

Ninth International Conference on The Inclusive Museum

Urbanism, Inclusion, and Cultural Freedoms

16–18 SEPTEMBER 2016 | NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER | CINCINNATI, USA
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The Inclusive Museum

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 National Underground Railroad
FREEDOM CENTER

Ninth International Conference on The Inclusive Museum

"Urbanism, Inclusion, and Cultural Freedoms"

National Underground Railroad Freedom Center | Cincinnati, USA
16-18 September 2016



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Ninth International Conference on the Inclusive Museum

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Designed by Ebony Jackson

Cover image by Phillip Kalantzis-Cope

Dear Inclusive Museum Conference Delegates,

Welcome to Cincinnati and to the Ninth International Conference on the Inclusive Museum. The Inclusive Museum Knowledge Community—its conference, journal, and book imprint—was created to explore the future role of museums, with a particular focus on how they can become more inclusive.

Founded in 2008, The Inclusive Museum Knowledge Community brings together a community of museum practitioners, researchers, and thinkers. The key question addressed by the conference: How can the institution of the museum become more inclusive? The Inaugural Inclusive Museum Conference was held at the National Museum of Ethnology, Leiden, Netherlands, in 2008. The conference has since been hosted at the University of Queensland, Brisbane, Australia, in 2009; Yildiz Technical University, Istanbul, Turkey, in 2010; the University of Witwatersrand, Johannesburg, South Africa, in 2011; the University of the West Indies, Cave Hill, Barbados, in 2012; the National Art Gallery of Denmark, Copenhagen, Denmark, in 2013; the Autry National Center, Los Angeles, USA, in 2014; and the National Science Museum, New Delhi, India, in 2015. Next year, we are honored to hold the conference in partnership with the University of Manchester, 15-17 September 2017, in Manchester, UK.

Conferences can be ephemeral spaces. We talk, learn, get inspired, but these conversations fade with time. This Knowledge Community supports a range of publishing modes in order to capture these conversations and formalize them as knowledge artifacts. We encourage you to submit your research to *The International Journal of the Inclusive Museum*. We also encourage you to submit a book proposal to The Inclusive Museum Book Imprint.

In partnership with our Editors and Community Partners The Inclusive Museum Knowledge Community is curated by Common Ground Publishing. Founded in 1984, Common Ground Publishing is committed to building new kinds of knowledge communities, innovative in their media and forward thinking in their messages. Common Ground Publishing takes some of the pivotal challenges of our time and builds knowledge communities which 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, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place 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.

I want to thank our Conference Chair, Professor Dr. Amarendra Galla, Executive Director of the International Institute for the Inclusive Museum. Additionally, thank you to the Local Committee who have poured such a phenomenal amount of work into this conference, including Douglass W. McDonald (Founder of NGOgro, LLC) and Dr. Clarence G. Newsome (President), Yolanda Sherrer, Alexis Thomas, Jamie Glavic, Michael Battle, Hillary Gentry, and Assia M. Johnson of the National Underground Railroad Freedom Center. A continued thank you to our supporters at the International Council of Museums and the International Institute for the Inclusive Museum. I'd also like to thank my Inclusive Museum Knowledge Community colleagues, Emily Kasak, Patricija Kirvaitis, Amanda Sabo, and Jessica Wienhold-Brokish, who have put such a significant amount of work into this conference.

We wish you all the best for this conference, and we hope it will provide you every opportunity for dialogue with colleagues from around the corner and around the globe.

Yours sincerely,



Dr. Bill Cope
Director, Common Ground Publishing
Professor, Education Policy, Organization, and Leadership
University of Illinois, Urbana-Champaign, USA



Foreword

Welcome to the 9th International Conference on the Inclusive Museum, an annual meeting of Common Ground Publishing's Knowledge Community on the Inclusive Museum. Registration is for the three-day conference in Cincinnati and for the next year through the Community's platform which includes a research journal, weblog, and more via social media. You are encouraged to meet face to face here and then continue your engagement over the coming year in the digital domain.

We are delighted to meet here in 2016 at the National Underground Railroad Freedom Center, an enabling and empowering civic space across a diversity of cultural borders, which is an apt place for an inter-cultural dialogue through the Museum as a vehicle for promoting cultural inclusion and peace among and between communities. Recent years, in both the US and the rest of the world, have witnessed an increase in violence and growing racial and cultural divide which are manifest through the lack of cross cultural understanding and respect.

We are focusing on urbanism and cultural freedoms. More than 60% of the world's population is living in urban agglomerations. These urban centers are becoming ever more culturally and linguistically diverse, manifesting both fault-lines and convergences across a range of cultural borders. So what does it mean for museums?

Museums are not just about things - they are about things, people and multiple narratives and voices. The conference will debate and discuss ways that the Inclusive Museum, as a global Knowledge Community and a strategic partner with the world's largest heritage agency - the International Council of Museums (ICOM), could promote peace and cultural understanding through inclusion and integration.

At the recent ICOM Triennial General Conference and General Assembly on 9 July 2016 in Milan, Resolution No. 2 affirmed the significance of addressing Inclusion, Intersectionality and Gender Mainstreaming in Museums. It was also noted that the implementation process of Resolution No. 4 of the 28th General Assembly, Rio de Janeiro, 2013, on "Museums, Gender Mainstreaming, and Inclusion" has mainly been focused on gender equity and rarely on gender mainstreaming and intersectionality.

Intersectionality, such as of race, ethnicity, color, faith, age, class, regional location, diverse abilities, economic status, and sexual orientation are rarely assessed in considering inclusion. Two international standards are useful for discussions addressing the complexity of challenges in addressing inclusion: the UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections 2015; and the ICOM Cultural Diversity Charter adopted during the 25th General Assembly in Shanghai in November 2010.

I wish you all the best with deliberations over the next three days. I would like to thank the President and DG of ICOM and the wider ICOM membership for their firm commitment to further the Inclusive Museum Knowledge Community. I am most grateful for hosting the community through Common Ground Publishing to Professor Dr. Bill Cope - President, Dr. Phillip Kalantzis Cope - Director, and Patricija Kirvaitis – Conference Producer. This conference would not have been possible without the support of Dr. Clarence G. Newsome, President, and Yolanda M. Sherrer, Director, Institutional Effectiveness, National Underground Railroad Freedom Centre, Cincinnati; and Douglass W. McDonald, Former President and CEO, Cincinnati Museum Centre, USA.



Professor Amareswar Galla, Ph.D.

Chairperson, Inclusive Museum Knowledge Community
Executive Director, International Institute for the Inclusive Museum

Our Mission

Common Ground Publishing aims to enable all people to participate in creating collaborative knowledge and to share that knowledge with the greater world. Through our academic conferences, peer-reviewed journals and books, and innovative software, we build transformative knowledge communities and provide platforms for meaningful interactions across diverse media.

Our Message

Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground identifies some of the pivotal ideas and challenges of our time and builds knowledge communities that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of the humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place for these conversations, shared spaces in which differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. We strive to create the places of intellectual interaction and imagination that our future deserves.

Our Media

Common Ground creates and supports knowledge communities through a number of mechanisms and media. Annual conferences are held around the world to connect the global (the international delegates) with the local (academics, practitioners, and community leaders from the host community). Conference sessions include as many ways of speaking as possible to encourage each and every participant to engage, interact, and contribute. The journals and book imprint offer fully-refereed academic outlets for formalized knowledge, developed through innovative approaches to the processes of submission, peer review, and production. The knowledge community also maintains an online presence—through presentations on our YouTube channel, quarterly email newsletters, as well as Facebook and Twitter feeds. And Common Ground's own software, **Scholar**, offers a path-breaking platform for online discussions and networking, as well as for creating, reviewing, and disseminating text and multi-media works.

The Inclusive Museum Knowledge Community

*Exploring the role of museums, with
a particular focus on how they can
become more inclusive*



The Inclusive Museum Knowledge Community is brought together by common concern for the future role of the museum, and in particular, how it can become more inclusive. The community interacts through an innovative, annual face-to-face conference, as well as year-round virtual relationships in a weblog, peer reviewed journal, and book imprint.

Conference

The conference is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging artists and scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

Publishing

The Inclusive Museum Knowledge Community enables members to publish through two media. First, community members can enter a world of journal publication unlike the traditional academic publishing forums—a result of the responsive, non-hierarchical, and constructive nature of the peer review process. *The International Journal of the Inclusive Museum* provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard. The second publication medium is through the book imprint, The Inclusive Museum, publishing cutting edge books in print and digital formats. Publication proposal and manuscript submissions are welcome.

Community

The Inclusive Museum Knowledge Community offers several opportunities for ongoing communication among its members. Any member may upload video presentations based on scholarly work to the community YouTube channel. Monthly email newsletters contain updates on conference and publishing activities as well as broader news of interest. Join the conversations on Facebook and Twitter, or explore our new social media platform, **Scholar**.



On the relation of
museum to its
communities of users

Theme 1: Visitors

- 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

On the practices and
processes of collecting
and curating

Theme 2: Collections

- 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



On museums as
repositories and
communicators of culture
and knowledge

Theme 3: Representations

- Museums as knowledge makers and 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



Visitors

No longer the universal individual citizen of our recent modern aspirations, visitors of today are recognizably diverse. 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

What is the role today of the reader, the viewer, the audience, the citizen, the customer, the patron? 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

The emerging communications environment—in which image, sound and word are all made of the same digital stuff—affords new openings for museums, and new challenges.

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 though 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.



About

The Inclusive Museum Knowledge Community is dedicated to the concept of independent, peer-led groups of scholars, researchers, and practitioners working together to build bodies of knowledge related to topics of critical importance to society at large. Focusing on the intersection of academia and social impact, The Inclusive Museum Knowledge Community brings an interdisciplinary, international perspective to discussions of new developments in the field, including research, practice, policy, and teaching.

Membership Benefits

As an Inclusive Museum Knowledge Community member you have access to a broad range of tools and resources to use in your own work:

- Digital subscription to the *The International Journal of the Inclusive Museum* for one year.
- Digital subscription to the book imprint for one year.
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as an Associate Editor.
- Subscription to the community e-newsletter, providing access to news and announcements for and from the knowledge community.
- Option to add a video presentation to the community YouTube channel.
- Free access to the **Scholar** social knowledge platform, including:
 - ◊ Personal profile and publication portfolio page;
 - ◊ Ability to interact and form communities with peers away from the clutter and commercialism of other social media;
 - ◊ Optional feeds to Facebook and Twitter;
 - ◊ Complimentary use of **Scholar** in your classes—for class interactions in its Community space, multimodal student writing in its Creator space, and managing student peer review, assessment, and sharing of published work.



Present and Participate in the Conference

You have already begun your engagement in the community by attending the conference, presenting your work, and interacting face-to-face with other members. We hope this experience provides a valuable source of feedback for your current work and the possible seeds for future individual and collaborative projects, as well as the start of a conversation with community colleagues that will continue well into the future.

www.facebook.com/OnMuseums

[@onmuseums](https://twitter.com/onmuseums)

[#ICIM16](https://twitter.com/ICIM16)

Publish Journal Articles or Books

We encourage you to submit an article for review and possible publication in the journal. In this way, you may share the finished outcome of your presentation with other participants and members of the community. As a member of the community, you will also be invited to review others' work and contribute to the development of the community knowledge base as an Associate Editor. As part of your active membership in the community, you also have online access to the complete works (current and previous volumes) of journal and to the book imprint. We also invite you to consider submitting a proposal for the book imprint.

Engage through Social Media

There are several ways to connect and network with community colleagues:



Email Newsletters: Published quarterly, these contain information on the conference and publishing, along with news of interest to the community. Contribute news or links with a subject line 'Email Newsletter Suggestion' to support@onmuseums.com.



Scholar: Common Ground's path-breaking platform that connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.



Facebook: Comment on current news, view photos from the conference, and take advantage of special benefits for community members at: <http://www.facebook.com/OnMuseums>.



Twitter: Follow the community [@onmuseums](https://twitter.com/onmuseums) and talk about the conference with [#ICIM16](https://twitter.com/ICIM16).



YouTube Channel: View online presentations or contribute your own at <http://commongroundpublishing.com/support/uploading-your-presentation-to-youtube>.



The principle role of the Advisory Board is to drive the overall intellectual direction of the Inclusive Museum Knowledge Community and to consult on our foundational themes as they evolve along with the currents of the community. Board members are invited to attend the annual conference with a complimentary registration and provide important insights on conference development, including suggestions for speakers, venues, and special themes. We also encourage board members to submit articles for publication for consideration to *The International Journal of the Inclusive Museum* as well as proposals or completed manuscripts to The Inclusive Museum Book Imprint.

We are grateful for the continued service and support of these world-class scholars and practitioners.

- **Professor Dr. Laishun An**, Vice President of ICOM, Deputy Director of the International Friendship Museum of China; and Secretary General of Chinese Society of Museums, Beijing, China
- **Professor Corazon S. Alvina**, Former Director, National Museum of the Philippines, Manila, Philippines
- **Professor Henry C. (Jatti) Bredekamp**, Former Chief Executive Officer, Iziko Museums of Cape Town, South Africa
- **Alissandra Cummins**, Past President of ICOM; Director, Barbados Museums and Historical Society, Barbados; Former Chairperson, Executive Board, UNESCO, Paris, France
- **Dr. Ann Davis**, Former Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada; and Former President, ICOM international Committee for Museology, Paris, France
- **Dr. Nevra Ertürk**, Güzel Sanatlar Fakültesi, Sanat Eserlerinin Konservasyonu ve Restorasyonu Bölümü, Mimar Sinan Güzel Sanatlar Üniversitesi, İstanbul
- **Mlle Christine Hemmet**, Responsable de l'unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France (Retired)
- **Professor Dr. Rohit Jigyasu**, UNESCO Chair Professor, Research Centre for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University, Kyoto
- **Leda Lucía Astudillo Loo**, Directora, Museo de los Metales, Cuenca, Ecuador
- **Professor Dr. Regine Schulz**, Chairperson, ICOM International Advisory Committee, Germany; Director/CEO, Roemer and Pelizaeus Museum and City Museum Hildesheim, Germany
- **Dr. Samuel Sidibe**, Director, National Museum of Mali, Bamako, Mali; and President ICOM Mali
- **Professor Pascal Makambila**, Conservateur en chef des musées, Brazzaville, Congo
- **Adi Meretui Ratunabuabua**, Director, Fiji Museum; Former Pacific Heritage Hub Manager, University of South Pacific; and Former Principal Cultural Development Officer, Department of Culture and Heritage, Ministry of Fijian Affairs, Culture and Heritage, Suva, Fiji Islands
- **Professor Dr. Tereza C. Moletta Scheiner**, Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, Brazil, Former Vice President, ICOM Executive Council
- **Dr. Lina G. Tahan**, Centre for Tourism and Cultural Change, Leeds Metropolitan University, Leeds, UK.
- **Dr. Shahid Vawda**, School of Social Sciences, University of Witwatersrand, Johannesburg, South Africa
- **Professor Dr. Jørgen Wadum**, Keeper of Conservation & Director of CATS, Statens Museum for Kunst/ National Gallery of Denmark & Chairman of the Department of Conservation & Restoration at the Faculty of Humanities, University of Amsterdam
- **W. Richard 'Rick' West, Jr.**, President and CEO, Autry National Center for the American West, Los Angeles, California & Founding Director and Director Emeritus, National Museum of the American Indian, Smithsonian Institution, Washington DC
- **Professor Dr. Hans-Martin Hinz**, Immediate Past President of the International Council of Museums, former Deputy Director, Deutsches Historisches Museum, Berlin and Deputy Minister of Culture for Berlin, 2000-2001



Chairperson of the Advisory Board

- **Professor Dr. Amareswar Galla**, Executive Director, International Institute for the Inclusive Museum; Former Vice President, ICOM, Paris

Assisting the Chairperson

- **Yolanda M. Sherrer**, CTA, Director, Institutional Effectiveness, National Underground Railroad Freedom Centre, Cincinnati, USA (2016 Museum Conference)

Ex Officio

- **Ms. Suay Aksoy**, ICOM President; and Trustee of the History Foundation of Turkey
- **Professor Dr. Anne-Catherine Robert-Hauglustaine**, Director General, International Council of Museums, Paris, France
- **Dr. Clarence G. Newsome**, President, National Underground Railroad Freedom Centre, Cincinnati, USA (2016 Museum Conference)
- **Dr. Elizabeth Duggal**, Co-Chair, ICOM USA, Deputy Director, Hirshhorn Museum & Sculpture Garden, Washington DC, USA (2016 Museum Conference)
- **Professor Kathy Dwyer Southern**, Co-Chair, Museum Studies Program, George Washington University, Washington DC, USA (2016 Museum Conference)
- **Dr. Diana Pardue**, Immediate Past-Chair, ICOM USA, Director, Museum Services Division, Statue of Liberty & Ellis Island Immigration Museum, New York, USA (2016 Museum Conference)

A Social Knowledge Platform

Create Your Academic Profile and Connect to Peers

Developed by our brilliant Common Ground software team, **Scholar** connects academic peers from around the world in a space that is modulated for serious discourse and the presentation of knowledge works.



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- Building a *peer review network* around your work or courses.

Scholar Quick Start Guide

1. Navigate to <http://cgscholar.com>. Select [**Sign Up**] below 'Create an Account'.
2. Enter a "**blip**" (a very brief one-sentence description of yourself).
3. Click on the "**Find and join communities**" link located under the YOUR COMMUNITIES heading (On the left hand navigation bar).
4. Search for a community to join or create your own.

Scholar Next Steps – Build Your Academic Profile

- **About:** Include information about yourself, including a linked CV in the top, dark blue bar.
- **Interests:** Create searchable information so others with similar interests can locate you.
- **Peers:** Invite others to connect as a peer and keep up with their work.
- **Shares:** Make your page a comprehensive portfolio of your work by adding publications in the Shares area - be these full text copies of works in cases where you have permission, or a link to a bookstore, library or publisher listing. If you choose Common Ground's hybrid open access option, you may post the final version of your work here, available to anyone on the web if you select the 'make my site public' option.
- **Image:** Add a photograph of yourself to this page; hover over the avatar and click the pencil/edit icon to select.
- **Publisher:** All Common Ground community members have free access to our peer review space for their courses. Here they can arrange for students to write multimodal essays or reports in the Creator space (including image, video, audio, dataset or any other file), manage student peer review, co-ordinate assessments, and share students' works by publishing them to the Community space.

A Digital Learning Platform

Use **Scholar** to Support Your Teaching

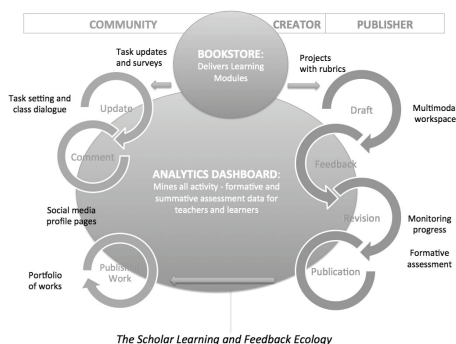
Scholar is a social knowledge platform that *transforms the patterns of interaction in learning by putting students first*, positioning them as knowledge producers instead of passive knowledge consumers. **Scholar** provides scaffolding to encourage making and sharing knowledge drawing from multiple sources rather than memorizing knowledge that has been presented to them.

Scholar also answers one of the most fundamental questions students and instructors have of their performance, “How am I doing?” Typical modes of assessment often answer this question either too late to matter or in a way that is not clear or comprehensive enough to meaningfully contribute to better performance.

A collaborative research and development project between Common Ground and the College of Education at the University of Illinois, **Scholar** contains a knowledge community space, a multimedia web writing space, a formative assessment environment that facilitates peer review, and a dashboard with aggregated machine and human formative and summative writing assessment data.

The following **Scholar** features are only available to Common Ground Knowledge Community members as part of their membership. Please email us at support@cgscholar.com if you would like the complimentary educator account that comes with participation in a Common Ground conference.

- Create projects for groups of students, involving draft, peer review, revision and publication.
- Publish student works to each student’s personal portfolio space, accessible through the web for class discussion.
- Create and distribute surveys.
- Evaluate student work using a variety of measures in the assessment dashboard.



Scholar is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal “social knowledge” relationships. **For more information, visit:** <http://knowledge.cgscholar.com>.

The Inclusive Museum Journal

*Addressing how the institution of the
museum can become more inclusive*



About

The International Journal of the Inclusive Museum addresses the key question: How can the institution of the museum become more inclusive? The journal brings together academics, curators, museum and public administrators, cultural policy makers, and research students to engage in discussions about the historic character and future shape of the museum.

The International Journal of the Inclusive Museum is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.

Editor



Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, Chairperson, Inclusive Museum Knowledge Community, Common Ground Publishing

Associate Editors

Articles published in *The International Journal of the Inclusive Museum* are peer reviewed by scholars who are active members of The Inclusive Museum Knowledge Community. Reviewers may be past or present conference delegates, fellow submitters to the journal, or scholars who have volunteered to review papers (and have been screened by Common Ground's editorial team). This engagement with the knowledge community, as well as Common Ground's synergistic and criterion-based evaluation system, distinguishes the peer review process from journals that have a more top-down approach to refereeing. Reviewers are assigned to papers based on their academic interests and scholarly expertise. In recognition of the valuable feedback and publication recommendations that they provide, reviewers are acknowledged as Associate Editors in the volume that includes the paper(s) they reviewed. Thus, in addition to *The International Journal of the Inclusive Museum's* Editors and Advisory Board, the Associate contribute significantly to the overall editorial quality and content of the journal.



Indexing

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Bookstore:

ijz.cgpublisher.com



Journal Submission Process and Timeline

Below, please find step-by-step instructions on the journal article submission process:

1. Submit a conference presentation proposal.
2. Once your conference presentation proposal has been accepted, you may submit your article by clicking the “Add a Paper” button on the right side of your proposal page. You may upload your article anytime between the first and the final submission deadlines. (See dates below)
3. Once your article is received, it is verified against template and submission requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate referees and sent for review. You can view the status of your article at any time by logging into your CGPublisher account at www.CGPublisher.com.
4. When both referee reports are uploaded, and after the referees’ identities have been removed, you will be notified by email and provided with a link to view the reports.
5. If your article has been accepted, you will be asked to accept the Publishing Agreement and submit a final copy of your article. If your paper is accepted with revisions, you will be required to submit a change note with your final submission, explaining how you revised your article in light of the referees’ comments. If your article is rejected, you may resubmit it once, with a detailed change note, for review by new referees.
6. Once we have received the final submission of your article, which was accepted or accepted with revisions, our Publishing Department will give your article a final review. This final review will verify that you have complied with the Chicago Manual of Style (16th edition), and will check any edits you have made while considering the feedback of your referees. After this review has been satisfactorily completed, your paper will be typeset and a proof will be sent to you for approval before publication.
7. Individual articles may be published “Web First” with a full citation. Full issues follow at regular, quarterly intervals. All issues are published 4 times per volume (except the annual review, which is published once per volume).

Submission Timeline

You may submit your article for publication to the journal at any time throughout the year. The rolling submission deadlines are as follows:

- Submission Round 1 – 15 January
- Submission Round 2 – 15 April
- Submission Round 3 – 15 July
- Submission Round 4 (final) – 15 October

Note: If your article is submitted after the final deadline for the volume, it will be considered for the following year’s volume. The sooner you submit, the sooner your article will begin the peer review process. Also, because we publish “Web First,” early submission means that your article may be published with a full citation as soon as it is ready, even if that is before the full issue is published.



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International Award for Excellence

The International Journal of the Inclusive Museum presents an annual International Award for Excellence for new research or thinking in the area of museums. All articles submitted for publication in *The International Journal of the Inclusive Museum* are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the collection and The Inclusive Museum annual conference. The committee selects the winning article from the ten highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines.

Award Winner, Volume 8

Kristin Otto, Indiana University, Bloomington, USA

For the Article

“Humanizing and Heroizing the Fetus: The Production of Reproduction at Chicago’s Museum of Science and Industry”

Abstract

The “Your Beginnings” exhibition, part of the larger “You! The Experience” exhibit at the Chicago Museum of Science and Industry, exemplifies the production of a dominant reproductive narrative. Through the display of preserved human embryos and fetuses, the manipulation of visual exhibit elements, and the selective presentation of information, the Museum of Science and Industry both humanizes and heroizes the fetus as a way of connecting visitors with the culturally taboo topics of reproduction and childbirth. Participant observation in the space contributes to the process of deconstructing the narrative and revealing the orientations of the exhibit. The exhibit produces and reinforces reproduction as a purely biological topic, thereby silencing the voice of the mother, while simultaneously commodifying the fetus through display and elevating the fetus as a human/hero through content. This case study builds upon the limited scholarly research on the representation of reproduction in museums, while also encouraging a continued critical gaze on science museums and exhibitions, not just those focused on reproduction, to research how knowledge is constructed and disseminated.



Community Membership and Personal Subscriptions

As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to *The International Journal of the Inclusive Museum*. This complimentary personal subscription grants access to both the current volume of the journal as well as the entire backlist. The period of complimentary access begins at the time of registration and ends one year after the close of the conference. After that time, delegates may purchase a personal subscription.

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The Inclusive Museum Book Imprint

*Aiming to set new standards in
participatory knowledge creation
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The Inclusive Museum Book Imprint

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- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
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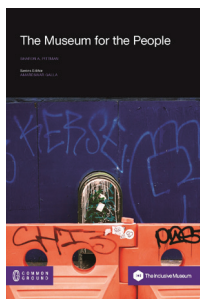
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The Museum for the People

Sharon A. Pittman



ISBN—978-1-61229-484-1
135 Pages

Community Website:
onmuseums.com

Bookstore:
onmuseums.com
cgpublisher.com

Opening during the tumultuous sixties as “the museum for the people,” the Oakland Museum of California (OMCA) has from time to time been at the center of political tensions that have become characteristic of the city known as “the home of the Black Panther Party.” *The Museum for the People* traces OMCA’s roots back to its pre-sixties origins, i.e. the period when its surrounding neighborhoods transitioned from predominantly white to increasingly African American. Three cultural institutions that were founded in the early 1900s merged, relocating to the current site during the sixties, and were met by protests before actually opening the doors of what is now OMCA. Delivering the history through the voices of individuals such as L. Thomas Frye, the Oakland Museum of California’s founding curator of History, and providing various current accounts from recent employees and visitor feedback, the author describes an institution that has remained viable by reaching out to “the people” during various critical times throughout its history.

Author Bio:

Sharon Annette Pittman retired in 2012 from a 28-year career as a secondary school art and cross-cultural educator and currently teaches at the college level. Since 2004, she has been involved in research on relationships between historically marginalized peoples and institutions, particularly schools and museums. In 2004, she presented a scholarly paper on the Ebonics controversy at the Annual Modern Language Association Convention that was held in Philadelphia, Pennsylvania. Her presentation was focused on the Oakland public school system. Other writings include a critique of James Cuno’s book *Whose Culture?*, in which she defended the rights of Third World nations in particular to have their cultural property repatriated from Western encyclopedic museums. *The Museum for the People* is an adaptation of her doctoral dissertation, which she successfully defended in 2013 to receive a Ph.D. in cultural studies with a concentration in museum studies.



Museums in Human Development: The Place of Museums in a Globalised and Transforming World

Conrad Gershevitch



ISBN—978-1-61229-249-6
287 Pages

Community Website:
onmuseums.com

Bookstore:
onmuseums.com
cgpublisher.com

Museums in Human Development attempts to answer four inter-related questions: What is happening to our world? Why is it happening? How can we think about and understand these first two questions? What are some solutions to the challenges posed by contemporary modernity?

Museums in Human Development is a sweeping review of global trends and risks, a summary of approaches to understanding these trends, a study of civil society and those UN systems that incorporate heritage, sustainability, human rights, and distributive and cultural equity. It argues that cultural institutions, in particular museums, can provide the vectors of positive, transformative change for a world in crisis. New museology as a principle and the ecomuseum as a site share much in common with other inter-disciplinary approaches, such as urban planning and health promotion, which are approaches that respond to human necessities and the human condition in fair, consensual, flexible, sustainable, and creative ways.

In the future—in a world that is increasingly urban, crowded, conflicted, resource poor, and where cultures, people, and faiths encounter each other as never before—museums can be sites of collective, democratic decision making, where information is sublimated into knowledge, global problems are faced at the local level, and the dehumanised is rehumanised.

Author Bio:

Conrad Gershevitch has worked for many years on issues of human rights, cultural liberty, anti-discrimination, and health promotion and planning in both the government and non-government sectors. He has post-graduate qualifications in literary studies, public sector economics, and museology. A generalist, Conrad has a wide range of personal interests including music, the arts, gastronomy, astronomy, and horticulture. He has two children, currently works in the healthcare sector, and lives in the World Heritage-listed Blue Mountains, west of Sydney, Australia.

The Inclusive Museum Conference

*Curating global interdisciplinary
spaces, supporting professionally
rewarding relationships*



Conference History

Founded in 2008, the International Conference on the Inclusive Museum brings together a community of museum practitioners, researchers, and thinkers. The key question addressed by the conference: How can the institution of the museum become more inclusive? In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change?

The International Conference on the Inclusive Museum is built upon four key features: Internationalism, Interdisciplinarity, Inclusiveness, and Interaction. Conference delegates include leaders in the field as well as emerging scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives. A variety of presentation options and session types offer delegates multiple opportunities to engage, to discuss key issues in the field, and to build relationships with scholars from other cultures and disciplines.

Past Conferences

- 2008 - National Museum of Ethnology, Leiden, Netherlands
- 2009 - University of Queensland, Brisbane, Australia
- 2010 - Yildiz Technical University, Istanbul, Turkey
- 2011 - University of Witwatersrand, 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, Los Angeles, USA
- 2015 - The National Science Museum, New Delhi, India

Plenary Speaker Highlights:

The International Conference on the Inclusive Museum has a rich history of featuring leading and emerging voices from the field, including:

- Finn Andersen, The Danish Cultural Institute, Copenhagen, Denmark (2013)
- Julien Anfruns, International Council of Museums, Paris, France (ICOM) (2009)
- Catherine Branson, Australian Human Rights Commission, Sydney, Australia (2009)
- Lonnie G. Bunch, III, Smithsonian's National Museum of African American History and Culture, Washington DC, USA (2012)
- Alistandra Cummins, Barbados Museum and Historical Society, Bridgetown, Barbados (2008, 2009, 2010, 2012)
- Steven Engelsman, National Museum of Ethnology, Leiden, Netherlands (2008)
- Liebe Geft, Museum of Tolerance, Los Angeles, USA (2014)
- Hans-Martin Hinz, The Internationals Council of Museums, Berlin, Germany (2009, 2010, 2013)
- Sonwabile Mancotywa, National Heritage Council of South Africa, Pretoria, South Africa (2011)
- Omarakhan Massoudi, National Museum of Afghanistan, Kabul, Afghanistan (2010)
- Craddock Morton, National Museum of Australia, Acton, Australia (2009)
- Karsten Ohrt, National Gallery of Denmark, Copenhagen, Denmark (2013)
- Lejo Schenk, Amsterdam Tropenmuseum, Amsterdam, The Netherlands (Royal Tropical Institute)
- Elizabeth Silkes, International Coalition of Sites of Conscience, New York City, USA (2013)
- W. Richard West, Jr., Smithsonian National Museum of the American Indian, Washington DC, USA (2008)



Past Partners

Over the years the International Conference on the Inclusive Museum has had the pleasure of working with the following organizations:



Autry National Center of
the American West,
Los Angeles, USA (2014)



Barbados Museum,
Bridgetown, Barbados (2012)



Commonwealth Association
of Museums,
London, UK(2011-2014)



Commonwealth
Foundation (2012)



Danish Institute for
Human Rights,
Copenhagen, Denmark (2013)



Faculty of Art and Design, Department of Art,
Art Management Division Museum Studies
Graduate Program,
Yildiz Technical University,
Istanbul, Turkey (2009)



ICOM (2008-Present)



International Coalition of
Sites of Conscience,
New York City, USA (2013)



International Curators Forum,
London, UK (2012-2013)



Iziko Museums,
Cape Town, South Africa (2011)



Museum of Copenhagen,
Copenhagen, Denmark (2013)



Nationaal Natuurhistorisch Museum
(National Museum of Natural History),
Leiden, The Netherlands (2008)



National Gallery of Denmark,
Copenhagen, Denmark (2013)



National Museum of Ethnology,
Leiden, The Netherlands (2008)



T.C.
MINISTRY OF CULTURE AND TOURISM

Turkish Ministry of
Culture and Tourism,
Istanbul, Turkey (2010)



University of Queensland,
Brisbane, Australia (2008-2010)



University of Witwatersrand,
Johannesburg, South Africa (2011)



University of the West Indies,
Kingston, Jamaica (2012)

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Conference Principles and Features

The structure of the conference is based on four core principles that pervade all aspects of the knowledge community:

International

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the Inclusive Museum Conference offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 15 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

Interdisciplinary

Unlike association conferences attended by delegates with similar backgrounds and specialties, this conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a shared interest in the themes and concerns of this community. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged.

Inclusive

Anyone whose scholarly work is sound and relevant is welcome to participate in this community and conference, regardless of discipline, culture, institution, or career path. Whether an emeritus professor, graduate student, researcher, teacher, policymaker, practitioner, or administrator, your work and your voice can contribute to the collective body of knowledge that is created and shared by this community.

Interactive

To take full advantage of the rich diversity of cultures, backgrounds, and perspectives represented at the conference, there must be ample opportunities to speak, listen, engage, and interact. A variety of session formats, from more to less structured, are offered throughout the conference to provide these opportunities.



ICOM Cultural Diversity Charter

As an integral part of the outcomes of the activities of 2010—The International Year for the Rapprochement of Cultures, The International Year of Biodiversity, and The International Year of Youth: Dialogue and Mutual Understanding; and in response to the ICOM Cross Cultural Task Force recommendation for a set of guiding principles that are consistent with the 1998 Cultural Diversity Policy Framework of ICOM, and in continuing to address the wide range of issues with cross cultural dimensions through intercultural and intergenerational dialogue, and in developing inclusive approaches and guidelines as to how museums should endeavour to deal with cultural diversity and biodiversity, the 25th General Assembly of the International Council of Museums meeting on 12 November 2010 in Shanghai, China, adopted the following set of principles as the ICOM Cultural Diversity Charter:

1. **DIVERSITY:** To recognize and affirm all forms of cultural diversity and biological diversity at local, regional and international levels, and to reflect this diversity in all policies and programs of museums across the world.
2. **PARTICIPATORY DEMOCRACY:** To promote enabling and empowering frameworks for active inputs from all stakeholders, community groups, cultural institutions and official agencies through appropriate processes of consultation, negotiation and participation, ensuring the ownership of the processes as the defining element.
3. **COOPERATION AND COORDINATION:** To cooperate and coordinate in sharing projects and enhancing professional exchanges so as to maximize resources and expertise at regional and global levels.
4. **PEACE AND COMMUNITY BUILDING:** To promote the sense of place and identity of diverse peoples through appreciating their multiple inheritances—natural and cultural, tangible and intangible, movable and immovable—and fostering a shared vision inspired by the spirit of reconciliation through inter-cultural and intergenerational dialogue.
5. **INNOVATION AND INSPIRATION:** To foster creativity and to develop challenging approaches to stimulate inclusive heritage consciousness in culturally and linguistically diverse museum contexts.
6. **CAPACITY BUILDING:** To make directed and sustained endeavours to increase the operational capacity of museums to respond with vigour and insight to transformation and change in culturally and linguistically diverse societies.
7. **PRODUCTIVE DIVERSITY:** To maximize approaches that will encourage the diversification of resources to address and reconcile the competing demands of cultural diversity and biodiversity with economic imperatives.
8. **STANDARD SETTING:** To discuss and debate various UN and UNESCO international heritage law instruments, both soft law recommendations, charters and declarations and hard law conventions and treaties, providing strategic professional leadership, especially with reference to the cultural suite of international legal instruments.
9. **SUSTAINABILITY AND CLIMATE CHANGE:** To locate culture as the fourth pillar along with economic, social and environmental sustainability and to address the cultural and creative dimensions of climate change.
10. **DIGITAL DOMAIN:** To understand the differences between digitization, digital access and digital heritage, to support digital access in all activities, and to recognize that digital access is not a substitute for return, restitution and repatriation.



La Charte de la diversité culturelle de l'ICOM

Dans le cadre de l'Année internationale du rapprochement des cultures, l'Année internationale de la biodiversité et l'Année internationale de la jeunesse: dialogue et compréhension mutuelle et suite à l'adoption par l'ICOM en 1998 d'une Politique de diversité culturelle, le Groupe de travail interculturel de l'ICOM recommande de poursuivre, grâce à un dialogue entre cultures et générations, les réflexions que posent les approches transculturelles, et de développer des approches de travail inclusives ainsi que des lignes directrices relatives à la façon dont les musées devraient traiter la question de la diversité culturelle et de la biodiversité.

Dans cet esprit, l'Assemblée générale du Conseil international des musées adopte l'ensemble des principes suivants comme Charte de la diversité culturelle de l'ICOM:

1. **DIVERSITÉ:** reconnaître et promouvoir toutes les formes de diversité culturelle ou biologique aux niveaux local, régional et international et refléter cette diversité dans tous les programmes et politiques des musées partout dans le monde.
2. **DÉMOCRATIE PARTICIPATIVE:** promouvoir des cadres d'action encourageant la participation active de toutes les parties prenantes, associations locales, établissements culturels et agences gouvernementales, grâce à des processus de consultation, négociation et participation appropriés, et en prenant l'appropriation de ces processus comme élément déterminant.
3. **COOPÉRATION ET COORDINATION:** coopérer et coordonner pour collaborer à des projets et améliorer les échanges professionnels afin de disposer des meilleures ressources et expertises possibles tant au niveau régional qu'international.
4. **PAIX ET RENFORCEMENT DES COMMUNAUTÉS:** promouvoir le sentiment d'appartenance et d'identité de divers peuples grâce à la valorisation de l'ensemble de leur patrimoine (naturel et culturel, tangible et intangible, meuble et immeuble) et développer une vision commune inspirée par l'esprit de réconciliation grâce à un dialogue entre cultures et entre générations.
5. **INNOVATION ET INSPIRATION:** encourager la créativité et le développement d'approches originales pour développer une conscience commune du patrimoine dans des contextes muséaux culturellement et linguistiquement différents.
6. **RENFORCEMENT DES CAPACITÉS:** accomplir des efforts ciblés et durables visant à augmenter la capacité opérationnelle des musées à faire face aux transformations et changements avec dynamisme et perspicacité dans des sociétés culturellement et linguistiquement différentes.
7. **DIVERSITÉ PRODUCTIVE:** optimiser les façons d'encourager la diversification des ressources pour concilier entre elles les demandes concurrentes de diversité culturelle et répondre aux préoccupations en matière de biodiversité eu égard aux impératifs économiques.
8. **ÉTABLISSEMENT DE NORMES:** débattre et interpréter les divers instruments juridiques de l'UNESCO en matière de patrimoine international, qu'il s'agisse du droit mou (recommandations, chartes et déclarations) ou de norme contraignante (accords et traités), en dégagant un positionnement stratégique de meneur, en particulier en ce qui concerne l'ensemble des instruments de législation internationale.
9. **DÉVELOPPEMENT DURABLE ET CHANGEMENT CLIMATIQUE:** identifier la culture comme quatrième pilier aux côtés des trois autres axes de développement durable (économique, social, écologique) et répondre à la dimension culturelle de la problématique de changement climatique.
10. **LE NUMÉRIQUE:** comprendre la différence entre numérisation, accès numérique et patrimoine numérique et soutenir l'accès numérique pour toutes les activités, et prendre conscience que l'accès numérique ne saurait remplacer le retour, la restitution ni le rapatriement des objets culturels.



Carta de la diversidad cultural del ICOM

Como parte integral de los resultados de las actividades del año 2010, Año Internacional de Acercamiento de las Culturas, Año Internacional de la Biodiversidad, y Año Internacional de la Juventud - El diálogo y la comprensión mutua; - el ICOM Cross Cultural Task Force recomienda, dentro del marco de políticas de diversidad cultural del ICOM de 1998, y dando continuidad a la amplia gama de temas relacionados al encuentro de culturas a través del diálogo intercultural e inter-generacional; y desarrollando enfoques inclusivos y directrices relativas a la forma en que los museos deberían esforzarse por manejar la diversidad cultural y la biodiversidad; que la 25ª reunión de la Asamblea general del Consejo internacional de museos, celebrada en noviembre de 2010 en Shanghai, China, adoptar el siguiente conjunto de principios como la Carta de la diversidad cultural del ICOM.

1. **DIVERSIDAD:** El reconocimiento y la afirmación de todas las formas de la diversidad cultural y la diversidad biológica a nivel local, regional e internacional y el reflejo de esta diversidad en todas las políticas y programas de los museos de todo el mundo.
2. **DEMOCRACIA PARTICIPATIVA:** Promoción de sistemas de trabajo que permitan el aporte de todas las partes interesadas, grupos comunitarios, instituciones culturales u organismos oficiales, a través de procesos adecuados de consulta, la negociación y la participación, que garanticen cierta pertenencia a los procesos como elemento definitorio.
3. **COOPERACIÓN Y COORDINACIÓN:** La cooperación y coordinación para compartir proyectos y mejorar los intercambios profesionales, con el fin de maximizar los recursos y conocimientos especializados a nivel regional y mundial.
4. **LA PAZ Y LA CONSTRUCCION DE COMUNIDADES:** Promover el sentido de pertenencia y la identidad de los diversos pueblos a través de la apreciación de sus múltiples herencias -naturales y culturales, tangibles e intangibles, muebles e inmuebles- y el fomento de una visión común inspirada en el espíritu de la reconciliación a través del diálogo intercultural e inter generacional.
5. **LA INNOVACIÓN Y LA INSPIRACIÓN:** Fomento de la creatividad y el desarrollo de desafíos para estimular la conciencia inclusiva del diverso patrimonio cultural y lingüístico en el contexto de los museos.
6. **CREACIÓN DE CAPACIDADES:** Dirigir y mantener los esfuerzos para aumentar la capacidad operativa de los museos con el objetivo de responder con vigor y perspicacia a las transformaciones y cambios en sociedades diversas desde un punto de vista cultural y lingüístico.
7. **DIVERSIDAD PRODUCTIVA:** Maximización de las formas para fomentar la diversificación de los recursos que permitan abordar y conciliar las demandas de la diversidad cultural y la biodiversidad con los imperativos económicos.
8. **AJUSTE ESTANDAR:** Discutir y debatir los instrumentos internacionales de derecho del patrimonio de las Naciones Unidas y la UNESCO, tanto las Recomendaciones, soft law, Cartas y Declaraciones, como las Convenciones y tratados, hard law, proporcionando el liderazgo profesional estratégico, especialmente con relación a los instrumentos jurídicos internacionales para la cultura.
9. **LA SOSTENABILIDAD Y EL CAMBIO CLIMÁTICO:** Hacer de la cultura uno de los cuatro pilares, junto con la sostenibilidad económica, social y medioambiental y desarrollar la dimensión cultural y creativa del cambio climático.
10. **DOMINIO DIGITAL:** Comprensión de las diferencias entre la digitalización, acceso digital y patrimonio digital, así como facilitar el acceso digital a todas las actividades, y darse cuenta de que el acceso digital no es un sustituto para el retorno, la restitución y repatriación.



ICOM Cross Cultural Task Force (2004-2010)

ICOM Executive Council appointed Members: Corazon S. Alvina, Director, National Museum of the Philippines, Manila, Philippines; Ann Davis, Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada; Shahid Vawda, School of Social Sciences, University of Witwatersrand, Johannesburg, South Africa; Adi Meretui Ratunabuabua, Principal Cultural Development Officer, Department of Culture and Heritage, Ministry of Fijian Affairs, Culture and Heritage, Suva, Fiji Islands; Laishun An, China Friendship Museum, Beijing; Secretary General ICOM 2010, Shanghai; Christine Hemmet, Responsable de l'unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France; Lina G. Tahan, Senior Research Fellow, Centre for Tourism and Cultural Change, Leeds Metropolitan University, Leeds, UK; Lucía Astudillo Llor, Directora, Museo de los Metales, Cuenca, Ecuador;

ICOM Executive Council Members: Tereza C. Moletta Scheiner, Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, Brazil; W. Richard West, Jr., Director, Founding Director Emeritus, National Museum of the American Indian, Smithsonian Institution, Washington, D.C., USA; Vice President, ICOM Executive Council.

Chairperson: Amareswar Galla, ICOM Cross Cultural Task Force, Convener, Observatory for Cultural Diversity in Human Development.

Past Members: Henry C. (Jatti) Bredekamp, Chief Executive Officer, Iziko Museums of Cape Town, South Africa; Pascal Makambila, Conservateur en chef des musées, Brazzaville, Congo.

Contact for further information:

Prof. Amareswar Galla, Executive Director, International Institute for the Inclusive Museum
Email. director@inclusivemuseum.org



Plenary

Plenary speakers, chosen from among the world's leading thinkers, offer formal presentations on topics of broad interest to the community and conference delegation. One or more speakers are scheduled into a plenary session, most often the first session of the day. As a general rule, there are no questions or discussion during these sessions. Instead, plenary speakers answer questions and participate in informal, extended discussions during their Garden Conversation.



Garden Conversation

Garden Conversations are informal, unstructured sessions that allow delegates a chance to meet plenary speakers and talk with them at length about the issues arising from their presentation. When the venue and weather allow, we try to arrange for a circle of chairs to be placed outdoors.



Talking Circles

Held on the first day of the conference, Talking Circles offer an early opportunity to meet other delegates with similar interests and concerns. Delegates self-select into groups based on broad thematic areas and then engage in extended discussion about the issues and concerns they feel are of utmost importance to that segment of the community. Questions like "Who are we?", "What is our common ground?", "What are the current challenges facing society in this area?", "What challenges do we face in constructing knowledge and effecting meaningful change in this area?" may guide the conversation. When possible, a second Talking Circle is held on the final day of the conference, for the original group to reconvene and discuss changes in their perspectives and understandings as a result of the conference experience. Reports from the Talking Circles provide a framework for the delegates' final discussions during the Closing Session.



Themed Paper Presentations

Paper presentations are grouped by general themes or topics into sessions comprised of three or four presentations followed by group discussion. Each presenter in the session makes a formal twenty-minute presentation of their work; Q&A and group discussion follow after all have presented. Session Chairs introduce the speakers, keep time on the presentations, and facilitate the discussion. Each presenter's formal, written paper will be available to participants if accepted to the journal.



Colloquium

Colloquium sessions are organized by a group of colleagues who wish to present various dimensions of a project or perspectives on an issue. Four or five short formal presentations are followed by a moderator. A single article or multiple articles may be submitted to the journal based on the content of a colloquium session.



Focused Discussion

For work that is best discussed or debated, rather than reported on through a formal presentation, these sessions provide a forum for an extended “roundtable” conversation between an author and a small group of interested colleagues. Several such discussions occur simultaneously in a specified area, with each author’s table designated by a number corresponding to the title and topic listed in the program schedule. Summaries of the author’s key ideas, or points of discussion, are used to stimulate and guide the discourse. A single article, based on the scholarly work and informed by the focused discussion as appropriate, may be submitted to the journal.



Workshop/Interactive Session

Workshop sessions involve extensive interaction between presenters and participants around an idea or hands-on experience of a practice. These sessions may also take the form of a crafted panel, staged conversation, dialogue or debate—all involving substantial interaction with the audience. A single article (jointly authored, if appropriate) may be submitted to the journal based on a workshop session.



Poster Sessions

Poster sessions present preliminary results of works in progress or projects that lend themselves to visual displays and representations. These sessions allow for engagement in informal discussions about the work with interested delegates throughout the session.



Virtual Lightning Talk

Lightning talks are 5-minute “flash” video presentations. Authors present summaries or overviews of their work, describing the essential features (related to purpose, procedures, outcomes, or product). Like Paper Presentations, Lightning Talks are grouped according to topic or perspective into themed sessions. Authors are welcome to submit traditional “lecture style” videos or videos that use visual supports like PowerPoint. Final videos must be submitted at least one month prior to the conference start date. After the conference, videos are then presented on the community YouTube channel. Full papers can based in the virtual poster can also be submitted for consideration in the journal.



Virtual Poster

This format is ideal for presenting preliminary results of work in progress or for projects that lend themselves to visual displays and representations. Each poster should include a brief abstract of the purpose and procedures of the work. After acceptance, presenters are provided with a template, and Virtual Posters are submitted as a PDF or in PowerPoint. Final posters must be submitted at least one month prior to the conference start date. Full papers can based in the virtual poster can also be submitted for consideration in the journal.



Friday, 16 September

8:00–9:00	Conference Registration Desk Open
9:00–9:30	Conference Opening—Amareswar Gala, International Institute for the Inclusive Museum
9:30–10:05	Plenary Session—Tonya Matthews, Michigan Science Center, Detroit, USA
10:05–10:35	Plenary Session—Shawn Mummert, Cincinnati Creative Partners, Cincinnati, USA <i>“Robots and Readers Unaware: Technology and Inclusion in the Digital Age”</i>
10:35–11:20	Talking Circles
11:20–11:35	Transition Break
11:35–12:50	Parallel Sessions
12:50–13:50	Lunch
13:50–15:05	Parallel Sessions
15:05–15:20	Coffee Break
15:20–16:35	Parallel Sessions
16:35–18:00	Plenary Debate
18:00–19:00	Welcome Reception

Saturday, 17 September – Museum Day

9:00–9:20	Presentation at the Westin Cincinnati Regina Carswell Russo, Chief of Communications, Contemporary Arts Center <i>“Elevating the Brand and Broadening the Message”</i>
9:20–9:45	Depart for Cincinnati Museum Center from Westin Cincinnati
9:45–11:45	Presentation at Cincinnati Museum Center Tony Lawson, Senior Director & Jessica Urban, Museum Experiences <i>“Cincinnati Children’s Museum – Museums for All”</i>
11:45–12:30	Lunch at the Cincinnati Museum Center
12:40–13:00	Depart for Contemporary Arts Center
13:00–14:30	Site Tour at Contemporary Arts Center Regina Carswell Russo, Chief Communications
14:30–14:40	Break
14:45–15:00	Departure for National Underground Railroad Freedom Center
15:00–16:30	Presentation at National Underground Railroad Freedom Center Rich Cooper, Director of Museum Experience <i>“Connecting Communities Through Inclusive Freedoms”</i>
16:30–17:30	Delegate Debrief and Evaluation
17:30–18:30	Museum Day Reception at the National Underground Railroad Freedom Center



Sunday, 18 September

8:30–9:00	Conference Registration Desk Open
9:00–9:15	Daily Update
9:15–9:50	Plenary Session—Patrick O'Reilly, Padraig Coaching, Winnipeg, Canada <i>"Stop Following the Golden Rule to Become a Strong Leader"</i>
9:50–10:20	Plenary Session—Bree Newsome, Ignite NC, Charlotte, USA <i>"Tearing Hatred from the Sky"</i>
10:20–10:35	Transition Break
10:35–11:50	Parallel Sessions
11:50–12:50	Lunch
12:50–14:05	Parallel Sessions
14:05–14:20	Break
14:20–15:35	Parallel Sessions
15:35–15:50	Coffee Break
15:50–17:05	Parallel Sessions
17:05	End of Sessions



Featured Session

Creating Monsters: The Challenges of Inclusive Exhibit Design, Collections, and Narratives at the Mathers Museum of World Cultures

Friday, 16 September | 15:20–16:35

Kristin Otto – Journal Award Winner for Volume 8 of *The International Journal of the Inclusive Museum*

Description: An ethnographic case study of the development and implementation of the “MONSTERS!” exhibit at Indiana University’s Mathers Museum of World Cultures reveals the negotiations of inclusivity surrounding a university museum.

Special Events

Plenary Debate on Inclusive Museum Leadership

Friday 16 September | 16:35–18:00

A debate on the latest reports addressing the concerns of Inclusion in global Museums and Leadership, with a focus on the US. Open to conference participants and local stakeholders who are dealing with diversity and leadership. The debate is also open to the public and the media.

Panelists: CEO Elizabeth Pierce, Cincinnati Museum Center; Patrick O’Reilly, Founder and President of Padraig Coaching and first CEO of the Canadian Human Rights Museum, Winnipeg; and Dr. Tonya M. Matthews, President and CEO, Michigan Science Center, Detroit.

Facilitator: Professor Dr. Amareswar Galla, Executive Director, International Institute for the Inclusive Museum and former Vice President of the International Council of Museums, Paris, where he chaired the ICOM Cross Cultural Task Force resulting in the ICOM Cultural Diversity Charter (2010).

Welcome Reception

Hall of Everyday Freedom Heroes | Friday, 16 September | 18:00–19:00

Please join us for a drink and light hors d’oeuvres after the plenary panel at the Hall of Everyday Freedom Heroes.





Museum Day

Cincinnati Museum Center, Contemporary Arts Center,

National Underground Railroad Freedom Center | Saturday, 17 September | 9:30–18:00

The Museum Day at the International Conference on the Inclusive Museum is convened by the International Institute for the Inclusive Museum and the respective host institutions facilitating the workshops and seminars. The Museum Day is more than a site visit. Participants are actively engaged in sessions prepared by the host institutions addressing the ICOM Cultural Diversity Charter (see pg. 41) and interrogating active citizenship and inclusion as policy priorities for the transformation of museums in the 21st Century.

The host institutions for 2016 Museum Day are:

Cincinnati Children's Museum - Site tour and presentation on the Sensory Family program focusing on inclusion of families with children on the Autism Spectrum, or with other sensory sensitivities or developmental disabilities

Contemporary Arts Center - Site tour and presentation of diversity and inclusion initiatives within the Marketing/Communications/Community Relations for the Contemporary Arts Community

Freedom Center - Site tour and presentation of community engagement initiatives regarding Contemporary Freedom and Advocacy—locally, regionally, and nationally

A shuttle will pick up right outside the Westin Cincinnati, and you'll be off on the Study Tour with the respective directors of some of the most renowned museums in the United States. The trip will end with a reception at the National Underground Railroad Freedom Center. All delegates are encouraged to attend the Museum Day—to sign up, visit the registration desk.



Bree Newsome, Western NC Field Organizer, Ignite NC, USA

"Tearing Hatred from the Sky"



An alumnus of the prestigious Tisch School of the Arts in New York, Bree Newsome was described as a "combination of intellectual horsepower and creative range" by Peter Price, President of the National Academy of Television Arts & Sciences. At NYU, she wrote and directed a humorous public service announcement called YOUR BALLOT, YOUR VOICE encouraging youth voter turnout. Newsome's short film WAKE won a slew of awards on the film festival circuit and recently made its national television debut on the ASPIREtv network. Bree was the first ever Artist-in-Residence at Saatchi & Saatchi in 2011. She currently performs as front-woman for the Charlotte-based funk band POWERHOUSE. She also appears as a solo act, playing the keyboard and performing her original songs. Newsome is at work on her debut EP and recently released the song #STAYSTRONG: A LOVESONG TO FREEDOM FIGHTERS inspired by her experiences as an activist and organizer in the modern civil rights movement. Born with an artist's soul and spirit, Bree Newsome has always been sensitive to the essential role that art and symbols play in shaping culture and consciousness. Bree's intention was to create a new image, a new symbol and a new consciousness of the power inherent in direct action. The iconic picture of her on the pole, flag in hand has become a touchstone of empowerment for disenfranchised people around the world. A staunch advocate for human rights and social justice, Bree insists "Art is activism and activism is art," as she seamlessly blends her talents in pursuit of social and economic justice. Currently, she works as a western field organizer for IgniteNC, a project of the Southern Vision Alliance and is a founding member of Tribe, a grassroots organizing collective dedicated to empowering underserved communities in Charlotte, NC. She has an unwavering belief in the power of the individual to make a difference and the utter inability of hate, injustice, and inequality to survive the tidal wave that can be created by the collaboration and united action of individuals and groups committed to creating a better world.

Shawn Mummert, Cincinnati Creative Partners, Cincinnati, USA

"Robots and Readers Unaware: Technology and Inclusion in the Digital Age"



Shawn Mummert has spent his career at the intersections between people, technology, and culture. After earning an MA in English Literature, he spent five years implementing technology solutions for clients including AT&T Canada and Securicor Canada. In 2008, Shawn joined Enjoy the Arts (ETA), an arts marketing organization. In the three years that Shawn was at ETA, Shawn implemented content management systems and email marketing campaigns, as well as creating the social media campaign that became the model for local arts organizations. In 2010, Shawn joined Cincinnati Museum Center where Shawn led the implementation of five websites and led the technology and digital team. While at Cincinnati Museum Center, Shawn led the technological implementation of a website to encourage young women to participate in STEM learning, another to engage people to combat human trafficking, as well as a website to encourage development of emerging audiences in the arts and culture sector. In 2015, Shawn left Cincinnati Museum Center to create projects on a consulting basis, specializing in work for cultural organizations, nonprofits, NGOs, and artists. Shawn is a certified project manager, holding the PMP certification from the Project Management Institute. Shawn has a Master's of Arts degree from Miami University, where his thesis focused on the interaction of texts with electronic communities. When not working with technology, Shawn enjoys theatre and traveling.



Patrick O'Reilly, Padraig Coaching, Winnipeg, Canada

"Stop Following the Golden Rule to Become a Strong Leader"



Patrick O'Reilly is Founder and President of Padraig Coaching, a growing coaching and leadership development company based in Canada, with certified executive coaches in 9 cities across North America. He specializes in helping organizational leaders excel in leading others. As a sought-after

Executive Coach, founder of an international coaching firm and a TEDx speaker, Patrick has risen to prominence helping leaders of people to better lead their teams to greatness. What sets him apart is his lived experience—he's the first CEO of the Canadian Museum for Human Rights and rose through the ranks of executive leadership, learning on the fly how to lead people. He has had enormous wins and has made some of the mistakes many of us are trying to avoid. Patrick has spoken to diverse audiences ranging from a small mastermind group of executives to packed convention centres, from hard working front-line service people, to heads of government and even royalty. Patrick's experience has seen him presenting from coast to coast in Canada and around the world from Iceland to Australia, Ghana to China, with stops along the way as diverse as the 2010 Olympic Winter Games. As a member of the Canadian Association of Professional Speakers and the International Coach Federation, Patrick brings exceptional speaking skills and his own experience to engage listeners in picturing themselves in his presentation, helping them to firmly anchor what they've learned, to be able to apply it when they return to the office.

Tonya Matthews, Michigan Science Center, Detroit, USA



A thought-leader in museum engagement and open-classroom, hands-on STEM education, Dr. Tonya M. Matthews serves as the Michigan Science Center's (MiSci's) President and CEO. Matthews has grown MiSci's impact to annually serving nearly 300,000 children and families across 41 counties in

Michigan, while continuing its focus on supporting the communities of Detroit. Through her leadership and passion, MiSci launched The STEMInista Project, a comprehensive initiative to support the interest of middle school girls in STEM. Matthews completed her doctoral work at Johns Hopkins University in biomedical engineering and baccalaureate studies at Duke University in biomedical and electrical engineering. She serves on the National Assessment Governing Board to help guide the nation's only comprehensive assessment of student progress, as well as on the Boards for the American Alliance of Museums, Chatfield College, and Detroit Public Television. Matthews was recently selected by Crain's magazine as one of the "100 Most Influential Women" in Michigan and recognized as a "Woman of Excellence" by The Michigan Chronicle.



Danielle Carter



Danielle Carter is a strong believer that the museum is for everyone. She is particularly interested in photography history, modern and contemporary art, and the history and evolution of museums. She studied Art History, Studio Art, and Museum Studies in her sunny home state of Florida. During her studies, she started working with kids in arts and museum education, leading to her interest in how children (especially in school groups) interact with museum objects and how they learn in the museum context. Following her graduation in 2013, she moved to the Netherlands to pursue a Master's degree in Arts and Heritage: Policy, Management, and Education, during which she researched how pre-school children learn from museum objects. Danielle now works as a freelance museum educator and researcher in Amsterdam and hopes to continue her academic career in the future.

Laura-Edythe Coleman



Laura-Edythe Coleman is a Museum Informaticist. Her focus is on the point of convergence for museums, information, people, and technology. Knowing that societies need museums for creating and sustaining cultural memory, she strives to help communities co-create heritage collections with museums. She holds a PhD in Information Science, a Master's of Library and Information Science and a Bachelor's of Fine Arts. She brings an extensive background in cultural heritage informatics, LIS education, and information technology to focus on cultural institutions that are embedded in communities reconciling civil conflict. Her motto is to "save the world: one object, one exhibit, one museum, one community, one nation at a time."

Sarah Graves



Sarah Graves is a full time Doctoral Candidate in Museum Education and Visitor-Centered Exhibitions at Florida State University. She has a Master's in Classical Civilizations and a Bachelor's in Anthropology with a minor in Art History and certifications in Museum Studies and Program Evaluation. She currently works in the curatorial department as the Collections Information Specialist at the Montgomery Museum of Fine Arts in Montgomery, Alabama. Her research interests focus on volunteer motivation, technology as a means of engagement in museums, and visitor-centered exhibitions. Her current research investigates the underlying factors of volunteer motivation and retention in museums.

Sujin Kim



Sujin Kim holds a BED in elementary education and an MEd in museum education from Seoul National University of Education. She is currently pursuing a PhD in Arts Administration, Education, and Policy at Ohio State University in Columbus, OH, USA, specializing in Museum Education and Administration. She worked as a generalist teacher for a public elementary school in Korea for three years, and has been working for several museums both in Korea and US for more than six years. Her research interests are school-museum collaboration, interpretation of artwork beyond art historical analysis, transdisciplinary museum, museum as a platform/forum, and non-visitor studies.

Eva Szereda



While Eva Szereda was graduating her MA in Art History from Paris I Panthéon Sorbonne in 2014, she worked part-time at Institut national d'Histoire de l'Art, in Paris, where she organized symposiums and exhibitions. Her taste for every aspect of the art world took her to Switzerland to start a second MA in museum studies at Université de Neuchâtel, and to work as an intern for DognyAuction in Lausanne. Her Master's thesis on deaccessioning policy in American Art Museum is her own way to blend influences. She is currently looking for a doctoral position for September 2017 to continue her research on the link between museum collections and the art market.



Morgan Szymanski



Morgan Szymanski began her academic career at Florida State University, where she received her Bachelor's degree in Humanities with a minor in Museum Studies. She then went on to obtain her Master's degree at Florida State in Museum Education and Visitor-Centered Exhibitions (MEX). This past April, Morgan started working at the Museum of Florida History in Tallahassee, USA. She mainly handles programming at the Museum, catering to a K-8 audience. Going into her second year in the MEX program, Morgan is interning at The Ringling Museum in Sarasota, USA, with their Education department, focusing on children and family.

Xavier M. Watson



Xavier M. Watson is a PhD student at Indiana University, Bloomington, in the Department of Gender Studies. Xavier works at the nexus of fat studies, visual and material culture, feminist art histories, and queer studies. His current project explores the fleshy and fibrous embodiments of fat masculinities in contemporary art and craft. Xavier is also an artist and curator who serves as a regional coordinator for The Feminist Art Project (TFAP) at the Center for Women in the Arts and Humanities at Rutgers University.

FRIDAY, 16 SEPTEMBER

FRIDAY, 16 SEPTEMBER	
8:00-9:00	CONFERENCE REGISTRATION DESK OPEN
9:00-9:30	CONFERENCE OPENING - AMARESWAR GALLA, CHAIRPERSON, INCLUSIVE MUSEUM KNOWLEDGE COMMUNITY COMMON GROUND PUBLISHING & EXECUTIVE DIRECTOR, INTERNATIONAL INSTITUTE FOR THE INCLUSIVE MUSEUM; DR. CLARENCE G. NEWSOME, PRESIDENT, NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER
9:30-10:05	PLENARY SESSION: TONYA MATTHEWS, MICHIGAN SCIENCE CENTER, DETROIT, USA
10:05-10:35	PLENARY SESSION: SHAWN MUMMERT, CINCINNATI CREATIVE PARTNERS, CINCINNATI, USA - "ROBOTS AND READERS UNAWARE: TECHNOLOGY AND INCLUSION IN THE DIGITAL AGE"
10:35-11:20	TALKING CIRCLE
Room 1	Visitors
Room 2	Collections
Room 3	Representations
11:20-11:35	TRANSITION BREAK
11:35-12:50	PARALLEL SESSIONS
Room 1	<p>Visitor Engagement</p> <p>What Culture Do We Belong To? Creating Cultural Learning in a Museum Dr. Jungwon Lee, <i>Department of Art History, Donga University, Busan, South Korea</i> <i>Overview:</i> This study examines how a museum can be transformed for a local community and how a museum creates and facilitates visitors' cultural experiences. <i>Theme: Visitors</i></p> <p>Seeing without Looking: How Multisensory Objects Can Enhance Families' Engagement with Art Dr. Alison Eardley, <i>Department of Psychology, University of Westminster, London, UK</i> Dr. Joselia Neves, <i>Hamad bin Khalifa University, Doha, Qatar</i> Claire Dobbin, <i>Qatar Museums Family and Schools Programs, Doha, Qatar</i> Dr. Peter Ride, <i>Faculty of Social Sciences and Humanities, University of Westminster, London, UK</i> <i>Overview:</i> Observational data from sixty families indicates that multisensory tool kits enhance family engagement both with each other and the visual art within an art museum. <i>Theme: Visitors</i></p> <p>The Museum as Playground: Approaching the Museum with a Playful Attitude Danielle Carter, <i>Samenwerkende Amsterdamse Musea, Official Museums of Amsterdam, Amsterdam, Netherlands</i> <i>Overview:</i> This paper critically explores at museums' use of play to engage young children in educational experiences at the museum and provides suggestions for improved integration of approaches toward children. <i>Theme: Visitors</i></p>

FRIDAY, 16 SEPTEMBER

11:35-12:50	PARALLEL SESSIONS
Room 2	<p>Cultural Heritage and Preservation</p> <p>Gogo Museum Collections and Their Functional Importance in Central Tanzania Prof. Krishna Rao Sadasivuni, <i>Department of History, School of Humanities, College of Humanities and Social Sciences, University of Dodoma, Dodoma, United Republic of Tanzania</i> Temu Lucas Emanuel, <i>Department of History, School of Humanities, College of Humanities and Social Sciences, University of Dodoma, Dodoma, United Republic of Tanzania</i> <i>Overview:</i> Gogo is a pastoral and patrilineal community inhabiting the Dodoma region in Central Tanzania. Their material culture, reflecting the ancient pastoral Neolithic, needs preservation as an Inclusive Village Museum. <i>Theme: Collections</i></p> <p>Presenting and Preserving Shipbuilder's Heritage: Rauma Maritime Museum Works with and for Shipbuilders Mikko Juhani Aho, <i>Rauma Maritime Museum, Rauma, Finland</i> <i>Overview:</i> Rauma, Finland has a 500-year tradition of shipbuilding. As the continuity of this tradition is threatened, the shipbuilders work with the museum to preserve and present their heritage. <i>Theme: Representations</i></p> <p>A New Museum of Indonesian Batik: "Architecture Showing Off" Dr. Yuke Ardihati, <i>Architecture Department, Pancasila University, Jakarta, Indonesia</i> <i>Overview:</i> This paper discusses the architectural design process of the Museum of the Indonesian Batik in order to be an inclusive museum that successfully represents a UNESCO cultural heritage site. <i>Theme: Representations</i></p>
Room 3	<p>Workshop</p> <p>Who Cares about Your Museum? Building a Case for Support Dr. Regina Faden, <i>Administration, Historic St. Mary's City, State of Maryland, St. Mary's City, USA</i> <i>Overview:</i> Museums are vital elements of healthy, cohesive communities, but this is not self-evident to private and public funders. This workshop helps you develop a case for support. <i>Theme: Visitors</i></p>
12:50-13:50	LUNCH
13:50-15:05	PARALLEL SESSIONS
Room 1	<p>The Role of the Museum on Visitor Experience</p> <p>Beyond the Deficit Model of the Visitor: Observations and Emergent Perspectives from Research on Two-way Interpretation Brian Forist, <i>Department of Recreation, Park, and Tourism Studies, School of Public Health, Indiana University Bloomington, Bloomington, USA</i> <i>Overview:</i> Do we view visitors as having a deficit that only we can fill? This question will be addressed in the sharing of research results regarding two-way interpretation in national parks. <i>Theme: Visitors</i></p> <p>Satisfaction is Key: Volunteer Motivation and Retention in Museums Sarah Graves, <i>Curation and Exhibitions, Montgomery Museum of Fine Arts, Montgomery, USA</i> <i>Overview:</i> Volunteers are vital to museums, but a decrease of volunteers in non-profits might stem from waning volunteer motivation. This proposal uses Herzberg's theory to examine volunteer motivation and retention. <i>Theme: Visitors</i></p> <p>Visitor and Docent Discourse: An Ethnography of the Guided Museum Tour Dr. Fran Gulinello, <i>Communications Department, Nassau Community College, Garden City, USA</i> <i>Overview:</i> This ethnography of communication, conducted at various museums in New York City, examines the patterned discourse between visitors and docents as a performance of verbal ritual and socio-cultural identity. <i>Theme: Visitors</i></p>



FRIDAY, 16 SEPTEMBER

13:50-15:05	PARALLEL SESSIONS
Room 2	<p>Urbanism, Inclusion, and Cultural Freedom: The Virtual Museum</p> <p>The Digital Museum: A Tool for Inclusion, Empowerment, and Foregrounding Allegories of Race, Place, and Museums</p> <p>Dr. Barbara McNeil, <i>Faculty of Education, University of Regina, Regina, Canada</i></p> <p><i>Overview:</i> This paper highlights a digital museum that allegorically informs us about the past and present, the interconnectedness of race and place, and how these are manifested through museum practices.</p> <p><i>Theme: Special Focus for 2016: Urbanism, Inclusion, and Cultural Freedoms</i></p>
Room 3	<p>Workshop</p> <p>Museum's Sense of Place and Atmosphere: Fluid Knowledge and Social Intelligence</p> <p>Ida Brændholt Lundgaard, <i>Museums - Arts Faculty, Danish Agency for Culture and Palaces, Aarhus University, Copenhagen, Denmark</i></p> <p><i>Overview:</i> Affective atmosphere and sense of place can increase engagement and be essential in providing frameworks for inclusion of diverse citizens' creative relationships with culture and heritage within a museum context.</p> <p><i>Theme: Special Focus for 2016: Urbanism, Inclusion, and Cultural Freedoms</i></p>
15:05-15:20	COFFEE BREAK
15:20-16:35	PARALLEL SESSIONS
Room 1	<p>Collection Dynamics: Challenges and Opportunities</p> <p>Do, Feel, Think, Know: A Model for Inclusive Curatorship</p> <p>Jade French, <i>School of Fine Art, History of Art, and Cultural Studies, University of Leeds, Leeds, UK</i></p> <p><i>Overview:</i> What does inclusive curatorship look like? This paper considers the unique curatorial methods undertaken by intellectually disabled people in order to develop a visual arts exhibition in the United Kingdom.</p> <p><i>Theme: Collections</i></p> <p>Deaccessioning: How Is Heritage Considered?</p> <p>Eva Szereda, <i>Université de Neuchâtel, Neuchâtel, Switzerland</i></p> <p><i>Overview:</i> This paper considers four different points of view on museum objects (the visitor, administrator, curator, and buyer), exploring how they can influence an art museum's concept of collection and memory.</p> <p><i>Theme: Collections</i></p> <p>Creating Monsters: The Challenges of Inclusive Exhibit Design, Collections, and Narratives at the Mathers Museum of World Cultures</p> <p>Kristin Otto, <i>Anthropology, Indiana University, Bloomington, USA</i></p> <p><i>Overview:</i> An ethnographic case study of the development and implementation of the "MONSTERS!" exhibit at Indiana University's Mathers Museum of World Cultures reveals the negotiations of inclusivity surrounding a university museum.</p> <p><i>Theme: Representations</i></p>

FRIDAY, 16 SEPTEMBER

15:20-16:35	PARALLEL SESSIONS
Room 2	<p>Knowledge Management Paradigms and Practices</p> <p>Museums Are neither Cinema nor Fashion Show Yin Cheng Jin, <i>School of English, Media Studies, and Art History, University of Queensland, Richmond, Australia</i> <i>Overview:</i> This study highlights a tendency in recent years to diminish the meaning and significance of exhibits through the over-use of technology, examining a display at the Metropolitan Museum of Art. <i>Theme: Representations</i></p> <p>The Empathy Gap: An Ethnography of Volunteer Tour Guides and the Language of Affective Interpretation Emma Walcott-Wilson, <i>Department of Geography, University of Tennessee, Knoxville, USA</i> <i>Overview:</i> This paper addresses the role of volunteer guides at a house museum within Wilson's Creek National Battlefield in southwest Missouri in the creation of exclusive place-narratives. <i>Theme: Representations</i></p>
Room 3	<p>Museum Accessibility and Engagement</p> <p>My Turn: A Sensory Friendly Sunday at the Ann Arbor Hands-On Museum Larissa Kunynskyj, <i>Education, Ann Arbor Hands-On Museum, Ann Arbor, USA</i> <i>Overview:</i> This paper discusses the implementation of a community-wide program designed to give families affected by autism spectrum disorders access to arts and culture institutions in Ann Arbor. <i>Theme: Visitors</i></p> <p>Contemporary Latino Art in the Heart of San Antonio: Insights into a Visitor-centered Exhibition Featuring the Supported Interpretation Model Alicia Viera, <i>Learning and Interpretation Division, Detroit Institute of Arts, Detroit, USA</i> <i>Overview:</i> This paper shares details of "Contemporary Latino Art: El Corazón de San Antonio," a bilingual art exhibition curated using the Supported Interpretation (SI) visitor-centered model for participatory, community-based exhibitions. <i>Theme: Visitors</i></p> <p>The Rules: What Are They Anyway? Dr. Kathie Carpenter, <i>International Studies Department, University of Oregon, Eugene, USA</i> <i>Overview:</i> Anxiety about behavioral norms may discourage some families from visiting children's museums. In this paper, I will discuss and analyze examples of rule statements and make recommendations for clarifying them. <i>Theme: Visitors</i></p>
16:35-18:00	PLENARY DEBATE
18:00-19:00	WELCOME RECEPTION
	Join delegates and plenaries for drinks, light hors d'oeuvres, and a chance to converse.



SATURDAY, 17 SEPTEMBER

SATURDAY, 17 SEPTEMBER	
9:00-9:20	PRESENTATION AT THE WESTIN CINCINNATI REGINA CARSWELL RUSSO, CHIEF OF COMMUNICATIONS, CONTEMPORARY ARTS CENTER – “ELEVATING THE BRAND AND BROADENING THE MESSAGE”
9:20-9:45	DEPART FOR CINCINNATI MUSEUM CENTER FROM WESTIN CINCINNATI
9:45-11:45	PRESENTATION AT CINCINNATI MUSEUM CENTER TONY LAWSON, SENIOR DIRECTOR & JESSICA URBAN, MUSEUM EXPERIENCES – “CINCINNATI CHILDREN’S MUSEUM – MUSEUMS FOR ALL”
11:45-12:30	LUNCH AT THE CINCINNATI MUSEUM CENTER
12:30-12:40	BREAK
12:40-13:00	DEPART FOR CONTEMPORARY ARTS CENTER
13:00-14:30	SITE TOUR AT CONTEMPORARY ARTS CENTER REGINA CARSWELL RUSSO, CHIEF COMMUNICATIONS
14:30-14:45	BREAK
14:45-15:00	DEPARTURE FOR NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER
15:00-16:30	PRESENTATION AT NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER RICH COOPER, DIRECTOR OF MUSEUM EXPERIENCE – “CONNECTING COMMUNITIES THROUGH INCLUSIVE FREEDOMS”
16:30-17:30	DELEGATE DEBRIEF AND EVALUATION
17:30-18:30	MUSEUM DAY RECEPTION AT THE NATIONAL UNDERGROUND RAILROAD FREEDOM CENTER



SUNDAY, 18 SEPTEMBER

SUNDAY, 18 SEPTEMBER	
8:30-9:00	REGISTRATION DESK OPEN
9:00-9:15	DAILY UPDATE - ***
9:15-9:50	PLENARY SESSION: PATRICK O'REILLY, PADRAIG COACHING, WINNIPEG, CANADA - "STOP FOLLOWING THE GOLDEN RULE TO BECOME A STRONGER LEADER"
9:50-10:20	PLENARY SESSION: BREE NEWSOME, ARTIST & ACTIVIST, IGNITE NC, USA - "TEARING HATRED FROM THE SKY" (35 MINUTES)
10:20-10:35	TRANSITION BREAK
10:35-11:50	PARALLEL SESSIONS
Room 1	<p>Politics and Social Impacts of Representation</p> <p>Museums as Partners in Recovery from Human Rights Violations Jennifer Orange, <i>Faculty of Law, University of Toronto, Toronto, Canada</i> <i>Overview:</i> This paper sets out and evaluates the manner in which museums are supporting the recovery from mass human rights abuses by adding value to available legal processes. <i>Theme: Visitors</i></p> <p>Contemporary Understanding of "Harlem on My Mind": What Can We Learn from an Art Museum's Early Attempt toward Culturally Inclusive Practice? Dr. Yuha Jung, <i>Arts Administration, College of Fine Arts, The University of Kentucky, Lexington, USA</i> <i>Overview:</i> This paper discusses a contemporary understanding of the "Harlem on My Mind" exhibition held at the Metropolitan Museum of Art in 1969 using critical race and organizational universe theories. <i>Theme: Representations</i></p> <p>Reintegrating the Fantasy of the East: Negotiating "Modernity" and Europe's Ottoman Heritage Dr. Derek Bryce, <i>Department of Marketing, Strathclyde Business School, University of Strathclyde, Glasgow, UK</i> Dr. Senija Čaušević, <i>Department of Financial and Management Studies, Faculty of Law and Social Sciences, School of Oriental and African Studies, University of London, London, UK</i> <i>Overview:</i> This analysis of eight special exhibitions on Ottoman heritage at museums in Turkey, Portugal, Belgium, and the United Kingdom sheds light on current discourses on the boundaries of European identity. <i>Theme: Representations</i></p>



SUNDAY, 18 SEPTEMBER

10:35-11:50	PARALLEL SESSIONS
Room 2	<p>Visitor Agency: Museum Communication and Education</p> <p>The Communicative Museum: A Consensus-orientated Museum Communication Olivia Harrer, <i>Department of Communication and Marketing, MAK - Austrian Museum of Applied / Contemporary Art, Vienna, Austria</i> Isabell Fiedler, <i>Department of Communication and Education, Vienna Künstlerhaus, Vienna, Austria</i> <i>Overview:</i> The communicative museum is a normative theory of consensus-orientated communication. Its focus lies on a dialogical interaction between the museum and its visitors to create mutual trust and understanding. <i>Theme: Visitors</i></p> <p>Shifting the Stance: Inviting Non-visitors as Experts in Art Museum Experiences Sujin Kim, <i>Arts Administration, Education, and Policy, Museum Education and Administration, The Ohio State University, Columbus, USA</i> <i>Overview:</i> This paper redefines non-visitor studies with the value of inclusiveness in art museum settings by looking into historical transformation of art history and art museum education. <i>Theme: Visitors</i></p> <p>Whose University Museums? A Comparative Study of the University Museum and Art Gallery at the University of Hong Kong and the Art Museum at the Chinese University of Hong Kong Ka Ki Lam, <i>Department of Anthropology, Center of Cultural Heritage Studies, Chinese University of Hong Kong, Hong Kong, Hong Kong</i> <i>Overview:</i> This paper compares the two oldest university museums in Hong Kong, exploring how university museums, which once used to serve mostly their universities, now involve public engagement. <i>Theme: Visitors</i></p>
Room 3	<p>Workshop</p> <p>Admins, Artists, and Elmer's Glue: Inclusive Action in Cultural Organizations Pete Brown, <i>Marketing and Communications, ASH Interactive LLC., Indianapolis, USA</i> <i>Overview:</i> This workshop ventures into the world of cultural organizations with the goal of making the arts more inclusive to visitors of all abilities. <i>Theme: Visitors</i></p>
11:50-12:50	LUNCH



SUNDAY, 18 SEPTEMBER

12:50-14:05	PARALLEL SESSIONS
Room 1	<p>Posters Session</p> <p>Inclusivity in Practice at Academic Art Museums Sydney Gaylord, <i>Academic Programs, Spencer Museum of Art, Lawrence, USA</i> <i>Overview:</i> This study examines programming and outreach organized by campus art museums in collaboration with their parent institutions in order to successfully address issues of inclusivity to increase student engagement. <i>Theme: Visitors</i></p> <p>Rackliffe House: A Collaboration of Local, State, and Federal Efforts Dr. Laurie Andes, <i>Department of Teacher Education, Salisbury University, Salisbury, USA</i> <i>Overview:</i> This poster describes the collaboration of local families, and state and federal historic agencies to restore an eighteenth-century plantation house on the Eastern Shore of Maryland. <i>Theme: Representations</i></p> <p>So Close and So Far: The Interplay between Museums and New Technologies to Promote Social Interactions for Children with an Autism Spectrum Disorder Dimitra Magkafa, <i>Department of Arts and Cultural Industries, University of the West of England, Bristol, UK</i> Nigel Newbutt, <i>Department of Media and Cultural Industries, University of the West of England, Bristol, UK</i> <i>Overview:</i> This poster provides an overview into how the interplay between museums and touch-screen devices can play a powerful tool for promoting cultural engagement and enjoyment for children with autism. <i>Theme: Visitors</i></p>
Room 2	<p>Focused Discussions</p> <p>Visit the Museum on Main: Reading Small Town Museums as Curriculum Dr. Valerie Mulholland, <i>Faculty of Education, University of Regina, Regina, Canada</i> <i>Overview:</i> My illustrated essay disrupts the mythologized pioneer curriculum of small town amateur museums that creates the illusion that the white settler story is the whole story of the past. <i>Theme: Representations</i></p> <p>Responding to Tragedy: Launching the Race and Social Justice Initiative at the College of Charleston Dr. Mary Battle, <i>Avery Research Center for African American History and Culture, College of Charleston, North Charleston, USA</i> Amanda Noll, <i>Lowcountry Digital History Initiative, College of Charleston, Charleston, USA</i> Barrye Brown, <i>Avery Research Center for African American History and Culture, College of Charleston, Charleston, USA</i> <i>Overview:</i> The coordinating committee of the Race and Social Justice Initiative describes experiences working with various community partners to promote awareness of the history of racial injustice in Charleston, South Carolina. <i>Theme: Special Focus for 2016: Urbanism, Inclusion, and Cultural Freedoms</i></p>
Room 3	<p>Nontraditional Museums: Negotiating Boundaries</p> <p>The Signs of the Times: Understanding the Inclusive Museum That We Inhabit Dr. Louise J. I. McWhinnie, <i>Faculty of Design, Architecture, and Building, University of Technology Sydney, Sydney, Australia</i> <i>Overview:</i> America is a museum, its corridors roads and its artifacts motels, cinemas, gas stations, and diners. This paper examines how we engage with a museum, that is not a "museum." <i>Theme: Collections</i></p> <p>Crisco Disco: Queering Institutional Critique and Practice Xavier M. Watson, <i>Gender Studies, Indiana University, Bloomington, Bloomington, USA</i> <i>Overview:</i> Critical scholarship that offers queer critiques of museums has centered on concerns of representation. This paper, departing from this framework, considers the enmeshing of queer studies and objects in museums. <i>Theme: Collections</i></p>

SUNDAY, 18 SEPTEMBER

14:05-14:20	BREAK
14:20-15:35	PARALLEL SESSIONS
Room 1	<p>Visitors with Disabilities</p> <p>Video Modeling in the Art Museum: Enhancing the Museum Experience for Visitors with Autism Spectrum Disorder Anthony Woodruff, <i>Art Education Department, Museum Education and Visitor Centered Exhibitions Program, Florida State University, Tallahassee, USA</i> <i>Overview:</i> The use of video-based instruction methods in the museum field could enhance the learning experience of visitors with autism and their families. <i>Theme: Visitors</i></p> <p>Social Justice and Museum Accessibility: Working to Become More Inclusive Morgan Szymanski, <i>Art Education Department, Museum Education and Visitor Centered Exhibitions, Florida State University, Tallahassee, USA</i> Anthony Woodruff, <i>Art Education Department, Museum Education and Visitor Centered Exhibitions, Florida State University, Tallahassee, USA</i> <i>Overview:</i> This paper examines the history of museums representing people with disabilities, their universal accommodations practices, and how museums have responded to become more inclusive environments for today's visitors. <i>Theme: Visitors</i></p>
Room 2	<p>Workshop</p> <p>The Ripple Effect: Classifying How Docents Think About Art to Better Inform Conversations with Museum Visitors John Jay Boda, <i>Department of Art Education, Florida State University, Tallahassee, USA</i> Pat Villeneuve, <i>Department of Art Education, Arts Administration, Florida State University, Tallahassee, USA</i> <i>Overview:</i> Expanding visitors' aesthetic, reflective judgements concerning art and social justice often begin with docents and ripples out to society. Now, there's a taxonomy to help inform docents' conversations with visitors. <i>Theme: Visitors</i></p>
Room 3	<p>Workshop</p> <p>A Crash Course in Inclusion for the Museum Professional Laura-Edythe Coleman, <i>School of Library and Information Science, College of Communication, Florida State University, Tallahassee, USA</i> Porchia Moore, <i>School of Library and Information Science, University of South Carolina, Columbia, USA</i> <i>Overview:</i> Museum professionals will engage in reflective dialogue exploring the roots of exclusion within our museums and communities and beneficial application of social inclusion theory to mitigate the problems of exclusion. <i>Theme: Visitors</i></p>
15:35-15:50	COFFEE BREAK



SUNDAY, 18 SEPTEMBER

15:50-17:05	PARALLEL SESSIONS
Room 1	<p>Social Inclusion and Participation</p> <p>Social Inclusion in Contemporary Art Museums: A Case Study from New Zealand's Capital City Claire Baker, <i>Assistant Manager Invercargill Public Art Gallery, Invercargill, New Zealand</i> <i>Overview:</i> Public participation in art museums has become increasingly relevant. When social inclusion goals were embedded in British policy, significant progress was made; but, what about the New Zealand situation? <i>Theme: Visitors</i></p> <p>Unlocking Heritage: A Case Study in Shifting the Politics of Participation in Heritage Dr. Sophie Lieberman, <i>Curatorial and Public Engagement, Sydney Living Museums, Sydney, Australia</i> <i>Overview:</i> This paper examines how removing barriers to accessing museum resources for disadvantaged schools illuminates the politics of heritage. This is a case study on how museums can facilitate social inclusion. <i>Theme: Visitors</i></p>
Room 2	<p>Workshop</p> <p>The Spectrum of Audience Engagement: What's Next for Museums? Jo Hargreaves, <i>Morris Hargreaves McIntyre, Manchester, UK</i> Andrew McIntyre, <i>Morris Hargreaves McIntyre, Manchester, UK</i> Jackie Hay, <i>Manchester, UK</i> <i>Overview:</i> The Spectrum of Audience Engagement helps museums to map major philosophical and organizational decisions in a changing world, showing where they've come from and how to become truly inclusive. <i>Theme: Visitors</i></p>
Room 3	<p>Representing Social and Cultural Heritage</p> <p>Museums as "Connective Structures": The Politics of (Re)presenting the History and Memory of Political Pasts within Eastern Europe Dr. Elizabeth Carnegie, <i>University of Sheffield, Sheffield, UK</i> Dr. Jerzy Kociatkiewicz, <i>Management School, University of Sheffield, Sheffield, UK</i> <i>Overview:</i> We consider uses of the historical past in contemporary sense-making processes in museums within the Baltic, and examine tourist responses and engagement with these narratives of cultural and political change. <i>Theme: Representations</i></p> <p>Moving beyond Division: Reconciling Truth and Reconciliation Dr. M. Elizabeth Weiser, <i>Department of English, Ohio State University, Newark, USA</i> <i>Overview:</i> In post-trauma museums like the Freedom Center, museums use one of four rhetorical approaches to move all visitors beyond division or denial toward more critically aware participation in ongoing reconciliation. <i>Theme: Representations</i></p> <p>Maximizing the Impact of the Trans-cultural Object: Turning a Painting into a Personal Experience Dr. Peter Ride, <i>Faculty of Social Sciences and Humanities, University of Westminster, London, UK</i> Claire Dobbin, <i>Qatar Museums Family and Schools Programs, Doha, Qatar</i> Dr. Alison Eardley, <i>Department of Psychology, University of Westminster, London, UK</i> Dr. Joselia Neves, <i>Translation and Interpreting Institute, Hamad bin Khalifa University, Doha, Qatar</i> <i>Overview:</i> This qualitative research into multi-sensory engagement carried out in Doha, Qatar, through interviews and focus groups, examines the experiences of culturally diverse family groups, sighted and visually impaired visitors. <i>Theme: Representations</i></p>
17:05-18:35	EVENING FREE
	Explore city events around the Cincinnati area!



SUNDAY, 18 SEPTEMBER

Findlay Market: Experience the sights, sounds and smells of an old-fashioned public market in Cincinnati's historic Over-the-Rhine neighborhood that has been in operation since 1855. Findlay Market offers a diversity of delicious fresh foods, handmade goods, entertainment and more.

Smale Riverfront Park: Located on 45-acres along Cincinnati's downtown riverfront, park features include the Schmidlapp Stage and Event Lawn, the Walnut Street Steps and interactive fountain, the Main Street interactive fountain, the Black Brigade Monument, tree groves, a meditative labyrinth, Cincinnati Bike Center, Moerlein Lager House and more.

Roebling Suspension Bridge: Stroll across our region's most iconic bridge to experience a different state-of-mind (pun intended). This National Historic Landmark connects downtown Cincinnati and Covington, Kentucky providing easy access to popular attractions on both sides of the river.



Mikko Juhani	Aho	University of Turku	Finland
Laurie	Andes	Salisbury University	USA
Yuke	Ardhiati	Universitas Pancasila	Indonesia
Sara	Artes	Smithsonian Institution	USA
Claire	Baker	Victoria University of Wellington	New Zealand
Mary	Battle	College of Charleston	USA
Michael	Battle	National Underground Railroad Freedom Center	USA
John Jay	Boda	Florida State University	USA
Barrye	Brown	College of Charleston	USA
Pete	Brown	ASH Interactive LLC	USA
Renee	Brummell Franklin	Saint Louis Art Museum	USA
Derek	Bryce	University of Strathclyde	UK
Elizabeth	Carnegie	The University of Sheffield	UK
Kathie	Carpenter	University of Oregon	USA
Danielle	Carter	Official Museums of Amsterdam	Netherlands
Cynthia	Chavez Lamar	National Museum of the American Indian	USA
Laura-Edythe	Coleman	Florida State University	USA
Claire	Dobbin	Qatar Museums	UK
Amanda	Driver	Crystal Bridges Museum of American Art	USA
Alison	Eardley	University of Westminster	UK
Regina	Faden	Historic St. Mary's City, State of Maryland	USA
Isabell	Fiedler	Künstlerhaus Wien	Austria
Brian	Forist	Indiana University	USA
Jade	French	University of Leeds	UK
Amareswar	Galla	Institute of the Inclusive Museum	Australia
Sydney	Gaylord	Spencer Museum of Art	USA
Barbara	Gould	-	USA
Sarah	Graves	The Montgomery Museum of Fine Arts; Florida State University	USA
Fran	Gulinello	Nassau Community College	USA
Jo	Hargreaves	Morris Hargreaves McIntyre	UK
Olivia	Harrer	MAK - Austrian Museum of Applied/Contemporary Art	Austria
Motoko	Hioki	Smithsonian Institution National Postal Museum	USA
Teena	Jennings-Rentenaar	The University of Akron	USA
Yin Cheng	Jin	The University of Queensland	Australia
Yuha	Jung	The University of Kentucky	USA
Sujin	Kim	The Ohio State University	USA
Aniza	Kraus	Ukrainian Museum-Archives	USA
Larissa	Kunynskyj	Ann Arbor Hands-On Museum	USA
Ka Ki	Lam	The Chinese University of Hong Kong	Hong Kong
Jungwon	Lee	Boston University	USA
Sophie	Lieberman	Sydney Living Museums	Australia
Ida Brændholt	Lundgaard	Danish Agency for Culture and Palaces - Aarhus University	Denmark
Dimitra	Magkafa	University of the West of England	UK
Tonya	Matthews	Michigan Science Center	USA
Douglass	McDonald	NGOgro, LLC	USA
Barbara	McNeil	University of Regina	Canada



Louise J. I.	McWhinnie	University of Technology Sydney (UTS)	Australia
Valerie	Mulholland	University of Regina	Canada
Shawn	Mummert	Cincinnati Creative Partners	USA
Clarence G.	Newsome	National Underground Railroad Freedom Center	USA
Amanda	Noll	College of Charleston Libraries	USA
Patrick	O'Reilly	Padraig Coaching & Consulting Inc.	Canada
Jennifer	Orange	University of Toronto	Canada
Kristin	Otto	Indiana University	USA
Elizabeth	Pierce	Cincinnati Museum Center	USA
Peter	Ride	University of Westminster	UK
Krishna Rao	Sadasivuni	University of Dodoma	United Republic of Tanzania
Jennifer	Scott	Jane Addams Hull-House Museum, UIC	USA
Yolanda	Sherrer	National Underground Railroad Freedom Center	USA
Maggie	Sigle	Smithsonian National Postal Museum	USA
Eva	Szereda	Université de Neuchâtel	Switzerland
Alexis	Thomas	National Underground Railroad Freedom Center	USA
Emily	Trent	Auckland Museum	New Zealand
Alicia	Viera	Detroit Institute of Arts	USA
Pat	Villeneuve	Florida State University	USA
Emma	Walcott-Wilson	University of Tennessee	USA
Xavier M.	Watson	Indiana University, Bloomington	USA
M. Elizabeth	Weiser	Ohio State University	USA
Lori M.	West	University of Illinois at Urbana-Champaign	USA
Anthony	Woodruff	Florida State University	USA
Winnie	Yeung	Tai Kwun - Centre for Heritage and Art	Hong Kong











Aging & Society: Sixth Interdisciplinary Conference

Linköping University
Linköping, Sweden | **6–7 October 2016**
www.agingandsociety.com/2016-conference



Sixth International Conference on Food Studies

University of California at Berkeley
Berkeley, USA | **12–13 October 2016**
www.food-studies.com/2016-conference



Sixth International Conference on Health, Wellness & Society

Catholic University of America
Washington D.C., USA | **20–21 October 2016**
www.healthandsociety.com/2016-conference



Spaces & Flows: Seventh International Conference on Urban & ExtraUrban Studies

University of Pennsylvania
Philadelphia, USA | **10–11 November 2016**
www.spacesandflows.com/2016-conference



Thirteenth International Conference on Environmental, Cultural, Economic & Social Sustainability

Greater Rio de Janeiro, Brazil | **19–21 January 2017**
www.onsustainability.com/2017-conference



Eleventh International Conference on Design Principles & Practices

Institute without Boundaries at George Brown College
Toronto, Canada | **2–4 March 2017**
www.designprinciplesandpractices.com/2017-conference



Second International Conference on Tourism & Leisure Studies

UBC Robson Square
Vancouver, Canada | **6–7 April 2017**
www.tourismandleisurestudies.com/2017-conference



Seventh International Conference on Religion & Spirituality in Society

Imperial College London
London, UK | **17–18 April 2017**
www.religioninsociety.com/2017-conference



Seventeenth International Conference on Knowledge, Culture, and Change in Organizations

Charles Darwin University
Darwin, Australia | **20–21 April 2017**
www.organization-studies.com/2017-conference



Ninth International Conference on Climate Change: Impacts & Responses

Anglia Ruskin University
Cambridge, UK | **21–22 April 2017**
www.on-climate.com/2017-conference



Seventh International Conference on The Constructed Environment

International Cultural Centre
Krakow, Poland | **25–26 May 2017**
www.constructedenvironment.com/2017-conference



Thirteenth International Conference on Technology, Knowledge & Society

University of Toronto
Toronto, Canada | **26–28 May 2017**
www.techandsoc.com/2017-conference



Tenth International Conference on e-Learning & Innovative Pedagogies

University of Toronto
Toronto, Canada | **27 May 2017**
www.ubi-learn.com/2017-conference



Tenth Global Studies Conference

National University of Singapore
Singapore | **8–9 June 2017**
www.onglobalization.com/2017-conference



**Twelfth International Conference
on The Arts in Society**

Pantheon-Sorbonne University
Paris, France | **14–16 June 2017**
www.artsinsociety.com/2017-conference



**Fifteenth International
Conference on New Directions in
the Humanities**

Imperial College London
London, UK | **5–7 July 2017**
www.thehumanities.com/2017-conference



**Fifteenth International
Conference on Books, Publishing
& Libraries**

Imperial College London
London, UK | **7 July 2017**
www.booksandpublishing.com/2017-conference



**Eighth International Conference
on Sport & Society**

Imperial College London
London, UK | **10–11 July 2017**
www.sportandsociety.com/2017-conference



**Twenty-fourth International
Conference on Learning**

University of Hawaii at Manoa
Honolulu, USA | **19–21 July 2017**
www.thelearner.com/2017-conference



**Twelfth International Conference
on Interdisciplinary Social
Sciences**

International Conference Center
Hiroshima, Japan | **26–28 July 2017**
www.thesocialsciences.com/2017-conference



**Seventeenth International
Conference on Diversity in
Organizations, Communities &
Nations**

University of Toronto – Chestnut Conference Centre
Toronto, Canada | **26–28 July 2017**
www.ondiversity.com/2017-conference



**Tenth International Conference
on the Inclusive Museum**

University of Manchester
Manchester, UK | **15–17 September 2017**
www.onmuseums.com/2017-conference



**Seventh International Conference
on Health, Wellness & Society**

University of Denver
Denver, USA | **5–6 October 2017**
www.healthandsociety.com/2017-conference



**Seventh International Conference
on Food Studies**

Roma Tre University
Rome, Italy | **26–27 October 2017**
www.food-studies.com/2017-conference



**Eighth International Conference
on The Image**

Venice International University
Venice, Italy | **31 October–1 November 2017**
www.ontheimage.com/2017-conference



**Aging & Society: Seventh
Interdisciplinary Conference**

University of California at Berkeley
Berkeley, USA | **3–4 November 2017**
www.agingandsociety.com/2017-conference



**Second International Conference
on Communication & Media
Studies**

UBC Robson Square
Vancouver, Canada | **16–17 November 2017**
www.oncommunicationmedia.com/2017-conference



Tenth International Conference on The Inclusive Museum

**15–17
September
2017**

**University of
Manchester
Manchester, UK**

Founded in 2008, the International Conference on the Inclusive Museum brings together a community of museum practitioners, researchers and thinkers. The key question addressed by the conference: How can the institution of the museum become more inclusive? In this time of fundamental social change, what is the role of the museum, both as a creature of that change, and perhaps also as an agent of change?

We invite proposals for paper presentations, workshops/interactive sessions, posters/exhibits, colloquia, Virtual Posters, or Virtual Lightning Talks.

2017 Special Focus

Diaspora, Integration, and Museums

Returning Member Registration

We are pleased to offer a Returning Member Registration Discount to delegates who have attended The Inclusive Museum Conference in the past. Returning community members receive a discount off the full conference registration rate.

onmuseums.com/2017-conference

onmuseums.com/2017-conference/call-for-papers

onmuseums.com/2017-conference/registration