cultural bridge-building (every citizen-social workers-artists-cultural workers) and promotes common living and mutual aid.

Cultural participation (through critical or artistic expression) from persons usually restricted from participation enriches culture. "Culture" is therefore defined as diverse and multi-directional, fueled by ideas, creativity and collaboration with each and everyone. It thus offers audiences the chance to become authors in the cultural field and from this position, reinforce membership in society. Consequently, within political and cultural fields, facilitating everyone's cultural participation should be supported.

3. Cultural mediation's positions

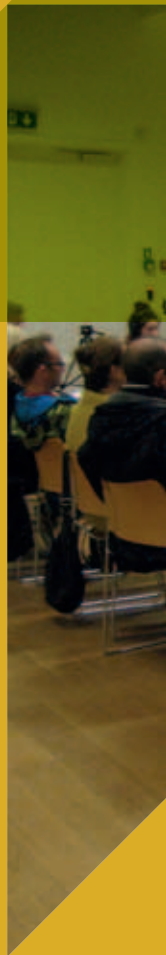
In order that these stakes become real, social workers in charge of cultural mediation create interactions between management, teams, the audiences and the cultural sector. They adapt to the reality on the ground for themselves and for others. In order to do so, they are supported by their superiors. They also have opportunities to raise colleagues' awareness and develop knowledge of the cultural sector.

While developing cultural projects, social workers install positive group dynamics by paying attention to everyone. They also create a trusting relationship between all participants (the public, the artists and cultural workers). With the public, social workers are particularly interested in:

- / Welcoming without stigmatizing, building upon individual and collective assets and wishes;
- / Proposing activities or encounters designed by cultural institutions to take place before or after a viewing/listening session or visit in order to multiply possibilities for understanding;
- / Promoting involvement through outings and participation in projects (dialogues about organizations, content choices and the artist-group leader,...);
- / Building a frame of reference for collective cultural outings (booking possibilities, maps, collective discovery of places) and making these references useful for individual outings as well;
- / Supporting a critical discourse about themes and forms related to the selected art pieces;
- / Supporting risk-taking in choosing a cultural outing or artistic workshop;
- / Planning long-term actions in order to deepen cultural participation.

LES PREMIERS
SIGNATAIRES
DE LA CHARTE

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plus, Voix des femmes (la), Roman, Valérie, Xavier, Xuân





MESSENGER, DISSEMINATOR OF INFORMATION, MOBILIZING FORCE



ACCOMPANYING PERSON, MODERATOR



RESISTANT, CLAIMANT, RESOURCEFUL PERSON, UNIFIER, DIPLOMAT, WELL-INFORMED



WELCOMING, INTERFACE, ORGANIZER



CULTURAL PARTICIPATION CHARTER

FROM THE PUBLICS

This charter is based upon the charters of cultural committees, created by participants on our programs. Cultural committees were implemented in 2010, in collaboration with social workers, and by Article 27's non-profit partners in Brussels.

“The committee is blue, black, and yellow. Blue is when one is alone at home, it’s calm. Black is in committee, when everyone gives ideas at the same time and no one can hear what is said. Yellow is when the light appears, when our facilitators bring order to our madness; it is respect for everyone and for the freedom of speech.”

Within certain non-profits, and in close collaboration with them, we developed a framework that invites audiences to create a cultural project. With help from various tools (managing group dynamics, teaching aides, charter canvasses...), we invited partners to reflect on notions about culture (identity/otherness), to discover cultural events, to practice an artistic discipline, to evaluate their critical expression, as well as other emerging projects. The specificity of the cultural committee resides in the fact that it is sustainably built within the non-profit whose rules, missions and responsibilities are defined by members.

It is easy to understand : this committee is developing while keeping centered on audiences, but that is not all. We also open the committee to cultural workers and artists in order to create diversity where we tap everyone’s potential, where an individual discourse is equal to that of the others.

A cultural mediation facilitator from Article 27 co-facilitates the cultural committee’s meetings until all teaching tools have been transferred to the cultural referent, and until all dimensions of cultural participation, defined beforehand, have been explored. Our organization currently oversees 7 committees.

I. values

Cultural participation, as seen by the public, is intended to promote humanist values in our democratic societies : equality, freedom, justice, and solidarity.

1. It is grounded on a vision of art and culture in the broadest sense of the terms :
 - / a driving force for discoveries, experiences
 - / an opportunity for expression and for action, whether personal or collective
 - / a time for relaxing and entertainment
 - / an educational and reflective resource

2. It is based on the necessity of social bond, a collective cultural experience that is :
 - / one of the driving forces for participation (overcoming personal barriers, ...)
 - / a place for encounters and a way to break out of isolation
 - / motivation for exchanging points of view and confront prejudices
 - / a space in which an individual is recognized in his or her singularity, and a place to experience cultural diversity

2. stakes

In the name of the above mentioned values, the public desires a form of cultural participation that allows them to:

1. Be actors
 - / Developing one’s creativity and one’s outlook on the world
 - / Experiencing art or artistic practices
 - / Discovering new artistic forms and contents
 - / Sharing knowledge, emotions, feelings
 - / Learning
 - / Developing one’s critical reflection
 - / Denouncing and fighting social injustice
 - / Having the opportunity to freely determine cultural outings
2. Meet others
 - / Participating in exchanges where culture is experienced as a group
 - / Encountering different cultures
 - / Discovering a wide range of artwork
 - / Listening and being heard
3. Step outside of oneself
 - / flourishing through contact with artistic forms and contents
 - / developing a sense of ownership in the environment; discovering the cultural venues which surround us
 - / attempting cultural discovery, and daring to take risks.

“The committee is a means for people to get out of some kind of ghetto, from living in tunnel to opening oneself up to sharing.”



Cultural committees from the PSAC in Saint-Gilles, Ixelles, Etterbeek, Evere, Uccle and SIREAS Sidais Migrants.

Georgi, Jana, H el ene, Maria, Myriam, Juliana, Sophia, Pina, Pierre, Marie-Fran oise, Oph elia, Guy, Roy, Ali, Fran oise, Sa id, Myrrhine, Tigran, Inna, Serge, Eliane, C ecile, Raymond, Monir, Colette, V eronique, Catherine, Vadim, Alain, Fatima, Roseline, France, Evguenia, Marie-Claire, Christiane, Lucienne, Jacques, Pierre-Michel, Jonathan, Atiye, Maoulat, Henry, Marguerite, Ren ee, Sa adia, C ecile, Mariam, Marthe, Thi, Yamina, Varduhi, Ma ilys, Maurice, Donatien, A icha, El eazard, Donatine, Th eodosia, Monica, Nicole, Gr ace, Sophie, Pierre, Isabelle, Mustafa, Pierre, Sylvie, Dominique, Radja, Aida, Mariam.



NETWORK IN ACTION

Animating our network embodies in part of Article 27's cultural mediation activities. Twice every year, cultural liaisons representing different performance spaces, social organizations and the public sector are invited by one of our cultural partners to attend two types of meetings: the Discovery Pass and the Round Table Squared.

Discovery Pass meetings are emblematic of Article 27's work. The meetings grew out of the willingness of cultural-, social- and public-sector workers to act on the difficulties they saw around creating cultural events and their contact with the public ('complaints' from the social-sector included: overly complicated performances, unfamiliar art forms, late start-times and unwilling audience members, and the feeling that art was to remote from daily life... 'complaints' from the cultural-sector: lack of audiences whose members are not curious, are unwilling to engage and unlike to take chances...). Rather than falling back on traditional recipes for success (popularity of shows, day-time performances, minimal dialogue, humor and happy endings...), we invested in creating an all-inclusive dialogue.

One of our first steps was to create a listing named "Discovery Pass". Around twenty cultural representatives, from different venues, determine the listing's content. Its presentation of cultural activities allows readers to formulate a variety of different outings, both in performance spaces and non-profits: visits organized around specific pieces of art designed to help visitors understand the art's meaning and analyze its form, opportunities for artists and the public to meet face to face and create a dialogue, access to workshops for hands-on activities and, more rarely, although its availability should be strengthened, public performances staged by members of our non-profit partners.

Following these evaluative meetings with cultural-sector workers, we constructed an eponymous meeting whose goal was to bring cultural- and social-sector workers together. Discovery Pass meetings have from then on included:

- / propositions made by cultural-sector representatives of events to be included in the "Discovery Pass" listing (at times accompanied by the artists themselves) to an audience of social-sector workers (at times accompanied by the people helped by the non-profit),
- / discussion sessions where participants dig into subjects and imagine setting up new projects that correspond to both sectors' needs,

/ mini-workshops, similar to those offered to the general public, that allow participants to experiment with the workshop's content.

Discovery Pass develops for the most part around available cultural events while taking into account input from social- and cultural-sectors workers, anxious to form new bonds. In addition, following our desire to create a networking dynamic, we hoped that our cultural mediation partners would move beyond an essentially artistic approach and focus on a much bigger question: why and how should the 27th article of the Universal Declaration of Human Rights be put into action?

This question led us to set up the Round Tables Squared sessions, in the midst of Discovery Pass meetings. These Round Tables Squared meetings are for us the occasion to all at once take an official pause, to put in common, and to capitalize on our know-how. What comes out of these meetings must support our activities, as much in terms of the philosophy behind our work and its political implications, the creation of tools, the creation of new activities and training sessions... During our first meetings, participants discussed themes such as: 'the Cultural Mediation Charter as seen by social-sector institutions', 'the ideal relation between social and cultural partners, and 'how to claim greater cultural rights'? Everyone present has the right to speak. There are no social or cultural 'experts' but rather individuals with different points of view who allow themselves to voice their doubts while also complementing and enriching one another's ideas.

Through this Action Network, all sorts of encounters take place. At the same time, informal meetings take place with no specific goal, except to share a coffee, munch on a sandwich, or simply enjoy each other's company. All the while, new ideas, new projects, and new ties between different sectors and different partners may be born... although it may be simply that one's curiosity is sparked, a discovery is made, or a good time is shared. In the end, this Action Network are fed by the desire to seek out together the essential of our work through creative means, while guarding traces of our discoveries, such as illustrations of different publications, found on pages ...; once again, it's a question of making the unseen visible.

(8) « Experimenting means separation from a number of solutions, held out of reach and out of sight, and to put to work multiple variations of a solution found in a single situation... To experiment is to inscribe a different meaning into our capacity to mobilize our differences and to deploy a question precisely where an institution purports to offer a solution" »



ÉQUIPE
ARTICLE 27

BRUXELLES

PASS
DÉCOUVERTES

PARTENAIRES
CULTURELS

LES PUBLICS
LES PARTICIPANTS



LIEU CULTUREL
WIELS

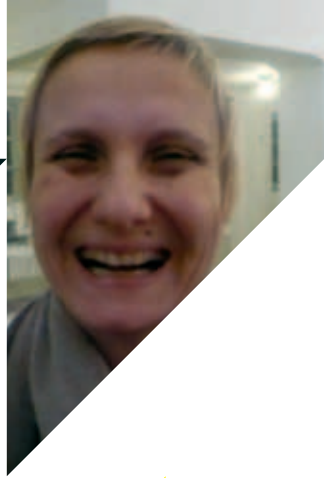
PARTENAIRES
SOCIAUX

ARTISTES







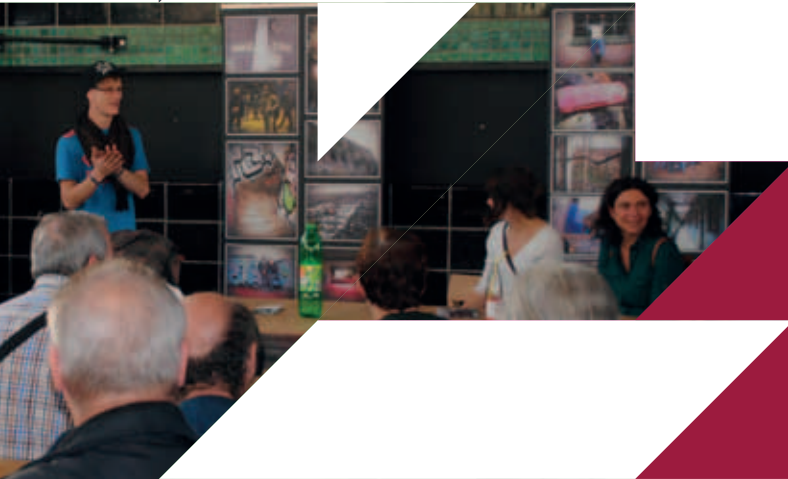


...URE
DE ... D'HOR
... POGNON (et vice-versa)
... d'envol
... de VISIONS-
... LUMIERE
... ouventor
...
BONHEUR Baptiste
Solidarité Saly
... de tolérance



THÉÂTRE
ARTHUR
AMITIEL
...
PLUS DE
... POUR
... CHALE
Melan







110 000 individuals
enrolled in services offered
by our social partners

160 cultural partners

150 social partners



15 participatory projects

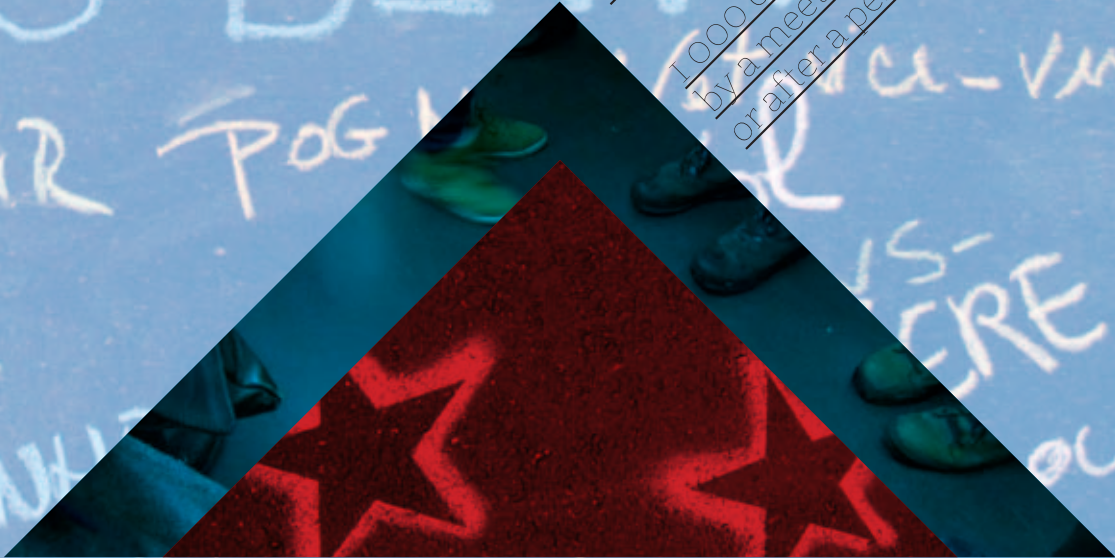


36 000 tickets used!



1300 group outings

1000 outings accompanied
by a meeting before
(or after a performance)



Solidarité
Serg.

de tolérance



Universal declaration
of Human Rights,
adopted December
10th, 1948

Our non-profit adopted the name "Article 27" in reference to, and in view of accomplishing, the 27th article of the Universal Declaration of Human Rights, adopted December 10th, 1948 by the assembly general of the United Nations.

[www.un.org/fr/documents/
udhr/index.shtml](http://www.un.org/fr/documents/udhr/index.shtml)



The UNESCO Mexico
Declaration of 1982

This declaration defines culture's role as "providing individuals with the capacity to reflect on themselves. This reflection is precisely what makes us human, rational, critical and ethically engaged. It is thanks to this reflection that we discern values and makes choices. It is through this reflection that individuals express themselves, become conscious of themselves, recognize that they are works in progress, interrogate their own projects and persistently seek new meanings and surpass themselves by creating new works"



Text approved
by the General
Assembly
of the non-profit
Article 27,
March 16th, 2010

"Article 27 has the ambition to give every person living in poverty the opportunity to invest in his or her own culturalness. Their entry point is the following: culture's artistic aspect. Article 27 has created a network of links between non-profits and social and cultural institutions; by fighting their mutual prejudices, by initiating and animating common projects and by demonstrating art's social repercussions. Article 27 aims to provide, both symbolically and concretely, and in partnership with every person experiencing poverty free access to all the diverse forms of art -both in terms of form and content- while stimulating a critical reflection that accompanies the possibility for each person to implicate him or herself -as a spectator or actor, passively or actively- to the extent of their choosing, and by anchoring this work in the following dictum: to recognize oneself and others.

Article 27's activities are inscribed within the french-speaking community's social, cultural, and political fields of action.

REFERENCE
TEXTS



Fribourg Declaration

The Fribourg Declaration on Cultural Rights grew out of a twenty-year undertaking made by an international group of experts, known as the "Fribourg Group".

The Fribourg Declaration was then taken up in a series of consultations and working groups with Group members in association with, among others, UNESCO, the European Council and the International Organization of la Francophonie. In 1998, an initial declaration was published with the support of UNESCO, which included UNESCO's article-by-article commentary. The current declaration resembles texts produced by a "civil society" institution. Improvements were adopted thanks to the work of numerous observers spread across several continents, who meet under the aegis of the Diversity and Cultural Rights Observatory, in association with the International Organization of la Francophonie and UNESCO.

The association Article 27 is a signatory to this charter.

www.unifr.ch/iiedh/fr/publications/declaration



"Brussels culture and identity" Brussels cultural guide November 2003

The Brussels Cultural Guide looks ahead to create a coherent plan for the various interlocutors in Brussels cultural and artistic sectors. With this perspective, the Map's objectives include forming a common vision; mobilizing the entirety of social and cultural actors to follow the Guide; and proposing to all interested parties a forward looking and coherent vision of Brussels' cultural future. The Brussels Culture Guide contains 34 concrete propositions designed to forge a cultural policy tailored to Brussels. Several propositions address themselves to the daily affairs of each cultural actor; for others, their implementation requires action by the entirety of the cultural sector: others still are open-ended, in that they cannot be implemented without the participation of public institutions and different actors invested in Brussels' life.

www.reseaudesartsabruelles.be/fr/plan-culturel-pour-bruxelles



French cultural mediation charter

The Cultural mediation Ethical Charter explains the non-profit's primary areas of activities in terms of cultural imediation.

It's achievement was the result of a four-year collaborative effort, between 2004-2007, led by Article 27 members in association with different professionals and experts.

On January 11th, 2008, a founders colloquium in Paris permitted the group to finalize the charter and its distribution.

A complete transcription of the January 11th, 2008 Colloquium's Proceedings is available to Article 27 members under on the Articles page of our website.

In 2010, due to the evolving cultural context, and with the help of professional counsel, the Cultural Mediation Ethical Charter was slightly modified.

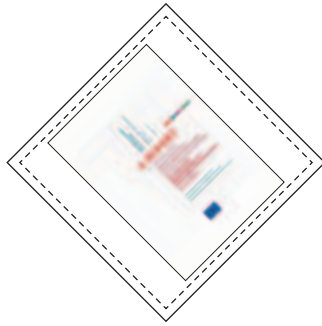
www.mediationculturelle.net/charte-deontologique



“Investing in cultural diversity and intercultural dialogue” UNESCO global report, 2010

“There is an abundance of wealth in cultural diversity; it is mankind’s inherent resource, and it must be perceived and recognized as such. At the same time, there is no way to determine culture’s value: all cultures are equal in dignity as in law, regardless of the number of adherents or the geographic scope of its practice. Our world is at its essence made up of a synchrony of cultures whose coexistence and plurality shapes mankind. Placing culture’s blossoming in the foreground of our response to our age’s global advancement, which is to say, development, is therefore all the more urgent.

UNESCO, 446 pages, 2010



European agenda for culture Cultural Work Plan for 2011-2014 October 2012

A report concerning the policies and good practices in the field of public art and among cultural and public institutions, which aims to promote better access to and greater participation in culture.

<http://ec.europa.eu/culture/events/documents/workplan-2011-14.pdf>



European Commission report on access to culture and cultural participation

Eurobarometer (public opinion) special survey n°399

For more than 30 years, these public opinion surveys measure the weight and the evolution of European trends in different EU countries. The survey aims to understand how citizens maintain political ties and draw out commonalities between national cultures while also understanding their differences.

The most recent Eurobarometer special survey, just released, looks at access to culture and participation in culture. Currently, the text is only available in English, however we invite you to make yourself familiar with it by downloading it from the link below:

http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf