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Interculturality as a Challenge for Accessibility?

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Abstract

Understanding access to culture for deaf students first of all means understanding the diversity of schooling situations. It is important to question the transmission of knowledge with regard to bilingualism for these students because teaching is based on a conceptualization. There is a lack of empirical data, so we shall try to explore the gap between the needs of students and their teachers and the responses proposed by cultural institutions based on the French case. Two surveys are cross in a secondary analysis process. We want to compare the expectations of special teachers with the proposals of cultural institutions. The key questions and possible answers thus raised, allow for a better knowledge of the specific actions developed to welcome this type of public. First, we will describe the expectations of each of the professionals with regard to their training. We will present the main results that highlight the emergence of new interdisciplinary needs, and question the training of educators in the face of multiple communication difficulties. We will then discuss the answers provided by the Ocelles project based on a multilingual and multimodal collaborative website in Open data. This conceptualization tool, designed from a semiotic triangle, enables participants to construct interculturality in a synchronous and diachronic approach.

Keywords: *culture, deaf, multilingualism, professional practices, interculturality*

1. Introduction

The French Law of 11 February 2005 on "equal rights and opportunities, participation and citizenship of persons with disabilities" (Act No. 2005-102), laid the foundations for participation for all in society. Thus article 19 states that: "Any child, adolescent with a disability or a disabling health disorder shall be enrolled in the school or in one of the establishments mentioned in article L. 351-1, the closest to his or her home, which is his or her reference school" (Article L. 351-1 la loi n°2005-102 du 11 février 2005.). Deaf students must therefore be enrolled alone or in small groups along with their hearing peers. The same article goes on to state that: "In the education and educational experience of young deaf people, freedom of choice between bilingual communication, sign language and French language, and communication in French language is a matter of right". Another text defines bilingualism in schools as follows: "[...] the use of French sign language is equivalent to oral communication, and written French language is equivalent to written language, [...]" (Bulletin officiel n° 33 du 4 septembre 2008.). It is important to question the transmission of knowledge with regard to bilingualism for these students because teaching is based on a conceptualization (Paivio, 1986). The notion of culture as a complex whole (including representations, values, behaviors...) links with languages as vehicles of meanings (Clanet, 1990; Coste, 2010; Jacquet, 2016). The notion of interculturality conjures up the process made by stakeholders when they build together a common space for discussion, respecting the other person's representation of the world and considering their mutual humanity.

There is a lack of empirical data, so we shall try to explore the gap between the needs of students and their teachers and the responses proposed by cultural institutions based on the French case. In a secondary data analyses, two surveys have been crossed. In order to compare the needs and expectations of special teachers with proposals made by cultural institutions, a holistic perspective has to be performed. Indeed, mechanisms for the transmission of knowledge within the framework of bilingualism can only be explained by taking into account both places of written words and French Sign Language (LSF). The social representations of two languages are put in relation to service offers, training of professionals who welcome deaf people with specific needs... The project

of the Observatory of Concepts and Lexicons in Written and Signed Languages (Ocelles) could be an answer to develop specific actions to welcome the deaf students and their teachers. Jointly supported by the Ministries of Culture, National Education and Higher Education, this conceptualization tool, designed from a semiotic triangle, enables participants to construct interculturality in a synchronous and diachronic approach. One of the objectives of this bilingual collaborative platform, LSF / French writing, is to provide a tool to access specific concepts conveyed by deaf and hearing professionals within these institutions in a context respecting announced and desired multilingualism and interculturality.

2. Legacy context – Right to access

An inclusive society cannot exclusively define its members as those who can physically access collective spaces of work, leisure and common cultural heritage. Beyond openness to differences and the measures taken to prevent discrimination, which determine accessibility as a constituent of human rights, the concrete question can be posed of the roles played by linguistic systems as paths to the appropriation of knowledge arises. This knowledge enables us to build the meaning of those spaces as well as the social and personal identity of the users. Since the 80s, UNESCO has considered language diversity as an essential component of humankind's cultural diversity. As such, it has stressed the importance of assigning a "significant role to minority languages, according to the necessities of contemporary life, at local as well as national and international level". A deaf person belongs to a linguistic minority, for which there are several means of communication: French sign language (French acronym will be used in the text LSF), written French or oral French. (Courtin, 2002), (Mottez, & Vasquez-Bonfman, 1976)

About forty years later, it is important to ask ourselves how the promotion of this diversity, especially conveyed by the United Nations Convention on the Rights of Persons with Disabilities (CRPD) (United Nations, 2006) and the United Nations Declaration on the Rights of Indigenous Peoples (United Nations, 2007), is compatible and coherent with the design and implementation of an inclusive society. In this context, observing linguistic media -through which the contents of information or knowledge is prioritized and conveyed in social spaces - and analyzing the institutional and identity issues attached to this construct is paramount. I

From a legal perspective, within the class group, different modes of communication can coexist. This may include oral and written French for hearing students, French Sign Language (LSF) and written French for deaf people; families choose one or several modes of communication. However, the diversity of the situations encountered remains more complex. Through the following description, we do not claim to explain all French schooling arrangements for deaf pupils... but rather to introduce them. These are still strongly rooted in the historical context of each school, but the reader will be allowed to make a first representation of them.

About 95% of deaf signers were born to hearing parents who do not master LSF (Cuxac & Pizzuto, 2010). The first contact with this language for deaf signing students is most often observed outside the family circle. It is often at school that the first exchanges take place with other children. In 2010, a Certificate of Aptitude for Teachers of Secondary Education (CAPES) in Sign Language was created in order to promote the teaching of this language of the Republic, recognized as such since the law of 2005. Paradoxically, the status of staff holding this diploma nowadays limits them to teach in the first place in secondary schools for middle and high school students. Primary school language courses, as we would expect in a bilingual setting, are not only provided by certified teachers. While the training of specialist teachers in both primary and secondary education is primarily intended to train these professionals to welcome young deaf people into their classrooms and includes a few hours of LSF awareness, it does not aim to teach them this language, which requires a long and dedicated learning process. Teachers may, however, upgrade their competences with nationally initiated training courses, for whose attendance they need their superior's permission.

Indeed, there is no guarantee for a specialized teacher to necessarily hold a full-time or part-time position in a local school. Such question is important because it is linked to ambiguous social representation of the need of children. They need to communicate in LSF during the day. Even if a personalized schooling plan defines the modalities of the schooling process for each pupil, the question of teaching sign language remains.

In this context, in primary school LSF is rarely taught under conditions equivalent to those of French, since the majority of professionals do not have the required diplomas or skills. This situation can in no way be compared to the teaching of a language such as English to

hearing people for whom French is the first language and English as a second language. LSF for deaf signing students is equivalent to the first language and written French to a second one. The intensive and early learning of LSF is often lacking, so it is not uncommon for many deaf people to find themselves in difficulty when acquiring written French, their second language.

In some cases, oral French is the first language for deaf people. In such cases, they may need Completed Spoken Language (CLP) to disambiguate certain phonemes: "This manual technique, when mastered by both parties, allows the student to distinguish unambiguously between the movements of the lips that merge. For the speaker, it consists of accompanying the word with a manual code, positioned around the face, which will help the student to distinguish similar lip movements. Each syllable will be perceived through lip movement and manual code, so that the entire spoken chain can be seen." (Vanbrugge, et al., 2009, p. 11).

Several modes of communication can therefore exist, or even coexist in the same class group: oral French / oral French accompanied by LPC / LSF / written French.

3. Possibilities for access in cultural institution for LSF

In view of this situation, taking into consideration all pupils, including deaf pupils, in a cultural establishment implies these specificities. We have to add that such specificities do not boil down to linguistic needs implied by each language taken separately. It is indeed the mix of groups and the management of intercultural and inter-lingual exchanges in direct or delayed communication that underlies the law of 11 February 2005.

We understand that this is a complex reality for cultural institutions, which cannot yet be fully addressed, even if they are also subject to this law and must promote access to culture in their fields of intervention: "Existing institutions receiving the public must be such that any disabled person can access, circulate and receive the information disseminated therein, in the areas open to the public. Information for the public must be disseminated by means adapted to different disabilities" (Loi du 2005-102 du 11 février 2005 art. L111-7-3.).

Access to history, art, contact with different cultures, traditions, beliefs, thoughts, representations, symbolic forms and so on presented and conveyed by cultural institutions, are therefore a particular challenge for

deaf students, who benefit to a lesser extent from knowledge acquired through impregnation with both familial environment and society.

There is a lack of empirical data, so we shall try to explore of the gap between the needs of students and their teachers the responses proposed by cultural institutions based on the French case. There are two cross- surveys in a secondary analysis process. The aim of this study is to compare the expectations of special teachers with the proposals of cultural institutions.

4. Need for intercultural work

There are two cross- surveys in a secondary analysis process. We want to compare the expectations of special teachers with the proposals of cultural institutions. The key questions and possible answers thus raised, allow for a better knowledge of the specific actions developed to welcome this type of public.

We will try to identify issues such as complex learning situations and knowledge transmission by comparing the needs and expectations expressed by special teachers, with the offer built by cultural institutions. To achieve this objective, we developed two surveys conducted between April and June 2014. Providing immediate responses to the needs of deaf students entails complexity: exchanges are not systematically limited to a dual relationship between teachers and cultural institutions. This situation of cross-fertilization of competences generates complex results depending on institutional political choices and the possible participation of other social actors such as translators, for example.

Our first survey was conducted among teachers who have become certified special teachers since 2004 or permanent teachers who have completed a national initiative training module in LSF, i.e. about 500 professionals. A total of 25% of participants responded, or 126.

Our second survey focused mainly on the work carried out by cultural institutions (such as the network “museums in France”, national monuments and the archives network) about the reception and accessibility of offers and facilities that they made available to the deaf public. Out of approximately 1500 cultural institutions surveyed, 95 responded, namely approximately 6.3%. Among the respondents, 81% are museums, 13% are archives, 3% are monuments and 3% are "other" (a group of museums, departmental sites and museums and a contemporary art center).

While the number of responses remains low, distribution across France is homogeneous and representative: 8.4% are Parisian

establishments, 16.8% are located in the Ile de France region, 74.7% in French continental departments beside the departments near Paris and 3.1% in French overseas departments.

The notion of cultural venue will be limited to museums, monuments and archives, which are most frequently visited by schoolchildren. So, we propose to investigate access to culture in the light of languages of communication and intercultural relations as those occur while visiting a cultural venue with groups of students. Cultural institutions are resources for the teacher as a teaching medium. These visits allow us to question as much as possible the notion of mediation and accessibility for deaf audiences within the whole cultural offer

There are two cross- surves in a secondary analysis process. The crossover referred to herein could highlight that in 2015 (period of achievement of the data) cultural institutions and special teachers agree on several assessments about accessibility criteria.

5. Oral Communications: Consideration and Issues

When cultural institutions are asked about the annual attendance rate of the deaf public (individuals, adults in groups, school and out-of-school audiences), the largest proportion of institutions (29.7% of the various audiences) report receiving fewer than 10 deaf people during the year, including 40.5% for the school population. 8.3% of schools' report receiving between 10 and 30 deaf people, including 12% for the school population. Finally, 4.5% of them report receiving more than 100 deaf people year-round, with an over-representation of individuals (8.3% of institutions).

An important point to note remains the difficulty of measuring the attendance of the deaf public in cultural institutions. Nearly 36% answer this question "don't know", to which are added about 17% of "no answer", including 26% and 15.5% respectively for school population.

The first factor mentioned is so Commonplace, Yet it is always the case with an "invisible disability" (Delaporte, 2000); (Bertin & Corbin, 2010) which can only be identified by the reception team if the visitor declares himself as disabled (Service-Public.fr., 2014, 02 24).

The quantified evaluation of the number of deaf visitors is obviously easier during group visits and is identified as such at the time of the booking. In these circumstances, contact with the mediation team or the public service to prepare the visit or its modalities often takes place.

This reception makes it possible to identify them at least, but this information, which is considered more qualitative, is not necessarily included in the school's attendance statistics. While this approach remains valid for homogeneous groups, what about mixed classes, which represent 50% of classes with deaf students? This deaf audience therefore goes unnoticed, at least in the statistics. How can effective consideration of needs effectively take place under these conditions?

5.1 Teacher motivation

The data from both studies were processed by questionnaire in a quantitative univariate and bivariate manner for closed-ended questions and a thematic or content analysis for open-ended questions.

TABLE 1: DATA TABLE

<i>ITEMS</i>	<i>N</i>	<i>%</i>
Q1: WHEN YOU CHOOSE A CULTURAL INSTITUTION (MUSEUM, MONUMENT, ARCHIVE,...) TO VISIT WITH YOUR DEAF STUDENTS, ON WHAT CRITERIA DO YOU SELECT IT?		
BECAUSE THE THEME IS PARTICULARLY ADAPTED TO THE PROFILE OF MY STUDENTS, EVEN IF THE RECEPTION AND MEDIATION ARE NOT.	42	35,00
BECAUSE IT OFFERS INFORMATION / AN ADAPTED WELCOME.	9	7,50
BECAUSE IT OFFERS AN ADAPTED GUIDED TOUR (LSF, LPC, LIP READING, INTERPRETER).	31	25,83
BECAUSE IT OFFERS ADAPTED DIGITAL TOOLS (SERIOUS GAMES, TABLET, LSF VIDEO,...).	3	2,50
BECAUSE IT OFFERS EDUCATIONAL WORKSHOPS ADAPTED TO YOUNG DEAF AND HARD OF HEARING PEOPLE.	14	11,67
BECAUSE HE PROPOSES TO PREPARE THE VISIT WITH YOU BEFOREHAND.	21	17,50
Q2: HAVE YOU ENCOUNTERED ANY DIFFICULTIES IN PREPARING A VISIT?		
YES	42	31,17
NO	71	62,83
Q3: DO YOU HAVE AN OFFER OF VISITS IN LSF (FRENCH SIGN LANGUAGE) LED BY A LECTURER PRACTICING THIS LANGUAGE?		
YES	25	27,20
NO	67	72,80
Q4: WOULD YOU BE INTERESTED FOR YOUR DEAF STUDENTS IN A GUIDED TOUR IN LSF BY A LECTURER?		
YES	97	82,20
NO	21	17,80
Q5: HAVE YOU EVER FOLLOWED ANY?		
YES	41	41,80
NO	57	58,20

When we ask teachers about the criteria for selecting a visit with their deaf students, 35% give priority to the theme, even if the reception

and mediation are not adapted. In view of this result, the first hypothesis could be based on a default choice, given the limited number of accessible offers on the French territory. However, the geographical dispersion of the responses informs us that location does not influence this choice. Indeed, the theme remains the determining criterion for 30% of teachers working in mainland departments, 31% in Ile-de-France. We have to notice that up to 75% of accessible establishments are located in Paris, for examples Universcience, the Museum of Arts and Crafts or the Quai Branly. This approach is certainly explained by the pedagogical motivation of teachers who are interested in the content of the visit more than its form in connection with the illustration of one of the elements of the curricula they follow.

However, this choice questions the teachers' motivation to adapt the content of a visit, which does not meet their students' needs. This question remains particularly important and echoes the second criterion of choice cited, that of the adapted guided tour (in LSF, LPC, lip reading or interpreted). Then come the presence of educational workshops for young deaf people, followed by specific information and reception, the possibility of preparing the visit in advance, and finally the use of digital tools.

In view of these results, let us now focus on solutions proposed by schools and those expected by teachers at the two key moments, before and during a visit and/or accompanying workshops.

5.2 *The challenges of preparation*

In 63% of cases, teachers feel that they do not encounter any difficulties while preparing for their visit, even if nearly 78% of cultural institutions do not offer any tools. 11% provide teaching sheets and 6% teaching kits, only 3% distribute videos in LSF and 2% with subtitles.

Out of 23 cultural establishments that have declared that they have set up special arrangements for these visits, 13 work with mediators in advance on the specific vocabulary to be adapted for visits with deaf people (for example, the Sainte-Croix de Poitiers museums, open-air museums of the Comté houses of Nacray, the fine arts of Caen, the historical museum of Saint-Rémi in Grenoble, or the National museum and estate of the Château de Pau, etc.). But what about the visibility of this work outside the visit of these cultural institutions? Indeed, the difficulty for a teacher is to visualize the content of the future visit beforehand. One obstacle will be to try to identify the specific lexicon used in mediation in order to find out how it can be signed if necessary. The amount of resources to address this

situation remains very low at this time. Let us note, for example, some initiatives such as that of the Grenoble Museum, which provides a vocabulary database in LSF the day before the tour, or the creation of a Lex'signes collection for the deaf public in order to increase vocabulary in the field of prehistory (Régál, Landais, Cleyet-Merle, Perbost, & Collectif, 2006), the Middle Ages (Erlande-Brandenburg, Perbost, Cantin, Galant, & Collectif, 2008) and Greek and Roman antiquity (Sintès & Collectif, 2010). While in spirit, this type of book can be a valuable aid for anyone looking for specific signs, the paper medium is not able to fully meet needs of a three-dimensional visual-gesture language such as LSF. This type of work, far from that of the teacher, is closer to that of an interpreter who will first ask for the speech notes for the presentation to be signed. As a follow-up to this preparation, it is not always easy to obtain the script of the audio-guide or to meet speakers, while 55% of cultural institutions say they offer a preliminary visit to teachers. However, the time required for preparatory work with the cultural establishment and the timetable or the status of teacher (permanent or on a yearly contract), are often incompatible, all the more so when the teacher is itinerant (i.e. when he or she has to teach in several schools each week) or when he or she is a substitute teacher on a wide territory.

This lack of visibility of the future cultural visits often goes beyond a simple lexicon problem. Indeed, it is not uncommon to find that the number of concepts covered is higher than that mastered or being acquired by deaf students. Therefore, it is essential for teachers to have a global view of the entire itinerary of the exhibition in order to work in advance with their class on the key concepts along which the visit is structured. Thus, several cultural institutions offer materials for teachers. For example, the municipal archives of Fougères and the Musée d'art et archéologie du Périgord offer a preparation session, the Musée de l'Alta Rocca de Lévie in Corsica a preparatory visit, the Musée des arts et métiers and Paris a conversation by webcam and the departmental archives of the Hauts-de-Seine provide all teachers with an educational file.

5.3 *Taking interculturality into account*

In the majority of cases (more than 72% of cultural institutions), no LSF visits are offered and only 13.7% are made to school groups, while 82% of teachers say they are interested in this type of visit and 34% have already taken part in one. If no visit is offered in LSF, the teacher or professional in charge of the class is then forced to take on a more complex

role. Indeed, very few schools have a professional interpreter or coder at their disposal. The teacher must then take on two simultaneous missions, that of managing communication between the speaker and his students, while maintaining the class group in a learning process and with an appropriate behavior. In such a situation, the difficulty is more acute when languages or codes used in class are heterogeneous and multiple. This difficulty increases with the specific lexicon of the museum's professional. The discourse used may not be adapted to the students' conceptual field. At this point, the importance of the teacher's preparatory work with the museum becomes most useful.

Our results reveal that there are several options available to cultural institutions that wish to welcome deaf students, taking into account their language of communication. For more information you could see the rapport we present here three categories of ideotypes, which come from data

(http://www.inshea.fr/sites/default/files/Accueil_des_eleves_sourds_ou_malentendants_dans_les_etablissements_culturels_0.pdf).

The first possibility consists in proposing a joint visit by a hearing lecturer accompanied by a LSF interpreter (as do the art and history museums of Saint-Brieuc, prehistory museums of Nemours, Lodève or the Victor Schoelcher departmental museum in Pointe-à-Pitre...). Other cultural institutions propose a joint visit of a hearing lecturer with a LPC coder (open air museum of the Comtoise houses of Nacray or the Quai Branly museum). Cultural institutions may also consider training a hearing speaker in sign language or LPC. Nevertheless, while such an offer exists, nearly 73% of teachers do not expect this type of service although about 9% have already received it. This fact has to be related to the percentage of the French population practicing and effectively mastering this code. Teachers are aware of this point, because when they use LSF or LPC in class, it is most of the time done occasionally in order to disambiguate some labial doubles and not in a regular and fluid way.

We have to note that some cultural establishments offer visits led by a person with skills in oral intervention by facilitating lip-reading (for examples the Gallo-Roman Museum of Lyon-Fourvière, the departmental archives of Reunion Island, the LAM of Villeneuve d'Ascq...). Choosing such solution must take into account material constraints, which are necessary for a good visibility of the speaker's lips (small group, sufficiently lit space, etc.). Moreover, it is not possible with a class for

which oral French is being acquired. 80% of teachers confirm this principle and they say they do not expect any benefit from such an offer.

Another frequent situation involves a deaf speaker directly as a cultural mediator. Such choice is based on the assumption that it is easier to transfer knowledge to a person who does not initially master it, than to teach a language to individuals who master the content but not the language. It was the choice made by the Cité des Sciences et de l'Industrie in its time. This organizational choice agrees with the semiological model of sign language analysis (Cuxac, Pizzuto, 2010). This theoretical approach states: "a relevance of deafness in the functional and structural organization of French Sign Language (LSF) and Sign language (SL) in general." (Cuxac, 2013, p. 66) and specifies "The only visuogestual means of communication that are authentically linguistic because of their complexity, autonomy, semantic and syntactic independence from the surrounding vocal language, are the sign languages used and invented by deaf populations. This makes us say that sign languages are, in the deepest sense, deaf languages" (Cuxac, 2013).

Let us focus on the dilemma posed, in these conditions, to teachers and to leaders of cultural mediation. We may add that obviously, we do not assume any discrepancy between the content of the discourse conveyed by a deaf mediator or by a hearing mediator, who is familiar with the specific problems of deaf students accompanied by an interpreter.

The most important issue could be resumed with a practical question: should we encourage interculturality or the form of the first language for deaf children? Considering interculturality as a formal objective leads us to consider other methods of intervention in order not to harm oralist students. The cultural establishment may offer, for example, a presentation in LSF interpreted into French (as do the National Museum of *Histoire Naturelle* devoted to Nature, linked with human sciences, or the Grenoble Museum). Overall, we find that teachers are slightly more interested in a visit with an interpreter than in a visit directly in LSF (84.6% versus 82.2%). This fact reveals the difficulties for teachers to take into account linguistic interculturality in the classroom. A direct presentation in LSF for a group of oralist and signatory students refers to the same difficulties as a direct intervention in oral French. It is necessary to take into account the transition from one language to another. The problem soon becomes bijective. The financial issue is also significant, since the cost of

the visit increases (speaker's and interpreter's fees which must be charged to the school).

The results underline that sometimes practices refer to specific presentation procedures depending on the language of communication. For example, oralist students are cared for by one professional, signing students by another. Then two mediations take place in parallel in the strict sense of the term, without either of them meeting. Such practices are far from the spirit of inclusion conveyed by the French law of 2005.

One last possibility could be based on a joint presentation by a deaf and a hearing professional. Based on reflections of the public as a mixed audience of deaf and hearers, some gestural visits are offered on the basis of a mixed pair, such as at the MAC / VAL, the museum of contemporary art in the Val-de-Marne. The term sometimes used "sign language visit" and not sign language visit, is significant and refers to an attempt to dramatize the discourse. After the visit, oral communication can be based on situations experienced by the group of learners and the teacher. Here again, we point out the need for the teacher to be able to distance himself from the situation experienced in class. It is especially the case when the communication situation has forced him to take on a role for which he has not been trained. In addition, any visual or written media will be a valuable catalyst for further discussion. In the discussion, we will focus on places and forms of writings offered to deaf students in relation to the resulting bilingualism.

6. Ocelles, an intercultural observatory with a heritage and educational vocation

As we have seen, specific preparatory work for deaf audiences is necessary, both in terms of writing and speaking in all its forms. Teachers expect pedagogical resources adapted to the needs of their students with heterogeneous profiles. Cultural institutions try to answer them even if sometimes teachers' expectations are poorly identified. In this context, it seems necessary to share mutual experiences and expectations from the pedagogical side as from the cultural side. To help us propose an answer that can be implemented, let us rely on the two points raised by Marie-Sylvie Poli, which seem important to us in articulation to this work. The first concerns expographic discourse: "Expographic discourse can be understood as the expression of the overall meaning (or concept)

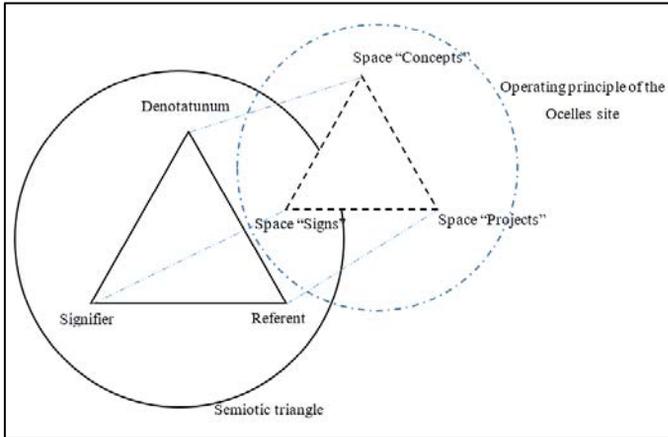
developed by the designers from all the technologies and registers - verbal and non-verbal - implemented in the exhibition." (Poli, 2002, p. 88). The second point is the difficulty of setting up mediation tools in a multicultural context: "This testimony makes it possible to highlight the interest and difficulty in serving the public, to regularly conduct evaluations of mediation tools for children, through qualitative surveys conducted among young visitors and accompanying adults. Françoise Rigat (an Italian linguist and museologist) shows that the translation of texts for foreign visitors can never be limited to a simple automatic translation operation from French into English or Italian. Based on specific examples identified in exhibitions whose multilingual mediation themes and tools she has worked on, she proves that translation deserves to be considered and treated as mediation in its own right, by all the stakeholders in the exhibition, and at all stages of the project." (Poli, 2010, p. 3). The whole issue is the same in our case: identifying the key concepts of a visit and then conveying them to an audience with specific needs in an atypical communication framework for professionals in cultural institutions. Few actors are able to face such a complex situation alone.

We will discuss here the possible answers provided by a conceptualization tool, designed from a semiotic triangle. The Ocelles multilingual and multimodal collaborative project (written, oral and signed languages) (Moreau & Mascret, 2010) could be a tool to help them. It aims to bring together professionals from a variety of backgrounds and with complementary skills (initially pedagogical, didactical, museographical and also linguistic skills) so that they work on common concepts in a collaborative way. Ocelles offers to gather all concepts in all fields of knowledge on a unique and single website (<https://ocelles.inshea.fr>). Based on the same principle as the semiotic triangle described below, this dynamic tool contributes to making the links between systems of different linguistic signs explicit. The website is divided into three types of spaces linked together in the image of the vertices of the semiotic triangle, with a block system inside. Each block may present content according to three modalities: written, oral or signed. Content can be co-authored by several editors and will be validated by a group of experts in the concept, but also in the language in which it is expressed, before being visible to everybody. The amount of contents is unlimited, and each can be labelled by one of three levels of complexity: beginner, intermediate, or advanced.

The space of the website gathers the "concept" pages which allow at least to define the properties of the signified. Therefore, each page has a definition that: (1) must be self-sufficient, without resorting to other pages or other definitions, (2) should begin with a generic term, (3) must not be circular and does not contain a root of the term to be defined as it is sometimes found in some dictionaries, as, for example, in the online dictionary of Cambridge "seller: a person who sells something" (<http://dictionary.cambridge.org/>).

Other contents can be added at will to complete the definition: examples (Guitteny, 2007), linguistic remarks, pedagogical remarks, etc. To strengthen the conceptual involvement of users, links refer to concepts presented on Ocelles which are close or opposite to that of the visited page. This space also contains the different signifiers of the denotata described, each of which refers to the second "sign" space that allows to gather all places, where they are used on a map of illustrating contents. One single concept could be used differently in specific contexts (geographical or linguistic contexts, for example). The map could refer to complementary etymological analyses, specific to each. At last, the "project" space allows for a pedagogical re-use of the contents from the two previous spaces. Here, each user can create a project, by inviting his collaborators, - not making results visible to the other users, if he/she does not wish so -. This space makes it possible to arrange existing contents or create new ones according to the users' wishes. The Space project could host for example (1) creation of courses, creation of contents for visiting a cultural site and (2) creation of practical fact sheets for the explanation of administrative procedures.

This last space is therefore to be paralleled with the third vertex of the semiotic triangle "the referent" (Graph 1.). The site interface can be duplicated in any written language and content can be added in any language, even in those without a writing system. Thus, each signified in a language can be related to equivalent denotata in other languages. This tool was originally conceived to answer to needs of deaf people, thereby contributing to an inclusive society, ready to respond to a much larger spectrum of users. It is intended not only for those communicating in sign language, but also for those communicating with the help of any other written or oral language. Indeed, its use is bijective and can be useful to any citizen wishing to get multilingual support.

GRAPH 1: PARALLEL BETWEEN THE SEMIOTIC TRIANGLE AND THE OPERATING PRINCIPLE OF THE OCELLES SITE

It is especially adapted to teachers who can deal with deaf or allophone students or other students attending inclusive education. The collaborative nature of Ocelles and its dynamic architecture also make it possible to foresee people's needs at school, at the university, but also in companies according to a reserved Space project (potentially open to a restricted group of users), so such tool contributes to creating an inclusive society.

7. Conclusion

The data mobilized here shown that concerning the capacity of the system to meet the requirements set by the law of 11 February 2005, a majority emerges in favor of a "partial" yes. Previous situations have shown two different approaches to considering and thinking about accessibility in general and bilingualism in particular. The first one is seen as a *posteriori* adaptation of the existing itinerary, or designed as part of an exhibition. This approach, which may be more obvious at first glance, will hardly benefit from the porosity of mutual enrichment, which is beneficial to all, and can be observed when the particular needs of a minority of visitors are questioned. The second approach consists in taking into account from the very beginning of the conception of the museum's discourse by including all actors in it with a view to pooling skills and mutual enrichment. Some partnerships are working in this direction, such as the initiative of the Hunting and Nature Museum in Paris, which plans

to set up joint visits with a teacher familiar with the issues raised by deaf children.

This research focuses on access to culture for deaf students in a bilingual setting within cultural institutions such as museums, monuments and archives. Access to culture obviously encompasses a much wider range of learning and impregnation situations. In this perspective, the challenge of bilingual classes also lies in taking into consideration deaf culture, defined as: "a set of references to the history of the deaf as a linguistic community, the set of symbolic meanings conveyed by the use of a common language, the set of social strategies and social codes commonly used by deaf people to live in a society by and for hearing people" (Virole, 2006, p. 225).

Finally, beyond the transmission of knowledge and learning, culture also includes a dimension of pleasure and delight, and its own characteristics of transmission or conditions of emergence for a deaf audience. New intercultural spaces, such as that proposed by the Ocelles project (Moreau, Vanbrugge, Rincheval, & Destrumelle, 2013) need to be thought out or invented... Only in this perspective, by rethinking these spaces in terms of each individual's needs, and within a common dynamic, may new spaces eventually emerge and touch on the "universal design" defined in Article 2 of the United Nations Convention on the Rights of Persons with Disabilities, adopted in 2006.

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Interkulturalnost kao izazov za pristupa nost?

Sa etak

Razumijevanje pristupa kulturi gluhih u enika ponajprije zna i razumijevanje raznolikosti obrazovnih situacija. Va no je preispitati preno enje znanja s obzirom na dvojezi nost tih u enika, jer se pou avanje temelji na konceptualizaciji. Zbog nedostatka empirijskih istra ivanja, usmjerili smo se na istra ivanje raskoraka izme u potreba u enika i njihovih u itelja te odgovora predlo enih od strane kulturnih institucija, na primjeru Francuske. Na temelju dva istra ivanja uspore ena su o ekivanja specijaliziranih u itelja s prijedlozima kulturnih institucija. Klju na postavljena pitanja kao i mogu i odgovori omogu uju bolje razumijevanje specifi nih postupaka razvijenih u svrhu prihvatljivosti ove zajednice. Prvo su opisana o ekivanja stru njaka u odnosu na njihove kvalifikacije. Rezultati nagla avaju pojavu novih interdisciplinarnih potreba. Preispitno je obrazovanje u itelja u svjetlu vi estrukih komunikacijskih pote ko a. Analizirani su odgovori dobiveni u projektu Ocelles koji je utemeljen na multilingvalnoj i multimodalnoj kolaborativnoj mre noj stranici u Open data. Ovaj konceptualni alat, dizajniran iz semioti kog trokuta, omogu uje sudionicima da konstruiraju interkulturalnost putem sinhronijskog i dijakronijskog pristupa.

Klju ne rije i: *kultura, gluhi, vi ejezi nost, profesionalne prakse, interkulturalnost*