

## Let The Museum Speak

### European museums in an age of migrations

Paris, Cité Nationale de l'Histoire de l'Immigration, 24<sup>th</sup> September

The Seminar **“Let the Museum Speak. European Museums in an Age of Migrations”** is aimed at giving voice to the innovative experiences which are being experimented and planned by some major European museums, enhancing their approach towards the contemporary multi-cultural society. The event is promoted by MeLa – *European Museums in an age of migrations*, the EU funded Research Project aimed at investigating the evolution of the role, the mission and the tools of museums within the current socio-cultural context, characterised by augmented mobility, accelerated migration of information, ideas and goods, fragmentation and shifting of identities, increasing inter-cultural encounters and cross-fertilization processes.

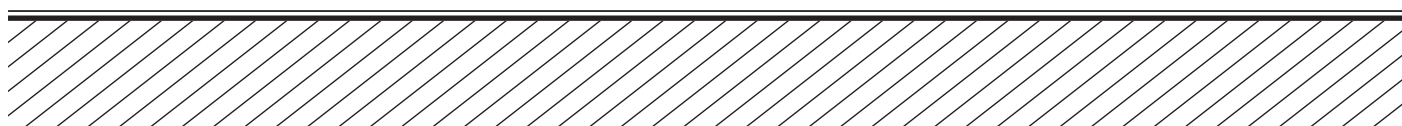
The Seminar will offer the opportunity to present the preliminary results of the MeLa Project, and to exchange and debate about the most interesting initiatives and practices from a selection of European museums, through the words of their directors and curators.

Le Séminaire **“Let the Museum Speak. European Museums in an Age of Migrations”** vise à laisser parler des musées Européens porteurs d'expériences novatrices au sein de la société multi-culturelle contemporaine. L'événement est promu par MeLa – *European Museums in an age of migrations*, projet de recherche financé par l'UE qui explore l'évolution du rôle, des missions et des outils des musées dans un contexte socio-culturel caractérisé par une mobilité accrue, par une accélération du mouvement de l'information, des idées et des biens et par une fragmentation des identités.

Le séminaire sera l'occasion de présenter les résultats préliminaires du projet MeLa, et d'échanger et débattre sur les initiatives et les pratiques les plus intéressantes parmi une sélection de musées Européens, représentés par leurs directeurs et conservateurs.

<http://www.mela-project.eu>

08.45 – 09.15	Registration
09.15 – 9.45	<p>Opening</p> <ul style="list-style-type: none"> <li>› <b>Luc Gruson</b>, Director of the Cité Nationale de l’Histoire de l’Immigration, Paris, France</li> <li>› <b>Luca Basso Peressut</b>, Department of Architecture and Urban Studies, Politecnico di Milano, Italy, MeLa Project Coordinator</li> </ul>
9.45 – 12.40	<p>Morning Session – Reflecting on European museums in an age of migrations</p> <ul style="list-style-type: none"> <li>› <b>Chris Whitehead</b> – International Centre for Cultural and Heritage Studies, Newcastle University, United Kingdom</li> <li>› <b>Iain Chambers</b> – Human and Social Sciences Department, Università degli Studi di Napoli “L’Orientale,” Naples, Italy</li> <li>› <b>Perla Innocenti</b> – History of Art, School of Culture and Creative Arts, University of Glasgow, United Kingdom</li> <li>› <b>Victoria Walsh</b> – Department of Curating Contemporary Art, Royal College of Art, London, United Kingdom</li> </ul>
12.40 – 14.40	<p>Lunch break</p> <p>Visit of the Palais de la Porte Dorée, Cité Nationale de L’Histoire de l’Immigration</p>
14.40 – 16.20	<p>Afternoon session 1 – Sharing Experiences</p> <ul style="list-style-type: none"> <li>› <b>Cathy Ross</b> – Museum of London, United Kingdom</li> <li>› <b>Bambi Ceuppens</b> – Royal Museum for Central Africa, Tervuren, Belgium</li> <li>› <b>Alexandre Delarge</b> – Écomusée du Val de Bièvre, Fresnes, France</li> <li>› <b>Christoph Bongert</b> – Deutsche Auswandererhaus Bremerhaven, Germany</li> <li>› <b>Pierangelo Campodonico</b> – Galata Museo del Mare, Genoa, Italy</li> </ul>
16.40 – 18.00	<p>Afternoon session 2 – Envisioning Strategies</p> <ul style="list-style-type: none"> <li>› <b>Peter Bjerregaard</b> – Kulturhistorisk Museum, Oslo, Norway</li> <li>› <b>Cécile Aufaure</b> – Musée de l’Homme, Paris, France</li> <li>› <b>Denis Chevallier</b> – Musée des Civilisations de l’Europe et de la Méditerranée, Marseille, France</li> <li>› <b>Angela Jannelli</b> – Historisches Museum Frankfurt, Germany</li> </ul>
18.00 – 18.30	Debate and Conclusions



## Cité Nationale de l'Histoire de l'Immigration, Paris, France

The Cité Nationale de l'Immigration aims at collecting, preserving, presenting and valorizing the cultural heritage related to the history of immigration in France. Its mission is centred on the evolution of the focus on immigration, through the enhancement of an innovative cultural, educational and civic approach. Founded in 2007, this national institution promotes innovative exhibitions, pedagogical, scientific and artistic programmes, as well as editorial activities, fostered by a growing network of international partners, among experts on immigration issues, local authorities and associations, and cultural actors in this field. The CNHI also includes a multimedia library, dedicated to sociologist Abdelmalek Sayad, offering a rich collection of documents focused on the history, memory and culture related to migration issues.

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## Speakers' Profiles

### Opening

#### **Luc Gruson**

Cité Nationale de l'Histoire de l'Immigration, Paris

Luc Gruson was one of the founders of the Cité Nationale de l'Histoire de l'Immigration. Since 2002, he has participated to the definition of the mission and the scientific program of the institution. In 2005 he was appointed director of the Groupement d'Intérêt Public (GIP), aimed at finalising the cultural and architectural project of the CNHI. He began his career as a consultant, then joined the world of culture as an administrator and director of the Fondation Claude-Nicolas Ledoux in Arc & Senans. In 1995, he was appointed Director of the Agency for the Development of Intercultural Relations (Adri - Agence pour le Développement des Relations Interculturelles). Since the 1990s, he has been leading a parallel academic career as Associate Professor at the University of Besançon (Thema laboratory) and the Institut d'Etudes Politiques de Lyon, where he teaches cultural economics and management. He is also a member of several scientific committees, including the "alternative management" at HEC Paris, and the master of "cultural management" at Groupe ESC Dijon-Bourgogne, which he co-founded.

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#### **Luca Basso Peressut**

MeLa Project Coordinator

Department of Architecture and Urban Studies, Politecnico di Milano, Italy

Luca Basso Peressut is Full Professor in Interior Architecture, Exhibition Design and Museography at Politecnico di Milano, where is also Coordinator and member of the academic board of the Ph.D. in "Architecture of Interiors," and of the Ph.D. in "Architectural, Urban and Interior Design." He was co-founder and director of POLIMI's II level Master "IDEA in Exhibition Design" (until 2012). Since 2003 he is director and member of the scientific committee of the International Workshop of Museography and Archaeology "Villa Adriana-Premio Piranesi" held in Tivoli and Rome. He is member of the scientific committee for the National Conference of Interiors 2005, 2007 and 2010, and member of scientific board and co-organizer of the international conferences IFW-Interiors Forum World (since 2008). He was also member of the scientific board of the Museum Tridentino di Storia Naturale, Trento (2003-2009). He is member of the scientific committee of the magazine "Exporre," member of the scientific board of Museography of Edifir Publisher, Florence, and consultant for the architectural magazine "Area" since 1997. He has carried out several researches and projects, and had widely published in the museums field.

**Chris Whitehead**

The International Centre for Cultural and Heritage Studies, Newcastle University, United Kingdom

Chris Whitehead is Professor of Museology and member of the University's Cultural Affairs Steering Group and the Great North Museum's Board. He was Director of Research for the School of Arts and Cultures from 2006 until 2008 and again from 2010 to 2012, and was responsible for research strategy and income and the general development of the research environment in Fine Art, Art History, Museum, Gallery and Heritage Studies and Music. From 2008 to 2010 he was Director of ICCHS. He has published extensively in the field of art museum history, with particular emphases on architecture, display and knowledge construction. His second major strand of activity relates to education and interpretation practices in art museums and galleries, and includes considerable government-funded and policy-relevant research.

**MeLa Research Field 01**

Museums & Identity in History and Contemporaneity

Research Field 01 is intended to examine the historical and contemporary relationships between European museum representations and identity within the contextual structure of place. The RF01 programme aims to investigate the relationships between museums, places and identities in Europe from the development of nation states to the present day; to study the relationship between museums and the multidimensional, potentially shifting "territory" in which they are situated and purport to represent; to examine how museum actions, including collecting and display, have articulated and articulate the relationships between places, peoples and cultures within geopolitical conceptual frames; to study changing practices of representation, interpellation and audience participation in the context of population dynamics and flows, and diversified conceptions of place (as both routes and roots); to analyse producers' intentions with regard to such representations; to test visitor understandings of such museum representations and to evaluate their congruence or incongruence with visitors' individual sense of identity.

›Title: *Museums & Identity in History and Contemporaneity*

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**Iain Chambers**

Human and Social Sciences Department, Università degli Studi di Napoli "L'Orientale," Naples, Italy

Iain Chambers is Professor of "Cultural and Postcolonial Studies" at the University of Naples "L'Orientale," where he is Director of the Centre for Postcolonial Studies, and previously coordinated the PhD programme in "Cultural and Postcolonial Studies of the Anglophone World." He was a member of the Centre for Contemporary Cultural Studies at the University of Birmingham, and he is particularly known for his interdisciplinary and intercultural work on music, popular and metropolitan cultures. More recently he has extended his work on interdisciplinary and intercultural analyses to the formation of the modern Mediterranean.

**MeLa Research Field 02**

Cultural Memory, Migrating Modernity and Museum Practices

The principal scope of Research Field 02 is to develop a reflection on the question of memory, as both individually and collectively understood, in its private and public forms, and thereby to lay out the terms of a critical reevaluation that impinges on institutional practices in the social spaces of museums and public art works. Through an interdisciplinary and intercultural approach, the RF02 programme is designed to promote innovative critical perspectives concerning the relationship between memory, identities and migration; to encourage contemporary curatorial and pedagogical practices, as well as museum management, to engage with the complexities of their planetary location; to rethink the cultural and historical sense of institutionalised memories, in particular in museum spaces and the public display of the visual arts, and the subsequent response (or lack of) to the postcolonial challenge of rethinking modernity in light of the histories and cultures it has structurally excluded and negated.

›Title: *The Archive, the Museum and Migrating Modernities*

## **Perla Innocenti**

History of Art, School of culture and Creative Arts, University of Glasgow, United Kingdom

Perla Innocenti is a Research Fellow in History of Art at the School of Culture and Creative Arts of the University of Glasgow. She is Principal Investigator and Co-Investigator in several EU-funded projects related to museums and libraries (MeLA), digital preservation (SHAMAN), digital libraries for performing arts (ECLAP) and Digital Library Interoperability (DL.org). Her current research focuses on digital preservation methodologies for media art, audit and risk assessment for digital repositories, digital libraries design and policies, museography and museology. Within HATII, School of Humanities at the University of Glasgow, she was also involved in repository design, audit research (EU-funded project DPE) and Digital Curation Center (DCC), co-ordinating activities and development for the DRAMBORA Toolkit, and in leading usage models research within the EU-funded project Planets.

## **MeLa Research Field 03**

Network of Museums, Libraries and Public Cultural Institutions

Research Field 03 is devoted to investigating, identifying and proposing innovative coordination strategies between European museums, libraries and other public cultural institutions around the themes of European cultural and scientific heritage, migration and integration.

The programme of RF03 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, displaying history and artefacts, and the associated categories of hierarchies and cultural value and identity; explore how trans-national and trans-local 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.

›**Title:** *Migrating Heritage: Strategies and Practices of Cultural Networks in Europe*

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## **Victoria Walsh**

Department of Curating Contemporary Art, Royal College of Art, London, United Kingdom

She is Senior Tutor in the Curating Contemporary Art Programme at the Royal College of Art. Prior to joining the RCA in 2012, she was Head of Public Programmes at Tate Britain where she was Co-investigator of the major three year research project, "Tate Encounters: Britishness and Visual Culture," funded by the Arts and Humanities Research Council under their strategic programme "Diasporas, Migration and Identities." She is currently also Co-investigator of the major four year Tate Research project "Art School Educated: Institutional Change and Curriculum Development in the UK since 1960," and curatorial consultant to the forthcoming Richard Hamilton retrospective (Tate Modern/Museo Reina Sofia Madrid). Since the mid- 1990s she has also worked as a freelance curator, project manager and research consultant in the fields of visual arts and architecture.

## **MeLa Research Field 04**

Curatorial and Artistic Research

Research Field 4 stresses the relevance and strategic value of the Curatorial and Artistic Research project for the advancement of knowledge in the contemporary socio-cultural context, and explores the relationship between art, migration and representation within the current exhibition sector. RF94 is intended to prepare the way for thinking about new exhibition environments where the distinctions between the global and the local are no longer relevant, and where an open and flexible concept of "heritage" is at play. By combining philosophical, historical and practice-based approaches, ranging from art or art practice and extending to issues of curating, design, social sciences, humanities and cultural studies, this programme is meant to investigate the art exhibition as a discursive tool, with its different ramifications into theoretical, historical (and, therefore, archival to a great extent), cultural and formal territories.

›**Title:** *Curatorial and Artistic Research*

## Afternoon Session 1: SHARING EXPERIENCES

### **Cathy Ross**

Museum of London

Cathy Ross has had a thirty-year career in museums, latterly as Director of Collections and Learning at the Museum of London, which she joined in 1993 as Head of Later London History. Previous to that she worked in curatorial roles in museums in South Yorkshire and Tyne & Wear Museums. Whilst at Newcastle, she completed a Ph.D on the history of the glass industry on the rivers Tyne and Wear. Her museum career has focused on museums, cities and contemporary collecting, which remains a key interest. A recent publication, "Occupy Collecting" in *History Workshop Journal* discussed the Museum of London's relationship with the Occupy movement, together with the acquisition of other protest-related material culture, notably the "collection" of the late Brian Haw, the famous peace campaigner in Parliament Square. The challenges of representing the complexity of cities within the walls of a city museum has been a constant preoccupation over the years, and the subject of many conference papers and articles. She was chief curator for the Museum of London's Galleries of Modern London, which opened in 2010. The use of digital technology to create a sense of spectacle and achieve an emotional response from the visitor is a feature of the new suite of galleries, which look at London from the 17th to the 21st centuries. Cathy Ross's books include "London: the Illustrated History" (2008), "Twenties London: a City in the Jazz Age" (2003) and "The Romance of Bethnal Green" (2007). She is currently working on several projects, including a book and pop-up exhibition about philanthropy and the City of London.

### **Museum of London, United Kingdom**

Founded in 1976 from the merging of earlier institutions, the Museum of London aims to document the social history of the city and its inhabitants from prehistoric to modern times. Since 2000, the museum has gone through several renovation projects, which have promoted the rethinking of its mission, narrations, practices and communication strategies, the redesigning of part of the spaces and galleries, as well as the opening of new museum venues, the Museum of London Docklands, charting the evolution of London as a world port, and the Museum of London Archaeology. The museum promotes innovative educational programmes and temporary exhibitions, with the aim of problematising the history of the city and dealing with contemporary issues related to identity, diversity and migrations.

›**Title:** *Mediating the Global City: Representing Migration in the Museum of London*

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### **Bambi Ceuppens**

Royal Museum for Central Africa

Bambi Ceuppens works in the Department of History and Anthropology at the Royal Museum for Central Africa. Ph.D. in Social Anthropology, she has been Senior Researcher at the African Research Centre, based in the Department of Social and Cultural Anthropology at the Catholic University of Leuven, and she has previously cooperated with the University of Gent. Her research interests include western representations of Africa and Africans, Belgian and Congolese colonial history, autochthony, racism and exclusion in contemporary Flanders, and the relationship between anthropology and the arts.

### **Royal Museum for Central Africa, Tervuren, Belgium**

The Royal Museum for Central Africa is a scientific institute and a research centre devoted to Africa. Its origins date back to the 1897 Brussels World Fair, when it was conceived to represent the "Congo Free State" which, at that time, was under the Belgian king Leopold II. Since its founding in 1898, the museum promotes innovative collection and research activities, and a wide range of museological, educational and scientific practices on the past and present societies and the natural environments of Africa, in particular of Central Africa in order to foster, among the general public and the scientific community, a better understanding of and interest in this field. This institution plays an active role in the sustainable development of Africa and aspires to be a centre for collaboration and reflection on the contemporary challenges it faces. Since 2001, the museum has actively worked with international experts, civilians, researchers, and African and migrants associations, in order to renovate its permanent exhibition and to contextualize critically the colonial origins of the building and its collections. The museum also plays a crucial role in numerous international projects and networks, to which it contributes expertise and specialized knowledge.



**Alexandre Delarge**

Écomusée du Val de Bièvre

Alexandre Delarge is the Director of the Écomusée du Val de Bièvre, and Deputy President of the FEMS – Fédération des Écomusées et des Musées de Société. His museum career has started in 1984 at the Parc Naturel Régional de la Haute Vallée de Chevreuse; it prosecuted with the foundation of the Écomusée Salazie à la Réunion en 1994, and the direction of several Musées de Société—the Musée Portuaire, from 1997 to 1999, and the Écomusée du Val de Bièvre, since 1999. Through a constant engagement in the elaboration of cultural projects, exhibitions, publications and management practices, he fosters a reflection/action on heritage issues such as participation, the dissemination of knowledge in the contemporary context and the relationship with the museum publics.

**Écomusée du Val de Bièvre, Fresnes, France**

The Écomusée du Val de Bièvre is an urban ecomuseum, articulating its mission around the main issues concerning the community inhabiting the southern area of the Île-de-France region. By positioning such topics as urbanisation, work, immigration, women's status, citizenship and identity at the core of the notion of heritage, the institution operates as an active instrument at the service of the population, on the one hand preserving collective memory, on the other triggering critical debates about social problems. Established in 1979 in the Ferme de Cottinville in Fresnes, the ecomuseum was originally focused on the promotion of the territory's historical heritage. In the 1990s the institution underwent profound transformations, which led to the removal of the original permanent display and the development of innovative exhibitions, education activities and participative programs, enhancing its role as a preeminent cultural and social agent, mirroring contemporary urban society, reflecting with the local population on its own future, as well as communicating through its collective memory.

›**Title:** *Let French People Speak. From the Écomusée du Val de Bièvre's Experiences*

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**Christoph Bongert**

Deutsche Auswandererhaus Bremerhaven

Christoph Bongert has been working in the field of science communication at the German Emigration Center Bremerhaven since 2013. He studied philosophy, modern history, general linguistics and German philology at the Universities of Tübingen and Berlin (HU). After receiving his degree in 2010, he worked freelance as an editor of academic writings and as a research assistant for the exhibition project "Unveiled. Berlin and its monuments" at the Spandau Citadel, Berlin.

**Deutsche Auswandererhaus Bremerhaven, Bremerhaven, Germany**

The Deutsche Auswandererhaus Bremerhaven (German Emigration Center) in Bremerhaven is Germany's first and only museum that permanently presents both emigration from and immigration to Germany over the past three centuries. The Cultural History Museum is situated at the New Harbour of Bremerhaven, which served as departure point for approximately 7.2 million emigrants to the New World between 1830 and 1974. Opened in 2005 and extended in 2012, it collects, preserves, studies, and exhibits the tangible and intangible cultural heritage which is part of German migration history in a comprehensive sense: life stories and biographical objects as well as various kinds of documents, pictures and objects representing the historical, sociological and ethnological context. These collected items are exhibited in reconstructed historical settings. Regarding German emigration, these settings show components of a typical voyage to the United States of America at the end of the nineteenth century. Regarding immigration to Germany, they are based on stores from several Western Germany's cities in the 70s. Thus the visitor is both able to experience, and reflect on, what it specifically meant and generally means to migrate, whether in the past or in modern times, whether out of or to Germany. In 2007 the German Emigration Center won the European Museum of the Year Award (EMYA).

›**Title:** *"Passage." The German Emigration Center as Immigration Museum. Some Reflections on the New Permanent Exhibition*

## **Pierangelo Campodonico**

Galata Museo del Mare, Genoa

Pierangelo Campodonico is Director of the Institution Mu.MA – Maritime and Navigation Museums, which includes the Galata Museo del Mare, Pegli Naval Museum, Castello d'Albertis and the Commenda di San Giovanni di Prè. In 1988 he became the Director of Pegli Naval Museum, which he contributed to renovate and improve throughout the years. In 1996 he opened the Pavilion of Sea and Navigation, a small but innovative museum inside the Magazzini del Cotone, developed by Renzo Piano. In 1998 he was appointed by the Italian Ministry of Foreign Affairs as scientific director of the Italian Pavilion at Lisbon's Expo, an area dedicated to the link between the Italian people and the sea. In the same year, he was appointed as Coordinator for the project that would lead to the creation of the Galata Maritime Museum, which opened in 2004. Over the years, his research and passion for maritime heritage, navigation and museums resulted in the publication of various catalogues and books. He is a member of ICMM – International Council of Maritime Museum and member of the secretariat of AMMM – Association Museums Maritime of Mediterranean.

### **Galata Museo del Mare, Genoa, Italy**

Galata Museo del Mare is one of the major maritime museums in Europe, standing out for the quality and the innovative character of its exhibitions. Inaugurated in 2004, it aims at illustrating the instruments, documents and stories related to the past and present history of navigation. In 2011, the museum expanded its permanent exhibition with the inclusion of a new section, MeM – Memory and Migrations, dedicated to the historical emigration and the contemporary immigration phenomena which characterize the port city. Together with Castello d'Albertis – World Cultures Museum, Pegli Naval Museum and Commenda di San Giovanni di Prè, it is part of the cultural institution Mu.MA – Maritime and Navigation Museums, managing and promoting the maritime heritage of Genoa. Through a wide range of exhibition, collection and education activities, the institution aims at illustrating and valorizing the themes dealing with the relationship between the city and the sea, and its role as a vehicle for cultural exchange and cross-fertilisation among different cultures, populations and generations.

›**Title:** *Building a Migration Heritage. Yesterday and today, in Italy and in Europe*

## **Afternoon Session 2: ENVISIONING STRATEGIES**

### **Peter Bjerregaard**

Kulturhistorisk Museum, Oslo, Norway

Peter Bjerregaard has specialised in material culture and museums over the last 15 years. Postdoctoral Fellow at the Department of Ethnography of the Kulturhistorisk Museum (Museum of Cultural History) in Oslo where he coordinates the research project "Death, Materiality and the Origin of Time," his work has focused on rethinking the museum institution, both theoretically and practically, and on the implementation of experimental approaches to exhibiting. Over the years, he has been active in taking his ideas into public debate, both as speaker at museum seminars and panels, columnist and board member of the International Committee for Museums and Collections of Ethnography (ICME). Since 2001, he has carried out a wide range of activities at Moesgård Museum, and in 2010 was appointed Head of the UNESCO School Collections.

### **Kulturhistorisk Museum, Oslo, Norway**

The Kulturhistorisk museum (Museum of Cultural History) at the University of Oslo is one of Norway's largest museums of cultural history and, in addition to being a museum, it is a university department equal in status to UiO's faculties. It houses Norway's largest archaeological collection of artefacts from pre-history and the Middle Ages, including the Viking ships at Bygdøy, a considerable collection of medieval ecclesiastical art, a collection of antiques from the Mediterranean region and an archive of runic inscriptions. Furthermore, the museum possesses a comprehensive ethnographic collection of artefacts from all continents, as well as Norway's by far largest collection of historic coinage. The museum has recently carried out a comprehensive strategy process in which interaction and synergy between the three main pillars—research, dissemination and heritage management—represents the principal cornerstone. On basis of this strategy, the Museum of Cultural History plans to change all exhibition areas over the coming seven years in order to focus on cross-disciplinary and research driven exhibitions.

›**Title:** *A House for Untamed Thinking: re-connecting research and display at Museum of Cultural History in Oslo*



**Cécile Aufaure**

Musée de l'Homme, Muséum National d'Histoire Naturelle

Cécile Aufaure is Curator at the Museum National d'Histoire Naturelle, where she has been appointed as Director of the team programming the renovation of the Musée de l'Homme.

**Musée de l'Homme, Paris, France**

Founded by Paul Rivet in 1938 as a department of the Muséum National d'Histoire Naturelle (National Museum of Natural History), the Musée de l'Homme inherits the collections of the Musée d'Ethnographie du Trocadéro, gathering in a new venue at Palais de Chaillot an inestimable patrimony of prehistoric, anthropological and ethnographic artefacts, which were arranged according to an ideal that affirms the diversity and, at one time, the universality in space and time of humanity. The museum stopped his expositive activity in 2009, to start a process of profound renovation which reflects the scientific programme and the mission of the institution, a cultural laboratory for dissemination and research.

›**Title:** *The new Museum of Mankind: Collections, Research and Public*

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**Denis Chevallier**

Musée des civilisations de l'Europe et de la Méditerranée

Denis Chevallier is Doctor in Ethnology and curator (conservateur en chef). Since 1982 he has been in charge of the Ethnological Heritage of the Ministry of Culture. After an experience at the Inventaire Général du Patrimoine Culturel, in 2000 he joined the scientific board of the Musée National des Arts et Traditions Populaires, where he participated to the transformation of the institution into the Musée des civilisations de l'Europe et de la Méditerranée. From 2002 to 2009, he led the team in charge of the reconfiguration of the new museum in Marseille, and has promoted several pilot research and collection programmes concerning the Mediterranean area. After being appointed Deputy Director of the National Service of MuCEM, since 2009 he has cooperated to the organization of the new museum, where he has recently promoted the exhibition "The Bazaar of the genre. Female - Male in the Mediterranean." He is currently Head of the Department of Research and Education at MuCEM.

**MuCEM - Musée des civilisations de l'Europe et de la Méditerranée, Marseille, France**

Inaugurated in June 2013 in Marseille, the MuCEM offers a new focus on the cultures of the Mediterranean, analysed from a comparative and multi-disciplinary perspective aimed at reflecting the "world culture" that characterises the area. The MuCEM is the metamorphosis of the Musée des Arts et Traditions Populaires, established in Paris in 1937, whose origins date back to 1884, with the opening of a "room" for France at the Museum of Ethnography at the Trocadéro. Ethnography was its founding discipline, but today the museum's disciplinary scope has been extended to include all the social sciences: anthropology, political science, sociology, history, archaeology and art history. The evolution of the museum's collection and its methods of presentation reflects this extension of the historical, geographical and disciplinary scope, aimed at gradually shed light on the multifaceted history of the Mediterranean and its landscapes, cities and shores, thus helping to better understand some of the challenges of the contemporary world: our relationship with the environment, human rights and our relationship to the Other. Through a rich program of temporary exhibitions and seminars, feature films, documentaries and performances that will address the major issues affecting current affairs in the Mediterranean, the MuCEM operates as a real centre for culture, open to dialogue, especially on historical and artistic debates, as well as on questions of culture and belonging, through the exploration of relations in the Mediterranean world and with the rest of Europe.

›**Title:** *From the French Museum of Ethnography in Paris to the National Museum of European and Mediterranean Civilisations in Marseilles*

**Angela Jannelli**

Historisches Museum Frankfurt

Angela Jannelli, Ph.D., works as curator at the Historical Museum Frankfurt. She is responsible for the “Bibliothek der Alten” (Library of the Elder), an artistic reminiscence project. She is also the project coordinator of “Frankfurt Today!” and “Stadtlabor,” exhibitions based on the principle of participation and focussing present day Frankfurt.

**Historisches Museum Frankfurt, Frankfurt, Germany**

The Historisches Museum Frankfurt (History Museum of Frankfurt) was founded in 1877/8. It is the oldest municipal museum in Frankfurt, aimed at preserving and presenting historical objects and images illustrating the trade-fair town. After a number of upheavals and reinventions of itself—including a decision in the 1970s to be “a place of learning, not a temple of the Muses”—the institution is currently changing its conceptual orientation once again. Evolving from a specialized historical museum to a contemporary City History Museum, it is intended to promote information, reflection and discussion about Frankfurt, and to offer multi-faceted explanations and backgrounds of the city’s past, present and future. It will become a museum of and for the city, a forum, based on the principle of participation. The general renovation of the museum is also being accompanied by a restoration of its venue, the Saalhof, a complex of historical buildings on the North Bank of the Main, where new permanent exhibitions on Frankfurt’s widely varied history and special exhibitions are already on view. The construction measures will conclude with the opening of the new building on the Römerberg, which is scheduled for 2017.

›**Title:** *The “Stadtlabor” (City Lab) of the Historical Museum Frankfurt. A participative research tool for the investigation of the many senses of place*