

Mela*Books

EUROPEAN CROSSROADS

*Museums, cultural dialogue
and interdisciplinary networks
in a transnational perspective*

edited by
Perla Innocenti



European Crossroads

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**Museums, cultural dialogue
and interdisciplinary networks
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MELA BOOKS 04 – RF03 NETWORK OF MUSEUMS, LIBRARIES AND PUBLIC CULTURAL INSTITUTIONS

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Preface and Acknowledgements

This book grew out of the work of the Research Field 03 “Network of Museums, Libraries and Public Cultural Institutions” led by Perla Innocenti, History of Art, School of Culture and Creative Arts, University of Glasgow, within the European project *MeLa—European Museums in an age of migrations*.

MeLa is a four-year interdisciplinary research project funded in 2011 by the European Commission under the Socio-economic Sciences and Humanities Seventh Framework Programme. Adopting the notion of “migration” as a paradigm of the contemporary global and multicultural world, MeLa reflects on the role of museums and heritage in the twenty-first century. The main objective of the MeLa project is to define innovative museum practices that reflect the challenges of the contemporary processes of globalization, mobility and migration. As people, objects, knowledge and information move at increasingly high rates, a sharper awareness of an inclusive European identity is needed to facilitate mutual understanding and social cohesion. MeLa aims at empowering museums spaces, practices and policies with the task of building this identity. MeLa involves nine European partners—universities, museums, research institutes and a private company—who will lead six Research Fields (RFs) with a collaborative approach, and this book reports on the preliminary findings of the first research phases.

The volume—first of three books planned within the Research Field 03 investigation—collects the contributions of twenty authors from seven European countries and with eight different native languages, that discuss cross-domain cultural cooperation, identity and cultural dialogue. Partnerships and networks, narratives for Europe, migration and mobility, cultural heritage for the arts and sciences are discussed through five essays, eight case studies and twelve interviews (selected from the twenty-two cases in our research), a selected bibliography and appendices. The intention of this work is to form the basis for analysis and discussion of European cultural cooperation at translocal and transnational level, providing scenarios, direct experiences and materials that can be further extended, enhanced and be a source of inspiration within the MeLa project network and beyond.

I would like to thank all of the interviewees, the MeLa Research Field 03 workshop speakers and external expert group members—who are contributing to or mentioned in this book—for helping to make this publication possible by generously sharing their experiences on cultural heritage, cross-domain collaborations, transnational networks, and cultural dialogue. Their reflections and practice contribute to making cultural cooperation exciting and enriching the European horizons. This source book would have not been possible without them and they have my deepest gratitude.

I am grateful to my colleagues at the University of Glasgow, John Richards and Sabine Wieber, for having accompanied me in this exploration, and to my consortium partners from the EU-funded Mela project, Research Field 03, who provided helpful inputs during this first phase of the research: Iain Chambers, Beatrice Ferrara, Giulia Grechi and Michaela Quadraro from University of Naples; Eleonora Lupo, Rita Capurro and Raffaella Trocchianesi from Politecnico di Milano; Susannah Eckersley, Rhiannon Mason and Chris Whitehead from University of Newcastle; Fabienne Galangau, Sarah Guimare and Laurent Isnard from Muséum National d'Histoire Naturelle/Musée de l'Homme; Mela Dávila, Eric Jimenez, Maite Muñoz, Pamela Sepulveda and Marta Vega from Centre de Estudis y Documentació, Museu d'Art Contemporani de Barcelona; Jamie Allen, Jacob Bak, Simona Maschi and Kirsti Reitan Andersen from Copenhagen Institute of Interaction Design; Deianira Ganga and Marc Nash from The Royal College of Art.

Special thanks go to Andrew Greg, who edited materials from multiple countries and native languages, and to Alessandro Antonuccio for his elegant graphic expertise.

Finally my warmest gratitude goes to Sreten Ugričić, whose reflections since the start of the MeLa project have contributed to inspiring my research. Sreten, thank you for leading our gaze to the sky of similarity.

Introduction





Heritage, Identity and Interdisciplinary Cultural Networks across Europe

→ PERLA INNOCENTI

Perla is Research Fellow in Cultural Heritage Informatics at the University of Glasgow and Principal Investigator of the EU-funded collaborative project MeLa project—European Museums in an Age of Migrations, where she is leading research on networks of cultural institutions. She studied History of Art at University of Rome La Sapienza and Management and Communication of Cultural Heritage at Scuola Normale Superiore of Pisa. Perla led research and contributed to various national initiatives and EU-funded FP6 and FP7 projects (DPE, Planets, CASPAR, SHAMAN, DL.org, and ECLAP). The results of her research on Museum Studies, Digital Preservation, Digital Libraries and Cultural Heritage Informatics are available in various publications.

→ ABSTRACT

This introductory essay provides an overview of the initial phase of the research on European heritage, identity, cultural cooperation and interdisciplinary networks conducted within the MeLa—European Museums in an age of migrations project. Who do we cooperate with, in which areas and for whom? How does cooperation begin and evolve over time? What are the benefits and limits of cultural networks? What is the context of the partnership and how does it resonate within the cooperation? How many of the social and cultural transformations taking place in Europe, of the polyvocal, bottom-up and unofficial processes are being heard by cultural institutions cooperating together? How do we understand one another, across our diverse scholarly, professional and personal cultures? Reflections and thoughts highlighted here are further explored through the essays, case studies and interviews collected in this book.

PREVIOUS PAGE — Flags from countries within the Europe space.

I have a multifaceted cultural identity, depending on diverse cultural identifiers which one might consider. I am a European and Italian citizen. I am an Italian resident in Scotland, born in Rome and of Tuscan and Sicilian ancestry. I am a Caucasian woman (Caucasian being something I only discovered in Scotland). I speak Italian, Roman, and some Florentine. I am a (lapsed) Roman Catholic. And so on.

One further identifier that several colleagues mentioned about me is my role of “connector” across diverse communities of scholars and practitioners in cultural heritage sectors. Is it from these perspectives that I am conducting research in the MeLa—European Museums in an age of migrations project, exploring examples and dynamics of European heritage, identity, cultural cooperation and interdisciplinary networks.

→ EUROPEAN COLLECTIVE IDENTITY AND HERITAGE

Global migration is here to stay
(Kjeldstadli 2010)

Obviously, EU is not Europe.
Our question becomes: What emerges out of their divergence?
What happens in the “space” between them?
How does one get from the social-cultural-anthropological-material
reality of “Europe” to the institutional bulwark
or the European Union (and back)?
In what sense are they similar? In what sense different?
In what sense do they communicate?
To what degree are they reducible to one another?
Or, to put it another way: Who needs the EU? Who needs Europe?
(Burgess 2002)

In framing the context of the research presented here, it is helpful to briefly reflect on the history and politics of the EU-legitimizing and ambivalent concepts of “unity in diversity” and a “common European heritage”, and how they intersect and conflict with the heterogeneous, multi-level institutional construction that is Europe (Appadurai, 1990).

Over the last year a rich body of literature has been produced on colonialism’s roots and its influence on the formation and politics of national European identities and related questions of ethnicity, culture, racism and migration. “Culture” was not mentioned in the founding treaties of the European Community in 1957; the concept only emerged in around the 1970s and was relaunched from the 1980s onwards, supported through various initiatives such as the cultural exchange program Erasmus, the MEDIA programme, Information and Social Fund policies, initiatives such as European years, European prizes, and Jean Monnet awards. The concept of a common European culture and heritage was formalized in the 1992 Maastricht Treaty on the European Union, and legally and financially framed in Article 151 of the Treaty of Amsterdam. This notion of culture not connected to a specific, national community but rather as a common European heritage to legitimize the EU was reflected in an EU Cultural Policy (originally Article 128 of Treaty on European Union, Maastricht

1992): “The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore”.

The problems related to the definition and implications of European cultural identity and its semantic history have been widely discussed (Morin 1987; MacDonald 1993; Anderson 1993; Delanty 1995; Shore 2000; Orchard 2002; Sassatelli 2002; Delanty 2003; Chakarabarty 2010). These scholars noted that there are many European cultures and identities, whose multiplicity would be endangered by the idea of a European gluing and homogenizing sameness.

Thus European collective cultural identity is being rhetorically constructed and fostered by the European Union via a dynamic, ongoing process of cultural policies and symbolic initiatives under the motto of “United in diversity”¹ (borrowed from the USA motto *E pluribus unum*) that has become the canonical frame of reference for European integration.

But how can this cultural multiplicity be operationally and practically implemented and supported, without being susceptible of self-referentiality and ghettoization? Philip Schlesinger warned early on that European-ness “does not add up to a convincing recipe for collective identity” without an adequate place for culture (Schlesinger 1994, 320) and Ash Amin rightly noted that, in parallel with EU promotion of a pan-European identity, “racism and xenophobia have become trans-European phenomena” (Amin 1993, 15), increasing exclusion in the name of cultural differences. More recently Iain Chambers (Chambers 1994, 2007; Chambers and Curti 1996), as a member of the MeLa project, suggested that “the interrogation of existing political power, and the hegemonic arrangement of cultural forces and forms, can quickly be sidelined into debates over ‘identity’ and the defense of an often mythical heritage expressed in ethnic terms. The real potential of cultural and historical differences to challenge the status quo and insist on the dynamics of ongoing social processes is acknowledged only to be subsequently nullified; reduced to the altogether more innocuous display of cultural variety, phenomenal differences, and the limited politics of cultural identity”.²

Indeed since the 19th century, cultural heritage and multi-ethnic identity have been woven into the conceptual fabric of multiculturalism. Among the several definitions developed over time (Jokiletho 2005), heritage was described by UNESCO in 1989 as “a constituent part of the affirmation and enrichment of cultural identities” that are a patrimony of the world. At the global level, in 2003 UNESCO also developed the Convention for the Safeguarding of the Intangible Cultural Heritage, followed by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. At the European level, cultural heritage became the foundation of the nation states, often becoming synonymous with a unity of heritage, identity and ethnicity which strengthened cultural and political divisions.

1 European Commission, The Founding Principles of the Union, http://europa.eu/scadplus/constitution/objectives_en.htm.

2 Chambers, Ian, Definition of Multiculturalism, unpublished MeLa RF03 document, 2012.

A step toward a more problematizing and operational approach was taken when the Council of Europe, which consists of 47 members, addressed these issues and provided a new framework for cultural heritage in 2005 with the so-called Faro Convention (Council of Europe 2005). The Council of Europe Convention on the Value of Cultural Heritage for Society provided a new holistic and dynamic characterization of both tangible and intangible cultural heritage, seen as important means of fostering democratic dialogue between diverse cultural communities. Heritage is defined as “a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.” (Council of Europe 2005, Art. 2). In this new expanded heritage model, there is a strong, integrated connection with the concepts of landscape, natural heritage, biodiversity and environmental issues, which are the product of human actions and processes and whose solution and conservation must be addressed culturally.

The Faro Convention also introduced the reference to “heritage communities” linked by a “purposive commitment to specific heritages” (Council of Europe 2009, 10), and the concept of “common heritage of Europe”, connected to the idea of open citizenship and consisting of:

- “A. All forms of cultural heritage in Europe which constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and
- B. the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law” (Council of Europe 2005, Art. 3).

Of further relevance to the research described here, among its various heritage policy tools, the Faro Convention:

- identifies a vision of cultural heritage based on partnerships and cooperation between public authorities and non-governmental institutions, private owners, cultural industries, experts, to increase and deepen international cooperation towards heritage management actions (Council of Europe 2005, Art. 11 and Art. 17)
- supports “the use of digital technologies to enhance access to cultural heritage” as integral part of the Information Society (Council of Europe 2005, Art. 14)
- defines tools for improving mobility and exchange of people and ideas.

→ PUBLIC SPHERES AND TRANSNATIONAL CULTURAL NETWORKS IN EUROPE

The idea of transnational partnerships, cooperations and networks for common heritage projects developed in parallel with the conceptualization of a European cultural diversity and reached maturity in the mid 1990s. At European Union level, it was supported by initiatives such as European Cities

of Culture (Myerscough 1994), pilot and sectoral programs (such as Kaléidoscope, Ariane and Raphaël) and the Culture 2000 Programme, which addressed the formation of a European identity. Institutions within wider civil society, for example NGOs, were not engaged through a structured, permanent consultation but rather via ad hoc consultations such as the Year of Intercultural Dialogue 2008. Culture 2007 moved the focus towards transnational cooperation between established cultural institutions (Gerth 2006). It is evident, as described in the previous section, that there are several issues surrounding the creation of an EU collective identity and the challenge of creating a European public sphere, conceived as a communication structure “rooted in the lifeworld through the associational network of civil society” (Habermas 1996, 359). Within European civil society, Eriksen has identified dynamically differentiated, complex and segmented public spheres at subnational, national and transnational level (Eriksen 2004), which create different arenas, both physical and digital, where elites, professionals, and the wider public cooperate at various degrees and levels. However “the main problem with the development of a European public sphere is held back by the lack of a cultural substrate required for collective will-information. The forging of a collective identity so to say presupposes certain social underpinnings presently lacking in the EU. Can there be a public sphere without a collective identity?” (Eriksen 2004, 2). In Eriksen’s view, lack of agreement on common interests and values, different languages and national cultures make the viability of a European public sphere rather unlikely.

In the last decade, the European Commission has fostered a decentralized communication policy that prioritized the construction of a European public sphere as an instrument to create a transnational arena (Bee and Bozzini 2010). The goal of a significant number of initiatives (from EU-funded projects to festivals and workshops across Europe) has been to establish better relationships within different types of institutional and media networks. However this seems to remain an EU top-down policy agenda, whose priorities seems to lack effective feedback mechanisms into civil society.

Can communication and interaction between these translocal and transnational spheres be improved? How are cultural institutions organized to support transnational dialogue and social engagement within European contemporary society, beyond EU rhetoric? Are there emerging patterns of transnational networking across European cultural institutions?

Jennifer Barrett previously reflected on how museums engage within a critical sphere of public debate, and the way in which “the public is realised, invoked and understood in the museum context” (Barrett 2011, 1). Here I would like to take a step back and look at potential cross-domain collaborations of cultural institutions, for example museums and libraries.

→ CULTURAL INSTITUTIONS AND CROSS-DOMAIN COLLABORATIONS:

POTENTIALITIES AND CHALLENGES

The term “cultural institution” can be characterized by a number of specific features: the presence of a collection, offered to users within the frame of a systematic, continuous, organized knowledge structure and encompassed by scholarship, information and thought (Carr 2003).

Cultural institutions typically address public knowledge and memory, in a culture of inquiry and learning, and with interdisciplinary dynamic connections. They also deal with the need to create a coherent narrative, a story of who we are and what our cultural, historical and social contexts are. In modern Western society, cultural institutions include but are not limited to museums, libraries, archives (sometimes jointly defined as LAMs—Libraries Archives and Museums; see Zorich, Gunther, and Erway 2008), galleries, and other heritage and cultural organizations. Their histories are often intertwined, although their interrelations have not always led to a consolidated path of collaboration. For example, although often originating as unified “universal museums”, museums and libraries have developed separate institutional contexts and distinct cultures. Jennifer Trant noted how philosophies and policies of museums and libraries now reflect their different approach to interpreting, collecting, preserving and providing access to objects in their care (Trant 2009). Liz Bishoff remarked that “libraries believe in resource sharing, are committed to freely available information, value the preservation of collections, and focus on access to information. Museums believe in preservation of collections, often create their identity based on these collections, are committed to community education, and frequently operate in a strongly competitive environment” (Bishoff 2004, 35). In the last century policy-makers have attempted to group and bridge these communities of practices through “their similar role as part of the informal educational structures supported by the public, and their common governance” (Trant 2009, 369). Such commonalities are increasingly important to the sustainability of museums, libraries and related public cultural institutions in a globalized world.

Within the context of this research, exploring the potentialities of partnerships and collaborations between museums and libraries also provides the opportunity to critically reflect on the roles and power of both types of institution. Museums are historically placed to interpret and preserve culturally diverse heritage, although until now they typically have been selecting and showcasing the histories and collective memories of the elites rather than ethnic minorities, weaving them into the grand metanarratives of nation states (see for example Barker 1999; Bennett 2009; Gonzalez 2008; Graham and Cook 2010; Karp et al. 2006; Knell, MacLeod and Watson 2007). The European cultural sector, as Banu Karaca noted recently, “has increasingly been ‘talking Europe’” (Karaca 2010). And the museum sector over the last decade has seen various failed attempts to create European museums (the Musée de l’Europe³ and the House of European History⁴ in Brussels, or Bauhaus Europa⁵ in Aachen) and the rebranding of existing museums with a European focus (the former Museum für Volkskunde in Berlin reopened in 2012 as the Museum of European Cultures⁶; the former Musée des Arts et Traditions Populaires will reopen in Marseilles

3 <http://www.expo-europe.be/site/musee/musee-europe-bruxelles.html>.

4 http://www.europarl.europa.eu/tenders/2012/20120529b/165666_2012.en_ts.pdf.

5 <http://www.bauhaus-europa.eu/>.

6 <http://www.smb.museum/smb/sammlungen/details.php?objID=10&lang=en>.

in 2013 as Musée des Civilisations de l'Europe et de la Méditerranée⁷). As centres for culture, information, learning and gathering, libraries would be natural service providers for culturally diverse communities, enabling intercultural dialogue and education while supporting and promoting diversity (IFLA 2006). But as sites of learning and knowledge, libraries are not neutral spaces either (Chambers 2012). Digital technologies and the Web provide new ways of creating, managing, and providing access to resources and of redefining collections. A good example is Europeana⁸, the internet portal launched in 2008 as an interface to millions of digitized books, paintings, films, museum objects and archival records, and to showcase Europe's heritage and political, scientific, economic, artistic and religious culture.

Collaborations between museums and libraries seem therefore a promising area in which to start identifying and problematizing patterns and trends of partnerships. Some studies of museum and library collaborations⁹ have highlighted the benefits of joining forces and resources in a variety of areas, including but not limited to:

- library activities and programmes related to museum exhibits
- travelling museum exhibitions hosted in libraries
- links between web-based resources in library and museum websites
- library programmes including passes to museums
- collaborative digitization and digital library projects enhancing access to resources in both museums and libraries
- collaborative initiatives to bring in authors as speakers
- museum and library partnerships with other cultural and educational organizations.

Opportunities for improving collections, increasing the number of users, and leveraging funding also come across as some of the main benefits of such partnerships. These studies have also often included archives as a virtuous third player in museum and library collaborations. The aims and objectives of collaboration projects between museums and libraries, investigated in previous studies, include: education (e.g. learning about past civilizations, encouraging families to learn together, etc.), cross-over visits between institutions, promoting resources to various target groups, improving coordination among institutions, demonstrating joint working or training activities and providing models for working practices.

The International Federation of Libraries Association (IFLA) remarked that museums and libraries are often natural partners for collaboration and cooperation (Yarrow, Clubb, and Draper 2008). One of the IFLA

7 <http://www.mucem.org/>.

8 <http://www.europeana.eu/portal/>.

9 See for example: Gibson, Morris, and Cleeve, 2007; Zorich, Gunter, and Erway, 2008; Yarrow, Clubb, and Draper, 2008. The RF03 team is preparing a selected bibliography for the purpose of the Research Field activities.

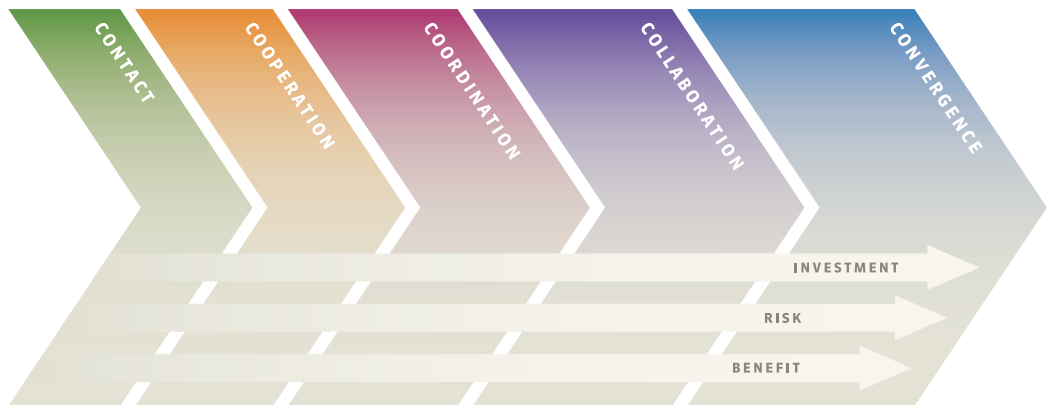
groups, Libraries, Archives, Museums, Monuments & Sites (LAMMS)¹⁰, unites the five international organisations for cultural heritage, IFLA (libraries), ICA (archives), ICOM (museums), ICOMOS (monuments and sites) and CCAAA (audiovisual archives), to intensify cooperation in areas of common interest. In this context, a study in the United States observed that “collaboration may enable [...] museums and libraries to strengthen their public standing, improve their services and programs, and better meet the needs of a larger and more diverse cross-sections of learners” (Institute of Museum and Library Services 2004, 9). The nature of this collaboration can be multifaceted and varied, and the terminology itself is interpreted with diverse meanings, in particular regarding the degree of intensity of the collaboration and its transformational capacity. Hannah Gibson, Anne Morris and Marigold Cleeve noted that “‘Library-museum collaboration’ can be defined as the cooperation between a library and a museum, possibly involving other partners” (Gibson, Morris, and Cleeve 2007, 53). The authors use the term “collaboration” with the meaning indicated by Betsy Diamant-Cohen and Dina Sherman, as “combining resources to create better programs while reducing expenses” (Diamant-Cohen and Sherman 2003, 105).

The fruitful convergence between museums and libraries faces a number of challenges. Some authors have highlighted general risks and obstacles on the road to accomplishing successful collaborations between museums and libraries, with respect to their different mission, culture, organizational and funding structure.

In their case study research on libraries and museums collaboration in England and the USA, Gibson, Morris and Cleeve found differences in procedures and common working criteria: management, staffing and organizational difficulties in England, and limited space, planning, communication, management, budget and coordination issues in the USA (Gibson, Morris, and Cleeve 2007). They also highlighted the risk of the lack of resources, and of a domineering partner in the collaboration. Christopher Walker and Carlos Manjarrez recognized four types of risks in public libraries and museums: capacity risk, where partners are unable to perform agreed tasks; strategy risk – the collaboration not ending as planned; commitment risk, where partners might be misaligned in their pledge to the collaboration; and compatibility risk, where the assets and liabilities of the partners are mismatched (Walker and Manjarrez 2003). The authors also identified three further sources of risks, present in each collaborative project they discuss with variable degrees of impact and likelihood: innovation, complexity, and institutional interdependence. In terms of change management, Diane Zorich, Gunter Waibel and Ricky Erway suggested that it is important to differentiate between coordination and cooperation, and pointed out the organizational changes required for a deep collaboration between libraries, museums and archives (Zorich, Waibel, and Erway 2008). In this regard, Kenneth Sohener stressed that “true collaboration is differ-

¹⁰ <http://www.ifla.org/en/about-lamms>.

ent from coordination. It devises a new vision for a new way of doing things. It inevitably and fundamentally involves change. Collaboration is transformational and the elements, institutions and individuals involved in collaboration must change. That's why it occurs so infrequently" (Sohener 2005). Within a "collaboration continuum" [Img. 01] Zorich, Waibel and Erway remarked that "the collaborative endeavour becomes more complex, the investment of effort becomes more significant, and the risks increase accordingly. However, the rewards also become greater, moving from singular, 'one-off' projects to programs that can transform the services and functions of an organization" (Zorich, Waibel and Erway 2008, 10).



In the Faro Convention on the Value of Cultural Heritage for Society, the Council of Europe has defined a clear vision for cultural heritage based on shared responsibilities, and on partnerships between public authorities and the non-governmental sector with a focus on community participation (Goddard 2009). Identified challenges and barriers include matching the heritage offer with educational curricula; identifying and approaching appropriate target groups in the local communities; designing needs-based programmes; identifying the appropriate participation mode; finding staff with the necessary skill set to work with diverse cultural groups; and committing to internal cultural change.

A proposal for LAMs collaboration rooted within a civil, democratic society, which connects to the public sphere discussed earlier, has been provided by Kevin Harris within the "new localism" agenda of the British Museums, Libraries and Archives Council. Harris invites cultural institutions to seize the opportunity of helping to shape a more engaged form of democracy, and suggests a dynamic evolving model to address the questions "How do people develop the skills to contribute? What will motivate them? Where will they hear echoes of collective experience, where will they see a representation of civic-ness which resonates for them? How will they get opportunities to experience what it means to participate?" (Harris 2007, 25).

IMG. 01 — The collaboration continuum between libraries, archives and museums (Graphic redesign after Zorich, Waibel and Erway 2008, 11).

→ CONTEXT OF THE RESEARCH

The overarching goal of the EU-funded MeLa—European Museums in an Age of Migrations project is to research the new role of museums and define new strategies for contemporary museums in a context characterized by a continuous migration of people and ideas. Within the project, Research Field 03 (RF03) Network of Museums, Libraries and Public Cultural Institutions¹¹ investigates, identifies and proposes innovative strategies for the coordination of transnational European museums, libraries and public cultural institutions, around the themes of European cultural and scientific heritage, migration and integration, and ICT.

RF03 is led by History of Art at the University of Glasgow (GU) and the Research Field team includes staff members from Politecnico di Milano, Università degli Studi di Napoli “L’Orientale”, University of Newcastle, Muséum National d’Histoire Naturelle/Musée de l’Homme, Museu d’Art Contemporani de Barcelona, The Royal College of Art, and Copenhagen Institute of Interaction Design.

Our research is articulated in a series of enquiries that intend to:

- investigate experiences and effects of collaboration, partnerships and networks around the core activities of archiving, preserving, and displaying history and artefacts, and the associated categories and hierarchies of cultural values and identity
- address transnational and translocal connections between museums, libraries and public cultural institutions, to identify cooperation dynamics and roles (e.g. catalysts and facilitators, routers and connectors, producers and consumers)
- explore how transnational and translocal connections of museums, libraries and public cultural institutions present themselves and interact with multicultural audiences
- propose a coordination framework and suggestions for policies to support networking between European museums, libraries and public cultural institutions around the themes of European cultural and scientific heritage, migration and integration.

The methodology is based on case studies, interviews and online surveys, which enable us to gain insight into the dynamics between these cross-domain partnerships and traditional contexts of collaborations.

The idea of a network, or system of cooperation, between cultural institutions based on a non-territorial approach seems an interesting way of breaking through Europe’s geographic, sociological and political borders. There are a number of existing European-based transnational networks of museums, libraries, cultural institutions and organisations engaged in common projects and themes: Network of European Museum Organisations (NEMO)¹², European Networks of Science Centres and Museums

¹¹ <http://wp3.mela-project.eu/>.

¹² www.ne-mo.org.

(ECSITE)¹³, International Council of Museums (ICOM)—Europe¹⁴, Conference of European National Libraries (CENL)¹⁵, Association of European Research Libraries (LIBER)¹⁶, Europeana¹⁷, Multilingual Inventory of Cultural Heritage in Europe (Michael)¹⁸, to name a few. Some networks focus specifically on migration and intercultural dialogue, such as International Network of Migration Institutions¹⁹, Association of European Migration Institutions (AEMI)²⁰, Anna Lindh Euro-Mediterranean Foundation for dialogue between cultures.²¹

Very few of these (for example Europeana, Michael and the International Network of Migration Institutions) operate at a cross-domain, transnational collaboration level. Furthermore, such networks are often top-down initiatives, rather than defining themselves through a bottom-up approach. Coming together for politically designated reasons rather than for cultural and scientific reasons can often impact on the collaboration. As suggested by the DigiCULT project, “an alternative to a top-down approach on how to facilitating [*sic*] networks between cultural sectors is to identify and support already existing networks or intensify networking between existing communities” (European Commission 2002, 59). For this reason we have decided to investigate examples of partnerships between communities of practice and selected networks across museums, libraries and public cultural sectors, looking at both transnational and translocal connections. This allows more flexible and heterogeneous connections to be considered, both within Europe—where for example public libraries are at the forefront of leading initiatives addressing multicultural diversity—and outside its assumed confines (for example the Mediterranean), and in terms of European Union legitimacy and identity (Fuchs and Schlenker 2006).

In order to examine how to frame and improve collaborations, we are looking closely and in particular at the similarities between museums and libraries. This real-life context investigated via selected case studies allows us to observe how the “who”, “what”, and “how” are represented in particular museums and libraries in contemporary Europe. The core activities of archiving, cataloguing and framing memory provide a common unifying nexus between museum practices and those of the library. However, as described earlier, these are distinct entities with their own histories, coming from different communities of practice and with different procedures and perspectives that can clash in the context of collaboration and partnerships. These differences arise in collection management, funding, documentation and cataloguing standards, the type

13 <http://www.ecsite.eu/>.

14 <http://www.icom-europe.org/>.

15 <http://www.non-gov.org/profile/cenl>.

16 <http://www.libereurope.eu/>.

17 <http://www.europeana.eu/portal/>.

18 www.michael-culture.org.

19 <http://www.migrationmuseums.org/web/>.

20 <http://www.aemi.dk/home.php>.

21 <http://www.euromedalex.org/>.

of artifacts that they hold²², their audiences and the dissemination and public availability of their catalogues and holdings. It is also interesting to note the progressive hybridization of media and digital artifacts both within museums and libraries.

Some critical lines of thinking are being followed for the theoretical analysis and understanding of museums: on the one hand the “government mentality” of the power of the museum and museum display (Bennett 2009); on the other, the concept of museums as “contact zones” (Clifford 1997), flexible spaces that support diverse forms of belongings and aggregations, and that can allow the narration of more diverse histories. The notion of cultural diversity, as formulated by UNESCO (UNESCO 2001), leaves the dimension of interactions and exchanges between cultures to be further explored and defined. This research aims to investigate such interactions and exchanges among the organizations (museums, libraries and various kinds of public cultural institutions) which are institutionally mandated with preserving artefacts and representing cultures; and in line with the Council of Europe holistic definition of heritage, we are looking at cultural heritage for both the arts and sciences. Also of interest is how digital technologies and the availability and participatory aspects of online resources—for example crowdsourcing (Oomen and Aroyo 2011)—are changing the dynamics of memory construction, display and understanding in a networked society (Castells 1996; Latour 2010). In the archival world this is giving way to what Eric Ketelaar called “memory continuum”, in which memories of the individual, the family, the organization, the community, and society function not in isolation, but in a flow of continuous interactions’ (Ketelaar 2005, 2), not only at an institutional level but also, it has been argued, in diasporic communities (Levi 2010).

Our twenty-two case studies are articulated in four clusters, arranged in a three-tier system of investigation (see details in the Appendix—Study Methodology):

- **Narratives for Europe:** Europeana; European Cultural Foundation; Centre Virtuel de la Connaissance sur l’Europe; Council of Europe (Cultural Policy, Diversity and Intercultural Dialogue Division, DG II); European Commission (Culture Policy, Diversity and Intercultural Dialogue, DG EAC).
- **Migration and Mobility:** Cité National de l’Histoire de l’Immigration; Idea Store; Danish Library Center for Integration; Glasgow Refugee Asylum and Migration Network (GRAMNet); International Network of Migrations Institutions; SUDLAB.
- **Cultural Heritage (Arts):** Museu d’Art Contemporani de Barcelona (MACBA); ZKM Media Museum; Museums—Glasgow Life; Network of European Museum Organisations (NEMO); Association of European Research Libraries (LIBER).

²² Artefacts are typically unique for museums, although perhaps less so for digital/new media artworks (see for example Graham, Cook 2010) and are typically serial and as much as possible managed with automated processes and OPACs for libraries.

→ **Cultural Heritage (Science Technology and Medicine):** Muséum National d'Histoire Naturelle (MNHN); Museo Laboratorio della Mente; Museum of European Cultures; European Network of Science Centres and Museums; Musées, Patrimoine et Culture Scientifiques et Techniques (OCIM).

The thread connecting the various clusters and case studies, a selection of which is presented here together with interviews and papers by relevant stakeholders, is “co-operation capital” as defined by the DigiCULT project. Co-operation capital is related to inter-/cross-domain cooperation, cultural heritage intermediaries, technical support organizations, NGOs, funding bodies and cultural industry businesses. It includes but is not limited to “institutional credit, loyalty of partners, trust and openness, and the longevity of the partnership” (European Commission 2002, 83–84). Cooperation is viewed as organizational interoperability, which is affected by the mission and values of cultural heritage institutions. Who do we cooperate with, in which areas and for whom? How does cooperation begin and evolve over time? Which are the benefits and limits of cultural networks? What is the context of the partnership and how does it resonate within the cooperation? How many of the social and cultural transformations taking place in Europe, of the polyvocal, bottom-up and unofficial processes are being heard by cultural institutions cooperating together? Which languages do we use to cooperate, between the lingua franca of English, the 23 official and working languages of the European Union, and the over 150 languages and dialects across the European space? How do we understand one another, across our diverse scholarly, professional and personal cultures (Sennett 2012)?

In this first phase of our research, we are exploring transnational and trans-local connections between museums, libraries and public cultural institutions, declined under topic themes related to cooperation, cultural dialogue, heritage and migration. This allows us to explore cooperative scenarios in real-life settings, where critical interdisciplinary and intercultural perspectives are carried out in existing contexts, and thus see how MeLa is actually addressing its research questions, and how such situations can critically feed back into the ongoing investigation and its subsequent proposals.

To wrap up these reflections on the sense and nature of European culture cooperation, crossroads and related borders, I would like to conclude with the words of Ghislaine Glasson Deschaumes, Director and founder of the *Transeuropéennes – International Journal of Critical Thought*: “The border is a boundary. It polarises appearances, leading to identification on the basis of affiliation alone—that of a passport, or some other ‘sign’. It is, de facto, a place of hierarchical classification, between those who have a right (of passage), those who do not have a right (of passage), and those who do not even have the right to *request* a right (of passage): illegal immigrants, refugees, asylum-seekers. The border is also a passage. Open, it generates circulation, and calls for its own transgression. A border is the place of its own dissolution. Indefinite and unstable, given the ambiguity of the processes of adhesion, present or future, the borders of the European Union are at one and the same time hermetic, exclusive, markers of the European centrality

that engendered the European policy of proximity and its relationship to its ‘peripheries’. This paradox now structures the relationship between Europe and its ‘others’”. (Glasson Deschaumes 2007/2008, 43)

IMG. 01 — Europe Lego.
Cemre Güngör, 2004.



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Narratives for Europe



Similarity (Meditation on a Utopia)

→ SRETEN UGRIČIĆ

Ugričić is a writer, philosopher, librarian, well known for his critical approach and public engagement both as writer and as national librarian. Director of the National Library of Serbia, Belgrade since 2001, in January 2012 he was dismissed from the position by brutal political decision, accused of terrorism after public support for freedom of speech and freedom of reading in Serbia. Ugričić is a member of the Serbian P.E.N. and received an award from the Boris Pekić Foundation. He was a member of the UNESCO Commission for Serbia and Montenegro from 2002 to 2008. In 2010 he was appointed co-chairman of the Selection Committee for World Digital Library (WDL). Author of nine books (fiction, essays, theory), his prose have been included in several anthologies of contemporary Serbian literature. His books, stories and essays have been translated into German, Macedonian, English, German, French, Slovenian.

→ ABSTRACT

This essay focuses on the making of European narratives, collective identity and commonalities. With a series of elegant metaphors and philosophical reflections, Sreten Ugričić eloquently argues that collective identity based on identity revolves around distinctions and exclusions, which have often been the basis for conflicts. Can the comprehensible and accessible concept of similarity be the answer for achieving respect, cultural responsibility and human community?

PREVIOUS PAGE — Cross-section of a pencil as total sun eclipse.

Let's start with a few examples.

A mother during a walk addresses her daughter:

Why are you walking like that? Straighten your back! You are bent like a bicycle.

Or:

Streets are like rivers, squares are like lakes, stairs are like waterfalls.

A familiar similarity in these two examples is obvious, isn't it? Here are some slightly less obvious similarities:

tiles on the roof, scales on a fish.

This similarity is not obvious, but from the moment it is recognised, it is incontestable and more distinct than the other similarities which appeared more obvious to us.

Another less obvious similarity:

The cross-section of a pencil reveals a total sun eclipse.

Non-obvious similarities are exciting, aren't they?

And the last introductory example:

Behind the word is paper. Behind us is the sky.

Let us consider the suggested similarity of the relation between a word and paper and the relation between people and the sky. Let's also consider the different implications arising from this similarity.

→ FIRST OBSERVATIONS

On the basis of the examples above, as well as of hundreds of others which are easily given, we can immediately make our first observations about similarity:

- everything existing is inter-comparable
- due to continual changes, even the same thing or phenomenon is comparable with itself
- similarities can be obvious or hidden
- obvious similarities often hinder us noticing hidden similarities
- every similarity points to something, reveals something to us
- similarity is never literal (it always adds at least one more new dimension, at least one more new aspect)
- similarity generates meaning
- every similarity is important

Let's hold on here for a minute.

Why is every similarity important? Why, in general, is similarity important? Let us demonstrate and substantiate this.

Nothing exists that is identical to itself. Nothing exists which could be identical to itself. Everything existing is different from itself. Nothing is the same as itself. As a poet said, I am not I. Even if it seems to us that everything existing is identical to itself, this is not so. Let's look at it more attentively and think: what could be identical to itself? Nothing.

Same is never the same. It's not possible to be the same as oneself.

Even a thing's complete differences to itself are not the same as another thing's complete differences to itself. Every person is unique, unparalleled, unrepeatable, singular. Every person is an embodiment of difference. And because of precisely that, every person is mutually comparable to another person.

What is valid for personalities is valid for cultures: every culture is unique, and because of precisely that it is comparable to other cultures. What is valid for personalities and cultures is valid for nations. Because nations are based mainly on identity but not on difference. What is valid for nations is valid for ideologies.

→ MAIN ARGUMENT

Only different can be similar. This argument is the cornerstone of the similarity utopia. Why? Because only similar is different. If there is no similarity, there is no difference. Only similar can watch over and care for different. Only identical cannot be similar. Only identical is not and cannot be different.

The guarantee of difference, non-parallelability, uniqueness cannot lie in identity. Similarity as a basis is more constructive, older and wiser than the basis of identity. Similarity is productive while identity is reproductive and reductive. Similarity is creation while identity is redundancy. Similarity is a challenge. An essential condition of similarity is our imaginative capability. Not always, but often, courage is needed as well as a vision for similarity to appear.

By our search for similarities and by our adhering to similarities we directly support and maintain difference. If there is no similarity, then there is no difference. From a developed inclination towards similarity, respect for difference is spontaneously born. The inclination, if not if it does not betray us, brings respect. And an inclination towards similarity never betrays. The respect for difference can be a respect for a concrete difference or differences, but can also be a respect for difference in and of itself, i.e. for the sense of difference, i.e. for the principle of difference.

→ CLASS DIFFERENCES

Similarities are always important, whatever differences they point to. Are there differences which are not worth respecting? Yes, there are. And again, this kind of difference we reveal through similarity. So what to do with the differences which are not worthy of respect, which are not justified? For example, class differences? For example, the difference between the market value and use value of a product? There are differences which are not justified because they are not needed. Are there non-justified differences which are needed?

Cultural differences must not hide class differences. Cultural differences must not hide class privileges. Cultural differences must not hide cultural privileges. Class similarities must not hide class differences (let us remind ourselves of observations that point to the fact that obvious similarities often hide or hinder recognition of hidden similarities and hidden differences).

If we search for similarities and adhere to the similarity of different social classes, this does not mean that we by this fact support them and thus stand for preserving class hierarchy in society, but it means that through this we better understand social classes and hierarchies.

We should not allow the discussion of cultural differences to serve to abolish discussion of class differences. Of course, as all other differences, class differences can be compared, mutually, or with anything else.

→ THE OPPOSITE OF SIMILARITY

What is the opposite of similarity? Without thinking, many would answer incorrectly: difference. The correct answer, however, reads: non-similarity. What is non-similarity? While similarity maintains difference, non-similarity maintains identity. What is then the opposite of similarity? Identity, but in no respect difference.

The only relevant differences between people are in thinking, in imagination and in the responsibilities which arise from there. Only people are capable of recognising a similarity. Only cultures can recognise a similarity. Where there is no receptiveness and inclination to similarity there is no culture. Where there is no responsibility for differences, there is no culture. One should gravitate towards similarity, but not identity. Because similarity is incomparably more interesting than identity. Because similarity is incomparably more noble than identity.

→ PLEASURE IN SIMILARITY

Similarity is not only rewarding intellectually and creatively, but also gives pleasure. The pleasure in similarity comes from a pleasure in being human. The pleasure in similarity comes from an indirect confirmation of difference.

The pleasure sometimes gets reduced by an accumulation of similarity, because the effect of recognition and self-recognition becomes anticipated. But then the pleasure comes at the next level of consciousness, bearing in mind that confirmed differences only seem to alter the unique internal logic, the unique regularity. What is that logic, what is that regularity? What is that substance of being human? It is exactly the one which would not be possible without showing itself in numerous multifaceted individualities and non-repeatabilities and various manifestations. It is the very regularity which disappears if the differences through which it shows itself so magnificently and excitingly disappear.

If there were no difference in manifestation and appearance, but only sameness and uniformity, that would mean that the regularity we care about would be permanently dead and non-functional. In identity being human is under threat, under deadly threat.

And how can one make this break-through—spiritual, mental, cultural, political, civilizational—from similarity as a recognition of more or less curious comparisons and formal analogies—to similarity as a recognition of the unique and indivisible underlying connection without which being human is threatened?

Just by the fact that the recognition of similarity and comparison leads to questioning the reason which brings about those similarities, kinship and uniformity in differences. It is easier to understand this reason from two or more examples than from only one. From identity, i.e. from one case of self-tautology, we cannot get to knowledge (which overcomes this tautology). But in similarities here there are two or more singularities, from which similarity appears through comparison, the pattern appears so that it is easier to see its function and aim. Because the pattern is always here to protect and secure certain value, something important, something really relevant to people, which otherwise is prone to disappearance, distortion, being forgotten, hostility, exhaustion, devaluation, loss... And then one can see that something that is important is important to all people equally.

Manifestation and articulation of differences through similarity is always an act to secure a certain description or conviction—thought and conception—in order to make desirable and noble effects, i.e. the consequences of those convictions and descriptions. Without shaping, without an act of comparison, our convictions would be under threat, and the consequences would be undesirable. What convictions and description does the question concern? The question concerns freedom. How?

By the fact that similarity is in the domain and in the competence of imagination. Since imagination is the domain and the competence of freedom, that means that similarity is the domain of freedom. Louis Buñuel: “La imagination es libre, el hombre no”. This means, in fact, that pleasure in similarity comes to pleasure in freedom.

Cultures and communities are divided into two main groups: cultures and communities which control convictions and cultures and communities which control the consequences of convictions. Control of convictions is inevitable in cultures and communities of identity, and control of the consequences of convictions is inevitable in cultures and communities of similarity. The difference looks small, lying only in one word: consequences. But this difference is fundamental. In this difference is freedom maintained?

Identity threatens our freedom. Identity is in the domain of tautology. Identity lacks any kind of content. Identity is non-functional and passive. Identity cancels the need to think, to imagine and to be responsible. Insisting on identity we lose freedom. Insisting on identity we lose our base instead of finding it.

→ COMPARISONS VERSUS MIMICKING

The road to similarity is comparison. Comparison is discovering similarity. Similarity finds the same in the different and by this maintains difference. Identity understands and requires the same in the same and by this loses and forgets difference. The road to identity is mimicking (imitation, copying, cloning). Let us compare comparison and mimicking.

Comparison is a meta-act in relation to mimicking: it is mimicking mimicking. Similarly, mimicking is a meta-act in relation to the tau-

tology of identity. Mimicking is the first and unconscious step in gaining consciousness. At the next step consciousness performs an act of self-reflection and calls into question the identity which originated in mimicking.

The first step in acquiring self-consciousness is comparison. An ability to compare is the grounding of our self-consciousness. Similarity appears when we mimic mimicking, when we mimic the different through the different, when we consciously mimic something which cannot be mimicked. By this we prove that we have overcome the blind horizon and the limits of identity.

Comparison requires more refined, higher and stronger intellectual and imaginative processes than mimicking. Similarity is a higher and stronger concept than identity. Comparison is more noble than mimicking. Similarity is more noble than identity.

Comparison marks one element or view as being different, and yet it mimics it as if it is the same, through which, at the same time, it emphasizes the overarching difference. Through this, similarity is established; this is the process of the birth of similarity. And by mimicking we mark one element or view as a different one, at the same time ignoring all possible similarities. By this an all-embracing sameness is established which subsequently wipes out every similarity in elements or views. This is identification, the process of the birth of identity.

Similarity mimics the same in the different. Similarity, in fact, in this way makes the impossible possible. And identity superimposes an exclusive difference on the ground of sameness. Identity, in fact, superimposes exclusive difference on the ground of the seeming sameness. Identity through this finds the impossible as the truth.

Apparentness in similarity is justified. Apparentness in identity is not justified. Similarity lies in the domain of imagination, and identity lies in the domain of repression. Similarity is in the domain of aesthetics and ethics, and identity is in the domain of politics and ideology.

Similarity is aesthetic and ethical because it self-consciously insists on apparentness as its medium, emphasizes it, while identity hides and neglects the medium of its apparentness. Similarity does not just tell us: there is a kinship here, but at the same time also: I confess, this kinship is apparent. Through this confession it opens the possibility of kinship and closeness, and makes kinship in living things possible.

Similarity points both to kinship and to distinction. The more similarity is distinguished, the better it keeps difference as a background and as a context. Similarity requires a vision. Identity makes a vision unusable. Identity requires blind obedience.

Similarity is superior to identity because, it, ultimately, accepts and supports the latter as a possibility. Identity is inferior to similarity because it, ultimately, rejects and exterminates the latter as a possibility. Similarity is, in the last instance, the possibility of identity. Identity is, in the last instance, the impossibility of similarity.

→ RULES OF SIMILARITY

There are four rules of similarity: resistance to the impossible, resistance to the apparent, resistance to the final, resistance to knownness.

Firstly, similarity successfully resists the impossible, establishing a connection where there isn't any and where it cannot be. This is the first rule. Similarity shows that this "cannot be" is true only at the first sight. Similarity successfully resists apparentness. But this is not yet the second rule.

Instead of the apparentness of non-relatedness similarity offers the apparentness of relatedness. Similarity would not be similarity if it did not have to point also to the apparentness of its apparentness. Similarity must make it clear that the truth is primary. So only this is its second rule. And similarity does it successfully. But this is still not enough.

We need the next rule. Not a single truth is final and incontestable. Similarity offers the test of being contested itself. Similarity emphasizes all the differences, it hides nothing. Similarity superimposes the eternity of its validity by offering the clear and unambiguous conditions of its preservation. So if these conditions are always fulfilled then similarity is always valid. This is the third rule, the rule of successful resistance to finality, resistance to limited existence. And even this is not sufficient. Because resistance to a finite existence secures knownness.

Similarity, however, resists its own knownness. Similarity would not be similarity if it did not convey in itself the risk of multiple meaning, openness, incompleteness, inaccessibility. Similarity is not similarity if it does not imply also some unspoken, always unknown conditions of validity and the procedures of verification. This is its fourth rule.

The fourth rule of similarity is bound to the knownness of unknownness. Similarity would not be similarity if it did not resist the knownness which it itself has established. Does anything related to being human come from this? Yes, only in this way can we gain freedom.

Similarity confirms that people live in fourfold resistance: resisting the impossible, resisting the apparent, resisting finality, resisting knownness. All these four "resistances" are not located in identity.

→ UNKNOWN BUT CLOSED WORLDS

Through comparison, i.e. revealing similarities a new imaginarium is created, the world we never knew before. Through discovering similarities a relation is established, relatedness is established, mutuality is established. Through discovering similarities closeness is established. Through discovering similarities kinship is established. Similarity means to make common, to communicate, to understand, to bring closer, to accept. Through discovery and recognition of similarities understanding is realised, communication is realised, trust is realised, solidarity is realised. Similarity at the same time both maintains differences and unites.

In the world of identity similarity is a cause of a conflict, violence and hatred. And in the world of similarity identity is impossible.

→ THE FASCISM OF SAMENESS

Through the self-delusion of belonging to imposed identicalities exclusion and disintegration occur. Through the self-delusion of belonging to imposed identicalities misunderstanding, rejection of compromise, xenophobia, ghettoisation occur. Through the self-delusion of belonging to imposed identicalities antagonism, conflict, and violence occur. Through the self-delusion of belonging to imposed identicalities death occurs.

If culture and the community put similarities into practice every day at all levels, it can be foreknown that the realisation of closeness and kinship will ultimately lead to approving the assumption of incontestability of differences between us, and also to understanding that only one relevant difference exists between people: that is the difference in thinking and imagination.

In this case, people would be seen to fall into two main groups: those who don't think and don't imagine against those who think and imagine. Of course, in the second group people would differ according the variations in their thinking and imagination. And they would enjoy the benefits and pleasures of the world based on revealing mutual similarities, because those similarities would at the same time contribute to their individuality and uniqueness as well as to their relatedness and integration with others.

However, there remains a problem with the first group, to which those who don't think and don't imagine belong. They will never admit that they don't think and don't imagine, but will always refer to their identity, which embodies what they believe in, what they think they think and what they imagine they imagine.

Unfortunately, they hate others, particularly those who think differently. Because the only relative measurement of difference is thinking and imagination (plans, ideas, conceptions, principles, regularities, understanding, interpretations). They hate those who think differently because they don't think but fear. They fear, although they would never admit to it. And they fear us because we by our very existence, are different and differently thinking; we remind them that they don't benefit from life or from themselves, they get nothing except that empty sameness for which there is no necessity to be conscious of anything, there is nothing to understand, nothing to imagine, nothing to discover, nothing to be capable of, nothing to desire, nothing to dare, nothing and nobody to be responsible for, nothing to create.

The base of their life is undermined by others and those thinking differently; in fact, this is not a base at all, but a simple illusion, a *fata morgana*, abyss, vacuum, insignificance. That phantasmal base, that sameness which insulates them and barricades them in, has been and remains their alibi for all the emptinesses and all the unfulfilled things and all the irresponsibilities and all the falsenesses and all the artificialities and all the small and large crimes and frauds. In it, in that phantasmal sameness, there is not nor can there be any exception by definition, otherwise it would not be sameness, otherwise it would not be identity.

So, even to the very hint of an exception from sameness, from identicality—that taboo of all taboos—they react mechanically, they have a native need,—due to the instinct of preservation, due to the call of the herd; thus, due to an unarticulated and irrational call,—to destroy that threat—which is direct and obvious to them, the threat to their sacred object and the taboo of sameness.

And that is why they are violent, hardened, that is why they are soulless, insensitive and thoughtless. And that's why they are even more densely packed in a herd, which sends only one message: to hate, to expel, to remove, to destroy, to wipe out, to forget, to blame. And that is why: fascism.

→ SIMILARITY AND RESPONSIBILITY

Similarity has the capacity for prevention of conflict. In this respect similarity is like responsibility. The only acceptable identicality is responsibility. Responsibility does not exist without freedom. Freedom does not exist without responsibility. Responsibility, like similarity, is in the domain and the competence of freedom. The only identicality acceptable for all of us is similarity.

But identicalities are established on precisely the opposite principle to similarity and responsibility. Identicality is a threat to similarity and responsibility. Identicality is a false and unsatisfactory substitution of similarity and responsibility, thus—it is a bad substitution for freedom.

Identicality is false and unsatisfactory (because nobody and nothing is created to be the same as anything or anybody else, including identical to itself, and nobody and nothing while existing remains the same as itself for a single moment). Identicality is a threat to freedom.



IMG. 02 — Reflecting over similarities between people and the sky.

→ FINALLY

It will suffice to recall the main argument: only different can be similar. Some readers will probably also remember examples.

Behind the word is paper. Behind us is the sky, the sky of similarity.

We have a base.

We can make a difference.

Finally, at the very close, one question.

Similarity as a concept appears to have many advantages and similarity appears neither to be incomprehensible nor inaccessible. Then why are civilisation, culture, politics and human community still experienced as a utopia, if we can imagine them as based on similarity? Is the problem in the concept or in us?

Case Studies and Interviews

Perla Innocenti



europaena
think culture

IMG. 01 — Europeana logo.

Case Study: Europeana

Europeana is of high importance for the development of a knowledge-based society and the fostering of cultural diversity (Trüpel 2009)

→ HISTORY, AIMS AND VISION

Europeana (<http://www.europeana.eu/portal/>) [Img. 01] is a transnational online portal, an interface to millions of digitised books, paintings, films, museum objects and archival records, showcasing Europe's heritage, political, scientific, economic, artistic and religious culture. Europeana extends beyond the 27 member states of the European Union, as it includes the 47 members of the Council of Europe which joined the European Conference of National Libraries.

Four strategic tracks (aggregate, facilitate, distribute and engage) are envisioned for the years 2011–2015, aiming to “provide new forms of access to culture, to inspire creativity and stimulate social and economic growth.” (Europeana Foundation 2011, 5)

Europeana is partly funded by the European Commission under the ICT-PSP Programme, with objectives and results stipulated in the project's Description of Work.¹ The first Europeana prototype was launched in late 2008, and it is currently in Version 2.

Since its start, more than 2200 cross-domain national, regional and local institutions from every member of the European Union have contributed to license to Europeana metadata of the digital cultural content that they collect, curate and host. Europeana ingests, indexes, enriches and makes available online those metadata, in order to aggregate and showcase currently over 23 million items from digital collections of Europe's cultural and scientific heritage, dating from pre-history to the modern day [Imgs. 02–06].

Europeana is targeting various types of user groups:

- **For users:** Europeana is a single access point to millions of books, paintings, films, museum objects and archival records that have been digitised throughout Europe. It is an authoritative source of information coming from European cultural and scientific institutions.
- **For heritage institutions:** Europeana is an opportunity to reach out to more users, increase their web traffic, enhance their users' experience and build new partnerships.
- **For professionals in the heritage sector:** Europeana is a platform for knowledge exchange between librarians, curators, archivists and the creative industries.
- **For policy-makers and funders:** Europeana is a prestigious initiative endorsed by

¹ http://pro.europeana.eu/c/document_library/get_file?uuid=75469328-65e7-4913-88da-4c6697851958&groupId=10602.

IMG. 02 — *Book of Hours* of Simon de Varie Jean Fouquet, 15th century. The National Library of the Netherlands.





IMG. 03 — The Dark Girl Dress'd in Blue, part 01, 1863. The British Library, UK.

IMG. 04 — Abel Tasman's
Travel Journal, 1642.
Nationaal Archief—The
Netherlands.



IMG. 05 — Cyclist in
Tarvastu, Estonia. Johannes
Pääsuke, 1912. Estonian
National Museum.



the European Commission, and is a means to stimulate creative economy and promote cultural tourism.”²

As Stefan Gradmann noted, “Europeana is much more than a machine or mechanical accumulation of object representations” (Gradmann 2010). One of its main goals should be to enable the generation of knowledge pertaining to cultural artefacts from diverse European cultural heritage institutions, helping “Europe’s citizens create a new era of knowledge from our shared culture and history”.³

Together with Concordia and Sebinga, Gradmann defines the characteristics of Europeana as part of a cultural commonwealth which requires a mentality shift towards a “cultural commons” (Concordia, Gradmann, Sebinga 2010, 8).

→ ORGANISATIONAL STRUCTURE

The Europeana Foundation is the governing body of the Europeana service and includes the figureheads of international associations responsible for cultural heritage. Housed within the Koninklijke Bibliotheek, the National Library of the Netherlands, it is organised into an Executive Committee, a Board of Participants, and the Europeana Network [Img. 07]. The Foundation “provides a legal framework for the governance of Europeana, employing the staff, bidding for funding and enabling the sustainability of the service” and it “promotes collaboration between museums, archives, audiovisual collections and libraries so that users can have

integrated access to their content through Europeana and other services”.⁴

The objectives of the Europeana Foundation include:

- “to provide access to Europe’s cultural and scientific heritage by way of a cross-domain portal
- to facilitate formal agreement across museums, archives, audiovisual archives and libraries on how to co-operate in the delivery and sustainability of a joint portal
- to stimulate and facilitate initiatives to bring together existing digital content
- to support and facilitate digitisation of Europe’s cultural and scientific heritage.”⁵

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

Europeana has succeeded in creating a unified, cross-domain channel for access to digital cultural heritage, built upon cooperation and partnerships, both at strategic and operational level. Instrumental in this achievement at strategic level is the Europeana Network⁶, a forum for experts, content providers and aggregators and for providers of technical, legal and strategic knowledge. The Network holds an annual meeting for all its over 400 members (as of 2012), has an advisory role on strategy and policy from the

4 <http://pro.europeana.eu/web/guest/foundation>.

5 *Ibidem*.

6 <http://pro.europeana.eu/web/guest/network>. See also the publication Europeana Foundation, Networking. Europeana Annual Report 2010, April 2011, http://pro.europeana.eu/c/document_library/get_file?uuid=fd0fc65a-ecfe-4d9a-a7ce-91ab5caca7b2&groupId=10602.

2 <http://pro.europeana.eu/about>.

3 <http://www.carare.eu/eng/News/New-Europeana-White-Paper>.

content providers' point of view, and contributes to the decision-making of the Europeana Foundation. Europeana Network plays a key role in moving from a centralized, data-gathering model to a distributed model in which Europeana stakeholders collaborate to drive innovation and reinforce the relevance of cultural heritage, within a sustainable European information space. Under this light, and given "Europeana's character as a common good" (Europeana Foundation 2011, 25), EU member states have been invited by the Commissioner's Comité des Sages⁷ to take responsibility for the digitization of their cultural heritage and the creation of national aggregators, by progressively increasing the contribution to Europeana made from their own budgets. The goal is to redefine funding and sustainability after 2014 via subcontracting, sponsoring, and funding from EU member states and also via the knowledge exchange and resources of the Europeana Network members.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

Europeana is creating and transmitting a narrative of the story of Europe, finding a place for its past in the digital domain.

"European Cultural Commons" is both a concept and a business model. Exploring this idea during a recent Europeana Network annual meeting, Michael Edson's suggestions for the cultural heritage sector included "Collaborate without control i.e. move away from our traditional bounda-

ries and structures; Support network effects i.e. collaborate on a large scale; Build trust within the network" (Europeana Foundation 2011, 25). As an outcome from the workshops of the annual meeting, it was agreed that:

"The Commons is about:

- Awareness
- Sharing
- Collaboration
- Education
- Trust
- Local, national, European, global"

(Edwards, Angelaki 2011)

Europeana began to directly engage with local communities through special "Collection days". The first one was *Europeana 1914-1918*⁸, a British-German partnership to create user-generated online resources from digitized First World War documents, stories and memorabilia. A recent partnership with the Digital Public Library of America will focus on Europeans migrating to America.⁹

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8 Europeana, *Europeana 1914-1918*, <http://www.europeana1914-1918.eu/en>.

9 Digital Public Library of America and Europeana Announce Collaboration, October 21, 2011 <http://cyber.law.harvard.edu/node/7159>.

7 Comité des Sages is a group of three experts that included Elisabeth Niggemann, Director General of the German National Library and Chair of the Europeana Foundation.



IMG. 06 — Guitar with bass-strings late 18th or early 19th century. Germanisches Nationalmuseum.

IMG. 07 — Europeana Foundation governance.



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Europeana: Interview with Jan Molendijk

→ INTERVIEWER

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

→ INTERVIEWEE

Jan Molendijk is Technical and Operations Director of Europeana. He is responsible for the development, maintenance and hosting of all European services, the metadata ingestion and publication processes and the contacts with the scientific (metadata) world. Jan has been a publisher and consultant to the publishing industry with more than ten years of experience in both publishing and ICT. He specialised in business model optimization, database publishing, bibliographic databases, professional publishing and publishing of historical documents.

→ ABSTRACT

This interview looks at cross-borders partnerships between cultural institutions, in the digital and physical world. The multilingual Europeana portal weaves together millions of digitized and digital cultural heritage artefacts and memories, engaging at institutional and more recently at community level. Jan Molendijk discusses collaborations, Europeana Network, European Cultural Commons, the Collection Days initiative and cross-domain partnerships.

In Europeana, what is most satisfying about the collaboration with other institutions?

The most satisfying is being able to do stuff that we would not be able to do on our own. As remarked in the MeLa RF03 questionnaire, to a very large extent we identify ourselves with the projects and the projects that we do. So we wouldn't exist without these collaborations, we couldn't operate on our own, we need these partners. Mostly of course for the process of bringing the metadata in, getting them to share the metadata and provide access to cultural heritage, but also from a technical perspective, getting fresh insights, getting them to write new components to our technical infrastructure. So being able to do things that we wouldn't be able to do on our own is the very rational output-oriented side of this answer. Of course working together with different people from different cultures is very satisfying on a personal level and very educational as well—finding the differences between European cultures and after a while you experience that you have a lot of individual variations on how people react. There is also a more general idea of how people from German-speaking countries or from Southern Europe respond to certain situations, which is also very interesting to see. I like that very much.

Do you also find it challenging to work with project partners that come from different communities, background and countries?

Usually on a 1-to-1 basis you can always find a way that works between Europeana and one particular institution. When you have a larger group of people that need to cooperate on a joint call, and—random example—there is somebody from a library in The Netherlands, a technological institution in Austria and a museum in Italy, and they need to collaborate together in a group setting on a particular goal, sometimes that causes some misunderstandings. Part of that I think is language—not everybody has great English, which is of course the common language. But part of that is also cultural. Some people are more goal-oriented, some others have a corporate culture, and you need to bring all these ways of working together within one project. That can be quite challenging and frustrating. But at the end you always reach some kind of agreement, although it might take longer than you expect.

Are Europeana collaborations typically formalized?

Yes, I would say 95% of the collaborations that we are involved in are project collaborations. So there is a project, there is structure and a description of work and that helps. Because you have stated goals and stated outcomes that you work towards. On the one hand this is very good. On the other hand this whole structure adds lots of overheads. Most projects have a minimum of seven partners from seven countries to comply with EU funding regulations, which can be a bit frustrating. On the other hand getting people across countries and across domains working together is also a goal of these projects and I can see why the European Commission wants this.

Small or large groups: which type of collaboration is more productive in Europeana?

It depends. To be fair I haven't seen lots of small scale collaboration projects. Most of the projects which we are involved in are large scale. For example Europeana Awareness¹ is a European-funded project with 48 project partners—it is huge! There is a good reason for this: in this particular project we needed to have at least a partner from each of the European countries. Even for the project kick-off you sit in a room with 80 people. But even for the sort of smaller projects that we do usually there are 12–14 partners. So most of these are very big projects. That also means that many of the workpackages are quite big and the project meetings are quite big. But within those workpackages—and the ones I am most familiar with are the technical interoperability workpackages—you have smaller groups of people, which actually have a single task and work towards a single outcome. In general a project meeting is more effective if you have 10 rather than 80 people in the room—that's not rocket science.

Although there is also one other aspect, the networking aspect. If you a large group and you have sort of open-ended project tasks (for example Technology Watch and Brainstorming), if you try to generate ideas and to get people to contribute, you have a larger potential of people which bring ideas. So in that sense involving more people helps. But in general cooperation works better in smaller groups. The larger the group then the more structure you need to have and the more specific you need to be on the outcomes.

You have been involved in Europeana for two years. In your view, what are the strengths and limitations of Europeana as a project?

I think that one of the strongest part of Europeana is its Network², its ability to involve lots of people in various projects, and to bring people together to work towards a common goal. Also very strong is the political support we had, although that is a bit of a mixed blessing. It is great to have political support and that we don't have to worry too much about project financing (although we still have to do the project plans). But on the other hand we do have a bit of a risk of being seen as this monopoly that wants to take over Europe in the Cultural Heritage sector. That is not our ambition of course, but the fact that the political people in Brussels very often use Europeana as a successful example means we get a little bit of a backlash. On the other hand, it is better to be in this situation rather than being yet another underdog fighting the system, because in this way we can achieve so much more. But it is something we need to be aware of when we collaborate with other partners: it is not a given that they will like collaborating with us. We still have to earn that.

The Europeana Network has been growing constantly over the years, hasn't it?

Yes, that's true. And most of the people that were involved in the early days are still with us. That is a good sign, I think. There are a few aspects:

1 Europeana Awareness, <http://pro.europeana.eu/web/europeana-awareness>.

2 Europeana Network (formerly CCPA), <http://pro.europeana.eu/web/guest/network>.

we attract more and more content providers (libraries, archives and museums) to Europeana, and the scientific and policy network is also growing, more and more people want to be involved in Europeana events and have their say. So we have put a lot of effort in this. Annette will be able to tell you more about the governance structure and how we work together with all these partners. It took a while to get that right, but we are very close now. We started off with a Council of Content Providers and Aggregators, and last year we changed that into the Europeana Network, to emphasize that is not just about content providers and aggregators. But it is also about involving the scientific and development network, and involving the policy makers, and getting these people together I think is really the added value of Europeana. And I think our ability to do that is one of the reasons why we still have this strong political mandate: the policy makers see that we are successful in creating a sort of unified channel to this cultural heritage world when the subject is digitization and access to cultural heritage, and they find that very useful.

Can you tell more about the developing concept of “European Cultural Commons”?

The term “Cultural Commons” has been buzzing around in the sector a little bit. You live in the UK and you are probably familiar with the term “commons”—this idea of a common grazing land for the sheep. At some point somebody started to take ownership of this and put fences up, which made some people very rich and some people very poor. Now you see more and more movements towards reversing it, not in terms of the physical land but in the sense of publicly owned goods, natural resources, but also cultural heritage. Who owns cultural heritage? Nobody really. It is something that we take care of all together. In that sense there is this concept of a “commons”, and that benefits all of us, given that we provide access to it. This is a theoretical concept, and the trick is to make it very practical. In the European Cultural Commons idea, what we try to realise is that it is something that we are doing all together, as the whole sector, so that the cultural heritage sector, the public (in the form of policy makers and the governments) and the corporate sector have a say in it. If everything is available, that will generate opportunities to for example define new businesses. The idea of this European Cultural Commons is that there is a vast amount of digitized cultural content that we make accessible for everybody, always respecting the rights of the creators, and we make it available for use, reuse and sharing. I realise that perhaps I am still vague when I describe it, but the concept is still developing.

I find it a very powerful and interesting concept...

In practical terms what it also means is that together with the other organizations and aggregators we have to define our roles in relationship to each other. Europeana has this very specific role of being a generalist, but there also other players like The European Library³—our neighbours on this floor. They have (viewed from our perspective) this specific role of

3 The European Library, <http://www.theeuropeanlibrary.org/tel4/>.

being library aggregator to Europeana, but also have their own portal—theeuropeanlibrary.org—which caters for the research community and digital humanities scholars. This is a specialised demand that in Europeana we cannot satisfy because it would make the Europeana portal too complicated for the general public to use. In that sense—and this is just one example—you can clearly define target audiences and target content sets. Because the European Digital Library also includes library metadata for content that has not yet been digitized. Whereas in Europeana we only want the content that has already been digitized. So there can be differences in what you offer, but also in who you offer it to. And that is just one example: there are archives portals, various museums initiatives, and various national initiatives. And they all have to find and define their space by referring collectively to the European Cultural Commons. I think it helps to describe this as one community of people with their own specific purposes who are working towards a common good.

This definition applies to digital content. Do you think this could also bring some inputs to rethinking “analogue” cultural heritage?

The beauty of digitized materials is that you can share and you still have it. But if you have a painting in a museum, if you share it there is custodial responsibility. A museum is responsible for the physical integrity of that object, even in making a loan to a fellow museum. So you have a much stronger sense of ownership of an object, whereas in the digital world, apart from copyright, it is very easy to share; sharing is a natural thing to do. But who knows, it might be an opening. Museum very often have beautiful spaces which potentially could be used for more activities. For example the Museum of Antiquities in Leiden has a beautiful hallway with a Middle-East temple reconstructed in it. That space is very powerful, and the museum also uses it for concerts and performances. It costs a lot of effort to do so because there is an open access to the rest of the museum, and so from a custodial responsibility point of you need to get extra securities. But sharing the space with other cultural institutions such as theatrical societies and music associations is a great way to get more people into the museum.

In the MeLa RF03 survey, in relation to the criteria, you mentioned “shared vision; shared passion for cultural heritage; proven track record; flexibility”. Can you elaborate on this?

The types of project that we are involved with are usually European projects, and they run for a minimum of two years. You have to prepare your project bid at least a year in advance. So you write down what you are going to do three years from now. The world will change in the meantime. For example, three years ago the whole social media phenomenon was just starting. Now if you want to do anything marketing-related you need to include social media much more than three years ago, and it is probably not written down in any description of work. Also there are technological developments that change at a much faster pace than 3–4 years planning window that you have. So if you have project partners that

are very rigid, that's a problem because you need to look at any point in time which is the best way to achieve the goals of the project. I found that in most cases if you have sensible changes, the people in Brussels and Luxembourg are quite flexible. But some partners are less flexible to ask for a change. Changing Descriptions of Work is a hassle but if you don't ask for a change of something which is not longer of use, I think it is a bigger waste. And it is something that is inherent in the whole structure of the project funding.

For the proven track record, there is a group of people that we already worked with before, and with them of course it is very easy to start a new cooperation in a new project, because you know each other's capabilities, and that for example if they say that they will deliver they will actually deliver. There is one area in which the FP7 EU-funded projects help, because if you always only engage with the small group of people with whom you worked a lot in the past, you can just count them on the fingers of one hand. You would have a strong project and get a lot done, but always within the same circle, and that is not good. So being forced to have additional project plans in that sense is very good, because it forces you outside of your comfort zone. Proven track means that you need to have some ideas that they can actually deliver, from other projects and on their own, and some evidence that they have been working in international projects before.

What measurable parameters for impact do you use in Europeana, aside from increased visits to digitized cultural heritage content?

For example size and importance of the network. But these things are trickier to quantify, whereas the visits are more straightforward. In our Europeana Business Plan⁴, we measured 23 KPIs, which is probably too many. Some of them are very internally focused, for example about the number of network seminars that we hold, which is difficult to justify as impact factor—it is more a measure of activity. The KPIs are monitored internally. One of the biggest outputs of the collaboration is of course the Europeana portal.

Which are the targeted user groups of Europeana and how do they evolve?

User groups are very broad. It's almost impossible to define something for the general public and attempt to get a handle to a very diffuse user group of 380 million people in Europe! And of course we address a larger user group than only the Europeana Community, e.g. also Switzerland, Iceland, some Russian users, and potentially world-wide—anyone interested in European culture. In Europeana V1 we did some work on defining a number of “personas”, for example somebody interested in social history, or a student in a particular subject. We tried to make them as concrete as possible, including giving them names, and we used them to decide which features we needed to include in the portal.

⁴ Europeana Foundation, Europeana Business Plan 2012, <http://pro.europeana.eu/documents/858566/858665/Business+Plan+2012>.

We try to be truly cross-domain. Of course the roots of Europeana are in the European Library, so some approaches work very well in libraries and need to be adjusted to work well for museums or archives. And we are well under way in the process of doing that. One of the aspects is the Europeana Data Model, which started as a Dublin Core plus a few fields, which was very library-oriented. The current Europeana Data Model⁵ is much more generic and draws a lot on the CIDOC CRM model⁶, which is predominant in museums. So I think the match of Europeana with the museum community will become easier over time. The EDM also allows for hierarchical structures, which makes the fit with metadata from archives much better.

Is there a working group in Europeana that is working cross-domain and trans-nationally with museums and libraries for multicultural projects?

There is a project, Europeana 1914–1918⁷, which has an interesting thematic approach. It is a very distributed project, with local partners in most European countries which organise community collection days. For example in Slovenia we worked together a university library, local municipal library and a museum. So we invite interested cross-domain institutions to call people into their buildings bringing their family history materials and having them scanned. People are also able to do their own scans and upload them together with their own stories. I think it is an interesting combination, and use case: a thematic approach to a pan-European story. And also we do some marketing outreach, which is very useful for the institution of course. There is another similar project in the pipeline for the fall of the Iron Curtain, which will be very exciting because you can still find people that were actually there. In Slovenia we had a 100-year-old man, who lived through World War I as a toddler, and brought materials and stories directly from his father and his uncle.

Is Europeana considering any similar initiatives in relation to migration?

Yes, we are considering the concept of migration together with the Digital Public Library of America, considering Europeans (for example from Eastern Europe and Ireland) migrating to America.⁸

5 Europeana Data Model (EDM) Documentation, <http://pro.europeana.eu/edm-documentation>.

6 The CIDOC Conceptual Reference Model, <http://www.cidoc-crm.org/>.

7 Europeana 1914–1918. Your family history of World War one, <http://www.europeana1914-1918.eu/en>.

8 Digital Public Library of America and Europeana Announce Collaboration, October 21, 2011 <http://cyber.law.harvard.edu/node/7159>.



Europeana: Interview with Els Jacobs and Annette Friberg

→ INTERVIEWER

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

→ INTERVIEWEES

Els Jacobs has been recently appointed Adviser to the Europeana Executive Director. Previously she was secretary-general of Netherlands National Commission for UNESCO, liaising between Dutch experts and civil society and UNESCO. Els studied history in Leiden and Vancouver, Canada. In this capacity she led the hub of a large national and international network. For 15 years she taught American history at Leiden University. In addition to publications and exhibitions she gave lectures for years for a variety of interested groups and performed regularly in the media. She is also active as an independent consultant, researcher and writer in the cultural heritage sector.

Annette Friberg is Business Development Manager of Europeana. She has been working in Europeana for three years, working with partners and projects to understand how Europeana can support their aggregation processes, and identify funding possibilities liaising with partners and ministries. Annette previously worked at multinationals in areas business development, strategic management, marketing and consultancy.

→ ABSTRACT

This interview looks at cross-borders partnerships between cultural institutions, in the digital and physical world. The multilingual Europeana portal weaves together millions of digitized and digital cultural heritage artefacts and memories, engaging at institutional and more recently at community level. Els Jacob and Annette Friberg discuss collaborations, Europeana Network, European Cultural Commons, the Collecting Days initiative and cross-domain partnerships.

PREVIOUS PAGE — Els Jacobs (left) and Annette Friberg (right), Europeana.

In your experience, what are the main challenges and benefits in collaborating with different institutions at national and international level (museums, libraries, universities, industry, research centres etc.)?

EJ — The main benefit for us is that Europeana would not exist if this collaboration was not there. For an existing museum or library, the benefit of collaborating is in exchanging insights and working with others. From my experience doing it and practicing it yourself is the key to it.

AF — The challenges come from the fact that all partners have their own specific issues, from copyright to work models, and trying to standardize that in a way that make them all work together. I think that Europeana has the role of a middleman, collecting the voices of the different partners and hopefully being able to find a coherent way of working together, that suits all parties.

EJ — The goal of Europeana is to provide access to digitized cultural heritage. There are obstacles in the way, and Europeana is bringing the partners together to overcome these obstacles.

Are these collaborations typically formalised via a contract or a memorandum of understanding?

AF — In Europeana V1 partners were requested to sign Thematic Network agreements. At the moment new partners are registered to Europeana Network, a new form of constellation of Europeana partners. If they are partners of the Europeana Network¹, we can invite them to our conferences and seminars and reimburse one person per organisation. We don't really have restrictions on their role: we have partners who are content providers, as aggregators, as technology providers, as sponsors and funders. It is a huge mix of different backgrounds and expertises. Probably the most formalized agreement in Europeana is the Data Exchange Agreement.

EJ — And of course there are the European projects funded by the European Commission, in which there is a formal contract in which Europeana can be a consortium partner or a subcontractor. We are aiming at receiving sustainable funding but Europeana is currently a project-only funded organisation, without a financial mandate from the European Commission. Without any further funding after 2014 Europeana would not exist any longer.

Small or large groups: which type of collaboration is more productive in Europeana?

AF — In Europeana Awareness², composed by 48 partners, our coordination role takes a lot of resources. But there are some shared goals and individuals goals, with each group split up in sub-segments.

EJ — And because it is so large, you have a larger group of people that you can harvest from. Of course it is challenging to make people feel part of a network and make them contribute to it.

¹ Europeana Network (formerly CCPA), <http://pro.europeana.eu/web/guest/network>.

² Europeana Awareness, <http://pro.europeana.eu/web/europeana-awareness>.

Can you tell me more about the Europeana governance process?

EJ — The board discusses the strategies but only meets twice a year, so they focus on major issues and they have a role on accountancy and control. Then there is the Executive Committee, which meets every month by phone, and they deal more with the day-to-day business. There are some people who are really engaged and contributing, other people that are normally silent but step up every so a while to say something really sensible. But that's human nature, I am afraid. And the challenge is to find people that can contribute. On the other hand you need a consistent representation of people from all EU countries. Language is another issue. English is the *lingua franca* of Europeana, but if some partners are not comfortable in debating in English it is hard to contribute.

AF — At present we have 350 registered partners to the Europeana Network, and they elect six officers to attend the Board. That is also a way to hear the voices of the Network partners. We try to always have officers representing the majority of domains and disciplines, so we have an officer for museums, one for archives and so forth.

Do you think that the degree of collaboration and cooperation waxes and wanes over time?

EJ — We are working on the Data Exchange Agreement (DEA)³, that needs to be ready by the first of July 2012, and the Officer is investing lots of energies in obtaining the DEA. That gives a boost to the Network because we are in contact with everyone, and everyone has to reply. It's an example that as soon as something concrete needs to be accomplished, there is a boost and people put their attention to daily matters.

AF — Changes in degree of collaboration also depends on the Europeana proposals and new calls for projects. If the European Commission adds Europeana to every single objective we will definitely get an increase in collaboration for the next year! The European Commission and Europeana work to bring European Cultural to the digital space. One important reference was The New Renaissance report.⁴

Europeana and EU cultural policies: is there any interrelation?

EJ — Of course we are aware of European policies about internal markets and inclusive societies. I brought you some examples of the papers that we have been producing, which is our way of pushing the policy agenda. So for example one of the papers that fit into what you are interested in is the Europeana Public Domain Charter.⁵ This Charter has the theme of opening data, and another paper is supporting the licensing frameworks. All of these materials are not produced solely by Europeana, but in collaboration with our partners. We invite part-

3 <http://pro.europeana.eu/web/guest/data-exchange-agreement>.

4 http://ec.europa.eu/culture/news/report-comite-des-sages-on-digitisation-of-cultural-heritage_en.htm.

5 http://pro.europeana.eu/c/document_library/get_file?uuid=d542819d-d169-4240-9247-f96749113eaa&groupId=10602.

ners who are able to help us in different domain and cultures, to bring a truly cross-cultural perspective on these issues which we know are relevant for the partners. And we do this across four domains (libraries, archives, museums and audiovisuals). That is where Europeana is really exceptional, and this is an impressive achievement. For example I worked in the museum sector and even bringing together a museum from Rotterdam and one from Amsterdam was challenging because of their different attitude!

AF — And when we look at the international level, what I think is interesting is that it is not the larger countries that are lacking or falling behind. It is the smaller countries who face difficulties of creating an infrastructure and collaboration among the different domains. I think that has got to do with their fear of loosing their identity. The smaller they are the more afraid they are of being absorbed. This also applies to professional communities and domains—although the latter is improving, especially because of funding made available by the ministries.

EJ — Take the example of the National Library and the National Archives of the Netherlands. They are housed next to each other, and for many years it was discussed that these two institutions had similar roles and needs and should merge. And now this process is being taken forward: within one or two years they will be merged, not without challenges.

The Europeana Data Model, what include data models from both libraries and museums, is a major step towards this cross-domain integration...

AF — The DEA is our very hands-on exercise at the moment, and that is a best practice across-domains. We are also working on further issues such as copyright, and at the Europeana Network a Task Force is trying to set up a discussion around the collaboration between private and public sector, to improve partnerships in the future. It is an ongoing exercise.

EJ — Europeana is learning from its own experiences and sharing this at European level and beyond. One of the reasons of its success is the capacity of working together and of overcoming technical obstacles, developing new ways of opening access to cultural heritage. People see the benefits of joining Europeana, they heard about it, and know that this is relevant for their daily work and it helps them to solve issues. And Europeana can tackle these issues because it is in close contact with its Network. The Europeana Network is strong in listening to partners, selecting the most important issues in the field, from technical to political or funding matters, and finding a way to address them. Especially listening to your partners and closely working with the aggregators and content providers.

AF — The set up of the Network facilitates this dialogue: we work very close to aggregators⁶ who are closer to smaller content providers at local level than we could be. The aggregators are very important to us for collecting and communicating the issues of content providers.

6 For the Europeana Aggregators see <http://pro.europeana.eu/web/guest/aggregators-and-providers>.

Can you provide some examples of Europeana transnational collaborations and best practices that have positively impacted on the visibility of the single institutions involved, and on the improvement of the diffusion and accessibility of the collections for the audience?

AF — Of course. On one hand we have Europeana Conferences in which partners communicate their working practices and case studies. For example at the Plenary Conference in 2011 in Amsterdam, we had a Swedish aggregator explaining the key role of Europeana in creating for the first time ever a national cross-domain aggregator. We had another meeting in December 2011 in which there was a Belgian aggregator concerned about some issues and challenges, with which we later had joint round table to address these concerns. We don't have one set of guidelines, because there are so many local conditions influencing how you work at transnational level. What I can say is that there are some trends (for example when ministries coordinate) which are more successful than others.

In terms of increased visibility, some interesting aggregator's examples are Hispana⁷ and Swedish Open Cultural Heritage.⁸ The reason for this derives from the implementation of an API⁹ on their side.

What is the idea behind European Cultural Commons, as defined by Europeana?

EJ — This idea of European Cultural Commons probably dates back to the 80s. It seems that Europeana introduced this concept for the first time last year in a presentation by Louise Edwards.

AF — The Europeana Network has a very active role in setting the agenda on this, upon consent of the partners. But it is a difficult concept. In Australia for example they use the wording “public sphere”, in UK “public space”, a place where you meet and share without individual ownership. So the concept is old but to adapt it to other contemporary domains can be tricky.

EJ — In Europeana we are applying it to the digital world: in December 2011 we had a constructive meeting around this theme¹⁰ and next week in Copenhagen a group will continue the debate. The discussion is around the idea that you need funding to digitize cultural materials, and that such materials need to be open, although that doesn't necessarily mean free. You might need to develop a different business model for this purpose. One of the examples that I know is a Dutch institution, Beeld en Geluid (B&G), which a few years ago received a large funding from the Dutch Ministry to digitize audiovisual materials, in the understanding that once digitized they could get revenues from making it available. But now the Ministry said that these materials should be free and open, in a time in which there are huge cutbacks in the structural funding. This is an example that could happen everywhere. So how are you going to make this work is also part of the discussion.

7 <http://hispana.mcu.es/en/inicio/inicio.cmd>.

8 <http://www.ksamsok.se/in-english/>.

9 Embed. Engage. Grow, <http://pro.europeana.eu/reuse/api>.

10 See presentation by Louise Edwards and Georgia Angelaki, 6 December 2011 <http://pro.europeana.eu/documents/900548/1114203/European+Cultural+Commons>, and also presentations from the previous conference in October 2011 <http://pro.europeana.eu/web/europeana-project/european-cultural-commons>

IMG. 01 — *Epitoma Rerum Hungaricarum. Petrus Ransanus, 1490–92. The National Széchényi Library.*

This diagram¹¹ was proposed a few years ago by OCLC for collaborations between museums, libraries and archives. Do you think it could apply also to Europeana collaborations with other European institutions?

AF — There are not really differences between cooperation and coordination. And I believe that cooperation takes place beforehand, because you start to identify who are your partners and what are the benefits of joining different groups together. Then you take the contacts. The whole Europeana partners Network is extremely complex, and we are trying to segment it. For example Aggregators in Europeana can have so many different perspectives: they can be national libraries, cross-domain aggregators, and ministerial initiatives. So to set up an aggregators meeting, in order to make them cooperate I would need understand who are the partners, what they are working with beforehand, and where they come from. I am not sure if an organisation really “transforms”, as indicated in this diagram. There is a probably a transitional shift in the business models. For example organisations do change their way of working in order to comply with the DEA.

EJ — Maybe this model works for small group or few institutions working together, but not for large groups such as Europeana.

AF — I think in general that organisations change their identity individually due to external forces (funding/IT developments etc), not necessarily because of collaborations with other partners.

EJ — You could do interesting research for creating a new collaboration model!

¹¹ See *Img. 01* in introductory chapter, section Cultural institutions and cross-domain collaborations: potentialities and challenges.



VENI AD TVAM PRAE
 STANTISSIMAM MA
 IESTATEM MATHIA
 HVNGARORVM POTETIS
 SIMEREX ATQVE AD TE
 BEATIX OMNI VIRTVTVM
 GENERE ORNATISSIA REGINA





IMG. 01 — *Istanbul Residency: European Souvenirs project, commissioned by the European Cultural Foundation within the program Narratives for Europe. Cansu Turan, 2012.*

Case Study: European Cultural Foundation

Whose culture shall be the official one and whose shall be subordinated?
 What culture shall be regarded as worthy of display and which shall be hidden?
 Whose history shall be remembered and whose forgotten?
 What images of social life shall be projected and which shall be marginalized?
 What voices shall be heard and which silenced?
 Who is representing whom and on what basis?
 (Jordan and Weedon 1995)

→ HISTORY, AIMS AND VISION

The European Cultural Foundation (ECF – <http://www.eurocult.org/>) is an independent dynamic institution created in Europe’s post-war (1954) and based in the Netherlands (Autissier 2004); its founders included the Swiss philosopher Denis de Rougemont, the architect of the European Community Robert Schuman, and HRH Prince Bernhard of the Netherlands. The Foundation operates within the wider European space (the 47 countries of the Council of Europe plus Kosovo), and evolved through the decades, from integrating itself into the European cultural landscape, to intensive cooperation, commitment to the support of culture professionals, support of a participative and open European society and the development of a European cultural policy. Within this context, EFC aims to be a catalyst of cultural expression

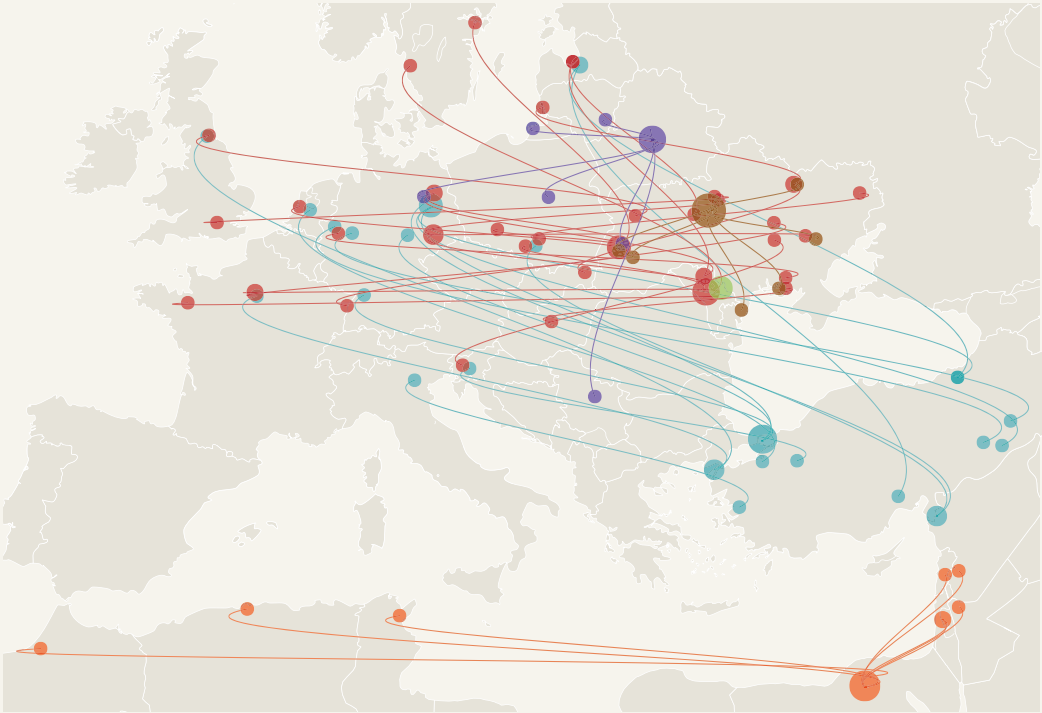
and interaction, bridging the gap between policy making and practice. As ECF director Catherine Watson mentioned in the MeLa RF03 workshop¹, “robust policies cannot be built without connections with grassroots communities”. The European Cultural Foundation’s mission is to initiate and support “cultural expression and interaction that empower people to realise a shared future in Europe”², enabling unheard voices to be heard and connecting people and ideas to cultural policy-making at local and European level. This is carried out through various activities: grants, advocacy, multilingual publications and online knowledge platforms. Many of these initiatives are connected to a triennial EFC theme, which currently (2009 to 2012) is “Narratives for Europe” [Img. 01]. ECF activities³ support interaction and mobility between artists and cultural organisations working towards a more inclusive Europe, through:

→ Three grants schemes (Collaboration Grants; Balkan Incentive Fund for Culture; STEP Beyond Travel Grants) across wider Europe, supporting music, visual arts, theatre, dance,

1 <http://wp3.mela-project.eu/wp/pages/research-field-03-brainstorming>.

2 European Cultural Foundation, *About us*, 2012 <http://www.eurocult.org/about-us>.

3 European Cultural Foundation, *Activities*, 2012 <http://www.eurocult.org/activities>.



IMG. 02 — European Neighbourhood programme, exchanges. European Cultural Foundation, 2011.

- Tandem – EU, Moldova and Ukraine – Cultural Managers Exchange programme (24)
- Tandem – EU and Turkey – Cultural Managers Exchange programme (16)
- MENA community – Beirut, Damascus, Jerusalem, Amman, Cairo, Algiers, Tunis, and Rabat (8)
- Belarus community – Minsk, Kaliningrad, Vilnius, Lviv, Warsaw, Berlin and Belgrade (7)
- Ukraine community – Kyiv, Lviv, Ivano-Frankivsk, Odessa, Kherson, Donetsk and Kharkiv (7)
- Moldova community – Chisinau and Chisinau region (7)

Locations are approximately mapped out

- film, documentary, multimedia, photography, design, fashion and cultural-capacity building
- Youth and Media programme, via the Doc Next Network, connecting young mediamakers working across Europe
 - European Neighbourhood programme, creating new opportunities for exchange and cultural development in particular in Moldova, Ukraine, Turkey and the Arab-Med region [Img. 02]
 - Princess Margriet Award for creative excellence and impact across Europe
 - Young Cultural Policy Researchers Award supporting the development of new research in the sector
 - Online platforms (ECF Labs) and publications
 - Campaign and advocacy activities to influence policy development at local and European level, to maintain culture within a democratic and open society as a political priority.

→ ORGANISATIONAL STRUCTURE

ECF is based in Amsterdam and consists of a relatively small team of international professionals (Img. 03), governed by a President, a Board, an Advisory Council and a secondary tier of advisers. The Board, which meets three times a year, is charged with decision making, strategic planning, priorities and grants policy. The ECF Board is the Foundation's decision-making body and works closely with the management in overseeing how it works to achieve its goals. The Board, which is composed of interdisciplinary representatives of the wider Eu-

rope meeting three times a year, decides on the Foundation's finances and overall strategy, supervises its grants policy, and consults with the Advisory Council in defining ECF's priorities. The role of the international and equally interdisciplinary Advisory Council is to offer strategic advice to the Foundation on priorities and means. The Advisory Council meets once a year, together with a meeting of the Board. In both the Board and the Advisory Council there is a core group of members. ECF also works closely with external advisers in deciding on grants and awards. An R&D department is currently under development, to organize and build upon the increasing knowledge gained through projects and partnerships.⁴

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

The European Cultural Foundation is extraordinary active in supporting and fostering border-crossing cultural activities and projects with diverse organisations and artists across a wider Europe. It acts primarily as a catalyst for partnerships, but sometimes also as a project partner. One of ECF's goals in making an impact is to "advocate and work in partnership for strengthened and sustainable links between the EU and its neighbouring countries."⁵ Through its three grant schemes, ECF has supported more than 1000 projects across 56 countries over the last five years. Interestingly, these

4 Perla Innocenti, personal Interview with Odile Chenal, Head of Research and Development, European Cultural Foundation, June 2012.

5 European Cultural Foundation, *Advocacy*, 2012, <http://www.eurocult.org/activities/advocacy/>.

grants are awarded for cultural cooperation across the countries of a wider Europe and the Mediterranean (Collaboration Grants); cooperation in or with the countries of the Western Balkans, and the mobility of early career artists and cultural workers travelling between EU and countries directly bordering the EU.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

Among the rich and diverse range of initiatives supported by ECF, three are of particular interest in the context of this MeLa research: Narratives for Europe, Doc Next Network and the recently funded Remapping Europe—A Remix. Narratives for Europe⁶ is ECF's strategic theme from 2010 to 2012, underlying the Foundation's grants and activities. The initiative is centred around debating and creating narratives and visions for contemporary Europe, searching for new perspectives to cross rather than to identify borders: "Are there emerging European Narratives—new visions—that can connect people across Europe? What's Europe's position in today's global world? What will be its future role?"⁷ A dedicated website hosts public debates and idea-sharing from thinkers and activities in Europe and beyond [Imgs. 04–06]. Discussions focus on the disconnections between global and local, Europe and its citizens, memories and experiences, the need for new perspectives other than the reproposal of old national narratives, that can inspire young Europeans.

One of the initiatives connected with Narratives

for Europe is Doc Next Network⁸, part of the ECF Youth & Media programme, which focuses on supporting and showcasing emerging young media-makers [Img. 07]. It is a partnerships network designed by Vivian Paulissen⁹, with the scope of bringing to public attention the ideas and perspectives of an emerging and more inclusive generation of young European documentary- and opinion-makers. The Network is composed of six independent cultural organisations¹⁰, which support informal media learning and cultural citizenship through media and documentary workshops, giving young people the opportunity to make their voices heard in public debates. Doc Next Network is also collecting audiovisual material and artefacts produced by young European media-makers, who are invited to discuss and represent their Europe.¹¹ All of these individual artists are working with archives in their communities. In autumn 2012 Doc Next Network will focus on the mainstream imagery of Immigration Europe in Crossing Shifting Borders¹² [Img. 08]. Within a traditional imaginary still largely dominated by "traditional" media such as public and commercial tv, radio and newspapers, Doc Next Network will be shedding an alternative light by bringing forward local contexts and the

8 <http://www.eurocult.org/activities/youth-and-media/>.

9 Perla Innocenti, Personal Interview with Vivian Paulissen, Youth and Media Programme Manager, European Cultural Foundation, June 2012

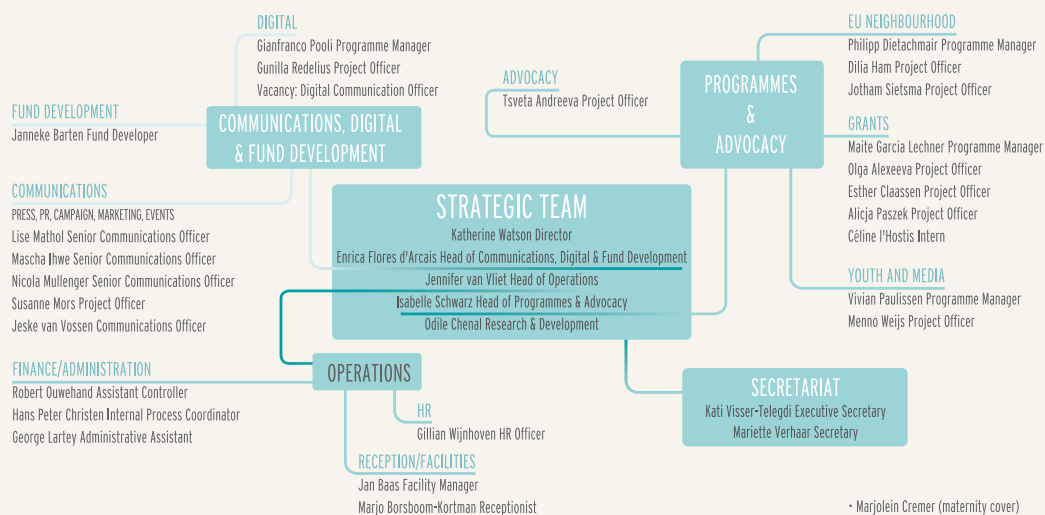
10 The DocNext Network is composed of: Association of Creative Initiatives "e" (Poland); British Film Institute (United Kingdom); Metropolis TV (The Netherlands); Mode Istanbul (Turkey); ZEMOS98 (Spain); IDFA (The Netherlands).

11 <http://www.docnextnetwork.org>.

12 <http://www.docnextnetwork.org/2012/08/featured-theme-crossing-shifting-borders/>.

6 <http://www.eurocult.org/content/narratives-europe>.

7 European Cultural Foundation, Narratives, <http://www.ecflabs.org/narratives>.



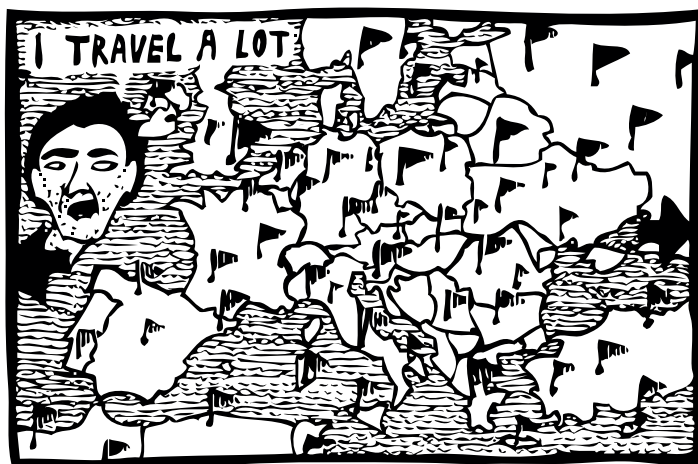
IMG. 03 — Organigram of the European Cultural Foundation, 2011.

IMG. 04 — *Filastine Showcase. Istanbul Residency: European Souvenirs project, commissioned by the European Cultural Foundation within the program Narratives for Europe. Cansu Turan, 2012.*



IMG. 05 — *European Souvenirs artists at El Jueves Fleamarket. Seville Residency: European Souvenirs project, commissioned by the European Cultural Foundation within the program Narratives for Europe. Ricardo Barquín Molero, 2012.*





IMG. 06 — OSVALD.
 Illustration by Aneta Bendakova, script by Vladimir Palibrk. Commissioned by the European Cultural Foundation within the program Narratives for Europe, 2011.

personal perspectives of immigrants to the wider European stage. One of the interesting collaborative aspects of this Network is its capacity to scale up at local, regional and European level with a common-cause agenda, and to make an impact at each level.

More recently the ECF was awarded funding from the European Union Culture and Education Department for the innovative Remapping Europe—A Remix project. This research and artistic project will bring together European

young media makers and immigrants under the principle of media remix as an investigative and critical tool of migration imagery in European societies. Activities will include interaction with immigrants associations, creative ateliers for 48 digital story tellers, international showcases of remix works, major remix performances in Amsterdam and Seville, and a research publication. The project aims to contribute to European cultural heritage and collective memory by creating more inclusive cultural practices.



IMG. 07 — From Doc Next partner Creative Initiatives "e" (Warsaw): Polska Doc Portfolio, 2012.



IMG. 08 — Doc Next partner: Immigration Europe. Mohammed, 2012.



European Cultural Foundation: Interview with Katherine Watson

→ INTERVIEWER

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

→ INTERVIEWEE

Katherine Watson has been the Director of the European Cultural Foundation (ECF) since 2010. She has over 30 years of international experience, on both sides of the Atlantic, combining interdisciplinary art productions with advocacy, research, policy and programme development for non-profit arts organizations as well as governments. She has a particular interest in investigating how the digital shift has affected our society and in the intersection of art and culture with other fields of endeavour.

→ ABSTRACT

The European Cultural Foundation (ECF) is an extraordinary catalyst and supporter of hundreds of transnational partnerships between cultural organisations and artists within the wider Europe and the Mediterranean, with the goal of a more inclusive and democratic society. Katherine Watson talks about the Foundation and its extremely rich experiences of collaboration and cultural policy making, at local and international level across the wider European space of the Council of Europe.

In your experience, what are the main challenges and benefits in collaborating with different institutions at national and international level (museums, libraries, universities, industry, research centres etc.)?

I think the challenges and benefits are two sides of the same coin. The benefits of collaborating are absolutely the ability to have different perspectives on an issue or a topic or a theme. Collaboration also allows individual institutions to perhaps rethink how they work by engaging with others who might be working differently, and to reinvestigate their processes.

The significant challenges are the flip side of the coin: there are huge differences between institutions. The very word “institution” means that they are very much institutionalised in the way that they work and in the particular silo that they work in. So the opportunity that would be provided in collaboration is to find something of common interest for organisations to collaborate on, rather than being led by one institution. That would be the ideal situation: to have a common cause, a common theme, a common project, rather than trying to force cooperation just because you think you should be working together on something.

Do you think that the degree of collaboration and cooperation waxes and wanes over time?

For sure collaboration shifts. If you line up two or several organisations to become one organisation with different departments, the organisations still stay independent. So the connection is going to be the value of the shared projects. And unless you build a fixed network to always work on most things together, the strength will be based upon a particular project or theme (which is time-based) or external pressure that says they should work together because they are also facing the same problems. It’s also related to people, the individuals that are the key individuals in the collaboration, whether it is a senior level or a project level, a management level or an operational level. Those are the people whose own enthusiasm and the amount of time to give keeps the collaboration going as other project staff members come and go. The collaboration is not necessarily ingrained and embedded in the institution; it continues because of the people and may not continue if they are not there.

Are you aware of EU cultural policies that are relevant for institutions like European Cultural Foundation?

Certainly the European Cultural Program is relevant for ECF. But if we turn it around the other way, we think that the EU should be considering a lot of the issues that the European Cultural Foundation focuses on. On a policy level we would like to bring the practice and the experience that we have in the field to policy makers, whether is in cultural programs or Eastern Europe neighbourhood programs. Currently one of our interests is the role of cultural and European external relations, which opens a greater link with the European External Action Service.¹ We have been a recipient of funds from the European Commission through their Culture Programme.

¹ <http://www.eeas.europa.eu/>.

ECF operates within the wider European space, that is the 47 countries of the Council of Europe plus Kosovo. Do you work with the Council of Europe?

We have lined up with the Council of Europe for many many years; it was one of our non-voting advisors. Of course the geographic coverage of Council of Europe is much closer to what the European Cultural Foundation is interested in. So we worked in partnership with them. In projects such as the Roma Pavilion in the Venice Biennale, we were a funder as was the European Commission and the Council of Europe. Where all of this fits in is where it becomes challenging, with that area that is overlapping or duplicating between Council of Europe and European Commission around things such as policy development. We need to find ways to work together.

Museum policies are considered sectoral cultural policies. In its work at local policy level, does ECF also look at museum policies?

Yes we support cultural policies at local level and national level. We supported the independent cultural policy development work that was going in Turkey, which is a parallel process to Council of Europe's policy review. We have also supported cultural policy reviews in seven Arab countries. The website World CP (International Database of Cultural Policies)², which takes the same format of the Council of Europe Compendium (Cultural Policies and Trends in Europe) website³, coordinated by IFACCA (International Federation of Arts Councils)⁴ has published these profiles. We have also supported policy development in Ukraine and Moldova.

Do you think that cultural policy making is moving towards convergence within the wider Europe?

I think it is moving towards complementarity. If you have institutional cultural policy reviews and cross reviews done by ministries of culture, it is going to give you a different picture from something done by the independent sector. A lot of what is embedded in our work is capacity development in cultural policy, for example in Moldova and in Turkey, at local level but also influencing at national level. And then our role is to influence at European level. It is not really that feasible to think that there will be a single European cultural policy. Culture is the remit of national governments in member states. However it is critical that culture is a component of the European policy agenda. One of the things that we are interested in is connecting policy and practice, and in doing so strengthening the capacity for the development of cultural policies that are reflective of particular local or national contexts. The advocacy team in ECF is lead by Isabelle Schwarz, Head of Advocacy & Cultural Policy Development and includes Tsveta Andreeva, Policy Officer.

It strikes me that ECF could represent a model of best practices for cross-border, cross-domain collaborations between cultural institutions...

Our open grants stream is all about collaborations. The Tandem Cultural

2 <http://www.worldcp.org/>.

3 <http://www.culturalpolicies.net/web/compendium.php>.

4 <http://www.ifacca.org/>.

Managers Exchange project⁵ is all about equal exchange. There are practices that come down to really basic simple things: a shared agenda and equality between partners.

This diagram⁶ has been proposed by OCLC for collaborations between museums, libraries and archives. Does this reflect ECF experience in partnerships?

It's interesting because I think that an awful lot of convergence has to happen much earlier on. In the cooperation there has to be a "lead convergence" where you are working on something together, not merging, not becoming one institution. Although there are some very good examples of museums like for example the Van Abbenuseum⁷, which is working with five museums across Europe. They have done shared exhibits, they are looking at sharing collections, and they are seeing themselves by the network that they bring together as a networked European museum. It is an interesting model and Van Abbenmuseum director Charles Esche was recently awarded the 4th ECF Routes Princess Margriet Award for his new approach to museums and connecting to communities. When collaborating on a project at European level, there needs to be convergence of thinking, not necessarily convergence of the institutions. Then you bring the strengths and the differences of the individuals together towards a focus, and objective.

What is it satisfying and frustrating in collaborations, from ECF perspective?

The collaboration is bringing together different perspectives: when it works you have achieved your goal, which you might have not achieved on your own. I look at ECF also as a facilitator of this kind of collaborations. The satisfaction is in facilitating organisations or individual getting together. The frustrating part is something that you see also in your own organisation, when you try to do something and sometimes people do it in different ways. Or people are stuck in where they were, or there might be competing interests and individual profiles which gets in the way of achieving collective goals. And sometimes if you are the coordinator you need to coordinate very diverse situations, which can be very time and energy consuming.

Do you find that cooperation works better in smaller rather than in larger groups?

I think that a core group is always better. But the strength is the particular network of this core group. For example, by having five organisations working together you might actually have fifty organisations, not part of the core group but brought in because connected to the individual members. At ECF we have so many different layers of partnerships and collaborations! On one level we collaborate with other foundations, and we deliver the project as an active player. In other situations we are the catalyst, the facilitator (for example in Doc Next Network⁸ or Tandem).

5 <http://www.ecflabs.org/tandem>.

6 See *Img. 01* in introductory chapter, section Cultural institutions and cross-domain collaborations: potentialities and challenges.

7 <http://www.vanabbenmuseum.nl/>.

8 www.docnextnetwork.org

Migration and Mobility



Idea Store

→ SERGIO DOGLIANI

Dogliani moved from Italy to Great Britain in 1984. His background is in adult education, having taught in various London institutions and managed Languages, ICT and Humanities departments. His experience in learning provision and his lifelong love of books and libraries led to his appointment as Manager of the first Idea Store in 2002, and then to his current position in the Senior Management Team as Deputy Head of Idea Store. He regularly travels to conferences and seminars in the UK and abroad to talk about the Idea Store project, has written in national and international newspapers, magazines and books, and has appeared in various radio and TV programmes.

→ ABSTRACT

This essay offers a real-life example of operative approaches to multiculturalism in the library sector. Sergio Dogliani describes how he created an innovative library experience in one of the most deprived boroughs in the UK, Tower Hamlets. Idea Stores, shaped after extensive consultation with local communities, offer both traditional library services and a wide range of adult education classes, alongside career support services, meeting areas, cafes and cultural events. Could this example of “library, learning and total community engagement” be adopted more extensively at national level, and in other European countries, not only in libraries but also in museums?

PREVIOUS PAGE — Interiors
at Idea Store Canary Wharf,
London.

→ FACTSHEET

LOCATION	Tower Hamlets, one of the 32 London Boroughs.
POPULATION	235,000 (51% white, 49% non-white, 33% of Bangladeshi origin, the rest from Somali, Chinese, Vietnamese, African and Black Caribbean backgrounds). One of the most deprived boroughs in the UK (only 58% of the working age population is in work, compared to 71% in London and 74.4% nationally), yet 100,000 workers commute to Tower Hamlets daily, mostly to work in Canary Wharf, site of several international banks and businesses.
SITES	Idea Store Bow – 1,100 m ² (opened 2002) Idea Store Chrisp Street – 1,100 m ² (opened 2004) [Img. 01] Idea Store Whitechapel – 3,500 m ² (opened 2005) [Img. 02] Idea Store Canary Wharf – 940 m ² (opened 2006) Also, 3 traditional libraries, 2 learning centres and a Local History & Archives service.
SERVICES	Library, learning, information, free internet access, café, crèche, art gallery.
ACTIVITIES	Courses for adults and families, Family Fun Days, DJ mixing, arts days, Yoga, Bollywood dance, book groups, art exhibitions, cultural celebrations, golden time (50+), under 5s sessions, poetry workshops, sleepovers etc.
VISITS	c. 2,100,000 yearly (from 550,000 in 1998). Idea Store Whitechapel now the busiest library building in Central London, with 700,000 yearly visits, Idea Store Chrisp Street 460,000 and the others averaging 900 daily.
LOANS	1,000,000+ yearly
ENROLMENTS	9,000 yearly (6,000 learners), on 800 courses in Visual Arts, ICT, Languages, Health, Complementary Therapies, Fitness, Music, Dance, Business, English for Speakers of Other Languages, Accounting, Textile fashion and design, etc.
OPEN	71 hours weekly (7 days a week, 357 days a year)
STAFF	160 permanent (+200 teaching staff, hourly paid)
BUDGET	£30,000,000 (capital) / £8,500,000 (revenue)
AWARDS	Local Authority Award Winner—Academy for Sustainable Communities (ASC) 2007 Idea Store Whitechapel—RIBA Inclusive Building 2007 Idea Store Whitechapel—RIBA London Award 2006 Idea Store Chrisp Street—RIBA London Award 2005 Idea Store Bow—Civic Trust Award 2004 [Mention] Idea Store Bow—Local Government Chronicle Innovation of the Year 2003

→ IDEA STORES—THE STORY SO FAR...

In 1998 the London Borough of Tower Hamlets, having seen users of its public libraries drop to 18% of the population (against 55% in the UK), asked itself a fundamental question: do we still need libraries? The question turned into a major marketing research project, in which people said that they would use libraries, as long as they were more relevant to their needs, with an improved offer of books, information and spaces. Some of the findings were not surprising, but the most important one was that people wanted libraries to fit their lifestyle, open longer hours and be located in such a way that borrowing a book could be as easy as buying bread or milk—the choice of location on a high street, therefore, was crucial. The quality data from the research prompted the council to work with Bisset Adams, a London-based architect and branding studio. After two years of close collaboration and public involvement, a new concept was born, one based on widening participation in library and lifelong learning, as well as access to information. The core values at the heart of the concept are:

- Engage
- Empower
- Enrich

These can be summarised as finding innovative ways of attracting, and once attracted, capturing, new audiences (engage); once engaged, it is important to listen to their needs and facilitate active participation (empower). This is achieved through simplifying some routine functions, so that staff can be more engaged with the public and act as facilitators, rather than custodians of book collections. A good system of self-service RFID units and strong, simple signage solutions are essential in this respect, together with a more liberal approach, because the forbidding formality of traditional libraries contributes to the exclusion of non-



IMG. 01 — Idea Store
Chrisp Street, London.



IMG. 02 — Idea Store Whitechapel, London.

traditional users—so this new concept threw away the rule book, and any negative signage (no food, no drink, no mobile phones, etc.) was forever banned. Those who anticipated a descent into total anarchy and anti-social behaviour were disappointed, because a strong sense of civility prevailed, one based on mutual respect and consideration for others.

Open, flexible spaces [Img. 03], with lots of glass and natural light, cafes with lovely views over cityscapes, and the opportunity to enjoy a yoga or salsa dance class (or any of the 800 courses offered yearly) contribute to a quality experience (enrich). These core values apply equally to staff, in a holistic approach that is not typical of a municipal service. A key finding in the research also indicated that people responded well to real customer care and a “retail feel”, so the commercial model is the inspiration here too, albeit the purpose remains to deliver a free, not for profit, public service. The physical manifestation of this can be seen as soon as one enters an Idea Store, which looks very much like a quality book shop [Img. 04], with strong graphic imagery, popular books and core collections attractively presented with the covers face-on, and friendly staff floorwalking, rather than sitting behind an intimidating counter. But the similarities end here, because what makes Idea Stores very different from a book shop are its customers: a true representation of the melting pot that is Tower Hamlets, with its 50% non white residents,

IMG. 03 — Strategy no barriers: shelves and computer stations at Idea Store Whitechapel, London.



men and women, young and old, covering the socio-economic spectrum of the capital.

The collaboration with Bisset Adams resulted in a long-lasting service strategy and robust brand guidelines (still valid 10 years on), followed by the design of Idea Store Bow, opened in 2002. This was a refurbishment of an existing council property that met the location criteria and out of a rather non-descript building, the architects created an exciting, imaginative, flexible place, with a strong sense of purpose, now beloved by the community.

The second and third Idea Stores, at Chrisp Street and Whitechapel, were purpose built and designed by David Adjaye. The branding was developed further through imposing and recognisable buildings with col-



IMG. 04 — Strategy no barriers: help desk at Idea Store bow, London.



IMG. 05 — Retail model entrance at Idea Store Canary Wharf, London.

oured and see-through glass that made a strong impact in the area, and communicated the desire to be open, transparent and truly welcome to all. The architectural world began to take notice, and nominations and prestigious prizes followed. Once established a strong brand identity through the first three stores, the fourth, located in the busy Canary Wharf shopping centre, was simply a shop fit out [Img. 05]. Similarly to what happens when retail expand and replicate, the economies of scale began to pay off—this was definitely the store that was easier to accomplish.

There are many factors that make Idea Stores stand out among modern



libraries: the core services (library, learning, information) are seamlessly integrated, staff take their customers “all the way”, rather than passing them from specialist to specialist. The buildings manifest this approach too, by mixing learning and library spaces [Imgs. 06–07], so people attending a class can often find books supporting their learning immediately outside that class. Widening participation policies and liberal attitudes mean that the whole community now participates [Imgs. 08–09].

But if there is a single key factor in the success of Idea Stores, is that as much effort was put in the concept as on new buildings. We often see under-performing libraries think that the crisis can simply be resolved by a new building (usually very expensive), without thinking that behind that crisis there is much more than a building. The problem is that not only old books are loaded onto removal vans, but also the same attitude and obsolete approach that were the real cause of non-participation, so the library might look new and polished, but it smells of old. Inevitably, the initial success fades away, and where the architect created space and airiness, the librarian will stick posters and unnecessary hand written signs; where an empty space was deliberately created, chairs, tables and furniture of all types will appear, creating a visual cacophony that has nothing to do with the original vision. In defence of librarians, they are not normally involved in the creative process, and simple advice that would deliver effective and efficient solutions is ignored, at a high cost. In the case of Idea Stores this not happen—the ongoing happy marriage of creative minds, taking the best from architecture, design and service innovation, is the key. This is the springboard for the next generation of Idea Stores (now at the final planning stage), smaller but still localised and relevant, a complementary offer acting as satellite to the existing ones.

IMG. 06 — Cooking classes at Idea Store.

IMG. 07 — Art classes for seniors at Idea Store.

For further details, please visit www.ideastore.co.uk.



IMG. 08 — Employability Skills Programmes at Idea Store.



IMG. 09 — Homework clubs at Idea Store.

Case Studies and Interviews

Perla Innocenti



IMG. 01 — Bobigny, centre ville. Denis Darzacq, 2007. Cité Nationale de l'Histoire de l'Immigration.

Case Study: Cité Nationale de l'Histoire de l'Immigration

The history of immigration is also, in some ways, the history of integration...

In many ways, it is the story of the failures and the successes of integration (Jaques Toubon, quoted in Arquez-Roth 2007)

→ HISTORY, AIMS AND VISION

The Cité Nationale de l'Histoire de l'Immigration (CNHI, <http://www.histoire-immigration.fr/musee>) (Blanc Chaléard 2006; Murphy 2007; Museum International 2007; Hommes et Migrations 2007) is the National Centre for Immigration History, in Paris, France [Imgs. 01–03]. The project to create a place dedicated to the history and cultures of immigration in France dates back to the early 1980s, upon the persistent appeal of various associations and historians who founded an Association for a Museum of Immigration. A study prepared by the association Generiques¹ at the request of the French Government in 2001 proposed the creation of a national centre of history and culture of immigration, whose implementation was open to a variety of forms, from a national networking centre to an open university or a museum. The project that would lead to the Cité Nationale de l'Histoire de l'Immigration was formalized by the then French President Jacques Chirac in 2003, within the broader framework pro-

gramme of the French Interministerial Committee for Integration. This programme addressed all immigrants, immigrants of previous generations, the large number of “new migrants” arriving in France each year, and French people in general. CNHI was created as an institution with the cultural, social and educational mission of acknowledging and enhancing the contribution of immigrants to the construction of France, by collecting, preserving, documenting, showcasing and disseminating the history, artefacts and living memory of immigration, from the early 19th century to the present.

Former French Minister for Culture Jacques Toubon was Chairman of the preparatory group which shaped the creation of the Cité Nationale de l'Histoire de l'Immigration. It was officially launched in 2004 as an ambitious museum project to be housed in a national landmark², a network of actors and a unifier of existing initiatives, a resource centre and a permanent showcase with over 1100 m² of permanent exhibition space. CNHI opened in 2007 without an official inauguration but was a great success with visitors under President Nicolas Sarkozy, amid public controversy around the creation of a Ministère de l'Intégration, de l'Identité Na-

1 www.generiques.org.

2 CNHI is hosted in the Palais de la Porte Dorée, formerly the home of the Musée national des Arts d'Afrique et d'Océanie, which was especially built for the colonial exhibition in 1931.

IMG. 02 — Views of the permanent exhibition at the Cité Nationale de l'Histoire de l'Immigration.



IMG. 03 — Views of the permanent exhibition at the Cité Nationale de l'Histoire de l'Immigration.



tionale et Développement Solidaire. This ministry was promoting an aggressive immigration policy (partly in contradiction with the mission and activities of CNHI) both at national and in 2008 at international level, when France took over the European presidency. The ministry, whose policies prompted eight out of the twelve historians involved in the creation of CNHI to resign, was abruptly closed in 2010, transferring immigration affairs to the Ministère de l'Intérieur (Coroller 2010).

The Cité Nationale de l'Histoire de l'Immigration addresses two key challenges. On the one hand, as a national museum it leads historical and scientific research around the theoretical and symbolic issues of negotiating the legitimacy of the history and contribution of immigration, and weaving them into the definition of a French common heritage. On the other hand, CNHI is a participatory place and a network whose partners (associations, companies, communities, academics) actively contribute to the co-production of cultural activities and initiatives. Within this context, the collection of tangible and intangible traces of the history of immigration is partly based on civic participation, of which the so-called “Gallery of Gifts” (Galerie des Dons) [Img. 04] represents a valuable example (see following sections).

→ ORGANISATIONAL STRUCTURE

CNHI is governed by a Board of Directors and is supported by a Steering Committee consulting on scientific and cultural aspects, initiatives, events and relations with the network. In addition to this, CNHI has also established a His-

tory Committee and an Education Committee, composed of scholars and scientists in specific areas.³ From 1 January 2012 CNHI and the adjacent Aquarium were merged into a new national institution, each maintaining its own mission, goals and budget but within the administrative and financial framework of the Palais de la Porte Dorée. The merging of CNHI and Aquarium may have been prompted by the higher number of paying visitors to the Aquarium compared to the visitors of CHNI, whose public mostly enjoys a free entrance.⁴

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

One of the key building blocks of CNHI is a national network—Le Réseau⁵ (Arquez-Roth 2007)—engaged in debates, co-production and changing the public perception of immigration and migrants. The CNHI network partners include established associations, local government, scientific and cultural institutions, researchers, teachers and private companies. This network, led by CNHI and primarily based on the non-profit sector⁶, acts both as a unifier of initiatives and a router for cooperation and dissemination. The participatory role of the associations was

3 Cité Nationale de l'Histoire de l'Immigration, *L'institution, Les instances*, <http://www.histoire-immigration.fr/la-cite/l-institution/les-instances>.

4 Cité Nationale de l'Histoire de l'Immigration, *Coût et budget*. Wikipedia, 6 August 2012 http://fr.wikipedia.org/wiki/Cit%C3%A9_nationale_de_l%27histoire_de_l%27immigration.

5 Cité Nationale de l'Histoire de l'Immigration, *Le réseau*, <http://www.histoire-immigration.fr/la-cite/le-reseau>

6 Associations that participated to the creation of CNHI included Generics, Elele, Faceef, Aralis, La Médiathèque des Trois Mondes, Rahmi, Epra.

partly conceived by Gerard Noiriél, based on the original idea of Driss El Yazami (of l'Association Génériques) (Noiriél 1996).

The network currently covers French initiatives on a regional and national scale, whose information is collaboratively collected and described in an ongoing online database with more than 800 projects.⁷ One of the aims of CNHI is to participate more in international networks and to try working synergically with the various associations and councils of which CNHI is a partner, including ICOM (International Council of Museums)⁸, AEMI (Association of European Migration Institutions)⁹ the Anna Lindh Euro-Mediterranean Foundation for Dialogue between Cultures¹⁰, FGYO (Franco-German Youth Office)¹¹ and Network Migration in Europe.¹²

There are various possible forms of collaboration within the CNHI network, described in a charter agreed by the partners that defines both organizational and individual involvement. The membership allows each association or organization to join the network in a flexible and non-hierarchical way, and to contribute to the co-production, development and dissemination of activities throughout their national territory. Additionally, triennial framework agreements are available for partners with a proven expertise in the field of history and memory of immigration. Meetings are organised usually twice a year

at regional level, and every three years in national forums. Consensus is actively sought and cultivated by CNHI as the leader of the network.

Agnès Arquez-Roth, Director of Networking and Partnership, and Anne Solène Rolland, Secretary General and Chief of the Patrimonial Services at the Cité Nationale de l'Histoire de l'Immigration (CNHI), describe this network further in their interview in this volume.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

The entire Cité Nationale de l'Histoire de l'Immigration is devoted to intercultural dialogue in its different forms through the acknowledgment of the role of immigration in French history. One of the peculiarities of the institution is that, as a museum, CNHI did not have any pre-existing collection. Part of this collection is being created through public appeals (with the network playing an important role). It thus represents a true manifestation of intangible cultural heritage as defined by UNESCO: "The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity" (UNESCO 2003, Article 2).

As a cultural centre, CNHI invites each visitor

7 Cité Nationale de l'Histoire de l'Immigration, *Répertoire de projets*, <http://www.histoire-immigration.fr/projet>.

8 <http://icom.museum/>.

9 <http://www.aemi.dk/>.

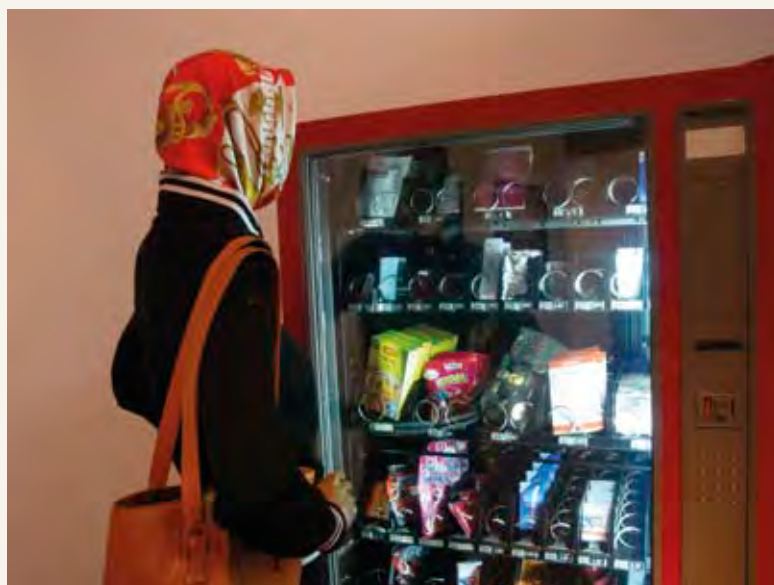
10 <http://www.euromedalex.org/>.

11 <http://www.ofaj.org/english-version>.

12 http://www.network-migration.org/index_eng.php.



IMG. 04 — One of the showcases in the Gallery of Gifts, Cité Nationale de l'Histoire de l'Immigration.



IMG. 05 — La machine à rêve. Kader Attia, 2008. Exhibition J'ai Deux Amours, Nationale de l'Histoire de l'Immigration.



IMG. 06 — Road to exile.
Barthélémy Toguo, 2008.
Exhibition *J'ai Deux Amours*,
Cité Nationale de l'Histoire
de l'Immigration.

to actively participate. Hence in addition to its permanent [Imgs. 01–03] and temporary exhibitions [Imgs. 05–06], there is a unique Gallery of Gifts¹³ [Img. 04] to which each visitor can contribute by making a donation or a deposit. Each of these objects (fragments of their personal lives, often photos and household artefacts handed down from one generation to another) is connected to a witness and his/her personal testimony, exhibited in showcases discussed in collaboration with the lender or donor, and displayed in rotation.

Hélène du Mazaubrun, project manager for the ethnographic collection at the Cité Nationale de l'Histoire de l'Immigration, further describe the Gallery of Gifts in her interview in the following section.

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13 Cité Nationale de l'Histoire de l'Immigration, La galerie des dons, <http://www.histoire-immigration.fr/musee/la-galerie-des-dons>.



Cité National de l'Histoire de l'Immigration: Interview with Hélène du Mazaubrun

→ INTERVIEWER

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

→ INTERVIEWEE

Hélène du Mazaubrun is a museologist and museographer, currently project manager for the ethnographic collection at the Cité National de l'Histoire de l'Immigration, Paris and of the so called "Gallery of Gifts". She has been working for several years in the field of collection care and conservation and currently lectures on museology at the University of Lille, France. She studied exhibition processes and preventive conservation in Quebec. Following her interest on eco-design, museums and sustainable development, she created the Network Scéno & co.

→ ABSTRACT

This case study looks at national public spaces for debate and critiques as vehicles of democratization. The Cité Nationale de l'Histoire de l'Immigration (CNHI) in Paris is an active and dynamic institution, devoted to intercultural dialogue in its different forms through the acknowledgment of the importance of immigration in French history. Hélène du Mazaubrun describes the challenges and successes in setting up the Gallery of Gifts, a powerful example of how CNHI is engaged in collecting, preserving, documenting, showcasing and disseminating the living memory of immigration.

PREVIOUS PAGE — Hélène du Mazaubrun, Cité National de l'Histoire de l'Immigration.

What is the “Gallery of Gifts” at the Cité National de l’Histoire de l’Immigration (CNHI)?

Visitors, migrants or children of migrants, are invited to donate objects to the museum. These objects are symbols of their singular stories, in addition to the permanent exhibition which presents the collective and national history. So the Gallery of Gifts concept represents the concept of “Factory of Cultural Heritage”: at the heart of the collection there is a participatory approach. This ethnographic collection transforms ethnography museums, because the presence of the objects is motivated by individual stories. What it is important is not the items, but the relationships between the stories, objects, visitors, family of immigrants and their heritage and dreams of their country. By this participatory approach, the narrator is not the museum, or his curators; the national history of immigration is elaborated by immigrants themselves. Besides, the symbol of the gift redistributes the connection between the museum and society, since this system is based on reciprocity which engenders a mutual commitment.

What were the challenges in setting up the “Gallery of Gifts”?

When this new museum opened five years ago with three collections (historic, ethnographic and artistic), most of the objects from our ethnographic collections were in fact long-term loans, which was not the case for the two other collections. So my first challenge was the acquisition policy. Indeed the challenge was: in a traditional process of Heritage, how do we implement the Concept of “Factory of Cultural Heritage”. In France there is a National Committee, affiliated in part to the Direction des Musées de France, which decides which art objects go into which museum. If the Direction des Musées de France gives legitimacy to young institutions, I think the process should be different, because the Cité is different.

If the ethnographic collections are a long-term loan, the ownership remains with the individuals that gave the objects. But for a Factory of Cultural Heritage to be developed, these objects are presented to the Committee as the other “normal” artworks. Consequently this implies registering in the inventory and approving a collection of gifts, whose scientific interest is not within the items themselves, but within their relationships. And just today the Committee approved this policy!

I think it was difficult, because the challenge for the Cité is to gain legitimacy in France and to be recognised on one hand like the other traditional museums, and on the other hand to be acknowledged in our specificity and differences, because the questions raised by the CNHI are not the same questions for other museums. Works exhibited at the Cité are not of interest because of their characteristics and culture, but because of the relationships with the objects. The items are catalysts for relationships and connections: when visitors come here these objects are really powerful. Traditional ethnographic museums, like for example MUCEM (Musée des Civilisations de l’Europe et de la Méditerranée) in Marseille, made the choice to state that the objects are representative of one’s cul-

ture, of one's community. But here we are interested in ethnographic collections for different communities, not for curators but for the public. The objects themselves and their relations create a network of public users. This way, the social role of museums is growing. When visitors come here, with the help of mediators they can donate a gift. This means that you, as a member of the public, can make history here. There is a protocol of questions for the public; it is a participatory project, a dialogue rather than just a curatorial activity.

Can you give an example?

Let's look for example at the gifts of Osvei Bac, from Eastern Europe. In 1924, he comes to France, but is expelled a first time. Ovsei returns to France in 1928 with a storekeeper's fake documents and changes his name in Serge. When France declares the war in Germany, Serge joins the Foreign Legion. Sent on the front of the Somme in 1940, he is made prisoner then sent to a camp in Germany. Just before leaving, Serge buries his identity papers to avoid being identified as a Jew. Then, he decides to assume his identity. When he returns to France in 1945, Serge finds out that his wife and his son were deported. In spite of his voluntary commitment during the war, he had to wait 1947 to be naturalized.

This is a question of public acknowledgement, an important question also today. What do you have to do to become French? What kind of immigrants does a country need in different historical periods? Which are the convenient immigrants? The Cité dialogues with the older generations, and today the younger generation is trying to continue this dialogue. It was the son of Osvei who donated these objects.

Items exhibited are not characteristics of a nationality, community or identity. There are glasses, postcards, photographs... and a flag of the association Union of Committed Voluntary Jewish War veterans. So the question of immigration is related to the question of identity. In 1906, Ovsei was born in Bender, in Moldavia today, but this old Russian city became Rumanian under the name of Tighina, at the end of the World War I. For the son of Ovsei, it is strange to feel a Jewish identity and to be displayed in the immigration museum.

Where do the immigrants represented at the CNHI come from?

While preparing the inventory, I discovered that all Europe is represented in the collection! The majority of the items of CNHI come from European immigrants. And this was not expected. The museum is in the old palace of the former French colonies and the immigration in the media is related to the immigrants from the former colonies.

Should the early immigration be integrated? Should the recent immigration be concerned? What is our history? So what does the Cité say about us? Who decides about our history? The National Committee? But what if this Committee didn't recognize gifts like a collection, but just like a long-term loan? Which role for visitors and immigrants: spectators or actors?

I think that typology of ethnographic collections shouldn't be organised by geographical origin or by chronology. The power of items is the con-

IMG. 01 — Carte blanche à Elele, Ahmet Sel (Ancrages) and Nil Yalter (*C'est un dur métier que l'exil III*). Cité Nationale de l'Histoire de l'Immigration.

nection between immigrants and their stories. What is represented is more of a process: a memory of immigration in heritage, a memory of immigration to share, the recognition of a memory of immigration, the factory of memory of immigration.

How does CNHI places itself among other museums?

Our goal is to create a museum that talks about immigration. The topic was new in 2007, but today CNHI is referenced as an example by others French museums. So the specificity of this institution is certainly in its approach to society and the purpose of a museum inside it.

In his book *Le musée, une institution dépassée?* (2010, Paris: Armand Colin), André Gob asks this question: Has the museum, as a noble institution of preservation, cultural transmission and openness to the world, lived? The commercialization of culture has challenged its selfless nature and drives to consider collections as valuable assets; the “event” overrides the “permanent”, as the anecdotal on the essential. But, for the museologist André Gob, the future of the museum is a major civilization issue, nothing less.

His analysis based on particular on two new museums: Louvre Abu Dhabi and CNHI. The museum in Abu Dhabi, politically supported, with an abundance of funding and ambition, built a universal history. While the Cité was wanted by the people, it was not officially inaugurated by the government; it doesn't have as much funding and raises the question of subjectivity of memory and relationships. In spite of their differences, these two museums are adapted to our societies and representative of our contemporaneity.

IMG. 02 — Travail, showcase from the permanent exhibition at the Cité Nationale de l'Histoire de l'Immigration.





Cité National de l'Histoire de l'Immigration: Interview with Anne Solène Rolland and Agnès Arquez Roth

→ INTERVIEWER

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

→ INTERVIEWEES

Anne Solène Rolland is General Secretary and Chief of the patrimonial services at the Cité Nationale de l'Histoire de l'Immigration (CNHI). Anne Solène Rolland graduated from the Ecole Normale Supérieure and the Institut National du Patrimoine. She was in charge of preventive conservation and restoration of the Quai Branly Museum in Paris and joined the office of Minister for Culture and Communication as an advisor responsible for heritage, museums, archives and history of art.

Agnès Arquez-Roth is the Directrice Réseau et Partenariats at the Cité Nationale de l'Histoire de l'Immigration (CNHI), responsible for developing network policies. Agnès Arquez-Roth studied comparative history of religions and religious anthropology at the Université de La Sorbonne-Paris IV. She took part in the creation of the Musée d'Orsay and for seven years was involved in developing the museum's cultural services. She also directed an association in charge of public policies for territorial development and the integration of young people.

→ ABSTRACT

This case study looks at national public spaces for debate and critiques as vehicles of democratization. The Cité Nationale de l'Histoire de l'Immigration (CNHI) in Paris is an active and dynamic institution, devoted to intercultural dialogue in its different forms through the acknowledgment of the importance of immigration in French history. Agnès Arquez-Roth and Anne Solène Rolland discuss

PREVIOUS PAGE — Anne Solène Rolland (left) and Agnès Arquez-Roth (right), Cité Nationale de l'Histoire de l'Immigration.

CNHI as a participatory place and a cross-domain network, describing the history, dynamics and challenges of partnerships, co-production and documentation of cultural activities and initiatives at national level.

The Cité Nationale de l'Histoire de l'Immigration (CNHI) is very active in partnerships and set up a national Network.¹ What is most satisfying about the partnership with other institutions? And what was most frustrating?

AAR — The most satisfactory aspect is the variety of organisations from public institutions to associations and city councils. Our partnerships are not only institutional but always based on projects, which have both political and cultural dimensions. Usually institutions collaborate with peers: museums collaborate with museums, universities with other universities, associations with associations. And they all have very different and sometimes contradictory issues. My role at CNHI is really interesting because it is focused on the connection, on the relationship we might develop, create and not the organisation itself. It is about finding ways of working with the animation of the CNHI Network.

ASR — From an institutional point of view, what is most satisfactory is coming with an idea that we believe is good, then discussing it with people and collecting their point of views. Mixing different point of views, building something together towards the same direction in a common project is mutually enriching. The joint project in Bremen² is a good example of this. This is especially original and relevant for us. On the other hand, probably the most frustrating thing is that it takes a lot of energy and commitment to coordinate projects. This is what Agnès does. Sometimes coordination doesn't work with external organisations. But it's also a very specific way to think within each institution. For example sometimes it can be challenging to make all people within an institution understand what the final purpose of the project is. When it works, everybody is really converging, is engaged and enthusiastic. But it is not always the case at the beginning of the project.

Do you think that the degree of cooperation in the Network waxes and wanes over time?

AAR — Sometimes you need to use different skills to motivate and remind other partners of the final aim of the Network, which is not about a specific project but rather about changing the representation of migration and migrants. The Bremen project shows that it is possible to create something in which everybody is enriched and nourished by the partnership, and can discover the new competences of working together. It never had been possible until now to elaborate such a program in France. The reasons of this situation could be that the partners have issues related to power relationships. In a very peculiar way it is an echo of the phenom-

1 Cité Nationale de l'Histoire de l'Immigration, Le réseau, <http://www.histoire-immigration.fr/la-cite/le-reseau>.

2 http://www.histoire-immigration.fr/sites/default/files/musee-numerique/documents/dossier_presse_breme_20120412.pdf.

ena that we are studying: integration, immigration and diversity. This is exactly what we are trying to do: create something new out of the diverse skills of each of us. You can look at it from cultural, political, managerial point of view. Therefore sociology of organisations is so relevant. In order to work together, we need frameworks to achieve something concrete together, but we also need to remember that one project is never the end goal. We need to constantly evaluate what we are doing, keeping in mind that the final aim is bigger than the production of one project.

ASR — Let me add something about these power fights, which are very frustrating for us. Sometimes we had partners with whom we were working on this idea of promoting diversity. At some point they distanced themselves from the Cité, because they considered CNHI was not running for their interests and felt they needed to work on the same things but separately, creating a kind of competition. This is very disappointing, because what we could have done together, we then had to do independently. It made the work more difficult, almost ridiculous. They keep in contact with us to see what we are doing, but in this way we miss out on opportunities and they miss them too, even if they don't want to admit it. It's a shame because we could do so much more together, and better.

AAR — In a way that is going backwards, because one of the first aims of the CNHI was to integrate the social dimensions and demands of civic society, to be aware and listen to the issues of the regional territories and the people living within them. This is why it is so peculiar to have an institution with an Orientation Committee, with three quarters of its members from civic society.

ASR — In France it is very difficult to combine public institutions and private sector in general, including associations and companies, because of a way of thinking that keeps them separated. Of course, like in every project, you also have issues with people and personalities, and then sometimes collaborative projects work and sometimes not.

AAR — The purpose of the CNHI is to make society aware of the complexity of living together, and how to build unity through differences, focusing not on differences but rather on what is gathering society. When a project discussion in a partnership is blocked, we have to go back to a more conceptual and political perspective to make partners move over obstacles and remember the values we share in the project of the Cité. Associations always say it is easier for us, because we have the strength and legitimacy of a national institution. But this is not true because we have to earn this legitimacy.

ASR — We have strong relationships with associations of immigrants dealing with history of migration of diverse national communities. For example the Spanish and Portuguese associations have been very much involved in our Network from the start. But sometimes we have to discuss their requests and renegotiate their agreement on common directions.

AAR — This is why it's important to define and agree together on criteria.

And once we all agree, then we need to be guardians of this practice of equality of treatment. Sometimes people agree on a common rule, but then during its application they want an exception to be made for them. Public service means equality of treatment to everybody and every territory, no matter the scale or prestige of their association. The matter is what partners bring to the project, what they share and their ability to question their own point of view. For example, in our exhibition at CNHI we wish to communicate that there are no absolute truths, but it is rather the quality of the questioning that really matters. We tried to make suggestions across contemporary art, anthropology and history. The complexity of this discourse is really in the in-betweens, rather than in one field or the other. It is satisfactory but also frustrating to be an interdisciplinary institution. It's very important for us to be aware of what is going on in Europe, because what it is going on in France is strongly related to Europe. It is useful to also think the meaning of borders through historical timeline. To think or work on what is gathering people you need to explore the concept of nation around values and a vision of society, rather than only around borders, sometimes symbols of separation and closed-mindedness.

How are CNHI partnerships formalized?

AAR — The CNHI charter that regulates partnerships was discussed for one year among the organisations committed to the creation of CNHI. After that the charter was designed. Some organisations began to ask for exceptions. For example the region of Ile de France has always had difficulties finding its identity on a regional level being at the same time representative on a national level. Nowadays they are discussing the legitimacy of the Cité to coordinate the Network. This is why I really believe in the importance of defining framework through processes.

ASR — As Agnès explained, this is why we developed a whole process of contracting that facilitates this way of working and finding agreement together. And we have an annual strategic plan to allocate resources to CNHI and to the other partners.

AAR — In a Network meeting held yesterday, a partner was discussing the definition of ethnology collection, and the importance of having a typology. Although he stressed the importance of being aware that this typology is not definite, it's just a suggestion to think about complexity. This is exactly the role of our Network chart, a framework to think about the complexity of the network.

But it's challenging because to work in a project, you need a structure, and formalization of the procedure. But then you also need to be more open and flexible to fit in some parts of the contractualization, because you need to fit with the complexity of each project. We have to begin somewhere, and instead of being trapped in power fights it is better to have a framework, which needs to be open to evolutions. It is like the law, needed to regulate relationships among human beings. The law is good for a majority of people but not for everybody. This is why you need to ponder each decision and also consider the partners who are not mainstream.

How many European partners are there in your Network?

AAR — We have about forty partners participating in the network. But for me until you build and exchange something together you cannot really define yourself as a partner. I think we need to be more involved in European networks, so that depending on our human and financial resources we can share what we are working on.

How do you balance partnerships in the Network?

ASR — That is a central question in our institution. What are exactly heritage and collections when you are talking about immigration? What is the trace, what does it make history, what can it be seen as a testimony? For example in the Gallery of Gifts you need to understand what can enter the collection, what you can exhibit and how to explain these gifts to the public. In the same meeting yesterday we discussed about how to commonly define the heritage that we are dealing with, and how can we connect objects and intangible testimonies linked to these objects? How do we present different personal histories? How do we decide what is heritage, what has and doesn't have value?

How do you manage the complexities of creating and maintaining this dialogue in the Network?

AAR — We manage complexity acting on different levels. We have three general meetings per year, and regional meetings usually each year, depending on circumstances. In these meetings CNHI listens to the thoughts and issues of regional partners and brings on resources to share. Gathering information at different levels is necessary because sometimes the same person in different contexts might say completely different things.

ASR — The fourth level is bilateral partnerships through contracts, which is actually the easiest and most effective way of partnerships through concrete collections and projects. Agnès is trying to mix and juggle these different levels.

AAR — Sharing information and making visible the connections is the key. It's like a big puzzle, you need to be very patient and at some point the image will be visible to everybody.

ASR — This is the whole idea of having national institutions in France and networking at national level. It is one of the main purposes of CNHI, because thanks to Agnès and her team we can have an overview and monitor what is going on in the whole country.

So CNHI is almost like a cross-disciplinary router...

AAR — Yes indeed. To take a new picture to try to illustrate our method of working. I like to take the example of anatomy in the 16th century: in anatomy books, images of human bodies were represented with both vertical and horizontal layers. That allowed physicians to examine the body in different ways. With our different levels of communication, this is exactly our way of working, giving a vision of crossing initiatives all over France.

Is this typical in French national museums?

ASR — No it is not typical and in that sense, we are an exception. French national museums don't usually have this role of being head of an interdisciplinary network. Typically an institution becomes a reference point within a certain scientific discipline, for example the Musée d'Orsay is the leading centre of expertise for all 19th century collections in France. For us it is different, and this idea of animating the network in order to make the history of immigration acknowledged is mentioned in the founding documents of CNHI. For us it is about being the router of a network which includes not only museums but also different kind of organisations.

AAR — The point is that the necessary expertise in our work is not only on a specific skill, but is about sharing the political mission of how to live together in a territory that could be a town, a region, the whole nation or France within Europe. It is really about inventing a way of leading the animation of the network, a network being as diverse as you can imagine the civic society could be. This is why it is difficult, because it includes many different kind of organisations, diverse in their mission, strengths, resources, field, structure... And history of immigration itself is a constantly shifting subject.

Operationally, how do you distribute and connect information across these different levels and institutions?

AAR — During the process of CNHI's creation, we had twelve meetings in different towns. And in each meeting every institution, association or city council gathered to build a database of all the initiatives on history and memory of immigration.³ This is how we created this first database. Then the public establishment that was supporting the creation of CNHI organised 22 studies on the history of immigration with scholars and universities. After that, the challenge was to create a mediatheque, which was built with substantial Network resources of ADRI.

Now we organise collecting initiatives in different regions. But in these gathering meeting we always talk with and ask people to let us know about new initiatives. Now we have a new project, which I hope can start next year that aims at identifying which institutions and associations are able to collect regional data and impulse initiative on history and memory of immigration. The goal is to keep the database of initiatives really dynamic. Just to give you an idea of the proportions, in 2006 there were 400 projects described in the database, which increased to 800 in 2008. This was achieved mainly by my very small team, and required a lot of work for collecting and processing. But animating the Network is a priority as well, so one year ago we decided that the work on the database will be led by the mediatheque, including necessary software development and maintenance. This database is extremely important because it is the first level of valorisation. An organisation is about knowledge and recognition, and the

³ Cité Nationale de l'Histoire de l'Immigration, Répertoire des projets, <http://www.histoire-immigration.fr/projet>.

first way to support this recognition is to make people and their initiatives visible, and disseminate them.

ASR — In addition to this, for most exhibition projects that we have here, we ask partners what they have done on the same subject, and if they think we could do some projects together. The main idea is to share information of forthcoming projects in these areas. It is like a call for projects in specific topics. And we are just starting to develop a Facebook space, to have partners of the Network visible and presenting initiatives on our website.

AAR — Part of this procedure concerns the equality of treatment of the different partners, with the objective of a co-production with CNHI. At this first level of valorisation I think we have an obligation to collect as much information as possible on initiatives of all partners (institutions, associations, civic societies). The perspective gained from collecting this information allows us to swiftly let our colleagues know what is available within the Network on a certain subject. At the moment in the database we are collecting only completed projects, but it is also important and complementary to document also ongoing projects. We can also evaluate the quality of these initiatives, and it is valuable for us to receive evaluations from regional partners (such as for example the representation of the Ministry for Culture in the regions). I would like to improve this aspect of evaluation within the Network.

ASR — The first step of collecting and recording information is okay. The second step, which would be selecting and monitoring what initiative is relevant, is more challenging for various reasons, including lack of time.

AAR — Subsidiarity is a very strong topic of CNHI within this concept of co-production. Of course CNHI has to find a balance in the valorisation and communication between initiatives of the network and the official programming of the Cité. In reverse, the Network sometimes wants to impose their projects without taking care of our schedule or financial means. The work of the direction of network and partnerships is always in the middle of this tension.

What is the structure of the database?

AAR — We decided the typologies of the database together with the mediatheque. The database is linked to territorial issues and needs to fulfil three criteria:

1. It needs to have a geographical dimension, local or national, and provide coverage of a territory.
2. It needs to have people being involved in the development of the project
3. It needs the expertise and involvement of scholars, artists, cultural mediators, in the project.

Do you think that your approach to networking could be taken at European level?

AAR — I met Xavier Troussard at the European Commission⁴, specialised in intercultural dialogue who is extremely interested in our experience.

4 Xavier Troussard, Head of Unit, Culture policy and intercultural dialogue, Directorate General for Education and Culture, European Commission.

Xavier Troussard has been asked by the Commission to gather a group of experts from the Ministries for Culture of the EU members in order to discuss new recommendations for European policies. He suggested having perhaps a meeting with various experts at CNHI in November and I will follow this up with him.

We participate in a number of European networks and it's very interesting to exchange information, and we also have many contacts and discussions with the European Migration Network in Berlin. But we think that having the opportunity to work together on an European level is much more intense. This is why we have this initiative in Bremen. It will be very relevant for the European commission to find a way not only to finance this kind of projects but most of all to articulate these projects within a unique European network.

What are CNHI future plans in this area?

ASR — We would like to develop a partnership with other European networks and institutions. It is very important for us to have the point of view of other countries. We started with Germany that is very interested in this field. A second plan would be to identify a good way to have annual projects coming from the Network, maybe one exhibition per year co-produced with other partners.

A third long-term plan is having new partners in France: this area is evolving fast and we wish to be aware of new developments and further types of institutions and associations, for example private companies and trade unions.

What are the skills necessary to develop a network like yours?

AAR — Collaborations in a network are like a fabric, constantly evolving and changing shapes. In order to set up and maintain the network you need to know the field, work with people with the right skills. It would be useful to have a specific training program for creating and managing a network on the history of immigration composed of diverse institutions, because you need to be relevant in each field of curation and be knowledgeable of politics, immigration history, sociology of organisations.

Is there any other museum like CNHI in Europe?

AAR, ASR — Not really.

Are there other institutions with which you would particularly like to collaborate?

AAR — For me it is difficult to think only about institutional collaboration.

ASR — It is much more about projects. Different types of institutions might be interested in developing something together in relation to migration. Our purpose is rather to be recognised like natural partners on the history of immigration and diversity, in a process of knowledge and resources exchange.

AAR — And recognition for our networking too, because it is really working well. The role of French institutions is to promote cultural policies and it is our role to work on diversity and be open to other points of view.

How do you envisage the Network at CNHI?

AAR — At the opening meeting of our Network, the French philosopher Julien Viteau made a very interesting metaphor to represent the network.⁵ He took the image of the sea to describe the network of the Cité. When you are high in the sky, the sea looks like a uniform surface. When you come down closer to the sea you can see the huge diverse waves, and if you get even closer you see the foam. Julien Viteau argued that the CNHI would need to look at the network from these three different levels, like three different aspects of one sea. The difficult part is to find the principle of harmonization or animation which is not erasing the diversities of partners and territories.

⁵ http://www.histoire-immigration.fr/sites/default/files/musee-numerique/documents/ext_media_fichier_345_viteau.pdf.

Case Study: SUDLAB

Trust lubricates social life
(Putnam 1993, 37)

→ HISTORY, AIMS AND VISION

SUDLAB (<http://www.sudlab.com/>) is an open, culture-oriented and dynamic community lab based in Naples, Italy and devoted to contemporary arts practices, cross-disciplinary and co-operative research and workshops facilitating cultural dialogue involving artists, designers and academics [Img. 01; Img. 04–07].

The activities and relevance of SUDLAB for our research should be contextualized within the socio-economic environment of southern Italy or *Mezzogiorno*, a term which usually defines the area from Abruzzo to Calabria, plus Sicily and Sardinia (Cersosimo, Donzelli 1996). Barca has argued that the persistence of regional productivity and income gaps in the Mezzogiorno represents an extreme version of a more general European condition, and that these gaps are “strongly influenced by the inadequate pace of European cultural and social integration” (Barca 2001, 2). Over the last two centuries, the difficulties experienced by southern Italy resulted in massive diasporic emigration, initially to North and South America and later, after the Second World War, to Europe and internally towards the north of Italy (Favero, Tassello 1978; Sori, 1979; Moretti 1999; Parati, Tamburri 2011). SUDLAB was created to creatively address

these socio-economic and geographic gaps and undemocratic environments (ineffective cultural policies, clientelistic networks and local corruption, cultural divide, poor consideration of value of the arts sector [Img. 02]), which, in the lab staff members’ view, often kept southern Italian creative artists away from the spotlight.

→ ORGANISATIONAL STRUCTURE

The lab is characterised by a flexible and open structure, inspired by the concept of “community of practice” (Wenger, McDermott, Snyder 2002). SUDLAB is not publicly funded, but works on a voluntary basis, sharing of resources and some external grants. The so-called SUDBLAB Cloud [Img. 03] is coordinated by a President and a core group of collaborators including artists, designers and researchers, who interact with informal networks and institutional structures.

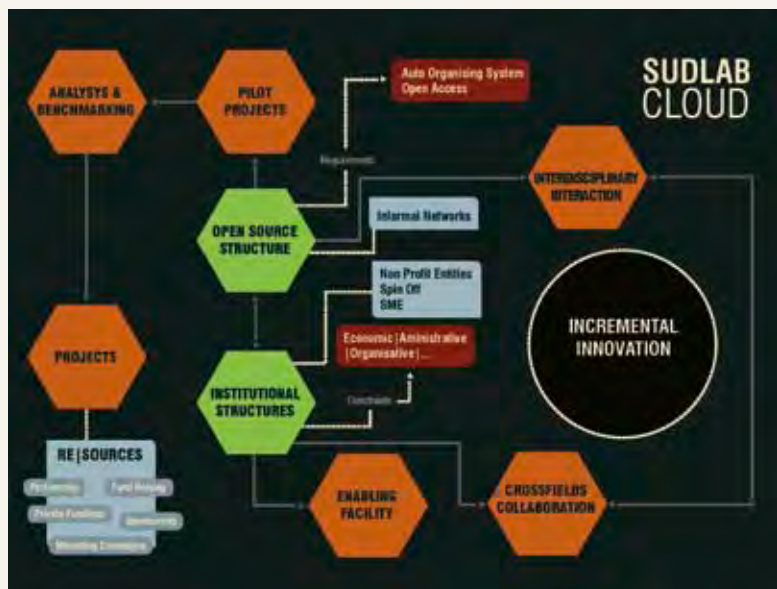
→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

SUDLAB activities are based on the principles of free association and cooperation to create and share ideas, resources and skills. It aims to provide creative, communication and logistic support to talented artists and designers to collaborate within and across their domains, offer-

IMG. 02 — SUDLAB Peacetime Resistance Manifesto.



IMG. 03 — SUDLAB Cloud.



ing physical and online venues, ICT expertise and a network of professional relations. The lab acts as interface and partner with a variety of diverse public institutions (including museums and libraries), associations, festivals, universities, private companies and media.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

The recent various cross-domain and artistic initiatives organised by SUDLAB includes the interdisciplinary seminar *Mediterraneo Musica Migrazioni* and the exhibition *Hayastan – Veraznunt. Mediterraneo Musica Migrazioni*, curated by Iain Chambers in Naples¹ as a multimedia dialogue on Mediterranean cultures, migrations and music between presenters and the public [Imgs. 04–06], engaged Iain Chambers (Professor at L'Orientale University of Naples), Berlin-based Albanian documentary film maker Anri Sala, English installation artist and film-maker Isaac Julien, Neapolitan painter Lello Lopez and Sicilian musician/producer Mario “4mx” Formisano, bassist in the group Almamegretta. The seminar addressed the question of physical and symbolic borders, exploring how the uprooting promoted by music can enable us to move in extra-territorial spaces and in the languages of contemporary art, elements that provide an emotional approach to help us to understand and listen to the world, to “bend” the traditional maps of perceiving the Mediterranean cultural space.

The exhibition *Hayastan – Veraznunt*² was cre-

ated with the intention of investigating and representing the history and diaspora of the Armenian population, victim of a double genocide (in 1894 and 1915) and forced to leave their homeland (Herzig, Kyrkchian 2005; Hovannisian 1986). Today the dramatic history of Armenia is often forgotten and not acknowledged. Italian video artist Antonello Matarazzo [Img. 06] and painter Lello Lopez paid a tribute to the Armenian people, researching personal and collective stories connected to their genocides and diaspora, and representing them through diverse evocative media.

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IMG. 04 — Mario “4mx”
Formisano and Iain
Chambers, seminar
Mediterraneo, Migrazione,
Musica. SUDLAB 2011.





IMG. 05 — Lello Lopez, seminar Mediterraneo, Migrazione, Musica. SUDLAB 2011.



IMG. 06 — Veraznunt, still frame. Antonello Matarazzo, 2011.



SUDLAB: Interview with Antonio Perna

→ INTERVIEWERS

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

Michaela Quadraro recently completed her PhD on Cultural and Post-colonial Studies of the Anglophone World at the University L'Orientale in Naples. Her research focuses on visual culture, new media, digital art and post-representation.

→ INTERVIEWEE

Antonio Perna deals with cultural planning, community development and new technologies applied in interdisciplinary creative contexts, with a focus on cooperative configurations and open source models that can help in implementing projects and policies aimed at sustainable development and active reduction of cultural and technological divides. President of SUDLAB with working experience in Universities, profit and non profit organizations, Antonio researches and designs cultural projects aimed at the exploitation and communication of excellence, underutilized resources, dissemination of cultural and creative contents.

→ ABSTRACT

This case study looks at the potential role of local cultural associations as cross-domain connectors between local, national and international audiences. SUDLAB is an example of a low-budget but dynamic cultural lab based in southern Italy, an area characterized by an historical economic gap with the rest of the country, internal immigration and mobility and high levels of extra-European migrants. The association engaged with cultural planning, community development and new technologies applied in interdisciplinary and cooperative contexts. Antonio Perna talks about researching and designing cultural projects aimed at the communication of excellence, the exploitation of underutilized resources, and the dissemination of cultural and creative content.

PREVIOUS PAGE — Antonio Perna, SUDLAB.

In your experience, what are the main challenges and benefits in collaborating with cross-domain institutions at national and international level (museums, libraries, universities, industry, research centres etc.)?

As a centre for arts, design and the new information and communication technologies applied to cultural contexts and projects, here at SUDLAB we aim to develop innovative cooperative models overcoming entry barriers in institutional models, exploring informal and open configurations for inclusion and social transformation. So for us the main benefit of collaborating is the shared learning, the comparison and mutual enrichment of diverse processes and the exchange of best practices. The challenge comes from the absence of a supporting infrastructure for this type of networking, especially since these collaborations evolve over a medium-long period. At European level, there are some European Commission programmes for collaborative projects, although in my view the process of networking should be more facilitated.

Can you give an example?

At national level we had a useful collaboration with the Research Centre of Academy of Fine Arts of Brera in Milan¹, in which we had access to high quality content and shared best practices. Initiating the collaboration was straightforward, but now maintaining this partnership is not easy because we are not e.g. in Sweden, The Netherlands or in Germany, there is no supporting infrastructure to facilitate networking over the longer term. At European level one further challenge is to identify and select prospective partners: you can get in touch with an organisation after discovering that they participated to e.g. a European project, but currently there are no public rating mechanisms to understand how well that organisation did within the project and what results it achieved.

Do you think that the degree of collaboration and cooperation waxes and wanes over time?

Certainly in collaboration there are different phases, depending on the project and on the partners involved. The first phase, the contact, is about discovering and understanding what the other organisations do, what are their goals and what are the potentialities of a partnership. Then if the possibility of collaboration arises, in our case it is often a wave-like process, with more intense and slower phases. Personally I think that starting a collaborative project at full speed and in a formalized manner might be counterproductive, because you need to learn working together and if the partnership doesn't work as expected you might need to reconfigure your collaboration with different partners. I prefer initial informal collaborations, because in my experience they are characterized by strong commitment and good achieved results. Without a budget, only really motivated people sharing similar values are willing to join us and to cooperate within a trusted network. When the collaboration is formalized, institutionalized from the start, sometimes it is the institution "forcing"

¹ <http://www.accademiadibrera.milano.it/>.

the collaboration rather than this being a voluntary initiative of the staff members. For this reason, although we are glad that local authorities began to look for our collaboration, we are concerned that receiving public funding might negatively influence our open collaboration structure. But realistically you need both phases: an informal phase and then a formalization and funding of the collaboration. It would be helpful if the national governments and the European Commission could facilitate the informal phase of getting to know partners before starting a formal collaboration. I think you can rapidly and easily recognize an expert and knowledgeable person, but you need to have the possibility of meeting and talking.

Are there interesting networking initiatives for SUDLAB at European Commission level?

We look with attention at the sectoral EU's Culture Programme² and at the innovation-focused Framework Programmes such as FP7.³ In our case the Grundtvig Programme⁴ is particularly interesting because it supports adult learning staff to travel abroad for learning experiences, through exchanges and various other professional experiences.

SUDLAB and cultural policies: are there interactions?

Operating in an area with a history of delayed development long contaminated by cultural policies implemented as a means to political consensus, and thus lacking elements such as institutional/social trust and the promotion of meritocracy, SUDLAB's vocations for collaboration, cooperation and networking have developed into configurations that are fluid, both interdisciplinary and inter-sectoral and have attracted a wide range of diversified actors and competences at national and international level. We aim to be a cultural sensor at local level, so we are interested in contributing to shape cultural policies, grounding them into the direct knowledge of local realities in Southern Italy so that can have a real impact. In this way we hope that the Mediterranean area can further contribute to shaping policy-making decided in North Europe. For example, it would be helpful if the European Commission could monitor more closely the allocation and results of the Structural Funds and the Cohesion Fund at regional level, which at present—at least in Southern Italy—are bringing a doubly damaging result, because they are not designed towards delivering excellence and because they do not bring back feedbacks of real situations, thus contributing to corrupting the funding system.

In a recent workshop⁵ you mentioned that SUDLAB is inspired by the concept of “community of practice”. Can you elaborate on this?

The systematic crossing of geographical, organisational, cultural and sector contexts has generated communities of practice combinations that are dynamic, often having very rapid life cycles, and can produce value and

2 http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm.

3 http://cordis.europa.eu/fp7/home_en.html.

4 http://ec.europa.eu/education/lifelong-learning-programme/grundtvig_en.htm.

5 <http://wp2.mela-project.eu/wp/pages/research-field-02-brainstorming>.

unexpected positive results even in contexts chronically lacking resources. In the open software world (e.g. Linux) there are some well-known examples of communities of practice, which succeeded in proposing alternative ways of cooperation as opposed to the proprietary software world. They did not just initiate a successful cooperation, but became an alternative model to the commercial software model. In Sweden I experienced directly that communities of practice are at the heart of project development. The evaluation process is not hierarchic but horizontal, among peers. It is therefore richer (because it involves collective intelligence) and more dynamic. The picture that emerges is that of sentient and self-organised systems with a DNA capable of rapidly adapting to the conditions of context to produce value in an asymmetrical ratio between economic resources and results. In so doing, research shifts from a complementary role to one that is fundamental for the overall sustainability of cultural projects. In addition to communities of practice, it is also interesting to mention communities of interest, bringing together stakeholders with a common interest from different communities of practice.

Are you aware of communities of practice in which museums are involved?

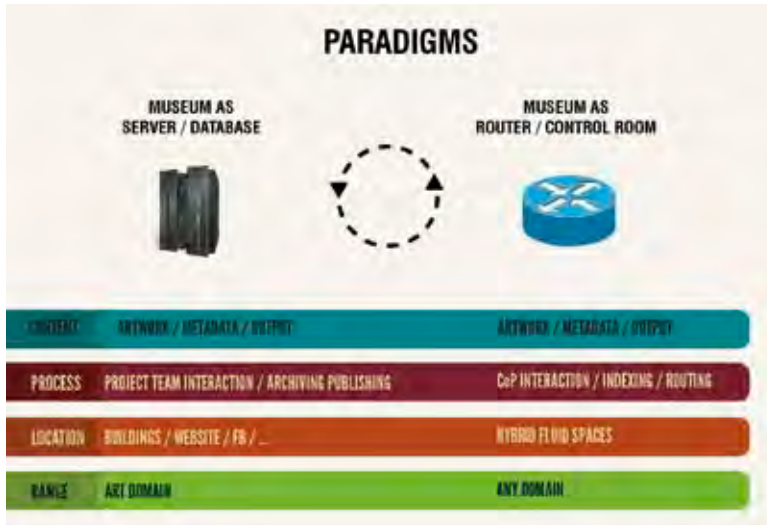
Not that I know of, probably because museums are traditionally-minded institutions. But I know for example that in Sweden the Royal Library took the initiative of coordinating an office for archives, libraries and museums, as a joint initiative of the Royal Library, the National Museum of Fine Arts, the National Heritage Board, the Swedish National Archives and the Swedish Council for Cultural Affairs. I think that the application of communities of practice in cultural institutions, typically based on top-down pyramid decision making models, could assist in optimising creativity and knowledge sharing through spontaneous learning and the deconstruction of rigid channels that prevent dialectics of innovation. This could work both internally and between organisations, establishing new relational dynamics with complex networks of stakeholders (museums, libraries, experts, artists, civil society, non-profit org., SMEs...). It could be particularly interesting for museums [Img. 01]. Adopting the cooperation paradigm of communities of practice, museums could become routers no longer constrained within fixed spaces but rather acting as bridges of cultural and social contents.

In your view, how can digital technology contribute to networking of cultural organisations?

Communicating, making people and initiatives visible online in authoritative websites contributes to their recognition, and can trigger further collaborations, with a domino-like effect. For example in our case, our participation in the DMY International Design Festival Berlin 2012⁶ led to a declaration of intent for collaborating in the long term, and the idea to bring DMY International Design Festival here at Portici. The National Museum of Pietrarsa⁷ is very interested in freely hosting this

6 http://dmy-berlin.com/en/festival_2012/central_exhibition/sudlab.

7 http://www.fsitaliane.it/cms-file/allegati/il-gruppo/The_national_railway_museum_of_Pietrarsa.pdf.



IMG. 01 — Museums as routers. SUDLAB, 2012.

“Mediterranean” edition of DMY International Design Festival, and we are currently waiting for the political-institutional commitment, not just in terms of funding but also authorizations. The engagement of local institutions here is not an additional presence but rather a prerequisite for the project successful outcome.

Another example is our collaboration with the University of Naples for hosting at SUDLAB workshops on food and fashion design. In this case we promote online the design projects, and depending on the feedback we will receive we might activate a spin-off or organize exhibitions.

This diagram⁸ was proposed a few years ago by OCLC for collaborations between museums, libraries and archives. Do you think it could apply also to SUDLAB collaborations?

At SUDLAB the contact phase represents a crucial step towards collaboration. Cooperation is usually an incremental process in which you learn to cooperate. Convergence is the most challenging to achieve, especially at institutional level. For example with Iain Chambers, at the Department of Human and Social Sciences, University of Naples, after the initial contact phase we organised a series of events, and from there we will move to cooperate towards the creation of an integrated portal for cultural studies, which could be seen as a convergence process in which also other partners could progressively join beyond the University and SUDLAB.

But at the very beginning, in the contact phase, it is essential to verify the alignment of strategic objectives between perspective partners. Perhaps before cooperating with an organisation it could be useful to have “collaboration experiments”, to test the partnership. Also time-dimension and collaboration dynamics are important. For example interdisciplinary,

8 See Img. 01 in introductory chapter of this book, section Cultural institutions and cross-domain collaborations: potentialities and challenges.

cross-domain collaborations can take time because partners need to align their working approaches, but slowing too much could kill a project. In terms of dynamics, a mediator could anticipate negative dynamics during the collaboration. In my experience I also noticed that when a network is temporarily dispersed because of a disruptive partner, it gathers together again in a new configuration, that is if the intention of the participants to collaborate is genuine. A successful network could be compared to a living organism, in which the codified antibody is meritocracy.

How was the interdisciplinary seminar *Mediterraneo Musica Migrazioni* created?

We are in contact with various contemporary artists and musicians and institutions, one of which is the Department of Human and Social Sciences at the University of Naples. In the initial contact phase we learnt about their theories, methods and objectives, and in their cultural theories we foresaw a potential practical application and a connecting thread, which we implemented by gathering together the heterogeneous community gravitating around SUDLAB. It was an experiment of applied interdisciplinarity! Furthermore, migration within the Mediterranean area at present is mostly communicated only by mass-media, whilst we are exploring it from a content point of view, with the goal to contribute to the critical debate both online and off-line.

Cultural Heritage (Arts)

SHOUT

Contemporary Art and Human Rights

Glasgow Museums: Sanctuary and Beyond

→ ELLEN MCADAM

Ellen McAdam is Head of Museums and Collections for Glasgow Life. After reading archaeology at Edinburgh and Oxford she undertook post-doctoral research in international museums. She worked for a number of heritage organisations before joining Glasgow Museums in 2001 as Collections Services Manager. She has contributed to the delivery of a number of HLF-funded projects including the Kelvingrove New Century, Riverside Museum and Glasgow Museums Phase 2 projects. Ellen is currently leading on the development of the joint Kelvin Hall project with the Hunterian Museum and National Library of Scotland, and of the project to refurbish the Burrell Collection. She has lectured and published widely on Near Eastern and British archaeology.

→ ABSTRACT

This essay focuses on a real-life example of operational approaches to multiculturalism in the museum sector. Ellen McAdam describes how, through the Sanctuary programme, Glasgow Museums responded to the Glasgow City Council's commitment to integrating asylum seekers and understanding and celebrating Glasgow's diverse population. The Sanctuary programme also opened the way for a number of projects (Curious, The Open Museum, People's Palace and Red Road Flats, Scotland Street School Museum, Our Museum Project) engaging with Glasgow's diverse communities.

→ SANCTUARY

In 2000, Glasgow City Council agreed to take up to 10,000 asylum seekers as part of the UK government's national dispersal programme. The city housed many of them in areas of multiple deprivations, placing them within established communities that were often already isolated and disengaged. There was no systematic programme of public information to explain the reasons for their presence, and the resulting conflicts and protests were exploited and manipulated by the media. In 2001 an asylum seeker was murdered in Sighthill. This tragic event marked a turning point. Asylum seekers organized protests to highlight the hostile response they had received, and local residents either joined them in solidarity or organized counter-protests about what they perceived as the preferential treatment of asylum seekers and refugees. As a result of these events, the Scottish media adopted a more constructive approach to the subject, focusing more on successful integration into local communities, and Glasgow City Council recognized the acute need to address the issues raised by residents and migrants.

In response to Glasgow City Council's commitment to integrating asylum seekers and understanding and celebrating Glasgow's diverse population, Glasgow Museums developed the *Sanctuary* programme. It had two strands:

- The *Sanctuary* exhibition in the Gallery of Modern Art (GoMA) in 2003 raised awareness of the problems of refugees and asylum seekers worldwide, countering the negative images portrayed by the media and local perceptions.
- The *Sanctuary* project offered to support new residents in developing the same access to local arts services as other Glasgow residents.

From the outset of the programme Glasgow Museums knew that we needed partners who had expertise in working with asylum seekers and refugees and understood the complex issues and sensitivities involved, and Amnesty International and the Scottish Refugee Council worked closely with us throughout. We also involved the entire team in GoMA in the development, from managers to front of house staff. It was important that staff could deal with the difficult issues raised by the programme, not only in terms of communicating with the public but in expressing and understanding their own reactions and feelings.

The exhibition [Img. 01] featured the work of 28 artists, including internationally famous names such as Louise Bourgeois and Antony Gormley, exhibited alongside the work of asylum seeker and refugee artists now living in the UK. An unprecedented 3,200 people from Glasgow's diverse community attended the private view. Visitor figures exceeded 210,000 over the six months of the show, and front of house staff reported a much greater range of visitors than to previous exhibitions. The exhibition clearly marked a new and more ambitious direction for GoMA, which began to engage more fully with current arts practice locally and internationally, acquiring major works and addressing important social justice issues.

The *Sanctuary* project began six months before the exhibition opening, and continued for six months afterwards. This allowed the team to establish relationships with community groups and develop partnerships with the relevant agencies. Participants contributed new work to the exhibition, where it was displayed alongside the international show, and the team was able to continue relationships with these new audiences after *Sanctuary* closed. The project offered new Glaswegians over 120 visual art workshops in 14 projects across the city, and 80 participants attended the private view. We developed the workshops with Glasgow-based contemporary visual artists in local venues that were easily accessible by participants, offering solutions to the barriers created by travel, childcare and communication. Participants also visited GoMA or another Glasgow museum, and they highlighted this as one of the best elements of the project. From April to September 2003,



IMG. 01 — *Sanctuary*
Exhibition, GoMA 2003.

Sanctuary presented or took part in over 40 arts events across Glasgow.

Shortly after the exhibition closed we worked with two key partners to hold a conference for asylum seeker and refugee artists of all disciplines. One outcome was the Glasgow “Artists in exile” group, which continues as an independent organisation renamed iCAN, the inter-cultural arts network.

→ THE LEGACY OF SANCTUARY

Sanctuary has left a number of legacies. It was the first of a series of major biennial exhibitions at GoMA on social justice issues including violence against women, sectarianism and LGBT rights. It also marked the beginning of a period of major contemporary art acquisitions for the city’s collection, supported by the Art Fund. We developed lasting relationships with a wide range of external partners and now contribute regularly to events such as Refugee Week and the Festival of Museums. Glasgow Museums enjoys an international reputation for learning, access, outreach and social inclusion, and considers itself to have embedded social justice within its museological practice. A number of projects have taken the work of engaging with Glasgow’s diverse communities forward.

→ CURIOUS: EXPLORING STORIES, CULTURES AND IDEAS IN A CHANGING CITY

Curious is a three-year project funded by Legacy Trust UK and the Scottish Arts Council to develop Glasgow’s cultural and volunteering programme in support of the 2012 Olympics and the 2014 Commonwealth Games. It involves:

1. A programme of engagement with new and established community groups [Img. 02]
2. A community-led exhibition in St Mungo Museum of Religious Life and Art, with an accompanying learning programme [Img. 03–04]
3. A training programme in cultural diversity
4. A conference on the impact of cultural and sporting events.

The participation of ESOL¹ students from the City of Glasgow College, many of whom are asylum seekers or refugees, has been particularly successful, supporting them in coming together as a multilingual group and using St Mungo as a language café. The exhibition based on participants’ interpretation of and reaction to museum objects they selected from store has received a mixed reception from the general public. The comments in the visitors’ book are largely positive, but some verbal comments have suggested that it is too subjective and lacks substantial information. On reflection this is perhaps not surprising, since the process was primarily designed to facilitate communication among museum staff and members of the group, and not between the group and a wider public. In extending the principle of community engagement to other areas of the service it will be important to ensure a balance between community content and curatorial expertise.

1 English for Speakers of Other Languages



IMG. 02 — CurioUS event
St Mungo Museum 2011.



IMG. 03 — CurioUS
Exhibition St Mungo
Museum, 2011.



IMG. 04 — CurioUS
workshop 2011.

→ THE OPEN MUSEUM

The Open Museum, Glasgow Museum's outreach service, is responsible for taking the city's collection out to groups who are unable to visit museums, using handling and loan kits [Img. 05] and community museums, and for supporting relationships with groups who are not traditional museum visitors. They work with other agencies to support a wide range of community groups and projects across the city. These include the Govanhill People's History Project, a local history project that focuses on the continuity of immigration in the area, the Slovak Roma project, and a project with Govan and Craigton integration network, working with refugees and asylum seekers to create an exhibition at the Southern General.

IMG. 05 — Open Museum 1950s handling kit.



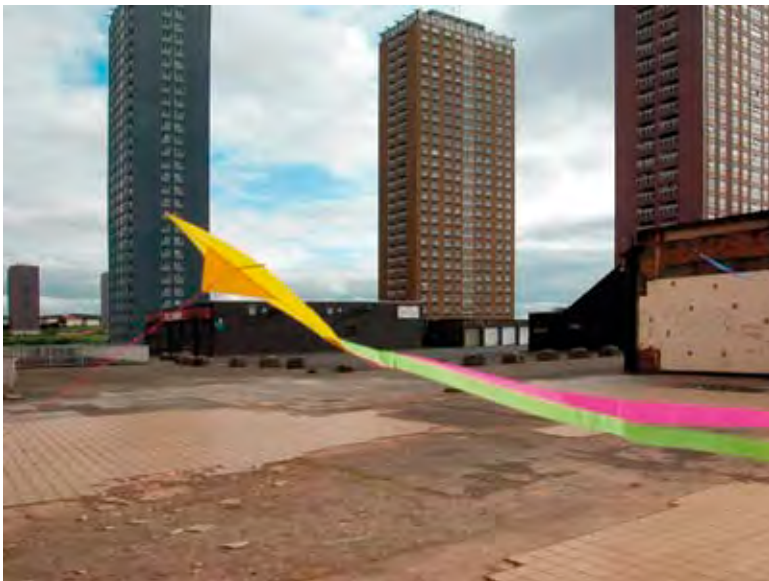
→ THE PEOPLE'S PALACE AND RED ROAD FLATS

So far we have considered a range of exhibitions and projects addressing new asylum seekers and refugees. These are all, by their nature, temporary. We have not, with one small exception, addressed issues of migration in the (semi)permanent displays in our venues. Since these collectively receive around three million visits per annum they are a very cost-effective way of presenting these issues to a mass audience and embedding awareness in all our programming.

The virtual absence of migrants from our displays is all the more surprising in view of the fact that, historically, Glasgow has been the recipient of successive waves of immigration. The Beaker People of the Bronze Age may have originated in Spain or Central Europe, the Roman Army passed this way, Govan was visited by the Vikings, and medieval Glasgow, a cathedral and university city, was a cosmopolitan place with links to France, Spain and the Rhineland. In the later 18th century, when Glasgow was laying the future for its later mercantile and industrial dominance,

the textile, ceramics, chemical and extractive industries began to absorb a substantial movement of population from the Highlands, where the ethnic cleansing that followed Culloden in 1746 was followed by a long campaign of social engineering and depopulation by Highland landowners. In the course of the 19th century the Highlanders were joined by, among others, Irish, English, Italians and Jews. The 20th century saw the arrival of South Asian migrants, Chinese, and (mainly) Europeans displaced by World War 2, and this century has seen the arrival of refugees and asylum seekers from all over the world, as well as workers from the European Community.

The arrival of so many migrants in the city's historic core along the High Street, combined with the Scottish housing tradition of building up rather than out, led by the mid-19th century to horrific overcrowding, the worst in Europe, appalling public health statistics and a massive programme of slum clearance in the 1860s under the aegis of the City Improvement Trust. From that period until the present Glasgow has struggled to provide good, affordable housing conditions and address the social problems arising from multiple deprivation. After World War 2 the answer seemed to lie in high-rise developments, of which the Red Road flats on the north-east of the city were a leading example. Originally seen as an exemplar of all that was good in social housing, they gradually came to represent much that was problematic, and are now scheduled for demolition. This is where the first wave of asylum seekers and refugees were housed in the early 2000s. Glasgow Life and partners including Glasgow Housing Association and the University of Edinburgh have been running a long-standing cultural project with the occupants to record their experiences of living in the Red Road flats [Img. 06]. The Open Museum and our specialist Glasgow history curators have been working with community groups to translate this into displays in the People's Palace that will link



IMG. 06 — Red Road Women's Centre—kite and flats.

recent experiences of Red Road and other high-rise developments into the history of public health and housing in the city, including the evidence for the horrific 19th-century conditions in the East End.

→ SCOTLAND STREET SCHOOL MUSEUM

The south side of Glasgow was the destination for many 19th-century migrants, particularly the densely populated area, now demolished, known as the Gorbals. In the 20th and 21st centuries the south side has also received many migrants, and is now home to a substantial and settled south Asian population as well as more recently arrived asylum seekers and refugees. Scotland Street School Museum, designed by Charles Rennie Mackintosh, is currently described as a museum of education. We plan to work with local communities to refocus the displays on growing up, working and living on the south side of Glasgow, so that it reflects the life and history of the area in the same way as the People's Palace reflects the history of the East End.

→ KELVIN HALL AND THE PAUL HAMLYN OUR MUSEUM PROJECT

We are working with partners including the University of Glasgow's Hunterian Museum, the Scottish Screen Archive and the Royal Conservatoire to create a museum store with teaching, research and community facilities in the Kelvin Hall building. As part of the project we will be working with the Paul Hamlyn Foundation on a programme of organizational change that will embed community participation in our working practices, and the project will shape the way in which we design the facilities and programme in Kelvin Hall. The Kelvin Hall project thus offers a chance to create a new type of forum for knowledge exchange between professionals, academics and the community, addressing a wide range of issues through different media—discussion, performance, and displays. We hope that Kelvin Hall, and the robust dialectic of new and old Glaswegians, will transform the traditional academic view of knowledge exchange as operating in one direction only.

Through all these projects we propose to embed awareness of the long and dynamic history of migration in the consciousness of citizens and visitors, and to celebrate through a range of media the creativity and dynamism of the city.

Case Studies and Interviews

Perla Innocenti



IMG. 01 — *Museu
d'Art Contemporani de
Barcelona. Facade view.*

Case Study: Centre d'Estudis i Documentació—Museu d'Art Contemporani de Barcelona

Vitality and diversity of present-day Spain itself owes something to the contributions its museums have made to the active reconstructions of the various identities of its citizens (Reuben Holo 1999, 2)

→ HISTORY, AIMS AND VISION

Spanish museums have been identified as agents of social change within the emergence of a centralized democracy following Franco's dictatorship. From Andalucía to Asturias, museums emerged as one of the tools to re-define the notion of Spanish identity and relations between centre and periphery. By the end of the century, Reuben Holo argued that "Spain's museums demonstrated a wide range of aspirations that reflects the population's own increasigly cacophonous and kaleidoscopic sense of itself" (Reuben Holo 1999, 199). This is also the case of Cataluña.

The original idea of creating a museum of contemporary art in Barcelona dates back to 1959, and was finally realised in 1995 (Massot 1995; Holo 2000; ICOM Barcelona 2001; Ribalta, Borja-Villel and Cabanas 2009). During the Fifties art critic Alexandre Cirici Pellicer and other leading figures of the local art scene began collecting artworks and organising exhibitions of contemporary artists with the goal of creating a museum. A politically-charged

exhibition in 1963 (*L'art i la pau*) brought a temporary stop to the museum plan, which was resumed in 1985 by Joan Rigol, the then Culture Councillor of the Government of Catalonia, and other representatives of Barcelona City Council's Department of Culture led by Pep Subirós. However the project was once more put on hold, because of a change of leadership in the City Council. A year later, the new City Council led by Pasqual Maragall commissioned architect Richard Meier (Meier 1997) to design the Museu d'Art Contemporani de Barcelona (MACBA) [Img. 01]. The creation of the MACBA Foundation, chaired by entrepreneur Leopoldo Rodés, followed, and in 1988 the MACBA Consortium was created, comprising the Government of Catalonia, Barcelona City Council and the Museu d'Art Contemporani de Barcelona Foundation (the Spanish Ministry of Culture joined the Consortium in 2007). The museum was officially inaugurated in 1995 in the multicultural neighbourhood of Raval. MACBA mission focuses on "disseminating contemporary art, offering a diverse range of visions, and generating critical debates on art and culture, while aspiring to reach increasingly diverse audiences. MACBA is an open institution where citizens can find a space of public representation, and also prioritises education and innovation in its field. All of the above, in addition to its com-

IMG. 02 — *Museu d'Art Contemporani de Barcelona and Study Centre.*



IMG. 03 — *Library Reading Room, Museu d'Art Contemporani de Barcelona, Study Centre.*



mitment to heritage preservation and networking with other institutions, place MACBA at the forefront of the art system in Catalonia and confirm Barcelona's position as a world art capital and an international benchmark."¹

Within this context, MACBA Centre d'Estudis i Documentació (Study Centre) has been opened in 2007 to foster the development of the museum, extending its scope of activity beyond exhibitions to act as a research centre, a structure of dialogue and mediation, a social and dissemination space. MACBA Study Centre acknowledges the importance and value of documentary sources to contemporary art practices within the broader dialectic dialogue of artistic creation, exhibition design and society (Dávila 2011; Dávila 2012). The Centre aims to be a network, both in terms of partnerships and online presence, to make these materials accessible to wider audiences.

The Study Centre represents the evolution of the previous MACBA library (Dávila 2008), opened in 1995 in a small space, understaffed and with modest funding for a rapidly growing collection of publications. Between 1995 and 2007 the MACBA figureheads and in particular its then director, Manuel J. Borja-Villel, supported the realization of a documentation centre to relate to contemporary art, for collecting, researching and making accessible the various relevant documentary holdings of the museum (from artist books, archives of individuals and entities, posters and photographs, to invitations and pamphlets, reference books and audiovisual documents) which at the time didn't have an adequate location.

The architectural project for the Study Centre began in 2005 when MACBA was given permission by Barcelona City Council to use a building adjacent to the museum [Img. 02], inaugurated in late 2007. The building is involved in three areas of activities, which mirror the Study Centre's missions of research centre, structured dialogue and mediation, and social and dissemination space. The Documentation Centre occupies the second and third floors and includes the Library [Imgs. 03–04] and the Archive. All support research on art and contemporary culture through a variety of reference and special collections, whose accessibility and conservation requirements determine their storage location [Img. 05]. However in order to promote the interrelationships of these documentary collections, both Library and Archive holdings are catalogued in a single database.

The first floor is dedicated to educational activities: courses, workshops and seminars also held in collaboration with the two universities in Barcelona. The ground floor is used as an exhibition space to showcase the Study Centre collections, which focus on Situationism, Fluxus, feminism and art, art and political activism, and loans from other institutions or private collections.

→ ORGANISATIONAL STRUCTURE

The Museu d'Art Contemporani de Barcelona is a publicly owned but privately managed institution. MACBA is managed by a Consortium which includes the Government of Catalonia, Barcelona City Council, the Spanish Ministry of Culture and the MACBA Foundation. The Consortium is also charged with ensuring that

1 <http://www.macba.cat/en/a-public-mission>.

the permanent art collection reflects main contemporary arts trends. The MACBA Foundation is responsible for securing the funding required to build and maintain the permanent art collection. The Foundation, which meets three times per year, is composed of four partners, three of which change every four years though not all at the same time.

At present the Foundation does not provide funding for the documentary collections of the MACBA Study Centre, which is partly supported by external funding sources and is managed by a Library Committee composed of Trustees who do not interfere with the MACBA Foundation. The Study Centre team is composed of architects, librarians, archivists, graphic designers and interns who periodically participate in various activities.

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

MACBA Museum regularly collaborates and is engaged in co-productions with other national and international museums. Research activities and research partnerships are supported through its Public Programmes and the Independent Studies Programme.² Furthermore, as part of its commitment to fostering dialogue between research and contemporary arts practices, MACBA Study Centre offers a program of residencies for academic researchers, artists and other specialists in contemporary art. MACBA Study Centre aims to network through developing partnerships with other institutions and through its online presence, and thereby to

make its documentary materials accessible to wider audiences.

Collaborations include national initiatives (such as the project SLIC—Software Libre e Instituciones Culturales³), the European space (*L'Internationale* project, described in the following section) and extra-European countries, for example for the active Publications Exchange Programme with other cultural institutions (see interview with Mela Dávila).

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

The SLIC—Software Libre e Instituciones Culturales project is an interesting example of the collaborations pursued by the Study Centre.⁴ SLIC was initiated in 2008 by Medialab-Prado (Madrid) and Hangar (Barcelona) as a collaborative project among diverse Spanish cultural institutions (including the MACBA Study Centre, the nearby CCCB—Centre de Cultural Contemporània de Barcelona⁵ [Img.06] and Fundació Antoni Tàpies) to exchange knowledge and experiences for developing an interoperable Open Source software platform to interconnect digital archives of different institutions. The project arose as a response to the Catalan Government's request to use commercial proprietary software for archiving.

In contrast to Europeana, whose approach was originally based on library cataloguing and metadata, SLIC focused on archiving for contemporary art archives of small to medium size.

3 http://medialab-prado.es/article/5_encuentro_slc.

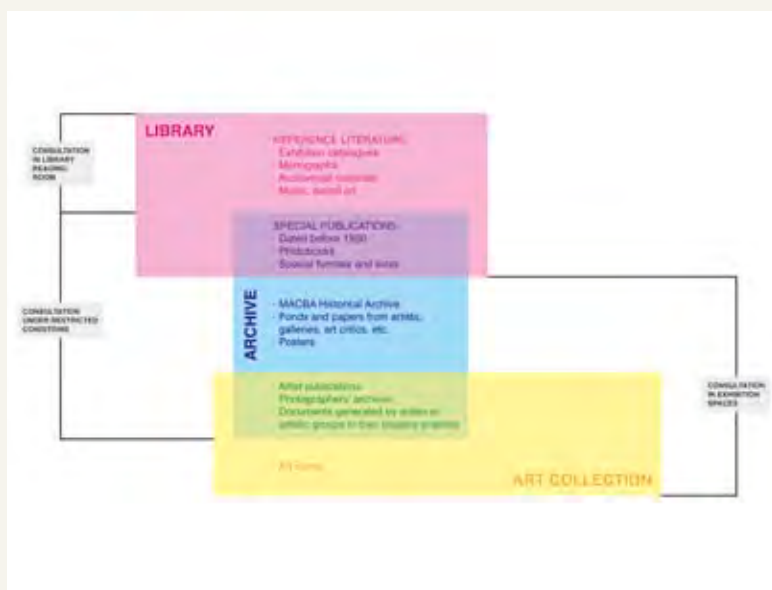
4 Perla Innocenti and Sabine Wieber, personal interview with Pamela Sepulveda, Head of Archive, MACBA Study Centre, 2012.

5 <http://www.cccb.org/en/>.

2 <http://www.macba.cat/en/pei>.



IMG. 04 — Bibliographic Holdings Room, Museu d'Art Contemporani de Barcelona, Study Centre.



IMG. 05 — Intersections between the Library, Archive and the Artworks, Museu d'Art Contemporani de Barcelona.

It is an open-ended project based on voluntary, informal agreements between institutions and about fourteen staff members are involved overall. Activities include a series of meetings since 2009, accompanied by online discussions and software development which led to the creation of an archiving prototype with a semantic web interface for browsing. The idea of Open

Source archiving software attracted the attention of various other small institutions across Europe. However without a stable budget (the government funding only covered the first year, and the current financial situation in Spain provoked further government cuts) and a dedicated working space, the continuation of SLIC and the implementation and



IMG. 06 — CCCB—Centre de Cultural Contemporània de Barcelona.

maintenance of the prototype is currently uncertain. Among MACBA Study Centre initiatives, *L'Internationale*⁶ is an international collaborative project founded in 2009, whose five museum and art-related archives (Moderna Galerija, Ljubljana; the Museu d'Art Contemporani de Barcelona; the Van Abbemuseum, Eindhoven; the Museum Van Hedendaagse Kunst, Antwerp and the Július Koller Society, Bratislava) agreed on the shared use of their collections. The aim of *L'Internationale* is to “collectively challenge the dominant narratives of art history and the reference canon of Western art, and to study the inclusion and exclusion dynamics that take place in a unified European territory”.⁷

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6 <http://internacionala.mg-lj.si/>.

7 <http://www.macba.cat/en/collaboration-programmes>.



Museu d'Art Contemporani de Barcelona: Interview with Joan Abellá

→ INTERVIEWERS

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

Sabine Wieber is Lecturer at History of Art, School of Culture and Creative Arts, University of Glasgow.

→ INTERVIEWEE

Joan Abellá is MACBA Chief Executive. He was previously Chief Executive of the Poble Espanyol de Montjuïc in Barcelona. Joan studied Law at the University of Barcelona and Business Management at the ESADE Business School.

→ ABSTRACT

The Museu d'Art Contemporani de Barcelona (MACBA), committed to contemporary art dissemination, heritage preservation, networking and engagement with society, aims to redefine the role of contemporary art museums in the 21st century. Joan Abellá explains the concept of "MACBA Heritage", the interaction with diverse user communities and policy makers and inspiring organizational models.

In your experience at MACBA, what are the main benefits and challenges in collaborating with other national and international institutions, including but not limited to museums?

Nowadays collaboration is not typical in Catalan institutions, but in my view (not only in Spain but in Europe as well) it is the future, in particular under the current financial times. As a cultural institution, MACBA's obligations and constraints make it impossible to achieve all its goals alone. And there are local challenges, for example in Barcelona there is a gap between universities and museums which we at MACBA are trying to fill with our Independent Studies Program. So we are striving to collaborate with both local and international partners, connecting best practices from small scale to big scale organizations and converting them into a collaborative knowledge.

Do you think that the nature of MACBA as a contemporary art institution makes it more natural to collaborate?

When we think of MACBA, we think of an example of a 21st century museum. Our heritage at MACBA is represented by interconnected levels:

1. our art collection is the nuclear level
2. then there is our archival collection, which contextualises our artworks
3. these two previous levels are encompassed by what I call "MACBA knowledge"
4. and then there is the level of life memory.

All of this is MACBA heritage, and our vision is to bring it to society in a bidirectional transfer. Our stakeholders are universities, cultural centres, and private companies.

Which is the public that MACBA is addressing? Is the local communities, Catalan society, Spanish society, or the international public?

We have many local visitors but we also have many remote visitors, coming from more than twenty countries all over the world. Barcelona is per se a special place: it is a touristic place, but it is also the place of arrival of many immigrants from Pakistan, South America who do not necessarily settle down here. In this sense the city is constantly shifting, it is a very dynamic and diverse population. In El Raval neighbourhood locals speak a hundred languages, but they don't come to MACBA. They use a lot the public space around MACBA for skating, playing music or dancing in front of the glass facade. But for them MACBA represents official culture: either Catalan or international, but not their culture.

We are working on this and are engaged in pilot programs such as special guided tours for them. But the problem is who is "them"? Are they Pakistani? South Americans? Chinese? We need to work with micro-communities through micro-actions. For this reason we have collaborations with the local schools. It is a question of micro-politics.

Are you in dialogue with the Government and cultural policy makers in regard to MACBA mission, goals and activities?

We are building this vision and we are trying to explain it to the Cata-

lan government, which does not necessarily understand the same vision. It helps that the MACBA Board includes local, Catalan and Spanish government members, and in addition we also have a private foundation. So if you look at our partnerships (for example with the Centro de Art Reina Sofia in Madrid¹, Museu Nacional d'Art de Catalunya (MNAC)², CCCB—Centre de Cultura Contemporània de Barcelona³) it is interesting because at the same time MACBA is public/private, local/national, Catalan/Spanish. But it is also challenging because we are interfacing with different kind of institutions at different policy levels. Furthermore, the absence of universities engaged in the arts sector sometimes forces MACBA to be an arts centre, because in Barcelona at the moment there are no arts centres. That is a challenge for the city: there is not a Kunsthalle or any curatorial studies programmes—the closest to that is our Independent Studies Program. But we don't have residences for artists, which would be important.

How do you collaborate with other institutions to fill these gaps?

For example we are working with CCCB, which is a cultural centre without a collection, to share our collection. This approach was born out of our experience of collaborating with the biggest Catalan bank, La Caixa, with which we share our art collections. We have been discussing for 15 years with MNAC and we are finally setting up an agreement to set up a national collection, independent of where it is physically hosted, like that of Tate Britain. We are not questioning the ownership of the collections. We are proposing a different, shared use regulated by agreement. That is a radical and challenging conception, but we are winning! This of course raises the question of what is contemporary heritage.

In my view contemporary heritage is composed of objects, knowledge, context, and relations with society.

I am in contact with other museums in Barcelona and recognize that with some of them we have similar approaches, for example with the CosmoCaixa Science Museum⁴, sponsored by La Caixa. And with the Museu d'Història de Barcelona (MUHBA).⁵

In meetings with these museum directors we often discuss the future of museums. And we can recognize two points of view: museums that are focused on their collections and nothing else, and museums that began to rethink the institution in terms of the relations with society. It is a radically different approach.

What would you like the role of the universities to be in this vision?

We would like to have much more exchange with universities, because at the moment we are in the middle of the education system, in between universities and schools. And we need to fill this gap.

1 http://www.museoreinasofia.es/index_en.html.

2 <http://www.mnac.cat/>.

3 <http://www.cccb.org/en/>.

4 http://en.wikipedia.org/wiki/CosmoCaixa_Barcelona.

5 <http://www.museuhistoria.bcn.es/>.

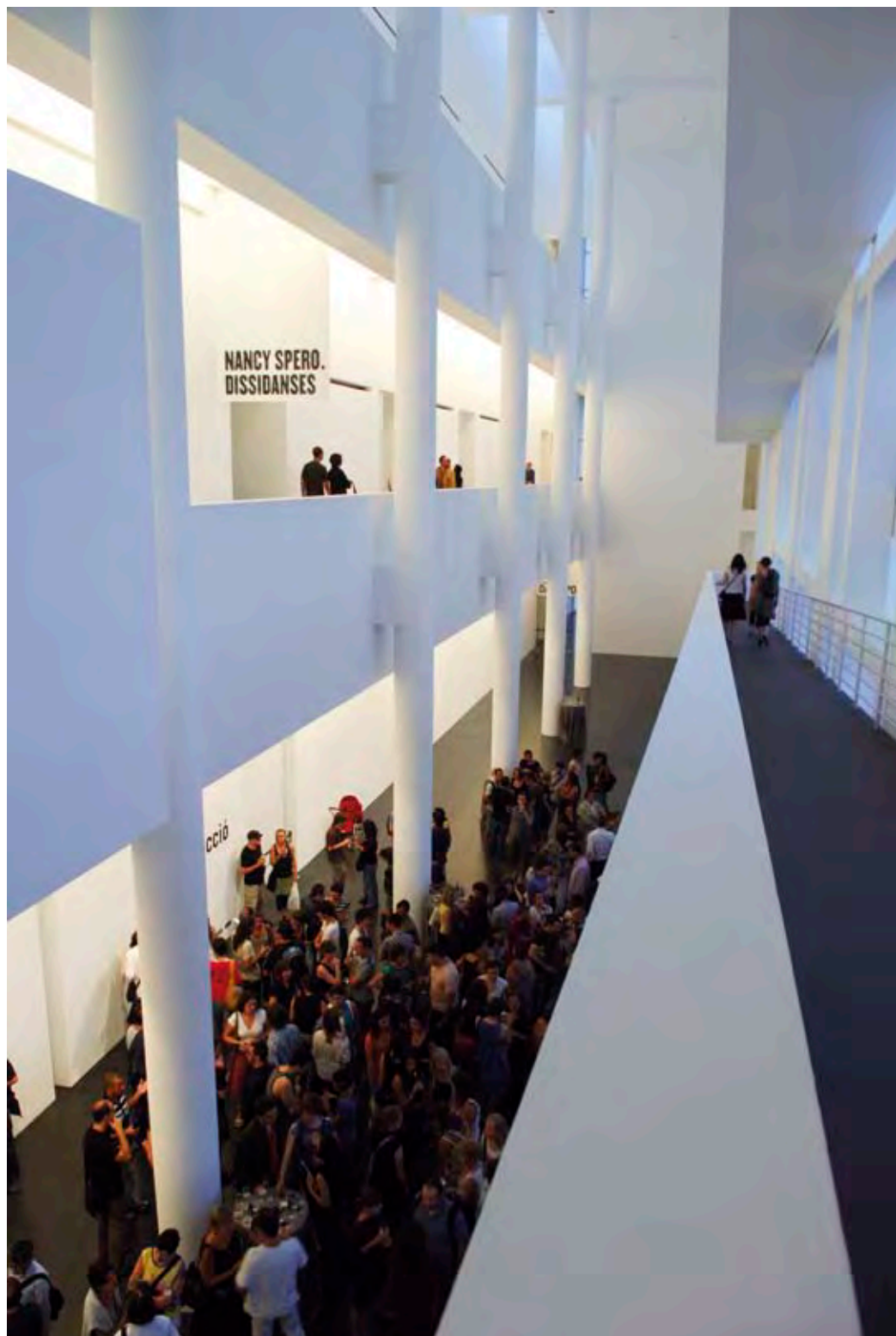
IMG. 01 — Lobby, Museu d'Art Contemporani de Barcelona.

What kind of best practices and models are you looking at?

In Catalunya there are many important research centres but for they are for sciences, not for the arts. So we are looking at best practices from other sectors, and from many points of view MACBA is more similar to a research centre than to a traditional art museum. It is much more open as an organisation, much more connected in collaborative ways with other institutions to share knowledge. For example in Catalunya we have an interesting and successful model: the university hospital. The hospital and its research is in between university and society. At the National History Museum in London⁶ they have a living metaphor of this approach: the Darwin Centre, which includes the Cocoon⁷, opened to the public in September 2009. The Darwin Centre is a state-of-the-art science and collections facility, where visitors can see world-leading scientists at work, specimens and displays and much more.

6 <http://www.nhm.ac.uk/>.

7 <http://www.nhm.ac.uk/visit-us/darwin-centre-visitors/cocoon/index.html>.





Centre d'Estudis i Documentació Museu d'Art Contemporani de Barcelona: Interview with Mela Dávila

→ INTERVIEWERS

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

Sabine Wieber is Lecturer at History of Art, School of Culture and Creative Arts, University of Glasgow.

→ INTERVIEWEE

Mela Dávila is the first Head of MACBA Study Centre. Mela holds a B.A. in English and German Philology from the Universidad Autónoma de Barcelona and completed postgraduate studies in Publishing at the Universitat Pompeu Fabra (Barcelona). She has worked as a translator, editor and freelance editor. Since 1996 she has held various positions at contemporary art institutions. She was head of publications at el Centro Galego de Arte Contemporánea (Santiago de Compostela), assistant to the director of MECAD/Media Centre d'Art i Disseny (Sabadell, Barcelona), and head of publications at Museu d'Art Contemporani de Barcelona—MACBA.

→ ABSTRACT

The Museu d'Art Contemporani de Barcelona (MACBA), committed to contemporary art dissemination, heritage preservation, networking and engagement with society, aims to redefining the role of the contemporary art museums in the 21st century. Mela Dávila tells us about the idea behind the creation of MACBA Study Centre, challenges in cataloguing documentary collections, the Publication Exchange Program, and national and international collaborations.

PREVIOUS PAGE — Mela Dávila, MACBA Study Centre.

How was the MACBA Study Centre conceived?

The former MACBA Director, Manuel J. Borja-Villel was very keen in creating a centre for documentary collections. At the time, the museum had a patrimonial art collection and a reference collection—although we had already started to collect some important archival materials which were scattered between the art collection and the reference library—but there was a gap in between both collections. So we envisioned the documentary collections, and the Study Centre in fact, as a sort of link between the artworks and the reference books—between, as it were, exhibiting and promoting research, which are two of our basic missions. In this sense, perhaps one of the most distinctive approaches of our Study Centre is that we conceive our documentary collection as not just an ancillary to the art collection, but rather as a way to round it up, complement and expand it. In practical terms, as a result of this perspective, we have taken the decision of cataloguing all types of documentary materials in the same database in which art works are also catalogued, so as to allow as much as possible seamless searches including results from both collections. MACBA Study Centre currently holds an important documentary collection for contemporary art, which includes, besides the institutional MACBA archive, a relevant collection of artist publications, personal papers of individuals—such as art critics or photographers—and entities—such as art galleries or magazines—as well as photography archives, a collection of ephemera illustrating the activity of over 25,000 artists, and a rich collection of audiovisual recordings coming from various sources, including recordings of the conferences, seminars, film screenings and any other public program events held at the Museum. In my view, our mission is to open these “invisible” drawers to the public, and so make them easily available as possible.

Are you aiming to make these archival materials accessible online?

Because of the heterogeneous and interrelated nature of these archival holdings [Imgs. 01–03], we believe that the consultation of the original sources and its conservation takes priority over its digital copy. We hope to make some of these materials online very soon, but we will indeed be very selective and careful about what to digitize: for instance, we would be interested in digitizing collections of artists’ letters, because they can be well accessed digitally. But we are not so interested in digitizing our collection of artist books, which have a physicality that makes them difficult to be accessed online without missing much of the experience.

In general, it can be said that we are making efforts to make at least some of our holdings available online, and have been pioneers in some of our digitization actions; we were, for instance, the first museum in Spain which uploaded a collection of photographs distributed online under a Creative Commons licence, and we are also very active in disseminating our photography collections on the platform Flickr... Both initiatives have been extremely successful.

How do you catalogue the holdings of the Study Centre collections?

Traditionally, museums have worked with the assumption that there



IMG. 01 — Unusual items in the archival collections. MACBA Study Centre.



IMG. 02 — Poemas visuales (in)comestibles en caramelos, Edgardo Antonio Vigo, 1995. MACBA Study Centre.



IMG. 03 — Poemas visuales (in)comestibles en caramelos, Edgardo Antonio Vigo, 1995. MACBA Study Centre.

is a clear distinction between a work of art and a document. When it comes to contemporary art, however, this distinction becomes more and more blurred. Take, for instance, these *Poemas Visuales* [Img. 02–03] by Edgardo Antonio Vigo: are they to be considered a work of art, and therefore included in the art collection, or rather an “artist publication” because they were edited in a series (as any other multiple or artist publication), and therefore included in the archive or library? In our view, this discussion is endless and useless, and it proves much more fruitful to work from the perspective that the art collection and the archive are two sides of a coin, rather than being connected by any hierarchical dependence. This is why, as already mentioned, when we set off we decided that we would catalogue both types of materials in MuseumPlus, an integrated museum management software in which our programmers implemented a specific module for this purpose.

When discussing cataloguing methods, it is also worth noting that the process of cataloguing the kind of items that comprise our collections is, in itself, very challenging: as such, subject headings are always ideologically charged, questioning theoretical and political positions, and they do not often describe so well the kind of materials produced by contemporary artists... so we are also striving to define our own set of key words which can classify the kind of objects we collect, but at the same time consciously try to avoid so much as possible those keywords that “interpret” rather than “describe”, and inevitably lead archive users to “read” them in just one way.

How was the library collection created?

Our current library collection started off as the result of a merger of the former MACBA library and the library of the Centre de Documentació Alexandre Cirici, which was created in 1984 (ten years before MACBA opened its door) at the Centre d'Art Santa Monica, also in Barcelona. At present, our library holds over 60,000 volumes (including books, magazines, multimedia) specialized not just in contemporary art but also cultural studies in general. Besides purchases and donations, our reference collection grows also as a result of our very active Publication Exchange Program. Among the different types of reference materials that the library holds, we are particularly proud of our periodical collection. In my opinion, the way to tell a good library from a mediocre library is having a look at their collections of magazines, so we invest a lot of efforts in keeping ours updated and expanding it with back issues, new sets of magazines that do not exist anymore, etc. In terms of “live” subscriptions, we regularly receive now more than 250 magazines from all over the world—many of which you would not easily find in bookshops.

What role is played by the collaborative Publication Exchange Programme in developing the library collection?

Most museums take part in some kind of Publication Exchange Program,¹ but we have strongly supported and expanded our network of library ex-

¹ <http://www.macba.cat/en/library>.

changes beyond that classical frame, by adding many “not so institutional” institutions or entities from all over the world and not keeping it restrained to the most important Western museums, as it is often the case. This is so because we find this exchange programme serves a double purpose: on the one hand, it enables MACBA publications to reach our target public in a very direct way, and on the other it enables us to receive published materials that will most likely never be available through commercial circuits, and therefore would never reach us if we did not exchange them for our books. The idea is to include in this network not only recognized institutions such as Centro de Art Reina Sofia in Madrid² or the Centre Pompidou in Paris³, but also other unofficial entities such as artist-run spaces, artists associations, etc., whose publications usually circulate outside of mainstream commercial channels. This is how we have built a network which currently encompasses more than 300 institutions all over the world, and consider our Publication Exchange Programme one of the most useful projects in terms of collaboration with other entities and institutions from our field.

What are the main benefits and challenges in collaboration with other cultural institutions, both at national and international level?

Indeed, collaborations can be fruitful, but sometimes they can also be problematic, particularly if you work in any field where the use of shared standards is an exception. Just take, as a very basic example, the great differences that exist in the sets of keywords for archival description used by the institution in town with which we are most closely linked, the Museu Nacional d'Art de Catalunya (MNAC)⁴, on the one hand, and by ourselves at the MACBA Study Centre on the other! And yet, it is my belief that collaboration among institutions should always be aimed at, because the more you share and collaborate together, the more the interesting outcomes will arise.

Are there specific areas in which you would like to collaborate with other institutions?

Yes, in particular in given areas, such as, in our case, photography archives, for instance. It is widely acknowledged that in the 20th century photography finally made it into the canon of contemporary art... But, in terms of where their archives are kept, one would think that photographers didn't! Very often, they are still considered craftsmen rather than artists, so that their archives do not belong in museums; and, to make things worse, besides photographers-artists you also have documentary photographers, which is again something different. As a result, in the Catalan cultural milieu there have recently been several intense discussions about where photographers' archives should be preserved, as well as about the documentary and sometimes monetary value of photographic archives... And yet, no effort has been made towards the definition of common archival

2 http://www.museoreinasofia.es/index_en.html.

3 <http://www.centrepompidou.fr/>.

4 <http://www.mnac.cat/>.

IMG. 04 — Lobby, Room, Centre d'Estudis i Documentació Museu d'Art Contemporani de Barcelona. Exhibition view: *on the Margins of Art. Creation and Political Engagement* (2009).

standards for photography archives regardless of what kind of institution preserves them, which would actually be much more productive!

Do you collaborate with other Study Centres or relevant institutions in Europe?

We do: we collaborate, for example, with the Research Centre for Artists' Publications of the Weserburg Museum of Modern Art in Bremen⁵, which has more than 80,000 artist publications from artists around the world. This is not a formalised collaboration, but we are in close contact and exchange every possible thing, ranging from pieces to be shown in exhibitions to relevant information about specific items. We also share another interesting partnership with the Museu Serralves⁶, in Porto (Portugal), which has a totally different collection structure to ours—instead of assimilating their documentary collections in the art collection, as we do, they take the opposite perspective and keep their archival holdings in the library. And we are currently starting a discussion group about exhibition history, for which we hope to connect with other cross-domain international institutions... In general, however, we have not taken advantage yet of our collaborative potential: the MACBA Study Centre is a young entity, and we are still learning by doing, also in collaborations.

Formal vs. informal collaborations: which formula works better for MACBA?

We are aware that we probably need to formalize in a more structured way our partnerships, both at local and international level, if we want to take more advantage from them in terms of dissemination and financial support. And yet, the fact that MACBA is a publicly owned but privately managed institution allows us more flexibility in decision-making and in setting up informal collaboration projects than most other contemporary art museums in Spain, so we take advantage of that freedom so much as we can, since a heavier bureaucratic framework would be an obstacle for many of our collaboration activities. Take, for example, our informal network of artist publication and special book dealers and booksellers: the relationship we have with them is based on creating a level playing field of mutual expertise, and we gain a lot of mutual benefit out of that, but it will never turn into any formal or official collaboration project!

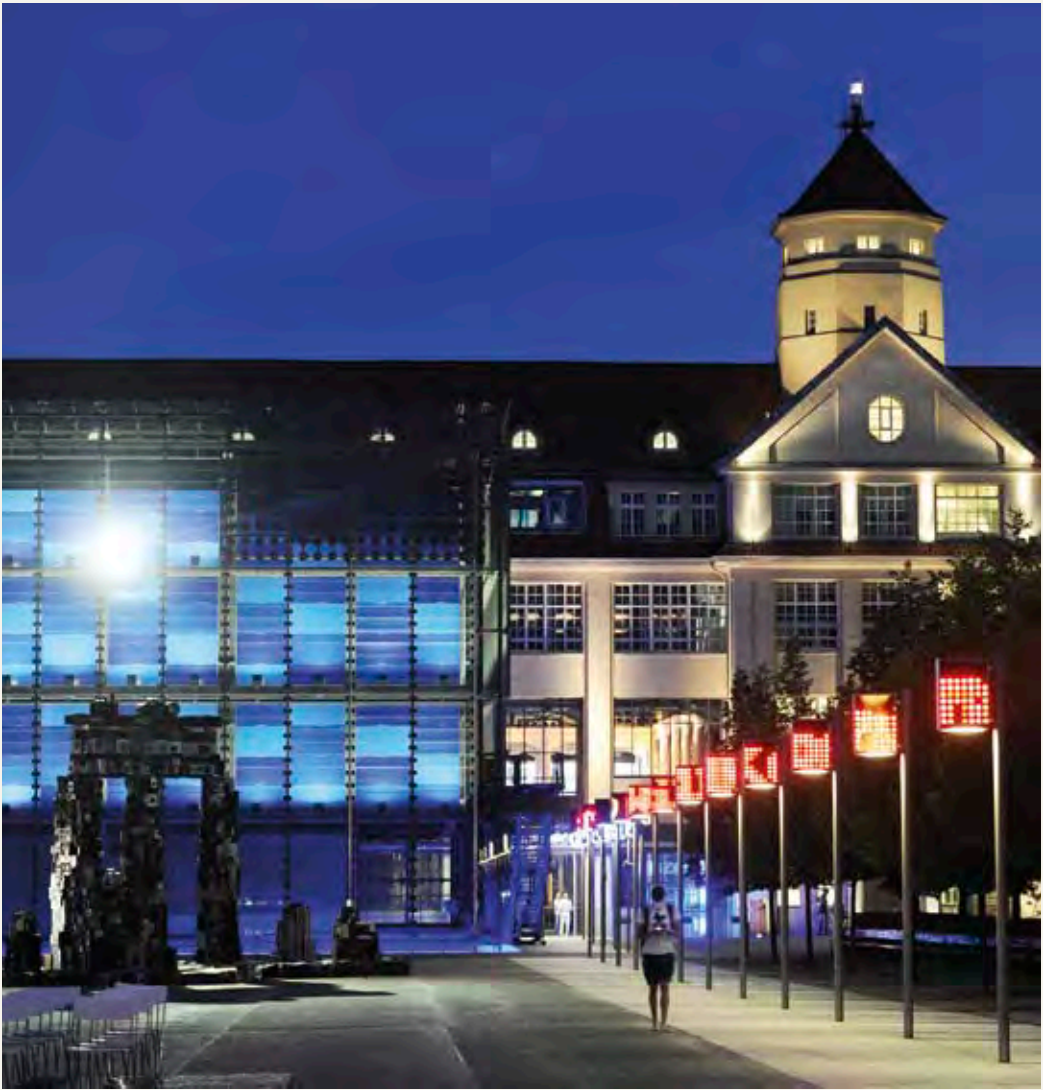
Do you have a map tracking your partnerships with various institutions in the world?

At present we don't, but that would really be an interesting resource to have! In fact, we hope that the Exchange Publication Programme will soon gain more visibility through an online map to be published soon in the MACBA website, and maybe that will be the starting point for such a map. We'll see.

⁵ <http://www.weserburg.de/index.php?id=81&L=1>.

⁶ <http://www.serralves.pt/>.





IMG. 01 — The ZKM |
Center for Art and Media by
night. Uli Deck.

Case Study: Media Museum, ZKM | Center for Art and Media

Art museums have to integrate the double role of remaining (or becoming) an independent institution and, at the same time, serving as a new political forum
(Belting 2007, 37)

→ HISTORY, AIMS AND VISION

The ZKM | Center for Art and Media Karlsruhe (<http://www.zkm.de/>) is a foundation created in 1989, with the mission of taking forward the existing interactions of classical and technical arts into the digital age. ZKM is a unique cultural institution, a sort of digital Bauhaus not only at European but at global scale, with a rich technological environment: under one roof this multidivisional house hosts archives and collections of 20th and 21st century art, a venue for exhibitions and events, and a centre of research and production with various institutes and laboratories. Since 1997 ZKM has been housed in the historic building of a former munitions factory built in 1918 [Imgs. 01–02]. On average each year it attracts between 220,000 and 440,000 visitors, it presents approximately 30 exhibitions [Img. 03–04] and hosts around 100 events (Weibel and Riedel 2010, 14). In addition to ZKM, which occupies more than half of this space, the building also hosts the Karlsruhe University of Arts and Design, with which it is associated, and the Städtische Gallery.

From its inauguration, ZKM has become internationally known as the “Digital Bauhaus” and “Mecca of media art”. Within ZKM, the Media Museum is the world’s first and most important museum creating and handling media art, and especially interactive digital art. Opened in 1997, this museum is the flagship of ZKM commitment with digital and media art, holding the world’s largest collection of interactive works. Its core mission is to participate in and to analyse the impact of new media on society and culture, through its exhibitions. The Media Museum collection is derived from the artworks produced by artists in residence, whose works are showcased by ZKM and analysed in the broader area of the impact of ICT technologies on culture, society and economy. The Media Museum has about seven hundred square metres of exhibition spaces, which can be used for up to five exhibitions in parallel—the museum organizes an extraordinary number of thematic exhibitions each year [Imgs. 05–07] and publishes bilingual catalogues.¹ Part of the museum space is dedicated to the permanent collection which represents a small

¹ Since its opening, the ZKM Media Museum have organised more than 100 special theme-based exhibitions, such as *Control Space* (about the aesthetics of surveillance in our society, opened one month after 9/11), *The Anagrammatical body* (concerned with the new body visions of our time), *Net Condition*, 1999 (concerning the change in our societies coming up with the new networking technologies).

IMG. 02 — The ZKM | Center for Art and Media foyer.



IMG. 03 — Resonate. Light and Sound Installation. ZKM | Center for Art and Media.



percentage of the museum holdings: works such as Jeffrey Shaw's *Legible Cities* have been exhibited for many years. For the great majority of the other works, it depends whether they fit into the context of the specific exhibition. Usually, after an artwork has been shown for a couple of years, if it is really important for the public it goes into storage or the museum archive. The Media Museum is also actively involved in the preservation of media and computer-based art. One of its main goals is the preservation and restoration of artworks, such as the uncompressed conservation of data or the preservation and restoration of media installations. The museum relies on internal laboratories such as the ZKM Laboratory for Antique Video Systems—the only such research facility in Europe—to read and convert files produced with older devices. The ZKM Media Library has one of the most extensive audiovisual collections of contemporary music, videos and literature on 20th century art, with more than 10,000 contemporary music titles, a comprehensive collection on video art and literature on contemporary art, architecture, theatre and design.

→ ORGANISATIONAL STRUCTURE

The ZKM | Media Museum is part of the ZKM | Center for Art and Media Technology Karlsruhe, which is a public foundation under public law, nearly 100% publicly funded. Most funding comes in equal share from the city of Karlsruhe and the state of Baden-Württemberg. The Media Museum's strategies and programmes are defined by ZKM itself in agreement with the vari-

ous directors of ZKM institutes and museums; they are controlled by the Stiftungsrat, which is the foundation's council. This is a regulatory committee which has the power of decision over the main guidelines of the ZKM programme.² The Media Museum also receives sponsorship for between 10% and 20% of its yearly budget. Its two main sponsors are EnBW, the most important energy provider in Southern Germany, and LBBW, the Landesbank of Baden-Württemberg. The ZKM | Media Museum does not have a yearly strategic plan, as the museum staff is almost entirely engaged with the high number of exhibitions organised each year.

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

Since its creation, one of the goals of ZKM has been to collaborate and network worldwide. So far ZKM has collaborated with more than 600 institutions of different scales, local, regional, national, European and all over the world, for exhibition, production and research projects.³ About half of these collaborations are with museums, and the other half with various kinds of cultural institutions, including universities, research institutes, archives and broadcasting stations. Several hundreds of its regional partners are schools, with whom ZKM collaborates in various ways. ZKM is

2 The legal council of the ZKM Foundation is composed of three persons from the city government of Karlsruhe, three from the government of Baden-Württemberg, plus the president, who actually is the mayor of Karlsruhe.

3 Perla Innocenti, personal interview with Bernhard Serexhe, Chief Curator, ZKM | Media Museum, 2012.

also connected to the Ministries of Culture of the two regions in which it is situated; with research institutes, such as the Centre for Nuclear Research in Karlsruhe, one of the biggest existing European centres, and with many music academies. There are several cooperation projects and contacts with extra-European institutions in Asia, South and North America. ZKM is a very much sought after partner at international level, and receives several requests for collaborations every year. Partnerships are typically selected in terms of relevance for ZKM, and after a letter of intent they are formalized via legal agreements. Because ZKM operates on a global scale, identified challenges for collaboration includes partners' competences and expertise, national differences in administrative procedures and in tax regulations.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

The department of Museum Communication⁴ represents the interface between ZKM and its visitors, partners, schools, and other educational institutions. Museum Communication program aims to mediate in an informative way the scientific and artistic works produced at ZKM, including the numerous exhibitions at ZKM Media Museum and Contemporary Art Museum. The educational programmes are prepared for specific targeted audiences—including a rich programme for schools—and a wide range of thematic events such as Open House and Family Day [Img. 08], workshops [Img. 09] and multilanguage tours in ten languages. Museum Communication is shaped by

ZKM's founding idea of engaging visitors and providing a critical examination of information society and new media.

ZKM | Institute for Media, Education and Economics, founded in 2001 as an interdisciplinary research institute, is dedicated to developing initiatives towards inclusion of all individuals in culture, education and employment. Its thematic areas of action also include educational television and internet projects in the field of "media and migrants"; the Federal Initiative for Integration and Television is located at the institute. As an example of a collaborative initiative towards cultural dialogue, the Institute for Media, Education and Economics developed and implemented the project *Ağaç Yaş İken Eğilir*⁵ [Img. 10], which aims to bridge the gap between the integration of Turkish immigrants and the shortage of skilled workers in Germany, in particular in the Baden-Württemberg area. The project, supported by the Federal Institute for Vocational Education, is under the patronage of the German Commission for UNESCO and was included in the National Integration Plan of the German Federal Government. *Ağaç Yaş İken Eğilir* was created within the context of an increasingly rich media landscape developed in Turkey over the last decade, the key role that these broadcast channels have for Turkish-speaking immigrants living in Germany (with more than 150 shows broadcast to the country) and the potential that the Turkish television has from a financial but also educational point of view.

The project, in cooperation with the Turkish TV channel ATV Avrupa, targets Turkish-

4 <http://on1.zkm.de/zkm/e/fuehrungen>.

5 <http://www02.zkm.de/agacyasikenegilir/index.php>.



IMG. 04 — *The State of Image. The Media Pioneers* Zbigniew Rybczński and Gábor Bódy. An exhibition at ZKM | Media Museum. Zbigniew Rybczński, 1984.

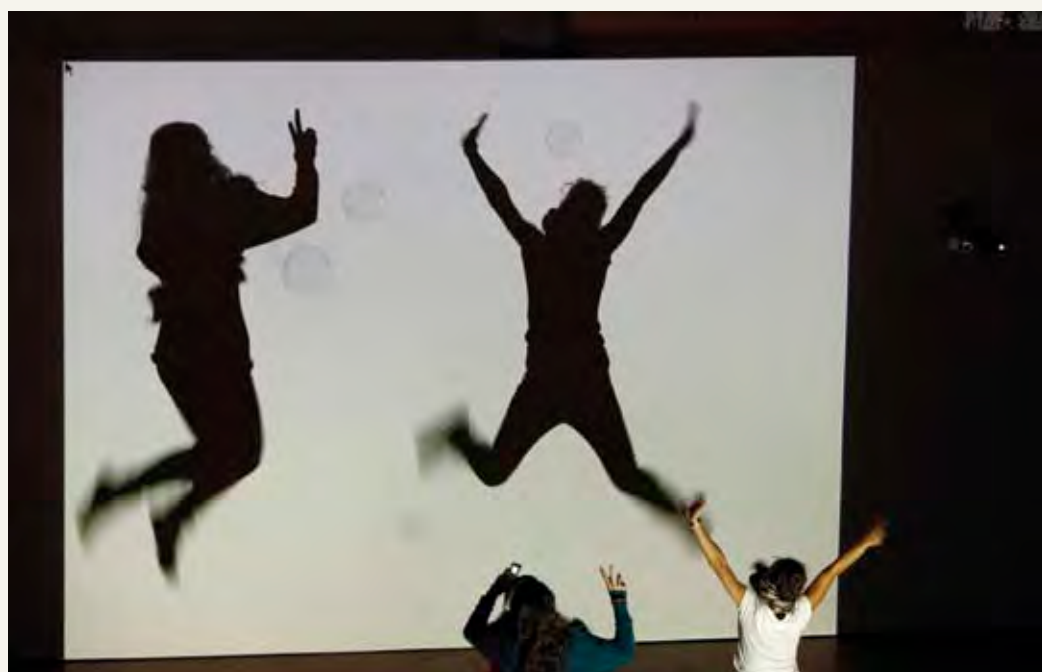
IMG. 05 — *Sound Art. Sound as a Medium of Art. An exhibition at the ZKM | Media Museum. Temple (Sound installation on the forecourt of ZKM | Karlsruhe). Benoit Maubrey, 2012.*



IMG. 06 — *Dieter Meier. Works 1969–2011 and the YELLO Years. An exhibition at ZKM | Media Museum.*



IMG. 07 — The installation
“Bubbles” by Kiyoshi
Furukawa / Wolfgang
Muench, exhibition view.
“IMAGINING MEDIA@ZKM”,
2009.



speaking families, in particular children and youth, interested in pursuing vocational training or higher education. Since 2010 this TV channel aired a series of interviews (in Turkish with German subtitles) with Turkish volunteers and education professionals in Baden-Württemberg companies, with the goal of encouraging further education. The interviewees explain their career development path, the roles of parents, friends and siblings, and give advice and recommendations for family support. The accompanying website provides additional detailed information on professional training in Turkish and German.

One further relevant initiative is the *GAM—Global Art and the Museum* project, initiated by Peter Weibel and Hans Belting in 2006 at ZKM | Center for Art and Media Karlsruhe (Weibel and Buddensieg 2007; Belting, Birken, Buddensieg and Weibel 2011). The project “represents a first attempt at documenting the contested boundaries of today’s art world; its aim is to spark a debate on how the globalization process changes the art scene and to undertake a critical review of the development 20 years after its onset”.⁶ GAM focuses on globalization and the shifting of attention from the Cold War to cosmopolitanism and multiculturalism, considering social, economic, ideological and art historical perspectives which characterize old and new types of global museums (such as the Museum of Contemporary Art in Los Angeles⁷, promoting contemporary art without borders and without history) and art fairs operating within a national or urban

framework and the most diverse audiences. The project is building up an informal network with universities and individual curators, at European level (which is considered local/regional) and global level.⁸ GAM also looks at how contemporary art is entering former ethnographic museums, and their process of remapping collecting.

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6 <http://www.globalartmuseum.de/site/home>.

7 <http://moca.org/>.

8 Perla Innocenti, personal interview with Andrea Buddensieg, curator and project manager of the ZKM project GAM—Global Art and the Museum, 2012.



IMG. 08 — Family Day in October 2008, ZKM | Center for Art and Media.

IMG. 09 — Music composition and recording workshop of the ZKM | Museum Communication, 2009.



IMG. 10 — Aliye. Vocational training interviews from the project Ağaç Yaş İken Eğilir. ZKM | Institute for Media, Education and Economics.



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Media Museum, ZKM | Center for Art and Media: Interview with Janine Burger

→ INTERVIEWER

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

→ INTERVIEWEE

Janine Burger is Head of ZKM | Museum Communication. She holds a MA in Art History and studied at the University of Education and College of Design in Karlsruhe. She joined the ZKM | Center for Art and Media Karlsruhe (Media Center, Institute for Visual Media, Communications Museum) in 1992 as a freelance and oversaw the German Video Art Award. Since 2006 she has been Head of the ZKM | Museum Communication. Janine is also an artist and a former schoolteacher.

→ ABSTRACT

The ZKM | Center for Art and Media in Karlsruhe is a unique and pioneering cultural institution, a sort of digital Bauhaus characterized by digital creative spaces, technological innovation and new artistic approaches, interdisciplinary in nature and based on international partnerships with museums, cultural institutions, research centres, universities and broadcasting stations. Janine Burger talks about engaging with local multicultural communities, ZKM's rich educational programme with schools and communicating media art.

How was ZKM | Museum Communication created?

In 1997 ZKM set up a Museum Communication department¹ for its Media Museum, which also included an educational department for its Contemporary Art Museum. In 2005 I was asked to take the role of Head of the Educational department, while Bernhard Serexhe led Museum Communication. When I became Head of Museum Communication I followed Serexhe's extremely good ideas on communicating and seeing art through the public's eyes. It is important to do this together in order to generate new ideas. In our programme we engage artists but also scientists and musicians to conduct guided tours and workshops for the public. You don't necessarily have to be an art historian or an artist to do this, but you need to be interested in media art.

Do you work with multicultural audiences?

Karlsruhe is not Berlin or Paris, we don't have so many immigrants. But we do work with various kinds of audiences, including immigrants. This can be at times challenging: for example we did a workshop for the Turkish community, including preparing materials in Turkish. The workshop was about gender, being different, being a woman, the museum world, but also about visiting a museum of contemporary art. But nobody came to the workshop... On the other hand, three years ago we held an intercultural and interreligious peace prayer—an idea that came from the mosque and the Christian churches in Karlsruhe. At ZKM we have a department for interreligious affairs, and twice a year the Christian and Muslim community gather for a collective peace prayer, once in a church or mosque and another time in a public space. The City Council asked us if we could host one of these events, and we accepted, offering the space in which there's an artwork with 360 projections of the city. The Muslim participants talked about finding a place to live here, while the Protestant minister—a woman—talked about prayer. It was a very successful event! But they didn't come back again and it is very difficult to get in touch with them.

We are also currently collaborating with two local schools, in which the pupils do not speak German at all. ZKM | Museum Communication organize workshops for children and teenagers, and some of these events are used by the teachers of these schools to assess pupil capacities beyond language skills.

What kinds of collaborations does ZKM | Museum Communication have, locally, nationally and internationally?

Our educational programme and guided tours are in German and we have several collaborations across the city and a radius of about 200 kilometres. It is important for us to reach out to locals. And for one year we have collaborated with the Dortmunder UI², a centre for art and creativity similar to ZKM. ZKM as a centre has many collaborations with museums, archives and various types of institutions. Museum Communication focuses on partnerships with institutions dedicated to education,

¹ <http://on1.zkm.de/zkm/e/fuehrungen>.

² <http://www.dortmunder-u.de/>.

such as the youth centre “Jubez” in Karlsruhe, which does also a lot of media pedagogic work. And we contribute to ZKM initiatives such as Global Art and the Museum project³, in which we provided materials on globalization today and what it means for young people.

We try to organize workshops that are close to the artworks: for example the Lego Mindstorms Robots, which is usually held in science centres but not in museums. The participants in this workshop learn how to build and program a Lego Mindstorms Robot with which they explore the current exhibitions at the ZKM | Museum of Contemporary Art.

How do these collaborations begin and evolve?

The collaboration with the local church and mosque began with Heinrich Klotz, the founder of ZKM, who through an oral agreement is allowed to hold a religious function once a year in the ZKM museums. The guided tours also take place every year with artists, scientists, musicians and with a Protestant and Catholic priest alternating each year. The latter are a type of dialogic-guided tour, with usually older audiences and are intended for talk and discussion. It can be an in-depth social experience, and this type of audience would probably not come to the museum otherwise. Karlsruhe is not a big city: if you are working within the arts field you know each other and can get together to cooperate. Cooperation begins because of the network that is in the city. For example in the city council there is a department for art that brings together all the museums in Karlsruhe, and tries to bring ideas into the schools as well. All museum representatives get together to discuss this—bringing art into the schools is characteristic of Germany. I am thinking for example of initiatives such as Rhythm Is It! in Berlin.⁴ Recently there was a change in the school schedule, with longer hours, which means that we need to rethink our educational programmes too.

What types of cultural communities are there in Karlsruhe?

There are people of Turkish, Spanish, Italian, Greek and Russian origins. Normally we don't organise rolling programmes for them because these are small communities. But sometimes the city council asks us to organize specific workshops for them in their own language or with dedicated activities. ZKM has an educational mandate from the government, which partially funds these workshops. But for example for bigger projects there is no budget.

What are the communication departments, institutions or initiatives that you look at for inspiration in your work?

The Institute of Contemporary Art in Boston (ICA)⁵, Biennale di Venezia⁶ and Documenta⁷, Mediamatic in the Netherlands⁸ and various subcultural expressions.

3 http://www.globalartmuseum.de/site/act_exhibition.

4 http://www.rhythmisit.com/en/php/index_flash.php?MM=3.

5 <http://www.icaboston.org/>.

6 <http://www.labiennale.org/en/Home.html>.

7 <http://d13.documenta.de/>.

8 <http://www.facebook.com/stichting.mediamatic>.

**Cultural Heritage
(Science, Medicine,
Technology)**



LAMARCO

The Repatriation Question for the Muséum National d’Histoire Naturelle in Paris

→ LAURENCE ISNARD AND FABIENNE GALANGAU

Laurence Isnard is a science museum curator at Muséum National d’Histoire Naturelle, Paris. She has been involved in the project, New Museography of the Musée de l’Homme since September 2009. Previously she was the curator for the Exhibition “La Hève et la dent, falaises et fossiles normands” at the Le Havre Natural History Museum (2008) and she participated in the setting up of the Exhibition “Parce queue” at the Neuchatel Switzerland Natural History Museum (2009).

Fabienne Galangau is Associate Professor of Museology. She works for the National Museum of Natural History where she was project leader in exhibitions, in France for the Grande Galerie de l’Evolution (1994) or abroad. She teaches Museology at master degree level and is interested in the museum as a medium of communication. Her research is focused on natural heritage displays connected with identity and sustainable development in a national context.

→ ABSTRACT

This essay deals with the contested politics of repatriation of human remains, connected to ethnic identity and contemporary debates of historical and cultural narratives but lacking a common European policy. Laurence Isnard and Fabienne Galangau discuss how the repatriation question is being addressed in their museum, and the challenges in sharing tangible and intangible cultural heritage.

PREVIOUS PAGE — Muséum National d’Histoire Naturelle, Paris.

The role of natural history museums is to build up collections, to carry out research and to propagate knowledge. Essentially, since the 19th century, such museums have built up vast collections, precious historic references and tools indispensable for modern research in areas as varied as biodiversity and that of human societies.

With the advent of attempts by traditional societies to reappropriate their own cultural history, requests for the restitution of human remains preserved in museums have become a sensitive subject. Two arguments relating to the concept of heritage have thus come to confront one another: on the one hand, the globalization concept stemming from the logic of traditional societies; on the other hand, the universality concept stemming from that of museums and scientists. The ensuing debates have prompted a reconsideration of the concept of heritage and its absoluteness so as to arrive at a compromise with a view to putting in place the concept of “sharing”. This “sharing” concept would involve all the actors, be they scientific, social, traditional, historic, political or legal. Way beyond the moral aspect relating to respecting the human being, these requests have also brought into question the definition of heritage items, the power of the immaterial within the heritage sphere, the display supports used and access thereto.

During the last ten years two major restitutions were important milestones for both the French State and the Muséum National d’Histoire Naturelle. The first was the restitution of the remains of Saartje Baartman, better known as the “Hottentot Venus”. These remains were returned to the state of South Africa in May 2002. The second was the restitution of Maori warrior heads in January 2012 to the Te Papa Museum of New Zealand. These matters were dealt with at the top levels of the French Government. In fact, two specific laws were enacted to enable these actions to be carried out.¹ They embodied the claims of traditional communities for the restitution of symbolic cultural heritage items. Both concerned human remains that were part of the anthropological collections of the Muséum National d’Histoire Naturelle. In this context the museum is deemed to be the heritage institute the most implicated in the field of acts of restitution in France today.

This area is considered to be very sensitive because human remains cannot be treated in the same way as other cultural possessions. They must be treated with dignity and decency. It is essential that both the ethics involved and an introspective reflection on the history of natural sciences in the 19th century, be taken into account, beyond any legal and diplomatic considerations, the latter already being very complex subjects.

The best example illustrating the foregoing is the tragic story of Saartje Baartman. Baartman was a South African Khoikhoi slave publicly exhibited in both France and England from 1810. She became a popu-

¹ The enactment of law n° 2002-323 dated 6 March 2002, rendered legal the restitution of the remains of Saartje Baartman by the French State to the Republic of South Africa. The enactment of law n° 2010-501 dated 4 May 2010, rendered legal the restitution of the Maori heads by the French State to the state of New Zealand.

lar exhibit partly on account of her steatopygous² morphology. She died in Paris in 1815. Thereafter, her remains became the subject of research carried out by the famous anatomist, Georges Cuvier, with a view to upholding the racist theories prevalent at that time. Ten years after the restitution of Saartje Baartman's remains to South Africa, her life story continued to raise the question of man's relationship with his fellow-man. Thus the film made by Abdelatif Kechiche entitled "The Black Venus" of 2010 as well as the success of "Exhibitions, the Invention of the Savage" held at the Quai Branly Museum in 2011 are the most pregnant records of these racist theories.



IMG. 01 — Cast of the Hottentot Venus, Muséum National d'Histoire Naturelle, Paris.

The most recent restitution, in January 2012, of the heads of the Maori warriors [Img. 02] to the Te Papa Museum of New Zealand, was the culmination of a prolonged political and legal battle in France. The French Heritage Code, in fact, by legally declaring the "inalienability³ of the State-owned collections of French Museums", is in opposition to the French Civil Code which provides for the "Unavailability of the human body" in its legal declaration stating that: "The human body cannot be violated, and its composition and components cannot be deemed to be the subject of heritage rights".⁴

2 A high degree of fat accumulation in and around the buttocks.

3 It is forbidden to export any property belonging to the State except in the case of a National Committee proceeding with the declassifying of the object in question.

4 Extract from article 16.1 of the French Civil Code, law n° 94-653, known as the Law on Bioethics, dated July 29, 1994 relating to the treatment of the human body.

The restitution scenario started in 2006 thanks to the Director of the Rouen Museum of Natural History, Mr. Sebastien Minchin, with his willingness to return a Maori Head deposited in the Rouen Museum archive collection.⁵ After drawn-out political debate, his cause, which was given the support of the Rouen Municipality, was brought before the French National Assembly, by the Member of Parliament Mrs. Catherine Morin-Desailly. Four years later, on 4 May 2010, a law was enacted allowing the restitution of Maori heads retained in French museums. So, on 23 January 2012, an official ceremony was held in the presence of the French Minister for Cultural Affairs, Mr. Frédéric Mitterand, during which 20 Maori heads emanating from several French museums were handed over to Maori representatives of the Te Papa Museum of New Zealand. The French museums involved in this restitution process were the National History Museums of Rouen, Lille, and La Rochelle as well as the National Museum of Natural History and the Quai Branly Museum.

IMG. 02 — Head of Maori warrior, Muséum National d'Histoire Naturelle, Paris.



A seminar was held on the premises of the Muséum National d'Histoire Naturelle in Les Jardins des Plantes (The Botanical Gardens) in parallel with this official restitution ceremony. The discussions held during this seminar brought to the forefront the policies being put in place by the museum along with the positions of the scientific community concerning these sensitive questions, 10 years after the emblematic restitution of the Hottentot Venus.

⁵ This story is well told in the French documentary *The fabulous story of the Rouen Museum Maori Head*, Philippe Tourancheau, 2011.

These official events were certainly not over-publicised in the media. They were sober and respectful vis à vis the Maori community members present, however they also gave the scientific community members present (mainly anthropologists, ethnologists and geneticists) the opportunity to air their strong views on the need to preserve these remains in the interests of possible further scientific research.

Thus, these events, however exceptional, were a privileged moment for the two communities concerned, the scientists on the one hand, and the traditional community on the other, to share and air what could be taken to be opposite points of view.

Mr. Alain Froment, Scientific Head of the Anthropological Collections of the Muséum National d'Histoire Naturelle has the following to say about restitution requests: "If an ethnic affiliation can be acknowledged but not a specific individual identity, we don't follow up on any such restitution request submitted. Exceptions are made however, in the event of the implication of political arbitrations at the highest government levels, that terminate in the enactment of special legislation to this effect, on the one hand, or the declassification of a collection item, on the other hand".⁶

Mr. Froment's position is to defend the principle of "universal scientific research" within a secular framework in conformity with French philosophical traditions rather than give in to ideological pressure.

The anthropological collection of the Muséum National d'Histoire Naturelle is mainly made up of human remains; e.g. skeletons, bones, skulls, mummies and human fossils dating back to the Palaeolithic and Neolithic eras. Such collections, in the eyes of anthropologists, represent the overall diversity of the species *Homo sapiens*, as it is understood today. In fact these archive collections are the means that allow a better understanding of our species to be in constant advancement.

This is the reason why anthropologists defend the position of maintaining access to these collection items on the grounds that they belong to our common heritage, as is already the case for older fossils. Mr. Froment has added that "in the event of a restitution taking place, this must be done only if it carries with it the guarantee that these remains will not be destroyed. The proper preservation of these items will therefore ensure, for the future, the possibility of further study using any new technology yet to be invented. Like in the case of encyclopaedias, scientific research on collections is a never-ending process".⁷

Likewise, and in the same vein as the aforementioned seminar, scientists are endeavouring to involve, in a constructive manner, traditional communities in studies connected with these peoples' ancestors. They are giving them access to items of interest, to the results of scientific research. They are encouraging them to get involved in the scientific aspect, in particular, by giving them access to learning and training programmes.

6 Mr Alain Froment, Scientific Director of the Anthropology Collections in the National Museum of Natural History, Musée de l'Homme in *Les dossiers de l'archéologie* 351, May–June 2012.

7 Ibid

The two above examples, among many others in Europe, are illustrations of the process in which natural history museums with human remains in their collections are engaged, in the name of scientific research. This brings into play the need for rethinking, for proper definitions to be made and limits to be drawn up, with regard to heritage collections. Consideration must also be given to how and where they are to be preserved, not forgetting the rules to be applied with regard to their exhibition in the European context. The concept of “universal scientific knowledge” will have to play a major part in the area of “sharing heritage”. Museum professional communities, now operating more and more in networks, will, of course, play a determining role in the application of these concepts.

Case Studies and Interviews

Perla Innocenti



IMG. 01 — View of the
Muséum National d'Histoire
Naturelle, Paris.

Case Study: Muséum National d’Histoire Naturelle

Who decides what should be displayed?
 How are notions of “science”
 and “objectivity” mobilized
 to justify particular representations?
 Who gets to speak in the name of “science”,
 “the public” or “the nation”?
 (Macdonald 1998, 1)

→ HISTORY, AIMS AND VISION

The Muséum National d’Histoire Naturelle (MNHN) in Paris (<http://www.mnhn.fr/>) [Img. 01] is one of the world’s foremost natural history institutions, covering Earth Sciences, Life Sciences and Human Sciences (Deligeorges, Gady and Labalette 2004; Laissus 1995). Its origin dates back to the creation of the Jardin royal des plantes médicinales (Royal Medicinal Plant Garden) created in 1635, and directed by the leading naturalist Georges-Louis Leclerc, Comte de Buffon during the 18th century. The republican Muséum National d’Histoire Naturelle was formally opened in 1793, during the French Revolution, with twelve professorships; the professors included eminent comparative anatomist Georges Cuvier and evolutionary pioneers Jean-Baptiste de Lamarck and Étienne Geoffroy Saint-Hilaire. In the 19th century, under the direction of chemist Michel Eugène Chevreul, the museum excelled in scientific research and competed with the University of Paris, for example in

the discovery of the radiation properties of uranium by Henri Becquerel, holder of the chair for Applied Physics at the museum between 1892 and 1908. At the end of the 19th century MNHN returned to focus on natural history, and began to open facilities throughout France after becoming financially autonomous in 1907. Today MNHN consists of thirteen sites throughout France, of which four are in Paris, including the original location at the Jardin des Plantes in Paris, with 15,000 m² of permanent exhibitions and more than ten million visitors each year. The current mission of MNHN is to “discover, understand, highlight and help preserve the Earth’s natural and cultural diversity”. The museum contributes to the knowledge and conservation of biodiversity through five dedicated areas of activities (Muséum National d’Histoire Naturelle 2011; Muséum National d’Histoire Naturelle 2012):

→ **Preservation and enrichment of leading collections:** The museum is home to one of the world’s three largest natural history collections: non-living collections covering all areas of past and present biodiversity, humanity, terrestrial and extra-terrestrial materials [Img. 02–08] (with 68 million specimens, 800,000 types, a world-famous herbarium), living collections (three zoos, four glasshouses [Img. 09] and an arbore-

IMG. 02 — Grand Gallery of Evolution, Muséum National d'Histoire Naturelle, Paris.

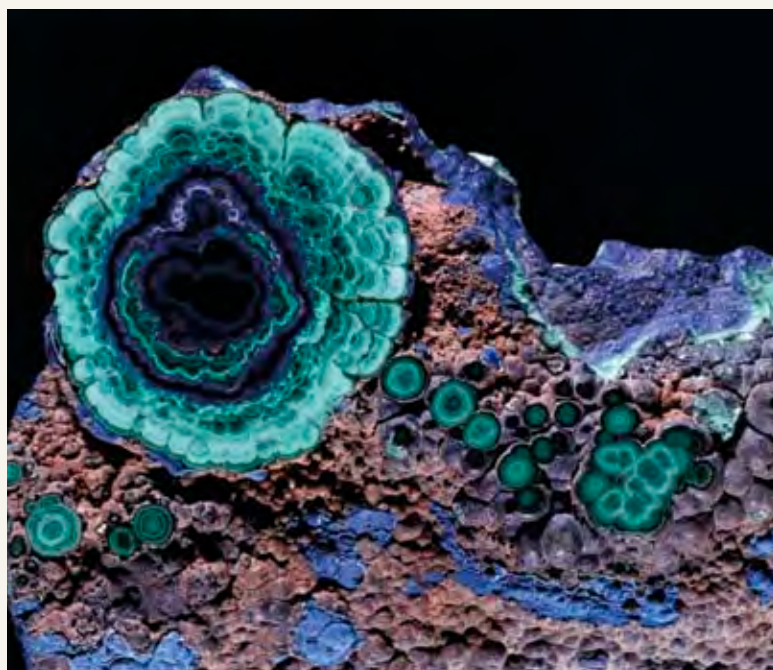


IMG. 03 — Cro-Magnon skull at Museum of Mankind, Muséum National d'Histoire Naturelle, Paris.





IMG. 04 — Gallery of Palaeontology and Comparative Anatomy, Muséum National d'Histoire Naturelle, Paris.



IMG. 05 — Specimen from Gallery of Mineralogy and Geology, Muséum National d'Histoire Naturelle, Paris.

IMG. 06 — Gallery of Palaeontology and Comparative Anatomy, Muséum National d'Histoire Naturelle, Paris.





IMG. 07 — Detail from the Grand Gallery of Evolution, Muséum National d'Histoire Naturelle, Paris.

IMG. 08 — Example of specimen, Muséum National d'Histoire Naturelle, Paris.



IMG. 09 — One of the four glasshouses at Muséum National d'Histoire Naturelle, Paris.



tum), documentary collections (2.2 million items in libraries including books, periodicals, prints, maps, manuscripts, archives, prints, drawings, photographs, art objects and collectibles).

- **Fundamental and applied research on evolution and the relation between man and nature:** MNHN's researchers investigate past and present natural diversity, analyzing and anticipating its evolutionary dynamics in order to be able to contribute to the sustainable management of this diversity. Research at MNHN follows an interdisciplinary approach (integrating biology, chemistry, palaeontology, ecology, genetics and, anthropology) and is highly collaborative, with partnerships and major projects all over the world, research networks and collaborative databases.
- **Multidisciplinary higher education and training:** Within French public administration, the museum is considered a large institution of higher education, and as such offers MSc and PhD degrees. MNHN manages the Master's programme "Evolution, natural heritage and societies" (six areas of specialisation, 186 Master students) and a course for PhD students on "Sciences of nature and mankind" (159 doctoral students). It also provides further education for primary and secondary school teachers.
- **Dissemination of scientific culture and raising public awareness:** MNHN is committed to making scientific knowledge accessible to everyone and to fostering awareness and respect for biodiversity. Outreach activities include the organization of permanent and temporary exhibitions, conferences, ac-

tivities with schools and around 1500 scientific publications every year.

- **Providing expertise for environmental policies:** MNHN is an internationally recognized research centre on biodiversity and natural heritage, participating in debates and providing expertise to several national and international public and private organisations.

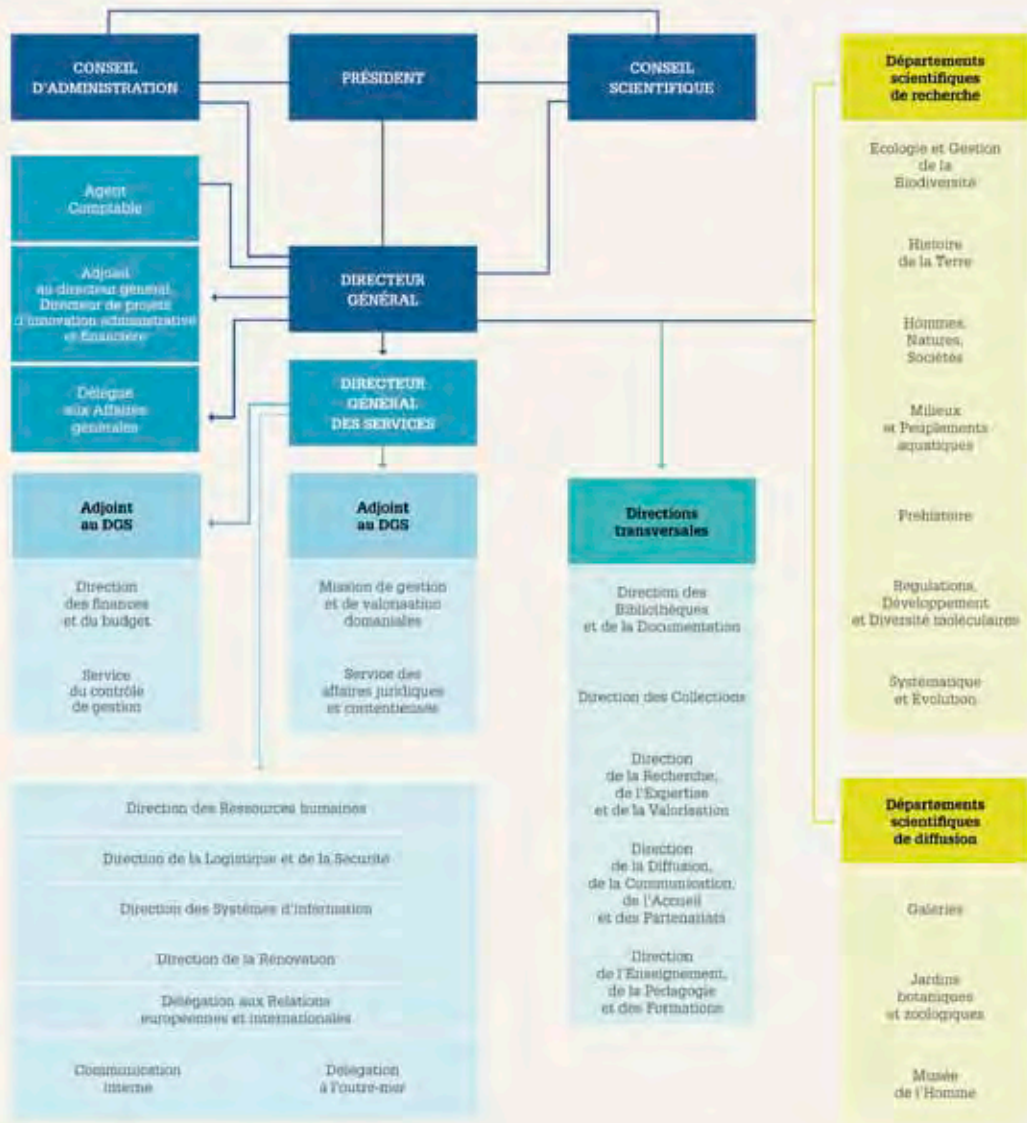
→ ORGANISATIONAL STRUCTURE

MNHN is under the dual supervision of the French Ministry of Higher Education and Research and the Ministry of Ecology and Sustainable Development, and it is governed by Management and Scientific Boards led by a President and a General Director [Img.10]. The institution is organized into seven research departments (Classification and Evolution; Regulation, Development, and Molecular Diversity; Aquatic Environments and Populations; Ecology and Biodiversity Management; History of Earth; Men, Nature, and Societies; Prehistory) and three dissemination departments (Galleries; Botanical Parks and Zoos; Museum of Mankind).

MNHN currently employs over 1600 museum staff members and engages with 400 staff members connected with other organizations (for example CNRS, IRD, INSERM, universities) (Muséum National d'Histoire Naturelle 2012).

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

MNHN is the central node of a network of more than 800 partnerships with public and



IMG. 10 — Organizational structure. Muséum National d'Histoire Naturelle, Paris.

private institutions, universities, foundations and associations at national and international level. A large part of these partnerships is dedicated to dissemination and to research, while a small number of collaborative projects focus on conservation of the collections.

MNHN also has a dedicated Delegation for European and International Relations, coordinated by Jean Patrick Le Duc (see interview). Under the mission “Research Without Borders” and a network of 31 international correspondents (Muséum National d’Histoire Naturelle 2012, 52), the goal of this Delegation is to coordinate, disseminate and promote research opportunities with international partners, and to enhance the involvement of MNHN of the safeguard of biodiversity. Examples of transnational cooperation agreements include:

- Consortium EDIT (European Distributed Institute of Taxonomy)¹, a network of excellence in taxonomy, coordinated by MNHN, bringing together 27 natural history institutions.
- Global Biodiversity Information Facility (GBIF), established by governments to “encourage free and open access to biodiversity data, via the Internet. Through a global network of countries and organizations, GBIF promotes and facilitates the mobilization, access, discovery and use of information about the occurrence of organisms over time and across the planet”.²
- European Topic Centre on Biological Diversity (EIONET)³, a consortium of Euro-

pean institutions acting for the European Environmental Agency, of which MNHN has been reappointed head. The consortium produces reports and assessments of the environment in Europe, scientific and technical support for the implementation of European and national policies.

- Intergovernmental Platform on Biodiversity and Ecosystem Services (IPBS)⁴, a transnational interface between the scientific community and policy makers, dedicated to capacity building and strengthening of the use of science in policy making. MNHN contributed to the preparation of the project and has proposed to host the Secretariat in the Museum of Mankind.
- Biodiversity Heritage Library (BHL), a “consortium of natural history and botanical libraries that cooperate to digitize and make accessible the legacy literature of biodiversity held in their collections and to make that literature available for open access and responsible use as a part of a global biodiversity commons”.⁵ The MNHN Library contributes with more than two millions digitized items.

MNHN also regularly participates in vocational training programmes, or academic teaching in twenty countries worldwide, including Gabon and Brazil.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

MNHN activities around cultural heritage and cultural dialogue fall within the new expanded

1 <http://www.e-taxonomy.eu/>.

2 <http://www.gbif.org/>.

3 <http://bd.eionet.europa.eu/>.

4 <http://www.ipbes.net/about-ipbes.html>.

5 <http://www.biodiversitylibrary.org/>.

heritage model of the Council of Europe Faro Convention (Council of Europe 2005), which defined a strong, integrated connection between heritage and the concepts of landscape, natural heritage, biodiversity and environmental issues, all being products of human actions and processes whose solution and conservation must be addressed culturally.

For example the museum critically addresses the definitions, implications and uses of bio-cultural diversity (UNESCO 2007), a concept defining the inextricable link between ecological, socio-cultural and linguistic diversity. This highly contested notion, which implies a fundamental shift in environmental sciences, seeks to integrate nature and culture both in scholarly research and in advocacy programs for community development, democratic citizenship and human rights. In this regard, the Laboratoire d'Éco-anthropologie et Ethnobiologie at MNHN organised a cycle of public interdisciplinary seminars between 2010 and 2011, as part of the series *Gouverner le vivant—Savoirs, Cultures et Politiques de la Biodiversité* (Governing Nature—Knowledge, Cultures and Biodiversity Policies). The seminars aimed to bridge the gap between the science and social science communities, by exploring the diversity of scientific, economic, political and cultural mechanisms and strategies that human societies have developed to govern, manipulate and represent life forms, from genes to the biosphere. Particular emphasis was given to socio-environmental conflicts surrounding the social and political dynamics of biodiversity; trends in international biodiversity policies and management systems (from national parks to gene banks); and the relations with the market economy (from intel-

lectual property law to environmental services). A recent conference organized in partnership with MNHN and UNESCO, with Professor Baird Callicott, one of the founders of environmental ethics and philosophy, was entitled “Narratives and Building Environmental Responsibility”, focusing especially on climate change. Through presentations and a debate with specialists in the history of natural sciences, philosophy, and ethics of the environment and environmental protection, it explored the foundations of moral responsibilities towards the environment and the social dimensions of climate change.

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Muséum National d’Histoire Naturelle: Interview with Jean Patrick Le Duc

→ INTERVIEWERS

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

John Richards is Senior Lecturer and Head of History of Art at the School of Culture and Creative Arts, University of Glasgow.

→ INTERVIEWEE

Jean Patrick Le Duc is the Head of Delegation for European and International Relations at the National Natural History Museum in Paris. He was formerly a researcher in applied ecology, responsible for fighting against trafficking of wildlife and flora UN program Environment in Geneva and Scientific Advisor for the French Minister of the Environment. He is national focal point for the Convention on Biological Diversity and representative for Western Europe and Other Group (WEOG) at Subsidiary Body on Scientific, Technical and Technological Advice Bureau.

→ ABSTRACT

This case study looks at cultural and biodiversity heritage research and partnerships. The leading Muséum National d’Histoire Naturelle (MNHN) in Paris is dedicated to the research, conservation and dissemination of biodiversity and is engaged in an astonishing web of networks and collaborations worldwide. Jean Patrick Le Duc discusses international collaborations, intangible biocultural heritage and Europe as a man-made landscape.

PREVIOUS PAGE — Jean Patrick Leduc, Muséum National d’Histoire Naturelle.

MNHN focuses on five main topics: research, education, conservation of natural history collections, expertise and dissemination of knowledge. In all these areas we have cooperations with different type of institutions all over the world. Of course we also have a close connection with other natural history museums, ICOM¹ and ICSU.² One specific feature of this museum is our department related to human sciences (Hommes, Natures, Sociétés) led by Professor Serge Bahuchet, which enlarges the field of work. Although each department in MNHN has its own policy for cooperation, there is a new internal policy now for international cooperation that is being developed by our Delegation for European and International Relations. Naturally many of these partnerships are around the collections, including collections for culture.

What are the characteristics of your research partnerships?

We have research partnerships in almost every part of the world. Most collaborations are typically between researchers and usually they are not very structured at institutional level. We recently made a study of which institutions MNHN collaborates the most with, triangulating data from scientific publications. We were surprised to discover that the top partner is Natural History Museum of London. Nobody at institutional level would have thought that because we don't have many MoUs³ or conventions with them! In our new international policy we use data mining to prioritise countries (for example Madagascar or Brazil), so we began to make an inventory of activities and even there we found some unexpected collaborations. Although if we wish to do more in terms of partnerships with these countries we'll need to develop formal agreements.

Do you find that the scientific research community is more inclined to collaborate without formal agreements?

Yes, and this is true in particular for researchers, because a formal agreement creates constraints in their work. They will look for a formal agreement only when it is absolutely necessary, for example for administrative or financial reasons. When the collaboration is around the museum collections, typically more formal agreements are needed. For example the recent Nagoya Protocol⁴, signed but not yet enforced, requires sharing not only the access to foreign genetic resources in a collection but also knowledge outputs linked to them. Many countries already began to implement it, and this Protocol will seriously change the exchanges between countries, formalizing all collaborations. For instance it will also change how repatriation claims are handled. At present the bottom line is that we refuse any repatriation, although repatriation of identified human

1 <http://icom.museum/>.

2 <http://www.icsu.org/>.

3 Memorandum of Understanding.

4 Secretariat of the Convention on Biological Diversity. 2011. Nagoya Protocol on Access to Genetic Resources and the Fair and Equitable Sharing of Benefits arising from their Utilization to the Convention on Biological Diversity. Text and Annex. Accessed 31, July 2012. <http://www.cbd.int/abs/doc/protocol/nagoya-protocol-en.pdf>.

remains can be authorized under conditions, but we agree to the repatriation of knowledge and information.

In terms of research policies, how does MNHN operate?

Let's take the example of the Nagoya Protocol, which defines the basics and establishes priorities but on the other hand is challenging to implement in practice, increasing the bureaucratic overheads and costs and delaying procedures. One of our objectives for example is to have simplified procedures in non-commercial research. Within this context we have a very good collaboration between MNHN and other scientific institutions in the world, and we were directly involved in the negotiations and lobbying on behalf of the French government, also at European level. There was some opposition, for example from Africa, and from Brazil which already has strict regulations on these issues. We are currently working on two levels: establishing national laws and agreeing on voluntary guidelines at European-wide level.

In your view, how are natural sciences connected to European culture?

In Europe almost all landscape has been made by man, so it is a result of culture. Therefore if you work in natural sciences you need to take cultural and human aspects into consideration. Take the example of hedges, which has been one of my research subjects for many years. The species of trees you choose and how you trim them is influenced also by economic and cultural elements; the landscape is connected to the use. Then there are historical aspects related to contributions to European scientific knowledge: the UNESCO project.

The Rise of Systematic Biology is an example.⁵ You can also note that natural history museums reflect the evolution of cultural beliefs, such as for example in our Palaeontology Gallery at MNHN.

In your view, how can natural history museums contribute to cultural identity?

One of the contribution that we can bring is to the conservation of landscape and to educate and explain to people its importance: you change a landscape and you change a culture (and vice versa). Think about ponds and lakes: the great majority of them in Europe are human creation and if you stop human intervention, they will fill in rapidly. An international Buffon symposium organised in 2007 at MNHN was dedicated to the roles of natural history museums and similar institutions in the understanding and management of biodiversity⁶, including cultural aspects.

Is this idea of landscape recognized at European Commission level?

The concept of landscape is more important for the Council of Europe than for the European Union, which talks about habitat and species rather than of landscape.

⁵ <http://whc.unesco.org/en/tentativelists/5491/>.

⁶ Natural History Museums and Institutions in the 21st century: Impact on our common future, <http://www.mnhn.fr/museum/office/national/national/presentation/buffon/sombuffon.jsp?cl=en>.

In France, like in UK, is there a big cultural division between the sciences and the arts?

Yes. In France we have two completely divided ministries for Culture and Science, which also fight with each other. So for example we have contacts with the Ministry of Culture, but for cultural cooperation we refer to the Ministry of Foreign Affairs. This ministry has agreed to include MNHN in cultural cooperation agreements, it is a promising beginning. When we make exhibitions as a museum we are not involved with the Ministry of Culture. However the Library, which has the most important collection of vellum manuscripts in the world, is directly dependent on this Ministry.





Muséum National d'Histoire Naturelle: Interview with Michel Guiraud

→ INTERVIEWERS

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John Richards is Senior Lecturer and Head of History of Art at the School of Culture and Creative Arts, University of Glasgow.

→ INTERVIEWEE

Michel Guiraud is Head of Collections at the Muséum National d'Histoire Naturelle (MNHN), where he is also Professor and Director of the Laboratoire de Minéralogie.

→ ABSTRACT

This case study looks at cultural and biodiversity heritage research and partnerships. The leading Muséum National d'Histoire Naturelle (MNHN) in Paris is dedicated to the research, conservation and dissemination of biodiversity and is engaged in an astonishing web of networks and collaborations worldwide. Michel Guiraud touches on networking, collections as research infrastructure, specimens in biodiversity and a technical staff exchange programme.

In what type of collaborations does MNHN engage, in regards to its collections?

We have been collaborating intensively in Europe, particularly in the last ten years. For example we are part of CETAF (Consortium for European Taxonomic Facilities)¹, a consortium which includes the main natural history museums in Europe. SITAF is also a kind of think tank, where people meet to discuss new European research projects such as Synthesis (Synthesis of Systematic Resources).² Synthesis is an EU Integrated Infrastructure Initiative, and comprises 20 European natural history museums, universities and botanic gardens. It aims to create an integrated European infrastructure for researchers in the natural sciences and is organized into three activities: Access, Networking and Joint Research Activities. Through the networking we set up courses on collection management, conduct joint research activities and design tools to manage the collections, such as databases. Synthesis also provides funding to its members for visiting national history museums in Europe, so we set up a visiting scheme not for only researchers but also technical staff members, starting from London and Paris; we also received funding from the Leonardo Programme. The scope of this visiting programme is to build common practices and allow the staff members to know one another—in many cases it was the first time that these people met. It has been working very well! Even in our museum practices still differ from one collection to another, because the post of Head of Collections was created only eight years ago to organize common practices across MNHN.

Another collaborative project is EDIT (Towards the European Distributed Institute of Taxonomy)³, a Network of Excellence aiming to integrate taxonomic effort within the European Research Area and to build a world leading capacity. The project focused on creating a European virtual centre of excellence to increase both the scientific basis and capacity for biodiversity conservation. We are also part of an international working group called TDWG (Taxonomic Databases Working Group)⁴ dedicated to defining and agreeing standards for making database interoperability among biological database projects. You already met Anne-Sophie Archambeau to talk about GBIF (Global Biodiversity Information Facility)⁵: all these standardized databases feed into GBIF, for example.

Do libraries, archives and different kind of institutions join these networks?

No, because we are not dependant on the French Ministry of Culture, but on the Ministry of Higher Education and Research and the Ministry of Ecology and Sustainable Development. So we are seen as a research infrastructure for research taxonomy—like Synthesis for example. Taxonomy is shared by all European and global researchers. They have to

1 <http://www.cetaf.org/>.

2 <http://www.synthesys.info/>.

3 <http://www.e-taxonomy.eu/>.

4 <http://www.tdwg.org/>.

5 <http://www.gbif.org/>.

share it because biodiversity is so huge and complex that no organisation alone can do this. Institutions and researchers have been connected for centuries on taxonomy: the type specimen has been used to name species, and it is fundamental in science to identify different species. We really work like they do in archives: we don't talk with archivists but the approach is the same, we are archiving biodiversity.

Because natural history has been organised in “clans” and networking like this for centuries, we have our rules, and perhaps we tend to forget about cultural aspects in e.g. preventive conservation and curation. For example our network doesn't have a strong bond with the ICOM Natural History Collections group.⁶ But we cooperate through the kind of EU-funded schemes that I mentioned earlier. Of course it is a question of prioritizing goals for MNHN, funding and staff.

In your view, what are the benefits in collaborating with other institutions at national and international level?

Certainly the exchange of data and knowledge is the major benefit. Natural history in France was defined in the 19th century, but with new discoveries in the 20th century taxonomy became even more apart from biology. There is currently a gap between older generations following 19th century biology and teaching it at the universities, and younger generations of researchers. By networking internationally we secured grants from the European Commission, such as the Synthesis project. Networking is really a leveraging tool for us. And because Synthesis was identified as a research infrastructure at EU level, it was then easier to be also recognised at national level. Likewise, we began a massive digitization of our Herbarium, and our colleague at the University of Leiden will use the same approach bringing us as an example. France recently set up a major scheme for funding research infrastructures, and thanks to our existing networks and collaborations we successfully secured 16 million euros for setting up the network of French natural history collections in museums, universities and other local institutions. And of course then this French network will dialogue with the other national networks in Europe and beyond.

Do you think are there side effects or shortcomings in collaborating with other institutions?

I think there are none! Because you bring something, and because through networking you get back more than you bring, by sharing you don't lose anything. The fact that natural history collections are today seen as a research infrastructure results precisely from networking. And through our collections we can also document global change in biodiversity: the only true and valid information is the specimen and the information attached to it, because both the observer and the observation are subjective. Language wise, because we are scientists, for us speaking in English—or whatever approximate version of it we can reach—is not an obstacle.

Are there best practices in collaboration with other natural science institutions?

6 <http://www.icom-cc.org/33/working-groups/natural-history-collections/>.

In our case collaboration is usually bottom-up rather than top-down, a core group of people motivated to work together. Other researchers are free to join, and there are active and passive members. Sometimes fitting in a scheme decided by a project leader in a large project can be challenging, but then again you always gain more than you bring. And then of course discussions are typically around funding allocation, and on different views on taxonomy, ecology, relations between different species.

Which areas of collaboration would you be interested in starting or developing further?

Within collection management, I would like to increase the mobility of technical staff. Technical staff tend to be local, attached to one institution, but they are the ones who implement policies and confront problems on a daily basis. Therefore mobility in their case would create real knowledge exchange and connections between different international institutions.

How is digital technology being used to disseminate collections?

From a collection management point of view I am very supportive of using digital technologies. In addition to digitizing millions of images, we created Web 2.0 tools to make these files available and make people help describe them via crowdsourcing. Researchers alone could not feasibly describe millions and millions of items.





IMG. 01 — *Inventori di mondi*
e *Fabbrica del cambiamento*,
Studio Azzurro. Museo
Laboratorio della Mente, Rome.

Case Study: Museo Laboratorio della Mente

La cultura ha bisogno assoluto della varietà e della complessità, da vivere come una ricchezza e non come un problema. Il Museo Laboratorio della Mente aspira ad essere un “portatore” sano della diversità (Martelli 2010, 17)

→ HISTORY, AIMS AND VISION

The Centre for Study and Research Museo Laboratorio della Mente (<http://www.mu-seodellamente.it/>) traces the history of Santa Maria della Pietà in Rome, from its foundation in the 16th century as a charity institution, its evolution into a psychiatric hospital, until its final closure 1999. The museum mission is to overturn preconceptions about mental illness, fight the stigma associated with it and promote mental health. From this point of view Museo Laboratorio della Mente presents itself as a community service and as a laboratory of social interactions. Through the exhibition plan and the extraordinary and engaging interactive and video installations by artist collective Studio Azzurro [Img. 01–06], the visitor experiences stories of exclusion, discomfort and diversity from within, walking through a series of experiments on the subject of perception. The Museo Laboratorio della Mente intention is not to dramatize but rather to include drama within

the exhibition spaces, letting loose the imaginative dimension that madness elicits and triggering a dialectic process of deconstruction of physical, psychological and social constrictions, and of reconstruction of subjectivity (Museo Laboratorio della Mente 2010; Fossati 2009). This an accidental and unique museum, born out from the intention of a team of mental health professionals (led by Pompeo Martelli, clinician by background and current director of the museum) to preserve the scientific heritage of the hospital: its administrative, historical and clinical archives (the largest archives of this kind in Italy, dating back to the 16th century); the library of the asylum, whose holdings includes rare items in the history of medicine and psychiatry; and a variety of remnants of the asylum practices [Img. 07], from medical and scientific instruments to artworks produced by patients. A first step towards this project was a documentary exhibition entitled “La linea d’ombra. L’ospedale dei pazzi dal XVI al XX secolo”, organised in 1995 with the materials collected until then. The success of the exhibition prompted the idea of setting up a museum, in collaboration with the Italian Ministry of Cultural Heritage and the regional Archival and Library Superintendences. A proposal for a feasibility study was funded by the then Ministry of Education, University and Scientific Research, which had a special programme for supporting the dissemination of scientific

research. This initiated various scientific relevant collaborations: one of the outcomes was for example the Chamber of Ames, still in the museum today, dedicated to the study of human perception and designed with Professor Alberto Oliverio, director of the Psychopharmacology and Psychobiology of the Italian National Research Centre. The achievements of such collaborations led the Ministry of Education, University and Scientific Research to establish a Commission for the Safeguard and Promotion of Italian Historical Health Heritage, and the team behind the proposal of the museum was invited to become a representative member of the national health system. At this point, the team decided to invest the funding received for the feasibility study directly into setting up the actual museum in Santa Maria della Pietà, creating a first museological space which became the nucleus of the Museo Laboratorio della Mente. To understand the context in which this museum was created, it is worth noticing that Italy is the only country in the European Union which deinstitutionalized psychiatric treatments, shutting down all its psychiatric hospitals (Italian law no.180/1978), placing care, treatment and promotion of mental health within a community context.

→ ORGANISATIONAL STRUCTURE

The Museo Laboratorio della Mente is both an ICOM-awarded museum, and a multipurpose metropolitan centre providing social, cultural and health care services, as defined by the World Health Organization (WHO) and the Mental Action Plan for Europe (WHO 2005; WHO 2008).

The institution is managed by the Local Health

Authority Roma E (LHA RME), established in 2008 to protect and promote the historical and scientific legacy of the former Psychiatric Hospital Santa Maria della Pietà in Rome. LHA RME works in collaboration with the Ministry of Cultural Property and Activities, University of Rome “La Sapienza”, Lazio Regional Office of Health and Education and Rome City Council.

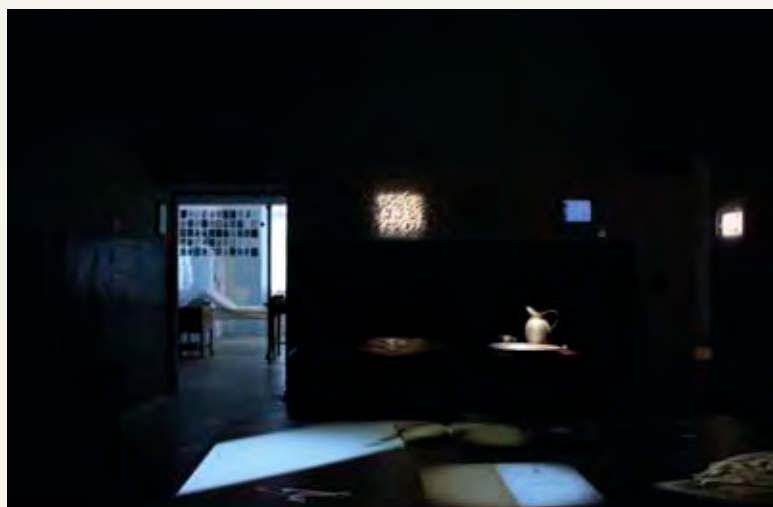
The new museum was opened in mid-October 2008, and to date it has hosted more than ten thousand visitors, despite the constraint of 30 people per each guided tour. The museum's budget derives in equal parts from visitors' revenues, and from the financial support of the Local Health Authority of Rome, which is responsible for the maintenance of the structure.

→ APPROACH TO NETWORKS, PARTNERSHIPS AND COLLABORATIONS

Museo Laboratorio della Mente supports citizen-oriented initiatives in collaboration with the Ministry for Cultural Property and Activities, the Lazio Region, the Province of Rome, the municipality of Rome, local, national and international educational, university and research institutions.

In collaboration with other Italian and European psychiatric history museums, Museo Laboratorio della Mente led the European project *A Lifelong Exploration of the European Mind*¹, in partnership with the Museum Dr. Guislain in Ghent (Belgium) and the Het Dolhuys in Haarlem (The Netherlands). The

1 Project ID 07-ITA01-GR04-00319-1, <http://www.museodellamente.it/index.php/ecms/uk/2/116>.

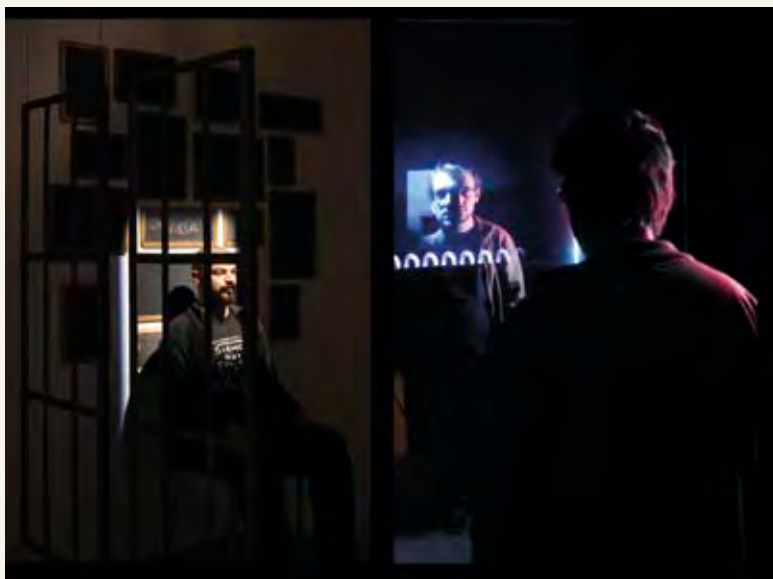


IMG. 02 — *L'istituzione chiusa, Le storie*, Studio Azzurro. Museo Laboratorio della Mente, Rome.



IMG. 03 — *Dimore del corpo, Il tavolo*, Studio Azzurro. Museo Laboratorio della Mente, Rome.

IMG. 04 — *La macchina fotografica.* Studio Azzurro.
Museo Laboratorio della
Mente, Rome.



IMG. 05 — *Modi del sentire,*
Ascoltare. Studio Azzurro.
Museo Laboratorio della
Mente, Rome.





IMG. 06 — *Modi del sentire, Parlare.* Studio Azzurro. Museo Laboratorio della Mente, Rome.

project was approved and financed by the European Union as part of its 2007–09 Grundtvig Lifelong Learning Programme. The main research theme of these three museums is the history of psychiatry approached from different perspectives, questioning the difference between normality and abnormality using permanent and temporary exhibitions as powerful catalysts. The project partners jointly developed an interactive educational package for adults, to encourage the reassessment of cultural and time-related opinions and prejudices associated with mental illness. The Museo Laboratorio della Mente chose to work with an interactive experiment: the Ames room. Furthermore, a Dutch/Italian video with English subtitles entitled *Mind the Gap*² collected historical and contemporary testimonies by mental patients, their therapists and relatives.

→ INITIATIVES TOWARDS CULTURAL DIALOGUE

The Centre for Study and Research Museo Laboratorio della Mente leads training and research activities in the fields of mental health and is actively engaged with educational programmes for schools, and with local and national communities of mental patients, therapists, relatives and researchers. It adheres to World Health Organization strategic objectives for public mental health, which can be summarised as follows:

→ ‘increase national awareness of mental health problems, which are often ignored or undervalued (including in terms of financial resources for health care services);

- place human rights and citizenship at the center of governments’ public health improvement agendas;
- improve existing legislation;
- establish mental health policies and develop services with a strong community orientation;
- disseminate adequate technical knowledge not only among specialists (who are often nonexistent in poor countries) but among all health professionals;
- listen to the needs of users of mental health services and their families’ (Museo Laboratorio della Mente 2012).

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2 Available at <http://www.museodellamente.it/index.php/ecms/uk/2/174/uk>.

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IMG. 07 — Fagotteria, Museo Laboratorio della Mente, Rome.



Museo Laboratorio della Mente: Interview with Pompeo Martelli

→ INTERVIEWERS

Perla Innocenti is Research Fellow at History of Art, School of Culture and Creative Arts, University of Glasgow, and leader of MeLa Research Field 03.

Giulia Grechi is Research Fellow at the Human and Social Sciences Department, L'Orientale University of Naples.

→ INTERVIEWEE

Pompeo Martelli is Director of the Museo Laboratorio della Mente and the Unit Study and Research Centre of ASL Rome, Italy. Until 1999 he worked in the Psychiatric Hospital of Rome, and in the Mental Health Services of Lazio Region. He is an active player in the transformation of psychiatric care in Italy, promotion and training in mental health. Martelli was also invited to contribute to the writing up of the guidelines of mental health for immigrants, following the conference “Health and Migration in the EU: Better health for all in an inclusive society” held in Lisbon in 2007 under the Portuguese Presidency of the EU Council.

→ ABSTRACT

The Museo Laboratorio della Mente in Rome is a unique museum-laboratory, configured as a community service to overturn preconceptions about mental illness, fight the stigma associated with it and promote mental health. This museum-laboratory offers an intriguing perspective on the debates around cultural diversity and otherness in multicultural European societies. Pompeo Martelli recalls the history of the museum, narrating and exhibiting personal histories, collaborative practices between psychiatric museums and other organisations, institutional and international networks.

PREVIOUS PAGE — Pompeo Martelli, Museo Laboratorio della Mente.

In your view, what are the benefits and the challenges of collaborating with other institutions, locally and internationally?

Local collaborations are fundamental, because the difficulties experienced at this level also reverberate onto national and European collaborations. We start from the assumption that our partners share with us at least a common research path and a mission close to ours. The area of collaboration is always mental health, because this is the specific public health context within which the Museo Laboratorio della Mente was created. We are a health service structure, with a history and a vision within the realms of public health; this determines who we can work with and who doesn't want to collaborate with us.

At national level, over the last 15 years I have been advocating a proposal for a national network with other similar institutions, to preserve and promote this type of scientific cultural heritage. I desperately tried to consolidate this network, but I have still not completely succeeded. I am talking about a network of former psychiatric hospitals which at some point in Italy have all been shut down. Today these former psychiatric hospitals comprise an archival, documentary, tangible and intangible heritage which they were asked to protect. Tangible heritage artefacts include scientific objects and instruments, sometimes also art collections. Intangible heritage is related to the people and their personal stories. Although this heritage is homogeneous in typology at national level, the Italian panorama is complex and fragmented and there is no coordinated action or guidelines. The way in which each former psychiatric hospital managed its heritage was influenced by the characteristic of the local territory and the resources available before and after closing these hospitals. The institutions in Rome, Naples, Reggio Emilia and Bologna that began to protect and preserve their heritage before public psychiatric hospitals were shut down were in a more advantageous position than the institutions which began afterwards, because they began earlier on to discuss how to preserve their heritage. As public health institutions, they were dependent on the Regions and during this process of closure, and in diverse ways, they passed under the jurisdiction of the Provinces. Neapolitan and Roman institutions both became study centres; they share a similar history because of the individuals that led the closure of their psychiatric hospitals. In other cities there were different dynamics. For example Veneto Region and Venice Province set up a foundation for the former hospital in Venice, because of its location on the Island of San Servolo in the lagoon, which was declared by UNESCO a World Heritage site.

I am not a cultural heritage operator. I am a psychiatrist who has been working in psychiatric services until 1999, and I did not know anything about conservation and cultural heritage until we began the project of the *Museo Laboratorio della Mente*. In 1995 I decided to create what I call a "value network", inviting to a three-day conference in Reggio Emilia all Italian institutions sharing a similar approach to ours. Many of the people participating in this founding meeting, in particular the colleagues from Reggio Emilia, came from the same Marxist background of class struggle. This is a unique Italian feature of Italian social psychiatry, which you don't find in European psychiatry generally.

Was your network supported at governmental level? And how is this connected to the set up of Museo Laboratorio della Mente?

We did not have institutional support; this is a bottom-up initiative. Our founding conference in 1995 helped us to discuss and triggered a number of local initiatives related to their archival collections, which became a means of sharing experiences. Around these archival collections we started a common project called “Carte da legare”¹, for which we then asked resources from the Italian Ministry of Cultural Heritage, in order to document and give access to these archives with a uniform method across the Italian superintendence system. The project “Carte da legare” is a very successful initiative, which—albeit slowly—is moving forwards. After having reorganised our library and our archive here in Rome, we decided to take the next step of narrative history and began the project leading to the *Museo Laboratorio della Mente*. This museum-laboratory was created against the odds, not as a museographic project but as a social service dedicated to shatter preconceptions about psychiatric illness and to promote mental health. *Museo Laboratorio della Mente* proposes a narrating approach, which is new because Italian psychiatry traditionally focused on doing rather than writing; and even when writing was adopted, it was not used as a means to create connections but rather to break with the past. When we set up the national network, we also began to write, and called for the support of the few Italian historians that wrote about psychiatric heritage. It was in that period that we began to write a collective history of Santa Maria della Pietà in Rome, afterward published in three volumes. Other similar Italian institutions, for example in Cuneo, San Lazzaro, Naples, began to write their history as well. In order to make and narrate your institutional history, you need research and the support of archivists, historians, architects and so forth. Here it is where collaborative practices are important.

In parallel to this, and while organising our network seminars at the prestigious Istituto Italiano di Studi Filosofici in Naples and liaising with international colleagues, former psychiatric hospitals began to create their new institutional dimension. For example Sergio Piro created a Study Center on Mental Health, Social Science and Psychiatry in a profoundly degraded area of Naples, Le Vele. We did something similar in Rome, creating a Study Centre to reconnect memory and local territory. During the 90s I was part of a working group for the then Ministry for University and Scientific and Technological Research (MURST), led by the minister Antonio Ruberti, who wanted to set up a Commission working in public health that could coordinate initiatives for public health heritage in Italy, and create a distributed science museum across various Roman institutions. Unfortunately after Ruberti’s death, his Commission was dismissed and the project of a distributed science museum did not go further. But in 1999, together with Prof. Alberto Oliviero, we submitted a feasibility study to the MURST for a *Museo Laboratorio della Mente*, and despite the nepotistic politics of the Commission in charge of distributing the

1 http://www.archivi.beniculturali.it/SARM/Carte_da_legare/FrameCDL.html.

funding, we secured a grant which we used for actually creating the *Museo Laboratorio della Mente*. Because of our lack of museological experience, at the time we created a mental health service with communication activities—what we called a *bric-à-brac* and self-referential. Nevertheless it was very successful and attracted thousands of visitors. Being under the spotlights, we were also aware that in the long term we needed to rethink our museum-laboratory. In Venice, the San Servolo Foundation² had chosen a traditional museographic approach but we wanted to do something different, something new. In 2007, by chance, we called Studio Azzurro to design our museum space and installations, and with that decision the *Museo Laboratorio della Mente* took a brand new shape.

How is this type of mental health heritage considered at local and national level?

The historical and scientific heritage related to mental health in Italy is not protected and preserved by national law, but only controlled by it. The Ministry of Cultural Heritage for example is an external control mechanism over our libraries, archives and architectural spaces; however it does not provide concrete resources to protect and promote our heritage, which is under the jurisdiction of local authorities. There seems to be a dichotomy between this type of social heritage and traditional cultural heritage: hence our network is not supported at government level but by single individuals within the institutions. The typical problem with Italian networks, in general, is that they are sustained by individuals rather than national infrastructures. In our case, when the individuals could not longer sustain the network, this began to wane, also because of the decrease of economic resources and the workload required by providing mental health services. We tried to liaise with the Ministry of Health to have our heritage acknowledged at national level, but without success. Therefore some mental health institutions have been struggling to keep up with their mission of providing public health services and at the same time narrating and preserving their history. Whilst other institutions, such as the San Servolo Foundation, decided to become a cultural heritage institution, and created a museum which is ignored by psychiatrists and is not providing any social service.

What about collaborations with other institutions at international level?

It is important to remember that European museological institutions dealing with mental health are located in psychiatric hospitals, which in Europe are all still active, with the exception of the Bethlem Royal Hospital³ in London, because in UK psychiatric hospitals were closed for economic and pragmatic reasons. (And interestingly the Bethlem Royal Hospital, in a brochure called their exhibition space the Mind Museum, copying our name). In general in Europe there is a conservative current in the mental health community, supported by pharmaceutical industries. These psychiatric museums can count on national funding and governmental support, and don't have to deal with the responsibility of providing daily social services. This means that the European panorama is radically opposite to the *Museo*

2 <http://www.fondazioneanservolo.it/html/home.asp?lang=ing>.

3 http://www.bethlemheritage.org.uk/gallery_museum.asp.

Laboratorio della Mente: European institutions work with a non-inclusive perspective, because they work in parallel to psychiatric hospitals. In the past there has been a scientific “contamination” between Italy and other countries, but it was from a clinical rather a museological point of view. In the clinical community Italians have always been appreciated and influential. For example, for a decade the Mental Health department of the World Health Organization (WHO)⁴ was directed by an Italian, Benedetto Saraceno. So we decided to step into European-funded initiatives such as the Grundtvig project Lifelong Exploration of the European Mind⁵; for us it was a learning opportunity but also we also wanted to try and “contaminate” the environment of other European psychiatric museums. However this formal network proved to be frail because of the great differences which emerged during working discussions. There was also a great deal of ostracism towards Italian initiatives in mental health. And we felt exploited in a number of bids to which we contributed, initially not funded but highly rated by the European Commission, and then resubmitted without us. We are seen as a destabilizing institution; we also have proposed a motion and made an intervention to the European Parliament for closing all currently active psychiatric hospitals in Europe.

There seem to be two distinct networks to which Museo Laboratorio della Mente belong with opposite outcomes...

Indeed. At European level, the clinical networks in which we are well integrated and appreciated do not correspond to this cultural-museological network. At museological level we fought with the Germans, but clinically we are in excellent relation with the German democratic psychiatry and in Westphalia, with Austrian, Slovenian and Croatian psychiatrists. This clinical network for example also contributed in defining the guidelines for mental health of the World Association for Psychosocial Rehabilitation (WAPR).⁶

What about partnerships with other libraries and archives?

In terms of documentary and archival collections, our connections with European libraries and archives are potentially strong, but often operationally weak because they are mediated through the Italian Ministry of Cultural Heritage. We launched an initiative to create an online archive of Italian psychiatric museums, coordinated directly by the General Direction of the Archives within the Ministry of Cultural Heritage. The Undersecretary for Cultural Heritage stopped this initiative because he disagreed with giving funding to psychiatric museums. We were thus blocked, despite the fact that we were ready to provide from the beginning five important archival databases.

What happened in the European cultural-museological network?

I insisted until the end on making all psychiatric museums adopt the European guidelines for public health services and set up a Board for this purpose, because at present there are no European guidelines for psychiatric muse-

4 <http://www.who.int/>.

5 http://est.indire.it/eu/details_prj.php?id_proj=381800750&curr_db=IT/.

6 <http://www.wapr.info/>.

ums regarding participation and social inclusion. But the other psychiatric museums, with the exception of the ones in Portugal and Great Britain, actually did not want guidelines; they wished to keep being independent rather than producing elements of social criticism. On the other hand, we had an intense and productive partnership with the National Museum of Psychiatry in The Netherlands (Het Dolhuys)⁷, in a four-year research project.

How are the relations with ICOM?

Despite having received an award from it—or perhaps because of that—relations with ICOM are conflicted. ICOM Italia⁸ follows strong ego-tistic positions, with various sections fighting with each other. Because we are neither museologists nor conservators, the *Museo Laboratorio della Mente* is tolerated. But we keep fighting our political battles for mental health services. For example ICOM Italia proposed to connect with the National Archives Association (ANAI)⁹ and the National Library Association (AIB).¹⁰ But when they proposed national guidelines there was a real rebellion because many museums do not want to deal with one another! On the other hand, we have very good relationships with ICOM Italia–Lazio region because we are trying to find new approaches, and with ICOM France.

This diagram¹¹ was proposed a few years ago by OCLC for collaborations between museums, libraries and archives. Do you think it could apply also to the Museo Laboratorio della Mente collaborations?

Personally the risk axis is not relevant for me. I believe that if you fear you are risking something, in terms of loss, in collaboration you are going nowhere. It also depends on the size and scope of the network you are involved you. For example we have really good relations with the Australian psychiatric community, not a big community but incredibly innovative and very receptive towards Italian social medicine. I was invited several times to Australia and was delighted by their interest and support towards our work at the *Museo Laboratorio della Mente*. Alan Rose, Head of all psychiatric units in Sydney and retired professor from the prestigious University of New South Wales, asked me advice for opening a museum inspired by the *Museo Laboratorio della Mente* in Sidney. On the other hand, in large European networks which are funded and in theory could make a bigger impact, we could not share our approach with the other partners. In my experience the European Parliament initiatives, rules and regulations for mental health, are over and over again estranged from real-life social issues. Each government should commit to drastically revising their strategic and evaluation plans for these matters. Bureaucracy is lethal!

7 <http://www.hetdolhuys.nl/>.

8 <http://www.icom-italia.org/>.

9 <http://www.anai.org/anai-cms/>.

10 <http://www.aib.it/>.

11 See Img. 01 in introductory chapter of this book, section Cultural institutions and cross-domain collaborations: potentialities and challenges.

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Incipit prologus sancti thomae
 presbiteri i parabolas salomonis
 iungat epistola quos iungit sacerdoti
 unum: immo terra non diuidat: quos
 xpi nedit amor. Cometerios in osee
 amos: et zacharia malachia: quosq;
 psalmis. Scripsisse: si licuisset pre vali
 tudine. Miris solacia sumptuum
 notarios nros et librarios sustenta
 ris: ut vobis potissimu nrm deluderet
 ingeniu. Et ecce et latere freques turba
 diuisa potestiu: quasi aut equu sit ne
 vobis esurientibus alijs laborare: aut
 in ratione dati et accepti: cuiq; preter
 vos obnox? sim. Itaq; longa egrota
 tione fractus: ne putus hoc anno re
 ticeret: et apud vos mutus ellou: tndui
 opus nomini vro consecraui: interp
 tatione videlicet triu salomonis vo
 luminu: malloth qd hebrai pabolas
 vulgata editio pibia vocat: coeleth
 que grece ecclesiastem: latine sciouatore
 possum? dicere: siraheim: qd i lingua
 nram vocat canticu cancoy. Fecit et
 panartos: ihu filij siraeh liber: et ali?
 pseudographus: qui sapientia salo
 monis inscribit. Quoy prior hebra
 icum repei: no ecclesiastem ut apud la
 ynos: sed pabolas pnotatu. Cui iudici
 erat ecclesiastes: et canticu cancoy: ut
 similitudine salomonis: no solu nu
 mero libroru: sed etia materiaz gene
 re coequaret. Secundus apud hebreos
 nullq; est: quia et ipse stilus grecam
 eloquentia redoleret: et nonnulli scriptoy
 veter: huc esse iudei filonis affirmat.
 Sicut ergo iudith et thobie et macha
 beoy libros: legit quide eos ecclesia: sed
 inter canonicas scripturas no recipit:
 sic et hec duo volumina legat ad edi
 ficatione plebis: no ad autoritatem
 ecclesiasticoy dogmatu affirmandam.

Si cui sane septuaginta interpretum
 magis editio placeat: habet ea a nobis
 olim emendata. Neq; cui noua sit cu
 dim? ut vetera delituam? Et tamen cu
 diligentissime legerit: sciat magis nra
 scripta intelligi: que no in ceciu vas
 traslusa coacuerit: sed statim de prelo
 purissime emendata teste: hui sapre ser
 uauerit. **I**ncipit parabole salomonis



Parabole salomonis
 filij dauid regis isrl:
 ad scienda sapienti
 am et disciplinam: ad
 intelligenda verba
 prudentie et suscipi

enda exuditione doctrine: iusticia
 et iudiciu et equitate: ut detur paruul?
 astutia: et adolecenti scientia et intel
 lectus. Audiens sapiens sapietior erit: et
 intelliges gubernacta possidebit. Qui
 aduerat parabola et interpretatio
 non: ueda sapientiu et enigmata eoy.
 Timor dñi principiu sapientie. Sapien
 tiam atq; doctrinam stulti despiciunt.
 Audi fili mi disciplinam pris tui et ne
 dimittas legem matris tue: ut addatur
 gratia capiti tuo: et torques collo tuo.
 Fili mi si te laudauerint peccatores: ne ar
 quiescas eis. Si dixerit uerū nobiscu:
 insidiamur sanguini: abscondam? tedi
 culas etia insontem frustra: degluna
 mus cu sicut infernus uiuente et inte
 gram: quasi descendente in lacu: omne
 preciosa libertatiam reperiunt? implebim?
 domus nras spolijs: sortem mitte no
 biscum: marcupiu sit unum omnium
 nrm: fili mi ne ambules cu eis. Pro
 hibere pedem tuu a semitis eoy. Pedes
 tui illoy ad malu currunt: et festinat ut
 effundant sanguinem. Frustra autem
 iacit rete ante oculos penatoroy. Ipi q;
 contra sanguine suu insidiantur: et

Selected Bibliography

This bibliography integrates the references of the essays, case studies and interviews in this book. It includes selected book and book chapters, journal articles, conference papers and posters, reports and white papers published in the last twenty years, covering the themes of MeLa Research Field 03: museums and libraries in the 21st century, cross-domain partnerships between cultural institutions, cultural identity and cultural dialogue, heritage for the arts and sciences, European narratives, migration and mobility.

Perla Innocenti provided the basis for this selected bibliography, with contributions from the following Research Field 03 team members: Susannah Eckersley, Beatrice Ferrara, Giulia Grechi, Fabienne Galangau, Laurent Isnard, Marta Vega, Maite Muñoz, Deianira Ganga, Kirsti Reitan Andersen.

→ A. BOOK AND BOOK CHAPTERS

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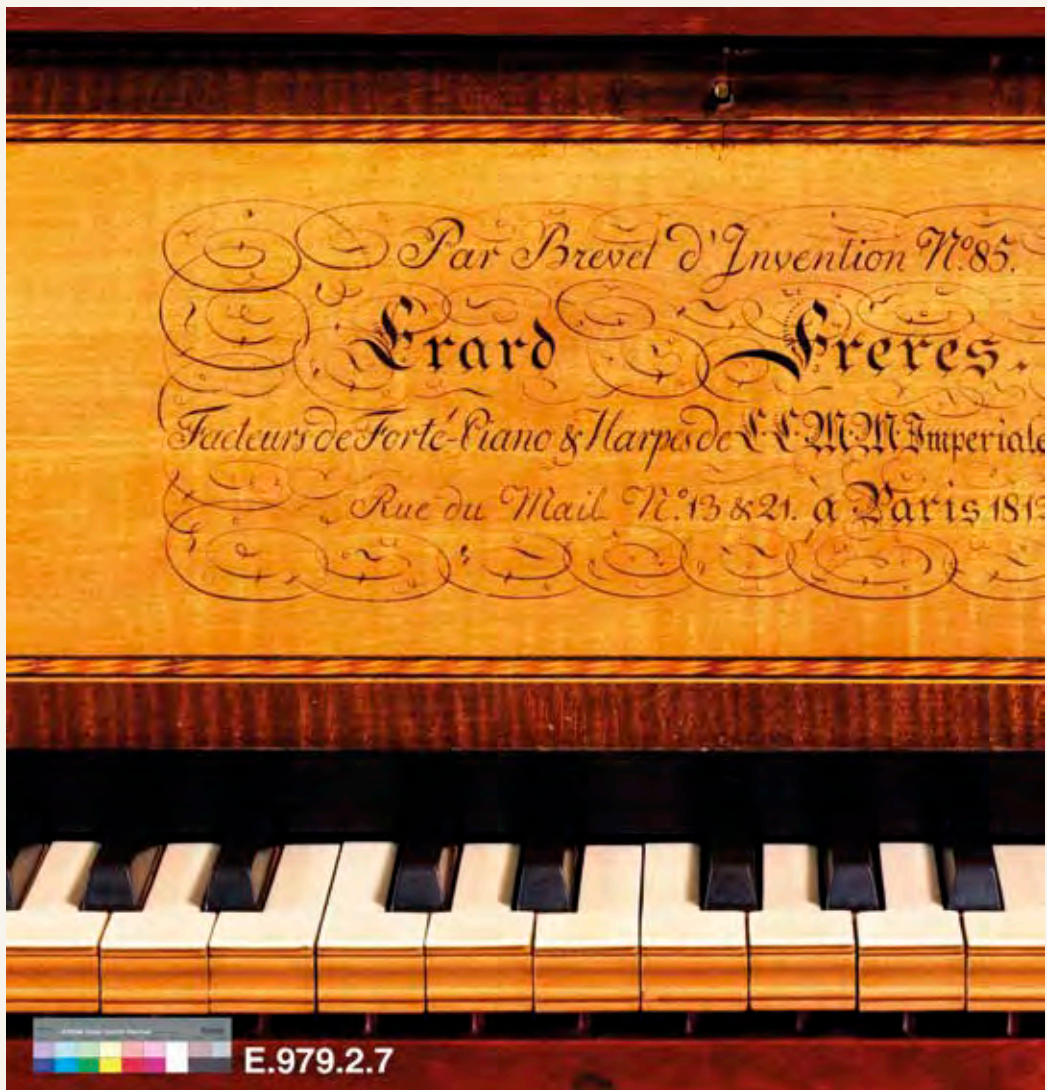
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Appendices





IMG. 01 — Piano à queue, Erard Frères, Paris, 1812. Musée de la musique.

Study Methodology

MeLa Research Field 03 (RF03)¹, led by Perla Innocenti (School of Culture and Creative Arts at the University of Glasgow), is dedicated to investigating, identifying and proposing innovative coordination strategies between European museums, libraries and public cultural institutions around the themes of European cultural and scientific heritage, migration and integration, and ICT. RF03 is exploring an uncharted interdisciplinary territory; hence the purpose of RF03 experimental research is exploratory and explanatory. For our first phase of Desk and Field investigations in 2011–2012, we devised a suitable methodology, described below, to analyse and evaluate contexts, interactions and processes of collaboration, networking and partnership of cultural institutions.

→ METHODOLOGY OVERVIEW

Target groups of the work package activity

The following target groups are being considered within selected European museums, libraries and public cultural institutions:

- staff members
- scholars and experts
- policy-makers.

In addition to this, where possible we are also

liaising with users of cultural institutions and representatives from migrant communities.

Sampling

Given the timeframe and resources available in the MeLa project, a “non-probability sampling” method has been used. Selection criteria for sampling in RF03 included: geographic location, institution type, subject area, collection size, scale of collaboration, collaboration type, areas of collaboration, migration maps and cultural policies.

Data gathering

The RF03 team is using a complementary combination of qualitative (and quantitative whenever possible) research approaches:

- review of related relevant literature
- set-up and interaction with a dedicated brainstorming expert group
- online public survey
- field survey of selected European case studies, including onsite in-depth semistructured interviews and observation
- semi-structured interviews with policy-makers.

Feedbacks on research data will also be gathered from the RF03 international conference and from other MeLa Research Fields where appropriate.

Data analysis and visualization

In the second phase of our study, research data

1 <http://wp3.mela-project.eu/>.

will be analysed with a grounded theory approach. Possible trends and potential challenges in coordination strategies will be identified, also using when feasible risk assessment analysis. Resulting data will be as much as possible graphically visualized.

Quality assurance and validation

To ensure quality and data validation, a triangulation of different method of enquiry and data collection will be used to check for internal validity, representativeness and bias. Whenever possible data will be cross-checked with evidence from other independent sources, and feedbacks will be solicited from informants and interviewees. Finally the feasibility of RF03 proposed coordination strategies will be tested against selected relevant policy recommendations.

→ FACT FINDING PHASE

The “fact finding phase” in the first months of the study provided an overview of the current situation with regards to the thematic topics of MeLa RF03 study: museums and libraries in the 21st century, cross-domain partnerships between cultural institutions, cultural identity and cultural dialogue, heritage for the arts and sciences, European narratives, migration and mobility. A literature review (see section “Selected bibliography”) and desk research formed the basis to formulate a final set of working hypotheses and to formulate a set of research questions as basic instruments for the field research, focusing on the challenges of collaborations and partnerships between cultural institutions, change management, organisational models, cultural dialogue, and use of ICT to interact with mul-

ticultural audiences. Literature review and desk research will be updated on a rolling basis throughout the project lifetime.

→ EXPERT OPINION AND TREND FINDING

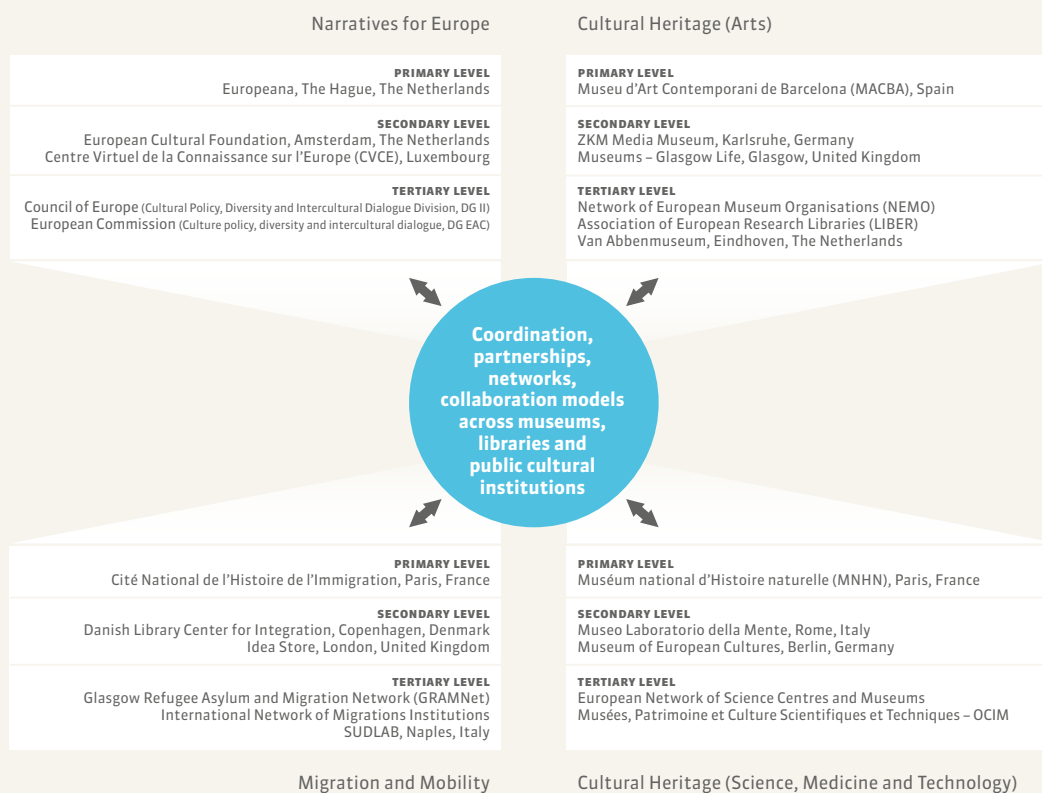
In the second phase “expert opinion and trend finding”, the objective was to gain the views of experts on European collaborations between cultural institutions and future trends in the cultural heritage sector by discussing the working hypotheses with experts in the cultural heritage field, to further verify our assumptions.

In total, over 56 experts from Europe were involved in the study, through interviews in case studies, an expert group, a brainstorming workshop and an online survey. Over a six month period, the University of Glasgow team carried out:

- 30 interviews within onsite case studies
- a brainstorming workshop with international experts
- a web-based survey.

Field research: case studies and interviews

In this first stage of our research, exemplary experiences of collaborations between museums, libraries and public cultural institutions were investigated and critical nodes and points of research were established. In the initial scoping of potential case studies, more than 50 international institutions were identified and described according to the following parameters: geographic location; organisation type; subject area; collection size; scale of collaboration; collaboration type; areas of collaboration.



IMG. 02 — Case study clusters of MeLa Research Field 03.

From the initial pool of potential case studies, 22 relevant institutions, associations and Networks, were selected and organized in four non-hierarchical clusters (Img. 02): Narratives for Europe, Cultural Heritage (Arts); Cultural Heritage (Science, Medicine and Technology); Migration and Mobility. Selected cases studies include museums; libraries; foundations; museum, library and migration associations; museum, library and research networks, listed below in alphabetical order:

- Association of European Research Libraries (LIBER)
- Centre Virtuel de la Connaissance sur l'Europe (CVCE), Luxembourg
- Cité Nationale de l'Histoire de l'Immigration, Paris, France
- Council of Europe (Cultural Policy, Diversity and Intercultural Dialogue Division, DG II)
- Danish Library Center for Integration, Copenhagen, Denmark
- European Commission (Culture policy, diversity and intercultural dialogue, DG EAC)
- European Cultural Foundation, Amsterdam, The Netherlands
- European Network of Science Centres and Museums
- Europeana, The Hague, The Netherlands
- Glasgow Refugee Asylum and Migration Network (GRAMNet), United Kingdom
- Idea Store, London, United Kingdom
- International Network of Migrations Institutions
- Musées, Patrimoine et Culture Scientifiques et Techniques—OCIM
- Museo Laboratorio della Mente, Rome, Italy
- Museu d'Art Contemporani de Barcelona (MACBA), Spain
- Muséum national d'Histoire naturelle (MNHN), Paris, France
- Museum of European Cultures, Berlin, Germany
- Museums—Glasgow Life, Glasgow, United Kingdom
- Network of European Museum Organisations (NEMO)
- SUDLAB, Naples, Italy
- Van Abbenmuseum, Eindhoven, The Netherlands
- ZKM | Media Museum, Karlsruhe, Germany.

RF03 investigation is articulated in a three-tier system:

1. At the primary level, we conducted in-depth semi-structured interviews and onsite observations with a diverse range of institution staff members, in relation to various aspects of collaborations and networks among museums, libraries and public cultural institutions, at local, national and international level, as formalized by formal agreements and policies.
2. At secondary level, we conducted desk research, or where possible field research, and additional analysis of aspects of collaborations and networks among museums, libraries and public cultural institutions, focusing on areas not necessarily covered by the primary level.



IMG. 03 — Sreten Ugrčić presenting in videoconference at the MeLa RF03 brainstorming workshop in Glasgow, 2012.



IMG. 04 — Bernhard Serexhe at the MeLa RF03 brainstorming workshop in Glasgow, 2012.



IMG. 05 — Sergio Dogliani at the MeLa RF03 brainstorming workshop in Glasgow, 2012.

3. At tertiary level, we conducted primarily desk research (with eventual field research if convenient), on illustrative examples of collaborations and networks among museums, libraries and public cultural institutions, to provide supplementary materials to the findings arising from the primary and secondary level.

The inclusion of museum, library and research networks, of the European Commission (Culture policy, diversity and intercultural dialogue, DG EAC) and of the Council of Europe (Cultural Policy, Diversity and Intercultural Dialogue Division, DG II) provided our study with a wider geographic coverage than the one that time and funding constraints of the MeLa project could allow. Data collected from the case studies and interviews were further enriched by a web-based survey² described at the end of this section.

→ EXPERT OPINION: EXPERT PANEL, BRAINSTORMING WORKSHOP AND INTERNATIONAL CONFERENCE

RF03 brainstorming activities were built upon the research work carried out in the desk and field investigations, to exchange ideas with a selected panel of experts (scholars, museum, library and public cultural institution directors and representatives and also practitioners). This expert group includes representatives from museums, libraries, foundations, associations and cultural policy-making: Simona Bodo (independent researcher), Dr Samuel Jones (Associate of Demos), Prof Rebecca Kay (Univer-

sity of Glasgow and Glasgow Refugee Asylum and Migration Network), Dr Ellen McAdam (Head of Museums, Glasgow Life), Antonio Perna (Director of SUDLAB), Prof Alison Phipps (University of Glasgow and Glasgow Refugee Asylum and Migration Network), Prof Philip Schlesinger (Director of Centre for Cultural Policy Research, University of Glasgow), Dr Bernhard Serexhe (Chief Curator of ZKM Media Museum), Sreten Ugričić (writer, philosopher, former Director of the National Library of Serbia), Katherine Watson (Director of European Cultural Foundation).

A brainstorming workshop on *European heritage, migrations and new media: networks and collaborations across museums, libraries and public cultural institutions*³ was held on 23 April 2012 at the University of Glasgow. During this successful and interactive event, MeLa Consortium members and 8 invited guests from the Research Field 03 expert group [Imgs. 02–04] discussed topics of collaboration across museums, libraries and public cultural institutions, migration and European cultural and scientific heritage.

Each workshop session was followed by an active question and answer period, during which the MeLa Consortium partners discussed and debated a number of ideas coming from their research fields. These discussions shaped further RF03 activities, including the forthcoming conference *Migrating heritage: networks and collaborations across European museums, libraries and public cultural institutions*, 3–4 De-

2 <http://wp3.mela-project.eu/wp/pages/research-field-03-online-survey>.

3 <http://RF3.MeLa-project.eu/RF/pages/research-field-03-brainstorming>.

cember 2012 at the University of Glasgow.⁴ The conference, with invited speakers from museums, foundations, Europeana and the Council of Europe, will address the following questions: What are the experiences and effects of collaboration, partnerships and networks around the core activities of archiving, preserving, displaying history and artefacts, and the associated categories of cultural value and identity? Is it possible to allow more flexible and heterogenous connections between public cultural institutions within the European/Mediterranean space? How are museums, libraries and public cultural institutions presenting themselves and interacting with multicultural audiences? What guidelines and policies could be suggested to support networking between European museums, li-

braries and public cultural institutions around the themes of European cultural and scientific heritage and intercultural dialogue?

In addition to our literature review and field research via case studies, we have developed and set up an online survey⁵ to provide us with a window on current collaboration scenarios across European museums, libraries and public cultural institutions. This survey is being used both to collect additional details on targeted case studies, and to gain insights on further institutions. The survey comprises 30 research questions in four sections: Your details; Collaborative projects in your organisation; Overview, management and assessment of the collaborative project you are referring to; Your suggestions for a successful collaborative project.

4 <http://wp3.mela-project.eu/wp/pages/research-field-03-international-conference>.

5 <http://RF3.MeLa-project.eu/RF/pages/research-field-03-online-survey>.



IMG. 01 — Some of the project staff members of MeLa Research Field 03 at the meeting in Glasgow, April 2012.

MeLa Research Field 03 Project Staff Members

MeLa Research Field 03 (RF03)¹ is led by the University of Glasgow team, composed by:

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The following project staff members of MeLa RF03 provided inputs to the selection of the bibliography, selection of case studies and brainstorming workshop during this first phase of research (2011/2012). L'Orientale University of Naples also contributed to co-organise onsite visits and interviews for two case studies.

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¹ <http://wp3.mela-project.eu/>.

² In summer 2012 Sabine Wieber passed the baton of her MeLa activities to Andrew Greg, Director, National Inventory Research Project at the University of Glasgow.

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Katherine Watson: p. 80.

Sabine Wieber: p. 253 Img. 03.

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ZKM | Institute for Media, Education and Economics: p. 175 Img. 08; p. 176 Imgs. 09–10.

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MeLa* - European Museums in an age of migrations

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RF01: Museums and Identity in History and Contemporaneity

examines the historical and contemporary relationships between museums, places and identities in Europe and the effects of migrations on museum practices.

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transforms the question of memory into an unfolding cultural and historical problematic, in order to promote new critical and practical perspectives.

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investigates cooperation strategies between museums, libraries and public cultural institutions in relation to European cultural and scientific heritage, migration and cultural dialogue.

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RF06: Envisioning 21st Century Museums

fosters theoretical, methodological and operative contributions to the interpretation of diversities and commonalities within European cultural heritage, and proposes enhanced practices for the mission and design of museums in the contemporary multicultural society.

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COVER IMAGE — European networks. Alessandro Antonuccio, 2012.

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