



SALZBURG GLOBAL SEMINAR



**REPORT**  
**SESSION 453**

**ACHIEVING THE FREER CIRCULATION  
OF CULTURAL ARTIFACTS**  
**Salzburg, May 9-14, 2008**

This Session has been made possible by a generous  
grant from

## **The Edward T. Cone Foundation**

Additional funding for Session 453  
*Achieving the Freer Circulation of  
Cultural Artifacts*  
was provided by:

THE ANDREW W. MELLON FOUNDATION



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*The Salzburg Global Seminar would like to thank the Session  
Faculty members for their assistance in developing this program  
and for generously donating their time and expertise.*



## SALZBURG GLOBAL SEMINAR

### Session 453

### Achieving the Freer Circulation of Cultural Artifacts

**May 9-14, 2008**

From May 9-14, 2008, the Salzburg Global Seminar convened its 453<sup>rd</sup> session – and its annual arts and culture session – on “*Achieving the Freer Circulation of Cultural Artifacts*” at Schloss Leopoldskron in Salzburg. Sixty two participants from twenty-nine countries gathered for the five-day session, aimed at building consensus among cultural authorities and museum representatives from around the world on ways to overcome legal, political, and practical obstacles to the circulation of cultural objects. Participants worked together to identify and assess new and better ways to promote the sharing of art and artifacts – from virtual access to practical strategies for significantly expanding loan programs worldwide. Whereas there are many museum conferences worldwide, few strive to bring together a multi-disciplinary and truly global group of participants for an open, informal exchange of thoughts and ideas in a neutral setting. The gathering in Salzburg succeeded in providing an evaluative international forum of this type, which brought diverse experts from a range of national and professional contexts into dialogue and gave them the opportunity to reflect deeply and openly on ways to increase the international exchange of cultural artifacts.

The session faculty was co-chaired by Michael Conforti, director of The Sterling and Francine Clark Art Institute and president-elect of the Association of Art Museum Directors and Neil MacGregor, director of the British Museum. Formal presenters included Maxwell Anderson, the director and chief executive officer of the Indianapolis Museum of Art; Idle Farah, director general of the National Museums of Kenya; Yves Le Fur, deputy director responsible for permanent collections at the Musée du Quai Branly in Paris; Laurent Lévi-Strauss, chief of the section of museums and cultural objects at UNESCO; John Mack, professor of world studies and museology at East Anglia University in the United Kingdom; Ilber Ortayli, director of the Topkapi Museum in Istanbul; Norman Palmer, a visiting professor of law at King's College London and chair of the United



Session Co-Chair Neil MacGregor

Kingdom's Treasure Valuation Committee; Anne Imelda Radice, director of the Institute of Museum and Library Services in Washington; and Kavita Singh, associate professor of arts and aesthetics at Jawaharlal Nehru University in Delhi.

The participants included emerging and established leaders in the museum field, all with a strong interest in improving communication among and cooperation between museums around the world. Participants were selected - through an application and nomination process - to bring a diversity of professional knowledge, experience and focus as well as regional, cultural and gender diversity to the gathering. Participants included museum professionals, cultural historians, art history scholars, journalists, public sector representatives, and members of non-governmental organizations involved in cultural exchange. All participants and presenters were housed on-site and took meals together, maximizing the opportunity for sharing and learning through informal and loosely structured discussions alongside the formal presentations and working group sessions.

The seminar proved to be highly interactive, encouraging cross-cultural comparisons of data and experiences and providing many opportunities to discuss and share best practices. The format included a series of panel presentations given by the members of the faculty, followed by lengthy plenary discussions, during which all participants were encouraged to ask questions and share additional insights from their professional experiences and their specific contexts. Presentations focused on the following questions: 1) how can the goal of improved access for all be achieved? 2) what role can international organizations play in supporting the freer circulation of cultural artifacts? 3) how can we create the political will and public support for improved access; what is the role of cultural ministries and policymakers in this endeavor? 4) what can museums and their associations do? and 5) what case studies show this can work and what best practices can be identified for application in a variety of contexts?



*Participant Vera Tarami reporting on the political hardships surrounding the opening of a museum of Palestine Art.*

Neil MacGregor opened the session with a keynote address reminding participants that by providing people with the opportunity to experience cultural objects and art, museums foster not only an appreciation of aesthetic beauty and human inventiveness, but also promote mutual understanding of histories and culture among the diverse peoples of the world. Things can change the way people think about others and about the world. Objects can subvert myths; they can act as a foil against which you can gain a

deeper understanding of yourself and your culture. Granting public access to our common cultural legacy and to precious artworks, he stressed, is therefore a crucial responsibility of museums around the world, as are efforts to increase loans of precious artworks among institutions in different countries to ensure that a maximum number of people may have the opportunity to experience and appreciate them.

This is of course already happening on a colossal scale, MacGregor pointed out, citing examples from his own museum's exchanges with China and Dubai, as well as exhibitions on Indian art that have exposed London's Bengali community to the art of their ancestors, since many have never visited India. In spite of the many positive examples that exist, MacGregor also pointed to the many political, fiscal, and legal challenges that persist, preventing the free circulation of objects and excluding many institutions from engaging in exchange. How can we widen participation in the conversation among cultures, MacGregor asked, echoing the main purpose of the gathering in Salzburg. MacGregor noted many positive impulses coming from the European Union in particular in this respect, but added that there must be more work on increasing movement between the East and the West, and the North and the South. There is a need for a different dialogue between the wealthy and the less wealthy museums of the world, MacGregor stressed, and connections between colleagues can play the most important role in this process.



*Plenary Session in Parker Hall*

Reflecting on the role of his own museum as one of the major “encyclopedic” museums of the world, MacGregor recapitulated the belief of its founder, Sir Hans Sloane that “you cannot understand yourself unless you understand the other.” The British Museum was initiated as a “library” with objects from around the world and it remains true to that spirit. Pointing to the Benin bronzes and the Rift Valley axes as examples by which myths of cultural supremacy had been dispelled and history had been re-written, MacGregor reminded participants of the great humanizing power of comparative anthropological displays. Virtual collections also have an important role to play, though again resources may be a limiting factor in the near term. Above all, MacGregor stressed that while governments are unlikely to solve the problems of cultural circulation, people can and will solve them on the basis of trust and cooperation.

Questions in the ensuing discussion period focused on whether the concept of the universal museum was a realistic one in today's world; whether, given the concept of the museum as “world library,” there might not be a possibility to establish a global “inter-library loan” of objects; and whether there might not be such a thing as “virtual restitution.” The question of “who writes the labels” for exhibitions loomed large during this Q&A, as well as throughout the week, as did the not-always-constructive role that commercial interests play in the circulation of cultural objects.

The second day of the session began with presentations by John Mack and Michael Conforti. Mack, whose career in museum work on Africa draws on years of experience

as a Keeper at the British Museum, began with the question of whether anyone can join in the conversation referred to the previous evening. Security challenges, threats of repatriation, resource issues, possible looted origins of objects in collections can all pose real obstacles to the freer circulation of artifacts. Is globalization the model that we want to work with, he asked? Mentioning Appiah's book on cosmopolitanism, Mack suggests that perhaps only when you have arrived at a large, established sense of statehood can you embrace a cosmopolitan aesthetic.



*Participants Karin Kolb, Gudrun-Liane Ittu, Huong Nguyen and Zhou Yanqun during a morning coffee break*

Drawing on his experience of a collaborative exhibition that he organized with museums in the United Kingdom and Africa, Mack stressed the need for a collaborative approach at all levels, the need for both parties to co-author the exhibition labels, and the need to take into account that exhibitions are different in different places because of the visitors. Mack warned against the “ownership of interpretation” as well as a feeling that

some curators have of “ownership” over objects in “their” collections – a sentiment that was echoed in other discussions throughout the week. Finally, Mack asked the group to consider and explore the concept of “cultural ownership” in addition to strict “legal ownership.”

In the spirit of challenging the group to ask the hard questions, Michael Conforti focused on some of the more unpleasant forces shaping the museum world today and focused on one of the “elephants in the room” – economics. Conforti described the very different problems that different museums in the world are facing... some museums have huge collections and no audiences, some museums have outstanding collections and no resources or poorly-trained staff, other museums are money-rich, but object-poor. Other museums still are pursuing a franchise model to bolster their own economic position. How do we make sense of all of this? Is this the “new world order” that we want to see?

A lively discussion period ensued. Questions included: How “cultural ownership” could actually work as a concept? Would it not be simply another form of tokenism? Could there be a new legal model of “partage”? What about the internet, can a virtual object ever replace the “real thing” – or can it simply enhance knowledge? How do you get beyond the political dimension of ownership? What could be some new models of exchange?

The major 1970 UNESCO accord- with 120 national signatories to date – has provided measures preventing museums from accepting illicitly acquired objects, guidelines for prohibiting the import of illicit goods to buying nations, restitution provisions, and has promoted international cooperation to control trade and supervise sites. Levi-Strauss went on to describe UNESCO's successful efforts to facilitate the resolution of restitution



cases, although several high profile cases –including the Parthenon Marbles – remain unresolved. World War II seizures and questions involving the return of human remains continue to be particularly sensitive cases. Finally, he stressed that archeological looting remains the major problem because the unique possibility of documentation is lost, a point which was reiterated several times during the course of the seminar.

The major 1970 UNESCO accord- with 120 national signatories to date – has provided measures preventing museums from accepting illicitly acquired objects, guidelines for prohibiting the import of illicit goods to buying nations, restitution provisions, and has promoted international cooperation to control trade and supervise sites. Levi-Strauss went on to describe UNESCO’s successful efforts to facilitate the resolution of restitution cases, although several high profile cases – including the Parthenon Marbles – remain unresolved. World War II seizures and questions involving the return of human remains continue to be particularly sensitive cases. Since much attention has been focused on patrimony issues in recent years, Levi-Strauss commented that only in preparing his presentation for Salzburg did he become aware that UNESCO encouraged the free exchange of cultural artifacts in its founding document. He stressed, however, that archeological looting remains the major problem because the unique possibility of documentation is lost, a point which was reiterated several times during the course of the seminar.



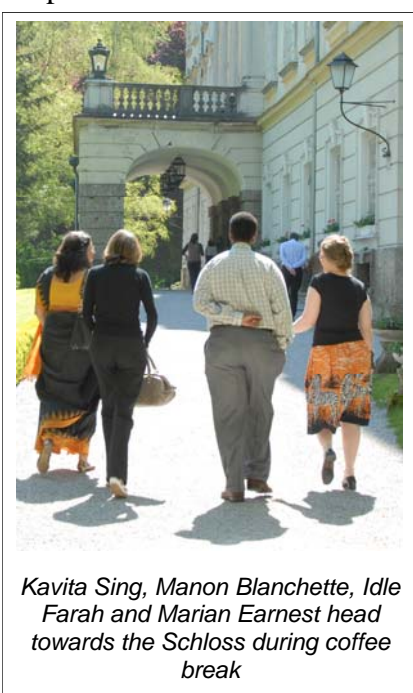
*Participants Maria Balshaw and Fiona Kearney take the discussion to the Schloss terrace*

Questions in the ensuing discussion period focused on issues such as the problem of returning cultural artifacts to developing countries that do not have the capacity to take care of them and what can be done to address those capacity issues; whether there could be an international legal framework preventing the illicit traffic in cultural goods; how to develop identification standards for provenance – a kind of “object passport”; the constructive role that curators can play to facilitate exchange below the political radar screen, so as to keep the dialogue going even when the political fronts have become hardened; and the need to exert pressure on policymakers to prioritize a world cataloguing project of cultural goods.

On the third morning of the session, a panel of three museum directors, Maxwell Anderson of the Indianapolis Museum of Art, Idle Farah of the National Museums of Kenya, and Ilber Ortayli of the Topkapi Museum in Istanbul focused on the challenges that museums and their associations face in promoting a freer circulation of cultural artifacts. Anderson began by alluding to another “elephant in the room” – ownership – and suggested that until ownership issues are resolved, it will be difficult to make progress in this area. Unresolved ownership issues are having a dampening effect. He suggested that it would be important to agree on a date after which museums must insist on substantial documentation of legal export. He stressed the need for consistency and transparency in this process. Anderson also sees a great opportunity in promoting

“archaeology in museum basements” and advocates more research on the treasure troves that lie fallow in institutional storage around the globe. With 90% of the world’s collections languishing and undisplayed, there is much that could be discovered, shared, and circulated. And then there are of course an estimated 3 million shipwrecks still to be explored, giving rise to yet another set of legal questions.

Idle Farah began his presentation by reminding participants that the museum is a foreign concept in Africa and that early museums were colonial creations. In Kenya and many parts of Africa many cultural objects are sacred and used for ritualistic purposes. The “diaspora of African artifacts” was a process largely facilitated by missionaries and colonists who removed objects from source countries. Many of these objects are kept in the biggest museums around the world, and to this day there are still no good mechanisms to prevent artifacts from leaving the continent. Recognizing the need to share heritage



*Kavita Sing, Manon Blanchette, Idle Farah and Marian Earnest head towards the Schloss during coffee break*

and to promote a more nuanced understanding among cultures – in spite of or perhaps because of historical injustices, existing inequalities, and the dominating forces of globalization - Farah asked whether the freer circulation of cultural artifacts could actually render the issue of ownership less urgent. He described the “Hazina” collaborative project undertaken by the National Museum of Kenya and the British Museum as a successful model for museums engaging actively in the exchange of artifacts and in training and capacity-building partnerships. Farah concluded his comments with a series of proposals for the participants to consider: include museums in the Southern hemisphere in the international circuit of exhibitions, develop strategic partnerships between museums in the North and the South, assist in the return of particular artifacts with sacred ritual functions, establish an insurance scheme for loan objects with help from UNESCO, and encourage more countries to become signatories to the existing

conventions. He reiterated his support for the freer circulation of objects, but also insisted that existing inequalities be addressed at the same time.

Director of the Topkapi Museum in Istanbul, Ilber Ortayli focused his comments on the issue of mass tourism and the problem it can create for cultural institutions and archeological sites, particularly in the developing world and the Mediterranean region. His institution receives two million visitors per year as tourism continues to increase. Ortayli noted from personal experience that archaeological sites are not being properly protected and that problems are exacerbated by politics. Regrettably, he noted, Turkey has not signed the 1970 UNESCO treaty. Black market trafficking remains a major problem, as does the lack of archeological record-keeping.

Four participants were asked to add their perspectives to the panelists’ comments. Maria Victoria de Robayo, director of the National Museum of Columbia, stressed the



importance of exchange as a way to understand one's own culture better and also as a way to help people who cannot travel to see the treasures of world culture and heritage.



*James Fitzsimmons during a heated discussion in a meeting of the working group on Ethical and Moral Issues with participants Gudrun-Liane Ittu, Dusan Buran, Marian Earnest, Pavel Dousa, John Mack, Neil MacGregor, and Vera Tamari*

Vera Tamari, director of the Ethnographic and Art Museum at Birzeit University, focused on ways that her museum is helping to circumvent political issues by using the internet to provide Palestinians virtual access to their cultural heritage. Sabiha Al Khemir, an Islamic art expert, reflected on the abundance of financial resources in the

Gulf region to acquire cultural goods and on the viability of a “transplanted” museum concept in the region. Zhou Yanqun, from the Shanghai Museum, described the dramatic growth in museum visitors in China as well as the growing need for more museums around the country. Comments and questions in the ensuing discussion focused again on the need for the transfer of objects, knowledge, and understanding to go hand in hand; the importance of recognizing and addressing inequalities in the North and South; the need for object-rich countries to realize it is not just about owning, but also about sharing; the curiosity in all cultures to learn more about “others” in order to learn more about themselves; the need for capacity-building on all sides; the need to enable lenders and borrowers to function better; and the need for an international – UNESCO-supported? - indemnity scheme.

Norman Palmer, a leading expert on law relating to cultural objects, offered participants a significant briefing on legal barriers to freer circulation. He discussed the need for a standard model loan agreement for the cross-border loan of art; the need to develop a trans-national governing code of legal principles applicable to cross-border art loans and comparable in objectives to the Vienna Convention for the International Sale of Goods. He also discussed the potential development of a multi-national indemnity scheme as well as the development of an international convention on immunity from seizure, to give museums the assurance that what they loan from their collection will be returned. Palmer pointedly questioned the assumption that lending is the best way to achieve the freer circulation of objects. What about “shared ownership” or a sort of “time-sharing” of objects, he asked, citing several examples where joint purchases have succeeded. Palmer pointed to encouraging developments particularly within the European Union summarized in the “Lending to Europe” report, and lauded efforts to create a European loan circuit, which will benefit new EU members nations that have not received loans in the past. In the discussion period, participants raised the issue of loan fees and how they can be set up in a way so that under-resourced institutions are not excluded, the duties of museum trustees in dealing with legal disputes of this nature, and echoed again, the need for

international legal standards in this critical area.

Anne Imelda Radice, director of the Institute of Museum and Library Services (IMLS) serving the more than 18,000 museums and libraries in the United States, then spoke about the role that policymakers can play in achieving the freer circulation of cultural artifacts. Radice stressed that policymakers must listen to their constituencies and take varying viewpoints into account when making decisions. Policymakers have a responsibility to help the weakest and must keep in mind that children and education are the key. She encouraged the museum community to think about regional solutions, as well as pairings or partnerships between resource-weaker and stronger institutions. Radice also urged smaller countries to consider forming consortia and pool their monies to secure international loans. Radice described the successful IMLS initiative “*Connecting to Collections*” - which focused on the need to conserve the diverse cultural patrimony of America - as an example of how to raise consciousness among the general public as to why free circulation is important.

Questions and comments to Radice included how indemnity issues are dealt with in the United States; again, whether UNESCO could conceivably sponsor a bundled risk indemnity plan; differences in handling issues that pertain to objects in public versus private collections; models for syndicalized lending schemes, as well as municipal and regional indemnity schemes; models for successful public information campaigns; ways to encourage collaboration among smaller institutions and the need for more levels of exchange (i.e. not only national or international); strategies for approaching policymakers on issues such as indemnities (i.e. building coalitions, taking examples from places where it has worked, and stressing the public relations impact).

After offering a brief outline of the genealogy of the Musée du Quai Branly in Paris, the deputy director responsible for permanent collections, Yves Le Fur, focused his remarks



Participants Tijana Palkovljevic and Karin Kolb during a panel led by Neil MacGregor

on the concise and innovative database of the nearly three hundred thousand objects in the museum’s collection, which includes past curatorial and conservation notes, as well as the exhibition history of all the objects. The digital archive acts as a transparent system providing virtual access to all of the museums artifacts to museum professionals, collectors, scholars and the general public around the world. Le Fur then went on to describe several of the collaborative, international projects that the Musée du Quai Branly is engaging in to proactively create benefits for under-resourced institutions. These projects include the restoration of objects on loan, as well as the facilitation of travelling exhibitions including assistance in arranging and financing transport, restoration, conservation, documentation, and catalogue production. During the discussion period, questions were raised about the “post-colonial” aftertaste of the museum’s efforts; how a post-colonial museum should

act; how much do the 283,000 pieces in the collection actually circulate; to what extent have virtual exhibits been organized; and what is the best use of an excellent database.

Indian scholar and academic, Kavita Singh, opened the final presentation of the seminar by explaining that in many parts of the world, particularly the developing world, the Western museum is perceived to have an insatiable appetite. Citing an example of a loan exhibition organized between museums in France and Bangladesh, she outlined a nightmarish scenario in which two sixth-century terracotta artifacts were ultimately destroyed because of a chain of unfortunate events and misperceptions. Singh reflected on the universal museum's unique and not unproblematic heritage – given its accumulation of objects during colonialism and war - as well as its struggle to preserve itself. Was the universal museum worth preserving, Singh asked, and answered her own question by suggesting that the universal museum was in itself a significant historical product, and, should be preserved as a historical phenomenon. Partnerships could be one way to move forward, making use of the existing good will and guilt. Was it perhaps not more constructive to look forward rather than always dwell on the past? (Note: An article based on her lecture was published in the June issue of *The Art Newspaper* and can be found in the appendix to this report).



*Facilitator Norman Palmer in the midst of a working group meeting on Legal Issues*

In addition to the series of presentations and plenary discussions, three afternoon and evening sessions were devoted to working groups focusing on specific aspects of the session theme and providing an opportunity for sustained, specialized discussion in small groups. The groups were facilitated by several of the presenters and focused on the following questions: 1) how to overcome legal obstacles? (Palmer) 2) how to overcome political obstacles? (Radice) 3) how to overcome logistical and institutional obstacles (Anderson, Farah); and 4) how to approach ethical and moral issues? (Conforti, Singh).

The legal issues group focused on the need for a standardized model loan agreement, the development of a trans-national governing code of legal principles, the development of a syndicalized, multi-national indemnity scheme, the development of an international convention on anti-seizure of loaned works, the development of effective early warning systems to prevent the loaning of recently looted objects, and the establishment of an international advisory commission on the sharing and mobility of cultural objects. (Note: A more detailed outline of their recommendations can be found in the appendix to this report.)

The working group focusing on political issues first identified a number of political barriers to the freer circulation of cultural artifacts, including indemnity, trade and

heritage laws, repatriation issues, censorship, the absence of national legislation supporting the freer circulation, the absence of cultural diplomacy, and the use of art as an object of politics or propaganda. Possible ways to overcome some of these obstacles include the establishment of risk pools, standardized trade and heritage laws, more effective mediation in repatriation disputes, and specific international guidelines and conventions aimed at promoting the circulation of artifacts.

The working group focusing on moral and ethical issues drew up a list of recommendations emphasizing: the need to develop an international community of practice to build capacity in resource-poor institutions, since this was identified as a major stumbling block for increased circulation of cultural artifacts; the need for institutions and nations (when a nation is the owner of all archeological material in its territory) to recognize the responsibility to share artifacts with communities that have acknowledged interest in the respective collections; the need for fair and transparent loan fees; the need to minimize the long term environmental impact of the freer circulation of artifacts; and the need to disseminate knowledge, expertise, and resources through professional and virtual networks. (Note: Their recommendations can be found in the appendix to this report.)

The logistical and institutional issues working group identified a number of obstacles to the freer circulation including: an information gap; an insufficient brokering system;



*Final presentation of the working group recommendations.  
Huong Nguyen, Peter Keller, Katrina Thomson, James  
Fitzsimmons, Peggy Ayers, Laura Pastor, and Tony Butler*

overly stringent conservation, transport and security requirements; high costs for transport and insurance; bureaucracy; possessiveness and conservative thinking; professional unsustainability; and various sources of tension. They recommended a number of possible ways to overcome some of these obstacles including standardized data for works available for exchange, greater flexibility in loan requirements thresholds, reduction of insurance costs through

international indemnity programs, international museum loan networks, standardized loan request processes (along the lines of the EU collection mobility convention), increased training opportunities for museum staff, and greater transparency of the loan process. (Note: Their recommendations can be found in the appendix to this report.)

In addition, there was time in the evenings for informal presentations, initiated and lead by the participants. Presentations included: “*A Cooperative Storage Project of the Association of Montreal Museum Directors*” by Manon Blanchette, “*Saving Our Scripts: Conservation of the Dead Sea Scrolls*” by Michael Maggen, “*An Overview of the West*

*African Museums Project*” by Boureima Diamitani; “*Introducing The Chatrapati Shivaji Maharaj Vastu Sangrahalaya Museum in Mumbai (formerly known as the Prince of Wales Museum)*” by Sabyasachi Mukherjee; and “*The Repatriation of Cultural Artifacts in Eastern Europe*” by Dusan Buran.

On the final afternoon of the seminar, there was a plenary session during which each workshop group presented a summary of its discussions and during which the larger group then reflected on lessons learned and agreed on the following list of areas where further efforts are needed to advance the freer circulation of cultural artifacts:

The Seminar participants affirm a responsibility to advocate for increased exchange, to circulate the objects in our care as widely as possible and to multiply the contexts in which they are shown. However, participants acknowledge that existing inequalities may inhibit the exchange of cultural objects. We suggest that special attention should be given to the difference between the ownership of cultural objects and other commodities. To advance the freer movement of cultural objects further effort in the following areas is needed:

**I. Indemnity**

Creation of an international indemnity scheme

**II. Immunity**

Development of an international convention on anti-seizure

**III. Regulation of Loans Process**

Creation of an equitable international standard of loan procedure

**IV. Environmental Consciousness**

Minimization of the long-term environmental impact of the freer circulation of objects

**V. Illegality**

Development of international tools and principles concerning the handling of illicit objects

**VI. Building a Community of Practice**

Nurturing of international networks and sharing of knowledge among cultural institutions

*This narrative report reflects the personal impressions of the session director and the rapporteur. No participant is in any way committed to its content.*

Session record submitted by:

Susanna Seidl-Fox

Steve Pulimood

Michelle Groß



### *PARTICIPANT STATISTICS*

Number:		60
Gender:	Male	37
	Female	23

### *PROFESSIONAL SECTORS\**

Education/Research	46%
Bus/ Private	17%
Government/Public	25%
NGO	12%



### **PARTICIPANTS BY COUNTRY OR REGION**

Botswana	1	Kenya	2
Bulgaria	1	Kyrgyzstan	1
Burkina Faso	1	Latvia	1
Canada	2	Palestinian Authority	1
China	2	Philippines	2
Colombia	1	Romania	2
Czech Republic	1	Russian Federation	1
Eritrea	1	Serbia	1
France	2	Slovak Republic	1
Germany	3	Spain	2
Greece	1	Turkey	2
India	2	Ukraine	1
Ireland	1	United Kingdom	10
Israel	2	USA	11
		Viet Nam	1

## WORKING GROUPS

<p><b>Legal Issues</b> Facilitator: Norman Palmer</p> <p>Shoshana Berman, <i>Israel</i> Maria Victoria de Robayo, <i>Colombia</i> Marian Earnest, <i>U.S.A.</i> Elena Mavromichali, <i>Greece</i> Sabyasachi Mukherjee, <i>India</i> Nikolay Nenov, <i>Bulgaria</i> Edith Neumann, <i>Germany</i> Laura Pastor, <i>Spain</i> Baiba Vanaga, <i>Latvia</i></p>	<p><b>Political Issues</b> Facilitator: Anne Radice</p> <p>Sabiha Al Khemir, <i>United Kingdom</i> Samuel Aradom, <i>Eritrea</i> Margaret Ayers, <i>U.S.A.</i> Mike Benson, <i>United Kingdom</i> Manon Blanchette, <i>Canada</i> Anthony Butler, <i>United Kingdom</i> Joel de Leon, <i>Philippines</i> Boureima Diamitani, <i>Burkina Faso</i> Peter Keller, <i>Germany</i> Louis Ng, <i>China</i> Vera Tamari, <i>Palestinian Authority</i></p>
<p><b>Logistical and Institutional Issues</b> Facilitator: Maxwell Anderson</p> <p>Maria Balshaw, <i>United Kingdom</i> Dusan Buran, <i>Slovak Republic</i> Pavel Dousa, <i>Czech Republic</i> Harvey Humchitt, <i>Canada</i> Ngyuen Huong, <i>Viet Nam</i> Ivan Lagat, <i>Kenya</i> Mmamosinki Kgang, <i>Botswana</i> Karin Kolb, <i>Germany</i> Julia Kupina, <i>Russian Federation</i> Anca Mihule, <i>Romania</i> Tijana Palkovljevic, <i>Serbia</i> Richard Saunders, <i>U.S.A.</i> Katrina Thomson, <i>United Kingdom</i> Yanqun Zhou, <i>China</i></p>	<p><b>Ethical and Moral Issues</b> Facilitator: Michael Conforti</p> <p>Maria Balshaw, <i>United Kingdom</i> James Fitzsimmons, <i>U.S.A.</i> Patrick Flores, <i>Philippines</i> Gudrun-Liane Ittu, <i>Romania</i> Fiona Kearney, <i>Ireland</i> Michael Maggen, <i>Israel</i> Kathryn Porterfield, <i>U.S.A.</i> Shaw Smith, <i>U.S.A.</i> Daniel Solé, <i>Spain</i> Anna Somers Cocks, <i>United Kingdom</i> Marieke Van Damme, <i>U.S.A.</i></p>

Recommendations made by the four working groups can be found in Appendices 1-4 on the following pages.



**PROPOSALS FROM THE LAW WORKING GROUP**

After extensive deliberation we have agreed the following recommendations:

**First**, there should be a standard model loan agreement for the cross-border bailment (“loan”) of art and antiquities, which agreement should (i) be universal and international in character, (ii) contain model clauses that respond to all the major challenges to which a cross-border art loan is subject, (iii) be adaptable where necessary to the particular circumstances of the individual countries and parties involved, and (iv) be open to voluntary and consensual adoption by all parties involved in cross-border loans.

**Secondly**, there should be developed a trans-national governing code of legal principles applicable to cross-border art loans, open for voluntary consensual adoption by the parties to a cross-border loan, and comparable in objectives and technique to the Vienna Convention on International Sales of Goods.

**Thirdly**, the cross-border sharing of cultural objects should be supported by a syndicalised, multinational indemnity scheme, which scheme should be (i) established by international agreement, (ii) managed by and accountable to an international agency, (iii) unified and harmonized in its application among lending and borrowing nations, and (iv) supported by the creation of an international indemnity commitment fund.

**Fourthly**, nations should co-operate immediately on the development of an international convention on anti-seizure, that should (i) guarantee the immunity of appropriately-identified itinerant works of art and antiquity from legal seizure, confiscation or arrest within every participant country, and (ii) enable such immunity to be enjoyed irrespective of the place into which the object has been loaned. Such immunity should not however debar courts or law enforcement authorities from intervening (i) in relation to claims founded on a surviving title to unlawfully removed cultural objects or (ii) where such intervention is required by European Community law or by international law. We note and endorse the work towards such a Convention that is currently being performed by a sub-committee of the Foundation for International Cultural Diplomacy.

**Fifthly**, special attention should be given to the challenges that unlawfully removed cultural objects present to the increased mobility and sharing of cultural objects at large:

A. Clear and independent ethical provision should be made for the exclusion of illicit cultural material from involvement in the negotiation, conduct and resolution of cross-border loans. Such distinct provision should recognise that loans are different in principle from outright acquisition by sale, gift or exchange and require special treatment, separate from the more general treatment accorded to other forms of museum acquisition.

B. There should be effective early warning systems to prevent recently looted cultural objects from being loaned or borrowed. Lending and borrowing museums should be pro-active in seeking to identify and isolate such material and should embody strict undertakings, which demand such vigilance and active inquiry from their loan partners, into their loan agreements.

C. Museums must recognize that the existence and continuation of unresolved repatriation and restitution disputes can, in the absence at least of serious efforts at conciliation, paralyse the circulation and sharing of significant cultural objects. Museums that are seriously committed to the more liberal circulation of cultural material must act positively and resourcefully to resolve or neutralize such disputes and bring such objects into circulation.

D. Urgent and earnest consideration should be given as to whether there are any justifiable circumstances in which a museum might acceptably acquire outright or receive on loan a tainted cultural object when it knows or has reason to suppose that the object has been unlawfully removed from another country.

**Sixthly**, initiatives should be taken to devise and evolve a universal and international system of alternative dispute resolution to resolve claims and controversies relating to cultural objects on loan, which allows account to be taken of relevant matters other than strict legal doctrine.

**Seventhly**, a committee of experts should be established to examine on a comparative and international basis the diverse legal structures and methods (bailment, common ownership, time-sharing etc) that might be recruited to promote the sharing, distribution and common enjoyment of cultural objects, with the aim of devising appropriate uniform international models.

**Eighthly**, we recommend the creation of an international advisory commission on the sharing and mobility of cultural objects, established under the auspices of UNESCO, for the invigilation, resolution and management of the foregoing matters.

Norman Palmer (Chair)  
Laura Pastor (Secretary)  
Shoshana Berman  
Maria Victoria de Robayo  
Baiba Vanaga  
Marian Earnest  
Nikolay Nenov  
Sabyasachi Mukherjee  
Edith Neumann  
Elena Mavromichali

12<sup>th</sup> May 2008

## *APPENDIX 2*

### **Ethical and Moral Issues Working Group**

In making these recommendations we acknowledge the value of extensive access to cultural artifacts for all peoples and affirm a responsibility to advocate for increased exchange, to circulate the objects in our care as widely as possible and to multiply the contexts in which they are shown.

#### **Institutions and countries should:**

Engage in exchange of objects and exhibitions in a spirit of generosity recognizing the disparities of resource and expertise that exist.

Develop a “community of practice”, through this gathering and other networks, which builds capacity across the globe, to promote the circulation of cultural artifacts

#### **Tactics**

Promote networks of reciprocal exchange between institutions with common interests or scale, to grow an ecology of exchanges

Promote fair-trade style practices, where asset or experience rich organisations support the advancement of partner institutions

Recognise the responsibility to share cultural artifacts with a community which has an acknowledged interest in a collection, even if the collection is not in their care

Allow for a variety of perspectives in the interpretation of objects

Loan fees, where applied, should be fair and transparent and set in the spirit of encouraging circulation

Where a nation has laws making it the owner of all archeological material in its territory it has a duty to make its holdings accessible through exhibitions, publications, digitisation or sharing with organisations at home or abroad

Accept an ethical duty to be mindful of and work to minimise the long term environmental impact of the freer circulation of artifacts.

#### **Tactics**

Promote green transport alternatives as the norm rather than the exception (train over plane, sustainable packaging practices)

Consider alternative means of achieving environmental stability of objects, particularly in resource poor countries

Research the potential for alternative environmental standards for some loans

Choose to extend loan periods

Devise a green code of best exhibition making practice

Acknowledge the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects



## Political Issues Working Group

### Statement of Purpose

Free circulation of cultural artefacts is essential for the mutual knowledge and understanding of peoples and nations, opening an access to material cultural heritage. Politics should facilitate this free circulation.

### Barriers

Indemnity  
Trade and heritage laws  
Questions of repatriation or return  
Change of political structures or officials  
Censorship  
Absence of a national legislation or of politicians in favour of a freer circulation  
Absence of a cultural diplomacy  
Art as object of politics or propaganda

### Solutions

Indemnity:

- Risk pool
- Standards

Trade and heritage laws:

- Standards

Questions of repatriation or return:

- Criteria
- Mediation

Change of political structures or officials  
Censorship  
Absence of a national legislation or of politicians in favour of a freer circulation  
Absence of a cultural diplomacy  
Art as object of politics or propaganda

- Convention
- Guidelines
- Inter-institutional contacts
- Initiatives of institutions

## *APPENDIX 4*

### **Logistical and Institutional Issues Working Group**

#### ***Obstacles in the free circulation of cultural artifacts***

1. Information gap
2. Insufficient brokering system
3. Strict requirements / conservation, transport, security
4. High costs / insurance, transport
5. Bureaucracy
6. Possessiveness and conservative thinking
7. Professional unsustainability
8. Possibility of causing tensions

#### ***Recommendations***

##### **INFORMATION GAP**

Identify resources in hard currency, personnel, training and technical support  
Create research support / international documentation standard  
Standardize data set on works available for exchange  
Reference to case studies

##### **STRICT REQUIREMENTS / CONSERVATION, TRANSPORT, SECURITY**

Realistic risk assessment  
Identify the minimum standards (e.g. research on microclimate and environment control)  
Reconsider requirements' thresholds in order to create greater flexibility

##### **HIGH COSTS / INSURANCE, TRANSPORT**

Reduce costs by creating international indemnity programs (e.g. World Bank)  
Fund raising

##### **BROKERING LOANS**

Build national and international loans networks (e.g. Museum Loan Network, source technical support)  
Set a 'memorandum of understanding'

## **BUREAUCRACY**

- Transparency and simplification of procedures
- Educate policy and decision-makers
- Standardize the loan request process by looking at existing procedures  
(e.g. EU collection mobility convention)

## **POSSESSIVENESS AND CONSERVATIVE THINKING**

- Reinforce the institutional objectives and values
- Shared accountability and more responsibility
- Involve all relevant parties from the outset in a decision-making process  
to create a more open culture in one's organization
- Encourage reciprocity and filling 'key object' void

## **PROFESSIONAL UNSUSTAINABILITY**

- Create training opportunities
- Develop a sustainable and practical training policy
- Require accreditation and certification of institution and professional staff
- Promote national and international exchange programs

## **POSSIBILITY OF CAUSING TENSIONS**

- Identify and involve stakeholders from outset
- Effective use of PR to prevent disruption of the loan process
- Demonstrate success through case studies
- Transparency of loan process

**Where there's a will, there's a way!**

## APPENDIX 5

### LECTURE SCHEDULE

#### FRIDAY 9 MAY 2008

- 12:30 Lunch
- 15:30 Coffee and Tea
- 16:00 **Introductory Meeting:**  
**Overview and Goals**
- 17:45 Tour of Schloss Leopoldskron
- 18:15 Dinner
- 19:30 **Keynote Presentation:**  
**Neil MacGregor**  
Reception

#### SATURDAY 10 MAY 2008

- 9:00 **Michael Conforti**  
**Introduction**  
**John Mack**  
**The Art of Small Things**
- 10:30 Coffee and Tea
- 11:00 **Laurent Lévi-Strauss**  
**What Role Can International**  
**Organizations Play?**
- 12:30 Lunch
- 14:00 **Small Group Work**
- 15:30 Coffee and Tea
- 16:00 **Small Group Work** continued
- 18:30 Dinner
- 20:00 **Informal Presentations**  
Manon Blanchette  
Michael Maggen

#### SUNDAY 11 MAY 2008

- 9:00 **Challenges and Opportunities for Museums**  
**and their Associations**  
**Maxwell Anderson**  
**Idle Farah**  
**Ilber Ortayli**
- 10:30 Coffee and Tea
- 11:00 **Discussion**
- 12:30 Group Photo and Lunch
- 14:00 **Norman Palmer**  
**What Legal Obstacles Exist and How Can**  
**They be Overcome?**
- 15:30 Coffee and Tea
- 16:00 **Small Group Work**
- 18:30 Barbecue Dinner
- 20:30 **Informal Presentations**  
Boureima Diamitani  
Sabyasachi Mukherjee  
Dusan Buran

#### MONDAY 12 MAY 2008

- 9:00 **Anne Radice**  
**What Can Policymakers Do?**
- 10:30 Coffee and Tea
- 11:00 **Yves Le Fur**  
**Musée Du Quai Branly Case Study**
- 12:30 Lunch
- 14:00 Free Afternoon in Salzburg
- 18:30 **Dinner**
- 20:00 **Small Group Work**  
Preparation of Presentations

#### TUESDAY 13 MAY 2008

- 9:00 **Kavita Singh**  
**Regional Issues and Approaches**
- 10:30 Coffee and Tea
- 11:00 Discussion
- 12:30 Lunch
- 14:00 Revision of Working Group  
Recommendations
- 15:30 Coffee and Tea
- 16:00 **Session Wrap Up:**  
**Reflections and Next Steps**
- 18:30 Reception
- 19:00 Concert
- 20:00 Farewell Banquet followed by Party

#### WEDNESDAY 14 MAY 2008

Departures

## *RESOURCES*

Prior to the session, a resource list was compiled, organized according to the themes of the working groups. During the course of the week, participants also enjoyed access to the Salzburg Global Seminar library holdings and to the Internet on the library's computer facilities. A reserve shelf was assembled for the purpose of this session and was supplemented during the course of the session with books, articles, papers, CDs, and DVDs contributed by the participants. The resource list was also expanded, with participants recommending additional materials for future reference. The resource list is available on the Salzburg Global Seminar's website: [www.salzburgglobal.org/453](http://www.salzburgglobal.org/453)



*Session 453  
Participants and Seminar Staff*



## APPENDIX 6

*This article was published in the June 2008 edition of The Art Newspaper.*

Kavita Singh

### **Do we really want the freer circulation of cultural goods?**

National patrimony in a global environment

A few years ago, I received a grant from the Getty Foundation for a project on museums in South Asia. I was just about to send 12 researchers to around 100 museums all over India, to get a sense of what place museums occupy in the social landscape of the country today. I asked the Secretary of the Department of Culture for a letter of support, but when I met her, I got an earful. She said, you are going to send people to museums in remote places that have valuable artefacts and very poor security. You will submit your reports to the Getty, and then all our things will begin to disappear.

I dismissed this bureaucrat's remark as an aberration, but in 2007 the same sort of anxieties surfaced next door to India, as the Bangladesh National Museum made preparations for a loan exhibition to the Musée Guimet in Paris.

The Guimet was borrowing 189 objects dating from the fourth to the tenth century from Bangladeshi museums. Journalists, artists, archaeologists and retired museum officials were all expressing concerns (The Art Newspaper, January 2008, p9). They felt the objects were not too precious to travel or that Bangladesh was not getting anything out of it, except 20 copies of the catalogue. There was going to be no reciprocal exhibition in Bangladesh, whereas when the Guimet borrowed Gupta art from India few years ago, French authorities had sent a Picasso exhibition to Delhi.

On one count the French authorities even yielded to the protestors. The Guimet clearly had tried to under-insure the artefacts and public pressure forced them to reappraise the objects and increase the insured value by 30%. All kinds of rumours circulated at the time. For instance, what was said about the under-insurance was not that the Guimet was cutting costs, but that these objects had been deliberately under-insured because the museum planned from the start to "lose" the consignment and pay the small insured sum and then make a tidy profit by selling the goods on the market. A citizen went to court to block the show, delaying the exhibition's opening. Then, when the objects started being shipped out, one packing case went missing from the tarmac in Dhaka airport. It had contained two sixth-century terracottas.

The cargo handlers, who were arrested, confessed – under torture – to stealing and destroying the statues. The talk of the artifacts' high value had let them to believe that the sculptures were filled with gems. When they turned out to be common clay, they threw the fragments into the garbage. Bangladesh cancelled the show. All these pressures must have taken a toll on the young Bangladeshi ambassador to France, because a few days later he collapsed after a meeting at the Guimet and died.

The events and anxieties in Bangladesh tell us how Western museum are seen outside the west: as terrifying places with insatiable appetites for works of art. They are also seen as the arm of a more powerful state, with infinite funds and power at their command. To tell a Bangladeshi protestor that universal museums "build bridges across cultures and promote mutual understanding" would only provoke anger or derision.

For the last 100 years, new nations have needed to show themselves not as modern constructs, but as the fulfilment of a historic destiny. The development of the idea of national heritage has been fundamentally important in shoring up national feeling, and now when artefacts from the nation circulate in the world they become metonyms for national citizens. Their pricing becomes a shorthand for how people are valued. Their trade, licit and illicit, evokes lived experiences of immigration.

Museums like the British Museum or the Louvre describe themselves as universal museums. We are now well aware that these great collections were mostly made possible by historically traumatic events such as conquests or colonialism, at a particular juncture in history when there was a convergence of wealth, power, physical contact with distant lands, and an intellectual interest in encyclopaedism. Today universal museums face criticism and calls for repatriation of objects. In response, they urge us to see them as sites that rise above national boundaries, to affirm an essential unity of humankind.

It is easy to see the universal museum as representing an eternal principle, but, of course, it does not. The museum's "universalism" is an ideological position that has its own history and politics, and the universal museum is fighting to protect its own, not the world's heritage.

Despite that, I feel the universal museum is worth preserving, not because this kind of museum is essential for us to get to know one another, but because it is a significant cultural phenomenon in itself. If we dismantle these museums we will never again be able to make museums of this sort. I do suggest that the universal museums learn to see that their universalism is one particular way of thinking about art, culture and civilization. If they want other people to believe in what they believe, they must become genuinely respectful towards other people, not just their artistic masterpieces.

This respect might mean accepting that even the core functions of the Universal Museum – the commitment to preserving, displaying and making accessible the objects that they hold – might be deeply disturbing to some people. Consider for instance, the physical preservation and display of an object that its community of origin considers impious and should be destroyed, or the revulsion felt by a community that sees grave goods, provided for the comfort of their ancestors in the afterlife, being put on display in a museum.

What our age has done, even when it has not been able to redistribute real power or money, is make it possible for an increasing number of people to raise their voices and be heard. In some instances museums have accepted their arguments. We see this in the restitution of items to Native Americans and Australian Aborigines, where objects leave the museum sometimes to enter ritual use or to be buried, with no guarantee that they will remain visible or even physically preserved.

Now while these are significant events that mark a paradigm shift in the museum's self-understanding, it is no coincidence that when the museum's preservationist policies have yielded to ritual or religious sentiment, this has been out of respect for the views of indigenous peoples who also happen to be citizens of the US, Canada or Australia.

I believe we are likely to see pressures mounting on the museum to give things back to other communities in the future. When objects are free to move, where should they go? To those who most devoutly believe in them in a religious sense? To those who would be the best physical caretakers or the most engaged or sophisticated interpretive

community? To those national or local formations that most urgently need them for their sense of identity? Or to the highest bidder?

This last category is opening wider than ever before, as billionaires are being added to the world by China, India and Russia. After Islamic art, the Gulf has begun collecting not world art but universal museums. And Abu Dhabi's agreement with the Louvre has sparked anxieties in France not dissimilar to those voiced in Bangladesh. The French protestors say their objects are too precious to travel; that the government has no right to play with the national patrimony; that the cultural diplomacy is guided by political and economic goals. There is one significant difference, however. While the Bangladeshis were unhappy that they were not getting "enough" out of their deal with the French, the French protestors were angry that the Louvre is accepting money at all. "Our museums are not for sale," prominent French museum directors and art historians say in response to the €1bn that the Louvre and other French national museums stand to gain.

As the French express their revulsion at being "bought" by the Arabs, we have to ask: are we ready for the freer movement of artefacts? Principles worth espousing are the ones we will stand by even when they no longer favour us.



*Kavita Singh during her presentation*



## SALZBURG GLOBAL SEMINAR

Session 446

# Cultural Institutions without Walls: New Models of Arts - Community Interaction

October 20–26, 2007

## D I R E C T O R Y

### *Co-Chairs*

**Neil MACGREGOR** is the Director of the British Museum, a position he has held since 2002, where he is credited with "...not only transforming the public's view of what the British Museum is for, but also the view of the politicians." (Guardian Unlimited Arts interview, May 2007). Last year, the BBC produced a ten-week series on *The Museum and Mr. MacGregor*. He began his career as a Lecturer in art history and architecture at Reading University, served as Editor of Burlington Magazine from 1981 to 1987, and then took the position of Director at the National Gallery, where he served until 2002. During his directorship at the National Gallery, he presented two BBC television series on art: *Making Masterpieces*, a behind-the-scenes tour of the National Gallery, in 1997, and *Seeing Salvation*, on the representation of Jesus in western art, in 2000. Mr. MacGregor is a member of the RSA and of the International Advisory Board of Hermitage Museum, a Trustee of Pilgrim Trust and Courtauld Institute of Art, and honorary Fellow of New College Oxford. He has received honorary doctorates from nine universities. He was educated at New College Oxford, where he received an M.A. in languages; Ecole Normale Supérieure, Paris; and Edinburgh University where he studied law. Mr. MacGregor also received an M.A. from the Courtauld Institute of Art in London.



**Michael CONFORTI** has been Director of the Sterling and Francine Clark Art Institute since 1994. Under Conforti's leadership the Clark has expanded its collections as well as its special exhibition and research and academic programs. He has also overseen the planning for the Institute's building expansion and campus enhancement designed by Pritzker Prize-winning architect Tadao Ando. He teaches at Williams College and is a regular lecturer and author of articles on sculpture and the decorative arts, museum history and practice, as well as institutional and private collecting in their social and cultural context. He is President-elect of the Association of Art Museum Directors. Mr. Conforti holds a Ph.D. and an M.A. in art history from Harvard University and has been a Fellow at the American Academy in Rome, an Andrew Mellon Visiting scholar at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, and a Guest Scholar at the J. Paul Getty Museum. He is currently a trustee of the American Academy in Rome and a member of their Executive Committee.



## PRESENTERS



**Maxwell ANDERSON** is the director and CEO of the Indianapolis Museum of Art. He served on the curatorial staff of The Metropolitan Museum of Art's Department of Greek and Roman Art, and has held several directorships of other museums, including serving as the Alice Pratt Brown Director of the Whitney Museum of American Art, New York. He was president of the Association of Art Museum Directors from 2002-2003. Mr. Anderson graduated from Dartmouth College and earned a doctorate in fine arts from Harvard University.



**Idle FARAH** is the director general of the National Museums of Kenya (NMK). Prior to becoming director general of NMK, he was the director of the Institute of Primate Research in Kenya. A member of the Commission for Higher Education in Kenya and University Council of the University of Nairobi, he is also chairman of the board of the Centre of Heritage Development in Africa (formerly the Programme for Museum Development in Africa – PMDA). He is a primatologist with a Ph.D. from Uppsala University, Sweden.



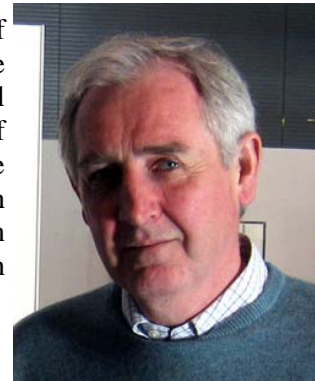
**Yves LE FUR** is deputy curator responsible for the Permanent Collection at the Musée du Quai Branly, Paris. He was previously conservator at the Musée National des Arts d'Afrique et d'Océanie. He is the author *"La mort n'en saura rien : Reliques d'Europe et d'Océanie"* and numerous other publications. Mr. Le Fur holds a PhD in art history from the Sorbonne, an M.A. plastic arts from the Sorbonne, and a B.A. in plastic arts from the University of Marseille.



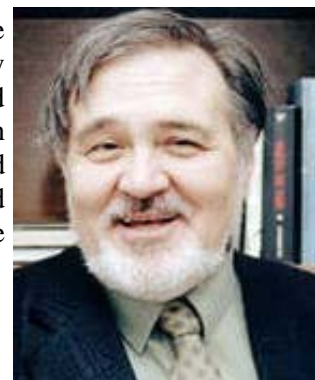
**Laurent LEVI-STRAUSS** is the Chief of the Section of Museums and Cultural Objects at UNESCO, Paris, where he has also served as the Chief of the Section of Tangible Heritage and Deputy Director of the Division of Cultural Heritage. Before joining UNESCO, Mr. Lévi-Strauss' positions included director of the University Department at the publishing house Editions Nathan, director of the office of the President of the French public television channel Canal 2, as well as deputy director of the Ecole Nationale des Beaux Arts, Paris. Mr. Lévi-Strauss holds a Ph.D in sociology from the University of Paris X, and a diploma of the Institut d'études politiques, Paris.



**John MACK** is professor of World Art Studies at the University of East Anglia, Norwich, where his teaching and research areas include the arts of Africa, the linkage between memory, heritage and the visual center. Prior to his current position he was senior keeper and keeper of Ethnography at the British Museum, and was the director of the Museum of Mankind before it was reincorporated into the British Museum. John Mack holds a PhD from the University of Oxford, an MA in the history of ideas, and a B.A. in social anthropology, both from the University of Sussex.



**Ilber ORTAYLI** is the director of the Topkapi Museum, Istanbul. He is a leading Turkish historian, and professor of history at Galatasaray University, Istanbul, and Bilkent University, Ankara. He has published widely on Ottoman and Russian history, with a particular emphasis on cities and the history of public administration, diplomatic, cultural and intellectual history. He obtained a PhD from Ankara University, and completed his postgraduate studies at Chicago University and the University of Vienna.





**Norman PALMER** is professor of Law of Art and Cultural Property at King's College, London. He chaired the Ministerial Advisory Board on the Illicit Trade in Cultural Objects (ITAP) from 2001 to 2005 whose work has lead the British parliament to enact the Dealing in Cultural Objects Act in 2003. He has been the chair of the Treasure Valuation Committee since 2001 which advises the Minister of the Arts on discovered portable discoveries. He has published widely on the law relating to cultural objects, personal property and commercial transactions. He is a member of the UK Spoliation Advisory Panel.

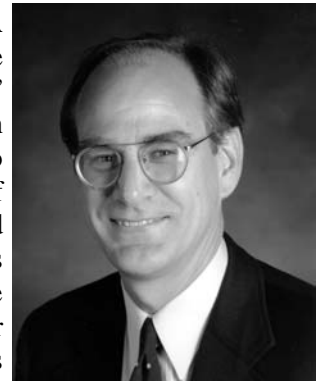


**Anne Imelda RADICE** is the Director of the Institute of Museum and Library Services in Washington, D.C., a post she was appointed to in 2005 after having served as the Acting Assistant Chairman for Programs at the National Endowment for Humanities. An art and architecture historian, museum professional, and administrator, Ms. Radice has held high ranking positions within the United States Department of Education, the Appeal to Conscience Foundation, New York, New River Media, and the National Endowment for the Arts. Anne Imelda Radice holds a PhD in art and architectural history from the University of North Carolina, Chapel Hill, an MBA from American University, and a BA in art history from Wheaton College, Massachusetts.

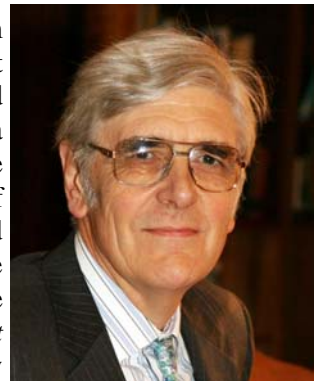


**Kavitha SINGH** is associate professor in Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi. She teaches courses on the history of Indian painting and on the history and politics of colonial and post-colonial art institutions. She previously worked as a Research Editor at Marg Publications, and was a guest curator at the San Diego Museum of Art, USA. Her current research is on the place of museums in the social landscape of India today. Ms. Singh holds a PhD in art history from Panjab University, Chandigarh, India; an M.F.A. in art history from M.S. University, Baroda, and a B.A. in English literature from Delhi University.

**Stephen SALYER** is president of the Salzburg Global Seminar. A Seminar alumnus, Mr. Salyer attended a session in 1974, which he credits with changing his career focus to “public service entrepreneur.” While still a college student, Mr. Salyer established a US foundation focused on leadership development, and is the youngest person ever to receive a presidential appointment. He has been a student of organizational leadership and strategy for more than thirty years, and has been a vocal proponent of governance reform and transparency as a director of private and non-profit corporations. Prior to assuming the Seminar’s presidency in 2005, Mr. Salyer was chief executive officer of Public Radio International (PRI), producer and distributor of news and cultural programming to more than 800 US radio stations, and a senior officer of WNET/New York, the flagship US public television broadcaster. His recent board service includes PRI, Public Interactive LLC (chairman, 1999-2005), Davidson College, Philanthropic Research, Inc., and the Salzburg Global Seminar. He holds degrees from Davidson College, the John F. Kennedy School at Harvard University, and was a Root-Tilden Scholar at New York University Law School.



**Edward MORTIMER** is senior vice president and chief program officer at the Salzburg Global Seminar. From 2001 to 2006, he first served as chief speechwriter to the Secretary General at the United Nations and later as director of communications, where he played a lead role in shaping the Secretary General's overall public strategy. He has spent much of his career as a journalist, first with *The Times* of London, where he developed an expertise in Middle East affairs, and later with *The Financial Times*, where from 1987 to 1998 he was the main commentator and columnist on foreign affairs. His books include *Faith and Power: the Politics of Islam* (1982); and *The World That FDR Built* (1989). Mr. Mortimer received an M.A. in modern history from Oxford University. He served as chair of Session 342, *Conservative Political Movements in Western Industrial Societies*, in 1996.



**Susanna SEIDL-FOX** is the director of Seminars and manages the overall planning, development, and administration of twelve sessions each year. As a program director, she also conceptualizes and directs several of these sessions, primarily in the area of arts and culture. She joined the staff of the Salzburg Global Seminar as a program director in 1995. From 1986 to 1995, Ms. Seidl-Fox worked as a simultaneous interpreter for the Office of Language Services of the United States Department of State. Ms. Seidl-Fox also worked in publishing at Pantheon Books and at G. P. Putnam’s Sons in New York. She studied at the universities of Toulouse and Heidelberg and was a Fulbright Fellow at the universities of Mainz and Berlin. Ms. Seidl-Fox has a B.A. in German literature and political science from Dartmouth College, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.





**Michelle GROSS** is a program associate at the Salzburg Global Seminar. Recently, she returned from Nicaragua, where she worked as a teaching assistant for the NGO, La Esperanza Granada. She also worked as a research assistant at F.A.Z. Prime Research Institute, Mainz. Before joining the Salzburg Global Seminar, Michelle was a key account manager at Sony DADC while working on her Masters Degree in American Studies. She studied at the Johannes Gutenberg- Universität Mainz, Germany, the Universidad Autónoma de Madrid, and the Rijksuniversiteit Groningen, the Netherlands.



**Laura GREABY** is an intern in the program department of the Salzburg Global Seminar in its Salzburg, Austria office. Ms. Greaby previously worked as a benefit associate in the Flexible Spending Department at Benefit Administration Company. She is also an event planning assistant at Sara's Soirees Event Planning where she helps coordinate bridal showers and weddings. She completed an internship at The Royal Institute for Deaf and Blind Children in Sydney, Australia where she worked in media relations. Ms.. Greaby holds a B.A. in journalism-public relations from Western Washington University in Bellingham, Washington.

## *Participants*

**Sabiha AL KHEMIR** is an Islamic art expert consultant, writer and artist. She has consulted the Metropolitan Museum, New York, and the Aga Khan Foundation, Geneva on Islamic art, and has written and presented television documentaries on the subject for Channel Four Television UK. She lectures worldwide on Islamic art and culture, and her publications have been accompanying exhibitions from the Alhambra, Granada, to the Louvre. Up until this year she held the position of Museum Director of The Museum of Islamic Art, Qatar. Ms. Al Khemir holds an M.A. and PhD in islamic art history and archaeology from London University, and was a post doctoral fellow at the University of Pennsylvania, Philadelphia.



**Samuel ARADOM** is a curator at the National Museum of Eritrea, Asmara. He is a researcher for the conservation of archaeological sites, field and laboratory, and has worked in various archaeological excavations. He worked as surveyor for the nomination of the Qohaito Archaeological Site into the World Heritage List. Mr. Aradom holds a B.A. in archaeology from the University of Asmara.



**Margaret AYERS** is the president and chief executive officer of the Robert Sterling Clark Foundation, New York. She is the former director of the New York Foundation for the Arts, as well as the director of the Alliance of Resident Theaters, New York. Her previous positions also include director of the Pro-Choice Public Education Project, and director of the New York Council for the Humanities.







**Maria BALSHAW** is the director of the Whitworth Gallery, Manchester. She worked as director of the Development and External Relations at Arts Council, West Midlands, and was the director of Creative Partnerships, Birmingham. Prior to moving into the cultural sector she was an academic at University College Northampton and from 1997, a Senior Research Fellow at the University of Birmingham. During this time Dr. Balshaw published a number of books and essays on African-American urban culture, gender and urban visibility.



**Mike BENSON** is the director of the Ryedale Folk Museum, York. He obtained a TEC in Metallurgical Studies from Longlands College and worked in the British Steel production for many years before volunteering for the Cleveland Mining Museum. There he worked as the development officer before accepting his current position. Mr. Benson holds a BA from the Open University and Post Grad Diploma in museum studies from Leicester University.



**Manon BLANCHETTE** is the general director of the Society of the Directors of Montreal Museums and the Center of Collections. She worked for two years as cultural advisor at the Canadian Embassy, Paris, and was the senior conservator of the Museum of Contemporary Art, Montréal. She has been a member of the council of administration of the Canadian Arts Council, Ottawa, for three years and was awarded *Chevalier dans l'Ordre des Arts et des Lettres*. Ms. Blanchette holds a PhD in art studies and practices from the University of Québec, Montréal, an M.A. in art from the University of Montréal, and a B.A. in plastic arts from Concordia University, Montréal.

**Dusan BURAN** is a curator of the collection of Gothic Art and head curator of the Old Masters Department, Slovak National Gallery, Bratislava. He is the author of numerous publications and lectures, and has organized various exhibitions. He is a researcher at the Slovak Academy of Sciences, Bratislava, and co-editor of the Slovak National Gallery Yearbook. Mr. Buran holds a Ph.D. in art history from the Technische Universität, Berlin, and an M.A. in art history from Comenius University, Bratislava.



**Anthony BUTLER** is the director of Museum of East Anglian Life (MEAL), Suffolk, and is vice chair of the Rural Museums Network. He describes himself as „*a museum person committed to extending access and learning opportunities by placing museums at the heart of communities.*“ His previous positions include public service manager at the Ipswich Museum Service, curator of Human History at the Isle of Wight Council Museums Service, and curatorial assistant at the National Postal Museum. Mr. Butler holds an M.A. in museology from the University of East Anglia, and a B.A. in history from the University of Wales, Aberystwyth, Norwich.



**Joel DE LEON** is assistant curator of art at Ateneo Art Gallery, Manila University. As an artist and curator, he looks back upon long years of experience as organizer and protagonist of art exhibitions worldwide. He holds a Master of Psychology in counseling from Ateneo de Manila University, a Master of Theology from San Carlos Seminar, Phillipines, and a B.A. in philosophy from the Philippine Dominican Center of Institutional Studies.







**Boureima DIAMITANI** is executive director of the West African Museums Programme, a regional non-governmental organization working in sixteen West African countries. WAMP's network includes two hundred museums and cultural institutions. Mr. Diamitani worked as a consultant on Culture and sustainable development with the World Bank for several years. He has worked as curator of a great number of exhibitions, and has lectured and published widely on African Art. Mr. Boureima holds a PhD in African art history from the University of Iowa, and an MA in architecture and urban planning from the African and Mauretanian School of Architecture and Urbanism, Lomé, Togo.



**Pavel DOUSA** is head of the Center for the Presentation of Cultural Heritage at the National Museum, Prague. He was previously a faculty member of the Institute of History and Museology at his alma mater, where his research focused on Czech and Czechoslovak history and museology, and issues of preservation of cultural heritage. He is a board member of the Public Council of National Museums. Mr. Dousa holds a PhD in historical sciences and an MA in history-museology from the Silesian University, Opava.



**Gulmira DZHUNUSHALIVA** is head of the methodical cabinet of history and senior lecturer at the department of history and culturology at Kyrgyz State University, and head of documentation at the State Historical museum of the Kyrgyz Republic. She was the national coordinator of a UNESCO project on the preservation of endangered cultural properties and museum development in Kyrgyzstan. She has taught and trained teachers for secondary schools and published a text book on *The Base of Restoration and Conservation*. Ms. Dzhunushaliva has earned a degree in history education from the Kyrgyz State University and has done post graduate course work at the National Academy of Sciences.

**Marian EARNEST** is an art historian. She has worked as an assistant at an architecture and interior design studio in New York, and was personal assistant to the senior partner of N.R. Omell Gallery, London. As a specialist and agent in old masters, impressionist form and modern paintings she was part of an expedition team in East Germany for paintings and the fabled amber room. Her previous professional experience includes fundraising and public relations work at the Metropolitan Museum of Art, New York, and she was a project coordinator for a Spanish political public relations firm in Madrid, Spain. Ms. Earnest holds a B.A. in art history from Southern Methodist University, Dallas, Texas.



**James FITZSIMMONS** is assistant professor of anthropology at Middlebury College, Vermont. He has conducted numerous explorations and archaeological research expeditions to Latin America. He speaks Spanish and Italian and has a fair knowledge of Chortì Maya, Yucatec Maya, Nahuatl and Maya Hieroglyphics. He has held several academic positions at American and British universities, and is the author of a long list of publications on pre-columbian art. Mr. Fitzsimmons holds a PhD and an A.M. in anthropology from Harvard University, and a B.S. in anthropology and Latin American Studies from Tulane University, Louisiana.



**Patrick FLORES** is professor of art history, theory, criticism and Philippine art at the University of the Philippines, Diliman. He is also a curator of the arts division at the Philippine National Museum, and has worked on numerous international exhibitions on South East Asian art. He is an academic advisor to the Asian Art Archives, Hong Kong. Mr. Flores holds a PhD in Philippine Studies, an M.A. in art History, and a B.A. in humanities, all degrees obtained from the University of the Philippines.





**Harvey HUMCHITT** is hereditary chief and spokesperson of the Heltsiuk First Nation. He inherited the chieftainship from his father in 1989 and has since then hosted numerous milestones in the life of a community. He has been very actively involved for the past four years in the development of “Our Ancestors are Listening,” an international exhibit in conjunction with the National Museum of the North American Indian, an independent museum within the Smithsonian Institute.



**Gudrun-Liane ITTU** is a researcher at the Institute of Social Studies and Humanities, Sibiu, Romania. She worked as a curator at the Brukenthal-Museum and built up the Museum of the Lutheran Church in Sibiu, which she headed as its director for four years. Her research focuses on the artistic avant-garde from the beginning of the 20<sup>th</sup> century as well as Transylvanian art of the 19<sup>th</sup> and 20<sup>th</sup> centuries. She is the vice president of the Association of Transylvanian Studies. Ms. Ittu holds degrees in sociology, and architecture and philosophy of art from the universities of Bucharest and Prague, and earned a PhD at the University of Sibiu.



**Fiona KEARNEY** is the director of the Lewis Glucksman Gallery at University College Cork, Ireland. She began her curatorial career as program coordinator at the National Sculpture Factory and went on to direct the visual arts program of the Triskel Arts Center, Cork before her appointment to University College Cork as visual arts officer. She has published widely on contemporary art and has been a regular contributor to art reviews and has presented research papers on various aspects of text and image studies. She is a fellow of the Royal Society of the Arts, ICOM, and the International Association of Art Critics. Ms. Kearney holds an MPhil in text and image studies from Trinity College, Dublin and has received a double first class honors in French and philosophy from University College, Cork.

**Peter KELLER** is the director of the Dom Museum Salzburg. He is a member of the culture council of the province of Salzburg and board member of the national Austrian committee of ICOM as well as secretary treasurer of the international ICOM committee “Historic House Museums.” He has organized numerous exhibitions in Austria and Germany. Mr. Keller holds a PhD and an M.A. in art history from the University of Bonn, and has earned a degree in museology from the École du Louvre, Paris.



**Mmamosinki KGANG** is the manager of the Botswana National Museum permanent art collection. She served on the HIV/AIDS executive committee of the Botswana National Museum and conducted workshops for the public. Ms. Kgang has earned a post graduate certificate in museum studies and heritage management from the University of Western Cape, South Africa; a museum studies certificate from the University of Botswana, and a teacher certificate from Tlokweng College.



**Karin KOLB** is a curator at the State Art Collections Dresden, Germany. She was senior Mellon fellow at the Metropolitan Museum of Art, New York, where she conducted research on the extant Cranach paintings in U.S. public collections. She has worked as curator for various exhibitions in Germany and is the author of a wide range of academic publications. In the past she taught a course on Lucas Cranach the Elder at the University of Dresden. Ms. Kolb has earned a PhD in art history from Martin Luther University Halle-Wittenberg, and an MA in art history from the Eberhard Karls University Tübingen.







**Julia KUPINA** is the deputy director of the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), St. Petersburg. Prior to her current position she was the head of exhibition, and a researcher in the Department of Siberian studies, both at Kunstkamera. Ms. Kupina holds a PhD in ethnography, and a degree in history from Leningrad State University. She is a fellow of the Salzburg Global Seminar Special Session: *Cultural Institutions in Transition* (2003).



**Ivan LAGAT** is a curator of ethnography at the National Museum of Kenya. He has done research and documentation of indigenous modes of peace and conflict resolution among Kenyan pastoralist communities, and has been a project team member of the Swedish African Museum Program (SAMP). He has worked as curator for many years and has published on African culture. He is member of ICOM and AFRICOM, the International Council of African Museums. Mr. Lagat holds an M.A. from the University of East Anglia, Norwich; a postgraduate diploma in care and management of heritage and museum collections, and a B.A. in anthropology, both from the University of Nairobi.



**Olga LEFTEROVA** is professor of Latin at the National University, Kiev. She has worked as scientific advisor at the department of rare books at Kiev National Shevchenko University, and at the Museum of Literature in Kiev and Chernigov. She has published several books and articles on linguistic subjects. She holds a PhD from the National Academy of Sciences of Ukraine, Kiev, and an M.A. in philology from the National Shevchenko University Kiev.

**Michael MAGGEN** is the head of the paper conservation laboratory at the Israel Museum, Jerusalem. He has been a consultant to his current employer as well as the Israel Ministry of Education and Culture for many years, and has lectured on preventive conservation at the School of Archive and Librarians. Mr. Maggen holds a B.A. in fine arts from the Bezalel Academy of Art and Design, Jerusalem.

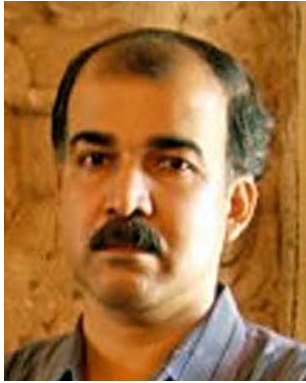


**Elena MAVROMICHALI** is manager of the public benefit projects and grants department at the Alexander S. Onassis Public Benefit Foundation, Athens. In her current position she is also responsible for the art collection of the foundation. She previously worked in the Greek and Russian business development department of Sotheby's Auctioneers, London. Ms. Mavromichali is currently a PhD candidate at the department of politics at the university of Newcastle Upon Tyne. She holds an M.A. in museum and gallery management from City University, London, and a B.A in art history from the American College of Greece-Deree, Athens.



**Anca MIHULET** is a curator at the National Brukenthal Museum, Sibiu. She is the founder and vice-president of the association and project space LDProjekte. She has been the co-curator for a series of the project "Contemporary Exhibiting" within the frame of Sibiu 2007, Cultural Capital of Europe. In 2007 she was the artistic coordinator of the workshop "Catching Passages," a collaboration between her home institution, Kultur Fabrik Luxembourg, and Casino de Luxembourg. Ms. Mihulet holds an M.A. in art theory from the National Art University, Bucharest, and a degree in history and history of art from Babes-Bolyai University, Cluj-Napoca.





**Sabyasachi MUKHERJEE** is the director of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India), Mumbai. He has a long-standing cooperation with the museum from curator to secretary of the board to his current position, and has organized numerous exhibitions across India and abroad. He is the author of various scientific publications and has mainly focused on international exhibitions in lectures at the department of museology at M.S. University, Bagoda. He is a member of the heritage committee of Greater Mumbai, and the screening and evaluation committee of the Government of India. Mr. Mukherjee is a PhD student at the University of Mumbai. He holds an M.A. in ancient Indian history and an M.A. in museology, both from the M.S. University, Bagoda.



**Nikolay NENOV** is the director of the Regional Museum of History, Rousse. An expert of cultural heritage he has conducted a great variety of educational and research programs in Bulgaria. He is the author of sixty publications in the fields of epic works, Bulgarian folklore, heritage, ethnology and ethnography in his home region. He is a founding member of Ongal, the Bulgarian National Association for Ethnology and Anthropology, and member of the National Council for intangible cultural heritage of the Ministry of Culture, Sofia. Mr. Nenov holds a PhD in ethnology, and an M.A. in Bulgarian philology and history, both from the University of Veliko Tarnovo.



**Edith NEUMANN** is a curator at the City Museum of Stuttgart. She is responsible for the existing collections and collections management of this new institution which is to open in the year 2012. She previously worked as a freelance art historian and curator in various museums in her home state, as well as collection courier to Japan. Ms. Neumann holds a PhD and M.A. in art history and German studies from the Universities of Stuttgart, Germany, and Perugia, Italy.



**Louis NG** is assistant director of the Leisure and Cultural Services Department, Hong Kong. He is responsible for the management and development of 15 public museums in Hong Kong. He also looks after the Antiquities and Monuments Office, a government agency committed to the preservation of archaeology and built heritage. He previously worked as a history curator in various public museums, and has published a number of articles on Hong Kong's colonial history and cultural heritage management. Mr. Ng holds a PhD in history from the Chinese University of Hong Kong.



**Huong NGYUEN** is secretary of the Academic Council of the National Museum of History, Hanoi. She is a researcher in the division of intangible cultural heritage at the Ministry of Culture, Sports and Tourism. During her time as vice-head of Southeast Asian Department of the Vietnam Museum of ethnology, she contributed her skills as curator, interpreter, and fundraising and project manager to the institution. She has traveled to numerous countries for field research and study purposes, and has published various articles in the field of museology. Ms. Nguyen holds an M.A. in museum anthropology from Columbia University, New York; a B.A. in English from Hanoi's Teacher's College of Foreign Languages, and a B.A. in French from Hanoi National University.



**Tijana PALKOVLJEVIC** is assistant director at the Gallery of Matica srpska. She is custodian and head of public relations, and is interested in 20<sup>th</sup> century art, museum management and exhibition exchange. She previously taught art history at the University of Novi Sad, and worked as custodian for education at her present institution. She has organized numerous exhibition and educational programs throughout her career. She is a member of ICOM, AICA, and the Serbian Museum Association. Ms. Palkovljevic holds an M.A. in art history.





**Laura PASTOR** is a researcher at the European University Institute, Florence, Italy. She is pursuing an LLM in comparative European and international law on “The Free movement of Cultural Goods in the EU.” She earned a degree from the École Normale Supérieure, Paris, with a specialization in art law and commerce. Ms. Pastor holds a Master’s degree in law, and a Master’s degree in business administration from the Universidad Carlos III, Madrid.

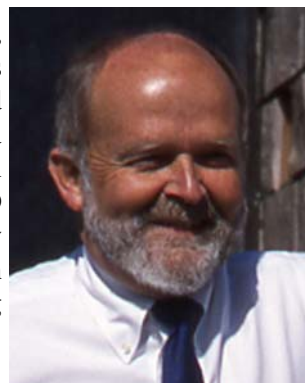


**Kathryn PORTERFIELD** is professor of English Literature, Mass Communication, and Public Speaking at Emory and Henry College, Virginia, and describes herself as an “*avid supporter and patron of all museums.*” She has taught college-aged students at her current institution for the past seven years after teaching at the University of Tennessee at Chattanooga and at Chattanooga State Technical College. Ms. Porterfield holds an M.A. in English and a B.A. in communication from the University of Tennessee at Chattanooga.



**María Victoria de ROBAYO** is the director of the Museo Nacional de Colombia, Bogotá. She has served as director at the Museo de Arte Universidad Nacional, Bogotá, the Colombian Institute of Culture, and the Museo de Arte Moderno, Bogotá. She is the organizer of numerous international exhibitions, and is a member of the National Heritage Council of Colombia.

**Richard SAUNDERS** is professor of art at Middlebury College, Vermont, and director of the college's Museum of Art. Under his leadership, the college museum organized more than 100 exhibits and has produced over 20 catalogues. He is the Walter Cerf Distinguished College Professor of Art and was a Samuel H. Kress Foundation fellow at Courtauld Institute, London. Mr. Saunders has earned a PhD and an MPhil from Yale University; he holds an M.A. in early American culture from the University of Delaware, and a B.A. in American Studies from Bowdoin College. He is a fellow of Salzburg Global Seminar Session 387, *Museums in the 21<sup>st</sup> Century* (May 2001).



**Shaw SMITH** is an art professor at Davidson College, North Carolina, where he previously chaired the art department. In his research he focuses on French and American art, subjects on which he has published and lectured extensively during his career. He was the North Carolina editor of the *New Art Examiner* for ten years, and is a member of La Société des Amis du Musée National Eugène Delacroix. Mr. Smith holds a PhD and an M.A. in art history, and a B.A. in English from the University of North Carolina, Chapel Hill.



**Daniel SOLE** is heritage and museums subdirector at the Generalitat de Catalunya, Barcelona. He is the vice-president of the board of qualification, valorization and exports of cultural artifacts, and has worked as museum curator of the Diputació de Barcelona (provincial government). He is the founder of the Museologists Association of Catalonia, and a member of the Museums Board of Catalonia. Mr. Solé studied architecture and art history in Barcelona, and museology at the University of Brno, Czech Republic.





**Anna SOMERS COCKS** is the group editorial director of The Art Newspaper, London, where she previously worked as editor. Before working as editor of the Apollo Magazine, she was assistant keeper at the Victoria and Albert Museum, London for 14 years. She has organized several exhibitions and published articles in numerous art magazines and news papers. She is the chairperson of the Venice in Peril Fund, trustee of the Gilbert collection, and member of the Council of the Sotheby's Institute, among other official positions. Ms. Somers Cocks holds an MA in history of art from the Courtauld Institute, London University, and a B.A. in history from Oxford University.



**Kathleen SORIANO** is director of Compton Verney, Warwickshire's largest art gallery. Prior to becoming director, she was the Head of Exhibitions and Collections Management at the National Portrait Gallery, London. She began her career at the Royal Academy of Arts and worked at the National Portrait Gallery for seventeen years, where she was responsible for Exhibitions, National Programmes, Conservation, Collections Management and Design. She significantly developed the Gallery's presence nationally.



**Vera TAMARI** is a plastic artist and director of the Ethnographic and Art Museum at Birzeit University. Specializing in ceramic sculptures and conceptual art, she has held several personal exhibitions and has participated regularly for more than 30 years in scores of collective exhibitions around the world. She is actively involved in the promotion of art and culture in Palestine. She recently established the Ethnographic and Art Museum at Birzeit University as well as the Paltel Virtual Gallery, a specialized website for the promotion of Palestinian visual arts. Ms. Tamari holds an MPhil in islamic art and architecture from Oxford University, and a B.A. in fine arts from Beirut College of Women. She also earned a certificate of ceramics from Istituto Statale D`Arte per la Ceramica, Florence, Italy.

**Katrina THOMSON** is the head of the Collections Archives and Libraries at the National Trust of Scotland (NTS), Edinburgh. She previously worked as deputy curator at the same institution where she was chief specialist advisor for the fine art collections across all NTS properties. She was senior curator of the National Gallery of Scotland, Edinburgh, and worked as a research assistant at the Scottish National Gallery of Modern Art. Two years ago she was part of a secondment to the India Foundation for the Arts, Bangalore, where she led an internal review of the agency's mission, vision, values and objectives. Ms. Thomson was a postgraduate researcher at Heriot-Watt University, Edinburgh upon receiving her M.A. in fine art from the University of Edinburgh.



**Marieke VAN DAMME** is collections manager at the Bostonian Society, Massachusetts. She was a curator and director at the George Peabody House Museum, Massachusetts, and a Fine Arts Collection coordinator at the New England Historic Genealogical Society, Boston. She was an Americorps\*VISTA volunteer for one year at the University of Alaska Southeast, Sitka, where she worked as museum technician at the Sitka National Historic Park. Miss Van Damme holds an M.A. in museum studies from Harvard University, and a B.A. in history from Le Moyne College, Syracuse, New York.



**Baiba VANAGA** is the head of S. Ruta and A. Belcova Museum at the Latvian National Museum of Art (LMNA), Riga. She has worked at the LMNA since 2003 as a curator of exhibitions. During this time she has published various articles and participated in conferences on Latvian art. Ms. Vanaga is currently pursuing a Master's degree in museology from the Latvian Academy of Culture. She holds an M.A. and a B.A. in art history and theory from the Latvian Academy of Art.







**Yanqun ZHOU** is chief of the cultural exchange office at the Shanghai Museum. She has been working at this institution as a curator since 1982 and has held positions in the museum's education department. Ms. Zhou holds a degree in English and American language and literature from Fudan University. She is an alumna of Salzburg Global Seminar Session 387, *Museums in the 21<sup>st</sup> Century* (May 2001).

### *RESOURCE SPECIALIST*



**Steve PULIMOOD** is currently a doctoral candidate in Art History at Oxford University, where he is writing his thesis on Renaissance Intellectual History. He has served both the Peggy Guggenheim Collection in Venice, Italy, and the Royal Collection in England. He is a correspondent for Saatchi online and frequently publishes criticism on contemporary art. Mr. Pulimood received his undergraduate degree in art history at Columbia University, New York.

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Mmamosinki Kgang

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Nikolay Nenov

### **Burkina Faso**

Boureima Diamitani

### **Canada**

Manon Blanchette

Harvey Humchitt

### **China**

Louis Ng

Zhou Yanqun

### **Colombia**

María Victoria de Robayo

### **Czech Republic**

Pavel Dousa

### **Eritrea**

Samuel Aradom

### **Germany**

Peter Keller

Karin Kolb

Edith Neumann

### **Greece**

Elena Mavromichali

### **India**

Sabyasachi Mukherjee

### **Ireland**

Fiona Kearney

### **Israel**

Michael Maggen

### **Kenya**

Ivan Lagat

### **Kyrgyzstan**

Gulmira Dzhunushaliva

### **Latvia**

Baiba Vanaga

### **Palestinian Authority**

Vera Tamari

### **Philippines**

Joel de Leon

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### **Romania**

Gudrun-Liane Ittu

Anca Mihulet

### **Russian Federation**

Julia Kupina

### **Serbia**

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Kathleen Soriano

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The Salzburg Global Seminar has a Web site at **[www.SalzburgGlobal.org](http://www.SalzburgGlobal.org)** through which Seminar publications—including the Program Brochure, the President's Report, Session Records, and application forms—are available. Session descriptions and faculty listings are updated regularly. Inquiries about the Salzburg Global Seminar may be directed by e-mail to **[info@SalzburgGlobal.org](mailto:info@SalzburgGlobal.org)**.

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### ***The Salzburg Global Seminar***

The Salzburg Global Seminar is an institution focused on change—a place where innovative ideas lead to practical solutions. As independent, neutral forum, the Salzburg Global Seminar engages people committed to making a difference in the world in candid and informed discussion to inspire new thinking and to pioneer strategies for change.

Founded in 1947 by three Harvard students, the Salzburg Global Seminar has brought more than 25,000 participants from 150 countries to its programs conducted both at Schloss Leopoldskron in Salzburg and at partnering venues around the world. Each year, approximately 1000 current and emerging leaders from more than 100 countries gather at the Seminar's extraordinary facility at Schloss Leopoldskron to discuss issues of global concern in a multi-disciplinary, cross-cultural setting. The Salzburg Global Seminar remains committed to the idea that an exchange of information and expertise in a neutral venue will broaden perspectives, facilitate the establishment of world-wide professional networks, and bring about enlightened change in the future.

The Salzburg Global Seminar facilitates dialogue through its multifaceted academic program:

***Core sessions*** bring together distinguished international faculties and emerging leaders from government, business, academia, and nongovernmental organizations. Sessions are cross-sectoral and cross-cultural in approach with the objective of broadening and deepening perspectives to promote informed action and far-sighted decision-making among key professionals worldwide. Particular emphasis is placed on generating cutting-edge ideas and formulating innovative approaches to problem-solving.

***Special sessions and projects*** convene senior-level professionals and are conducted in partnership with other organizations, foundations, and government agencies. Special sessions are by invitation only. They differ in length and structure from core sessions, but address similar global issues. Current projects include the Russian Higher Education Program, the Institute for Historical Justice and Reconciliation, and the Arab Media Project.

***The International Study Program (ISP)*** offers week-long sessions for American college students and faculty. ISP sessions for students provide an intensive international experience for participants to develop the tools to be more discerning in their assessment of information pertaining to world affairs and to understand what it means to be a “global citizen.” During ISP sessions for college faculty and administrators participants explore the factors that support a comprehensive institutional approach to global education and they jointly develop strategies to bring broader international perspectives to their classrooms, campuses, and communities.

### ***Schloss Leopoldskron Conference Center***

Schloss Leopoldskron has been home to the Salzburg Seminar since its founding in 1947. Located within walking distance of the center of Salzburg, the rococo palace overlooks a picturesque lake and offers dramatic views of the Austrian Alps. Built between 1736 and 1744 for Prince Archbishop Leopold Firmian, the Schloss was restored in the twentieth century by Max Reinhardt, the renowned theater director and co-founder of the Salzburg Festival. Participants in the Seminar's programs live and work together in the Schloss and the adjacent Meierhof building, dating from the seventeenth century. This inspiring environment creates a special ambiance for quiet contemplation, as well as thoughtful and rigorous discussion.

The Schloss and Meierhof are available to other organizations throughout the year as a venue for symposia and conferences. For further information please visit the Salzburg Global Seminar web site at: [www.SalzburgGlobal.org](http://www.SalzburgGlobal.org).



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Laura GRAHAMMER, *Receptionist*  
Ernst KIESLING, *Catering Manager*  
Anna MADEREGGER, *Conference and Event  
Assistant*  
Michaela RADANOVIC, *Assistant Finance Manager*  
Sabine RATH, *Receptionist*  
Caroline REHRL, *Receptionist*  
Matthias RINNERTHALER, *Superintendent*  
Shahzad SAHAIB, *Night Porter*  
Christine SCHATZ, *Head Receptionist*  
Melanie WARGA, *Conference and Event Assistant*

### PROGRAM INTERNS

Elizabeth FLESHMAN  
Laura GREABY  
Kate SAUNDERS