

Nineteenth International Conference on the
Inclusive Museum

The Future of Museum Narratives

Chau Chak Wing Museum
University of Sydney, Sydney, Australia

22-24 September
2026



Nineteenth International Conference on the Inclusive Museum

<https://onmuseums.com/2026-conference>

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Welcome Letters



New Thinking

New Practices

New Societies

International Independent Interdisciplinary Scholar-led Non-Profit
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Dear Conference Participants,

On behalf of Common Ground Research Networks, I welcome you to the Nineteenth International Conference on the Inclusive Museum

Founded in 2008, The Inclusive Museum Research Network is brought together by a shared concern for the future role of the museum and how it can become more inclusive. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries

This truly international conference brings together a diverse group of scholars, practitioners, and thought leaders from around the world. We are proud to provide a platform for exchanging ideas, and presenting research, addressing some of the pressing issues of our time.

Our conference theme, "The Future of Museum Narratives," reflects our commitment to exploring new frontiers in research and practice. Over the next few days, In-Person or Online, you will have the opportunity to attend keynotes, panel discussions, and other session types led by our Emerging Scholars. We encourage you to take full advantage of these sessions to gain new insights, expand your professional network, and find inspiration for your own work.

We want to thank our keynote speakers Michael Mossman, Kon Gouriots, Magdalena Moreno Mujica, Katerina Teaiwa, Amanda Jackes, W. Richard West Jr., conference chair Craig Barker, presenters, and volunteers whose dedication and hard work have made this conference possible. We also thank our host partner Chau Chak Wing Museum, University of Sydney, for their generous support.

We hope you find this conference to be an intellectually stimulating and rewarding experience. Your active participation is crucial to the success of this event, and we look forward to the lively discussions and valuable connections that will emerge over the next few days.

Warm regards,

Dr. Phillip Kalantzis Cope
Chief Social Scientist
Common Ground Research Networks

Foreword

Welcome to the 19th International Conference of the Inclusive Museum Research Network. We are privileged that it is hosted by one of the most dynamic museums in Australia - The Chau Chak Wing Museum, University of Sydney. The Conference provides a civic space for intercultural dialogue and engagement. As I have said elsewhere, it is a safe place for unsafe ideas. It is one of the largest research networks on museums spreading across 167 countries. It met across the world on every continent, bringing regional engagement beyond the consciousness and binary of Global North and South.

The Inclusive Museum Research Network's two decades of advocacy for pluralistic museums is reflected in ICOM's updated museum definition, progress reports on UNESCO's 2015 Recommendation on museums and collections, and the draft Strategic Plan on museums that the UNESCO Executive Board will consider in Paris next month. In a rapidly changing world, museums must remain relevant, reflexive and revealing while confronting present-day realities. Intercultural dialogue and intergenerational ethics are especially important as we face climate crisis, growing inequalities, conflicts, and complex policy challenges. Here in Sydney, one of the world's most culturally and linguistically diverse urban formations, we are meeting to explore these issues and more.

How can museums become truly inclusive institutions? Over four decades of engagement with ICOM and UNESCO, I witnessed museums evolve from collection-centred repositories and catalogues of cultures to civic spaces for intercultural dialogue, reconciliation, and community participation. Museums cannot be all things to all people, yet they can become places of healing and imagination in building a better world for posterity. Respecting cultural and linguistic diversity and privileging the First Voice of primary stakeholders as custodians enables museums to reimagine the liminal spaces between complex cultural borders and create more equitable and inclusive futures.

Addressing the 'trust deficit' in bringing people and their heritage together we created an ecosystem that addresses short term challenges such as the post-Covid recovery to long-term open-ended manifesto to scope and develop pathways for the institution of the museum to become inclusive. We did not define inclusivity, for defining is containing. Cultural pluralism needs the competency of listening to diverse voices in modelling the way forward to build a better world for future generations. Museums have the agency to make a difference. Our ecosystem enables and empowers taking a Not-for-Profit approach through the Inclusive Museum Research Network's interdisciplinary meetings, conferences, symposia, blogs, journal, awards, news and more, all wrapped up through the CG Scholar community membership and registration that is for a full year of engagement and progression towards our preferred futures.

It is a paradigm shift from the deficit model to an affirmative one across the cultural borders negotiating the liminal spaces through the First Voice of primary stakeholders in a seamless matrix of participation and non-negotiable commitment to ethics, both the disciplinary and interdisciplinary, benchmarked against the ICOM Code of Ethics.

Dear Inclusive Museum Research Network colleagues,

This is a very significant and timely conference to look back on our past struggles and achievements in addressing cultural diversity in museums, especially in Australia.

When Professor Amareswar Galla and Dr Sushree Sangita Mohanty approached me, as Director of the Chau Chak Wing Museum, to host the 2026 Inclusive Museum Research Network, I warmly welcomed the initiative. The conference provides a platform for us to scope and consider how we shape the future of museum narratives.

As the Director of the Chau Chak Wing Museum, I see our pillars of Access, Equity and Authorship as not abstract ideas. They are tools that guide us in facing hard histories and creating space for debate. When we address past collecting practices or contested narratives, we are not creating discomfort for its own sake. We are acknowledging reality. Museums were built within particular political and cultural systems. That history must be examined, not defended by default.

Chau Chak Wing Museum is a leader in advancing inclusion through evidence-based scholarship and maximising collaborations, thereby adding value to university research networks. It is a values driven museum and supported by the leadership of the University of Sydney.

As a relatively new museum, it unites the University's diverse collections into a multidisciplinary institution dedicated to education, research and community. We work closely with museum networks worldwide through ICOM UMAC.

I commend the conference leadership for the relevance and significance of the focus, plenary speakers and the depth of scholarship in the wide-ranging paper sessions and workshops.

I thank Dr Phillip Kalantzis-Cope, Director of Common Ground Research Networks; Professor Dr Amareswar Galla, Founding Chairperson of the Inclusive Museum Research Network; Dr Sushree Sangita Mohanty, Fulbright-Nehru Academic and Professional Excellence Fellow in AI and Museums; and Dr Tamsyn Gilbert, Research Network Conference Producer. I would also like to thank the staff at the Chau Chak Wing Museum for delivering the conference.

I wish you all the best and look forward to the outcomes.

Michael Dagostino

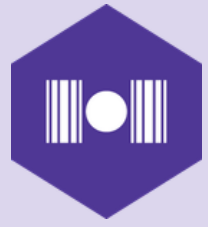


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Inclusive Museum Research Network

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Visitors

The dimensions of this diversity are material (class, locale, family circumstances), corporeal (age, race, sex and sexuality, and physical and mental characteristics) and symbolic (culture, language, gender, family, affinity and persona). These are the gross demographics, the things that insist on our attention. But if we take the time to look more closely at today's public, it is qualified by intersections and layers of identity which immediately turn the gross demographics into sometimes dangerous oversimplifications. The paradox of today's public is that, in an era of globalization, cultures are diverging: dispositions, sensibilities, values stances, interests, orientations, affinities and networks.

So how can one speak to audiences? How does participation work? How can we create meanings which are germane? 'Inclusivity' names a paradoxically two sided answer. One side is to recognize particularity. What and who should be represented in the museum? What is it to be comprehensive? What is canonical or definitive? To answer these questions today, we need to move beyond the divisions of high as opposed to popular culture, the techno-scientific as opposed to the everyday, the national-modern as opposed to the ethnographic-traditional. No longer can we solve the problem of difference, of 'us' and 'them', by dividing people and their objects into separate categories and separating them in spaces unto themselves. We need to anticipate the particularities of visitors.

The other side of this answer requires us not just to catalogue of differences, to check them off from a list of potential points of dissonance. Perhaps we also need to create a new and paradoxical form of universality, the universality of inclusivity. How do we create a museum where the text is open, where every visitor is allowed the space to create their own meanings, where no visitor is left out? The answer in part is in to devise new ...

Forms of Engagement

Our recent modernity was premised on relatively passive readers, viewers and audiences; relatively compliant employees and dependent citizens; and relatively appreciative customers and patrons. To take just a few touchstones of change, the new media transform readers, viewers and audiences into users, players and characters. Workers are supposed to personify the enterprise and citizens to assume responsibility for themselves. Customers are always right—for their differences, products and services have to be customized. So too, the quirks of patrons must be patronized.

The change represents an evening up of balance of agency and a blurring of roles, between the person in command and the person consenting, between producers and consumers of knowledge, and between creators and readers of culture.

In museums, more than simply 'interaction', visitors need to place themselves in the exhibition, to belong in the space and to join the cultural dialogue. For museums, this is the basis for a new communicative frame of reference and a new pedagogics. This will be made possible at least in part through the new ...

Modalities of Representation

Not only are museums challenged to preserve heritage which is increasingly 'born digital'. It is also the case today that there is no collectable object, no site-specific experience, which cannot be reproduced and made available to 'visitors' at the ends of the earth through digital means of representation.

This creates unique challenges in the realm of intellectual property. It raises new practicalities of relating to visitors who are more diverse than ever. It presents a new task for museum workers to explore the communicative affordances of the 'multiliteracies' of digital representation.

In meeting these challenges, museums are destined to reflect their changing world, and also—at times provocatively, riskily—change that world. The Museum Conference, Journal, Book Imprint and News Weblog provide a forum for the discussion of these and other fundamental questions which will surely determine the changing shape and future role of museums.

Visitors

On the relation of museum to its communities of users.

- Visitor diversity in the inclusive museum
- Defining museum stakeholders and measuring participation
- The politics of heritage: national, regional, ethnic, diasporic and first nation identities
- Multilingualism: accessibility for small languages and cultures
- Gender and sexual orientation in the museum
- Disability access in the museum
- Competing cultures: high, folk, popular, techno-scientific
- Public trust: re-establishing the bases of 'authority'
- Defining the 'education' and 'communications' roles of museums
- Pedagogy as presentation or dialogue: how the museum relates to its visitors
- The ubiquitous museum: towards the anywhere anytime learning resource
- Competing pleasures: museums against or with 'entertainment' and 'edutainment'
- Cross connections: with schools, with universities
- Sponsorship and philanthropy: logics and logistics
- The economics of admissions
- Memberships: changing roles and demographics
- Voluntarism and professionalism: calibrating the mix
- Government stakeholders (local, state, national, transnational): museums in politics and navigating government funding and policies

Collections

On the practices and processes of collecting and curating.

- The changing work of the curator
- Exhibition didactics: the dynamics of visitor learning
- The idea of 'heritage': changing conceptions of what counts
- Authenticity, decontextualization and recontextualization of objects-on-show
- Custodianship and community assets: meanings and purposes for the museum
- Representing social and cultural intangible heritage
- The 'ethnographic' and the 'anthropological': framing first peoples and other 'traditions'
- Technologies in the museum
- Arts in the museum
- Environment in the museum
- The process of acquisition: competing demands and limited resources
- Conservation, preservation: negotiating changing priorities
- Artifacts: what are the objects of the museum?
- Places for amateurism: barefoot repositories and the self-made museum

Representations

On museums as repositories and communicators of culture and knowledge.

- Museums as knowledge makers
- Museums as cultural creators
- Architectonics: designing buildings and information architectures
- Research and investigation in the museum
- Measuring knowledge 'outputs'
- Intellectual property: commons versus commercialism?
- Knowledge management paradigms and practices
- 'Neutrality', 'balance' and 'objectivity'; or 'narrative' and 'politics'? The knowledge rhetorics of the museum
- Knowledge frames: modern and postmodern museums
- Cross connections: with libraries, with galleries, with educational institutions, with arts centers
- The digitization of everything: from collection objects to media representations
- The virtual museum
- Online discoverability and public access
- Museums in and for the knowledge society: preserving heritage 'born digital'
- New literacies: changing the balance of creative agency in the era of the Internet and new media
- Addressing the digital divide
- Digital disability access
- Cataloguing, metadata, discovery and access
- Internet standards, semantic publishing and the semantic web

Amareswar Galla



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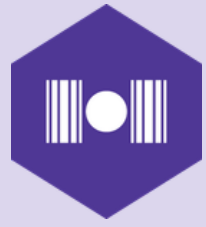
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The International Journal of the Inclusive Museum



The International Journal of the Inclusive Museum

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Amareswar Galla

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Past Events

- 2008 - National Museum of Ethnology, Leiden, Netherlands
- 2009 - University of Queensland, Brisbane, Australia
- 2010 - Yildiz Technical University in Istanbul, Turkey
- 2011 - University of Witwatersrand in Johannesburg, South Africa
- 2012 - University of the West Indies, Cave Hill, Barbados
- 2013 - National Art Gallery of Denmark, Copenhagen, Denmark
- 2014 - The Autry National Center in Los Angeles, California, USA
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- 2016 - The National Underground Railroad Freedom Center, Cincinnati, USA
- 2017 - Manchester Museum, Manchester, UK
- 2018 - University of Granada, Granada, Spain
- 2019 - Muntref, Museum of Immigration, Buenos Aires, Argentina
- 2020 - Museum of Lisbon, Lisbon, Portugal (Virtual)
- 2021 - Museum of Lisbon, Lisbon, Portugal (Virtual)
- 2022 - Moore College of Art & Design, Philadelphia, USA
- 2023 - UBC Robson Square, Vancouver, Canada
- 2024 - MuseumsQuartier, Vienna, Austria
- 2025 - University of San Jorge, Zaragoza, Spain



CHAU CHAK WING
MUSEUM



Dr. Craig Barker

Head, Public Engagement, Chau Chak Wing Museum, University of Sydney, Australia



Craig Barker is Head, Public Engagement at the Chau Chak Wing Museum, overseeing the museum's public outreach activities. He has extensive experience in K-12 and adult museum education and has published and presented on museum education in teaching and academic conferences and publications. He hosts the museum's [Object Matters podcast](#).

Craig has a PhD in classical archaeology from the University of Sydney and has considerable archaeological fieldwork experience in Australia, Greece, Turkey and Cyprus. He is the director of the Paphos Theatre Archaeological Project excavating at the World Heritage listed site of Nea Paphos in Cyprus.

Michael Mossman

Lecturer and Researcher, School of Architecture, Design and Planning, University of Sydney, Australia



Dr Michael Mossman is a lecturer and researcher from the University of Sydney School of Architecture, Design and Planning where he leads the school's upcoming exciting initiative: the Indigenous Knowledge Place. His work explores Indigenous knowledge systems in the built environment, cultural heritage, and Country through design, teaching, and collaborative creative practice. He is Chief Investigator for Australian Research Council project: Indigenising the Built Environment in Australia and is the current co-Creative Director for Home at the 2025 Venice Architecture Biennale Australia Pavilion.

22 September - 9:30 AM Australia Time

Bill Cope

Professor, College of Education, University of Illinois, Urbana-Champaign, IL, United States



"AI and Intangible Heritage"

Bill Cope is a professor in the Department of Education Policy, Organization & Leadership at the University of Illinois, Urbana-Champaign. He and Mary Kalantzis are directors of Common Ground Research Networks, a not-for-profit organization developing and applying new publishing technologies. His research interests include theories and practices of pedagogy, cultural and linguistic diversity, and new technologies of representation and communication. His and Kalantzis' recent research has focused on the development of digital writing and assessment technologies, with the support of a number of major grants from the US Department of Education, the Bill and Melinda Gates Foundation, and the National Science Foundation. The result has been Scholar, a multi-modal writing and assessment environment.

24 September - 10:00 AM Australia Time

Magdalena Moreno Mujica

Executive Director of the International Federation of Arts Councils and Culture Agencies, Chile



Magdalena Moreno Mujica has led IFACCA as Executive Director since 2017. She is a Chilean cultural administrator and a member of the EU/UNESCO Expert Facility (2023-2026) for the 2005 Convention on the Protection and Promotion of Diversity of Cultural Expressions. She is the author of the chapter, Building resilient and sustainable cultural and creative sectors in the 2022 UNESCO Global Report, Re|Shaping Policies for Creativity – Addressing culture as a global public good.

Prior to her current role, Ms Moreno Mujica was Head of International Affairs at the National Council for Culture and the Arts, Chile (CNCA) – now the Ministry of Culture, Arts and Heritage, Chile – and Ministerial Adviser on international affairs. She holds a Bachelor of Arts from the University of Melbourne, Australia and has served on several Boards, including for Diversity Arts Australia (2016-2018).

Katerina Teaiwa

Professor, School of Culture, History and Language, College of Asia and the Pacific, Australian National University, Australia



"Oceans, Islands and Archives: What the Pacific Can Teach Us About the Power and Potential of Inclusive Museums"

Professor Katerina Teaiwa is a scholar, artist and nationally award winning teacher based in the School of Culture, History and Language, College of Asia and the Pacific at the Australian National University.

23 September - 9:00 AM Australia Time

Amanda Jackes

Managing Director, Woodfordia Inc., Australia



Amanda Jackes is the Managing Director of Woodfordia Inc., the organisation behind the iconic Woodford Folk Festival, the innovative Planting Festival, the rejuvenating family holiday that is Lake Gkula Camping, and the beloved national regional touring programme Festival of Small Halls. She is also the Co-founder of Woodfordia — the 500 acres of cultural parkland dedicated to the arts, humanities and folklore, underpinned by a deep commitment to environmental care.

Woodfordia Inc is a creative and ambitious organisation guided by a bold 500-year plan. Amanda is passionate about the power of the arts to enrich and transform people, both individually and collectively. She is inspired by the capacity of large-scale creative gatherings to strengthen social cohesion and to help define our shared values through storytelling, artistry, and participation in community life, all while nurturing our connection with the natural world.

In December 2024, Amanda launched A Forest of Goodwill, an ambitious campaign to secure the Woodfordia parkland within a Foundation — protecting this special place for generations to come.

24 September - 9:00 AM Australia Time

W. Richard West Jr.

Founding Director Emeritus, National Museum of the American Indian, Smithsonian Institution, U.S.A, *Conference Rapporteur*



W. Richard West Jr., An eminent lawyer who is the Founding Director Emeritus of the National Museum of the American Indian, Smithsonian Institution, Washington DC; and immediate Past President of the Autry Museum of the American West, Los Angeles.

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2026 Emerging Scholar Award Winners.

Gigi Polo

Parsons, The New School,
United States

**Afreed Mehta**

Goethe University Frankfurt
and Sorbonne Nouvelle,
Germany/France

**Zsofia Pilz**

Leiden University,
The Netherlands

**Finn Carey**

Deakin University,
Australia

**Marijana Dragičević**

University of Zagreb /
Bjelovar City Museum,
Croatia

**Kirsty Warner**

University of Warwick,
United Kingdom

**Mariano Calvo**

University of California, Davis,
United States

**Sahar Tavakoli**

Università degli Studi
di Milan,
Italy

**Esther Gyorki**

Monash University,
Australia



Giorgia Ciolli

Niccolò Cusano University,
Italy



Isaac Mensah

North Dakota State University,
United States



Bruna Bicudo Ribeiro

Muséum National d'Histoire
Naturelle (MNHN),
France



Xiaonan Jiang

Shandong University of Arts,
China



Sofia Melendez

New York University,
United States



Mudita Pasari

Politecnico di Milano,
India



Annie Werner

Universität Hildesheim,
Germany



Asher Tures

Independent Researcher,
United States



Morghen Jael

University of Toronto,
Canada



Online Welcome and Training Session

Join other delegates for a pre-conference welcome reception and training session.

We are excited to announce the online conference will be delivered on the CGScholar platform – developed by the Common Ground Media Lab, the research and technology arm of Common Ground Research Networks.

This special event will walk you through the CGScholar Event Microsite so you have a rich online experience by learning how to comment and participate online. It will also teach delegates how to update their profile and Presenter Pages in order to add digital media: video, sound, other files.

21 SEPTEMBER 2026 - 10:00AM (CENTRAL STANDARD TIME USA)

Online Talking Circle

Talking Circles are a distinctive feature of our in-person conference, and this year we are also taking them online. Talking Circles offer an opportunity to meet other delegates face-to-face, and engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the Research Network. Participation is open, encouraged, and supported.

24 SEPTEMBER 2026 - 10:00AM (CENTRAL STANDARD TIME USA)

In-Person Pre-Conference Tour: Historic & Iconic Sydney Walking Tour - 21 September 2026

Discover the origins of Australia and experience Sydney's most iconic landmarks on this unforgettable walking tour along the harbour. Our journey begins in The Rocks, Sydney's oldest neighbourhood and the historic convict area where European settlement in Australia first began. As we stroll through its charming cobblestone streets, you'll hear fascinating stories about the early days of the city and the people who shaped it. We'll then visit a spectacular lookout point offering breathtaking views over the Sydney Opera House, Sydney Harbour Bridge, and Circular Quay—the perfect spot for incredible photos. From there, we continue along the harbour foreshore, enjoying stunning waterfront scenery as we make our way to the Sydney Opera House. We'll walk around this world-famous building, exploring its unique architecture, learning how it was built, how it functions today, and admiring the nearby Harbour Bridge.

This walking tour combines history, architecture, and scenery, offering a perfect introduction to the best of Sydney.

Date: 21 September 2026

Time: 15:00 (3:00 PM)

Duration: Approximately 2.5–3 hours

Meeting point: Outside Customs House, at 31 Alfred St, Sydney NSW 2000, Australia

Price: US\$45

Conference Dinner: Platform 818 Restaurant - 23 September 2026

The creation of Platform 818 Restaurant & Bar was influenced by the history and heritage of its locality at 818 George Street, located in Chippendale right on the cusps the Sydney CBD. Directly below the hotel lies the now unused original Goods Line Tunnel – the first of its kind in Sydney – used to connect Sydney Rail Yard and the Sydney-Parramatta railway line to the shipping port of Darling Harbour. Conveniently located opposite the historical Central Station, the largest station in Sydney, which was first opened in 1855 as a simple wooden platform, nothing more than a corrugated iron shed, we have taken some of this rustic inspiration for our new décor. Experience a modern take on classic Australian dishes made with locally-sourced produce that once would have travelled from railway towns along the NSW goods line.

Dinner will begin with starters to share. For the main course, the guests can choose a Slow Cooked Lamb Shoulder (meat option), a Crumbed Market Catch (fish option), or a vegetarian option. The meal will conclude with a chef's selection dessert. The menu includes a choice of Premium Crystella Still and Sparkling Water. Alcoholic drinks are not included.

Date: 23 September 2026

Time: 19:30 (7:30 PM)

Location: Floor 0 - Mercure Sydney, 818-820 George St, Sydney NSW 2000, Australia

Cost: US\$65

Book Launch: Objects of Inclusion - 24 September 2026

The Nineteenth International Conference on the Inclusive Museum will be hosting book launch for "Objects of Inclusion: How Museum Loan Services Foster Cultural Equity" by Rae Sheridan.

Despite a 170-year history of museum object lending, the practice remains underexamined in academic literature. This longitudinal case study investigates QMLoans, Queensland Museum's award-winning state-wide loans service, from 1987 to 2017, to assess whether it advanced institutional inclusivity. Analyzing both quantitative and qualitative data through an inclusion lens, the study demonstrates how QMLoans achieved broad access—particularly among schools across the socio-economic spectrum. Borrowers—including teachers, librarians, therapists, and community leaders—acted as "inequity equalizers," extending the museum's reach to isolated, disadvantaged, and aging populations. The study highlights the power of object-based learning, therapeutic engagement, and user empowerment. It also identifies tensions with traditional museum models, noting that QMLoans thrived by ceding authority, embracing community collaboration, and operating semi-autonomously. Ultimately, the research concludes that the greatest challenge for such services is institutional transformation: fully integrating loans as a valued, prioritized function within a DEAI-driven museum.

Date: Thursday, 24 September

Time: Directly following the last session of the day

Museum Day - 25 September 2026

Museum Day, convened by the International Institute for the Inclusive Museum, is a special program offered as part of the International Conference on the Inclusive Museum.

More than a series of site visits, Museum Day provides delegates with the opportunity to experience some of Sydney's leading cultural institutions through curated programs and activities developed in partnership with each host venue. Participants will engage directly with the work, collections, and initiatives of these institutions, offering insights that extend beyond the conference sessions.

Museum Day is complimentary and open exclusively to registered in-person delegates of the International Conference on the Inclusive Museum. Most venues are easily accessible by public transport from the main conference venue.

Delegates are invited to select ONE of the four Museum Day options listed below. Program details are currently being finalized, and additional information about each venue and its activities will be posted as it becomes available.

Option 1: Australian Museum

Option 2: Art Gallery of NSW

Option 3: Museum of Contemporary Art Australia (MCA)

Option 4: Powerhouse Parramatta

Please note: Delegates may register for one Museum Day option only. If you register for more than one option, you will be removed from all but one of your selections. Museum Day is available exclusively to registered in-person delegates. If you are registered as an online-only delegate and sign up for a Museum Day option, your registration for Museum Day will be cancelled.



Common Ground Research Networks



Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

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www.cgnetworks.org



The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

Supporters & Partners

As they say, “it takes a village.” We are thankful for the generous support of:



And to our Research Network members!

www.cgnetworks.org/medialab



United Nations
Climate Change

**CLIMATE
NEUTRAL NOW**

Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

www.cgnetworks.org/about/climate-pledge