

ONLINE
CONFERENCE

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WHEN MUSEUMS GO ONLINE

THE LAW & DIGITAL
CULTURAL HERITAGE DAY

11 DECEMBER 2020
13:00 - 18:30

ICOM international
council
of museums

UNIVERSITÉ
DE GENÈVE

UNIVERSITÉ
DE GENÈVE
FACULTY OF LAW
Art Law Centre

Digital
Law
Center

Speakers

Yaniv Benhamou



Yaniv Benhamou (PhD in law, attorney-at-law and lecturer at the University of Geneva) is expert in intellectual Property, Art Law and Data Protection (incl. Big Data and Artificial Intelligence). He is appointed expert by WIPO for copyright and museums, executive Director of the internet Law Summer School, Board member of the Art-Law Centre Geneva, member of the Digital Law Center and of the Digital Transformation Office in charge of the transversal course “Understanding Digital” and Expert Committee Member of the Swiss Digital Initiative.

Besides his academic activities, he is attorney-at-law in a Swiss law firm, where he advises and represents clients before courts with regard to Intellectual Property, Technology Law and Data Protection. In addition to these legal activities, he participates in associative and cultural activities in the field of Art and Music, in particular he founded lab-of-arts and Artists Rights, free legal consultations for Swiss artists (i.e. Swiss volunteering lawyers for the arts).

One of his current research relates to museums & copyright, as well as cultural diversity at the digital age, which has led him to initiate “The Law & Digital Cultural Heritage Day” and to co-lead the Policy Project on Digitization of museum collections (www.digitizationpolicies.com) as well as to co-organize the conference “When museums go online” of 11 December 2020.

Peter Keller



Peter Keller was appointed Director General of the International Council of Museums in 2017. Prior to this, he was the Director of the Salzburg Cathedral Museum (Dommuseum), Austria, where from 2007 to 2014, he led a project to merge the Dommuseum with three other museums in Salzburg to form a new innovative institution, the DomQuartier, which sustainably strengthened the structures and significantly increased visitor numbers. Before joining the Dommuseum in 2002, he worked at the Staatliche Museen zu Berlin for three years, and for three years at the cathedral works' archives in Cologne. He studied art history in Vienna, Bonn and Cologne and museology in Paris. Since 2003, Peter Keller has served as Executive Board member and Treasurer of ICOM, Chair and Secretary of ICOM's International Committee for Historic House Museums (DEMHIST) and as a board member of the ICOM Austrian National Committee. He was also a member of the museum accreditation panel and the national advisory council for museums in Austria.

As ICOM Director General, he intends to manage the association in accordance with the principles of transparency, efficiency and subsidiarity. He focuses on strengthening ICOM's network by improving the organisation of the head office, fostering the communication both internally with its committees and externally with ICOM's various partners, intensifying the association's activities, and reinforcing its presence in order to ensure ICOM's members benefit from their affiliation. "ICOM is an association of museum professionals", he underlines, "and the only global museum association."

Justine Ferland



Justine Ferland is an attorney-at-law (Quebec Bar, Canada) who has been collaborating with the University of Geneva's Art-Law Centre since 2015. She has spoken at multiple art and cultural property law conferences and has been involved in various national and international research projects in the field.

Concurrently to her work at the Art-Law Centre, Justine Ferland completed a Master's Degree in International and European Law at the University of Geneva, following which she received the Law Faculty's "Best Master's Thesis Award" for her thesis entitled *Le Canada face au trafic international illicite des biens culturels*, and is now pursuing a Ph.D. in Art Law.

Prior to joining the University of Geneva, Justine Ferland practiced civil and commercial litigation in an international law firm based in Montreal, Canada.

Sarah Kenderdine



Professor Sarah Kenderdine researches at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. In widely exhibited installation works, she has amalgamated tangible and intangible cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. Sarah produced 80 exhibitions and installations for museums worldwide including a museum complex in India and received a number of major international awards for this work. In 2017, Sarah was appointed professor at the École polytechnique fédérale de Lausanne (EPFL), Switzerland where she has built the Laboratory for Experimental Museology (eM+), exploring the convergence of cultural heritage, imaging technologies, immersive visualisation, visual analytics, digital aesthetics and cultural (big) data. eM+ engages in research from scientific, artistic and humanistic perspectives and promotes a post-cinematic multisensory engagement using experimental platforms. She is also director and lead curator of EPFL Pavilions (formerly ArtLab), a new art/science initiative blending experimental curatorship and contemporary aesthetics with open science, digital humanism and emerging technologies.

Florent Thouvenin



Florent Thouvenin graduated from and completed his doctoral thesis at the University of Zurich. Before returning to academia, he worked as a clerk at the Zurich District Court and as a lawyer with one of the big swiss law firms. Florent is associate professor of information and communications law at the University of Zurich, chairman of the Center for Information Technology, Society, and Law (ITSL) and Director of the Digital Society Initiative (DSI) of the University of Zurich as well as associate fellow at the Collegium Helveticum. His main research areas are information law, intellectual property law and unfair competition law with a key focus on data protection and copyright law.

Lucie Guibault



Lucie Guibault is associate director of the *Law and Technology Institute* at the of the Schulich School of Law, Dalhousie University in Halifax, Canada. She studied civil law at the Université de Montréal (LLB and LLM) and received in 2002 her doctorate from the University of Amsterdam, where she defended her thesis on *Copyright Limitations and Contracts: An Analysis of the Contractual Overridability of Limitations on Copyright*. She joined the Schulich School of Law in July 2017, after spending twenty years at the Institute for Information Law of the University of Amsterdam (UvA). Lucie Guibault is specialized in international and comparative copyright and intellectual property law. Over the years, she has carried out research for the European Commission, Dutch & Canadian ministries, UNESCO, WIPO and the Council of Europe. Her general research interests revolve around the critical and normative analysis of the copyright system, primarily looking at the impact of technological change on the balance of interests between rights owners and users. She has countless publications on topics relating to copyright and related rights in the information society, open content licensing, collective rights management, limitations and exceptions in copyright, and author's contract law.

Morgane Fouquet-Lapar



Morgane Fouquet-Lapar has been the Legal and Institutional Affairs Coordinator of the International Council of Museums (ICOM) since 2019. She provides legal expertise and advice to all ICOM bodies and represents the interests of the museum community at the World Intellectual Property Organization. Previously, she worked at the Secretariat of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property in order to raise awareness among the European judiciary and law enforcement officials of the existing international legal framework and practical tools to fight against the illicit trafficking of cultural property. After a double degree in French and German law (University of Paris 1 Panthéon Sorbonne and University of Cologne), she specialised in international law as well as in defence, security and crisis management.

Katharina Grabers-von Boehm



Katharina Garbers-von Boehm is a German lawyer focusing on intellectual property law, information technology-related matters, as well as art law.

Katharina is practicing as a lawyer since 2007. She is fluent in German, English and French and reads Italian.

In her practice, she advises among others German and international private and public museums, other cultural institutions, art collectors, art galleries and dealers, artist estates, as well as companies from Europe or from outside of Europe.

Katharina has published extensively in relevant journals on art law and intellectual property matters. In 2008, she published her doctoral thesis on the topic of digitization and commercialization of museum image archives, which was well received by scholars and by the practice.

She is a frequent speaker and panelist at international conferences (IBA, UIA, FBA and Librallex among others). Katharina's educational background includes: law studies in Heidelberg (1997- 1998), a Maîtrise en Droit (mention droit des affaires) at Université Panthéon- Assas (Paris II) (1999-2000), law studies in Berlin (1999-2003) followed by an LL.M. in International Studies in Intellectual Property (Exeter/Dresden) (2004); a doctorate about the digitization of museum archives (2005-2008).

She was appointed to the Arbitration and Mediation pools of CAfA (Court of Arbitration for Art related matters, The Hague).

Brigitte Vezina



Brigitte Vezina is passionate about all things spanning culture, arts, handicraft, traditions, fashion and, of course, copyright law and policy. She gets a kick out of tackling the fuzzy legal and policy issues that stand in the way of access, use, re-use and remix of culture, information and knowledge.

Before joining CC, she worked for a decade as a legal officer at WIPO and then ran her own consultancy, advising Europeana, SPARC Europe and others on copyright matters. Currently located in the Netherlands where she lives with her husband and two kids, Brigitte grew up living in eight different countries across North America, Africa and Europe but Montréal is where she proudly comes from.

Brigitte Vezina is a fellow at the Canadian think tank Centre for International Governance Innovation. She holds a bachelor's degree in law from the Université de Montréal and a master's in law from Georgetown University. She has been a member of the Bar of Quebec since 2003.

Elisabeth Logeais



Elisabeth Logeais has law degrees from the University of Paris and the IEP Paris (Sciences-Po) and was a Fulbright scholar at New York University (LLM in Trade regulations/intellectual Property). She is admitted to the New York Bar (1990) and the Paris Bar (1993). More recently, she obtained a DU on expertise of works of art at the University Paris II Panthéon-Assas

After some years as in house lawyer at the CEA and EDF, she started in 1996 the IP practice at UGGC Avocats, a French full service lawfirm with international outreach.

She has been a vice-president of LES International (Licensing Executives Society) (2003-2004) and is a long-time member of LES France. She is currently Design rapporteur for the IP Commission of ICC and a member of AIPPI, APRAM, ABA. She teaches a class on IP and Antitrust at the University of Saint-Quentin en Yvelines.

Jérôme David



Jérôme David is a Professor in modern French literature and literature didactics at the University of Geneva, and co-director of the Bodmer Lab (bodmerlab.unige.ch).

Marc-André Renold



Marc-André Renold, Dr. iur., LL.M. (Yale), studied at the Universities of Geneva and Basel in Switzerland and at Yale University in the USA.

Marc-André Renold is Professor of art and cultural heritage law at the University of Geneva and the Director of its Art-Law Centre. Since March 2012, he holds the UNESCO Chair in international cultural heritage law at the University of Geneva.

He is the author or co-author of many publications in the field of international and comparative art and cultural heritage law. He has been, since its inception, an editor of the Studies in Art Law series (27 volumes published to date). He is also Attorney-at-law, Member of the Geneva Bar, where he practices in the fields of art and cultural heritage law, intellectual property and public and private international law.

Boris Wastiau



Boris Wastiau, Ph. D., studied at the Free University of Brussels, the University of Coimbra and the University of East Anglia (School of World Art and Museology). After serving 11 years as curator at the Royal Museum for Central Africa (Belgium), where he co-curated *ExItCongoMuseum*, he was appointed director of the MEG, in 2009, with the mission to rebuild the museum and to reorient the institution. The new MEG opened its doors in October 2014 and was awarded the European Museum of the Year Award 2017. The museum has now launched a new strategic plan for 2020 – 2024, with a special emphasis on the decolonisation of its collections and practices. BW is the author of several books and exhibitions, about African religions, shamanism, but also colonialism. He also taught at the Unit of anthropology and History of Religions of UNIGE from 2009 to 2019.

Sandra Sykora



Sandra Sykora studied law at the Ruprechts-Karls-University in Heidelberg and graduated with the Second State Examination (Baden-Baden). From 1998-2004 she worked in the central legal departments of two DAX companies in Frankfurt and Walldorf. After moving to Switzerland, she graduated from Zurich University with a M.A. in art history and modern history in 2010. She is a lecturer in art law at the Faculty of Law of the University of Basel and at the Institute of Art History, University of Zurich. For many years she was a freelancer for two Swiss auction houses. Today, she works as an attorney-at-law and focuses on art law, advising museums, art dealers, artists, insurance companies and estates. She is legal advisor for the Association of Swiss Museums (VMS), the International Council of Museums ICOM Switzerland and the Association of Swiss Art Museums (VSK) and a team member of "Collecting the Ephemeral", a project of the Lucerne University of Applied Sciences and Arts regarding the conservation of performance art in art collections, which is funded by the Swiss National Science Foundation.

Ignacio de Castro



Ignacio de Castro is the Director of the IP Disputes and External Relations Division at the WIPO Arbitration and Mediation Center in Geneva. Ignacio is a Spanish lawyer and an English solicitor. Ignacio holds an LL.M. degree from King's College London. Before joining WIPO, he practiced with the law firms Baker & McKenzie, London and Freshfields Bruckhaus Deringer, London in the areas of international arbitration, litigation and mediation. Ignacio's role includes the development of the use of WIPO mediation, arbitration and expert determination in different areas of intellectual property and the supervision of a growing number of cases submitted to the WIPO Center under the WIPO Mediation, Arbitration and Expert Determination Rules.

Fadi Boustani



After studying at the Ecole Supérieure de Commerce de Paris with a specialization in cultural arts management at HEC Paris, Mr. Boustani initially oriented his career path towards the music industry and then in the field of heritage and museums.

After an initial position at the Angkor Archeological Park (Cambodia), he exercised marketing and administrative responsibilities at Musée de l’Air et de l’Espace (Bourget), for the festival Fêtes des Lumières (Lyon) and at Musée du Quai Branly (Paris).

Since 2016, he works as deputy director in the research and collections department at Musée du Louvre. Among the many topics covered by his department, the questions of image rights, database management and the online availability of collections occupy a central place.

Béatrice Joyeux-Prunel



Béatrice Joyeux-Prunel has been Full Professor at the University of Geneva since 2019, on the new chair in Digital Humanities. From 2007 to 2019 she was Associate Professor (maître de conférences) in modern and contemporary art at the École normale supérieure in Paris (ENS, PSL). Joyeux-Prunel's research encompasses the global history of the avant-gardes, the history of visual globalization, the visual culture of petroleum, and the digital turn in the Humanities. Since 2009, she has founded and managed Artl@s (<https://artlas.huma-num.fr>), an international and collaborative project on artistic globalization which publishes a global database of exhibition catalogues, BasArt (<https://artlas.huma-num.fr/map/>). In 2016 she founded Postdigital (www.postdigital.ens.fr), a research project on digital cultures and imagination. Since Autumn 2019 she has led the Jean Monnet Excellence Center IMAGO, for the study and teaching on visual globalization and European visual convergences, fund by the European Commission. IMAGO is part of a bigger project, VISUAL CONTAGIONS, a project that uses computer vision to trace the global circulation of images in the 20th century, and that will be fund by the Swiss Research Fund in 2021-2024. Among her publications: with Thomas DaCosta Kaufmann and Catherine Dossin (ed.), *Circulations in the Global History of Art* (London: Routledge, 2015); and Béatrice Joyeux-Prunel, *Les Avant-gardes artistiques. Une histoire transnationale – Vol. 1: 1848-1918* (Paris: Gallimard, Folio Histoire pocket Series, 2016). *Vol.2: 1918-1945* (Paris: Gallimard, Folio Histoire pocket series, 2017); and *Naissance de l'art contemporain. Une histoire mondiale, 1945-1970* (Paris, CNRS Editions, forthcoming 2020).

Sarah Dominique Orlandi



Sarah Dominique Orlandi develops cultural projects focused on communication and digital tools for Ngo and cultural organizations, communication agencies and public institutions as Venice Biennale, Museo del Novecento in Milan, MAXXI Museum in Rome, Pinacoteca di Brera, Rome National Etruscan Museum, Wikimedia Ch etc. She combines her design work with intense training and research activity. Since 2015 she founded and coordinates ICOM Italy Digital Cultural Heritage research group which carried out a national survey on the 2017 “Museum Web Strategy”; and published articles (Museum International n°70) and book on the topic; the group is now focused on “Copyright, open licence for cultural institutions publishing on the web”

Deborah De Angelis



Deborah De Angelis (<http://www.ddastudiolegale.it/>) is an attorney-at-law based in Rome, Italy. She is the representative and legal lead of the Italian Chapter in the Creative Commons Global Network. Deborah is a legal expert in copyright law, entertainment law and new technologies. She also worked as legal advisor on copyright law to the previous Italian Minister of Cultural Heritage. She carries out teaching and training activities, she has organized numerous conferences and events on the field of copyright and entertainment law, and she has authored several publications in that field. She is a fellow of the NEXA Center for the Internet & Society. She is a component of the working group Digital Cultural Heritage ICOM ITALIA - 2020.

Monika Hagedorn-Saupe



Prof. Monika Hagedorn-Saupe studied mathematics, sociology, psychology, and education with a focus on adult education at the Ruhr-Universität Bochum, at Kings College London, and at the Freie Universität Berlin. She is the responsible coordinator and project lead for "museum4punkt0" at the Stiftung Preußischer Kulturbesitz and acting Director of the German Digital Library DDB. She is president of CIDOC (the documentation committee in ICOM), serves as a member in the EC DCHE (Expert Group on Digital Cultural Heritage and Europeana), is Vice-President of the Michael Culture Association and is a board member of ICOM-Europe. She is Professor in museology at the University of Applied Sciences HTW in Berlin/Germany.