

The Role of Heritage Education and Cultural Mediation in Students' Identity Assertion

Anass Benichou, Saad Boulahnane, and Hiba Benichou

ABSTRACT

This article attempts to define, beyond the normative aspects, what heritage education exemplifies today. It seeks to understand how heritage education and cultural mediation can contribute to the affirmation of identity and individualization among young people and, by analogy, reduce inequalities of access to cultural practices, otherwise called cultural democracy, in which the school plays a pivotal role. It is, therefore, necessary to discuss the interest of this educational practice not only within the framework of schools, but also outside to ensure that all students have equal access to their own culture. The present article addresses the main question on how heritage education and its concrete projects constitute an effective tool—one that is conducive to cultural equalities and democracy. Also included in this conception is a project, initiated by the Majorelle Garden Foundation in Marrakech, Morocco, which helped lend public school students the necessary tools to assimilate the notions of history, art, and culture during their visits to museums to promote education of the gaze through a cognitive and sensitive approach.

Keywords: Cultural Mediation, Heritage Education, Identity Assertion, Individualization, Youth.

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A. Benichou

Languages, Arts and Human Sciences
Laboratory, Hassan I University, Settat,
Morocco

(e-mail: anass.benichou@uhp.ac.ma)

S. Boulahnane*

Languages, Arts and Human Sciences
Laboratory, Hassan I University, Settat,
Morocco

(e-mail: saad.boulahnane@uhp.ac.ma)

H. Benichou

Linguistics & Cultural Systems
Laboratory, Cadi Ayyad University,
Marrakech, Morocco

(e-mail: benichouhiba@gmail.com)

*Corresponding Author

I. INTRODUCTION

An adapted heritage education makes it possible to establish a link between art, culture, and the youth. Heritage education, as a fundamental, is an accelerator of the intrinsic meaning of cultural acts. Its effective function thus constitutes a revealer, a means of diagnosing where the culture is in a particular environment. Heritage education has indeed a part of the education system and is part of teaching practices and identifiable teaching situations. It is from this observation that we deployed a desire to deal with this subject in schools. And it is also through reading G. Mutte's article (*as cited in* Vasseur & Marle, 2014) that it seemed essential to take an interest in the methods of heritage education. Indeed, he insists on the interest of leaving school to introduce students to the heritage that surrounds them.

A. *Heritage, mediation and heritage mediation*

1) *The concept of heritage*

The word heritage comes from the Latin word *patrimonium*, which refers to a family's inheritance, and which is passed down by the father and mother. While the word heritage has a personal etymology, its meaning has evolved over time to encompass the collective good of a community, a nation, and even the whole world. In this context, Francois Puthod de Maison-Rouge stated that the pride of seeing a family patrimony become a national patrimony would do what patriotism could not do—a statement spoken at the National Assembly in 1791, which addressed the concept of national heritage for the first time. Today, after recent additions, heritage can be defined as the sum total of all natural or human-created assets, whether tangible or intangible, irrespective of time or place, and whether they are inherited from forefathers and foremothers or gathered and preserved to be passed down to future generations based on their value (historical, aesthetic, or symbolic). It is a public good, the preservation of which must be ensured by the communities when individuals fail to do so.

Heritage is a multifaceted and intricate system; it goes beyond its physical expressions, akin to structures and objects that have been preserved over time, according to UNESCO. It also includes an intangible heritage that corresponds to the signs and symbols of a group of people (for example, native languages, lifestyles, knowledge and skills, myths, beliefs, rituals, etc.). The concept of heritage includes living manifestations and traditions that many groups and communities across the world have inherited from their forefathers and passed down to their offspring, often orally. According to the terms of this declaration, immaterial cultural heritage constitutes a living and perpetually regenerating ensemble of practices,

knowledge, and representations that allow individuals and communities, at all levels of society, to express ways of conceiving the world through value systems and ethical benchmarks (UNESCO, 2002).

According to the same declaration, immaterial heritage includes oral traditions, customs, languages, music, dances, rituals, festivities, traditional medicine, know-how, etc. This ethnological heritage, which is based on tradition and transmitted orally or by imitation, has an intangible quality as well as a perpetual renewal in its forms of representation. It is the affirmation of traditional and popular culture as well as the guarantee of cultural diversity. The significance of this so-called intangible heritage lies also in the fact that it provides a sense of identity and continuity to those who possess it as they use and recreate it on a regular basis (Nwauche, 2017). Although there is natural heritage, its locations may have cultural features, such as cultural landscapes, physical and biological formations, or geological structures. The concept of heritage has prompted a plethora of researchers, like Dominique Poulot, to give rise to works of reflection and research. Referring to the concept of 'heritage fact,' he distinguishes three levels, upon which patrimonial status touches: the general purpose of artworks and material objects, the representation of a group, and finally the hermeneutic or interpretation of the past (Poulot, 1993).

The threat of armed conflicts and its consequences for heritage has prompted some researchers to come up with novel ideas on how to represent heritage after its destruction. In fact, during times of war, cultural heritage, which is viewed as a unique sign of a nation's identity, has become a prime target. Its aesthetic, technical, and historical merits have all been lost, leaving just the expression of its identity. In response to the question of iconoclasm's periodic reappearance and its dramatic consequences on heritage and works of art, Jean Pierre Babelon and André Chastel note that the scale and fury of demolitions still astonish us; entire cathedrals are suddenly erased from the landscape, the statues were mutilated or destroyed to the ground, the tombs annihilated, and the relics burned, drowned, or disposed of (Mignot, 1995).

In fact, the annihilation of a cultural or religious identity can never be complete and final without the annihilation of the heritage, which serves as a warning sign that must be silenced. However, there are other dangers that heritage may face. Among those who have piqued our interest in this research is that relating to the continued deportation of knowledge that characterizes Moroccan medinas. In such a case, the question that arises is whether cultural mediation would be a viable response to the threat that looms so large over the fate of our cultural heritage. Apart from the identity issues raised in the previous examples, this topic is part of a larger issue of heritage interpretation and communication in an intercultural environment. Overall, it occupies a large portion of the area created by the convergence of heritage and public.

2) Mediation

Mediation commenced as a legal process and then social before becoming cultural. It was first used in traditional societies and embodied the individual-universal relationship. In a religious context, we enlisted the help of religious intermediaries (priests, acolytes, vestals, etc.). The mediation process then progresses to a more detailed level, focusing on the social dimension in order to resolve a conflict between two or more antagonists. It was defined as the activity and work of bringing two terms together to form or strengthen a social bond, as well as to resolve or prevent potential conflicts. Following this, mediation is used in the legal field to bring two parties together on their own terms and with their own resources to prevent or resolve a disagreement or to establish or restore a social relationship. This definition is linked with the following dimensions:

Mediation is a confidential technique for preventing and resolving conflicts, disagreements, and crises. It is the result of a voluntary action in which the parties seek the assistance of a third-party mediator who is both independent and unbiased in order for them to reach an equitable and long-term settlement on their own (CGEM, 2009).

According to Caillet (1995), from the beginning of the third millennium, it is only recently that mediation as a concept and a form of activity has integrated the cultural environment, under the guise of a policy of public dissemination of art and culture. As a result of its political and civic scope, cultural mediation is seen as a more recent and developed kind of cultural animation that aims to work simultaneously at the level of meaning (scale of culture) and the level of everyday life (scale of social life). The process of bringing cultural and social spheres together, as well as the creation of new links between politics, culture, and public space, is referred to as cultural mediation. It encapsulates a wide range of practices relating to public development through participatory and communal art. It aims to turn everyone who comes to the museum, whether a visitor or a spectator, into a true cultural actor. Cultural mediation employs intervention strategies (activities and projects) that encourage public encounters with a variety of experiences in the context of cultural and heritage organizations, municipal agencies, and community groups. Between democratization and cultural democracy, cultural mediation combines several goals: making culture more reachable to the general public, valuing the diversity of expressions and forms of creation, encouraging citizen engagement, promoting the formation of community bonds, and contributing to the personal development of individuals and the development of a communal sense (Fourcade, 2014).

a) *Heritage mediation*

In the field of heritage mediation, there is also a term for what is known as heritage pedagogy. This manifests itself in the shape of approaches and procedures aimed at bringing the public and the heritage together. This relationship manifests itself in a variety of ways:

Creator refers to establishing links between a public and a cultural and/or scientific heritage that did not exist previously or would not exist without it.

Renovator relates to renewing and improving relationships between the public and their heritage while they were degraded or on the verge of extinction. This is the case for those who have a negative view of the past. This is also true in the case of suburbs, where rich heritage is frequently devalued in favor of an 'official and exemplary' heritage.

Preventor pertains to working on ways to preserve and use one's heritage. This is what a true citizen consultation and involvement policy at all levels of decision-making entail. As a result, they think about the best mediation devices and tools (Simpson, 2009).

The goal of heritage mediation is not only to transmit knowledge to an interlocutor but also to find ways to make an interlocutor an active actor where they live. Here is a form of mediation with at least two missions:

- i. Alphabetization entails providing a person with the fundamental concepts and knowledge required for thinking; conscientization is the process of instilling in people a civic sense of the world, which begins with a critical examination of the concepts and knowledge offered.
- ii. Conscientization is achieved by the development of reflexive thinking. Regardless of whether it is one of the essential components of heritage, a museum institution might be considered one of the most effective means of transmitting heritage or values relating to its preservation. It is through it that certain values specific to heritage are conveyed, such as beauty, rarity, singularity, symbolism, identity, and so forth (Simpson, 2009).

This is the case of art and history museums but also those dedicated to ethnography. Moroccan museums are no exception to this rule, but the historical circumstances of their creation soon put them in a complicated situation with regard to the heritage they are supposed to represent and transmit.

II. FORMS, REFERENCES, AND OBJECTIVES OF HERITAGE EDUCATION

Heritage Education refers to the transfer of art and culture via education and within a school setting, allowing all students to engage with the world of creativity. In fact, learning about heritage education necessitates first and foremost understanding the role of the arts in classrooms today. Moreover, other researchers have looked at the ideas of heritage and patrimonialization without emphasizing the importance of heritage education, which is now seen as critical and necessary for patrimonial emergence (Allieu-Mary & Frydman, 2003). Heritage education quickly became a primary goal in France, Europe, and the world (Musset, 2012). This concept thus responds to the 27th article of the UNESCO World Heritage Convention, which claims that the state parties to this convention shall endeavor by all appropriate means, in particular through education and information programs, to strengthen the respect and attachment of their peoples to the cultural and natural heritage defined in the first and second articles of the Convention (Barthes, 2013).

A. *Forms*

Heritage education, which is a component of long-term development, now takes three forms. Education on heritage is often formal, and it focuses on acquiring knowledge and skills pertaining to patrimonial content. It appears in primary and secondary textbooks as well as tertiary curricula. Heritage-based education, according to Allieu-Marie and Frydman (2003), refers to the goal of this form to create a community of values and identify geographical specificities through the use of an emerging, shared culture, but it also aims to achieve specific educational goals in schools, organizations, and people. In fact, the principles of heritage education are defined by UNESCO's convention concerning the protection of the world heritage of 1972. Education for the sake of patrimony, according to Barthes (2017), relates to the goal of fostering a community of values; the formulation clearly indicates a utilitarian posture ensconced in a larger framework of education. The educational goals are not always clear, but the identity and participatory goals centered on land valorization are well-defined.

B. *References, and Objectives of Heritage Education*

We may deduce from the three types of education the grounds upon which they are erected. Furthermore, these can make use of discipline-specific knowledge as well as projects to engage students in territorial patrimonialization processes without having to refer to discipline-specific content. The most significant example is that of the educational program of the Majorelle Garden foundation.

The educational program of the Majorelle Garden Foundation allows students to express themselves as a stakeholder in the protection of cultural and natural heritage. Launched in 2018, this Special Project,

entitled Welcoming of schoolchildren from public establishments in Marrakech, aimed to encourage future decision-makers to participate in the conservation of heritage and to respond to the permanent threats facing heritage. Students learned about world heritage sites, the history and traditions of their own culture and those of others, ecology, and the need to respect biological diversity. They also learned how they can take part in the conservation of this heritage and make themselves heard. These visits were designed for schoolchildren in public establishments to allow them to discover the cultural facilities and collections of the Majorelle Garden Foundation. The journey also aimed to develop the knowledge and creativity of young audiences.

These cultural mediations were provided by Master students from the faculty of literature and human sciences, Cadi Ayyad University (Marrakech, Morocco) in partnership with the department of mediation of the Majorelle Garden Foundation. These visits allowed the discovery of all the collections of the Berber and Yves Saint Laurent museums as well as the Majorelle Gardens. The objective was to allow students to integrate the content of the visit through an activity that uses their own resources. The aim was to equally give each child the tools to assimilate the notions of history, art and culture developed during the visit and to promote an education of the gaze through an approach that is both cognitive and sensitive. Guided tours focused on reflection, creativity, and human development. During the visit, the mediator favored observation and dialogue, encouraging the children to participate actively in the discovery of the works and exhibition spaces. A visit guide accompanied the children in their discovery and kept track of their personal journey before, during, and after the visit.

This project aimed to achieve several objectives, namely: to publicize the national and international cultural/natural heritage and its multiple aspects, to sensitize and involve children in the valorization of the said heritage and its protection, to become aware of common cultural identity, diversity, and culture of Morocco; to arouse curiosity, the development of creativity, autonomy, and criticism in the child; and to help learn responsible citizenship. This educational offer from the Majorelle Garden Foundation (MGF) is a long-term project belonging to a regional educational cultural program Entitled Reception of school children from public establishments in Marrakech, directed by Ida Alaoui for the Majorelle Garden Foundation and which started on December 4, 2018. It is based on the following principles.

1) *Program partners*

A multi-actor consortium made up of public institutions, schools participating in the educational program, decentralized state services and cultural facilities unites the project and creates a foundation for its sustainability and the development of a strategy for increasing young people's access to the cultural offerings of the Majorelle Garden Foundation.

2) *Actors*

- The Majorelle Garden Foundation in Marrakech, made up of a botanical garden, the museum of Moroccan Berber civilization, and the Yves Saint Laurent Museum.
- The Ministry of National Education, Higher Education, Vocational Training and Scientific Research.
- The Regional Academy of Education and Training, Marrakech / Safi, Morocco (public schools).
- The provincial delegation of national education, Marrakech, Morocco.
- Cadi Ayyad University, Faculty of Letters and Human Sciences.

3) *A solidarity program*

This project, whose activities are based on the principle of solidarity and social utility, sets up free education for public primary and secondary schools as well as the implementation of sustainable actions. Moreover, it raises awareness of culture and heritage through education because school remains the best place to reduce cultural inequalities.

4) *The direct beneficiaries of the 2018/2019 program*

- Seven public schools: Akenouss primary School, Errazi primary School, Gharnata primary School, Chair El Hamra middle school, Ennakhl middle school, Ibn Sina High School, and Koutoubia High School.
- Eleven cultural mediators and educational actors supported by Cadi Ayyad University and integrated into the program in a process of appropriation of cultural action and realization of conference visits.

5) *Objectives of Heritage Education*

The goal of heritage education is to achieve pedagogical and educational objectives, such as the discovery and study of historical locations, patrimonial objects, and buildings. It also promotes the development of observational and critical thinking skills, as well as teaching students how to understand their heritage and form a cultural identity. Heritage education engages the learner to develop cultural and artistic practices in a collective or individual way. It also motivates them to visit heritage places where art and culture are

disseminated and taught. It also allows them to meet artists and works. Furthermore, heritage education invites students to acquire knowledge so that they can construct an aesthetic judgment and adopt a critical view.

Heritage education remains an essential tool for cultural education for all; it offers students cultural training so that they are not mere consumers or spectators that discover heritage through photos. Thus, it urges them to pay visits to patrimonial sites while adopting tools for critical reflection. Additionally, heritage education contributes to the assimilation of the notion of heritage, which is a privileged value for sharing, understanding, and respecting cultural diversity. This notion contributes to the formation of the citizen and their openness to the world.

Heritage education also aims to acquire the principles of critical reflection and the expression of an aesthetic feeling. It helps students acquire knowledge of artistic forms linked to the great periods of civilization while being respectful of cultural diversity. In this way, it contributes to the integration of students into a culture. It aims to develop rational intelligence and sensitive intelligence in harmony. It should encourage reflection on the issues and implications of a cultural policy by discovering, for instance, the issues relating to a classification procedure or the restoration of a monument.

Heritage education helps give students access to a real culture. As such, it takes its place in an artistic and cultural education policy aimed at student success and contributes to the reduction of inequalities. More deeply, heritage education aims to ensure the integration of the student into his or her living environment through knowledge of heritage and its inclusion in broader styles and cultural or artistic currents. Education is the notion of heritage because of the interest that heritage represents in terms of training; it makes it possible to approach the notions of conservation, restoration, and enhancement of heritage.

III. ART'S SOCIETAL VALUE

A. *Social Use*

Arguably, works of art have a single function—that of touch and reach by the sensitivity of the individual. But social attitudes can distort them; works of art and cultural places, therefore, become a privilege or even the prerogative of an elite. In this context, Arendt (1972) explains this; she states that only that which lasts through the centuries can ultimately claim to be a cultural object. As soon as the immortal works of the past become objects of social and individual refinement, with a corresponding social position, they lose their most important and fundamental quality to delight and move the reader or the spectator beyond the centuries.

This is where a link between art and power was born. Moreover, it was at the beginning of the 20th century that this social scourge took on a great extent and it was at this time that the first forms of heritage education began to appear in the educational framework. The words of Braunschvig (1904) characterize this period of caesura. For him, culture was until then still democratic. This consideration of his time proves that a utilitarian approach to works of art emerged through cultural practices. In the same vein, he mentioned that the same snobbery obliges certain bourgeois to pretend to be interested in the various manifestations of art. They go to concerts, but it is so that people can notice the luxury of their toilets or to have the right to say that they have heard some famous work or some renowned artist. Art is for them only a means of displaying their fortune or of giving the illusion of wealth (Braunschvig, 1910).

Through these cultural practices, culture and the work of art become a tool of social discrimination. It is therefore a matter of strategic consumerism at a time when social classes are in pursuit of symbols of domination. 'Social refinement' then becomes the objective of knowledge of works of art. Bourgeois social classes aim to distinguish themselves from other social classes by adopting cultural practices. Thus, culture and art become a symbol of social positioning and refinement (Arendt, 1972).

However, the popular classes, workers, and peasants are rigorously excluded, as well as what we would today call the lower class, small traders, employees, and modest civil servants (Braunschvig, 1910). To speak therefore of the societal usefulness of art is above all to look back and note that if the debates on the establishment of cultural and artistic education within schools are numerous, it is because the view of the culture and art within the society has evolved. It has become a social marker and a prerogative of people who have learned about art. Art is one of the stones that build the culture of individuals and participates in the hierarchy of individuals within the society.

B. *Heritage Education and the Democratization of Culture*

The evolution of heritage education is positioned as one of the opportunities for the school to mobilize this tool in the service of the recurring challenge of equal opportunities. Indeed, according to Bourdieu and Passeron (1964), can the school as a place of transmission of knowledge reduce this inequality among people? Heritage education makes it possible, through a common school environment, to transmit shared cultural references that are accessible to all students. Moreover, the teaching of the history of the arts is therefore considered to be the first stone in the complex edifice, which structures heritage education. By

creating a link with all students, it represents an equal opportunity for all students. This report recalls and encourages both a transdisciplinary approach and the mobilization of art in the service of learning.

Indeed, art and culture are both an object and teaching tools. Heritage education in its full definition, as it was initially proposed, not only has a democratic intent with teaching that concerns all students from primary school onwards, but these objectives also consolidate the role of the school in this transmission as well as in the democratization of access to culture. The conclusions tend to underline, on the one hand, an acknowledgment of failure and, on the other hand, a responsibility of the school in this democratic defeat.

The role of the school is affirmed regarding the question of a democratic transmission present in these terms: generalization to all students. The approaches put forward are both a symbolic approach—emphasizing the content and the knowledge to be retained and associated—and the plastic approach, where the notion of doing is privileged. This report, therefore, represents an indicator of this political will for cultural democratization through schools. This development marks a change.

In fact, the ‘crisis’ that the education system would be going through would require a return to other forms of teaching, and heritage education would have the ability to breathe new life into students in the name of equal access for all. Heritage education, according to (Mörsch, 2017), must become a compulsory component of educational programs for all pupils. The place of artistic education is indeed a social issue; it ranges from cultural democratization to a renewal of the school's mission.

IV. THE USEFULNESS OF CULTURAL MEDIATION AND HERITAGE EDUCATION AT SCHOOL

A. Strengthening Inter-Actor Links

Heritage education forms an object of research in which a group of actors acts. Indeed, the many actors who work in this form of education belong to the school and outside it. That is to say, they are of different natures (individual, collective, institutional, etc.). Heritage education is therefore based on the mobilization of a group of actors in the service of common achievement. It is necessary to know that heritage education represents a shared educational enterprise, common to this set of actors (Jagielska-Burduk *et al.*, 2021).

To propose an explanatory framework concerning the relationships between the actors, we have chosen a theoretical framework from another disciplinary field, namely the educational stakeholder, which refers to the theory of the set of actors that interact around heritage education, irrespective of their nature. Stakeholder theory is a concept that initially comes under management science. It is defined as an individual or a group of individuals who can affect or be affected by the achievement of the organizational objects of the company (Freeman, 2010).

This theoretical framework enables the understanding of the positioning of the actors in view of their expectations, positions, and actions in the context of heritage education. Thus, Mitchell's typology, developed in direct connection with the concept of stakeholders, offers a framework that promotes the analysis and identification of the positioning of the actors who find themselves at the crossroads of heritage education (Kujala *et al.*, 2019). Stakeholder theory, therefore, makes it possible to identify the role and action of each of the actors. Thus, the concept of educational stakeholders relating to heritage education allows us to position all the actors both from school (teachers, pedagogical advisers, trainers, students) and those from ‘outside school’ (associations, parents of students, cultural structures) and to identify their actions.

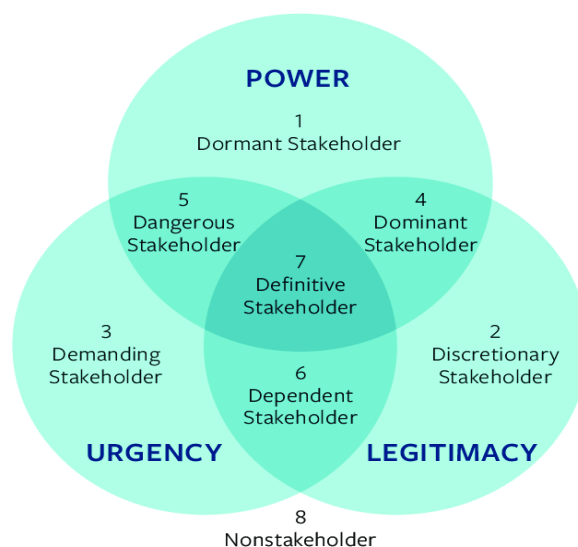


Fig. 1. A Stakeholder Approach to Value Creation and Leadership.
Source: Kujala, Johanna & Lehtimäki, Hanna & Freeman, R.. (2019).

This concept promotes a global approach and creates links between actors. It also allows recognition of the role of each to achieve a common goal. Indeed, favoring a global vision means setting aside and removing the risk of compartmentalization, categorization, and isolation of individual and collective actors. Mitchell's typology consists of identifying stakeholders based on their expectations and actions in the context of heritage education. This typology is used to categorize the actors by identifying their expectations and their contributions to the achievement of the common object (Jackson, 2000). Indeed, it is the fact of possessing one or more of the three values of urgency, legitimacy, and power that makes it possible to situate the actor within the model and characterize it.

The value of urgency relates to the degree of requirement allocated to the claims of the stakeholders by the decision makers. This model is dynamic because the actors can, under the effect of factors, modify their posture or their action. For example, the attitude of the teacher regarding the teaching of the history of the arts depends on his/her personal motivation or even on the training received. Indeed, if the teacher has not benefited from initial or continuous training relating to heritage education, they represent a 'dependent stakeholder.' In this case, the teacher then has two values: urgency and that legitimacy.

The value of legitimacy is a feeling and a general perception that the actions of an entity are desirable, suitable, or appropriate within a socially constructed set of norms, values, beliefs, and definitions. The legitimacy of users and other actors of the school has been forged gradually. Thus, concerning the parents of pupils, the value of legitimacy has been built over time by following societal changes and changes in the expectations of parents with regard to the school system.

With the establishment of a partnership under the effects of the evolution of the family model, social changes, but also massification and school democratization, we are witnessing a profound change in the relationships between actors. The parents of the working classes then pass from the era of submissive parents to that of partners. This typology shows the progressive definition and positioning of educational stakeholders.

Finally, the value of power in the typology is characterized by the capacity of an actor to generate the action that one wishes. In the case of heritage education, the stakeholders holding this value can, for instance, be political actors.

Thus, a teacher through their actions and their ability to mobilize the action of his/her colleagues can be a 'definitive stakeholder.' It is then an individual who brings together all three values. With initial and continuous training in the artistic field, the teacher's personal commitment within a cultural association, this individual feels their legitimacy favoring a desire to act. Driven by a feeling of necessary action, the teacher can also feel invested in this mission by their pedagogical approach. The individual may also perceive as critical the situation of certain pupils from disadvantaged social backgrounds. This feeling can also be built by the geographical location of the school, outside of the urban influence that distances it from any possibility of cultural practices with its class.

B. The Contribution to the Development of Individuals' Sensory and Self-Construction

Art education can serve to transmit heritage in many ways. It is very effective insofar as it gives the individual a special opportunity to put themselves in direct contact with art. This artistic approach to education favors 'doing.' That is to say, it is much more practical and experimental than theoretical, unlike the classic history courses often given in our schools. From the beginning of schooling, the child meets works of art, discovers, observes, and chooses shapes and colors, creating, at the same time, a taste and meaning from what they see. As Lev Vygotsky assures us, art can indeed be mobilized as a tool to help restore balance during the phases of developmental crises in children that mark their development (Friedrich, 2012). This contact with works of art enables us to arouse in the child a reaction, whether positive, negative, or even indifferent to develop their imagination and creativity.

In this sense, the teaching of the arts is not held to be standardized; this means that the learners are restricted to a specific era or a specific artistic movement. On the contrary, the history of the arts should provide them with freedom and more open access to all that is art. Compagnon (1989) posits that so as to awaken the work, awaken to it and through it, this is indeed the educational challenge that the image offers us. But the richness of the work is not only in the burst of life that it arouses; it is also in the extraordinary arrangement of a dynamic structure which will, at the same time as it expresses itself, structure the imaginary that receives it.

Self-construction has become a major issue with globalization. In this context, recourse to heritage seems to remain a solution and an outlet for the individual. It may be a question of aiming for economic development for the territory, by seeking to highlight the specificities present in the territory, to which the heritage contributes. Beyond seeking simple economic development, it is a question of relying on heritage to build a shared identity of the territory, with other dimensions—social, environmental, or other.

For each individual, cultural heritage can constitute a particular source of identity; it is an identity marker that gives a specific aspect to each culture, creating and weaving a link between the individual and their culture, landmarks towards their history, and their origins.

C. *Cultural Mediation as an Effective Heritage Education Tool in Moroccan Schools*

Heritage education can be established through several means, in class or outside the school environment. This refers to the study of heritage concretely while keeping direct contact with the work of art. Cited here is the example of guided tours in museums or historical monuments. After receiving theoretical knowledge, the students still need to finalize the image built into their imagination. Indeed, the link with the art world is not instantaneous for a student but must rather go through a process of mental construction in order to grasp the physical space in which it is located. In the case of young audiences, appropriate cultural mediation is the result of a balance between a lesson and playfulness—in other words, between learning and playing.

To obtain this point of balance, it is necessary to take an interest in and adapt to, the knowledge, feelings and reflections that the students are likely to generate. Cultural mediation initially attracts and invites the student to interpret. It takes into account the feelings as well as the ideas of each in order to move forward in a process of exploration and questioning of the work. The mediator's discourse does not stem from an absolute truth; it invites sharing and the use of a staging that shifts its receiver from their habits in order to lead them to develop their own experience of the work. In this sense, art is an open form of self-questioning. By including this interpretive freedom, the student moves away from the scientific discourse acquired in school.

In the second step, mediation proposes to freely explain the work in an explicit way. We cannot grasp it completely but only approach it. The relationship with the art world is not immediate for a student. The role of cultural mediation facilitates and activates these constructions. This broad concept transmits, but above all, creates a meaning that provokes the appropriation of a work or an artistic process. Mediation produces something in itself; it enables us to glimpse a new vision of our existence, to affirm the identity of the child, and contributes to making him an individual in their own right. Morocco is characterized by its excellent location among its peers. It collaborates in the exaltation and veneration of arts and culture. This cultural gift that our country has is unfortunately not followed by an educational and pedagogical process. The state marginalizes the teaching of the arts. According to Hayman (1961), every child, every man, and every civilization gives form to their feelings and ideas through art. Art is the very essence of what a human is; it embodies the experience of man and his aspirations. Ever since man asserted himself as a man, art has been his hallmark and he has never ceased to be a creator of art. The artistic act and its object are the constant expression and testimony of the human act and objectives.

Indeed, Morocco and especially the city of Marrakech, is recognized by its culture, its heritage, and its history. This reality is less frequent in school textbooks and in educational programs and does not pique the interest and curiosity of the ministers responsible for this sector, which is crucial to the development of the country. If private schools allow themselves to make outings or cultural activities every three months thanks to financial means and infrastructure, Moroccan public schools often remain marginalized and isolated. It is handicapped by administrative procedures poor in resources and less connected to parents. The Ministry of Education will have to put an end to this problematic silence vis-à-vis arts education and heritage education because the whole world has agreed on the importance and the need for art within schools to guarantee the bequeathing of culture and the strengthening of human knowledge.

V. CONCLUSION

This article has attempted to define, beyond the normative aspects, what heritage education exemplifies today. Cultivating the younger generations is indeed educating future adult audiences, with a strong tenet that these citizens will become concerned stakeholders. Understanding art is not a matter of school education but is intent on being multi-sensory and a vector of emotions. Informal education, therefore, encourages reflection and imagination and provides young audiences with the keys to accessing culture. Moreover, the encounter between heritage and the child allows the achievement of the main functions, which stimulate the imagination, awaken sensitivity, and develop skills—critical thinking and judgment. Heritage and education are separable but complementary. Cultural mediation, on the other hand, is a tool that must serve pedagogical objectives. Questioning the social and educational issues of heritage education has allowed us to measure and understand how long the path to equality in the cultural educational offer is still long. The inequality of school resources appears to be the object on which the efforts to be undertaken must focus to build an equitable educational offer on the scale of the territory. This implies equality in terms of the quality of the offer on the one hand and the establishment of a compensation mechanism taking into account the contextual variables on the other hand. Thus, we are convinced that the pursuit of equality on the scale of the cultural educational offer can only be glimpsed by keeping a close eye on heritage education and through the participation of all actors. Additionally, without wanting to get closer to a militant discourse, we are not unaware that one of the objectives formulated through heritage education is also to provoke the desire for the individual to practice and to meet the works in the infrastructures and cultural places.

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CONFLICT OF INTEREST

Authors declare that they do not have any conflict of interest.

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