

THE CONCEPT OF ARTISTIC MEDIATION IN THE IBERO-AMERICAN CONTEXT

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ABSTRACT

Different fields define artistic mediation, but it is possible to explain that at the heart of these definitions are different ways of accompanying the educational and social processes linked to artistic practices. In the Ibero-American context, two conceptions of artistic mediation currently coexist. One refers to professional support through artistic interventions for people and groups in situations of vulnerability and/or exclusion. The aim is to improve their psychosocial condition, promoting well-being, fostering creativity and participation, enabling an improvement in individual, group and community situations, leveraging social inclusion and community development processes and fostering a culture of peace. The other conception is to bring art closer to the public in cultural or museological contexts, promoting new ways of thinking about the relationship between art, society, and the public. This research reviews both perspectives. To better understand each concept's scope, it draws on how the scientific publications identified below refer to the concept of artistic mediation in their content.

KEYWORDS

artistic mediation, art, audiences, social improvement

O CONCEITO DE MEDIAÇÃO ARTÍSTICA NO CONTEXTO IBEROAMERICANO

RESUMO

Existem diferentes campos que definem a mediação artística, porém, é possível explicitar que no centro destas diferentes definições, estão diferentes formas de acompanhamento dos processos educativos e sociais vinculados às práticas artísticas. No contexto ibero-americano, coexistem atualmente duas concepções de mediação artística. Uma refere-se ao acompanhamento profissional por meio de intervenções artísticas a pessoas e grupos em situação de vulnerabilidade e/ou exclusão, com o objetivo de melhorar sua condição psicossocial, promovendo o bem-estar, fomentando a criatividade e a participação, possibilitando uma melhora em situações tanto individuais, como grupais e comunitárias, alavancando processos de inclusão social, desenvolvimento comunitário e fomentando a cultura de paz. A outra concepção é descrita como a intervenção realizada para aproximar a arte do público em contextos culturais ou museológicos,

promovendo novas formas de pensar a relação entre arte, sociedade e público. Nesta pesquisa, ambas as perspectivas são revistas, com apoio na forma como as publicações científicas especificadas a seguir quando e como apresentam o conceito de mediação artística no seu conteúdo, com o fim de ganhar uma maior compreensão do alcance de cada conceito.

PALAVRAS-CHAVE

mediação artística, arte, públicos, melhoria social

1. INTRODUCTION

We present the results of the theoretical research in scientific publications in Spanish on the concept of artistic mediation based on Google Scholar. We considered articles whose title includes the concept of artistic mediation, both theoretical works and those stemming from one-off projects or interventions. We analysed how they define the concept to discern how they understand artistic mediation, and if it is not specified, we examined into which of the two conceptions they fall. We also included conference papers available on the internet. We excluded graduation projects but considered doctoral theses and books. Furthermore, we did not include presentations or publications unavailable on Google Scholar. We believe that this systematisation is important to clarify how this new concept is taking shape since it has different definitions in the current literature, and it does not always refer to the same type of intervention. In this article, we analysed only the publications which include the concept under research in the title. There are, however, other publications where the concept is used in the text of the articles as a synonym for other educational, cultural and research practices. The clarification of the concept helps discern the different types of intervention.

This paper's study of the artistic mediation concept aims to further the knowledge on the topic based on the current knowledge. Identifying the commonalities between published work reinforces the concept, facilitating the assimilation of knowledge generated in academia and sharing it, improving its reach and implementation.

2. PURPOSE

Since 2010, multiple scientific texts on artistic mediation projects have been published, and there have been conferences and presentations at congresses on the topic. These publications offer two approaches to this concept. One refers to support through projects in different artistic languages for people and groups in vulnerable situations, aiming at social inclusion, health improvement or community coexistence. The other is described as the work undertaken in museological contexts to bring art closer to the public, the legacy of the previous educational or pedagogical departments of museums and cultural centres.

This research aims to discern how the concept of artistic mediation in Spanish is currently understood from scientific publications, with no specific initial date, to December 2022.

3. RESEARCH DESIGN

We draw from Bunge's (1999) position, for whom a theory is a system of hypothetical propositions from which valid arguments are constructed from the deduction. According to Barahona Quesada (2013): "in general terms, we can conceive of theoretical research as the systematic activity of elaborating, constructing, reconstructing, exploring and critically analysing the conceptual (that is, theoretical) bodies into which the different areas of knowledge fall" (p. 7). Accordingly, we designed a theoretical investigation based on Google Scholar.

We identified the articles published in this database that include "artistic mediation" in the title. We analysed how the authors define the concept based on Moreno González (2016b) argument, which highlights how two concepts of artistic mediation currently coexist: one as a form of social intervention through art and the other as a bridge between art exhibited in museums and cultural centres, and the public:

in Spanish, we currently identify two approaches to Artistic Mediation. The first, as a model of art education for social intervention through art (Moreno, 2010), and the second as the intervention that takes place in museological contexts between the works and the public, referred to in publications of the National Council of Culture and Arts of the Government of Chile (Gobierno de Chile, 2015). In the first case, we refer to a form of intervention that addresses the needs of socially excluded groups to promote processes of transformation, inclusion and community development. The second refers to the work undertaken by museums and cultural centres to bring art closer to the public. This book builds on the first concept of Artistic Mediation, and we will focus on its development. (Moreno González, 2016b, p. 17)

We analysed the relevant publications, discerning how they define the stated concept and checking whether they fit into the two categories proposed above. Moreover, we reviewed in what contexts the projects are developed and what issues are addressed.

In this research, we did not consider publications that do not include the studied concept in the title, even though they may refer to artistic mediation at some point in the text.

4. RESEARCH DEVELOPMENT

From the Google Scholar search, we identified 35 publications that include "artistic mediation" in the title: one book and one book chapter (stemming from a congress), 22 journal articles, one doctoral thesis, five masters' dissertations and five conference papers.

In Table 1, we arranged the publications in chronological order, except for the graduation projects, including the year of publication, the title of the text and the title of the publication (in the case of journals, we included volume, number and pages). The last column is the output of the analysis of how “artistic” mediation is defined in each text.

	AUTHOR	TITLE	PUBLICATION	CONCEPT
1	M. Wimmer (2002)	“La Mediación Artística en los Procesos Educativos” (Artistic Mediation in Educational Processes)	<i>Perspectivas</i> , 32(4), 55–70	Relationship between art and education
2	A. Moreno González (2010)	“La Mediación Artística: Un Modelo de Educación Artística Para la Intervención Social a Través del Arte” (Artistic Mediation: A Model of Artistic Education for Social Intervention Through Art)	<i>Revista Iberoamericana de Educación</i> , 52(2), 1–9	Support through artistic processes
3	J. Sanchez-Ruiz and P. Chacón (2012)	<i>Artemediación, un Modelo en Desarrollo</i> (Artmediation, a Developing Model)	Congreso “Arte, Educación y Cultura. Aportaciones Desde la Periferia”	Support through artistic processes
4	A. Moreno González et al. (2013)	“Transitando identidades. La Mediación Artística en el Proceso de Rehabilitación de Personas con Problemas de Adicciones” (Transitioning Identities. Artistic Mediation in the Rehabilitation Process of People With Addiction Problems)	<i>Cuadernos de Trabajo Social</i> , 26(2), 445–454	Support through artistic processes
5	S. Contreras (2014)	<i>La Percepción del Sí Mismo Como Generadora de una Mirada. Dos Estrategias de Mediación Artística Basadas en una Educación Integral</i> (The Perception of the Self as a Generator of a Gaze. Two Strategies of Artistic Mediation Based on Integral Education)	Master’s thesis, Ibero-American University	Support through artistic processes
6	J. Rodrigo (2015)	“Kunstcoop: Experiencias de Mediación Artística en Alemania” (Kunstcoop: Experiences of Artistic Mediation in Germany)	<i>Arte, Individuo y Sociedad</i> , 27(3), 373–392	A bridge between the public and art
7	M. Ruiz Carrera and T. Vidal Arbonés (2015)	“Arte, Mediación Artística e Inclusión en Centros Penitenciarios. Reflexiones y Estado de la Cuestión en España” (Art, Artistic Mediation and Inclusion in Detention Facilities. Reflections and State of Affairs in Spain)	<i>Heritage & Museography</i> , 16, 151–161	Support through artistic processes
8	A. Moreno González (2016b)	<i>La Mediación Artística</i> (The Artistic Mediation)	Book (Editora Octaedro)	Support through artistic processes
9	A. Moreno González (2016a)	“Inclusión Social por el Arte: Mediación Artística” (Social Inclusion Through Art: Artistic Mediation)	<i>La Sociedad Académica</i> , 47, 41–47	Support through Artistic Processes

10	E. Catalá Collado and M. J. Perales Montolío (2017)	“El Giro Socioeducativo en las Prácticas Culturales. El Proyecto de Mediación Artística <i>Nau Social</i> ” (The Socio-educational Turn in Cultural Practices. The <i>Nau Social</i> Artistic Mediation Project)	<i>Revista de Educación Social</i> , (24), 825–833	Support through artistic processes
11	A. Moltó Borreguero (2017)	<i>El Departamento de Mediación Artística en los Espacios Expositivos, Culturales y Artísticos Dentro del Ámbito Universitario. Caso de Estudio: CulturalLAB</i> (The Department of Artistic Mediation in Exhibition, Cultural and Artistic Spaces Within the University Framework. Case Study: CulturalLAB)	Dissertation, Miguel Hernández University of Elche	A bridge between the public and art
12	M. Huerta and C. Vicari (2017)	<i>La Mediación Artística en Comunidades de Mujeres con Riesgo Vulnerabilidad Social a Partir del Audiovisual</i> (Artistic mediation through audiovisual work in communities of women with risk of social vulnerability)	Conference “III Congreso Internacional de Investigación en Artes Visuales”	Support through artistic processes
13	A. Rasteli and R. Formentini Caldas (2018)	“Mediación Artística y Cultural en las Bibliotecas: Tesitura en Proceso” (Cultural and Artistic Mediation in Libraries: Structures in Process of Construction)	<i>Métodos de Información</i> , 9(17), 22–44	A bridge between the public and art
14	J. Fernández-Cedena (2018)	“Educación y Mediación Artística en Prisiones. Trabajando por la Permanencia de un Taller en la Cárcel de Navalcarnero” (Education and Artistic Mediation in Prisons. Working to Keep a Workshop in the Navalcarnero Prison)	<i>Revista de Educación Social</i> , 1(27), 311–331	Support through artistic processes
15	A. Palacios (2018a)	“¿Debemos Explicar el Significado de las Obras de Arte? La Mediación Artística Como Experiencia Formativa en la Universidad” (Should we explain the meaning of a work of art? Art mediation as a learning experience in College)	<i>Observar. Revista Electrónica de Didáctica de las Artes</i> , 12, 71–91	A bridge between the public and art
16	C. G. González (2018)	<i>Mediación Artística: Rescatando la Voz de los Mediadores de Seis Espacios Culturales Chilenos</i> (Artistic Mediation: Reclaiming the Voice of the Mediators of Six Chilean Cultural Spaces)	Conference “Congreso Internacional de Educación y Aprendizaje”	A bridge between the public and art
17	A. Palacios (2018b)	“Diálogos Creativos un Proyecto de Mediación Artística en la Formación Inicial del Profesorado” (Creative Dialogues - a Project of Artistic Mediation in Initial Teacher Training)	Chapter of the book <i>Arte, Ilustración y Cultura Visual. Diálogos en Torno a la Mediación Educativa Crítica Dentro y Fuera de la Escuela</i> (Art, Illustration and Visual Cultural. Dialogues Around Critical Educational Mediation Inside and Outside School; pp. 479–484)	A bridge between the public and art

18	M. M. Zapata (2019)	Itinerarte: Orientaciones Educativas Para el Acompañamiento de los Procesos de Mediación Artística y Cultural de la Secretaría de Cultura del Municipio de Bello (Itinerarte: Educational Guidelines for Monitoring the Artistic and Cultural Mediation Processes of the Secretary of Culture of the Municipality of Bello)	Global Knowledge Academics conference, “Congreso Internacional de Educación y Aprendizaje”	Support through artistic processes
19	T. Peters (2019)	“¿Qué es la Mediación Artística? Un Estado del Arte de un Debate en Curso” (What is Artistic Mediation? A State of the Art of an Ongoing Debate)	<i>Córima, Revista de Investigación en Gestión Cultural</i> , 4(6), 1–24	A bridge between the public and art
20	M. Castro Pacheco and N. S. Brito Cárdenas (2019)	“Mediación Artística Para Acompañamiento al Duelo: Resultado de una Experiencia de la Universidad de Cuenca” (Artistic Mediation to Accompany the Duel: Result of an Experience of the University of Cuenca)	<i>Revista de Investigación y Pedagogía del Arte</i> , 6, 1–7	Support through artistic processes
21	L. S. Cáliz-Vallecillo (2020)	“Mediación Artística. Intervención Social a Través del Arte y la Cultura en Honduras” (Artistic Mediation. Social Intervention through Art and Culture in Honduras)	<i>Communiars. Revista de Imagen, Artes y Educación Crítica y Social</i> , 3, 11–30	Support through artistic processes
22	R. González-García (2020)	“La A/R/Tografía Como Perspectiva Metodológica Inicial en Programas de Mediación Artística Basados en Arteterapia” (The A/R/Tography as an Initial Methodological Perspective in Artistic Mediation Programs Based on Art Therapy)	<i>Arteterapia. Papeles de Arteterapia y Educación para Inclusión Social</i> , 15, 57–65	Support through artistic processes
23	J. P. Moreno Pérez (2020)	<i>Experiencia de Intervención con Mediación Artística en Educación Básica Especial</i> (Intervention Experience With Artistic Mediation in Special Basic Education)	Master's thesis, University of Valladolid	Support through artistic processes
24	F. Palma (2020)	“Mediación Artística en Concepción: Aproximación a una Práctica Cultural de Vinculación con los Públicos” (Artistic Mediation in Concepción: Approach to a Cultural Practice of Linking With the Public)	<i>Revista Actos</i> , 1(2), 54–70	A bridge between the public and art
25	C. Adaros (2020)	<i>Mediación Artística y Cultural en Chile (2010-2020). Una Exploración Sociológica a Sus Formas, Estrategias y Conflictos</i> (Artistic and Cultural Mediation in Chile [2010-2020]. A Sociological Analysis of Its Forms, Strategies and Conflicts)	Master's thesis, University of Chile	A bridge between the public and art
26	C. Guerrero and C. Alonso (2021)	“Personas con Diversidad Funcional y Fomento del Envejecimiento Activo a Través de la Mediación Artística. Un Estudio de Caso” (People With Functional Diversity and Promoting Active Ageing Through Artistic Mediation. A Case Study)	<i>Actualidades Investigativas</i> , 21(2), 1–30	Support through artistic processes
27	J. Tarragó (2021)	“La Mediación Artística Como Estrategia de Inclusión Social con Juventud Migrada” (Artistic Mediation as a Social Inclusion Strategy for Young Immigrants)	<i>REIRE: Revista d'Innovació i Recerca en Educació</i> , 14(1), 1–18	Support through artistic processes

28	M. Paczkowski Reloba (2021)	<i>Arte y Resiliencia. Los Relatos de la Mediación Artística en los Contextos de Vulnerabilidad y Exclusión, Desde el Propio Sujeto</i> (Art and Resilience. The Narratives of Artistic Mediation in Vulnerability and Exclusion Contexts, by the Subject Himself)	Doctoral thesis, Ramon Llull University	Support through artistic processes
29	K. Y. Agudelo (2022)	<i>Interacciones de Mediación Artística y Su Papel en los Procesos de Recepción. Caso del Museo de Arte Moderno de Medellín</i> (Interactions of Artistic Mediation and Its Role in Reception Processes. Case of the Medellín's Modern Art Museum)	Master's thesis, Universidad de Antioquia	A bridge between the public and art
30	S. M. Cano (2022)	"La Mediación Artística en Entornos Universitarios: Lo Corporal, lo Emocional y lo Performativo" (Artistic Mediation in University Environments: The Corporal, the Emotional and the Performative)	<i>Arteterapia. Papeles de Arteterapia y Educación</i> , 17, 37–48	Support through artistic processes
31	R. Nicolás Ortuño (2022b)	"Todos Somos Arte: Proyecto de Mediación Artística con Jóvenes con Trastorno del Espectro Autista" (We All Are Art: Art Mediation Project With Young People Suffering From an Autism Spectrum Disorder)	<i>Arteterapia. Papeles de Arteterapia y Educación</i> , 17, 131–142	Support through artistic processes
32	J. M. Mesías-Lema et al. (2022)	"Prácticas Artísticas Situadas: Mediación, Activismo y Derechos Ciudadanos en los Procesos Participativos (También Situados)" (Situating Art Practices: Mediation, Activism and Human Rights in the Participatory Processes [Also] Situated)	<i>Encuentros</i> , 15, 228–249	Support through artistic processes
33	A. Moreno González (2022)	"Mediación Artística y Arteterapia. Delimitando Territorios" (Art Mediation and Art Therapy. Delimiting Territories)	<i>Encuentros</i> , 15, 32–47	Support through artistic processes
34	M. Ranilla (2022)	"Mediación Artística Para la Mejora de los Entornos Digitales en Personas Mayores: Un Proyecto de Medialab Prado" (Artistic Mediation for the Improvement of Digital Environments in Older People: Medialab Prado Project)	<i>Encuentros</i> , 15, 204–213	Support through artistic processes
35	R. Nicolás Ortuño (2022a)	<i>El Autismo en la Juventud y Su Transformación Social a Través de la Mediación Artística</i> (Autism in Youth and Its Social Transformation Through Artistic Mediation)	Conference "III Congreso Interdisciplinar de Jóvenes Investigadores"	Support through artistic processes

Table 1. Scientific publications on artistic mediation

Once we identified the published articles on Google Scholar, we proceeded to analyze how they define the concept of artistic mediation.

5. DEVELOPMENT AND RESEARCH

Based on Moreno González' (2016b) approach, we found in all the texts one of the two conceptions of artistic mediation explained before (the museums or as support through artistic processes) clearly described: 10 texts perceive the concept as the work undertaken by museums and art centres to bring art closer to the public, including educational centres; 24 texts conceive it as the support of groups in vulnerable situations through workshops and artistic activities; and one discusses the relationship between art and education.

Based on the articles identified, we can state that artistic mediation has been in scientific publications for 20 years. The first article was published in 2002, and the latest in 2022. The first article on artistic mediation, in Spanish, was published in 2002 by the Austrian Michael Wimmer, executive director of the Austrian Department of Culture, professor at the University of Vienna, expert of the Council of Europe and founding member of the European Artsandeducation network. Although this article is not from the Ibero-American context, we have included it because it is the first time the concept has been mentioned in scientific publications. In this article, Wimmer (2002) reflects on new approaches between art and education so that a “new culture of teaching and learning” is created, integrating learning processes based on interdisciplinary projects, emphasising the experience of pupils, where they have the opportunity to be productive, letting themselves be guided by their own experiences to discover themselves. Art education would play a crucial role in this kind of “self-discovery”, guiding the way towards spontaneity, imagination and tolerance.

Eight years have elapsed from the first publication to the second. The second article is by the Spanish Ascensión Moreno González (2010), a professor at the University of Barcelona, director of the master's degree in artistic mediation and president of the Professional Association of Artistic Mediation. In the article, the author states:

artistic activity acts as a mediator; that is, the underlying goal is not that the people who participate in it learn art but that the activity is an educational tool that allows educators to focus on other objectives, mainly aimed at promoting people's autonomy and social inclusion processes. (Moreno González, 2010, p. 2)

We identified five publications by the author, three articles (Moreno González, 2010, 2016a, 2022), one book (Moreno González, 2016b), and one co-authored article (Moreno González et al., 2013); becoming the author who has written the most on the subject. They all describe the concept as a form of intervention through the arts to promote processes of biopsychosocial improvement of people participating in the projects and, also, to promote social transformation.

The line of artistic mediation as a form of supporting creative processes has the most publications: two refer to projects in prisons (Fernández-Cedena, 2018; Ruiz Carrera & Vidal Arbonés, 2015), and two to interventions with people with autism, both by Rocío Nicolás Ortuño (2022a, 2022b). As for other contexts, there is a text for each

of the following: addictions (Moreno González et al., 2013), women in situations of vulnerability (Huerta & Vicari, 2017), special education (Moreno Pérez, 2020), functional diversity and ageing (Guerrero & Alonso, 2021), older people at large (Ranilla, 2022), young migrants (Tarragó, 2021), citizens' rights (Mesías-Lema et al., 2022), support in bereavement processes (Castro Pacheco & Brito Cárdenas, 2019), contexts of vulnerability (Paczkowski Reloba, 2021) and university context (Moltó Borreguero, 2017); finally, we highlight an article exploring the difference between artistic mediation and art therapy (Moreno González, 2022).

The publications mentioned above include topics of interest, such as the concept of “artmediation”, which we only found in one of the publications (Sanchez-Ruiz & Chacón, 2012); the remaining ones opt for “artistic mediation”. Another aspect highlighting this discussion for the first time is the distinction between artistic mediation and art therapy. In 2022, Moreno González wrote an article specifically addressing this issue.

Analysing in which aspects of support through the arts the articles have an impact, we identified references to the purpose of improving personal and social well-being (Cano, 2022; Moreno González, 2010; Nicolás Ortuño, 2022a, 2022b; Paczkowski Reloba, 2021; Tarragó, 2021) in settings where they work with people in situations of vulnerability. According to Nicolás Ortuño (2022b), the artistic practice developed in contexts of functional diversity is an increasingly accepted and integrated activity in different institutions, given the benefits it brings to subjects, promoting their development at both individual and collective levels. We note that since the first publication, where artistic mediation is first conceptualised as a form of intervention through the arts with social objectives (Moreno González, 2010), this perspective has been widely developed both in Latin America and in Spain.

For Peters (2019), artistic mediation is part of cultural mediation: “artistic mediation is construed as a specific space within a general field, which is cultural mediation” (p. 8). This author outlines the difference between these two conceptions of mediation:

cultural mediation seeks to build bridges between people and communities through communicative, cultural, emotional and sensitive exchanges - where the parties share their biographical, historical and relational resources. Artistic mediation seeks, instead, to build dialogic bridges between an artistic proposal and the biographical questions of an audience-observer vis a vis their social and cultural context. Reflecting on the condition in the observer's world is one of the principles of artistic mediation. (Peters, 2019, p. 19)

Some other publications use artistic and cultural mediation as a synonym: “we would speak of cultural mediation as that space of social and educational intervention generated through artistic and cultural projects, with groups that need certain social and cultural help” (Ranilla, 2022, p. 206).

On the meaning of artistic mediation as a bridge between art and the public, Peters (2019) sees it as a critical experience-generating device:

artistic mediation is not simply a tool to generate and/or attract communities or new audiences. It is, first and foremost, a critical device that seeks to design, think and transform the ways of thinking about the common space in and with art. And it does so by generating various novel experiences between the observer, the artistic work and the other participants. (pp. 11–12)

For Rodrigo (2015), “the word artistic mediation offers an endless range of possibilities and educational, communication and approach strategies to the various sectors that form the official and unofficial public of the art discourse in a variety of institutions” (p. 376). Besides developing the mediation perspective of art institutions, Rodrigo also explores the potential to cause social change through the development of visual perception, creative imagination, the development of flexibility in the creative solution of all kinds of problems and the formation of aesthetic values that impact on the human and urban environment and artistic expressions. In his approach, the methodological aspects of mediation are not explained to produce the potential he proposes.

In his master’s thesis, Adaros (2020) explores the development of artistic mediation in Chile and highlights that “a few years ago, the cultural and artistic field in Chile started to use the concept of mediation to refer to dynamics of connection between different spaces and their visitors” (p. 6). The author speaks of artistic and cultural mediation without any distinction, proposing that “artistic and cultural mediation will be understood as a device of social intervention that seeks to establish new ways of thinking about the relationship between art, society, the public and cultural institution” (Adaros, 2020, p. 45).

Palma (2020) also situates his research in Chile, specifically in Concepción, as his “mediation in this context keeps a distance from the formation of spectators and/or audiences, as it does not seek mere cultural consumption, but – also – tries to provoke critical reflection” (p. 55). For the author, artistic mediation is a cultural practice.

Palacios (2018a) describes the experience developed in the Centro Universitario Cardenal Cisneros, specifically in the subject of art education didactics of the teaching course, working on the design and application of didactic workshops for students who visit the centre’s exhibit.

Analysing the aspects discussed in the perspective of artistic mediation as a bridge between art and the public, we note that besides situating the concept, the author questions how to conduct these mediations. Palacios (2018b) points out:

about the role we should play when the visit takes place, what we ask ourselves is how to mediate: what kind of activities would be the most suitable, how to guide the dialogue, what kind of questions we should ask, in which aspects we should influence the meaning, etc. (p. 481)

6. CONCLUSIONS

Google Scholar helped us identify the scientific publications. However, we identified some unusual situations: some articles in indexed journals did not appear in our searches.

On the other hand, we found publications in non-indexed journals. Furthermore, there is no unified criterion regarding publications: some end-of-course projects appear, but not all. We found some papers in congresses, and we know of others that are not available, and we found some masters' dissertations.

Artistic mediation has a 20-year history in the Ibero-American context. The professional and scientific community has clearly opted for the concept of artistic mediation and not for that of artemediation. The concept is being developed in two different contexts: groups and communities in situations of vulnerability and cultural centres and museums.

We verified that there are two perspectives on artistic mediation. According to one, workshops are held where the participants are those making art and expressing themselves through different artistic languages, with the support of a mediator. These workshops aim to improve the situation of their participants by developing resilience, empowerment, well-being, health and social inclusion, which is the line of work introduced by Ascensión Moreno González at the University of Barcelona. In the second, participants visit artists' exhibitions, and the mediator proposes a tour of their works. The goal is not always explicitly stated; special reference is made to fostering the visitors' critical thinking, reflection on art and cultural exchange. This perspective includes the work done by museums and cultural centres' former educational or pedagogical departments.

Although both conceptions coincide insofar as people who relate to art are concerned, there are major differences between the two: regarding the artistic experience, the extent to which participants are involved in artistic mediation, the objectives of professional interventions and how the activities take place. In the case of mediation in museums and cultural centres, it mainly refers to guided tours. In contrast, socio-educational projects are workshops where participants have a monitored experience of artistic creation.

On the other hand, artistic and cultural mediation are sometimes used as synonyms, with no distinction between them. Some authors use both concepts interchangeably.

The author with the most articles on artistic mediation is Ascensión Moreno González, from the University of Barcelona, with four articles. Following are Jorge Fernández-Cedena, from the Complutense University of Madrid; Ricardo González García from the University of Cantabria; Rocío Nicolás Ortuño from the University of Murcia; and Alfredo Palacios, from the Centro Universitario Cardenal Cisneros, with two articles each. We identified only one publication in a book focusing on the topic, *La Mediación Artística* (The Artistic Mediation), published in 2016 by Octaedro publishing house.

Since 2002, when the first publication was made, there was a period without publications until 2010. From 2010 up to 2022, we identified publications in every year except 2011. There are two publications in 2015, two in 2016, three in 2017, five in 2018, three in 2019, five in 2020, three in 2021, and seven in 2022. Artistic mediation is growing rapidly, both in developing initiatives and projects and in research and scientific production. In the case of museums, the former educational services are now mostly called "mediation". Moreover, as far as artistic mediation in social, educational, health and community

contexts is concerned, it provides intervention methodologies that favour the development of social improvement and transformation goals.

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