

Professional day 2023
ICOM France general assembly

Friday 22nd September 2023

New publics, new uses, new models

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Since the gradual end of the last health crisis, and with the reopening of our institutions, many professionals of museum have noticed that, in addition to a return to pre-crisis attendance levels, there have been changes in the sociology of their audiences and in their visiting habits. While it is undoubtedly too early to assert whether these significant changes are linked to the crisis or are the result of a longer process, some observations can nonetheless be made, perhaps differing from one museum to another, and which will be either confirmed or refuted on a site-by-site basis by current and future studies: a (temporary?) decrease of school public, an explosion of family and student visitors, a younger visitor base, an increase in the number of first-time visitors, the return (or emergence?) of a local audience sometimes to the detriment of tourists, extended visiting times, an increase in group visits, a desire to discover the museum in a different way and to have experiences that go beyond just visiting exhibitions...

At the same time, professionals are facing fundamental questions about their practices and offerings, sometimes coming up against contradictory injunctions.

- How can we promote our institutions while still reaching out to the local public?
- How can we develop our audience while minimizing our carbon footprint?
- How can we create events and attract visitors, while moving away from a productivist model and reinvesting in our permanent collections?
- Should we encourage an increase in visitor numbers, or focus on visitor comfort and an improved visiting experience - in short, should we welcome fewer visitors but in a better way?

Museums are demonstrating great creativity in experimenting with new ways of relating to their audiences: developing new mediation models, based on a sensitive or sensory approach; paying renewed attention to certain types of audience, leading to the implementation of dedicated offers; proposing an enhanced experience of visiting the museum, taking into account the question of well-being and thinking of the museum as a place to live; rethinking the museum's audiences as a "community" built around the museum itself; and so on... As museums are increasingly assuming their social responsibilities, it seems important to examine the new missions of their professionals, in order to outline the possibilities of a museum that is more and better committed to social sustainability, in tune with society and focus on its core business. The aim of this one-day event is to explore the responses already in place, share best practices, and highlight successes and areas for improvement, in order to define new operating models and provide better support for new uses and new public expectations.

Emilie Girard, July 2023

New publics, new uses, new models

Friday September 22, 2023

Tours city hall

Direct retransmission on zoom

09h30 Official openings

Christophe Dupin

Deputy Mayor in charge of culture and cultural rights for the city of Tours

Medea Ekner

Temporary ICOM General Director

Ministry of Culture representative (to be confirmed)

Emilie Girard

ICOM France president

Hélène Jagot

Musées et Château de Tours director

10h15 Introduction : Publics after-Covid - first analysis

Francis De Bonnaire

Head of the "Sentomus" project, a European survey of museum audiences

Anne Jonchery & Jasmina Stevanovic

Researcher, Department of Foresights studies, Statistics and Documentation, Ministry of Culture

11h00 Session 1 : New uses, new types of mediations

Over the last two decades, new forms of oral mediation (storytelling, dance, divination, meditation, etc.) and written mediation (labels, tactile supports, etc.) have challenged the traditional paradigm relating to works of art. The transmission of knowledge and the acquisition of skills specific to the work are no longer the only model: individual and subjective experiences, often more sensitive, now lead to a new relationship with ourselves and the world, through the work of art.

Given the emergence of these new forms of museum mediation, are works of art still central to the visitor's experience? Is the museum still the place to build a shared culture, or is it still the factory of relationships to oneself and to others?

How far can the expansion of the public's role be taken in the name of "empowerment"?

We're also witnessing a shift in the way people talk about works of art (from tours with commentary by art historians or lecturers, to other types of contributors: artists, craftspeople, hypnotherapists, storytellers, actors). This shift in specialist discourse invites us to re-examine the forms of discourse in the galleries: who is legitimate today to speak about the works?

Olivia Bourrat

Director of Collections and Research, Paris Musées

& Yaël Kreplak

Head of the university diploma "Pour l'accès à l'art et au patrimoine: outils et recherche", associated with the Delphine Lévy Chair, University of Paris 1 Panthéon Sorbonne

Bruno Girveau

Palais des Beaux-arts de Lille director

Valérie Guillaume

Musée Carnavalet Histoire de Paris, Crypte archéologique du parvis Notre-Dame, director and ICOM France vice-president

Hélène Jagot

Musées et Château de Tours director

Mwanaima Salim,

Curator at the Nairobi Museum (Kenya)

Moderation : Anne-Sophie Grassin, head of the public relations team - mediation and cultural initiatives at the musée d'Art Contemporain du Val-de-Marne and ICOM France administrator.

13h00 Lunch break

14h00 Session 2 : New models, new offers

Voted by ICOM a year ago, the definition of a museum now includes the missions of "inclusion", "accessibility", "sustainability", "ethics", "experiences", "sharing", "participation" and "communities". More than ever, the museum is a place for conversation, not just conservation. What are the recent strategies of these museum-laboratories, whether national or municipal, to win over their diverse local audiences? Beyond the scholarly perspective, what are these decentralized initiatives, often inspired by and with civil society? How do we convince and implement these sometimes iconoclastic initiatives with our colleagues and allies? From London to Paris, from Metz to Marseille, here are a few examples on different scales to help us imagine a "caring museum", ever more attentive to the needs of its visitors, of all ages, origins and conditions, for a museum on a human scale, a civic institution dedicated to our societies.

Philippe Brunella

Musée de l'archéologie de l'Eurométropole de Metz director

Gautier Verbeke

Director of Mediation and Audience Development, musée du Louvre

Adrien Joly

Museum development director

Helen Charman

Director of Learning and National programmes and of the Young V&A, Victoria & Albert museum (UK)

Moderation : **Nathalie Bondil**, *director of the museum and exhibitions at the Institut du Monde Arabe and ICOM France administrator*

16h00 Summary

Laure Armand d'Hérouville

Consultant for museums, scientific and cultural projects

17h00 ICOM France general Assembly - only for ICOM France members

19h30 Cocktail at the musée des Beaux-Arts de Tours

Useful informations

The Professional Day will take place both on site and remotely (please select the option when registering.)

On-site access

Tours city hall community center Place Jean Jaurès Tours 37000 Tours (Bus lignes 2,5,10,11,14,15,18 ; arrêt tramway Jean Jaurès) Public welcome from 8.45 a.m.

Registration for the day is compulsory to attend the on-site conferences.

On line access

Morning :

<https://us02web.zoom.us/j/89286271928?pwd=dXE3OGpYdDNmZ29JMC92S2pCQXNwdz09>

ID: 892 8627 1928

Secret code: 463580

Afternoon:

<https://us02web.zoom.us/j/83165829017?pwd=M0ZiVUIsUjJdajNibkdpMUZhbM9ZQT09>

ID: 831 6582 9017

Secret code: 083011

The meeting will be available in simultaneous online translation in Spanish, English and French thanks to the support of the DGLFLF - Ministère de la Culture.

Musée des Beaux-Arts de Tours address

18 Place François Sicard, 37000 Tours

Saturday September 23, 2023

Professional visits

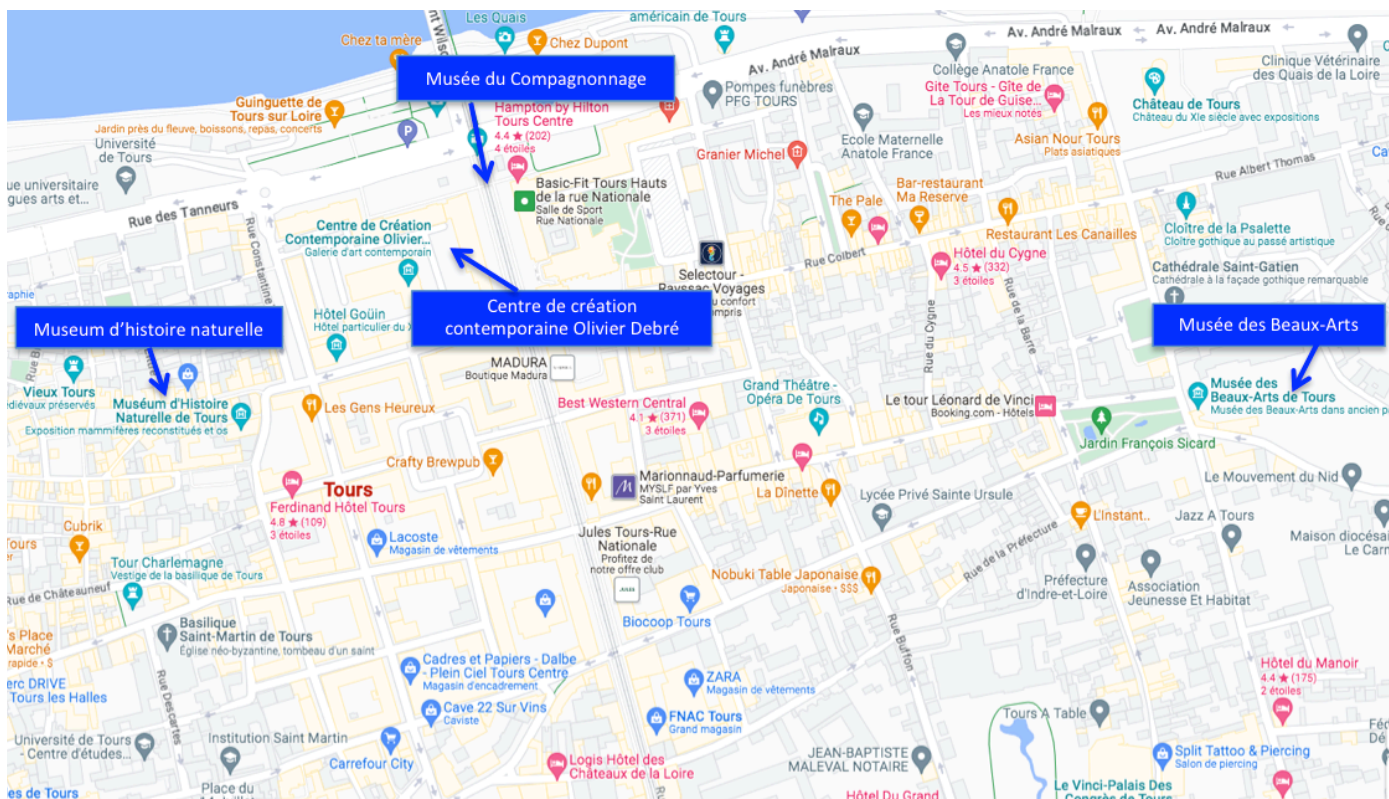
From 9:30 AM :

- **Château-Musée de Tours reserves**, by Catherine Pimbert, director of the Musée des Beaux-arts collections and head of the mutual reserves, and Hélène Jagot, director of the Château and Museums of Tours (Meeting point and departure by car from the musée des Beaux-Arts in Tours)
- **Musée du Compagnonnage**, with Virginie Tostain, Museum Director
- **Tours Natural History Museum**, by Didier Lastu, Museum Director, and Arnaud Leroy, Assistant Director.
- **Tours « Musée des Beaux-Arts »**
 - Followed by the mediation workshop "Voyages...Beyond the walls » with Virginie Dansault
 - Followed by the workshop "Projects for disabled visitors » with Marie Arnold
- **Center de Création Contemporaine Olivier Debré** by Isabelle Reiher, director of the art center

From 11:30 AM :

•Musée des Beaux-Arts de Tours

- Tour of the museum's Gallo-Roman undergrounds
- Visit and discussion of the museum by Hélène Jagot



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Friday September 22, 2023 - 9:30 AM / 5:00 PM

Tours city hall, 2 Place Jean Jaurès, 37000 Tours

Official openings

Introduction : Publics after-Covid - first analysis

Francis De Bonnaire, Head of the "Sentomus" project, a European survey of museum audiences

Francis De Bonnaire is Senior Project Manager for Sentomus, a European museum audience research project. With more than 12 years' experience in professional market research, he is a specialist in the cultural sector, and has led several major research projects in the museum and library sectors in Europe.

Anne Jonchery Head of Studies, Department of Forward Studies, Statistics and Documentation, Ministry of Culture

Anne Jonchery holds a PhD in museology and a post-doctorate on the construction of relationships with museums during childhood. She is currently in charge of the "Socialization and cultural participation" unit within the French Ministry of Culture's Department of Studies, Forecasting and Statistics. She also teaches the sociology of culture and cultural mediation in Masters programs at the Ecole du Louvre and Sorbonne University Abu Dhabi, and is coordinator of CECA's special interest group "Research into public reception of educational programs".

Jasmina Stevanovic, Head of Studies, Department of Forward Studies, Statistics and Documentation, Ministry of Culture

Jasmina Stevanovic holds a PhD in sociology and is in charge of the Department of Studies, Forecasting and Statistics at the French Ministry of Culture. Her research focuses on visiting practices in the heritage field and the impact of cultural mediation on audiences. She also works on cultural professions (curator-restorers, mediators, guide-conférenciers, archivists, etc.), examining their transformation, working conditions and employment conditions.

Session 1 : New uses, new forms of mediation

Moderation :

Anne-Sophie Grassin, head of the public relations team - mediation and cultural initiatives at the Musée d'Art Contemporain du Val-de-Marne and ICOM France administrator.

With a degree in museology and applied research from the École du Louvre, and specializing in art mediation, Anne-Sophie Grassin is head of the public services department at MAC VAL, the Val de Marne museum of contemporary art. Previously, she was Deputy Head of Cultural Services and Audience Policy at the Musée de Cluny. She also created the first international research group dedicated to sensitive mediation within CECA, and she received in 2021 the CECA International Award for best practices in cultural mediation with her podcast "Sans les yeux".

Speakers :

Olivia Bourrat, Director of Collections and Research, Paris Musées

Olivia Bourrat holds a post-graduate diploma (DEA) from the EHESS and is a former student of the Institut national du Patrimoine. She is a chief curator of heritage, specializing in modern art. She has been Director of Collections and Research at Paris Musées since 2023. Previously, she was Head of Conservation and Restoration at the musée du quai Branly-Jacques Chirac, then Scientific Director of Agence France Muséum for the Louvre Abu Dhabi project. Olivia Bourrat was also project manager at the French Ministry of Culture's International Cultural Expertise Mission.

Bruno Girveau, Palais des Beaux-arts de Lille director

Bruno Girveau is a General Curator of Heritage and Director of the Palais des Beaux-Arts and the Hospice Comtesse Museum in Lille since March 2013. He is a specialist architectural historian, and has curated numerous exhibitions, including « *A table au XIXe siècle* » at the Musée d'Orsay (2002) and « *La Forêt magique* » (2022) at the Palais des Beaux-Arts in Lille. Bruno Girveau is the driving force of the Open Museum initiative at the Palais des Beaux-Arts de Lille, a policy of research and audience development.

Valérie Guillaume, Musée Carnavalet Histoire de Paris, Crypte archéologique du parvis Notre-Dame, and ICOM France vice-president

Valérie Guillaume has headed several collections departments in local and national museums. Among other positions, she was curator and head of the Industrial Prospective Department at the Centre Pompidou. In December 2013, she became the Director of the Musée Carnavalet Histoire de Paris. Since its reopening in June 2021, the Parisian museum has offered a completely renewed mediation program and welcomed over 2 million visitors.

Hélène Jagot, Musées et Château de Tours director

Hélène Jagot has a PhD in art history and is a local heritage curator. She has been head of Tours' museums and château since 2020. Previously, she headed the museum and heritage department at La Roche-sur-Yon.

Yaël Kreplak, Head of the university diploma "Pour l'accès à l'art et au patrimoine: outils et recherche", associated with the Delphine Lévy Chair, University of Paris 1 Panthéon Sorbonne

Yaël Kreplak holds a PhD from the École normale supérieure de Lyon and is a sociologist of art and culture, specialized in issues relating to the conservation of museum collections. Since September 2022, she has been a lecturer at the University of Paris 1 Panthéon-Sorbonne, attached to the HiCSA laboratory (Cultural and Social History of Art) and scientific director of the Delphine Lévy Chair, devoted to issues of access to museum collections and cultural heritage.

Mwanaima Salim, Curator at the Nairobi Museum (Kenya)

Since 2006, Mwanaima Salim has been Head of Education at the National Museum in Nairobi, Kenya. Renovated in 2008, the museum presents art and history collections to the public.

Afternoon

Session 2 : New models, new offers

Moderation :

Nathalie Bondil, director of the museum and exhibitions at the Institut du Monde Arabe and ICOM France administrator

Heritage curator, museologist and international historian, Nathalie Bondil has been Director of the Museum and Exhibitions at the Institut du monde arabe since 2021. Previously, she was Vice-Chair of the Canada Council for the Arts (2014-2021) and directed the Montreal Musée des Beaux-Arts between 2007 and 2020, a period during which she led several expansion projects, initiated and exported intercultural and interdisciplinary exhibitions, and was committed to make the museum more inclusive. Today, she continues to develop her concept of "museotherapy" with the Université de Montréal and the École du Louvre.

Speakers :

Philippe Brunella, Musée de l'archéologie de l'Eurométropole de Metz director

Archaeologist and Chief Curator of Heritage, Philippe Brunella has been Director of the Musée de la Cour d'Or since 2011 and Director of Metz Eurométropole and Archaeology since 2020. Previously, he was President of the Société d'histoire et d'archéologie de la Lorraine from 2008 to 2018.

Gautier Verbeke, Director of Mediation and Audience Development, Musée du Louvre

With a DEA in art history, Gautier Verbeke has been Director of Mediation and Audience Development at the Musée du Louvre since July 2023. Previously, he was Director of Mediation at the Musée du Louvre-Lens. In this position, he worked with the museum's director, Marie Lavandier, to implement an original policy of mediation and accessibility, which in just a few years has become a strong feature of the museum's image.

Adrien Joly, Mucem development director

After completing his Master's degree in arts and culture, Adrien Joly began his career working in the visitor services department of the Royal Pavilion in England in 2003. In 2009, he joined the sponsorship team at the Château de Versailles during the presidency of Jean-Jacques Aillagon. In 2012, he took part in the prefiguration of the Mucem as communications assistant in charge of patronage. Since 2015, he has headed the Resource Development Department, which concentrates the Museum's own resources activities as well as public relations. In 2023, he launched the Mucem+ program, the first entirely digital subscription program offering a new relationship with the public.

Helen Charman, Director of Learning and National programmes, V&A (UK)

Helen Charman holds a PhD in Education and an MA in Art History from University College London, and is Director of Learning, National Programs and Young V&A at the Victoria and Albert Museum, London. Her role at the V&A includes overall responsibility for learning, interpretation, the V&A Academy and national programs. Internationally, Helen contributes to the UNESCO Framework for Culture and Arts Education and is a member of the Advisory Board of the Association of Children's Museums and the Scientific Committee of the Global Forum on Integrated Education.

Summary

Laure Armand d'Hérouville, Consultant for museums, scientific and cultural projects

Laure Armand d'Hérouville holds a Master's degree in Cultural Policies and Management in Europe from Paris 8 University, and has acquired a solid understanding of the cultural sector, with 12 years' experience in complementary fields such as museums, the art market, research and architectural heritage. For the past five years, she has been helping museums to define their strategic projects, and especially to draw up their scientific and cultural plans. She coordinated the writing of the "Museums" section of the diagnosis *Culture et création en mutations*, which examines transformations in the sector and their consequences on training issues for professionals.