



Innocenti, Perla (2014) Introduction: migrating heritage - experiences of cultural networks and cultural dialogue in Europe. In: Innocenti, Perla (ed.) *Migrating Heritage: Experiences of Cultural Networks and Cultural Dialogue in Europe*. Ashgate, Farnham, pp. 1-24. ISBN 9781472422811

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Deposited on: 07 April 2014

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Migrating Heritage – Experiences of Cultural Networks and Cultural Dialogue in Europe

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Unbounded Cultures: Migrating Heritage and Cultural Networks

This book collects selected contributions of international scholars and practitioners, presented at the international conference ‘Migrating Heritage: networks and collaborations across European museums, libraries and public cultural institutions’,¹ organised and hosted by the School of Cultural and Creative Arts – History of Art at the University of Glasgow on 3–4 December 2012 within the activities of the EU-funded collaborative research project ‘European Museums in an Age of Migration’ (MeLa), Socio-Economic Sciences and Humanities Program.²

The focus of this volume lies in the realisation that we are witnessing a shift from the identity-marking heritage of European nation states (MacDonald 1993, Chambers 1994, Shore 2000, Orchard 2002, Sassatelli 2002, MacDonald 2003, Delanty 2003, Bennett 2009) to a contemporary migrating heritage, a new concept I am introducing with this research. Cultural identities, which define what represents cultural heritage for us, are not written in stone but continuously evolve and reshape themselves, adapting to new contexts determined by the contact with our own and other cultures. Such encounters not only allow one to assess but also to create one’s cultural identity. Therefore I believe that one key feature of (multi)cultural heritage is the drive to unbound identities and let them interweave

1 The ‘Migrating Heritage’ conference provided participants with a platform for connecting people and institutions; learning about the promising landscape of cooperation and partnerships among museums, libraries and public cultural institutions across Europe and beyond; and exchanging new ideas on how to initiate and develop future collaborations. See the conference booklet with abstracts and biographies at http://www.mela-project.eu/upl/cms/attach/20121119/181830286_6888.pdf.

2 www.mela-project.eu. Grant Agreement number 266757, 01/03/11–28/02/15. The overarching goal of MeLa’s is to research the new role of museums and define new strategies for contemporary museums in a context characterised by a continuous migration of people and ideas. Within the project, Research Field 03 (RF03) Network of Museums, Libraries and Public Cultural Institutions investigates, led by History of Art at the University of Glasgow, 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.

in networks, in pathways of exchange and contamination. Migrating heritage encompasses not only the migration and mobility of post-colonial artefacts, but also migration of people, technologies and disciplines, crossing boundaries and joining forces in cultural networks and partnerships to address new emerging challenges of social inclusion, cultural dialogue, new models of cultural identity, citizenship and national belonging.

How are cultural institutions – the historical collectors of cultural heritage, presenting collections to users within the frame of a systematic, continuous, organised knowledge structure (Carr 2003) – responding to such new scenarios? Cultural institutions typically address public knowledge and memory, and deal with the need to create a coherent narrative, a story of a society and its cultural, historical and social contexts. In the last decades, cultural networks played an increasingly important role in supporting transnational, cross-sectoral cooperation and cultural dialogue, and creating cultural value. UNESCO's notion of cultural diversity (UNESCO 2001) and the Council of Europe's holistic definition of heritage (Council of Europe 2005) leave the dimension of interactions and exchanges between cultures to be further explored and defined, for example in terms of 'cooperation capital' as defined by the DIGICult project (European Commission 2002: 83–4). Also of interest is how the usage of digital technologies is changing the dynamics and scoping of cultural networking and of memory construction, display and understanding in a networked society (Castells 1996, 1997, Benkler 2006, Latour 2010). Finally, the idea of a network, or system of cooperation, between cultural institutions based on a non-territorial approach is an appealing way of breaking through Europe's geographic, sociological and political borders.

The underlying hypothesis here is that cultural networks, at local, national and transnational levels, can contribute to the development of new models and institutional practices of heritage within cultural institutions. This assumption was also eloquently supported in a study commissioned by the European Forum for Arts and Heritage (Staines 1996) and demonstrated by 20 years of research activities by CultureLink, a Network of Networks for Research and Cooperation in Cultural Development, established by UNESCO and the Council of Europe in 1989 (Cvjeticanin 2011). The network research of the MeLa project is based on the understanding that the potential of networks for cultural dialogue has not yet been recognised nor it has been supported by policy makers, as confirmed by the lack of penetration of such themes into cultural policies reported in the *Compendium of Cultural Policies and Trends in Europe*.³ To fill this gap, I engaged in investigating real-life case studies of cultural institutions working in what is defined here as 'migrating heritage', organised either in wider cultural networks or in individual initiatives of cultural dialogue. These case studies were presented in the book *European Crossroads* (Innocenti 2012a). In the current volume, I am triangulating and enriching the first volume's initial findings with further experiences of migrating heritage, cultural networks and cultural dialogue.

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

Finally, to conclude this research, with a bottom-up approach I will identify what theories can be deduced from the real world of cultural institutions, whether the identified scenarios match with current network theories,⁴ and suggest implications and materials for cultural policies.

There are a number of network theories in social sciences, anthropology and media studies (Latour 1999, Strathern 1996, 2002, 2004, Terranova 2004, Rossiter 2006, Ingold 2007, 2008, Potts et al. 2008). These theories are certainly useful for reflecting on the features and dimensions of networks, for example, networks as complex and heterogeneous sets of relations between actors and non-human agents, as in Latour's actor network theory, or Potts's social network theory. However, the real-life case studies and examples considered so far in MeLa's research point towards further theoretical frameworks. The first pattern emerging from the research seems to match the network mathematical model described by Albert-László Barabási (2003), which applies to the Web environment as well as to biological and social systems. While investigating networks, Barabási discovered that the vast majority of nodes in a network have only a few links, whilst a few nodes (the hubs) have a very large number of links. This model, which visually resembles the hubs of international airports networks, is evident, for example, in the network of Europeana, Biodiversity Heritage Library, Inventing Europe, the Research Network of Cité Nationale de l'Histoire de l'Immigration (chapters from Kenny, Rinaldo and Smith, Badenoch, Arquez-Roth in this book) and other case studies in this volume. The second emerging pattern fits with Richard Sennett's empirical discussion in *Together: The Rituals, Pleasures and Politics of Cooperation* (Sennett 2012) and helps us to shed some light on the dynamics of cultural networks. Sennett argues that cooperation is a matter of skills, rather than a bundle of shared ideals and moral attitudes towards others; cooperation is a craft conveyed by social rituals, which we have been observing closely in several memory and cultural institutions dedicated to migrating heritage. The third observed pattern is aligned with a concept introduced by Manuel Castells in 2001 and recently republished: museums have the potential to become 'communication protocols' between diverse entities and 'cultural connectors of time and space', connecting 'global and local dimensions of identity, space and local society' (Castells 2010: 433). Castells specifies that not every museum can do this, but rather 'only those which are capable of articulating virtual flows in a specific place – for communication and culture are global and virtual, but also require spatial markers; those which are capable of synthesizing art, human experience and technology, creating new technological forms of communication protocols; those which are open to society and hence not only archives but also educational and interactive institutions which are anchored in a specific historical identity while also being open to present and future multicultural currents' [Castells 2010: 434]. Within my research on cultural networks and social inclusion in Europe, this is for example the case of the Cité Nationale de l'Histoire de l'Immigration (chapter by Arquez-Roth,

4 The final results of MeLa's network research will be published in 2014.

Innocenti 2012c) and the ZKM Media Museum (Innocenti 2012d), both rooted within their own local and national communities, acting as unifiers of initiatives and routers for cooperation and dissemination exploiting digital technologies.

Migrating Heritage and a Common European Union Culture

The concept of migrating heritage also provides an interesting perspective from which to look at the history and politics of the EU-legitimising and ambivalent concepts of 'unity in diversity' and a 'common European heritage', and how these intersect and conflict with the heterogeneous, multi-level institutional construction that is Europe (Appadurai 1990).

The latest example of EU cultural politics is the speech recently given by European Commission President Barroso on 'Culture: The Cement that Binds Europe Together'.⁵ Speaking to an audience of culture-sector representatives in Vienna, President Barroso highlighted the role of culture in fostering a sense of unity and shared identity in Europe, commenting 'Given the undeniable truth that a European Union of culture preceded and nurtured the economic and political European Union that we know today ... culture always was, and still is, more than ever, the cement that binds Europe together.' Highlighting several of the initiatives which the European Commission has led to foster intercultural dialogue, President Barroso also said:

It is this kinship that has finally overcome hostility. And it is this spirit that continues to thrive today, encouraged and sustained by the wide range of measures taken by the European Union and in that case the European Commission, whether it be through the Erasmus programmes and the creation by 2014 of a European Research Area; or through the European capitals of culture, the promotion of multilingualism and intercultural dialogue, and not forgetting the European Community legislation to protect the rights of authors, producers and artists. What we want to defend is a Europe constantly developing new forms of cooperation founded on the exchange of ideas, innovation, and research. It is a Europe that accords a central place to the individual, to every human being, and to respect for human dignity. Science and culture are at the very heart of Europe's openness precisely because they enrich us as individuals and create bonds that extend beyond frontiers.

The idea of a common European culture is problematically interconnected with the concept of migrating heritage in Europe and beyond. So it is interesting to trace the background of President Barroso's speech. Over the last year, a rich body of literature has been produced on colonialism's roots and its influence on

⁵ 4 April 2013. The full text of President Barroso's speech is available at http://europa.eu/rapid/press-release_SPEECH-13-280_en.htm.

the formation and politics of national European identities and related questions of ethnicity, culture, racism and migration. 'Culture' was not mentioned in the founding economic treaties of the European Community in 1957; the concept only emerged around the 1970s and was relaunched from the 1980s onwards, supported through various initiatives such as the cultural exchange programme Erasmus, the MEDIA programme, Information and Social Fund policies, initiatives such as European years (of culture, for example), European prizes, and Jean Monnet awards. The concept of a common European culture and heritage was formalised 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 legitimise 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.'⁶

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 2000). These scholars noted that there are many European cultures and identities, whose multiplicity would be endangered by the idea of a European gluing and homogenising 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 'United in diversity'⁷ (borrowed from the American 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 to self-referentiality and ghettoisation? Philip Schlesinger warned early on that Europeanness '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. The politics of cultural identity risked quickly sidelining the real disruptive and regenerating potential of cultural and historical differences (Chambers 1994, 2007, Chambers and Curti 1996).

Indeed, since the nineteenth 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

⁶ http://europa.eu/legislation_summaries/glossary/culture_en.htm.

⁷ European Commission, 'The Founding Principles of the Union', http://europa.eu/sadplus/constitution/objectives_en.htm.

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 in 2005 by the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. 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.

A step toward a more problematising and operational approach was taken when the Council of Europe (currently 47 member states, 28 of which are members of the European Union) 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 characterisation 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 newly 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 (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, 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.

The idea of transnational partnerships, cooperations and networks for common heritage projects developed in parallel with the conceptualisation of a European cultural diversity and reached maturity in the mid-1990s. Since the early 1990s, with its unique inclusiveness the Council of Europe actively supported the birth of several international cultural networks (Pehn 1999). Gradually overshadowing the political prominence of the Council of Europe,⁸ at European Union level, transnational partnerships were supported by initiatives such as European Cities of Culture (Myerscough 1994), pilot and sectoral programmes (such as Kaleidoscope, Ariane and Raphael) 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 contact 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).

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, Ericksen (2004) has identified dynamically differentiated, complex and segmented public spheres at subnational, national and transnational level, 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 Ericksen'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 decentralised communication policy that prioritised 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. And as

⁸ As Dragan Klaić noted, after the 1990s 'the EU took over the primacy from the Council of Europe in setting the terms for international cultural cooperation, despite its somewhat restricted competence and capacity' (Klaić 2007: 25).

the historian Tony Judt remarked in his masterly essay on the European Union originally published in 1996, although cross-continental and intercontinental migrations have been and are now again a feature of European society, ‘there is very little tradition in Europe of effective assimilation – or, alternatively, “multiculturalism” – when it comes to truly foreign communities’ (Judt 2011: 107). It is also useful to note here that initiatives and policies of the European Union and of the Council of Europe (CoE) on cultural dialogue and cultural cooperation themes are sometimes misaligned or overlap with each other. European Union actions in this area could greatly benefit from liaising more deeply with the CoE’s initiatives such as the *Compendium of Cultural Policies and Trends in Europe*⁹ and CultureWatchEurope.¹⁰

Can communication and interaction between these translocal and transnational spheres be improved? How are cultural institutions organised 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? Some chapters in this book provide some useful examples of migrating heritage in Europe and ongoing cultural networking and initiatives in the making.

Overview of the Contributions in This Volume

Each chapter in *Migrating Heritage* is united by the common thread of investigating aspects of the evolving ecology of migrating heritage, cultural networking and culture in the twenty-first century in Europe: transnational, translocal and transdisciplinary cooperation; initiatives of social inclusion and cultural dialogue; histories of migration and migration archives; city museums and cultural development. These themes are investigated through theoretical reflections and practical case studies, discussing experiences and politics around:

- how museums can define innovative practices, spaces and policies that reflect the challenges of building an inclusive Europe in an age of migrations;
- what are the experiences and effects of collaboration, partnerships and networks around the core activities of archiving, preserving and displaying history and artefacts, and the associated concepts of cultural value and identity;
- what are the cooperation dynamics and roles (for example, catalysts and facilitators, routers and connectors, producers and consumers);
- whether more flexible and heterogeneous connections between public cultural institutions can be achieved within the European/Mediterranean space;

9 <http://www.culturalpolicies.net/web/index.php>.

10 http://www.coe.int/t/dg4/cultureheritage/cwe/default_en.asp.

- how are museums, libraries and other cultural institutions presenting themselves and interacting with multicultural audiences, and
- what guidelines and policies can be suggested to support networking between public cultural institutions.

An overview of macro-areas and of the chapters in this book are provided below.

Cultural Heritage, Digital Technologies and Transdisciplinary Networking

Underlying many of the contributions in this volume is the use of digital technologies in the service of cultural heritage, which has been rapidly growing since the early 1990s.¹¹ In several ways, culture has been one of the driving forces for research and technological development in the last few decades. However, digital and communication technologies in cultural heritage also raise challenging questions regarding the convergence and integration of ‘memory institutions’, the arts sector and information and communications technology (ICT). How could and should cultural heritage be preserved, represented, given access to and disseminated in digital and networked environments? How can digital media be contextualised, interpreted and considered authentic? Who are the privileged users in digital literacy and who is left out in the digital divide? How can cultural dialogue and social inclusion initiatives benefit from digital technologies?

In his influential book *Modernity at large*, the anthropologist Appadurai indicated media and migration as the ‘two major, and interconnected, diacritics’ of his ‘theory of rupture’ in our contemporary, globalised world [Appadurai 1996: 3]. New interdisciplinary areas of study and of practice have emerged to circumscribe the use of such technologies to cultural heritage, such as virtual heritage (Addison 2000, 2008), digital cultural heritage (Cameron and Kenderdine 2007), new heritage (Manovich 2001, Kalay, Kvan and Affleck 2008),¹² cultural heritage informatics (Dallas 2007) and eCulture (Ronchi 2009: 9), with the intention of addressing new social, political and economic dimensions of sites, artefacts and

11 The fast-paced development and increasing accessibility of resources provoked a rush into the virtual and the digital, with the creation of a large number of associations, conferences, meetings and workshops on cultural heritage and ICT. For example, the International Society and Conference on Virtual Systems and Multimedia (VSMM), International Symposium on Virtual Reality, Archaeology and Cultural Heritage (VAST), IEEE Virtual Reality (IEEE VR), Association for Computing Machinery’s Special Interest Group on Computer Graphics and Interactive Techniques (ACM SIGGRAPH), conferences of the International Council on Monuments and Sites (ICOMOS) and of United Nations Organization for Education, Science and Culture (UNESCO), Museums and the Web conferences, International Cultural Heritage Informatics Meetings (ICHIM), Electronic Information, the Visual Arts and Beyond (EVA) and many others.

12 In his seminal book Lev Manovich identified five key principles that characterise digital media: numerical presentation, modularity, automation, variability and transcoding (Manovich 2001).

other aspects of cultural heritage. The definitions of these areas of study and practice have been evolving in parallel with the development of a normative definition of what constitutes cultural heritage, which over time has moved from the eighteenth-century European approach of preserving and collecting material culture and artefacts (Jokiletho 2005). Cultural heritage now includes significant buildings, people and objects, industrial buildings and sites, landscape and natural heritage (Bouchenaki 2004), intangible heritage (UNESCO 2003b) and born digital resources (UNESCO 2003a), such as digital objects in Europeana and the Biodiversity Heritage Library. The recent UNESCO conference, ‘The Memory of the World in the Digital Age: Digitization and Preservation’,¹³ produced a further advancement in the preservation and dissemination of digital heritage, with the UNESCO/UBC Vancouver Declaration (UNESCO 2013).

The potentialities of digital cultural heritage, in particular for artefacts of movable cultural heritage in terms of digitisation (Kenney and Rieger 2000) and access (European Commission 2002) have been explored internationally in the last decades. I could argue that digital imagining is the linchpin between ‘traditional’ cultural heritage studies and the brave new world of cultural heritage informatics, data management and access on different scales and contexts. It is also noted elsewhere that as technology comes to play an increasingly crucial role in understanding and representing our cultural heritage, digital cultural heritage – like digital objects – becomes fragile and susceptible to technological change, and we need interdisciplinary cooperation to keep it alive (Innocenti 2012f). Of interest here is that a number of funding bodies, including the funding schemes of the European Commission, have been encouraging cross-border and cross-sectoral cooperation between cultural heritage and ICT domains since the late 1980s (Hemsley, Cappellini and Stanké 2005: 4–13), favouring the development of growing disciplines such as cultural informatics and the progressive hybridisation of media and digital artefacts, both within museums and libraries.

In this book, authors describe how networks exploit digital technologies to break down political, cultural and national barriers (Watson and Paulissen’s chapter; see also Innocenti 2012e), between community of practice and academia (Badenoch’s chapter), or raising the question on how to represent non-Western heritages in museums and online collections (Macdonald’s chapter).

Katherine Watson and Vivian Paulissen explore the role of ‘Remapping Europe – A Remix’, an experimental project initiated by the European Cultural Foundation’s (ECF) youth programme. The authors consider multimedia an ideal form in which to explore the multitude of intersections (intercultural, interdisciplinary, intergenerational) that both arise from, and are best able to tackle, the breakdown of political, cultural and national barriers that characterise

13 UNESCO conference ‘The Memory of the World in the Digital Age: Digitization and Preservation’, 26–28 September 2012, Vancouver, British Columbia, Canada. http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/mow_vancouver_programme_en.pdf.

our times. The ECF is in a unique position in being able to work across Europe and its neighbours and to sponsor risk-taking and experimental projects. Working across borders, generations and cultures, but united by new media technologies, their youth and a transnational creativity, participants in 'Remapping Europe – A Remix' can, among other achievements, explore the migration experience afresh. Wittily framed by the metaphorical and allegorical figure of a travelling salesman selling Singer sewing machines, Alexander Badenoch's essay discusses how the 'Inventing Europe' project, part of a pan-European research activity, 'Tensions of Europe', which was founded by a group of technology historians, set out to explore the multifarious connections between Europe's technologies. The project's online exhibition *Europe, Interrupted*, brought out hidden tensions between partners in the project network, between academic historians and public curators, between museum objects and their presences online and in book form. These tensions are also apparent in Sharon Macdonald's exploration of the specific issue of how to represent 'Islamic' heritage in museums and online collections, and how these issues have become problematic in the context of current political issues in the West. She identifies an intrinsic 'networked' nature of Islam as a religion and culture, but finds contradictions and unresolved problems in how museum and online exhibitions respond to this in reality.

The potentialities of using digital technologies to implement cultural policies in museums and computational visualisation to process museum large data sets are described in the chapters by Lupo and colleagues, and by Gauthier, Bak and Allen. The team of Lupo, Parrino, Radice, Spallazzo and Trocchianesi presents research on how digital technologies can contribute to implementing cultural policies in museums and other such institutions. They identify three approaches – multicultural storytelling, intercultural dialogue and transcultural practices – and four models for implementing these through content, design and potential for social interaction. These four models are illustrated where possible with real life case studies. The whole provides rich and thoughtful grounding for those creating new museums, exhibitions, or interpretative activities. David Gauthier, Jacob Bak and Jamie Allen address the practical and theoretical analysis of museum spaces, proposing an interdisciplinary approach encompassing contemporary practice-based research in cultural, social and political studies, media and communication design. Within their ongoing research, the authors suggest how to handle large combined quantitative and qualitative data sets (such as those produced in the study of museums) by processing such information conglomerates through computational visualisation, which also allows multiple viewpoints.

Transnational and Translocal Networking of Heterogeneous Memory Institutions

In addition and in parallel to thematic networks, there are also translocal, transnational and transdisciplinary networks engaging diverse types of so-called 'memory institutions'. The latter is a term which primarily but not exclusively denotes libraries, archives and museums (Hjerpe 1994, Dempsey 1999), and

the shift towards information science, with a progressive convergence of library, archival and museum studies (Trant 2009). Cultural institutions 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 libraries, archives and museums (sometimes also jointly referred to as 'LAMs' – see Zorich, Gunther, and Erway 2008), galleries, and other heritage and cultural organisations. 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 (2009) noted how philosophies and policies of museums and libraries now reflect their different approaches to collecting, preserving, interpreting and providing access to objects in their care. Liz Bishoff (2004: 35) has remarked:

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.

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 globalised world.

Within the context of the MeLa project research, exploring the potential for 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, Karp et al. 2006, Knell, MacLeod and Watson 2007, Gonzalez 2008, Bennett 2009, Graham and Cook 2010). As centres for culture, information, learning and gathering, libraries would be natural service providers for a migrating heritage and culturally diverse, transnational 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).

Collaborations between museums and libraries seem therefore a promising area in which to start identifying and problematising patterns and trends of partnerships. Some studies of museum and library collaborations (for example, Diamant-Cohen and Sherman 2003, Gibson, Morris and Cleeve 2007, Zorich, Gunter and Erway, 2008, Yarrow, Clubb and Draper 2008) have highlighted the

benefits of joining forces and resources in a variety of areas.¹⁴ 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 groups, Libraries, Archives, Museums, Monuments & Sites (LAMMS),¹⁵ unites the five international organisations for cultural heritage: IFLA (libraries), ICA (archives), ICOM (museums), ICOMOS (monuments and sites) and CCAA (audiovisual archives), to intensify cooperation in areas of common interest. 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).

Digital technologies and the Web provide new ways of creating, managing and providing access to resources and of redefining collections, whilst at the same time supporting translocal, transnational and transdisciplinary networking between libraries, museums and cultural institutions. A good example is the EU aggregation project 'Europeana', an Internet portal launched in 2008 as an interface to millions of digitised books, paintings, films, museum objects and archival records, and to showcase Europe's heritage and political, scientific, economic, artistic and religious culture (Innocenti 2012b). In this volume, Eleanor Kenny explains how Europeana brings together 27 million objects from 34 countries. Such a long-term project requires international cooperation from governments, individual institutions, other domain aggregators and collection management software companies, and common data standards, to create a freely accessible, valuable and useful resource. Further developments will include user engagement and curation opportunities, scope for user-generated content and other forms of interaction. A further relevant case of this type of network is represented here by the Biodiversity Heritage Library (BHL). Valuable voices from the field of science, Constance Rinaldo and Jane Smith present the work of BHL, which aims to unite the world's biodiversity library collections online and is also one of Europeana's aggregators. The BHL fosters global collaboration between cultural heritage in the arts and the sciences to ensure preservation and access to biodiversity literature (Council of Europe 2005, 2009). International access to taxonomy data and literature is essential to recording and advancing biodiversity; BHL provides the tools to unite published references to species descriptions across time and space, and allow scholarly access. The wider community is engaged through image

14 For example: 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 digitisation 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 organisations.

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

banks, virtual exhibitions and links to other resources' such as Charles Darwin's Library. The international partnership is managed through regional hubs, thus bringing enormous benefits to less well-resourced regions such as Africa, despite difficulties with intellectual property and interoperability.

Shifting from a global to a national level, Agnès Arquez-Roth's chapter analyses with refreshing honesty two aspects of the work of the Cité Nationale de l'Histoire de l'Immigration in Paris, its fraught origins in a time of political controversy around the place of immigrants in French society and the Cité's attempts to achieve balance and cooperation in its complex cultural and digital network of regional and European partnerships (see also the interviews at the Cité in Innocenti 2012c).

Another case of European-wide partnership of memory institutions is provided by Patricia Reynolds' discussion of the transnational 'Roma Routes', an EU-funded project giving Roma communities the opportunity to present their own culture. She notes that museums, archives and libraries are grounded in concepts of property and land ownership, that local funding is derived from local communities and that collections mostly aim at reflecting local history. These values militate against giving voice to nomadic, in this case Roma, heritage. Even though cultural differences made the necessary partnerships and networking difficult at times, the project has been successfully working towards creating an official EU Route of Roma Culture and Heritage. In terms of intercontinental partnerships, Kim Tao provides a moving account of the development and implementation of an exhibition on a previously little-known story, that of British child migrant schemes that, until the 1960s, transported thousands of children, not all orphans, to Australia. The author explains the design and planning behind the exhibition, the importance of case studies and of personal photographs and effects, and the resulting public response. She recognises the difficulties in successfully carrying out the international partnership aspects of the project.

The Emergence of City Museum Networks and the Museo Diffuso

A further promising example of cultural networks on a local scale is represented by city museum networks and the concept of *museo diffuso* (Emiliani 1974, chapters by Lanz and by Guido Vaglio), an Italian model in which museums reach out from their walls to local territories, local communities and partnerships with like-minded institutions, thus also encouraging integration in a period of mass migration, social change and shifting identities.

The emerging importance of cities and their networks has been recently stressed by the analyst Nassim Nicholas Taleb, who envisioned decentralised governments in which fragile *nation* states will be replaced by stronger – because more flexible – *city* states (Taleb 2012). Harvard economist Edward Glaeser further challenged our notion of what a city is, describing cities as positive catalysts of humanities, multipliers of personal interactions attracting talent and creativity, favouring entrepreneurship and supporting social mobility thanks to dense human

networks (Glaeser 2011). In this volume, Francesca Lanz proposes that city museums have an especially important role to play in a period of mass migration, social change and shifting identities. Referring to real-life examples, including the concept of the *museo diffuso*, she shows how such museums must change their displays, collecting activities, exhibition and outreach programmes to ensure their continued relevance. Partnerships, locally with the museum's own communities and with like-minded institutions elsewhere – the 'glocal' dimension – are essential. Guido Vaglio's case study, the 'Turin-Earth' project at the city's *museo diffuso* also refers explicitly to the role of the project in transforming 'visitors into citizens' as part of the process of integration. Here the contexts are the museum's permanent exhibition which focuses on the period before and after the war, the role of immigration in very different economic times, and the current political climate in Italy. The *museo diffuso* model seems to also be appropriate in Germany, where city museums are seen as vital in promoting social inclusion. In Frauke Miera and Lorraine Bluche's chapter, collecting policies, and the involvement and representation of new communities such as migrants in building collections, are crucial to city museums. The authors note that in the first place curators often do not recognise the potential of their existing collections. Migrant communities should be represented in creating new collections and these collections and displays should not be kept distinct from 'general' history collections, thus reinforcing difference and separation. Audio-archives can play an especially important role in creating new collections around migrants' experiences.

Further Initiatives for Cultural Dialogue and Social Inclusion

In parallel to these emerging examples of cultural networks, we are witnessing a rich variety of initiatives promoted and led by cultural institutions under the themes of cultural dialogue through objects, social inclusion and engaging with multicultural audiences. Some of these undertakings also allow critical reflections on the implications for cultural policies (chapters by Dewdney and Walsh and by Galangau and Isnard), whilst others provide us with insights in real-life initiatives and projects (chapters by Sergi, Strachan, Vacca, Bellelli and Zannoni).

As a powerful example of a local initiative deployed to look critically at a national level, Dewdney and Walsh's important chapter presents the research project 'Tate Encounters: Britishness and Visual Culture'. Their research amounts to a critique of the social inclusion policies of the New Labour years. The authors argue that the emphasis on racial difference in determining how to engage new audiences in public culture, conflates race and ethnicity with economic and educational deprivation, and reinforces ethnic differences rather than bridging them. A new understanding of public and audience is required, one that allows a full range of subjectively defined audiences to engage with today's art museums. Laurence Isnard and Fabienne Galangau-Quérat's chapter discusses two cases of repatriation in the Musée de l'Homme, how the conflict between the Western, particularly French, tradition of scientific objectivity and the claims of aboriginal

people were and can be reconciled, in the context of French and wider European law and public policy.

Using results from his field research, Domenico Sergi highlights the role objects can play in articulating the concerns of individual migrants in their host country by creating 'critical incidents'. In a project at the Sainsbury Centre for Visual Arts, he and colleagues reveal how a small group of objects allowed cultural taboos to be discussed, emotions to be expressed and different modes of communication to be explored. Sergi echoes Dewdney and Walsh in noting that curators and policy makers should not prejudge participants' interests and thus confirm static images of cultural diversity. Aileen Strachan illustrates the use of objects in Glasgow Museums' 'Curious' project. She notes how participants, drawn from earlier community engagement and consultation exercises, made their own interpretation of objects that did not always conform to curators' expectations. Many valuable project outcomes followed the exhibition opening, including visitor responses, tours by volunteers, training programmes for language students and enhanced object documentation. Sandra Vacca focuses on migrants' interpretative work in Cologne's city museums through the creation of an audio-guide to exhibits they selected, using the city's distinctive dialect. This route to integrating the topic of migration and the voices of migrants into the museum avoided treating migration as a topic in itself, but used the individual experiences of being an 'Imi' in the city. Integrating new migrants into an existing, often economically deprived, neighbourhood is also the subject of Michele Bellelli and Federico Zannoni's chapter, offering a history of the ex-industrial town of Reggio Emilia to its newest arrivals, with mixed success.

Examples of initiatives, activities and ideas of cultural memory institutions addressing migrating heritage are included in this volume for their potential to inspire ideas for future cultural networks (chapters by Messner, Capurro, Rogatchevskaia, Leveratto, and Ianniciello). John Messner explains why and how Glasgow Museums took the decision to include the issue of apartheid in the interpretative displays around a Glasgow-made South African Railways locomotive in their new Riverside Museum, the successor to the Museum of Transport. He defends the introduction of social and political context, 'hidden histories', into what some visitors saw as simply a museum of transport and technology. Touching on religious museums, Rita Capurro describes a project with economic and spiritual potential, the relaunch of the rural birthplace museum of Pope John XXIII in Sotto il Monte, Lombardy, as a multimedia exploration of the life and message of the pope for a wider public than just the traditional devout pilgrim. Ekaterina Rogatchevskaia provides an unusual historical perspective on migration issues, the creation of cultural identity and the role of national institutions. The relationship between Russian émigrés and the British Museum Library in the second half of the nineteenth and the early twentieth centuries is a fascinating case study of such themes. The story's complexity is compounded by the attitude of individual librarians, the influences and opinions of foreign governments and the differing cultural perspectives of the émigrés, their British hosts and Russians

at home. Analysing the evolution of architectural types, Jacopo Leveratto argues that the musealisation of libraries offers a way to construct new cultural identities, citing the historical example of the seventeenth-century Biblioteca Ambrosiana and the contemporary Bidoun Library, created in 2009.

Finally, in Celeste Ianniciello's chapter, the works of contemporary artists are investigated from a cultural memory viewpoint. Ianniciello analyses four recent works of art that speak eloquently to an age of migration, shared heritage and the dissolution of state and cultural boundaries. Like Tarek Zaki's *Monument X*, all these works question the very notion of the public monument. Rahman and Ahmed's *The Tomb of Qara Koz*, at the Venice Biennale 2011, evokes a multitude of cultural references from literature and film, the Venetian Renaissance, and immigrant memories in a fragile (and often vandalised) 'impermanent monument'; Emily Jacir's *Memorial to 498 Palestinian Villages ...* is also fragile and temporary – a refugee tent embroidered by visitors with the names of these lost Palestinian villages. These works re-imagine the monument in an age of flux; they are situated in a new kind of space, like the Palestinian Museum project, a post-territorial, postcolonial space, one that inherently criticises existing structures of power.

Coda: Migrating Heritage and Cultural Ecosystems

The authors in this book share their experiences of how local, national and transnational networks engage in the construction and reconfiguration of cultural value; how cultural networks and culture dialogue initiatives work in a specific region or on a specific issue; how they vary according to socio-cultural context; how problems and issues are monitored and solved and what lessons have been learnt so that others may learn from them.

To wrap up these reflections on the manifestations and dynamics of migrating heritage, cultural networks and cultural dialogue in Europe, I can conclude with the words of Colin Mercer, cultural policy research advisor and UK's first Professor of Cultural Policy:

We are dealing, finally, not with a 'system' or a 'structure' in any static sense but with a cultural ecology or ecosystem in which micro-organisms move around, multiply and migrate, and establish new relations of communication, exchange, symbiosis, from the hub to the nodes and beyond, and vice versa. In this we could do worse than follow the direction of ecology which, in one definition, is 'the study of living relations' and in another is 'concerned with the web or network of relations among organisms at different scales of organization'. That seems to me to be as appropriate for cultural ecosystems as it is for natural ones and will demand as much scrutiny and new knowledge to protect and sustain cultural diversity. (Mercer 2011: 42)

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