OFFERING CONTEMPORARY ART IN A CLASSICAL ART INSTITUTION:
HOW DO VISITORS REACT? A LOUVRE MUSEUM CASE STUDY

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Résumé
Une vaste enquête qualitative conduite auprès des visiteurs d'un musée d'art classique, le Louvre en France, permet de comprendre comment une programmation d'art contemporain renouvelle le public et son expérience du musée, revivifie la lecture des collections permanentes et le rôle attendu du musée. La réception de l'art contemporain dans un grand musée d'art ancien varie selon la familiarité avec le musée et le degré d'expertise du visiteur en art. L'analyse des entretiens permet de mettre au jour trois grands segments de publics aux représentations, aux pratiques et à la réception différenciés, et dessine de nouvelles voies en matière de communication et de management.

Mots clés : musées, art contemporain, art classique, visiteurs, management

Abstract
A large qualitative study on Louvre museum's visitors in France offers an understanding of how a contemporary art program renews the audience and its cultural experience, refreshes the way they view the permanent collections, as well as the museum's role. Reception of contemporary artworks turns out to be different according to familiarity with the museum and the visitors' expertise in art. Interviews' analysis reveals three broad segments of visitors with different practices, positions and reactions, and draws new routes in terms of communication and management.

Key Words: museums, contemporary art, classical art, visitors, management
Introduction

In today's eclectic and competitive cultural environment, classical art institutions are considering taking new risks, as any innovative firm would do in the same situation (Kotler and Kotler, 1998). For these institutions, which find themselves suddenly facing globalized comparisons, one of the key challenges resides in not being perceived as "mausoleums", but rather as organizations in tune with their times and open to their audiences. One of the strategies that has been recently and increasingly explored consists in inviting contemporary artists and artworks into the sacred halls of institutions mainly dedicated to preserving traditional heritage. In France, for example, the Opéra National de Paris and Comédie Française have both staged displays of contemporary works. These are not isolated cases and the current movement illustrates the broader responsibilities of these institutions and their new missions. They need to conquer new audiences, renew their pool of usual visitors and develop a policy based on interesting events in order to exist in an environment characterized by a multitude of genres and venues for the creation and dissemination of culture. Instead of relying exclusively on the conservation of objects and study of their collections, classical art museums are stakeholders in a world increasingly focused on contemporary creations (Cour des comptes, 2011).

However, this evolution has raised different problems and challenges. The introduction of contemporary art in museums dedicated to classic artworks gets important media attention and is perceived as provocative. It represents a major stake for the museum's identity and raises a number of issues about the best way to offer a fresh view of artistic works and the appropriate type of dialogue and staging for permanent collections. Indeed, contemporary art as a genre tends to challenge existing codes and sparks debate when associated with classical works. These sometimes vehement debates have been echoed in the French press, for example when the works of Jeff Koons and Takashi Murakami were displayed in the Château de Versailles or when Jan Fabre's creation was presented in the Louvre museum. The importance of the trend, throughout
the world, of introducing contemporary artworks in museums dedicated to classical art incites us to analyze not only the motivations of cultural institutions, but also the effects of these policies on museum audiences. This issue leads us to investigate new research questions, i.e. first, exploring whether audiences' responses are homogeneous, or inviting us to consider different segments according to specific characteristics of visitors, and second, the ways contemporary art in a context of a classical institution is received, accepted or reinterpreted by visitors. In this area, the Louvre Museum offers an emblematic case study by organizing a contemporary art program within its walls called Contrepoint ‒ L’Art contemporain au Louvre. Visitor interviews offer an understanding of how such artistic policies renew the audience's experience, refresh the way it views the permanent collections, as well as the museum's role, and contribute to change its image. This paper is organized as follow: first, the issue of presenting today's artworks in a classical museum is explored in terms of advantages and risks; Second, the case study methodology is presented and in third section, results show different possible interpretations from visitors, depending on the level of art expertise and familiarity with the museum. Implications for the management of museums and new research directions conclude the article.

**Refreshing the vision of a classical museum**

A museum is inherently a place of permanence, conserving perennial works of art decade in and decade out, which leads visitors - and above all non-visitors - to consider these works as voiceless and static (Musée du Louvre, 2008, 2010). But the principal of a museum gives rise to a paradox (Kotler and Kotler, 2004; Zolberg, 1991) because it is both a place where artworks are conserved and new ones are welcomed, which supposes there are specific norms for sustaining the collection and "codifying" visits (by prohibiting visitors from touching works, eating, running, talking loudly...). This world of permanence is the theatre of a veritable ritual for the visitor (Duncan, 2005). This is a personal ritual, on the one hand, expected from the encounter with the
selected works, the "best" of classical art, and a social one, on the other hand, via the real and symbolic membership in a group whose cultural capital offers, a priori, an understanding of museum codes (Bourdieu, 1979). These codes and rituals form the very bases of an implicit contract between the museum and the visitor regarding the experience derived from the visit and the type of works expected. This contract is sometimes highlighted by museums themselves when they decide to renew the cultural offering to their visitors (Le Marec, 2007).

Today, in a context of multiple and distracting cultural offers, the final selection comes down to the visitor (Krebs and Maresca, 2007). This new external pressure, based in part on the capacity to attract visitors, complicates and diversifies the missions of art museums (Bayart and Benghozi, 1993): the latter are fully engaged in the field of management (Benghozi, 1996) and the new event-oriented strategies they are rolling out aim to differentiate cultural institutions from each other and boost the number of visits, either by attracting new audiences or renewing more occasional or loyal ones (Kotler and Kotler, 2004). Thus an increasing number of cultural offerings is upsetting traditional displays: temporary exhibitions, educational activities or cultural events (live performances, conferences), introduction of "live" art, etc. In other words, "events" that break with the core principal of timelessness (Cole, 2008).

The rare empirical research on such new experiences either underscored the complexity of reintroducing a social history context to attract wider visitors base (Clark, 2010) or stress the need to new paradigms to present cultural heritage in museum (Cho, 2013).

Indeed, the very notion of "permanent" collections tends to disappear in some new museums in favor of collections visible for a limited time (e.g. the Galerie du Temps in Louvre-Lens Museum) or permanent collections that are regularly "revived" by hanging up new artworks (e.g. Musée National d’Art Moderne, housed in the Centre Georges Pompidou in Paris). The presentation of artworks by living artists is part of this movement and concerns a wide variety of cultural
institutions from the *Château de Versailles* (with Takashi Murakami in 2010) to the *Musée des beaux-arts* of Montreal.

The presence of "contemporary" art - understood as the work of living artists - in a fine arts museum is not as innovative as one might think. It is part of the long history of art, closely linked to the status of museums as places for training, education and even as studios and housing for artists. As early as 1793, the year it was opened, the *Museum Central des Arts* (the current Louvre Museum) listed museum emulation as a source of the creative activities of living artists (Poulot, 2008). For example, in 1849 Eugène Delacroix painted the ceiling of the *Galerie d'Apollon* and, in 1953, Georges Braque painted *The Birds* for the ceiling of the former royal antechamber. The current editions of *Contrepoint* † *l’Art contemporain au Louvre* therefore revive a tradition and are also part of the trend of extending museum activities beyond their primary territories. These territories can be temporal or spatial and involve extension of permanent collections to temporary ones, spatial extensions outside the museum's walls to its immediate surroundings (courtyard, gardens, etc.) or more distant spaces (sometimes thousands of miles away such as the *Louvre Abu-Dhabi*) but also, digital territories. Graph 1 presents the four possible types of strategies used by a classical museum in displaying contemporary art. The graph is illustrated with examples from the Louvre museum artistic and cultural programs.
One main research question is therefore with this particular case to explore the link of how the living art appears to the audience as a tradition or a break, and how visitors receive it. The type of exhibitions might be a transformation experience for visitors (Soren, 2009), as this "refreshing" policy inside the walls might represent a risk in terms of management of the institution.

**Main risks of the ſrefreshingخفpolicy**

In the context of ſmarket orientedخفmuseums (Moulin, 1992), a diversity in frames of reference leads to the implementation of policies that appear heterogeneous or even contradictory
(Gombault, 2003). By upsetting the ordinary management of permanent activities this events-oriented approach is not always well-received. Today, whether inside or outside museum walls, the temporary "happening" is increasingly of interest to museum managers as it offers multiple means of satisfying visitors, from simple leisure or hedonic gratifications to more symbolic and experiential dimensions. In doing this the museum tends to focus on the "extraordinary" in constructing a new offer for visitors (Caru and Cova, 2002). Yet, as Assassi, Bourgeon and Filser (2009) warn, the priority granted to re-enchanting the world through extraordinary experiences can lead to excessive production of "signs" that are disconnected with audiences expectations and therefore unrelated to the classical works presented.

By presenting works with little or tacit relation to its classical identity, the implicit contract between the visitor and the institution is not fully honored and this can generate tensions between different points of view. While for some there is still a long way to go in terms of modernization (Ballé, 1996), for others this approach threatens the museum's primary vocation, which is preserving heritage. By sparking indignation and controversy, the "contemporarianist" movement can be perceived as a form of provocation by certain experts in the field: critics and art historians who complain about an upside down world and mix of genres and who condemn a marketing strategy based on the aesthetics of quirkiness (Clair, 2008, 2010). However, beyond the media hype around certain contemporary exhibitions, visitors' reactions are not well understood and rarely studied. While these events can project a more modern image and periodically boost visits, they can, on the contrary, cause discomfort and incomprehension among visitors. The managerial risk for the institution is one of complete rejection (Heiskanen et al., 2007) and weakening of this image due to blurred representations: the links between contemporary and classical works may seem impossible to establish and understand. The legitimacy of the institution in its field, classical art, can be called into question as the "typical visitor" does not exist, but rather different audiences and several museums within the same
institution (Alexander, 1996). Feldstien (1991) already identified two publics and therefore two different museums in one space, a museum dedicated to donors and another for the general public. The research question is therefore first, to explore the impact of contemporary art offering in classical institutions, raising the question of how homogeneous is the audience and how and why it might be structured. Second, this study aims at giving insights on various possible reactions and positions of the audience resulting in different managerial responses for the museum.

**Case study methodology**

The *Contrepoint* exhibitions offer one of the four possible cases for studying the presence of contemporary art (cf. Graph 1). This program was selected because it represents an *in situ* approach where the effect on the museum's image is, *a priori*, at greater risk. The first edition was organized in 2003; three other editions took place from 2004 to 2011. The first exhibition consists in a specific itinerary within the Louvre's permanent collections presenting a series of contemporary artworks that are geographically very distant from each other. The itinerary was specifically designed by eleven artists in order to create resonances with classical artworks or spaces they selected inside the Louvre. We should note that information plaques were available nearby with notes on the links between the artist and the artworks or collections. A free leaflet was handed out to visitors in order to help them find their way around the various rooms and help them "understand" the presence of contemporary art through texts serving as a guide to the artists' works.

A qualitative survey was conducted combining multiple techniques including ethnographic observations, end-of-visit and *itinerant* interviews. Certain visitors accepted to take a Dictaphone with them and express their individual thoughts for themselves - or for others if they
were accompanied throughout their visit. The instructions were to "think out loud", as freely and spontaneously as possible and at any point deemed appropriate during the itinerary (Dufresne-Tassé, 1998). The researcher maintained a certain distance behind the visitor, noting his/her movements, postures and stops. The idea was to encourage greater freedom of expression in the absence of the researcher. In all, 91 visitors were questioned including 59 end-of-visit interviews (involving 71 people) using interview guides and 13 itinerant interviews (involving 20 people).

**Results**

Echoing certain perspectives of consumer culture theory in the cultural sphere (Assassi et al., 2009), the first results highlight heterogeneous reactions among visitors to this type of artistic initiative. Reactions differ notably according to, on the one hand, the degree of familiarity with classical art institutions and museums in general (and the Louvre museum in particular) and, on the other hand, the degree of expertise in art, whether classical or contemporary (Appendix 1). A second result appears by cross-referencing these two main dimensions and would allow proposing a visitor typology in four segments. Graph 2 presents the three broad segments obtained: cultural omnivores, classics and contemporaries. One last segment (two visitors) has difficulty discussing art and includes the Louvre in a broader schema regarding cultural tourism.
Graph 2 - Three main visitor segments depending on familiarity with the Museum and expertise in contemporary art

(1) Cultural omnivores: a positive experience based on dialogue between ancient and contemporary artworks

Segment 1 (52 interviews) concerns an audience that is fairly familiar with the Louvre and relatively knowledgeable in contemporary art. It consists mostly in Parisian women, in intellectual and artistic professions, or students in art or culture.

The first benefit for this audience is satisfaction with the experience. The dialogue between older and more contemporary art forms is accepted and appreciated. The path through the collections allowed these visitors to observe echoes between current and classical art, a dialogue and questioning between works, periods and genres. These visitors believe in the principle of
contemporary art within a classical museum, considering this as a means of extending and enriching the museum and its territory.

"It's a form of continuity. It shows that art is universal; that there is no disruption in art. It's good to see how everything follows."

Woman, age 45, artist, Paris

Surprisingly, most of these visitors rediscovered rooms and works inside the Louvre that they were not familiar with or approached in a different way after they were confronted with contemporary art. This positive reinvestment in the Louvre's collections represents a benefit for the institution as the exhibition itinerary made visitors want to return and deepen their experience and even become friends of the museum.

"But this itinerary, you see, it allows you to rediscover the Louvre, the places you don't know. I'm going to do the entire Egyptian section again."

Two women, ages 65 and 68, retired, Paris

While the artistic proposition is considered interesting and innovative, a few visitors still have two types of reservations. On the one hand, some suspect a manipulation of contemporary creations, exploited to attract visitors to the permanent collections. The exhibition would only serve as a simple artistic "foil."

"I don't know. It's almost as if contemporary art is an excuse, an instrument... There is no real message about contemporary art in this exhibition."

Woman, age 27, cultural project manager, Paris

On the other hand, for visitors expressing a stronger attachment to contemporary art, the museum does not go far enough in its approach. Since they are keener on being shake up by contemporary artworks, they expect something more provocative.

"It's a bit light and not shocking enough."
This type of critique is observed in the legitimation discourse of the "expert" visitor, consisting in describing the "profane" visitor and expressing an apparent cultural and social distinction (Bourdieu, 1979). The omnivore expert's description allows him/her to stand apart from visitors who are familiar with the museum, but novices who are incapable of identifying contemporary art as a genre, who are disoriented by these works and who do not have the conceptual resources required to master their meaning and value.

"But there are people who don't see that it's contemporary art. They walk by and don't even notice or they don't recognize that it's contemporary art [...] I heard this guy say to his wife 'Oh, that dress...it's pretty, in fact, what they did back then; just look at that drapery!' [Laughter]

[Referring to the wedding dress by Marie-Ange Guilleminot presented in the Egyptian department]

However they do evoke a link with these visitors and show a benevolent attitude - an additional sign of their distinction - by expressing the desire for a dedicated guide, not for themselves (since they are sufficiently informed), but for the others: visitors in segment 2.

(2) Classics: an initiation to contemporary art through the legitimacy of the Louvre

Segment 2 (25 interviews) includes visitors who are mainly loyal to the Louvre (17/25 visit the museum at least 10 times a year) and who lack expertise in contemporary art. They have a highly stereotyped and negative vision of contemporary art aficionados: "people who only wear black", "Parisians", "pedantic types", "intellectuals", "a lot of snobbery and willingness to see things that aren't there". This segment has a priori, strong reservations about contemporary art (Barnier and Lagier, 2012) and a fortiori introducing current works in a classical art museum. Reiterating
relatively common criticism (Jimenez, 2005), they question whether the works presented really qualify as art (Louvre museum, 2004). The absence of references produces a reaction of defiance (questioning the work's legitimacy) and rejection (refusal or open lack of interest for the genre).

For these visitors, who are extremely attached to the museum's image as a classical art institution, the contemporary artworks presented do not comply with the implicit contract they have with the Louvre. The works are considered as completely inconsistent with their usual representations of art and what they enjoy. However, this exhibition has not affected the museum's legitimacy. We have not observed any alteration, rejection of weakening of the Louvre's image. The concept is considered unusual and avant-garde, but it is accepted. One explanation lies in the fact that these visitors are art aficionados, who are extremely curious about all artistic genres, which they consider legitimate, apart from a few rare exceptions\textsuperscript{iii}. They maintain close links with a wide variety of museums in terms of their collections. The intensity of their practices makes them more open-minded and receptive to the question of art and therefore, \textit{a priori}, less reticent about discovering current art through the Louvre, which they consider an outstandingly legitimate institution. They state they highly appreciate the possibility of discovering contemporary art, less for the genre itself than for the role played by the Louvre in creating new references. The presence of atypical works within its walls offers an opportunity to highlight classical works that are positively enhanced via a rich, relevant and new dialogue.

"It's also another view of the works I know so well at the Louvre [...] it's a new way of approaching them [...] it breathes new life into them."

Woman, age 31, archivist, Paris

For the most reticent visitors, we can observe a greater distancing from the contemporary works, which are only mobilized as components that confirm their prior preferences. The \textit{confrontation}
with contemporary art leads them to value the museum, classical art and their own tastes even more.

"You don't feel like you're looking at two works: the contemporary one is weak and the older one is strong. How else can you look at it?"

Woman, age 58, architect, Paris Region

Initiation through the legitimacy of the Louvre

For some the Contrepoint exhibitions offer a real initiation in contemporary art. The risk this represents is appreciated: the Louvre is perceived as a highly legitimate actor in the field of art, which is enough to guarantee the project's credibility. Extending exhibitions to include contemporary works is viewed as a consistent, useful and interesting initiative. It is their very presence in the Louvre that gives them their status as works of art. In the perspective initiated by Marcel Duchamp, an artwork, when surrounded by other works within a museum space, has a greater chance of achieving art object status. While D'Astout et al., (2007) found a weak effect of reputation on attitude towards cultural by-products, here it is the reputation of the institution that confers artistic validity and legitimacy to the works presented, even the most atypical ones.

Researcher: "What struck you about the exhibition?"

Respondent: "The first work in particular, the one by Christian Boltanski. It puts things in perspective. It really creates a link between the objects from the Middle-Ages and the ones from today. I don't know if I would have considered it as art. It's a very, very good idea."

Woman, age 51, manager, France Region

However some visitors perceive a risk for the museum's image. Their fears concern an eventual loss of identity: would the Louvre be the same after including (too many) contemporary works or by taking such radical initiatives in terms of artistic content? Overall these visitors accept contemporary proposals, on condition that they are presented on an occasional and temporary basis.
"I'm not completely closed to the idea; I don't know if it's a good thing... The risk is that the link no longer functions. (...) So why not?... but not everywhere because that would change the nature of the museum."

Woman, age 51, manager, Paris

This globally positive appreciation can be explained by support for the visitor (explanatory leaflets and materialization of the itinerary). Visitors appreciate these efforts at accompanying and educating them. Through its rarity and expertise, the museum is seen as a reliable "supplier" of knowledge and discourse, whether on classical or contemporary art. However, these high expectations in terms of support are a direct contradiction of the ideas generally defended by curators, critiques or the artists themselves when they assert the immediacy and accessibility of contemporary art. Most visitors questioned believe that a contemporary work of art cannot be appreciated without an interpretation of the workings behind its creation. The support proposed by the museum was deemed absolutely necessary in order to overcome the real and symbolic barriers associated with contemporary art.

"If we didn't have the explanations certain works would seem totally out of place compared to the others."

Woman, age 51, unemployed, Paris

(3) Contemporaries: A "revived" interest in the Louvre

These visitors, experts in contemporary art (14 interviews), are not among the Louvre's usual audience. Predominantly young, they work or study in fields related to art and culture.

The Contrepoint exhibitions offered an opportunity to come (back) to the museum and above all to come away with an image of the institution that is more modern, vibrant and open than their prior representations. Just like members of segment 1, some of them returned to the Louvre thanks to the Contrepoint exhibitions after staying away for a long time.
"It was the contrast between the image you have of the Louvre, very classical, very rigid, and this mix with contemporary art. (...) The idea is pure genius! It's completely new! A real discovery! ”

Woman, age 30, fine arts student, Paris

Therefore, presentation of contemporary works enhanced and rejuvenated the brand among an audience that perceives the Louvre as a new, livelier, place.

"In the end, the Louvre really is an extraordinary place.”

Man, age 27, decorator, Paris Region

Despite a renewed interest for the classical artworks, this segment expresses a critical approach to the contemporary artistic offer. Highly familiar with trends in contemporary art, this group is far from fully supportive. Deemed too conventional, presenting artists who are too famous, and works that are not sufficiently "transgressive"...these experts mobilize all their resources to formulate a critical discourse. Logically, while the "omnivores" create a link between classical artworks and contemporary ones, the "contemporaries" (re)discover classical works via their own knowledge and tastes.

"I must confess, I didn't know Braque's ceiling."

Woman, age 50, consultant, France Region

"Contemporaries" prefer an independent visit and without a guide, searching above all for a direct, immediate and "intuitive" contact with the works or installations. Thus 12 out of 14 groups of visitors are critical of the texts proposed by the museum, which they deem not very useful or interesting:

"I think it's stupid that a text is the key to accessing a work".

Couple, both age 18, fine arts students, Paris
Like "omnivores" the position of these experts has a distinctive value. They do not completely reject the initiative of offering a guide, recognizing that contemporary art is a difficult genre, and express the desire to see the museum propose a real introduction for novice audiences (the "classics"). Our ethnographic observations show that, in fact, they referred to the explanatory leaflet a great deal (13/14), at least to find their way around the rooms.

In reality, beyond claims of distinction typical of classic sociology, the contemporary itinerary offered an opportunity to create a new social link between visitors, to configure post-modern "tribes" (Cova, 2000): exhibition visitors (whether novices or experts) often asked each other for help, as they recognized one another from the leaflet (in red and highly visible). This totem leaflet, the emblem of the audience for this "second museum", created an ephemeral community of visitors contributing and helping each other.

"I saw people with the leaflet. It's funny how we suddenly recognized each other! It was fun...

It's really like a treasure hunt."

Woman, age 25, art history student, Paris

Thus a plural dialogue was created, not only between the classic and contemporary works, but also between the works and the public - by modifying their view of them - and between the visitors as well.

"There were other people who were a little lost. A couple and a lady were a little bit in the same situation. So we searched [...] because people like me, who don't come to the Louvre often enough, can't find their way around all alone."

Woman, age 51, manager, Paris

Discussion and implications

The current development of museums, the need to deal with external pressures and an active events-oriented policy have recently coincided with the reintroduction of artworks by living
artists. This movement, which allows classical museums to shed their image as "mausoleums", aims to broaden or win back audiences and encourages the exploration of innovations and new material or symbolic territories. The case study of *Contrepoint - l'Art contemporain au Louvre* has offered a better understanding of visitor perceptions by identifying three homogeneous segments and exploring the effects and conditions of acceptance and appropriation of such an offer. Contrary to controversy in the media, all the visitors questioned view the initiative in a positive light: they support the project, have derived many benefits from the experience and hope the museum will continue. This confrontation led many of them to reconsider the Museum's image and rediscover it as an *institution*.

These results lead therefore to different managerial implications for the institution. Since, it appears to be relevant addressing differently these audiences: for those familiar with the museum, *i.e. cultural omnivores* and *classics*, informative materials help put contemporary artworks in perspective within the general History of Art and its movements and periods. Even though the exhibition could be perceived as a mean to highlight classic works (by attracting audiences to permanent collections and presenting contemporary artworks deemed of lesser artistic value) *Contrepoint* stimulated interest in return visits to rediscover the permanent collections.

More precisely, for *classics* visitors, *i.e. not experts in contemporary arts and normally reticent*, the museum confirms the beauty and value of classic artworks by confronting them with contemporary ones. Facing a contemporary exhibition, they expect the museum to help them discovering this new world *via* a pedagogical introduction such as specific tools easily presenting the artist intentions (leaflets, private visits, video of the artist, etc.), underscoring the predominant role of classical world in the today's artistic creation.

*Cultural omnivores*, however, quite expert in contemporary art, consider the museum fulfills its mission of creating links between artistic periods and genres. They need means to better
understand the dialogue between artworks and feel the need to learn more and more on the richness of the artistic offering. Leaflets and private visits, allowing them to explicit these points and deepen the artist motivations, might be as well expected and well received.

Finally, for contemporaries' visitors, not familiar with the classical institution but expert in today's arts, the museum reasserts its status of key institution in the field of the arts. The Louvre museum is perceived as having the authority and legitimacy required for judging a work of art, whether old or recent, for selecting artists and artworks that deserve public attention and for creating new dialogues from the today's point of view between the arts for its audiences' benefit. The exhibition contributed to changing the "old and dusty" image of the Louvre and creating the desire to rediscover it. ÐContemporaries expect a critical vision of the contemporary offerings as well as a reinvestment of the classical museum with a renew interest for its little-known classical artworks and rooms.

Presenting contemporary works allowed the museum to enhance the value of its permanent collections, to stimulate the return of occasional visitors and to offer a more innovative, dynamic and modern image. Moreover, this approach gives visitors an opportunity to experience a unique dual dialogue, through the artworks, on the one hand, and between visitors, on the other, and these experiences contribute a great deal to the exhibition's success. The success of a "contemporary" experience for a museum seems to depend on support for visitors and availability of appropriate tools and guides, for both novices and connoisseurs, with each category selecting the information it deems useful (explanations about artworks, artists biography, physical layout of the exhibition, etc.).

Our results can usefully serve the management of the museum, highlighting some baselines of communication, as long as some areas of cultural programming, visitors' guides or interpretation resources. These propositions might be designed and implemented according to the expectations
of our three identified segments. If introducing contemporary art in a classical institution allows the latter to renew the cultural offering and forms of interpretation, it offers the opportunity to foster a better "contract" between the institution and its audiences. Indeed, our research reveals that each segment is more closely sensitive to one of the main distinctive dimensions of the relationship between contemporary art and ancient art, namely: being introduced to contemporary art principles is the main expectation of the segment "Classics"; understanding the richness of a dialogue between ancient artworks and today's artworks is a prime motivation for the "Cultural Omnivores" and finally, the way contemporary art provides a pragmatic and symbolic reinvestment of collections and classical artworks is the most important issue for the "Contemporaries". Those managerial routes are fruitful ways of improving new insights in order to create a more intimate and accurate relationship between the museum and its visitors.

Limits and further research

This case study is context dependant, i.e. in a context of a highly Æuratic dimensional and unquestionable legitimacy within a French context: the Louvre museum being one of the most Heritage oriented cultural facility in the World. Numerous other researches have to be encouraged in other contexts.

From a managerial point of view, the todays' art oriented movement concerns many cultural institutions, which, beyond conserving and transmitting knowledge about their collections, are confronted with the question of renewing connections between artworks themselves and between their audiences. One could continue to explore these effects according to artistic genres (museums, theatre, dance, opera, music, etc.) and analyzing the role of critics accompanying these cultural policies: the choice to present contemporary artworks has been met with strong reservations on the part of experts in the field, and even the audience. The Château de Versailles has been derided for the presence of "non-artistic" works within its walls (Clair, 2010) and the
Comédie Française attracts smaller audiences for contemporary plays, despite demand from one third of its subscribers (Broussky, 2001).

The case study concerns only spatial (in situ) and temporal (temporary exhibitions) dimension as we noted before. Future research would therefore consist in exploring the compared and respective effects of contemporary art exhibitions according to the nature of the offering: in situ or outside the institution's walls, permanent or temporary, real or virtual. One perspective consists in studying whether the nature of the offer has an impact on the contemporary creation's status as a "work of art", depending on whether the latter is displayed within permanent collections or in other exhibition spaces that are more distant, less recognized or legitimized.

From an economic point of view, the combination of today's art and classical artworks encourages to question the relationship between current art and museums, notably the reinforcement of the mechanism of art valuation within cultural institutions. Here we have to consider the economic analysis and the commercial and symbolic valuation of contemporary artworks, particularly when it ties artists, gallery owners, collectors and, in the end, major public cultural facilities, the ultimate consecration on the global art market (de Vriès et al., 2011; Heinich, 2011). Finally, this research supports the new museums policies thereby "wakes up" tensions between heritage and today's creation and the function of arts. Presenting contemporary artworks seems to be a subtle and stimulating mean of helping audiences rediscover classical works, of creating a dialogue between artworks, of initiating visitors to contemporary art and contributing to discourses and forms of information on current artistic trends. It is not new, but it is a new eye on it.
Appendix 1: Measurement of familiarity with Museums and expertise in contemporary Art

Familiarity is assessed via the following quantitative indicators:
- Frequency of visits
- Proximity and attachment to the museum (i.e. cardholders)

Expertise is assessed via the following qualitative and quantitative indicators:
- Preference in Museums’ genres (i.e. ancient art, history, science museums, contemporary art museums and galleries...)
- Specialized literature regarding arts (i.e. type of cultural reviews read by the respondents)
- Specialized discourse regarding art and culture (i.e. use of a specialized vocabulary, type of artists and exhibitions cited...)
- Education in art
- Artistic practices (i.e., painting, sculpture, photography...)

1 The grounds and Tuileries gardens are part of the Etablissement Public Administratif du musée du Louvre (the public law legal person that constitutes the museum) since January 1 2004.
2 This system also allows the visitor to put an end to the experiment at any time by simply returning the Dictaphone to the researcher.
3 "Installations" is the category of works that is the least appreciated and most often rejected by the audiences questioned:
   - "Yes, yes, well that's for sure...those...what are they called again...you know about them...these constructions, with a door, a broom..."
   - "Installations?"
   - "That's it! Well those things, I just can't understand them! Not at all!"
4 http://louvre.arte.tv

References


Krebs, A., and B. Maresca. 2007 "La modélisation de la fréquentation payante du Louvre, La place des publics", Musées-Mondes, La Documentation française, 61-76.


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