

# Which museums for the (European) heritage of the 21<sup>st</sup> century?

Local workshop of the *CulturalBase* project,  
17<sup>th</sup> of January 2017, Institute for Advanced Study in  
Paris

## Summaries:

### ***CulturalBase* Project**

*CulturalBase* (culturalbase.eu), *Social Platform on Cultural Heritage and European Identities*, is a project created in the framework of the *Horizon 2020* of the European Commission, in the collaboration among six European Universities (University of Barcelona, University of Glasgow, Central European University, European University Institute, University of Sussex, Paris 1 Panthéon-Sorbonne University) and Interarts organization. By approaching different questions within three thematic axes – cultural inclusion, creativity and memory in Europe, the project aims to join the academic and professional perspective and to produce the recommendations for the research program regarding these questions.

### **Lúis Raposo – *Museums for the 21<sup>st</sup> century: Back to basics in order to move forward***

The “explosion in all directions” of museums in recent years is firstly observed from the most disseminated point of view: the spread of “blockbusters” museums and exhibitions. This trend is critically balanced and the really significance of museums is put forward throughout the reference to the most recent three international charters aiming to anticipate their future: The 2005 Council of Europe known as *Faro Convention*, the 2015 UNESCO Recommendation on Museums and Collections and the 2016 Council of Europe Parliamentary Assembly Resolution on Libraries and Museums of Europe in times of change.

Having these guidelines in mind, the future of museums is admitted to be anchored in the increasing of their social community role, leading perhaps to new institutional frames, named as GLAM+ (Galleries, Libraries, Archives and Museums + Health Center, Fiscal Services, Newspapers and Web Access Point, Coffee Shop, etc.).

## **Jean-Pierre Tobelem – *Could Louvre-Lens be an agent of democratization***

Presented as a major act of cultural decentralization, the Louvre-Lens has been designed to contribute to the economic regeneration of a disadvantaged region in northern France, and to democratize access to culture. We will examine the strategic choices made by public authorities in trying to assess whether this policy has been effective so far.

## **Nikola Krstović – *Heritage as Act(ion): Inevitable Challenge to the Public Adherence***

Performing interpretations became quite genuine method of open air museums and heritage sites. Diverse projects were developed recently. They re-questioned the previous models of living history as yet another practice of transferring the historical narratives and values similar to the relocation of houses and objects. The new ones range from “classic” but provocative, directed role-play in American *Colonial Williamsburg* “Sold” to almost social and emotional semi-directed experiment “Homeless” that took place in Aarhus’ *Den Gamle By*. These programs are challenging the museums’ missions, redefining collections, managerial approaches and even policies and finances? Several contributions in International yearbook *Open air museums* (OAM *Old Village*, Sirogojno, Serbia), especially in the issues 2013, 2015, 2016 represented the curatorial dilemma between corporative powerful and public service institutions. In the philosophical sense it is about the dilemma: *eternity and bigger than life Vs now and human direction of institution*. Inspired by public perception of the *Old Village* museum, we created the loosely directed *living history* concept and experiment *Heritage (in a) Supermarket*. Provoked by intergenerational discussions and activities of two women who “performed” their “roles” people were “forced” to participate in the debates about many aspects of daily life, social issues, heritage and inheritance, prices and values, history and past, collective and personal, controversial topics, trustworthy and fictional...

## **Yannick Lintz – *The opening of the Islamic Art Department in the Louvre Museum: A new vision of Universal Culture***

The Louvre Museum is known in History as the 1<sup>st</sup> public Museum opened in the world in 1793. It was then and until the beginning of this century the model of a so-called universal culture Museum, based on Classical of Greek and Roman Art and European Art History. This lecture will underline the new challenges of the Museum opened now to Islamic Art and Culture.

## **Irina Subotić – *Between PanEuropean Aspirations and National Needs***

The leading panEuropean organization in heritage protection and in raising public awareness on heritage importance, *Europa Nostra* is making continuous efforts to implement results of various studies concerning the holistic approach while measuring the

impact of cultural heritage on everyday life, including naturally museum world. It is already evident that cultural heritage contributes to employment, economic creativity, innovation, identity, social cohesion, European and in the same time local attractiveness etc. Close to the European Union, its laws, declarations and financial resources, *Europa Nostra* has stimulated and assisted to the foundation of many local organizations with the same objectives in non/EU countries, including Serbia where local communities and civil sector try to identify the real needs and real possibilities in implementing European values. The presentation will argue this dichotomy: European vs. national in cultural heritage sector.

### **Mark O'Neill – *Museums and Difference***

After a brief overview of the history and philosophy of museums, this presentation will focus on the City of Glasgow's attempts to change the internal culture of its museums to make them more inclusive. Through these examples he will explore the cultural contradictions of museums and the difficulties and opportunities they have in addressing the crises faced by 21<sup>st</sup> century society.

### **Jérémie Molho – *Territorializing the museum, from regional ties to the urban space: Lessons from Istanbul***

The globalization of culture challenges the universalist understanding at the basis of European Museums. Both on a regional scale, through the development of transnational ties and on an urban scale, museums have increasingly been encouraged to relate to their territory. Drawing on the case of Istanbul that saw the creation of numerous new museums at the turn of the 21<sup>st</sup> century, this presentation aims at putting forward the implications of this spatial turn for the museum world.

### **Tomislav Šola – *The theory that makes future happen***

The vantage point does not change reality, but our relation to it. As I preach Mnemosophy as some emerging science of public memory, I find it interesting how my different point of view paints much more interesting, challenging and dynamic picture of a grand process of transfer of collective experience that we classify into overlapping institutions. This shift in mindset makes me see possibilities and challenges that are otherwise imperceptible. I have been a consultant in some dozen projects internationally, but was never given a chance to demonstrate the power of innovation. Doomed to daydream my 25-30 projects (in the very discouraging circumstances), I have decided to do the cheapest and the simplest of them by myself and so I became a landed gentleman (of virtual reality). One of them is an international conference with no precedent, one is a bizarre virtual museum, one is an imaginary lecturing site, some are hardly presentable and the rest are still a frustration rationalized by the books I write. ([www.thebestinheritage.com](http://www.thebestinheritage.com); [www.globallovetmuseum.net](http://www.globallovetmuseum.net); [www.mnemosophy.com](http://www.mnemosophy.com); [www.bridgesofeurope.com](http://www.bridgesofeurope.com))

**Anne Krebs – *Bringing into discussion or putting an end to the inclusiveness motto?***

The lexicological and political dimensions surrounding civil participation, “communities”, audiences as well as the “inclusion” creed represent a conflicting vision and ambition in the particular context of an international art museum, paragon of the “Highest culture” and historically designed to produce hegemonic national narratives. The presentation aims at a critical approach to the current state of the art by mobilizing audience policies, research programs and suggests some hints for Research and Policy agendas.

**Frédéric Keck – *Museums of world cultures as instruments of soft power***

What is the role of museums conserving and displaying artifacts from non-Western societies? They are opportunities to meet and reflect on materialities bearing the signs of various forms of globalization. In a period when universal museums are redefined, what kind of power do museums of world cultures have on national and international visitors, and on the societies their objects come from?

**François Mairesse – *Museums for the 21<sup>st</sup> Century: prospective views around Europe***

The French “Mission on XXI Century museums” is going to present its conclusions at the end of January 2017. That report will be the latest milestone of an important serie of prospective analysis published in Europe and United States during the last ten years. What are the main trends emerging from these reports? Can we observe some national or international differences on the way of seeing the museum’s future?



**Dominique Poulot** is Professor of History at Paris 1 Panthéon-Sorbonne University. His research focuses on the history and politics of heritage and museums. He has published several books on topics of heritage and memory, notably *Musée, Nation, Patrimoine* (Gallimard, 1997), a history of French museums (La Découverte, 2005), and of the idea of patrimony in Europe (*Une histoire du patrimoine en Occident*, PUF, 2006). He has published widely in journals and edited collections, including *The Realms of Memory* (Chicago U.P.), *National Museums and Nation-building in Europe 1750-2010* (Routledge). He was partner of EUNAMUS, in the framework of the Seventh Framework Programme 2007-2013 about *National Museums in Europe 1750-2012*, and of the program *Borders of Heritage* at EHESS, 2011-2014. His last and more general publications are *Musée et muséologie*, La Découverte, 2009 and *L'art d'aimer les objets*, Hermann and University of Laval Press, 2016.



**Arturo Rodriguez Morato** is Professor of Sociology and current Director of the CECUPS (Center for the Study of Culture, Politics and Society). Former Vice President for Research of the International Sociological Association (2006-2010) and Former President of its Research Committee on Sociology of the Arts (1998-2002). He was Director of the First ISA Forum of Sociology in 2008. He has been Visiting Scholar at the EHESS and the Maison des Sciences de l'Homme in Paris, at the New School for Social Research in New York, and at the University of Cambridge (UK). He has been Principal Investigator of several funded research projects and has published extensively on cultural policy, cultural occupations, urban culture and cultural sociology. Among his recent publications highlights: "The Culture Society: A Heuristic for Analyzing Cultural Change in the Global Age" (in *Sociology Today*, A. Sales, ed., Sage, 2012) as well as different articles in *Revista de Investigaciones Políticas y Sociológicas* (2012: 11, 3), *European Urban and Regional Studies* (2013: online first), among others. He is currently Coordinator of the project CulturalBase funded by the European Commission (2015-17).



**Luís Raposo** is Archaeologist and Museologist. He is as well a president of the European Regional Alliance of the International Council of Museums (ICOM Europe) (former Chair of ICOM Portugal), Vice-President of the Portuguese Association of Archaeologists and Head of the Research Department, National Museum of Archaeology, Lisbon, Portugal (former Director of this National Museum). Luís is a member of the ICOM Working Group on the Statutes, Internal Rules and Regulations and Governance and the Strategic Plan and Resolutions Monitoring Committee.



**Jean-Michel Tobelem** is the Director of Option Culture (Studies and Research Institute) and associate professor at Paris 1 Panthéon-Sorbonne University. He also teaches at the École du Louvre, and at several universities and business schools in France and abroad. He has a PhD in Management (HDR / Habilitation à diriger des recherches), is a graduate of the Paris Institute of Political Sciences, graduated in Public Law, and held a Lavoisier Fellowship from the French Ministry of Foreign Affairs. He is the editor of a blog dealing with cultural management issues ([option-culture.com](http://option-culture.com)). A former member of the board of the INTERCOM (management) committee of ICOM, he is director of the series “Cultural Management” at l’Harmattan. Jean-Michel is also the author or editor of the following books: *Musées et culture. Le financement à l’américaine*, Presses universitaires de Lyon, 1990. *Manuel de muséographie. Petit guide à l’usage des responsables de musée* (eds., with Marie-Odile de Bary), Séguier-Atlantica, 1998. *La Culture mise à prix. La tarification dans les sites culturels* (ed.), L’Harmattan, 2005. *L’arme de la culture. Les stratégies de la diplomatie culturelle non gouvernementale* (ed.), L’Harmattan, 2007. *Culture, tourisme et développement. Les voies d’un rapprochement* (ed., with Claude Origet du Cluzeau), L’Harmattan, 2009. *Art et gestion de l’art. Leadership et institutions culturelles* (ed., with Sylvie Cameron), Liber, 2013. *Les bulles de Bilbao. Les musées après Frank Gehry* (with Luis Miguel Lus Arana and Joan Ockman), éditions B2, 2014. *Les conservateurs de musées. Atouts et faiblesses d’une profession* (ed., with Frédéric Poulard), La Documentation française, 2015. *La culture pour tous. Des solutions pour la démocratisation*, Fondation Jean Jaurès, 2016. *La gestion des institutions culturelles*, Armand Colin, 2017.



**Nikola Krstović** is senior curator in the Open air museum “Old Village” in Sirogojno, Serbia in charge of international cooperation and museum programs. He gained his PhD from University of Belgrade, Faculty of Philosophy, Department of Art History on the Seminar for museology and heritage studies. Nikola is a research associate of the Institute of Ethnography of SASA and guest lecturer on the Seminar for museology holding a course – *9 Deaths of Curator/How to be(come) more relevant*. He is member of ICOM/ICOFOM, Association of European open-air museums (AEOM), Europa Nostra Serbia board, Museum Society of Serbia and Program Council of Museum of Yugoslavia. Author of numerous museum projects, professional and scientific articles and contributions. Fields of scientific interests: heritage (of/and/ in) everyday life, heritage interpretation, contemporary curatorial practices.



**Yannick Lintz**, Ph.D. in Achaemenid History, has been director of the Islamic Art Department of the Louvre Museum since 2013. As invited professor at the Sorbonne University (Paris, France) and at Senghor University (Alexandria, Egypt), she created courses on Museum Management and Museum Education. As member of the Scientific Committee of the Louvre Abu Dhabi Museum project, she studies the idea of a Global History Museum from the point of view of the Islamic world. Over the last years, she has become known as an Art historian of the Middle East, with a focus on the transition between the Late Antiquity and the beginning of Islam, through the city of Antinoe (Egypt). She has also developed an international expertise on Islamic Art Museums, their policies, their narratives, and their architectures, and in the Art Market of Classical Islamic Art. Recently, she has created the PAPSI program focused on the safeguarding of endangered cultural heritage in Syria and Iraqi. Finally, she has organized the Islamic Art French Network.



**Irina Subotić** graduated Art History at the Faculty of Philosophy in Belgrade in 1965; PhD entitled “Art Circle of the review Zenit 1921-1926” supported at the University of Ljubljana. Between 1965 and 1978 she was curator of the Museum of Contemporary Art and between 1979 and 1995 of the National Museum in Belgrade. From 1991 to 2002 she was professor of Modern Art History at the Faculty of Architecture in Belgrade and from 1995 to 2008 – professor at the Academy of Arts in Novi Sad. Now Irina is teaching on PhD studies in Belgrade and Novi Sad. Major interests and research: modern and avant-garde art, Yugoslav art in European context, museology, heritage protection. She is a member of national and international professional and civil society organizations (AICA, ICOM, Europa Nostra, Europa Nostra Serbia, Group 484, La Renaissance Française, Serbian Association of Literary Translators).



**Mark O'Neill** was Director of Policy & Research for Glasgow Life, the charity which delivers arts, museums, libraries and sports services for the City of Glasgow from 2009-2016. Prior to this he worked in various positions in museums in Glasgow after he moved there in 1985, serving as Head of Glasgow Museums from 1998-2009. During this period he led the teams who set up the St Mungo Museum of Religious Life and Art and refurbished Kelvingrove Art Gallery & Museum. He is particularly interested in the social purposes of cultural institutions, in people’s motivations to take part in cultural activities and in the health benefits of cultural participation. He is an Associate Professor in the College of Arts of Glasgow University.



**Jérémie Molho** is a research associate at the Robert Schuman Center for Advanced Studies of the European University Institute in Florence. He received a BA in Middle Eastern studies and MA in urban studies from Sciences Po Paris and completed his PhD in geography in 2016 at the University of Angers. He wrote his dissertation on the emergence of cities as new centers of the global art market and conducted fieldworks in Istanbul, Singapore and Hong Kong. He is currently working on the preparation of a Massive Open Online Course entitled 'Cultural Heritage and Global Cities'.



**Tomislav Šola** finished Art History in Zagreb and Museology in Zagreb and Paris and had his PhD in Museology at University of Ljubljana. He was museum curator and then director of Museum documentation center in Zagreb. As Chairman of the Yugoslav NC of ICOM, he organized three major international conferences, and was elected a member Executive Council. Later, he taught regularly in Catalonia and Finland, where he founded a summer school for heritage studies. He was a jury member of the EMYA/EMF and Chairman of Jury 4 of Europa Nostra/EU awards. At University of Zagreb he was Head of Department of Information Sciences, head of Chair of Museology and head of the post-graduate study of Museology. Prof. Šola permanently lectured at universities in Dubrovnik, Sarajevo, Split and Zagreb (still) and was a guest lecturer at seven universities abroad. As invited lecturer, he delivered internationally about 325 hours (several seminars) and acted as consultant in 12 museum projects. He is founder & organizer of "The Best in Heritage" conference in Dubrovnik ([www.thebestinheritage.com](http://www.thebestinheritage.com)). His projects include: [www.bridgesofeurope.com](http://www.bridgesofeurope.com), [www.globallovmuseum.net](http://www.globallovmuseum.net) and [www.mnemosophy.com](http://www.mnemosophy.com).



**Frédéric Keck** is a researcher at the Laboratory of Social Anthropology (CNRS and Collège de France) and Director of the Research Department of the Quai Branly Museum. After studying philosophy at the Ecole Normale Supérieure in Paris and Anthropology at the University of California at Berkeley, he has been researching the history of anthropology and contemporary biopolitical questions. He published *Claude Lévi-Strauss, une introduction* (Pocket-La découverte, 2005), *Lucien Lévy-Bruhl, entre philosophie et anthropologie* (CNRS Editions, 2008) *Un monde grippé* (Flammarion, 2010). He has co-edited (with N. Vialles) *Des hommes malades des animaux*, L'Herne, 2002 and (with A. Lakoff) *Sentinel devices*, *Limn*, 2013.



**Anne Krebs** is Deputy Head of the *Dominique-Vivant Denon* Research Centre. She heads the Socio-economic Studies and Research Division of the Louvre museum, conducting studies and research programs (sociology – statistics – cultural economics) covering visitors' practices and forecast studies, cultural trends and cultural consumption as regards the Louvre museum cultural policy and development area (Musée du Louvre, Louvre-Lens, Louvre Abu Dhabi, ...). Academic programs are developed in partnership with French and International universities and research centers. The 2015-2017 research programs address the social and economic role of museums; Human Health and the impact of Art practices on Well-being; Cultural Digital Policies; Sociology of individual giving to support Art and Culture. Her recent bibliography includes: Bienert (Andreas) & Krebs (Anne). 2017. "The Authenticity of the Museum Experience at the Digital Age", *Journal of Cultural Economics*, 2017 (to be published soon); Krebs (Anne). 2017. « Visiteurs et Internauts du Louvre. Quels croisements d'expériences, pour quels usages ? », *Culture et Recherche*, ministère de la Culture et de la Communication, n° 134, février; Greffe (Xavier), Krebs (Anne) & Pflieger (Sylvie). 2017. « Quels designs économiques et financiers des musées face à la raréfaction des ressources publiques ? », *Musées-Mondes*, la Documentation française, Paris (to be published soon); Yoshimura (Yuji), Krebs (Anne) & Ratti (Carlo). "An analysis of visitors' length of stay through non-invasive Bluetooth monitoring in the Louvre Museum", *IEEE Pervasive Computing*, April-June 2017; Mermier (Franck) & Krebs (Anne). 2017. "Louvre Abu Dhabi: A clash of Cosmopolitanism?", Actes du colloque "Global Culture and Aesthetic Cosmopolitanism" (to be published soon); Krebs (Anne), « Du Peuple aux publics. Formes et consécration de la figure du visiteur », *Le musée demain*, Actes du colloque de Cerisy (to be published soon).



**François Mairesse** teaches museology and cultural economics at the Université Sorbonne nouvelle (Paris 3) where he is professor. He also teaches museology at the Ecole du Louvre. He is President of the International Committee for Museology of ICOM (ICOFOM). He was formerly Director of the Musée royal de Mariemont (Morlanwelz), in Belgium (2002-2010). He is the author of several articles and books on museology, among them: *Nouvelles tendances de la muséologie* (2016, Ed.), *Economie des arts et de la culture* (2015, with Fabrice Rochelandet), *Le culte des musées* (2014), etc.



**Isidora Stanković** is a PhD Candidate of Art History (specialization: Heritage Studies and Museology) in the joint supervision between the Faculty of Philosophy, University of Belgrade and the Doctoral School of Art History, Paris 1 Panthéon-Sorbonne University. She finished her Bachelor studies of Art History and obtained her Master's degree within the Seminar for Museology and Heritology founded at the Department of Art History of the Faculty of Philosophy in Belgrade. Currently, she works as a research assistant on the CulturalBase project at the Paris 1 Panthéon-Sorbonne University. For several years she has been enrolled as a teaching assistant in the courses of the aforementioned Seminar. Areas of her research include the problems of cultural heritage, lieux de mémoire, collective and cultural memory. She is a collaborator of different professional and scientific organizations related to the study, preservation and promotion of cultural heritage – the Center for Museology and Heritology of the Faculty of Philosophy in Belgrade and Europa Nostra Serbia.



**Matías I. Zarlenga** is PhD in Sociology from University of Barcelona (UB) and graduated in Sociology from the University of Buenos Aires (UBA). He also has an MA in Art History from the University of San Martín (UNSAM) as well as in Visual Arts and Education from University of Barcelona. He participated as a researcher in various accredited projects related to the sociology of culture in the Gino Germani Research Institute (IIGG) at University of Buenos Aires. He has taught different subjects as “Sociology of Culture I” at University of Buenos Aires; and “Contemporary Culture” and “History of Culture I” at the University of Tres de Febrero. He is currently post-doctoral researcher at the CONICET (Argentina) and participates at the European Project Cultural Base. His research interests include Sociological Theory, Sociology of Art and Culture and Urban Sociology, focused on the analysis of cultural creativity processes in urban context. His publications include papers in local and international journals and book chapters on issues related to art and education, visual culture, cultural creativity and cultural districts.