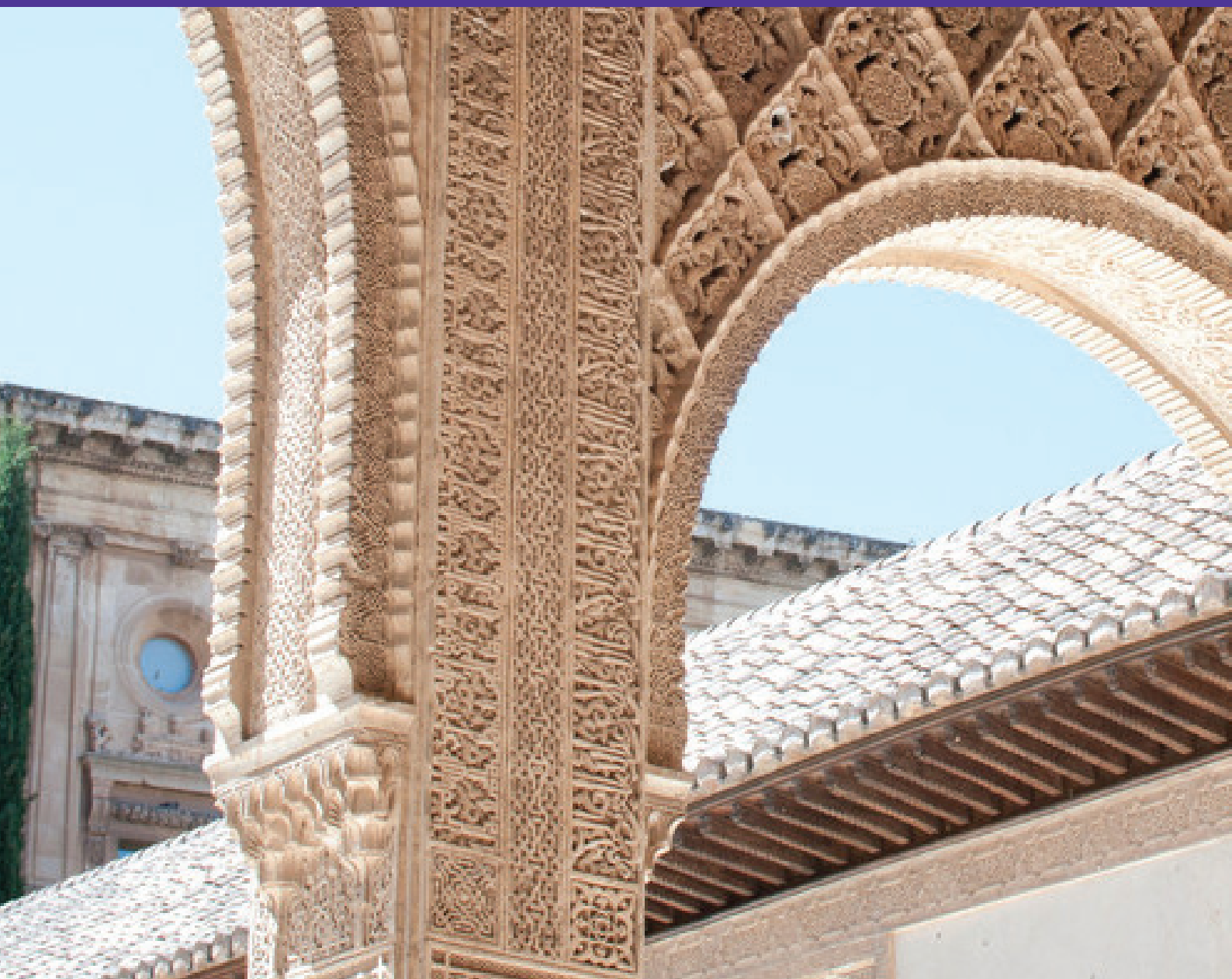


Eleventh International Conference on The Inclusive Museum

*Inclusion as Shared Vision: Museums and
Sharing Heritage*

6–8 SEPTEMBER 2018 | UNIVERSITY OF GRANADA | GRANADA, SPAIN | ONMUSEUMS.COM



Eleventh International Conference on **The Inclusive Museum**

“Inclusion as Shared Vision: Museums and Sharing Heritage”

6–8 September 2018 | University of Granada | Granada, Spain




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Designed by Ebony Jackson

Cover image by Phillip Kalantzis-Cope



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Dear the Inclusive Museum Conference Delegates,

Welcome to Granada and the Eleventh International Conference on the Inclusive Museum. My Common Ground Research Networks colleagues and I are so pleased you have joined us for this year's event.

Over the course of more than three decades, Common Ground has given voice to many thousands of creative and scholarly speakers and authors—people with things to say about the world and who are saying them to change the world.

We have a strong commitment to providing opportunities for such people to meet, share, and learn from each other. This conference brings together researchers, practitioners, and scholars from a wide range of disciplines who have a common interest in the themes and concerns of the Inclusive Museum Research Network. As a result, topics are broached from a variety of perspectives, interdisciplinary methods are applauded, and mutual respect and collaboration are encouraged. Through our meeting, we talk, learn, and gain inspiration.

While conference inspiration may fade with time, Common Ground offers a means for keeping inspiration alive through **CG Scholar**, an online environment for knowledge working and learning. **CG Scholar** provides a “help economy” where peers are credited for their mutual contributions in the Inclusive Museum Research Network. We encourage all conference participants to explore **CG Scholar**—an internet venue for intellectual interaction and imagination.

Common Ground has nurtured scholarly inspiration for more than three decades as an organization deeply engaged with the critical questions of our time. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can discuss the role of the inclusive museum.

I am grateful to all of you for sharing your work at this conference. Additionally, I thank my Inclusive Museum Research Network colleagues Michele Hill, Tatiana Portnova, José Luis Ortega-Martín, Rae-Anne Montague, and McCall Macomber, who have helped organize and produce this meeting with great dedication and expertise.

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.

Best wishes,



Dr. Bill Cope
Director
Common Ground Research Networks

FOREWORD

Dear esteemed colleagues and delegates,

- The International Conference on the Inclusive Museum and the Inclusive Museum Research Network were established more than a decade ago as the catalysts in the emerging knowledge community for rethinking the institution of the museum, as to how best it could become inclusive, and its future role in culturally and linguistically diverse contexts. Our journey adheres to the ICOM Code of Ethics, the ICOM Cultural Diversity Charter and the relevant soft and hard law instruments of UNESCO.

The themes and the scope and concerns are largely guided by the range of transformations and evolving complexity of museology and museography. We focus on the core business of museums:

Collections - on the practices and processes of collecting and curating; Visitors - on the relationship building of museums with their communities of users; and Representations - on museums as repositories and communicators of culture and knowledge.

- Our research conference each year has a special focus. It is relevant to the time and context of the gathering. In 2018, the 11th International Conference on the Inclusive Museum has the focus on Inclusion as Shared Vision: Museums and Sharing Heritage. This is to provide a space for learning from the range of discursive encounters that the EU focus on the theme has enabled in 2018.

I have argued in 2012 as part of my address to the European Museum Advisers Network in Lisboa that revisioning Europe mandates the consideration of the decolonisation of the multiple discourses of museums. This process has been one of the most intellectually stimulating in recent times. Europe in all its diversity is a microcosm of the world - socially, economically, culturally, environmentally and spiritually. Hence our meeting in Granada is very timely and important.

Museums stand at the crossroads of climate change, social transformations and processes of community building among diverse peoples. As civic spaces, they have increasingly become sites for people/community groups to explore their sense of place and self-esteem. Museums as agents of change provide for intercultural dialogue and active citizenship as we pursue sustainable economic and social development building on productive diversity and the UN SDGs.

Some of the salient directions promoting the Inclusive Museum that have emerged over the past decade are as follows:

Processes of inclusion through active participation and engagement of all the stakeholders.

Synergies in collaborative collective action through strategic and productive partnerships.

Spaces for mediation enabling 'reflective, revealing and confronting' intercultural dialogue promoting mutual respect and reconciliation of differences.


Convergence of communications and the digital domain to maximise on knowledge generation and affordable accessibility.

- A new and emergent challenge that we need to address is the co-optation of the subaltern discourses and a perceived regression in the way we engage with diverse peoples. It is always good to take a step back and reflect, on how far we have come and from where, in dealing with changes. I can assure you that we are in a spiral and moving forward. It is within this context that the 11th International Conference on the Inclusive Museum has been developed in partnership with our local hosts: Department of Didactics of Language and Literature, University of Granada, The Council of the Alhambra and Generalife and Caja Granada Cultural Centre.

I would like to thank Dr Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks; and Professor Bill Cope, Director of Common Ground Research Networks for their inspirational leadership and the hard work of their staff, especially Michele Hill, our Conference Producer. We are grateful to our local organising committee from the University of Granada for their valuable support and coordination, in particular we express gratitude to: José Luis Ortega, Raúl Ruiz Cecilia and Tatiana Portnova.

Through case study analysis, presentations and facilitated dialogue I invite you to explore how museums can transform their operations and practices to meet the changing and complex needs of society in a rapidly globalizing world. What are our current museological approaches to cultural and linguistic diversity and should they be re-envisioned? What practices and strategies do we employ to be inclusive? What are the challenges and benefits? How can museums measure their relevance? How can we vision and re-envision the way forward for promoting the Inclusive Museum?

Yours sincerely,



Professor Amareswar Galla, PhD
Chairperson, The Inclusive Museum Research Network & Executive Director,
International Institute for the Inclusive Museum
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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:

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*Founded in 1984, we are committed to building new kinds of knowledge communities,
innovative in their media and forward thinking in their messages.*



Heritage knowledge systems are characterized by vertical separations—of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks 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 Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

Common Ground Research Networks offer integrated programs of action: international conferences, scholarly journals, book imprints, and online dialogue spaces using our path-breaking social knowledge software, *CGScholar.com*

 Aging & Social Change Research Network	 The Arts in Society Research Network	 Books, Publishing & Libraries Research Network	 Climate Change: Impacts & Responses Research Network
 Communication and Media Studies Research Network	 Constructed Environment Research Network	 Design Principles & Practices Research Network	 Diversity in Organizations, Communities & Nations Research Network
 e-Learning & Innovative Pedagogies Research Network	 Food Studies Research Network	 Global Studies Research Network	 Health, Wellness & Society Research Network
 The Image Research Network	 The Inclusive Museum Research Network	 Interdisciplinary Social Sciences Research Network	 The Learner Research Network
 New Directions in the Humanities Research Network	 On Sustainability Research Network	 Organization Studies Research Network	 Religion in Society Research Network
 Spaces & Flows Research Network	 Sports & Society Research Network	 Technology, Knowledge & Society Research Network	 Tourism and Leisure Research Network

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The Inclusive Museum Research Network

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



The Inclusive Museum | About the Research Network

Founded in 2008, the Inclusive Museum Research Network 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 Research Network brings an interdisciplinary, international perspective to discussions of new developments in the field, including research, practice, policy, and teaching, brought together by common concern for the future role of the museum, and how it can become more inclusive.

Conference

The annual conference is built upon three key features: Internationalism, Interdisciplinarity, and Inclusiveness. 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.

You have already begun your engagement in the Research Network 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 research network colleagues that will continue well into the future.

Publishing

The Inclusive Museum Research Network enables members to publish through two media. First, network 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 our member based peer review process. *The International Journal of the Inclusive Museum* provides a framework for member based double-blind peer review, enabling authors to publish into an academic journal of the highest standard, but also to participate in the validation of knowledge that is produced by the research network. The second publication medium is through the book imprint, where we publishing cutting edge books in print and electronic formats.

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 network. As a member of the research network, you will also be invited to review others' work and contribute to the development of the research network knowledge base as a Reviewer. As part of your active membership in the network, 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.

Membership

As an Inclusive Museum Research Network member you have access to a broad range of benefits, tools, and resources:

- 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 a Reviewer.
- Subscription to the e-newsletter, providing access to news and announcements for and from the Research Network.
- Option to add a video presentation to the research network 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.





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 through digital means of representation.

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

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



The principle role of the Advisory Board is to drive the overall intellectual direction of the Inclusive Museum Research Network 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.

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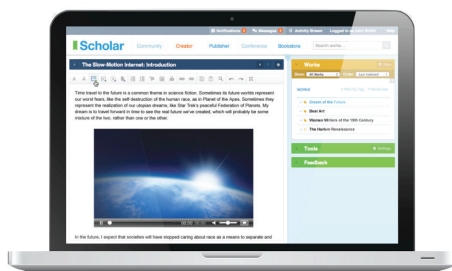
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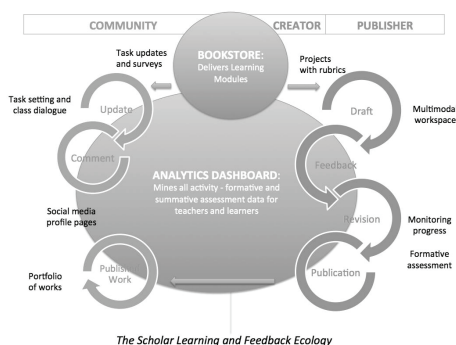
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The Inclusive Museum Journal

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



Indexing

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Art Full Text (EBSCO)
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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, Hyderabad and Sydney; Chairperson, ICOM Cross Cultural Task Force, Paris, France

Reviewers

Articles published in *The International Journal of the Inclusive Museum* are peer reviewed by scholars who are active members of The Inclusive Museum Research Network. 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 Research Network, 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 Reviewers 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.



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Our long-time authors are no-doubt familiar with using our CGPublisher system to submit and track the progress of articles for publication. After fifteen years of dependable service, we are making preparations to give CGPublisher a well-deserved retirement. As we preparing for this exciting change, some of the familiar processes will be changing. Authors will still receive messages throughout each phase of the publication process and can contact support@cgnetworks.org with any questions or concerns.

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Award Winner, Volume 10

Shih-Yu Chen, University of Birmingham, European Research Institute, Birmingham, UK

For the Article

"Rethinking Representation: Shifting Relations between Museums and the Indigenous Peoples of Taiwan," *The International Journal of the Inclusive Museum*, Volume 10, Issue 3

DOI:10.18848/1835-2014/CGP/v10i03/13-22.

Abstract

The museum is a powerful site of representation; "which" objects and "how" they are displayed engenders issues of ownership and carries a symbolism that has social and political consequences. This article will look at the changing relations between museums and the Indigenous communities of Taiwan and how these relationships are manifest in the museums' collections, exhibitions, and communication strategies. To provide historical context and trajectories of change, I examine how the Indigenous peoples of Taiwan were represented in museums and exhibitions in early twentieth-century colonial regimes. I then discuss changes in the representations of Indigenous peoples within post-war Taiwan and how these changes relate to the complex search for national identity, which invokes echoes of the Japanese colonial period and the dominance of Han Chinese heritage. I utilize James Clifford's idea of the museum as a contact zone to explore strategies of "culture-collecting" and the extent to which this can be seen as a response to particular political conditions, such as histories of dominance, hierarchy, and resistance. As contact zones, museums can help communities negotiate difficult cultural and political problems through dialogue and alliances. Furthermore, in order to identify some of the key themes that also relate to Taiwan, the article will draw upon cases of emerging partnerships and collaborations between Indigenous communities and museum sectors to examine how these assist in re-thinking issues around the representation of Indigenous peoples by asserting new political relationships through their material culture.



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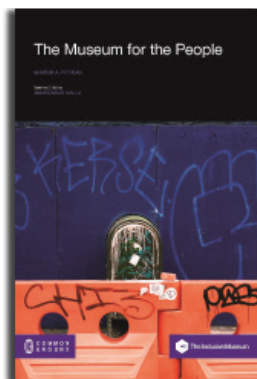
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Plantation to Nation: Caribbean Museums and National Identity

Alissandra Cummins, Kevin Farmer, and Roslyn Russell (eds.)

Amareswar Galla (series ed.)



ISBNs:

978-1-61229-073-7 (pbk)

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Plantation to Nation: Caribbean Museums and National Identity explores the evolution of Caribbean museums from colonial-era institutions that supported imperialistic goals to today's museums that aim to recover submerged or marginalized histories, assert national identities and celebrate cultural diversity. This book is the first to focus on the growth and development of Caribbean museums and museology, to address museums across the region regardless of nation or language, and to allow for much-needed discourse on their evolution. Museologists from across the region and internationally address the challenges faced by museums in the Caribbean, both historically and in the contemporary setting.

Editor Bios:

Alissandra Cummins is the Director of the Barbados Museum and Historical Society, and has been a lecturer in Heritage Studies, Caribbean Art and Museums with the University of the West Indies (UWI) for more than a decade. Amongst other roles Ms. Cummins has served as President of the International Council of Museums (ICOM) 2004-2010, and as founding President of the Museums Association of the Caribbean (1989-1992).

Kevin Farmer, M.A., is the Deputy Director of the Barbados Museums and Historical Society. He holds a Master's degree in Heritage Studies from the University of the West Indies, Cave Hill, Barbados. From 2010 to 2011 he was Assistant Lecturer in Archaeology in the Department of History at the University of the West Indies, St. Augustine, Trinidad.

Dr. Roslyn Russell is a historian, editor, and museum consultant who lives in Australia. She has written a number of books and articles on Australian history and literature, and has edited magazines for museum organisations in Australia since 2000. She has co-authored guides for assessing the significance of objects and collections with museum consultant Kylie Winkworth, and has conducted workshops on significance assessment in Australia and Barbados, and for the UNESCO Memory of the World Programme in Barbados, Saint Lucia, South Korea, Iran, and Indonesia. Dr. Russell has worked as a content developer for museum exhibitions of Barbados and Caribbean history and art since the mid-2000s, and she continues to work on museum projects in Barbados.



International Heritage Instruments and Climate Change

Rae Sheridan and John Sheridan (eds.)

Amareswar Galla (series ed.)



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International Heritage Instruments and Climate Change considers the current and potential effectiveness of two UNESCO instruments, the 1872 World Heritage Convention and the 2003 Intangible Cultural Heritage Convention, in protecting and safeguarding the world's cultural heritage against the escalating threat from climate change.

This work considers the threat that climate change poses to cultural heritage, both directly and indirectly (through climate change's effects on humanity) and recommendations are made as to how the Conventions might be fortified to better protect and safeguard cultural heritage. Finally, *International Heritage Instruments and Climate Change* presents a case study built around the culturally rich region of Leh, Ladakh, which was recently devastated by climate change linked flooding and landslides.

Editor Bios:

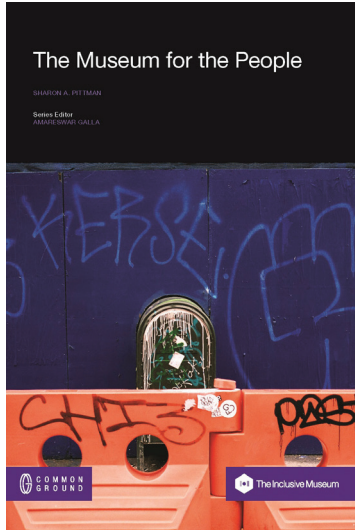
Rae Sheridan has had a long career as science teacher, teacher/librarian and museum educator in Australian schools, three Australian State Museums, in Ladakh and East Timor.

John Sheridan has been employed at universities, medical research institutes and with government in both medical research and public health capacities. He has also worked as a self-funded volunteer in developing countries..



The Museum for the People

Sharon A. Pittman



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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



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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.

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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
- 2016 - National Underground Railroad Freedom Center, Cincinnati, USA
- 2017 - Manchester Museum, Manchester, UK

Plenary Speaker Highlights:

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

- **Lonnie G. Bunch, III**, Founding Director, Smithsonian's National Museum of African American History & Culture, Washington, D.C., USA (2012)
- **Alissandra Cummins**, Director, Barbados Museum and Historical Society, Bridgetown, Barbados (2008, 2009, 2010, 2012)
- **Hans-Martin Hinz**, President, The International Council of Museums, Paris, France (2009, 2010, 2013)
- **Sonwabile Mancotywa**, CEO, National Heritage Council of South Africa, Pretoria, South Africa (2010)
- **Elizabeth Silkes**, Executive Director, International Coalition of Sites of Conscience, New York, USA (2013)
- **W. Richard West, Jr.**, Founding Director, Smithsonian National Museum of the American Indian, Washington, D.C., USA (2008)



The Inclusive Museum | About the Conference

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)



The Inclusive Museum | About the Conference

Past Partners



National Gallery of Denmark,
Copenhagen, Denmark (2013)



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



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



National Underground Railroad
Freedom Center
Cincinnati, USA (2010)



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)



Whitworth Art Gallery
Manchester, UK (2017)

Become a Partner

Common Ground Research Networks has a long history of meaningful and substantive partnerships with universities, research institutes, government bodies, and non-governmental organizations. Developing these partnerships is a pillar of our Research Network agenda. There are a number of ways you can partner with a Common Ground Research Networks. Contact us at support@onmuseums.com to become a partner.





Conference Principles and Features

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

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 50 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 research network. 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 research network 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 research network.

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.



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.



Thursday, 6 September

8:00–9:00	Conference Registration Desk Open
9:00–9:30	Conference Opening—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, USA Dr. Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, Australia and India; Former Vice President of ICOM and Chairperson, ICOM Cross Cultural Task Force, Paris, France
9:30–10:05	Plenary Session— Dr. Åshild Andrea Brekke, Senior Advisor, Oslo City Cultural Department, Oslo, Norway <i>“Reluctant Superheroes? A Qualitative Study of Museums, Project Funding, and the Art of Exiting the Phonebox”</i>
10:05–10:35	Garden Conversation and Coffee Break
10:35–11:20	Talking Circles Room 1: Visitors Room 2: Collections Room 3: Representations Room 4: 2018 Special Focus— <i>“Inclusion as Shared Vision: Museums and Sharing Heritage”</i>
11:20–11:30	Transition Break
11:30–13:10	Parallel Sessions
13:10–14:10	Lunch
14:10–15:25	Parallel Sessions
15:25–15:40	Coffee Break
15:40–16:55	Parallel Sessions
16:55–17:40	Welcome Reception



Friday, 7 September

8:30–9:00	Conference Registration Desk Open
9:00–9:15	Daily Update—Dr. Phillip Kalantzis-Cope, Common Ground Research Networks, Champaign, USA.
9:15–9:45	Plenary Session—Dr. Lourdes López, Communication Technician, Parque de las Ciencias, Granada, Spain <i>“The Parque de las Ciencias, a Meeting Place for Everyone and Everything.”</i>
9:45–10:15	Garden Conversation and Coffee Break
10:15–11:55	Parallel Sessions
11:55–12:55	Lunch
12:55–13:40	Parallel Sessions
13:40–13:55	Coffee Break
13:55–15:10	Parallel Sessions
15:10–15:25	Transition Break
15:25–17:05	Parallel Sessions
17:05–17:20	End of Sessions

Saturday, 8 September (Museum Day)

10:00–11:00	Plenary Session—Dr. Eloísa del Alisal, Director, Museo Memoria de Andalucía, Granada, Spain <i>“Museo Memoria de Andalucía. A Museum with all the Senses.”</i>
11:30–13:30	Group 1: Visit to the Museo Memoria de Andalucía. The bus will pick up from the Alhambra ticket office at 11:00. If you are arriving on your own, please be at the entrance of Memoria de Andalucía at 11:20. Group 2: Walking Tour of Albaicín beginning at the Plaza Nueva. Start walking to the Plaza Nueva at 11:00. If you are arriving on your own, please be at the fountain of Plaza Nueva at 11:20.
13:30–14:00	Groups 1 and 2: Walk to the restaurant Paco Martín (Carrera de la Virgen, 38, 18005 Granada, Spain) for lunch
14:00–15:30	Lunch
15:30–16:00	Walk to meeting point (each group walks to the meeting point with a guide)
16:00–18:00	Group 1: Walking Tour of Albaicín beginning at the Plaza Nueva. If you are arriving on your own, please be at the fountain of Plaza Nueva at 15:50. Group 2: Visit to the Museo Memoria de Andalucía. If you are arriving on your own, please be at the entrance of Memoria de Andalucía at 15:50
18:00	Group 1: Walking tour ends at Plaza Nueva Group 2: CajaGranada visit ends



Special Events

Pre-Conference Tour: Alhambra

Wednesday, 5 September | Pick-Up Time: 16:00 (4:00 PM)

Pick-Up Location: The Hotel Granada Center | Price: 35.00 USD

The monument of the Alhambra keeps centuries of history behind its walls. Completed towards the end of Muslim rule of Spain, the Alhambra is a reflection of the culture of the last centuries of the Moorish rule of Al Andalus, reduced to the Nasrid Emirate of Granada. It is a place where artists and intellectuals had taken refuge as the Reconquista by Spanish Christians won victories over Al Andalus. The Alhambra integrates natural site qualities with constructed structures and gardens, and is a testament to Moorish culture in Spain and the skills of Muslim, Jewish, and Christian artisans, craftsmen, and builders of their era.

This tour will allow participants to appreciate the history and living situations of its former inhabitants. During the tour we will visit the Alcazaba, the Nasrid Palaces, and the Generalife. We will unlock the keys of the complex and immerse ourselves in the magic of the Patio de los Leones and the Palacio de Comares. Additionally participants will experience the architecture mixed with the water and the plants of the Generalife Gardens while enjoying the panoramic views from the Torre de la Vela. The tour includes round-trip transportation by bus from the conference hotel, the Hotel Granada Center, an English-speaking guide, and the entrance fees to the monument. The number of spots on the private tour bus is limited, so be sure to book early!

Welcome Reception

On **Thursday, 6 September**, the Inclusive Museum Conference, University of Granada, and Common Ground Research Networks will host a welcome reception at the conference venue, University of Granada, after the last sessions of the day. Join delegates and plenaries for drinks, light hors d'oeuvres, and a chance to converse!



Museum Day

Museum Day will begin with a keynote talk by Eloísa del Alisal in the Palace of Charles V, located in the Alhambra, at 10:00 in the morning.

From there, delegates will be split into two groups, one of which will start with a visit to Museo Memoria de Andalucía, and one which will embark on a walking tour. Both groups will have a chance to experience both tours throughout the day.

In the Museo Memoria de Andalucía, delegates will partake in a multisensory visit while learning about life in al-Andalus, also known as Islamic Iberia. Delegates will gain an understanding of the details of the time - which crops were introduced to the area, what a souk would have looked like, as well as the artistic and cultural manifestations in the region.

During the walking tour, delegates will join a local guide to see the Albaicín district, with a visit to several homes and their gardens, along with a stroll by the palatial houses of the old town.

Group distinctions will be indicated on the name badges at the conference.

10:00–11:00	Plenary Session—Dr. Eloísa del Alisal, Director, Museo Memoria de Andalucía, Granada, Spain <i>"Museum Memoria de Andalucía. A Museum with all the Senses."</i>
11:30–13:30	Group 1: Visit to the Museo Memoria de Andalucía. The bus will pick up from the Alhambra ticket office at 11:00. If you are arriving on your own, please be at the entrance of Memoria de Andalucía at 11:20. Group 2: Walking Tour of Albaicín beginning at the Plaza Nueva. Start walking to the Plaza Nueva at 11:00. If you are arriving on your own, please be at the fountain of Plaza Nueva at 11:20.
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16:00–18:00	Group 1: Walking Tour of Albaicín beginning at the Plaza Nueva. If you are arriving on your own, please be at the fountain of Plaza Nueva at 15:50. Group 2: Visit to the Museo Memoria de Andalucía. If you are arriving on your own, please be at the entrance of Memoria de Andalucía at 15:50
18:00	Group 1: Walking tour ends at Plaza Nueva Group 2: CajaGranada visit ends

Booking

Museum Day is complimentary. Should you wish to attend, see the conference registration desk to confirm and book your spot at Museum Day.



Conference Dinner-San Nicolás Restaurant

Thursday, 6 September | Time: 20:30 (8:30pm) | Location: San Nicolás | Cost: US\$65.00

Join other conference delegates, plenary speakers, and the local university committee for the conference dinner at San Nicolás. The restaurant San Nicolás is situated in the heart of the Old City of Granada. Before it was a Carmen of Lindaraja, a private house with gardens and views of Alhambra. The restaurant is situated within the viewpoint of San Nicolas, one of the most popular sights in Granada. The restaurant maintains the original structure of peculiar Granada houses called cármenes.

Booking

Space is limited, to make a reservation or for any questions about the dinner, please see the conference registration desk.

Menu

The conference has produced two different menu options for conference delegates. One includes meat while the other is meant for vegetarians and vegans. Both menu options include wine, coffee, and tea.

Menu Option 1: Meat-eaters	Menu Option 2: Vegetarian-Vegan
Starters: Olives "gordal" filled with Idiazábal cheese and flied almonds Prawn crackers with curry Cheese bread Home-made potatoes with tofu Muffin with ham, parmesan cheese and tomato soup Cheeses Parfait of chicken and mushrooms Bread with oriental seasonings Salad with shrimps Croissant filled with turkey and baked apple Fried eggplant with honey	Starters: Olives "gordal" Home-made potatoes with pickles in vinegar Fried almonds Salad of lentils, oranges, and onions "Salailla" filled with mushrooms and nuts Spanish tomato soup with bread Falafel Fried eggplant with honey Baby-beans with pickled onions
Main dish: Carpaccio of Iberian meat with parmesan, foie and truffle Hake with velouté of mussels	Main dish: Tartar of beet with green mustard sauce Casserole of wheat with mushrooms and truffle's oil
Dessert: Turrón from Xixona, crispy almonds and ice-cream	Dessert: Red Berries



Eloísa del Alisal

“Museum Memoria de Andalucía. a Museum with all the Senses.”



Since 2008 Eloísa del Alisal has served as the Director of the Museo Memoria de Andalucía, which has been recognized both internationally and nationally. In 2011, it received the European Museum of the Year Award (EMYA) because of its large education program, as well as the Education and Museum Award of Ibermuseos, honorable mention. In 2010, it received merit of its educational work by the Consejería de Educación of the Junta de Andalucía.

Eloísa is also the cofounder of Cultunet.com, a website for culture professionals and a project of the OEI (Ibero-American states organization). Its social network serves more than sixty thousand professionals of culture. Additionally, she is the editor of g+c, the only Spanish-language magazine that focuses on cultural arts management. Throughout her career, Eloísa has carried out work in the culture, communication, and education fields with different cultural institutes: Technician of Visual Arts and Cultural Management at the headquarters of the Cervantes Institute in Madrid (2005–2008) in coordination with the International Centers Network; Cultural Manager at the Punto de Contacto Cultural (Point of Cultural Contact), Information Office of the Cultural Programme 2000 of the European Commission at the Spanish Cultural Ministry (2004–2005); Cultural Communication at the Cerralbo Museum (2003) and MNCARS (National Museum Art Center Reina Sofia) (2002). She has cooperated with other entities and cultural companies such as Fundación Juan March, Marco, Círculo de Bellas Artes of Madrid and ARCO, contemporaneous art fair of Madrid, among others. Eloísa regularly gives classes about museology and cultural management at several universities and centers—University of Madrid, European Institute for Design, University of Salamanca, l’Art, and Vanderbilt University. Eloísa is a graduate of Art History, UCM; postgraduate in Art and Communication, UCM; Direction and Management of Cultural Institutions, IESE; Master’s in Museology and Exhibitions, UCM; Master’s in Cultural Management at the Business School CESMA; and Doctorate in Contemporaneous Art History, investigating art collection in the twentieth century.

Lourdes López

“The Parque de las Ciencias, a Meeting Place for Everyone and Everything”



Lourdes López (Málaga, Spain, 1979) holds an International PhD in Social Sciences, an MSc in Science Communication and Information from the University of Granada, and a degree in Journalism from the University of Malaga. Since 2006, she has served as Communication Technician of Parque de las Ciencias where she has participated in more than twenty strategic plans for communication and promotion of large temporary exhibitions, as well as other functions such as science writing, social media management, and event management. She has experience managing European projects funded by Horizon 2020, Life, and Erasmus Plus. Between 2002 and 2006, she worked as a science communicator in the Science Communication unit of Universities of Málaga and Granada and as a science journalist at the local newspaper, Granada Hoy. Related to her research experience, she is a member of the Access and Assessment of Scientific Information Research Group at the University of Granada.

Åshild Andrea Brekke

“Reluctant Superheros? A Qualitative Study of Museums, Project Funding, and the Art of Exiting the Phonebox”



Dr. Åshild Andrea Brekke is a Senior Adviser for Oslo City Cultural Department. Her main research interests include socially engaged museum practice, participation, community engagement, and democratic citizenship related to the cultural sector. She has previously worked for Arts Council Norway, Save the Children Norway, and the UNHCR.



Anna Toledano



Anna Toledano is a PhD candidate at Stanford University studying the history of science. Her dissertation, "Collecting Empire: The Science and Politics of Natural History Museums in New Spain, 1770-1820," focuses on natural history collecting in eighteenth-century Spain and Spanish America. She is also a museum professional and has developed content for exhibitions and collections at the New York Botanical Garden from 2012 to 2015. Her academic work has been supported by the Huntington Library and Gardens as well as the Europe Center and the Center for Latin American Studies at Stanford University.

Carly Ciufu



Carly Ciufu is a doctoral candidate of the LR Wilson Institute for Canadian History in the Department of History at McMaster University in Hamilton, Ontario, Canada. Prior to returning to graduate school in 2016, she held multiple research, exhibit, and collections roles at the Canadian Museum for Human Rights, the Canadian Broadcasting Corporation, and the Canadian Museum of Immigration at Pier 21. Her current research is on human rights museums and the people who build them. She chairs the graduate student committee of the Canadian Historical Association and was recently elected student representative on the organization's Council.

Laura-Edythe Coleman



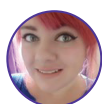
Dr. Laura-Edythe Coleman is an American museum researcher who bridges the fields of museum studies and library science to further our understanding of cultural institutions in society. She earned her PhD in information science from Florida State University. Dr. Coleman holds a post as an online lecturer for the museum studies graduate program at Johns Hopkins University. Her areas of research and teaching include museum studies, cultural heritage informatics, social justice and inclusion, research methods, collections management, and digital curation. As a forward-thinking museum researcher, she performs quantitative and qualitative studies, and frequently forms research partnerships outside the museum and library fields. She is the author of *Understanding and Implementing Inclusion in Museums*.

Daniela De Angeli



Daniela is a postdoctoral researcher in HCI, games and cultural heritage at the University of Bath. She has worked as a web, graphic, and interaction designer with museums in the USA, Italy and UK. She has a master's degree in technology enhanced communication for cultural heritage from the University of Lugano, Switzerland and a second master's degree in media arts and computer science from New Mexico Highlands University, USA. During her doctorate at the Centre for Digital Entertainment at the University of Bath, UK, she explored the concepts of authenticity and entertainment in contemporary museums through game creation and game play. She is currently investigating the use of games to stimulate social reflection and dialogue in difficult heritage sites.

Melanie Brown



Melanie Brown is a PhD candidate at Bournemouth University. Melanie's research involves a consideration of copyright law and the film industry within the European Digital Single Market. She is currently researching moral copyright law within the cultural heritage sector. Melanie graduated from Aberystwyth University with a degree in criminal law. She also holds a master's degree in human rights law from Sunderland University. For her master's dissertation, Melanie explored compulsory licensing of essential pharmaceuticals in public health emergencies. Melanie has also worked as a corporate paralegal in a commercial law firm, assisting fee earners with various commercial and intellectual property matters.



Mairead Quinn



Mairead Quinn is a final year PhD student at the University of Ulster in Belfast, Northern Ireland. Her research focuses on an analysis of intercultural museum practice across Europe, Britain and Northern Ireland. She holds a master of arts degree from the University of Ulster in museum studies, and a bachelor of arts (Hons) degree in sociology and history from the Open University. Previous to undertaking PhD research, Mairead worked in the ethnic minority community arts sector in Belfast, focusing primarily on project development, project management and delivery, and volunteer management for festivals.

Sarah Graves



Sarah Graves received her bachelors in anthropology with a minor in art history in 2009 and a masters in classical civilizations in 2012, along with certifications in museum studies and program evaluation. She is a doctoral candidate at Florida State University in the museum education and visitor- centered exhibitions program. Her research focuses on volunteer experience, specifically volunteer motivation and retention in a museum setting. She is currently the digital asset manager in the curatorial department at the Montgomery Museum of Fine Arts in Montgomery, Alabama, where she manages digital collections and exhibition design.

Shikoh Shiraiwa



Shikoh Shiraiwa is originally from Japan and currently working at the University of Central Oklahoma in the United States as a library archives specialist. He manages the majority of the university's art collections and serves as a curator, collection researcher, and grant writer. Shiraiwa has been developing and supervising student internship programs and other educational programs. His personal research interests are the future direction of the museum, focusing on the museums and cultural politics to seek and practice multi-perspective method to promote equality of all cultures and societies. His new research project is a comparative study on re-examining the concept of art, anthropology, and natural history within museums, as well as to promote multi-ethnic, multiracial, and multicultural characteristics of Japanese and Finnish societies through museum exhibitions.

Ioannis Athanasiou



Ioannis Athanasiou is a PhD candidate in museum educational studies at Goldsmiths University of London. Funded by the Centers of Identities and Social Justice and Arts and Learning, his research focuses on museum programs and interventions with young people from socially disadvantaged backgrounds. A qualified social worker since 1999, Ioannis has expertise in art-based methodologies with vulnerable young people, including those who are disabled, at-risk or offend. He also has a graduate degree in culture and arts management (Panteion University of Athens, Greece) and an MA in education: culture, language and identity (distinction). He is currently safeguarding adviser for the United Reformed Church in the UK, as well as a special school governor and fellow at the Royal Society of Arts, advocating for safe and inclusive education in the cultural and heritage sectors.

Silvana Zamora



Silvana Zamora is an electronic engineer and has a doctorate in visual environment and efficient illumination, and is a graduate of the department of luminotecnia, light, and vision of the State University of Tucumán, Argentina. Currently, she is the holder of a postdoctoral scholarship of the National Council of Scientific and Technical Investigations (CONICET) and is soon to defend her thesis of master in museology at the same university. Her research is centered on the quantification and characterization of environmental conditions of the spaces destined to the exhibition of museum objects, by means of the design of methodologies and specific instruments.



Sebastiaan Raymaekers



Sebastiaan has completed his bachelor in business administration at Hotelschool the Hague, Amsterdam Branch, in March 2013, after which he worked in several hotels and restaurants, including a management internship at Kempinski Hotel San Lawrenz. He went on to complete an MSc in international hotel and tourism management and started his PhD at the Oxford School of Hospitality Management in September 2016. His PhD looks at the integration and learning of volunteers in a service sector context, working with the League of Friends.

Olga Zabalueva



Olga Zabalueva is a PhD student at the department for studies of social change and culture (Tema Q), Linköping University, Sweden. A holder of two MA degrees, in museology and in applied cultural analysis, Olga combines almost 10 years of practical museum work at depositories and collections departments both in Russian and Swedish cultural institutions with the strong connection to the academic research. Olga's research focuses on cultural heritage and the (re)construction of national identities; democracy, norm-criticism and active social position of contemporary museum as an institution; representations of the recent past and communicative memory practices in museum contexts.

Jessica Stepp



Jessica Stepp is an administration intern at the Museum of Texas Tech University in Lubbock, Texas, a Master's candidate in heritage and museum sciences at Texas Tech University, and a CH Foundation Fellow. Her interests include museum administration, community engagement, emerging technologies, and disaster preparedness. Her thesis topic explores increasing access to collections objects through the use of 3D technologies. As an intern, she assists with the Museum's re-accreditation preparations, drafts policies and procedures, and conducts institutional and collections research. She holds a bachelor's degree in history with a minor in education from Rhodes College and a master of arts in history from the University of Central Arkansas.

Yaxi Liu



Yaxi Liu is a Beijing based scholar with three years curating and designing experience. As an exhibition coordinator and designer, she has worked at Tsinghua University Art Museum after graduating from University of Arts in London, 2015. Yaxi Liu's research focus is museum narration of the digital era when virtual worlds are integrated into architectural and exhibition environments. The ongoing changes inspire her to explore alternative approaches of curating and designing. Her paper, Museum Narration: a Memory-driven Storyscape is published at Conference on Digital Culture 2017: "Digital Art, Design and Advertising", Hong Kong Open University.

Francesca Pandolfi



Francesca Pandolfi recently completed her MA from Brandenburg University of Technology Cottbus- Senftenberg (Germany) in world heritage studies. She wrote a thesis on "Enjoying Art with Cognitive Impairment. A Case Study from Prato (Italy)". She received a BA from the University of Turin in archaeology and history of art of cultural heritage. Francesca was a visiting student at the University of Tsukuba, in Japan, and the University Lumière Lyon 2, France. She is a volunteer for the Ecomuseums and Community Museums Forum and for FAI (Italian National Trust). She presented her research on activities in museums for people with cognitive impairments at the Tenth International Conference on the Inclusive Museum in Manchester (UK) and at the World Usability Day in Milan (Italy).



Stephanie B. Anderson



Dr. Stephanie B. Anderson is a post-doctoral scholar at the University of Pennsylvania (PennDesign), and a lecturer at the University of British Columbia (Faculty of Education). She holds a PhD & MEd in curriculum and pedagogy (The University of British Columbia) and a BEd and BA (honors) in history and French (Queen's University). Her research and teaching interests include museum studies, public history, critical heritage studies, decolonization, national identities, history education, and historical consciousness. Dr. Anderson has recently been published in national and international journals, including the Canadian Journal of Education (CJE) and Museum Management and Curatorship. Her article in CJE was chosen as the journal's top 2017 English-language article.

Beatrice Harris



Beatrice Harris is a doctoral candidate in the department of cultural heritage and museum studies at Deakin University in Melbourne, Australia. She also works as a researcher in the cultural heritage sector. Beatrice completed a BA(honors) in history at the University of Notre Dame Australia. Her PhD. research seeks to investigate the ethical and moral principles relevant to museum policy and practice, particularly in the representation of difficult histories. Her thesis looks at the interpretation of Australian colonial history and explores how theories from moral philosophy can inform decolonising processes in the museum within this context.

Daria Gradusova



Daria believes in enlivening spaces and museum collections through design techniques which trigger imagination in one way or another. She researches the concept of immersion in museums which draws from design, environmental psychology, UX, architecture, and museology. Her professional interests are exhibition design, management of design processes, UX for museums, libraries, and archives. Having gained research experience over the past 7 years in the US, the UK, and Australia, Daria is currently based in Italy and is finishing her dissertation on the topic of immersive design.

Thursday, 6 September	
08:00-09:00	Conference Registration Desk Open
09:00-09:30	Conference Opening—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, USA; Dr. Amareswar Galla, Chairperson, Inclusive Museum Research Network, former Vice President of ICOM & School of Planning and Architecture, Vijayawada, India
09:30-10:05	Plenary Session—Åshild Andrea Brekke, Senior Adviser, Oslo City Cultural Department, Oslo, Norway
	Reluctant Superheros? A Qualitative Study of Museums, Project Funding, and the Art of Exiting the Phonebox
10:05-10:35	Garden Conversation & Coffee Break
10:35-11:20	Talking Circles
	<p>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 introduce themselves and their research interests to one another.</p> <p>Room 1: Visitors Room 2: Collections Room 3: Representations Room 4: 2018 Special Focus: "Inclusion as Shared Vision: Museums and Sharing Heritage"</p>
11:20-11:30	Transition
11:30-13:10	PARALLEL SESSIONS

Room 1 Over Half of Us

A Museum That Rethinks Itself to Improve Inclusion: The Case of the Museum of Navarre

Amaia Arriaga, Public University of Navarre, Sarriguren, Spain

The Museum of Navarre, a museum of heritage and history, is immersed in a process of change with the aim of improving the experiences of its visitors and their inclusion. To this end, it is transforming its policies on what is exhibited, how it is exhibited, and how knowledge on what is exhibited is communicated. Our research team has accompanied the museum staff in this process of rethinking the institution. In this paper we analyze the difficulties that have arisen in this process, considering that they are transferable to any museum institution. We analyse, specially, exhibitions that have sought to include works by women artists and feminist discourses, as well as changes in the museographic perspective, with special emphasis on the resources and mediation activities that have been offered. It is concluded that it is necessary to review the notion of inclusion from which the changes are posed in order to achieve a more profound and enriching visitor participation and inclusion.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Patriotism and Patriarchy: Unveiling the Gender-based Power Relations at Heritage Sites

Elena Settimini, University of Leicester, Leicester, United Kingdom

Valentina Pinoia, University of Rome, Rome, Italy

In 1938, at the dawn of a war that took the hate against the Other to the extreme, Virginia Woolf celebrates women and their being “outsiders,” namely outside of the patriarchal logic of power, with this sentence: “as a woman, I have no country. As a woman I want no country. As a woman my country is the whole world.” Sixty years later, the anthropologist Arjun Appadurai proposes to rethink “monopatriotism” through the help of new patriotisms, like women’s, disables’, or scientists’. Through these “transnations,” or “postnational imaginaries,” his hope is to overcome the inability of the nation-states to tolerate diversity. Given this context, it is useful to analyse the role that gender relations play in the heritage making process - conceived as a powerful tool of identity building - and to question the male dominant heritage discourse. Through the World Heritage List, UNESCO is aiming to present an inclusive heritage, blurring the boundaries at regional, national, and international level. Despite often mentioning the rights and values of minorities, the nominations – and the consequent interpretation and management of the sites – often fail to mention women and risk generating a “disinheritance” by marginalising the role of women and their contributions to history. How could gender equality be integrated into policies and practices related to cultural heritage interpretation and conservation? Could gender studies be the tool through which we reimagine the world, by unveiling the power relations that bring to the construction of the Other par excellence, i.e. woman?

Visitors

The Digital Remove: Discontinuous Gazes on the Shared Heritage of the "Hottentot Venus"

Richard Higgs, Lecturer, University of Cape Town, South Africa

Sara Baartman (a.k.a Saartjie Baartman or the "Hottentot Venus") was a woman of Khoekhoe origin who was presented as a live exhibit in Europe in the nineteenth century. Preceding and after the return of her remains to her native Southern Africa she has become an icon of decoloniality, intersectionality, African feminism, and many other ideologies and positions in identity politics. Ongoing representations and re-representations of her continue to attract debate and elicit heated emotions. This paper explores some of the ethics, politics, and dynamics that come into play in the creation and display of digital surrogates, derivatives, and simulacra of her person, using as a starting point a project created by a group of postgraduate students in Digital Curation which was facilitated by the author as convenor of the course. The definitive discontinuity of digital signals in media and formats enforces a remove at several levels from the physical object and natural identity of a person or representations of them, thus entailing a conscious or unconscious mediation of meaning and identity in the political act of curation. In any museum display the shared gaze is mediated and interrupted, resulting in discontinuities of heritage; further discontinuities in representation and sharing arise in the virtual world, enforcing removes that question and re-frame the nature of heritage itself.

Representations

Threading Place Narratives: A Visitor-Centered Framework for Curating Contemporary Women Textile Artists

Ann Rowson Love, Florida State University, Tallahassee, FL, United States

Tyler Law, Florida State University, Tallahassee, FL, United States

This paper articulates a curatorial framework that combines feminist systems thinking theory (Stephens, 2013; Villeneuve & Love, 2017) with critical place-based pedagogy (Gruenewald, 2003; Graham, 2009; Love & Randolph, 2012; Love & Randolph 2013) for inclusive museum and visitor-centered exhibition development. Articulated as place narratives the combined theory and pedagogical framework ensures that voices and cultures of contemporary women artists—in this exhibition artists who work through the medium of textiles—activate exhibition spaces through visitor interaction and socially engaged understandings of how place narratives inform artistic creation. Exhibition development shares similar steps with social reconstructionist pedagogy aimed at igniting change through socially engaged activities. Likewise, feminist systems thinking theory aims to include voices from the margins to encourage change through inclusive and empowering research methods and strategies. Textiles, often created by women and reinforcing powerful place-based narratives that challenge notions of art and craft, offer the opportunity to reexamine assumptions, while stimulating and empowering future generations of artists and viewers. The artists included in this study and exhibition planning represent place narratives from the Southeastern United States, a challenging yet provoking environment for confronting historical, ecological, sociopolitical, phenomenological, and ideological change. The researchers present the curatorial framework as demonstrated through the early stages of exhibition development focused on application of the framework through an actual exhibition planning process. Session attendees are encouraged to apply or adapt the framework to their own place narratives for inclusive, visitor-centered practices in their museums.

Visitors

11:30-13:10	PARALLEL SESSIONS
Room 2	<p>Emphasis on Inclusion</p> <p>Arteguía: Bringing Art Closer to Visually Impaired People Erich Gruttner, Jefe de Proyectos de Innovación, Dirección de Tecnologías de Información, Universidad de Concepción, Concepción, Chile In this study, we discuss a technical development trying to answer the question: Is it possible that visually impaired people can "see" the art? Probably, the answer is no, but we believe that it is possible to construct a similar multi-sensorial experience. In the Pinacoteca of the University of Concepción a project was developed that integrates 3D printing, "iBeacons," a gyroscope, floor guides, and mobile applications to bring the art closer to visually impaired people. This paper highlights the challenge, the experience, and the results of the experience. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Cultural Differences in ARCHES, a European Participatory Research Project: Our Experiences of Working with Mixed Access Preferences in Different Cultural Heritage Sites Rotraut Krall, Kunsthistorisches Museum, Vienna, Austria Felicitas Sisinni, Thyssen-Bornemisza Museum, Madrid, Spain Helena Garcia Carrizosa, Research Associate, The Open University, London, United Kingdom Jara Diaz, Museum of Lázaro Galdiano, Madrid, Spain ARCHES (Accessible Resources for Cultural Heritage EcoSystems) is a Horizon 2020 funded project. ARCHES involves partners in Heritage and Technology across Europe. It will develop online resources, software applications and multisensory technologies to enable access to Cultural Heritage Sites within and beyond the project. The project is working with four research groups consisting of people with differences and difficulties associated with perception, memory, cognition and communication. The four groups are spread throughout Europe. One group is based in London that served as a pilot for the project. This group started in January 2017. The second group is based in Madrid starting in November 2017. The third group will start in Oviedo in January 2018 and the fourth group will start in February 2018 in Vienna. A key factor discussed within literature related to embedding technologies and participatory practices within museums is confusion about the nature of participation. The papers seeks to clarify how participation is experienced across international contexts. This is explored in relation to recruitment, understanding of participatory research and definitions of disability. This paper will share our ways of working with the participants and the impact of working within different cultural environments upon those ways of working. It will consider lessons which might be learned for future international participatory projects. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Enjoying Art with Cognitive Impairment: A Case Study From Prato, Italy Francesca Pandolfi, Brandenburg University of Technology, Cottbus-Senftenberg, Germany The global challenge that dementia and Alzheimer's disease are posing to our generation has made cultural institutions more and more aware of the importance of organising activities tailored to the needs of those affected by these debilitating illnesses, both directly (patients) and indirectly (family and professionals caregivers). The project 'Work in Progress', organised by Museo del Tessuto (Textile Museum) and Centro per l'Arte Contemporanea Pecci (Pecci Centre) in Prato gave the possibility to people living in four nursing homes to leave their everyday environment to experience unique activities in the prestigious context of two museums of their city. The study targeted a group that participated in the second cycle of the project, and aimed, through observation and a qualitative research, to collect the opinions and evaluations of professional caregivers, in order to understand their perception of the benefits that the programme might have had on people living in nursing homes. The operators were unanimous in saying that the experience was positive and that they saw an improvement of some kind (in the mood, the manifestation of symptoms, in their interaction) in the guests they had accompanied. The research hopes to serve as a starting point for other institutions, by triggering other similar projects in different areas. <i>Visitors</i></p> <p>Listening with Your Eyes: An Accessible Van Gogh Museum for Visitors Who Are Deaf or Hard-of-hearing Mirjam Eikelenboom, Curator of Education, Van Gogh Museum, Amsterdam, Netherlands Accessibility is high on the agenda of Dutch museums, especially since the ratification of the UN Convention on the Rights of Persons with Disabilities. In this paper, the Van Gogh Museum shares how accessibility has been tackled organization-wide. How does the integral approach to accessibility throughout the organization work? As a case study, the museum discusses the developments in the field of accessibility for visitors who are deaf and hard-of-hearing. This started with research carried out by Roos Wattel (Wat Telt!) about the needs of the deaf and hearing-impaired visitors. After this, steps have been taken towards a multimedia tour in sign language. The museum shares research results and practical tips and tricks, towards an inclusive museum sector. <i>Visitors</i></p>

Thematic Map of Accessibility: A Method for Studying Pathways in Education and Culture Centers

Nubia Bernardi, Teacher, University of Campinas, Brazil, Campinas, São Paulo, Brazil

In Brazil, the last decade was marked by greater attention to architectural accessibility due to factors such as the institution of Participative Director Plans in cities and the creation of laws to support inclusion. During this same period, two public consultations were held to update the NBR 9050 standard, an important accessibility standard in currency in Brazil. In this context it is necessary to carry out studies that identify qualitative solutions that adopt the guidelines of the NBR9050, but whose architectural solutions are compatible with the principles of universal design. Noting the lack of studies on pathways with a focus on universal design, this paper discusses the elaboration and application of thematic maps, tools resulting from the application of graphical analysis of constructive elements complemented by mapping of flows based on the parameters of the Standard NBR9050 and universal design. The method was applied in a building destined to the educational and cultural divulgation in a Brazilian city. The tool helped the analysis of a built environment, but also proved being able to be used already in the design process, both in the preliminary and/or executive design stage, detailing possible interferences and correcting them before beginning construction.

Visitors

Architectural Spatial Theory in Museum Design for Improved Visitor Engagement

Jillian Decker, Director of Development, Development, New Jersey Vietnam Veterans' Memorial & Museum, Holmdel, NJ, United States

Born from the strain between exhibition designers, educators, and curators, the challenge that the museum faces rests in the balance of conveying the overarching message of an exhibition and the consistent, observed behaviors of the visitors. Approaching the exhibition space as an architectural entity and applying spatial theory and planning to exhibitions can establish this balance. Beverly Serrell's study, "Paying Attention: Visitors and Museum Exhibitions" (1998), on the relationship between the amount of time that visitors spend in exhibits, what aspects of the exhibit they pay attention to, and the impact of these exhibits opened the door for formal evaluation of exhibition spaces in the United States. Serrell's study introduced measurable means for determining the success of existing exhibitions. Exhibit developers can create elements that are similar, complementary, and reinforcing, and they can encourage visitors to use exhibitions more thoroughly. People will naturally continue to behave as they have already determined they should act in a given space. This natural programming can, however, be manipulated; if the space is changed to manipulate people to act as the exhibition director desires, it is likely to naturally improve thorough use of a space and the interactions with the exhibition itself.

Visitors

Changing Roles of Museum Designers: The Demand for Immersive Exhibitions

Daria Gradusova, School for Advanced Studies Lucca, Lucca, Italy

As our lives become more and more mediated by screens and technology, cultural institutions are rapidly turning to more immersive environments and experiences. Museum exhibition and curatorial teams are reconfiguring the roles within their own teams and are hiring new members with expertise in experience design to keep up with the demands of modern visitors. Large amounts of money are invested in the rethinking of exhibition galleries and museum outreach strategies. The term "immersive" has become widespread in relation to museums and is used for describing a fully spatialized embodied engagement with various environments from virtual to theatrical, making its meaning pervasive. This paper presents the results of two research projects which describe the main aspects of current immersive approaches in museum design. The studies were undertaken at the exhibition design company All Things Studio in London and at the School of Media and Communication of the Royal Melbourne Institute of Technology in Melbourne over the period of May-November 2017. Interviews with practitioners and archival research were conducted with the purpose of identifying theoretical aspects of immersion applied in practice. The findings showed that theories of immersion are not implemented in designers' practice; however, the aspects of landscape design, choreography, game design, and UX are used to create exhibitions that are relevant to modern visitors. Moreover, we indicated that Melbourne Museum and Australian Centre for the Moving Image are restructuring their design teams with the goal to break through the established frameworks and foster experimentation in museum exhibition design.

Representations

Curating Opportunities: Invitations for Inclusive Exhibition Design

Katrine Hesseldahl, Royal College of Art, London, United Kingdom

Museums and galleries are now developing confidence in the area of inclusion. There have been significant advances in the design of cultural physical and digital spaces, which better facilitate access to the museum's physical and intellectual resources for individuals of diverse ages and abilities. However, responses have varied in consistency, efficacy, and legacy. This year-long design research project, in partnership with the Wellcome Collection and the Helen Hamlyn Centre for Design, Royal College of Art, develops a working set of tools that can be used by museums for improving accessibility in an ongoing way, with a clear goal of gathering and sharing learnings between museums. This paper focuses on the new approaches to inclusive design process, using co-design methods to produce principled guidelines that include all relevant stakeholders. Establishing empathetic links between exhibition audience and exhibition-makers is used to productively combine the skills of museum professionals with the lived experience of people with disabilities. A central goal of the research is to explore how access can be framed not only as an essential foundation of exhibition design, but also as an opportunity to creatively engage and inform design, making creators of exhibitions understand design for disability as an opportunity for innovation as opposed to being a secondary and/or obligatory requirement.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Art of the Athlete: Museums as Centers of Engagement and Exploration of Identities through the Arts

Lisa Abia-Smith, University of Oregon's Jordan Schnitzer Museum of Art, Eugene, United States

Michael Scott, University of Oregon-Jordan Schnitzer Museum of Art, Eugene, United States

How can an art museum serve as a center of engagement for university and high school student-athletes and give them a venue to address misconceptions of identity and race? For six years, Art of the Athlete has served as a comprehensive museum education program and annual exhibition that not only introduces students, the majority who are students of color, to museums as agents of change and active dialogue, but also cultivates first-time visitors to become comfortable with visiting museums. It recently served as an intervention for gang-affiliated high school athletes and provide a forum to process their journeys. This museum program was designed to build new audiences for the museum and provide creative learning opportunities for students who may be unfamiliar with the meaningful opportunities museums can provide. It intersects with the museums access programs and forges connections between student-athletes and children with disabilities through accessible museum studio programs. This program integrates service, study-abroad, self-reflection, and positions the museum as a catalyst. Participants, many who have had little or no exposure to art, learn how museums are vibrant places to discover how exhibitions and works of art are starting points for dialogues and conversations. The authors will illustrate the program components, evaluation methods, challenges, and disseminate how a program such as AofA makes an impact on the development of university student athletes through museum visual arts experiences.

Visitors

An Approach to Museum Education in University Contexts: Organizing the Office of Education at the School of Fine Arts at the University of Porto

Sofia Ponte, Researcher, School of Fine Arts, University of Porto, Porto, Portugal

This paper discusses some of the approaches used at Office of Education (Gabeduca) of the School of Fine Arts at the University of Porto (FBAUP) to communicate and disseminate the school's art collection, current exhibition program and heritage. Since its creation, in February 2017, Gabeduca has served its community in diverse ways: it has responded to requests of junior high schoolteachers to take their classes visiting the premises of the faculty and learn in depth about its art degrees; it then accommodated the school board desire to promote more strategically the school's artistic and material heritage, through the development of educational programs that enable their audience to engage with the complexity of the field of art; and it is currently accompanying this activity with the development of museum education research in university contexts. Considering the present challenges universities face, resulting from the difficulties higher education experience to secure universities as places of culture, what are the challenges this Office of Education encounters? How can it provide a high level of support for art research and simultaneously contribute to the public service and outreach mission of the university? Committed to the development of teaching-learning strategies embedded in Museum Education advanced practices, Gabeduca is framing its action in the debates of the XXI century society and in dialogue with the emergent research digital era.

Visitors

The First Contemporary Art Exhibition at the Palazzo del Quirinale, Rome: Involvement of Visitors Thanks to University Students

Antonella Muzi, Teacher of Art History, Department of High Education, Italian Ministry of School and Education, Rome, Italy

In October 2017 the first contemporary art exhibition was opened in Rome at the Palazzo del Quirinale (October-December 2017). The exhibition, organized by the Italian Ministry of Culture, has brought into the historical halls of the institution (a symbol of the "Italian people") over forty artworks made by contemporary artists, both Italian and international, on the theme of urban suburbs. It was decided to create a project for the inclusion of visitors, to make them feel like a living part of this extraordinary exhibition. So an agreement was made between the Italian Ministry of Culture and the Sapienza University of Rome with the students of the "Museum Education" course, who followed a long training course to become "museum mediators." The students welcomed the visitors in the rooms, approaching them with discretion, talking with them, and sharing the interpretations and meanings of the artworks. Between mediators and visitors an open, participated dialogue was created, without prejudices, which allowed the realization of a real form of inclusion, through art, in the building of a major institutional importance in Italy. The evaluation of the visitors' experiences made it possible to understand that over 85% of visitors said they "felt an integral part of the building and the all project," "understood contemporary art," and "want to visit a museum of art in the future" thanks to the presence of students who have played the role of museum mediators. The evaluation carried out on the students also gave a positive result. The students felt included, involved, and participated because the project had a high institutional value.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Thursday, 6 September	
11:30-13:10	PARALLEL SESSIONS
Room 5	<p>Access for All</p> <p>Users with Different Abilities as Co-designers for Inclusion Monica Angela Landoni, University of Lugano, Lugano, Ticino, Switzerland We describe how we involved two different groups of users with mild cognitive disabilities to be part of our design team along with experts in special needs education. Our aim was to design technological solutions to provide museum visitors with rewarding and memorable experiences even if, for any reason, the traditional clues available in a museum were not accessible and/or did not make sense to them. By combining observations in situ, focus groups, and reflections stimulated by photos and memory-triggering narratives, we collected a number of interesting anecdotes to drive ideation and pave the way to early prototyping. We describe a brief study where informative material was prepared in a suitable form to cater to visitors' abilities. This was then administered by educators in order to train visitors, ahead of their tour of a specific exhibition. The effect that this had in terms of participation and its implication on the design of new technological solutions is discussed. We also analyse the costs and benefits of involving users with different abilities as co-designers and argue how an ability driven approach can help producing more accessible and effective technological solutions for all. <i>Visitors</i></p> <p>DIS-CO: A Template for Engaging People with Disabilities as Experts for the Benefit of All in Museums and Cultural Spaces Fran Osborne, Curator, Independent, Berkeley, California, United States What can museums and their audiences learn from working with cultural experts who also have disabilities? This paper describes the range of cultural, intellectual, and aesthetic benefits that become possible when re-thinking access for people with disabilities in the museum space. Case studies of projects and exhibitions from the San Francisco Bay Area (home of the Independent Living Movement) detail the interpretive opportunities that become available when museum staff co-create with the disability community. From low-tech, low-cost innovative elements within exhibitions to the benefits of large-print labels for all visitors in museums, the paper outlines possible approaches to developing innovative exhibition, designing robust programs, and expanding participation. With a focus on the social model of disability rather than the predominantly negative medical model, concrete steps for building trust and establishing long-term relationships are shared. In conclusion, an argument is made for museums to go beyond legal regulations and minimum compliance approaches to disability. People with disabilities are great collaborators and have enhanced problem-solving skills and experience by virtue of the often hostile physical environment they live in. They must be engaged as an important audience, often situated at the intersection of social justice issues of race, gender, and economic equity. The paper concludes with an argument for every museum to employ a person with a disability in the role of access coordinator, as well as the appointment of people with disabilities to museum board and senior staff positions. <i>Visitors</i></p> <p>Museum E!: On Contemporary Art, Care, and Dementia Piet Van Hecke, Mediation, Museum of Contemporary Art Antwerp, Antwerpen, Belgium What happens when a museum of contemporary art activates its collection and artists in a residential care centre for people with dementia? Museum E! focuses on the rich emotional and intellectual experiences that artworks can elicit and is based on the power of contemporary art to bring people closer together and to stimulate interaction, even when people are no longer able to physically visit the museum. With Museum E!, M HKA investigates how both caregivers, museum staff, and artists can support the ways in which a person with dementia experiences him- or herself, and how they can inspire and challenge each other through dialogue, co-creation, and equality. In a participatory process, residents, employees, and families choose which work from the M HKA collection temporarily moves to the WZC. In this unique collaboration, M HKA acts as much more than a lender. We also share expertise, methodologies, and even our staff with WZC Immaculata. In consultation with M HKA WZC, Immaculata invites an artist for a period of six months, for a residence in the residential care centre. The artist works together with seniors in need of care and their families from an on-site studio. M HKA wants to use this project to shape its role as an active social actor, to put into practice a "Pedagogy of the Encounter," which abandons the idea of education as merely transferring knowledge in one direction, and at the same time to engage in self-reflection and institutional criticism. <i>Visitors</i></p> <p>Museums in Greece: Social Inclusion and Accessibility Eugenia Mari, Museum Educator, Museum, Loulis Museum, Athens, Greece The research investigates the museum sector in Greece and in particular the social inclusion and accessibility for people with disabilities. To obtain relevant information, I conducted a desk online research and reviewed relevant bibliographies. Also, I conducted semi-structured interviews, in person and by telephone, with ten Greek museum professionals aged between 30-45 years. The participants highlighted issues relevant to the difficulties the museum faces nowadays in Greece and what motives can be given to organizations in order to improve the participation of people with disabilities, particularly those with visual impairments. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Participatory Museum Exhibition as a Tool for Social Change: Connecting Different Maritime Communities

Irena Sertic, Zagreb, Croatia

The Mediterranean region is under enormous pressure by industry and massive tourism. Those forces constitute a major threat as they are rapidly changing communities and devastating their heritage and culture. The current situation requires a concerted recovery effort to rebuild the Mediterranean culture and identity by recreating, and ultimately, renewing a set of shared cultural values. These values can be developed by building up the sense of belonging to Mediterranean context and through the protection of historical features as well as strengthening communities that preserve maritime cultural values. This paper presents the concept of "Co-Modelling" museum exhibition which is based on involvement of local community in reinventing and rediscovering maritime traditions by having new access to cultural collective memory through participatory, intellectually stimulating and emotionally challenging museum exhibition. This concept will be discussed through a presentation of museum exhibition model with roots in local community involvement and conception of sustainability based on principles of a community-oriented creative process of both social and cultural matters which turns heritage objects into a „people's heritage“ and bring museum exhibition „into the flow.“ The motivation is to explore new methods within the Total Museum approach and new possibilities to making museums transhistorical and sites for social change by active construction of past, using innovative way of co-curating exhibition in participatory manner and digital tools as co-creative medium for “heritage dialogue” – “dialogic” engagement of cultural objects from different museums through thematically joint exhibitions linked by VR/AR technology with aim to connect maritime communities.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Art++!: Collaborative Augmented Reality Application Development at Stanford

Anna Toledano, Stanford University, Palo Alto, CA, United States

María del Carmen Barrios Giordano

In summer 2016, the Cantor Arts Center at Stanford University launched Art++, an Augmented Reality (AR) application developed in partnership with the Image, Video, and Multimedia Systems Lab at the School of Engineering. In an age in which apps and in-gallery interactives have become standard at museums, Art++ presents an instance in which a museum has partnered with graduate engineering students to launch a new in-gallery experience, rather than hiring a private company to design and execute a technical build. This paper will focus on the development of the interdisciplinary, collaborative project at Cantor. The paper encourages museums to join with in-house or local universities to create technological offerings for visitors. Collaboration with graduate students on such projects allows smaller museums to create interactive tools, such as mobile apps, that are often expensive and thus reserved for Tier 3 institutions. An overview of the Art++ software, its interface, and its use will help lower the bar for smaller museums to incorporate customizable technological additions within their exhibition spaces.

Collections

Are Visitors' Artistic Creations Welcome in an International Exhibition of Contemporary Art?: The Contribution of Participatory Projects in Promoting the Inclusive Museum

Katerina Paraskeva, Head of Educational Programmes, Educational Programmes, Greek State Museum of Contemporary Art, Thessaloniki, Greece

Niki Nikonanou

Evi Papavergou

This paper discusses the meaning and forms of participation by the examination of a collaborative approach inside and outside the museum in the 6th Biennale Exhibition of Contemporary Art held in Thessaloniki in 2017. For the first time in the history of the event, museum-educators had the chance to contribute in the exhibition process from the early stages, in the selection of artists and the discussion of the overarching exhibition theme. Furthermore, they developed a participatory project that involved visitors as co-creators enhancing inclusiveness. Teenagers and adults - over fifty- collaborated with a local artist and museum educators in a workshop to discuss the issue of "imagined homes" and create an animated video installation, which was exhibited in the Biennale venues. Visitors, curators, museum educators, the artist, and a group of university students shared their experiences from their involvement in the project. Data selected had been analyzed raising interesting issues about visitor participation in artistic projects, the importance given in the artistic quality of the end product when working with visitors, equality as a presupposition in pedagogical practice, and the contribution of inclusive projects in “learning from each other” procedures for museum professionals, artists, and visitors.

Visitors

Rethinking the Role of Museums in Pakistan: The Case of State Bank Museum

Asma Ibrahim, Director, State Bank of Pakistan Museum & Art Gallery, Karachi, Pakistan

In the year 2006 I was given a job to establish the first Monetary Museum of Pakistan by the Central Bank. It was a great challenge but at the same time very interesting and close to my heart. I wanted a museum which should be a place of activity, engaging visitors with their surroundings, contemporary life, and history. I wanted to promote diverse visitors and be fully inclusive. I believe we are accountable to communities. Museums are not just for acquiring collections, conserving objects, and creating exhibits. All this is possible only when the visitors engage themselves and the curator has the role of a skilled advisor and member of the world outside. Museums are no longer judged by their internal resources (collections, endowments, facilities, and staff), but rather by external benefits and the value they create for the individuals and communities. The audience of State Bank Museum is the public, teachers, students (from primary level), diplomats, communities, differently-abled visitors, and foundations/ NGO. The museum is multilingual and multi ethnic. It is the only museum in the country which is fully accessible, including photographic workshops. Special outreach programs give workshops all over the country. This paper discusses how museums can reach out to the public, in a country where priority is not museums or education, highlighting how the museum plays an important role in educating and bringing pride to younger generations.

Visitors

Thursday, 6 September	
11:30-13:10	PARALLEL SESSIONS
Room 7	<p>On the Move</p> <p>Can Space Foster Dialogue?: An Analysis of the Museum of Immigration at 19 Princelet Street Mairead Quinn, PhD Candadite, Arts, University of Ulster, Belfast, United Kingdom What constitutes an intercultural space? Can the history of a building naturally foster cross-cultural engagement and intercultural dialogue, or do we, as museum professionals, actively shape and prioritise elements of its history to create a shared space? How do we use intercultural spaces to foster and promote dialogue, interaction and cognitive change within diverse communities? The Museum of Immigration at 19 Princelet Street, in the historically diverse East End of London, is a microcosmic representation of the waves of migration and diversity that came and settled in the surrounding area. Since its construction in 1719, the building has housed a range of incoming migrant groups and acted as a religious and cultural centre point for others. Having been bought by the Spitalfield's Centre Charity in the 1980s, the building was transformed into the Museum of Immigration. Based on findings from PhD research, this paper presents a case study of the Museum of Immigration to analyse how the tangible and intangible markers of history that exist within the building are used to foster ongoing engagement and intercultural dialogue with diverse communities. I explore such elements as the relationship between the Museum and the surrounding area, consider how the use of intercultural space actively fosters physical engagement with history and the experiences of others, and how the process of engagement and dialogue can be built and expanded upon with each new set of visitors. <i>Visitors</i></p> <p>Illustionary Equality?: Museum Politics and Immigrant Heritage Grete Swensen, Senior Researcher, Norwegian Institute for Cultural Heritage Research, Oslo, Norway At present Norway is, in line with a series of other European countries, experiencing immigration. Ways of handling a new diverse society is a topic that appears in a series of national strategy documents. The traditional museum concept has been challenged and new ways of mediating history are introduced. Documenting modern migration from the 1960s and onward raises new opportunities for museums. We ask what means and approaches Norwegian museums use today to involve migrants in museum work and how they include stories and experiences from modern migrants in their collections? Three museums have been selected as cases for further study. The main source material is interviews with museum professionals. The findings from the case study will be analysed in view of national cultural policies, museum guidelines, and integration strategies. There is a risk that immigrant heritage mainly is being identified with its more "folklore" aspects (festivities, national costumes, food) and defined on the premises of the major national culture. It is important that immigrant heritage is included as part of the national story to escape illusionary equality. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>
13:10-14:10	Lunch
14:10-15:25	PARALLEL SESSIONS

Interpretive Threads: The Role of Exhibition Interpretation in Connecting Stories at the Rijksmuseum

Jennifer Locke, PhD Researcher, Media, Culture, Heritage, Newcastle University, Newcastle upon Tyne, United Kingdom

In 2013, the Rijksmuseum in Amsterdam reopened after a ten year renovation that saw its galleries of fine art, history and decorative arts merge and its staffing structure reorganized. The resulting chronological display, produced collaboratively by a range of museum staff, merges historical narratives with the history of fine and decorative art. Key to tying these stories together are the wall texts, information cards and multimedia guides that combine traditionally distinct disciplinary knowledge. Produced by museum interpretation specialists, these resources serve as 'boundary objects' that allow many voices to be heard and the past to be more vividly brought into the present. This paper proceeds from the constructionist viewpoint that museum displays are a type of embodied theory – that museums are not merely 'reflective', presenting a single truth, but rather utilize displays as a means of representing a particular view or statement of position. This therefore begs the questions: Whose views or theories are presented? Whose voices have been included and whose have been excluded? Based on qualitative interviews with staff and analysis of museum displays, this paper argues that professional social formations within museums affect the production of knowledge – ultimately leading to new ways of understanding and experiencing art and history by both museum visitors and by the wider world.

Representations

Museum Experience of Visitors with Disabilities: A Case Study in Jordan

Ababneh Abdelkader, Associate professor, Department of Tourism and Travel, Yarmouk University, Irbid, Irbid, Jordan

Visitors with disabilities are subject to a number of internal and external pressures that are reshaping their experience and the types of barriers confronted by them in museums. This study argues that current heritage and tourism management lacks adequate approaches regarding integration and social inclusion of visitors with disabilities. Very few academic or practice-based studies have been published on visitors with disabilities' museum experiences and none has been conducted in Jordan. This study examines the accessibility and architectural barriers confronted by visitors with physical disabilities in a Jordanian museum. The research question seeks to understand the architectural barriers encountered by visitors with disabilities at the museum. A key focus of the study is on how the museum was designed. Other areas include the impact of accessibility barriers on visitors with disabilities and their visit experience. The study orientation is a qualitative case study. Study material was collected through observations and interviews with people with disabilities, interviews with staff members, observations of museum work, and documentation. Data analysis focuses on generating descriptions and interpretation of the current accessibility situation of visitors with disabilities. Findings reveal that initiative toward inclusion is desired by the museum organization, which is embedded within the work of a broad range of architectural and organizational areas.

Visitors

Thursday, 6 September	
14:10-15:25	PARALLEL SESSIONS
Room 2	<p>Critical Considerations</p> <p>“Indians Exist”: Indigenous Female Artists, Activist Voices, and Political Potential at the Canadian Museum for Human Rights</p> <p>Carly Ciufo, McMaster University, Hamilton, Canada</p> <p>In the 1970s, musician, activist, and educator Buffy Sainte-Marie claimed that, “Indians exist. We are not all dead and stuffed in museums like the dinosaurs.” Challenging public perceptions of Indigenous experience in North America, this stance still disrupts the colonized realities foundational to many public understandings of Canadian history. But what happens when the works of female Indigenous artists like Sainte-Marie are put on display at a national museum? As seen in the exhibition of pieces from multidisciplinary Indigenous female artists Sainte-Marie, Jamie Black, and Rebecca Belmore at the Canadian Museum for Human Rights (CMHR) in Winnipeg, Canada, museums displaying Indigenous histories through an “Indians exist” museological ethic can make activist gains on local, national, and global stages. Working with, amongst, and separate from the CMHR, the artwork and activism of these three artists reveal how contemporary art created in and displayed for museum audiences can have notable political impacts beyond gallery walls. Such work is increasingly important in a Canada that is still navigating the conflicting observances of its sesquicentennial, intergenerational residential school survival related to the Truth and Reconciliation Commission’s findings, and the grim realities of Missing and Murdered Indigenous Women and Girls countrywide.</p> <p><i>Collections, 2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Ordinary Heritage

The "Family Album": An Exhibition of Fado Practitioners in the Museu do Fado in Lisbon, Portugal

Pénélope Patrix, Post-doc researcher, Centre for Comparative Studies, Faculdade de Letras, Universidade de Lisboa, Lisbon, Portugal

This paper analyses the exhibition "Album de Família" showed at the Museu do Fado in Lisbon in 2015. It displayed a selection of portraits of fado practitioners by Aurelio Vasques. It came with a catalogue containing the entire collection of photographs taken by the artist during the preparation of the exhibition. This work is an interesting example of innovative configurations created to display and promote a popular urban song like fado, in the scope of the principles of the Convention for the Safeguarding of ICH and the inclusive, collaborative, and people-centred turn of museums dedicated to living heritage. The exhibition drew on the domestic, vernacular tradition of family albums, where a visual account of a related group is given in a printed book, but also played with the aristocratic tradition of painted portraits of the successors of an important family, conveying prestige and promoting descent. It represented the fado community as an extended "family," exhibited on the walls of the museum, presented as "their" house. I analyse how this exhibition conveyed symbolic meanings regarding the ideas of community, domesticity, fado as "ordinary heritage," and the museum as an inclusive space centred on people rather than objects. I observe how it created a sense of belonging and familiarity among fado actors and visitors, but as a counterpart, feelings of exclusion among those not selected to be part of the "family." Thus, the tensions and social issues at stake in experimental, inclusive displays of ICH are examined.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Pictured Democracies: Cultural Alternatives in a Post-chavéz Period

Gerardo Zavarce, Co-curator, Curatorial, El Anexo Arte Contemporáneo, Santo Domingo, Distrito Nacional, Dominican Republic

Andreina Fuentes, Creative Creator, The Inclusive Way

This paper explores the scope and possible meanings of an emergent cultural practice in the context of Venezuela's crisis in the post-Chávez period (2013-2018). We establish that a social movement finds, in emerging cultural practices, mechanisms to generate new forms of citizenship, and experiences of social renewal. This creates new spaces for culture development as a consequence. These practices represent a diverse agenda of civic demands aimed at strengthening the democratic space altered and threatened by totalitarian forms of power. We are interested in highlighting the role of artistic practices as a form of citizenship and active protest. It is imperative that we begin to notice as city and its public spaces - including the museum outside of the museum as "museotopia" - transform into common ground for democratic experiences.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

The Concept of PlazaMuseum: Redefining Exhibition and Museum Roles Around Local Treasures and People

Árpád Bebes, Ethnographer, Museologist, Dr. Batthyány-Strattmann László Múzeum, Körmendi Kulturális Központ Muzeum és Könyvtár, Körmend, Hungary

PlazaMuseum (Piazza) refers to a communal exhibition space, which encourages simple leisure time in the everyday separating itself from the general information-focused museum trends of dialog, ideologies, and teaching. It helps connect the local community by intriguing them, thus creating a more appealing museum sphere for a wider audience. We ask: Is it necessary to guide visitors, or actively teach them? How can scientific museums become attractive to locals and/or for the disinterested audience? The basic attribute of PlazaMuseum is, that its exhibitions can function as an everyday space, where one can enter without the need for discourse and seeking knowledge, purely for the sake of spending leisure time and it is enjoyable with minimal interaction. This exhibit area rejects the idea that the museum and museologists must present its own ideologies, and teach its audience. It does not try to have a dialog with the visitor, or ask for their opinion, rather it creates an opportunity, a place ('plaza') for the audience to learn relying on human curiosity and its need for exploration. In this study, I explore a theory, which focuses on the more passive strolling type of visitors and local communities and their connection to local treasures.

Collections

Thursday, 6 September	
14:10-15:25	PARALLEL SESSIONS
Room 4	<p>Global Links</p> <p>Timbuktu in Mississippi: Representation and Reception of the Islamic Arts in the Deep South David Davis, Associate Professor, Millsaps College, Jackson, United States The first, and probably only, privately-funded museum in the United States dedicated solely to the arts and culture of the Islamic world was founded in Jackson, Mississippi. The International Museum of Muslim Cultures opened its doors in 2001 and has welcomed almost 10,000 visitors annually from all over the world since that date and has hosted two major exhibits, “Islamic Moorish Spain” and “Legacy of Timbuktu.” This paper explores the powerful impact this small museum has had on the local and regional community located “in the heart of Dixie.” Using the concept of the museum as shared social action, and not just an environment to be experienced, I argue that a well-designed and thoughtfully-curated museum presentation of the arts of the Islamic world can address cultural prejudices and result in transformative social action. A visual, aural, and tactile encounter with calligraphy, architecture, music, and the decorative arts can be more powerful than a fiery sermon; more persuasive than a religious debate. What is at work here is the dynamic interaction of past, present, and future. The museum was founded by shared social action in the present (the creation of the museum), to convey a representation and celebration of the products of past social action (the creation of the Islamic arts in Timbuktu), in order to motivate and inspire contemporary and future transformative social action. <i>Representations</i></p> <p>Constructing National Identity and Curating Difficult Knowledge at the New Canadian Museum for Human Rights Stephanie Anderson, University of Pennsylvania, Philadelphia, United States The curatorial function of the relatively new human rights museum is to act as an intermediary between past atrocity and present social justice. However, as entrusted agencies of the state, national museums function as authorities on history through selective recollections that strategically define the parameters of their nations and citizenry. Through the analysis of the exhibits Migrant Farm Workers and Human Rights and Chinese Canadians and Immigration Policy at the newly inaugurated Canadian Museum for Human Rights, this paper explores how museums act as sites of historical consciousness through narratives that convey past, present and future visions of nationhood. It illustrates a new research approach that problematizes state visions that exclude or silence particular individual, or group identities, and offers insights into the practice and implications of Simon’s notion of a curatorial pedagogy of difficult knowledge. This work is pertinent not only to museum studies, but also more generally to the fields of public history and critical heritage studies. <i>Representations</i></p> <p>Orientation and Orientations: Contextualizing the Veramin Mihrab at Shangri La Leslee Michelsen, Shangri La Museum of Islamic Art, Culture & Design (Doris Duke Foundation for Islamic Art), Honolulu, HI, United States A celebrated lusterware mihrab (prayer niche) has been part of the collection on display at the Shangri La Museum of Islamic Art, Culture + Design since its opening as a public institution in 2002. It is one of six surviving luster mihrabs made during the Ilkhanid period, and one of only two outside Iran. Originally, the mihrab - dated Sha’ban 663 AH (May 1265 CE) and signed by its maker ‘Ali ibn Muhammad ibn Abi Tahir - was located in the shrine of Imamzada Yahya in Veramin, Iran on the qibla wall indicating the direction of Mecca. This mihrab was acquired by Doris Duke from Hagop Kevorkian in 1940 and installed in her Honolulu home, orientated not toward Mecca but along an east-west axis. This paper will critically examine the shifting contextualization and interpretation of the artwork as it moved from sacred to secular environments, and between public and private spaces. How does the museum present additional layers of information about these changing cultural dialogues to visitors? How can the museum both hold space for the visitor’s multisensory appreciation of the work, while allowing space for critical dialogue surrounding the removal and - arguably - decontextualization of a sacred object? <i>Collections</i></p>

NaFiM Film Museum Project: Taking Part in Exploring the History of the Film Medium

Jakub Jiříš, Charles University of Prague, Prague, Czech Republic, Czech Republic

The interactive film museum project NaFiM offers a unique space to test the interface through which a visitor actively learns from an exhibition approached as a structure of cognitive stimuli. The method of constructive communication enables visitors to learn through their experiences, encouraging them to actively make associations in order to critically reflect on the film medium and its history. The concept of such a film museum is being continuously tested through a series of short-term film exhibitions, which are being developed with the active participation of audience members, educators, and school groups. The project creates an active space where visitors can directly experience how the film medium is changing its form and functions and the ways it addresses its audience. This way of presenting film history, provoking insight and reflection in its visitors, is vastly different to the traditional collection displays and spectacular form of postmodern film museums, whose effect is limited to visual perception without true engagement or educative stimulation. The designer Tina Roppola writes about "transactional exchange" between an engaged visitor and the knowledge that a museum exposition orchestrates. The physical space of the museum is then a specific medium for dynamic experience through which the visitor enters the cognitive process. NaFiM project applies this concept of transaction in order to guide the visitor to individual reflections of history which will be demonstrated on a communication scheme of a installation focused on Czechoslovak cinema in the era of Stalinism.

Visitors

Activating Diversity and Inclusion: A Blueprint by The Museum Foundation - Fashion Museum, Photo Museum and DIVA in Antwerp

Ama Koranteng-Kumi, Diversity & Inclusion advisor, Policy, De Museumstichting, Antwerpen, Belgium

The Fashion Museum, the Photo Museum, and DIVA are three museums in Antwerp that today are at the top of the Flemish museum landscape. As cultural heritage institutions our museums are collectors, keepers, and promoters of cultural heritage and faced with the challenge of sustainable development. This entails recognizing and promoting the diversity and cultural dynamics of cultural heritage. Also unlocking cultural heritage so it continues to have meaning and value today to diverse communities and that this can also be passed on to the next generations. How to become inclusive museums – connecting and engaging more diverse audiences in all levels of our museums is a mission that evidently responds to the challenges of an urban and diversified society. Today, the question of audience development for our museums in Antwerp is more than relevant – it is in fact a necessity. The new patterns of super-diversity beg for a different understanding and new ways of audience development for cultural heritage institutions. Our vision is to give our museums a meaningful role in society that makes social, aesthetic and personal change possible. This means more critical reflective and active ways of dealing with (super) diversity in all parts of the organization and a stronger embedding of our museum activities in the 'urban fabric' of the city Antwerp. Our outlook on audience development is not solely about increasing the numbers of visitors, but it is about transforming our museums into spaces where people from all backgrounds have agency and representation.

Visitors

Simplified Language in Museums: Could It Lighten Cognitive Load in Audio Description for the Blind and Partially Sighted?

Celia Barnés Castaño, University of Granada, Granada, Spain

Monomodal access to visual information through the auditory channel can impose a greater cognitive load (CL) on blind or partially sighted museum visitors, given the lesser storage capacity of auditory memory and the sequential way in which mental images are created when the input is exclusively auditory. Museum audio description, conveying both visual information and specialized or semi-specialized knowledge, can lead to an even greater CL. We formulated the hypothesis that blind or partially sighted visitors create a more detailed mental image of museum objects and better access museum information when it is translated into an accessible language grounded on easy-read guidelines. However, such an AD might not meet receivers' expectations. In order to test these hypotheses, we conducted a mixed-method study, in which eight blind and partially sighted participants listened to a simplified AD based on easy-read guidelines and four to a non-simplified version. Recall and degree of adequacy and satisfaction were measured. We concluded that a simplified AD does not improve their mental image and understanding of the museum object and that it negatively influences participants' opinion on the AD. However, some participants' proposals along with data concerning the recall variable prove that AD can impose an excessive CL.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Thursday, 6 September	
14:10-15:25	PARALLEL SESSIONS
Room 6	<p>Hooray for Volunteers</p> <p>The Impact of Volunteer Motivation on Organizational Socialization for Volunteers in Heritage Tourism Sebastiaan Raymaekers, Conduct Officer, Oxford Brookes University, Oxford, United Kingdom This project explores the interaction of volunteer motivation and the process of organizational socialization (OS). This process of socialization is the process through which newcomers integrate into an existing body of “workers” and learn about the job, organizational values, required skills, and hierarchy and power relations on the work floor (Feldman, 1981, p. 3). The outcomes of OS have been identified to include retention, improved morale, lower turnover, improved skills and efficiency, and better service quality (Cooper-Thomas and Anderson, 2006). In recent years the area of applying classic human resource management to volunteers has become a focal point of research. The mixed results on the efficiency of classical HRM for volunteers has proposed that volunteer resource management (VRM) needs to adapt and complement classical HRM (Studer, 2016). More specifically the interaction of volunteer motivation and volunteer learning and volunteer socialization (VS) contexts have been under researched. By exploring these interactions, this project yields an improved understanding of the integration of volunteers and the integration of volunteers with paid employees. By improving socialization for volunteers, the organization can work towards adapting to volunteers and encourage positive volunteer integration. The benefits flowing from this project include practical recommendations for volunteer management and improved volunteer retention and satisfaction. The academic contributions focus on understanding the interaction of VS context and volunteer motivations to assess the effectiveness of Volunteer Socialization (VS) context for volunteers and developing a model for VS within a service sector context. <i>Visitors</i></p> <p>Sharing Experiences: Volunteer Motivation and Retention in an Art Museum Sarah Graves, Montgomery, AL, United States Volunteers are essential to the success of nonprofit organizations like museums. This research explores the motivation factors for volunteers in an art museum setting, in particular the individual motivations for remaining at an organization for a period of time not less than one year. This study examined the lived experiences of volunteers and how these experiences affected volunteer satisfaction and volunteer retention. This research examined the following as possible motivation factors: management, roles and responsibilities, initial motivations for volunteering, and types of satisfiers and dissatisfiers. The research utilized a phenomenological case study, first with a pilot study and followed up with a full case study, that employed mixed-methods to examine the research question: What is the relationship between volunteer experiences and volunteer satisfaction and retention in museums? In order to answer this question, the following sub-questions were examined: What are the factors that lead volunteers to join museums? What are the motivation factors that lead to volunteer retention? What are the factors that lead to volunteer dissatisfaction? and What is the relationship between factors of volunteer motivation for volunteering and retention. Increased understanding of volunteer motivation and factors of satisfaction or dissatisfaction may improve volunteer retention and increase the potential for future volunteers and volunteer programs. <i>Representations, 2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Challenging Narratives: Critical Docent Training in a Canadian Art Museum Emily Grace Keenlyside, Concordia University, Montreal, Canada In an art museum that actively promotes inclusion and wellness, how can we train docents to question dominant narratives and sensitize them to the ways in which their own lived experience shapes their engagement with artworks and museums — and consequently their dialogue with the groups they serve? This paper highlights efforts to introduce critical content into a skills-based training course for prospective volunteer guides in a major Canadian art museum. Over the course of 2017, artists, cultural workers, political activists, and select media challenged the dominant celebratory narrative of Canada’s 150th and Montreal’s 375th in order to underscore the ongoing colonial histories inherent in these anniversaries. Such was the context for revamping previous efforts to situate guiding within broader questions of representation and privilege. The author will describe a training workshop that introduces participants to key concepts such as cultural appropriation, decolonization, cultural literacy, and pluralism. She will also introduce early data findings, assessing the extent to which new guides remain cognizant of the concepts covered in training, welcome and integrate multiple narratives into their dialogues with visitors, use inclusive vocabulary, and choose to facilitate learning with artworks created by traditionally underrepresented artists. <i>Visitors</i></p>

Thursday, 6 September	
14:10-15:25	PARALLEL SESSIONS
Room 7	<p>Community and Culture</p> <p>What is Bristol Music?: Exhibiting Everyday Music Culture Rehan Hyder, University of the West of England, Bristol, United Kingdom The emergence of Bristol as one of the UKs most notable "music cities" around the turn of the century has been a key element in the rising profile of the largest city in the south-west of England. The rise of the so-called "Bristol Sound" has been key to the articulation of the city's musical identity and branding. Such attempts to define a regional music culture in this way are extremely contentious but have also been increasingly operationalized by official narratives and institutions to help promote Bristol's image as a "creative city." The curation of the "Bristol Music" exhibition at the city's MShed museum to be held during the summer of 2018 can be seen as the latest iteration of this narrative of local creativity based around the distinctiveness and edginess of Bristol's urban culture. As content developer on this project, the author explores how notions of everyday culture can be used to explore and disrupt existing mythologies around the distinct "branding" of music and locality. By focusing on the everyday experience of music culture, the exhibition will emphasise the importance of first-hand accounts of audiences and residents in the city in order to revisit and interrogate existing "official" narratives about the Bristol Sound. By reflecting on this emphasis on everyday experience, this paper explores how a focus on how self-expression and spatial exploration can help reveal the diverse and heterogeneous musical culture of the city. <i>Representations</i></p> <p>Contemporary Recognition of Cultural Diversity and the Treatment of Popular Culture Collections Vera Lucia Cardim Cerqueira, Universidade de São Paulo, São Paulo, Brazil Through the historic trajectory of the Brazilian collections belonging to the municipality of So Paulo, the replacement of the use of the concept of folklore for that of popular culture as well as alterations in the field of Museology were examined. For this purpose, the experiences that served as guidelines for Brazilian theorization in this field were analyzed, specifically the work of Georges Henri Rivire, the trajectory of the National Museum of Popular Arts and Traditions in Paris, and the idea of social museology. The conclusion of this study ascertains that there is an ambiguity between the treatment of the collections and the contemporary discourse in which cultural diversity is recognized and celebrated, even in specific public policies. This research confirms the hypothesis that, despite the establishment of new institutions, the process of valuing popular culture in places that house collections is characterized more by an appropriation and an alignment of discourse rather than by an effective rupture of boundaries or a reorganization of the field of work. <i>Collections</i></p> <p>From Everyday Objects to Craft and Territory Representatives: Collection's Acquisition of the Glass Museum of Bogotá (Meviso) Laura Moreno Barbosa, National University of Colombia, Bogotá, Colombia This paper exposes the process of acquisition of the Meviso's collection as a community museum in 2014, in which the glass masters and residents of the locality of San Cristóbal in Bogotá participated. For its realization the documentary collection of the museum was consulted and the pieces exhibited were observed. The collection's acquisition experience is unique because it was proposed as a strategy to involve the community in the creation of the museum. Each piece collected and exhibited gives an account of the glass craft related to the history of the participants and of the locality, in which factories of glass and other construction materials were developed to build the city. In this way, the ordinary or everyday objects sheltered in the museum acquire the role of intermediaries to convey the importance of this sector to the city, activate the glass craft knowledge to manufacture objects, exalt the work of those who practice the techniques, and encourage the transfer of knowledge to prevent its disappearance. <i>Collections</i></p>

Thursday, 6 September	
14:10-15:25	PARALLEL SESSIONS
Room 8	<p>Staffing Needs and Solutions</p> <p>Air Force Museums and Their Civilian Counterparts: Improving Both Sides of the Equation Corey Jane Christianson, Volunteer, Archives, South Dakota Air and Space Museum, Rapid City, South Dakota, United States The U.S. Air Force is a continuing entity in the fight for freedom across the world. It does its job the best way it knows how, and in the process, claims to celebrate heritage. The celebration of heritage does occur in some instances, but not to the extent or necessity that it should. Air Force-run museums lack the funding and organization that publicly-run museums utilize to thrive in society. In this study, surveys submitted to both military-run and publicly-run museums were gathered with the goal of identifying best practices for improving museum operations. Topics within the questionnaire included funding and artifact care as well as staffing. These questions directly relate to AFI 84-103, the regulations for the U.S. Air Force museum system. The surveys returned from the military-run museums indicated an extreme deficit with funding. The museums are understaffed and often the employees are not trained in museum sciences. This causes issues with the caring for artifacts, because a lack of training in the care of artifacts may lead to artifacts being mistreated, not purposely, but mistreated nonetheless. This paper discusses the necessary steps for the Air Force-run museums to take in order to better themselves by learning from publicly-run museums. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Career-oriented Training Courses for People with Intellectual Disabilities: The Garage Museum of Contemporary Art's Experience in Moscow, Russia Lada Talyzina, Inclusive Program Manager, Garage Museum of Contemporary Art, Moscow, Russian Federation The Garage Museum of Contemporary Art was founded in 2008. In 2015, Russia's first ever Inclusive Programs department was launched within the Museum. The main activity of the Garage's Inclusive Programs department is not limited to the transformation of existent events, it also focuses on the development of event formats for people with disabilities. This is how "The Museum Is Your Friend," a career-oriented training course for visitors with intellectual disabilities, was initiated by the Inclusive Programs team. Few people realize that a museum is not merely an exhibition venue, but a platform for education, socializing, and building skills for life. The structure of each training session includes introduction, review of the previous material, main theoretical block, training section, and casual discussion during tea-time. Transferring this project to the territory of a psychoneurological care home demanded significant changes in the course structure, which have allowed the participants to receive knowledge, bearing in mind their own experience of living in a closed state institution. Each of the courses were comprised of four classes, followed by the final stage featuring guided tours delivered by Garage specialists who spoke about their work in the Museum. For the Inclusive Programs department staff, the most important thing was to introduce the participants to the careers potentially available for people with intellectual disabilities. At the end of the course's first enrollment year, the students completed an internship at the Garage Archive and practiced their skills working as assistant educators at selected events for families and children. <i>Visitors</i></p>
15:25-15:40	Coffee Break
15:40-16:55	PARALLEL SESSIONS

Thursday, 6 September	
15:40-16:55	PARALLEL SESSIONS
Room 1	<p>Reframing</p> <p>Applying Studio Ceramic Practice to Constructions of Meaning in the Banal Object: Utilizing Collections as a Creative Tool</p> <p>Kate Wilson, Associate Lecturer, Ceramics, BSAD, Bath Spa University, Bath, Somerset, United Kingdom</p> <p>A physical creative response to "collections" through objectification of material culture theory can provide an alternative analysis to human object relationships, opening up new interpretations through ceramic studio practice. This paper examines how the culturally, deeply-embedded ceramic mug, reflective of individual and collective identity, can become a vehicle for emotional engagement and a material expression of the human condition. Using The Shepton Collection as a creative tool, comprised of 412 drink related vessels and representing over 200 years of mass produced pottery in the UK, the collection evidences the banal ceramic mug as an indicator of a locally cultivated preference and, more broadly, human/object relationships. The subsequent relational and comparative creative studio practice interrogates the social function of the banal ceramic mug in terms of celebration, commemoration, and remembrance in a contemporary context. Applying a theoretical multi-disciplinary approach to the practice, new meanings are explored using the mug form as a familiar construct, questioning the concept of function and value in post-structuralist terms. The meeting point between theory and practice is the handling and cataloguing of The Shepton Collection. Potentially incongruous, the vernacular of the industrially produced, appropriated by the studio practitioner in a "hand made" context, facilitates the examination of material objects through the application of a tripartite approach of cataloguing, theoretical analysis and practice, evidencing individual and collective cultural identity, ultimately expressed via new constructions of meaning, in this particular case, related to the ceramic mug.</p> <p><i>Collections</i></p>

Thursday, 6 September	
15:40-16:55	PARALLEL SESSIONS
Room 2	<p>Money Talk</p> <p>Museum Marketing: Impacts of Artificial Intelligence and Virtual Reality Urungu Akgul, Assistant Professor, Museum, Dokuz Eylul University, İZMİR, Buca, Turkey Sinem Kurtural, Masters Student, Museum Studies, Dokuz Eylul University, Bornova, Turkey</p> <p>Many museums are losing visitors around the world. Museums of the future focus heavily on the visitor experience. As a part of contemporary marketing strategy, museums are installing artificial intelligence and virtual reality for edutainment. In some museums, visitors are paying extra to get this experience. This study reviews this approach at Historium Bruges in Belgium. Possible suggestions for mixed reality installation in Izmir, Turkey are also considered.</p> <p><i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>An Index of Comprehensive Collections Care Practice Lesley Langa, President and CEO, NovaKultura Consulting, Takoma Park, United States</p> <p>Collections care is a coordinated practice of several functions within memory institutions to help preserve collections items. It includes conservation alongside many other responsibilities like security, funding, making digital surrogates, and more. In theory, any institution with a collection that performs these responsibilities - regardless of staff size, location, or conservation practice - should be able to perform them well for their own needs. This study tests that theory by analyzing data from 1,714 U.S. collections-based institutions on their practices. Results generate an index score per institution. Like other indices such as the Consumer Price Index, several key indicators of practices are added to a composite score and assigned to each institution in the study. Then scores are ranked and assessed by institutional characteristics. Do large organizations rank higher than small ones? Are museums outperforming libraries? These types of assumptions are included in the analysis and discussion of the final results.</p> <p><i>Collections</i></p>

An Alternative Approach to Safeguarding Intangible Cultural Heritage: The Case of the Museu do Fado, Lisbon

Alix Ferrer-Yulfo, Teaching Assistant, School of Arts and Cultures, Newcastle University, Newcastle, United Kingdom

It has been argued that since the adoption of UNESCO's 2003 "Convention for the Safeguarding of the Intangible Cultural Heritage" scholars have examined how museums have been integrating ICH into their work, at times through the use of "new museological" approaches. It has also been noted that most of this research has focused on already-established museums and their strategies for adapting their work to accommodate the distinct qualities inherent to ICH. For this reason, it is suggested that examining museums whose "content" is an ICH element by UNESCO standards can illustrate alternative approaches to working with ICH, as well as allow certain expert statements to be contested. This paper addresses part of a larger research project focusing on traditional performing arts museums and the safeguarding of ICH. In this case, the Museu do Fado in Lisbon is examined and presented. The museum is at the centre of Portugal's safeguarding initiatives and it is responsible for implementing the Safeguarding Plan submitted to UNESCO. Accordingly, the Museum's strategic points for safeguarding fado will be discussed, revealing the strong relationships between the museum and the fado community and leading us to consider the Museum as representing an additional alternative within "new museological" approaches.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Heritage Education Multiperspectivity Matrix

Paul Janssenswillen, University of Antwerp, Antwerp, Flanders, Belgium

This paper discusses an instrument for the screening of program sets for heritage education putting the focus on multiperspectivity. It contributes to the need of a sustainable cooperation between formal education and institutions of heritage education. In a society with increasing diversity it appeals to multiperspectivity by bringing up perspectives of different ethnic-cultural groups, also those of less visible ones. The Heritage Education Multiperspectivity Matrix (HEM-matrix v1.0) is based first of all on the core objectives of history education, in particular historical thinking, and secondly on "Culture in the Mirror" an application of the theory of culture of Barend van Heusden to the Flemish context. Starting from solid theory a blueprint of the matrix was established and critically altered by experts. Further it was tested for screening existing program sets for heritage education. In an next phase the matrix will be validated as a design instrument, that's why we name the presented version of the matrix v1.0. Opportunities and limitations of the instrument are discussed.

Representations

Researching Sustainability in Community-based Museums: A Case Study of Chile's Los Rios Museum Network

Karin Weil, Universidad Austral de Chile, Valdivia, Chile

Barbara Elmudesi, Universidad Austral de Chile, Valdivia, Chile

Since 2012, the Los Rios region in Chile has its own Museum Network, which collaborates sharing experiences, resources, and ideas in order to strengthen, promote, and disseminate in an associative way, the cultural and natural heritage of the Los Rios Region. As part of "EU LAC: Museums and Communities" project--funded by the European Union's Horizon 2020 Research and innovation programme, the Museological Office at Universidad Austral de Chile is researching the network's community-based museums in order to understand their sustainability concepts and practices in areas such as management, collections, staff, and community engagement. This paper both systematize and analyze the results gathered for five museums by an interdisciplinary team, advised by an expert committee, that designed and implemented methodologies and research tools relevant to the diversity of museums involved in the case studies, aiming to be able to make sustainability recommendation useful for community-based small and medium museums.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

What Is the Reach of Your Red Carpet?: Improving Visitor Satisfaction and Revenue in Museums Through Access Communication and Hospitality Services

Johan Kaspers, CEO, Brederode Leisure Consultancy, Dodewaard, Netherlands

More satisfied visitors, higher turnover in cafés and shops, less visitors in traffic jams, and extra income from travel services are some of the aims of a mobility program in The Netherlands set up to help museums and leisure locations enhance the hospitality of their access. By extending the red carpet, mobility management becomes enjoyable and rewarding. In the smart travel program 'Hospitality Accessibility' simple solutions are collected and shared among participating organisations. A central theme is that the success of the organisations involved decreases from dissatisfaction caused by insufficient information, bad accessibility and other mobility issues. Focus is on mobility information, access to public transport, signage towards and inside the museum and many other transport and hospitality issues. Improvements lead to higher general visitor satisfaction, more time to enjoy the museum and spend money, higher numbers of returning visitors, better word-of-mouth advertising and more positive social media reviews. Some participants include Holland Open Air Museum Arnhem, Dutch Design Week, Ontdekfabriek Eindhoven, and museum Catharijneconvent Utrecht. We will show examples and best practices that can be applied immediately so attendees can roll out the red carpet of their museum upon returning home.

Visitors

Interactive and Accessible Guides for Cultural Tourism: The Alhambra and Generalife Experience

Marta García Muñoz Domínguez, GVAM, Madrid, Spain

Since 2013, GVAM has been developing apps for visiting museums and cities including accessible resources for people with disabilities (sensorial disabilities and people with reduced mobility). This solution is consolidated and implemented in the Spanish market through fifteen apps within the World Heritage Cities Group and several interactive guides for museums and national monuments: the Alhambra and the Generalife monumental complex, seven "Royal Sites" managed by Patrimonio Nacional (National Heritage institution), five museums managed by the Spanish Ministry of Culture, or the National Museum of Art of Catalonia. Through the "GStats" tool we study the use of these applications, analyzing data such as the percentage of activation of accessibility resources (subtitles, sign language audio description), the average viewing time of each point of interest, the location from which users access each content, etc., as well as the satisfaction of visitors with and without disabilities. Currently, we are in the process of updating and improving these cultural apps, with new features and tourist services that allow integrating the accessible culture in the touristic promotion. Within "the inclusive museum" framework of the congress, we want to share the results of this work, analyze it, and show or teach how to use the tools at our disposal to guarantee the access to our heritage for people with functional diversity.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Thursday, 6 September	
15:40-16:55	PARALLEL SESSIONS
Room 5	<p>History Reconsidered</p> <p>Destabilizing the Master Narrative of ANZAC: A Painterly Investigation of Memory and Memorializing at the Australian War Memorial Michael Nay, Sessional Academic, University of Tasmania, Hobart, Australia The focus museum for this paper is the Australian War Memorial (AWM) located in Canberra, Australia's national capital. The museum wing is currently featuring a centenary exhibition commemorating Australia's involvement in the Great War (GW) of 1914-1918. In the 100 years since the GW, a dominant narrative of post-colonial Australian heritage has developed concerning archetypal Australian traits. What is referred to as the "ANZAC Myth," has been constructed and perpetuated around particular characteristics of Australia's fighting forces (AIF) from that war. These include resourcefulness, durability, larrikinism, and "mateship" as defined by the instigator of this myth, Charles Bean. He is single-handedly responsible for the official War History of the AIF and the collection of GW material for the museum. He was the visionary of the memorial and considered by many as having a spiritual custodianship of the site to this day. In my paper I discuss the implication of a perceived colonial inferiority in the construction of the myth/legend heritage. I introduce a counter narrative that includes ex-centric figures for a changing conception of this heritage and I address how my practice as a visual artist within a PhD investigation is contributing to a parallel museum. <i>Collections</i></p> <p>Look Again!: Recontextualization in the Exhibition "Blind Spots. Images of the Danish West Indies Colony" Sarah Giersing, Research Librarian, Curator, The National Museum of Photography, Royal Danish Library, Copenhagen, Denmark "Amnesia," "ignorance," and "selective remembrance" have been often-used terms when discussing national memory discourses on Denmark's colonial history in the Global South and involvement in the transatlantic enslavement trade. To investigate this, a large exhibition about the former Danish West Indies, now the US Virgin Islands, was organized in the Royal Danish Library in 2017. This exhibition presented diverse visual artefacts such as maps, paintings, book illustrations, and photographs all found in Danish collections today. The historical power structures endure in the material frameworks of the national collections, and the images of the former Danish colony were all created by Europeans and thus represent the view of the colonizers only. The curators faced the challenge of drawing the visitors' attention to how the colonial images-on-display work through specific visual tropes and stereotypes, and to what aspects of history they have left out. Three strategies were employed to include contesting perspectives: A collaborative sound intervention designed to bring out emotional responses, a web-based tool to remix historical photographs, and contemporary artworks by Danish and Cruzian artists engaged in critique of colonial representation. This paper explores how these three strategies could recontextualize the colonial images in the exhibition. <i>Collections</i></p> <p>(Re)visiting the Past: Subjectivities, Encounters, and Engagements at the Aljube Museum Joana Miguel Almeida, PhD Candidate, Anthropology: Politics and Displays of Culture and Museology, CRIA/ISCTE-IUL/FCSH-NOVA, Lisbon, Portugal This paper is part of an ongoing doctoral research taking place in the Programme of Anthropology: Politics and Displays of Culture and Museology in Portugal. My current research reflects on the processes of musealization, appropriation and re-qualification of a set of symbolic sites of the former portuguese dictatorship (1926-1974). For this specific paper, I intend to reflect on the fieldwork done at the Aljube Museum – Resistance and Freedom opened in Lisbon in the year of 2015, a musealized former political prison which reflects on the portuguese dictatorship and its resistance. During fieldwork, I attended more than two dozens of guided visits and interviewed, afterwards, a group of different visitors (as well as, at a different time, a group of former political prisoners of that same site and members of civic associations of preservation of memory). Therefore, this discussion reflects on the engagement, emotions, discourses, and subjective perceptions related to the visit of this site and to the heritage-making processes – or their absences – of this recent past. <i>Visitors</i></p>

Thursday, 6 September	
15:40-16:55	PARALLEL SESSIONS
Room 6	<p>Increasing Impact</p> <p>Van Gogh Connects: Engaging Immigrant Communities with the Museum Marjelle Vermeulen, Erasmus Universiteit, Rotterdam, Netherlands Filip Vermeulen, Erasmus School of History, Culture and Communication, Rotterdam, Netherlands Karen Maas, Erasmus University, Rotterdam, Netherlands Martin Van Engel, Van Gogh Museum, Amsterdam, Netherlands Marthe De Vet, Van Gogh Museum, Amsterdam, Netherlands</p> <p>The Van Gogh Museum (VGM) in Amsterdam, the Netherlands, is highly aware of their limited visitor diversity. In this light, in April 2017 VGM launched the program “Van Gogh Connects” to learn how to become more relevant for eight- to thirty-year-old Amsterdam residents with Surinamese, Turkish, Antillian, and Moroccan roots. The approach is to learn in an iterative process with the audience through a series of pilots and impact research how to become more relevant to this audience (VGM, 2017). With this program, VGM wants to strengthen its legitimacy and make a valuable contribution to society. Based on a mixed method approach, we want to analyse if and how interventions within this program of VGM indeed impact young people with a migration background. Based on a mixed methods approach, which exists of both a quantitative empirical impact measurement and a qualitative analysis of focus groups, we are able to test if engagement with the museum impacts the beneficiaries. Moreover, the qualitative analysis of focus groups enables us also to understand how the program contributes to the intended impacts. Not only does this paper provide insight in the potential of museums to be inclusive and the interventions museums can execute in order to achieve this, this contribution also bridges another important research gap: we try to enlighten the social value of cultural participation.</p> <p><i>Visitors</i></p> <p>Forcing Representation: How an Encyclopedia Museum Selects Nine Artworks to Represent Its Collection Kelly McHugh, Producer, Experience Design, Art Institute of Chicago, Chicago, United States</p> <p>How do you create connections in your collection between time, place, and gender when you work at an encyclopedic museum? In 2016, the Art Institute of Chicago received a grant to produce a short video series that visually explained critical analysis terms through the lens of artworks in our collection. The catch? We had to chose three works per video that were representative of our collection's diversity through time, geography, medium, and maker. With over 300,000 works in our collection and only a handful of works allowed for selection, we needed to think strategically about the works we selected. This exploration runs through the criteria we determined to help pick artworks, the challenges in selecting works, and how we created unique connections across works that seemingly had nothing in common.</p> <p><i>Representations</i></p>

Thursday, 6 September	
15:40-16:55	PARALLEL SESSIONS
Room 7	<p>Our Queer World</p> <p>Queering Curatorial Practice: Rethinking LGBTIQ+ Inclusion Nikki Sullivan, Migration Museum, Adelaide, Australia This paper takes as its starting point three claims commonly found in contemporary museological literature. The first is that museums are both shaped by and shape the socio-political landscapes in which they operate, and are thus implicated in systems of power and privilege. The second is that despite growing sectoral concerns around inclusion, lesbian, gay, bisexual, transgender, intersex, and queer (LGBTIQ+) his/stories and lives continue to be largely absent in museums internationally, and this negatively impacts LGBTIQ+ identified people, their families and allies in a wide range of ways. The third is that museums can, and I contend, should, be active participants in the articulation of critically engaged and socially transformative ways of seeing, knowing, being, doing. Moving beyond the kinds of approaches offered by social inclusion and human rights frameworks, this paper elaborates a "queering" of contemporary curatorial practices, the often invisible assumptions that inform them, and the ethico-political effects they produce. <i>Collections</i></p> <p>How Queer Are "Queer" Exhibitions?: Practicing Queer Theory within the Museum Erica Robenalt, Teaching Assistant, Media, Culture, Heritage, Newcastle University, Newcastle, United Kingdom There has been much progress in recent years towards the frequency with which museums tell LGBTQ+ histories. However, is inclusion enough, or should the institution also focus on the theoretical nature of queer? That is, beyond representation of queer stories in the museum, should one queerly collect, curate, and display queer objects as well? Looking at museum exhibitions through the lens of queer futurity (particularly through the framework of JE Muñoz's 2009 work), this paper looks beyond mere representation within the museum space to understand how both the museum and its visitors can be jolted or seduced by the queer lens. Taking examples from various exhibitions hosted in the UK in 2017 (for example, Tate Britain's "Queer British Art 1861-1967"), this paper examines how museums used the word queer, what affect it had on the public, and if or how the exhibitions could be considered queer beyond their content. Through personal interviews with curators and museum staff and exhibition display and catalogue analysis this paper addresses how it is possible for queer to nestle within the museum framework. It will be considered how—if queer practice is resistant, rebellious, constantly seeking change and distinction from societal norms—can it sit comfortably (or uncomfortably) in a museum seeking inclusion, a museum with a desire to create an open, safe space for everyone? Further, this paper questions whether one can memorialise queer and tell queer stories within an objectively traditional institutional space. <i>Representations</i></p>

Thursday, 6 September	
15:40-16:55	PARALLEL SESSIONS
Room 8	Innovation Showcase Detective Art Program: Inclusive Reality in the Museum of Fine Arts of Asturias Rosa de los Ángeles Fernández Lagar, Directora y especialista en autismo., Dirección, intervención y terapias., Entramados centro psicopedagógico, Oviedo, Asturias, Spain The Museum of Arts of Asturias offers the social and cultural framework for the artistic program: Art Detectives, created by Rosa Ángeles Fernández Lagar (Gey Lagar). This program consists of guided visits to the Museum for children with autism accompanied by other children and their families. After the visit a creative proposal is made in the workshop of the Museum to capture creativity or activate it in an activity related to the theme of the session. All this is done with a clear structure, information through visual supports, visual materials for investigators to investigate. Be part of this professional experience with the person who imparts it as a generator of inclusive programs in natural contexts: Rosa Ángeles Fernández Lagar, graduate in Art History from the University of Oviedo and a specialist in Autism Spectrum Disorder at the University of Alcalá de Henares, as she develops her professional life in direct intervention and workshops with people with autism, as well as promoting activities, workshops, and inclusive programs. During the development of Art Detectives, inclusive synergies have been generated among the museum staff, among the coinciding visitors in time and rooms with the children and among the participants of the program. The access to the museum space has been enhanced to families who did not know the possibility of living a visual and creative experience with maximum understanding and respect. And it has encouraged that families to continue visiting other museums. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i> InquiRing: Create Your Own Museum Experience Pat Villeneuve, Florida State University, Tallahassee, FL, United States The InquiRing is an inclusive, hand-held gallery tool with a menu of options that visitors may use to create their own museum experiences. As the name implies, it is based in inquiry with a constructivist orientation that encourages visitors to generate personally relevant meanings in the museum (Villeneuve & Love, 2007). The presentation will address inquiry, share a range of questions for visitors, and discuss multiple uses of the affordable, low-tech tool. <i>Visitors</i>
16:55-18:25	Welcome Reception

Friday, 7 September	
08:30-09:00	Conference Registration Desk Open
09:00-09:15	Daily Update—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, USA
09:15-09:45	Plenary Session—Lourdes López, Communication Technician, Parque de las Ciencias, Granada, Spain
	The Parque de las Ciencias, a Meeting Place for Everyone and Everything.
09:45-10:15	Garden Conversation & Coffee Break
10:15-11:55	PARALLEL SESSIONS

Friday, 7 September	
10:15-11:55	PARALLEL SESSIONS
Room 1	<p>Community Engagement</p> <p>Art Therapy and the Humanist Museum: The Montreal Museum of Fine Arts' Art Therapy Programme Stephen Legari, Programme Officer - Art Therapy, Department of Education and Wellness, Montreal Museum of Fine Arts, Montreal, Canada In April 2017, the Montreal Museum of Fine Arts launched a comprehensive art therapy programme. The programme in its current capacity includes a full-time art therapist, several art therapy groups with partnering organizations and clinics, an internship training programme, several research projects, and a free access open studio - The Art Hive. This paper will report on the near two decades of community outreach initiatives that gave birth to the art therapy programme and the range of projects realized in its first year, with an eye towards future innovation. With the largest amount of sq metres dedicated to education and well-being in a North American museum, the impact of physical space, accessibility, and philanthropy at the MMFA will also be explored. We will also highlight how the notions of wellness and inclusivity have evolved and undergone reconsideration within the Museum's Department of Education and Wellness and how art therapy as a profession finds expanded definition within the museum milieu. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Bringing the "Health Is a Human Right" Exhibit to Georgia State University: Bridging Government and Academia to Address Complex Questions of Race and Health Equity Stacie Kershner, Georgia State University, Atlanta, United States Kim Ramsey White, Director Bachelor of Science in Public Health, School of Public Health, Georgia State University, Atlanta, GA, United States In 2013-14, the David J. Sencer CDC Museum at the Centers for Disease Control and Prevention designed and hosted the temporary exhibit "Health is a Human Right: Race and Place in America." Through photographs and documents, the exhibit examines historic challenges of the past 120 years in achieving health equity in the U.S. and explores "race and place" as social determinants of health. At the exhibit's end, faculty at Georgia State University reached out to the CDC to explore how to extend this impactful exhibit. Through a unique collaboration, Georgia State now serves as the permanent home for the exhibit which has been adapted to its new location and purpose. This paper describes the building of a relationship between a federal agency with a Smithsonian-affiliated museum and a state university with a focus on reaching diverse populations in an urban environment. The author shares the interdisciplinary nature of the exhibit, benefits for faculty, students and the public, incorporation of the exhibit into coursework and discussion, development of an online digital version of the exhibit for accessibility beyond the metro Atlanta area, and sustainability and growth of the exhibit over time. "Health is a Human Right" at Georgia State University is made possible by a donation from the David J. Sencer CDC Museum, Centers for Disease Control and Prevention, and is supported by the National Library of Medicine, National Institutes of Health under a cooperative agreement with the University of Maryland Health Sciences and Human Services Library. <i>Representations</i></p> <p>In Touch with Culture: Inclusive Engagement in Museums for Children with Visual Impairment in Mainstream Schools Clare Coleman, Sackler Learning Officer EYs to KS2, Learning Team, The Ashmolean Museum of Art and Archaeology, Oxford, United Kingdom Early in my career I worked in Social Services with hearing and visually impaired people. It was often said that being deaf can cut you off from people but being blind can cut you off from beautiful things. So, when I started working in museums I was determined to find ways of making paintings and objects accessible for all. In my role as Learning Officer for primary schools (ages 4 - 11) at the Ashmolean Museum of Art and Archaeology in Oxford, I have experimented with different materials and techniques to create inclusive sessions for children with visual impairment. This paper explores touch and inquiry based learning, which helps all children to understand objects and paintings. In all our taught gallery workshops children either handle original artefacts, replicas, or 3D printed items. The addition of visual description, raised images, smells, sounds, drama and tactile art activities facilitate inclusion for visually impaired children. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Towards a Gameful Museum: Empowering Museum Professionals Via Playing and Making Games Daniela De Angeli, University of Bath, Bath, United Kingdom Digital technologies are part of our everyday lives, affecting how people communicate and perceive the world, and prompting museums into rethinking their exhibitions in order to stay relevant and drive visits. In particular, games have acquired a key role in contemporary society, so many believe they should be included in exhibitions in order to attract new audiences, educate, and engage the public. However, museum professionals often struggle to approach new interactive narratives and may lack technical experience, which translates in pre-conceptions and skepticism towards digital technology and games. Moreover, the use of games in museums is generally limited to educational purposes and to engage with younger audiences, while games have been successfully used in other fields both as a co-design technique and as a method to collect data from and about players. Games are also a global phenomenon that interests a diverse range of users: male and females, of all ages, and across many different countries. In this study, I have investigated game play and game creation as a participatory method to empower museum professionals and support the design of new interactive experiences. I have involved museum professionals in both making and playing games. Drawing from my experience, I suggest that game-based activities can promote creativity, problem solving, dialogue, and social interaction. In particular, game making can provide museum professionals with a better understanding of what a game is and how it can be developed while playing games can facilitate the design of new narratives. <i>Collections</i></p>

Friday, 7 September	
10:15-11:55	PARALLEL SESSIONS
Room 2	<p>Whose Voice?</p> <p>“Rediscovering an American Community of Color”: A Case Study of the Challenges of Inclusivity Janette Thomas Greenwood, Clark University, Worcester, United States Nancy Kathryn Burns, Worcester Art Museum, Worcester, United States “Rediscovering an American Community of Color: The Photographs of William Bullard, 1897-1917,” opened at the Worcester (Massachusetts) Art Museum in October 2017. Featuring over eighty recently-discovered portraits of African Americans and Native Americans, taken by a white photographer, this exhibition created numerous challenges and offers an especially valuable case study through which to explore issues of inclusivity. Co-curators Nancy Kathryn Burns and Janette Thomas Greenwood will discuss their experiences overcoming the historical mistrust of the museum among local people of color, incorporating the community as stakeholders in the exhibition, including the voices of family members whose ancestors were represented in the exhibition, and developing a website to incorporate a new technological platform, allowing the content of exhibition to have a life beyond the walls of the museum and establish an ongoing connection to the community. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Playful Inclusion and Emancipatory Practices: Enhancing Life Experience Narratives in Exhibition-oriented Workshops Katarzyna Wolanik Boström, senior lecturer, researcher, Umea university, Umea, Sweden This paper discusses museum practices aiming at new forms of engagement, inclusion, and social emancipation of visitors by enhancing interactions between current exhibitions and the visitors' own life experiences, expressed in narratives. The point of departure is a series of workshops at the regional Västerbottens Museum's (Umea, Sweden), investigated with ethnographic methods, including participant observation, conversations, and in-depth interview. Regional museums are traditionally repositories of canonical culture and historical knowledge, but in Västerbottens Museum, there is a pronounced shift towards "narrative" as a crucial and omnipresent human practice, with deeper political and ideological significances. Reaching little represented and seldom participating groups lie at the very heart of the museum's pedagogical stance and activities. The creative, life-narrative workshops are explicitly conveying a wish for combining traditional exhibitions with more interactive engagement from the visitors to create their own meanings. A policy is to offer two to three hours day-time workshops in order to reach people who do not usually attend exhibitions, e.g. unemployed, retired, on disability pensions, etc. The workshops are even offered in cross connections with educational institutions, to school classes and courses for recently arrived migrants. The visitors are, in playful and respectful forms, given the task to use their own life experiences to tell stories, "real," semi-fictional, or poetic, in interaction with an exhibition. They engage in a non-prestigious, exhibition-inspired narrating with a self-biographical basis and personal reflections. The aim is thus not only speaking "to" but also "with" the visitors, and to listen respectfully. <i>Representations</i></p> <p>English As An International Language On Museum Websites: How Readable And Accessible Can It Be To A Multicultural Audience? Chiara Bartolini, PhD student, Department of Interpreting and Translation, University of Bologna, Cesena, Italy Museums strive to be a platform open to multilingual audiences, both to accommodate international tourism and to situate themselves in a linguistically diverse society. In this scenario, the web may be an ideal medium to promote collections and activities more broadly and reach new, diverse audiences. European university museums mainly use English on their institutional websites to engage with an international audience and the content provided in English is expected to cater to a culturally-unspecified readership. A question arises on the extent to which those materials “translate” for and are felt as readable and “inclusive” by a broad range of users, including people who may not consider English their first language. Although a large body of literature has investigated communication on the web focusing on how to improve readability, little research has considered how to make online texts in English readable, accessible, and appealing to a multicultural audience. This study seeks to investigate how university museums in Europe use the English language on their websites to cater to audiences with different language skills. First, semi-structured interviews with some members of the staff of a selection of museums reveal processes and strategies behind the production of website texts in English. Second, a sample of texts are analysed by drawing on readability and web writing theories. Results provide insights on the extent to which monolingual online texts are written to be appropriate and appealing to a diversified multilingual audience. <i>Visitors</i></p> <p>La Ronda: Voicing Assonant Expressions of Genízaro indigeneity at the Smithsonian Gregorio Gonzales, University of California President's Postdoctoral Fellow, Anthropology, University of California, Santa Barbara, Santa Barbara, United States Leading to the Smithsonian's institution-wide celebration of Christopher Columbus's fortuitous face-planting into the Western hemisphere, curators and administrators at the institution's National Museum of American History sought to develop an exhibit capable of representing the State of New Mexico as an ideal space for subsuming the histories and legacies of Spanish colonialism and Indigenous peoplehood into a distinctly American narrative. Museum staffers in Washington indeed worked diligently to narrate this national imaginary wherein the cultural persistence of non-white societies could be effectively communicate American values of cultural diversity, pluralism, and tolerance to an increasingly diverse U.S. public. Utilizing Pueblo Indian and nuevomexicano cultural patrimonies as the representational arbiters for this project, curators were equally forced to qualify these pre-American cultural histories and legacies with their historical, political, social, and cultural complexities. Like their counterparts in the private sector, Smithsonian cultural policymakers would ultimately outsource this intellectual labor by contracting local consultants to collect cultural materials and memories from their own communities. Ironically, it would be one of these cultural fieldworkers who consistently undermined the exhibit's conceptual integrity by purposefully injecting nonrecognized Indigenous - in this case, Genízaro--perspectives into his work for the Smithsonian. It is with this body of knowledge which this paper intends to think with to consider both the pitfalls and possibilities of museological, archival, and ethnographic methods in relation to Genízaro modes of knowledge acquisition, production, and dissemination which manifest within the very spaces where they should not, but do nonetheless. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Plotting Heritage?: The MAS as Museum in the Urban Space

Sofie De Ruysser, Consultant Strategy and Policy, MAS, Antwerpen, Belgium

The museum in the twenty-first century is no longer the sole owner of a 'heritage plot'. It does not write the storylines by itself anymore, nor is it the only finding place for heritage. The museum is one node in a network of heritage plots, even more so in the urban space. The MAS is a museum located in the superdiverse city of Antwerp. It cherishes about 500,000 objects coming from around the world. The museum aims to be a ground-breaking museum on connectedness. It can choose from an array of ways to achieve that. This paper addresses three of these, each illustrated by a case. Firstly, the museum has a playing field beyond its exhibition halls. Both in activities it develops and hosts, as in the (side-)effects of participation, the MAS increases 'heritage experiences'. The exhibition and program of 'Antwerp la Carte' is a demonstration of this approach. Secondly, the growing attention for intangible heritage enlarges the layers of objects' meaning. Elementary are the connoisseurs with different backgrounds and types of expertise. The exhibition of 'Holy Places' engaged with religious communities in Antwerp, which instigated more than one process of growing awareness. Thirdly, the participatory attitude and strategies open up the museum work to new audiences. Both the 'Corner Shop' as 'Holy Places' already demonstrate the impact of collaboration with volunteers, communities and experience experts. 'Instinct' is a further example: it is the first fully co-creative exhibition by MAS in Young Hands, the museum's team of young volunteers.

*Representations***Marking the Multivalent Nature of Heritage in Museum Exhibitions: Dialogical Approaches and Inclusive Collaborations**

Stephanie Machabee, Yale University, New Haven, United States

Informed by James Clifford's conceptualization of museums as "contact zones," this paper argues that heritage objects, which bear witness to a complex web of histories, encounters, and dissenting meanings, should be understood in a similar light. Using the Curator's Choice Case I co-designed at the Yale Peabody Museum in 2015–2016 as my case study, I contend that a dialogical approach to heritage, where meanings are negotiated within a shared space of social and cultural interaction, better reflects the constructed, situated nature of heritage. This exhibit, which focused on heritage at risk in Syria, contextualized ancient Syrian objects by viewing them through multiple lenses of interpretation. These included archaeologists who studied the objects, students who viewed them as symbols of relationships between academic bodies and local communities, and Syrians living in the USA who used the exhibit as a medium through which to speak of their experiences of the Syrian war. To more clearly mark the multivalent nature of heritage, I argue that museums need to be increasingly inclusive in their collaboration with stakeholders. Using Lynch and Alberti's concept of "discensus," I conclude that even if interpretations disagree, these contested perspectives invite visitors into further dialogue. In this way, objects become dynamic think pieces, rather than static, linear communicators of knowledge, thus better engaging visitors of what is at stake in the preservation of such objects.

*Collections***Beyond Structural Preservation: The Case of Restoring the Sarai Building as a Museum**

Rozhen Kamal Mohammed-Amin, Sulaimani Polytechnic University, Sulaymaniyah, Iraq

Alan Faraydoon Ali, Sulaimani Polytechnic University, Sulaymaniyah, Iraq

Despite wide attention to preservation and adaptive re-use in developed countries, such practice in developing regions and countries like Kurdistan Region and Iraq, where many locally and internationally significant monuments are located, are very limited and in poor quality. The restored historic Sarai building, located in the historic city center of Sulaimani in Kurdistan Region of Iraq serves as an example that effective historic preservation and management need to see and plan beyond structural restoration and consider the need of the twenty-first century visitors for "edutainment", inclusiveness, and interactivity. Since its expensive structural restoration to host a museum, the building has become a ghost house in the vibrant old city center. In this paper, we first discuss traditional and contemporary approaches for historic building preservation and revitalization. We then present and discuss a number of historic building restoration and management case studies from different countries and context that can inform restoration of other significant historic buildings like Sarai building into effective museums and cultural centers in developing countries. We also discuss the challenges facing restoring Sarai building into a museum. In doing so, we highlight historic building restoration process and challenges in similar context to those of developing regions and countries like Kurdistan Region and Iraq. Finally, by synthesizing the findings from the literature and the cases studies with the context of Sarai building we make some key recommendations for overcoming and moving beyond those challenges to transform the locally and internationally important buildings like Sarai into vibrant museums.

*2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage***HeritageCares: A Singaporean Case Study in Socially Engaged Practice**

Ruchi Mittal, Assistant Manager, Education & Community Outreach, National Heritage Board, Singapore, Singapore

Launched in 2016, HeritageCares is a social initiative by the National Heritage Board (NHB), Singapore, which reaches out to the less privileged through programmes at museums and heritage sites by catering to their unique needs. HeritageCares programmes are designed to encourage social interaction and bonding through heritage. They also enhance social skills, create a sense of wellbeing, support active ageing, and encourage continual contribution to society through heritage volunteerism. This paper explores the approaches taken by HeritageCares for increased accessibility and social inclusion to heritage offerings. It also suggests that HeritageCares has established a model that could contribute to a broadening of cultural practice in Singapore and other countries with emerging cultural industries.

2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage

Friday, 7 September	
10:15-11:55	PARALLEL SESSIONS
Room 4	<p>Connecting the Dots</p> <p>Dialogue as Shared Vision: Dissolving Boundaries in Migration Museums and Heritage Sites Conny Bogaard, Writing Fellow, Philosophy, Aesthetics, Art Theory, Institute for Doctoral Studies in the Visual Arts In recent years, old paradigms of museums as knowledge makers and cultural creators have been replaced by the new ideology of museums as agents of social change. Aware of the fact that all museums signify specific moral stances, this paper will argue against museum positionality, be it a presumed neutrality or a reformist agenda. Instead it will consider how art can be used effectively in the museum space to express social issues in a more subtle way, one that is more open to different types of interpretations. The philosophical underpinning for this approach comes from Russian thinker Mikhail Bakhtin who argues for the creation of aesthetic events to upset the hegemonic discourse. In the aesthetic event, Bakhtin argues, there is an asymmetry between artist and receiver that undermines the notion of sameness, or the presumed fusion of self and other. Significantly, this observation is a corrective for recent theories of empathy that dominate museology and heritage studies. According to some authors, empathy is crucial for transmitting social memory and therefore, has the potential to foster shared visions. Although empathy is indeed a force against selfishness and indifference the problem lies with its agenda to dissolving the boundaries between one person and another. In contrast, the asymmetry found in the aesthetic event aims at dialogue, understood as a creative understanding of the differences between the self and other. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Community-based Ecotourism as Living Culture Museums Pierre Walter, Professor, Educational Studies, University of British Columbia, Vancouver, British Columbia, Canada This paper draws on a research project examining visitor learning in five community-based ecotourism (CBET) projects in Cambodia, Thailand, Nepal, and Vietnam, respectively. It proposes that the experience of visiting CBET sites can be conceptualized in much the same manner as experiencing a Living History Museum, but with a greater depth of engagement and learning, and authentic relationships. In CBET projects, visitors live with local host families, eat local food, engage in traditional livelihood activities, and participate in cultural events, and are guided by local hosts to see environmental attractions. These village-based CBET projects are located in natural sites of great beauty and biodiversity (pristine tropical forests, marine reef islands, high mountains), and are run by local or Indigenous Peoples. As in CBET, visitors to living heritage sites see their visits as educational, recreational and leisure pursuits. They expect interactive engagement with another time, culture and place, and may take on performative and interpretive roles. In the staging of living history, artisans typically explain and produce crafts and visitors can engage in hands-on activities. This paper further draws out these parallels and offers some conclusions for CBET as a sort of "inclusive museum" of living culture. <i>Visitors</i></p> <p>Inclusive Practices: Multiple Voices and a Layered Approach to Knowledge Production Ros Croker, Senior Manager: Endeavour Learning, Learning and Interpretation, National Maritime Museum, London, London, United Kingdom How do you reconcile traditional and new approaches to knowledge production to include multiple perspectives and create inclusive galleries? Over the last four years, the National Maritime Museum has been on a journey of development to create four new permanent galleries, bringing 1000 more objects out for display. Working collaboratively with communities, we developed a layered model to combine traditional and new thinking in knowledge production and create a shared vision for the galleries. This session will introduce the approaches we took and the challenges we faced along the way. It will talk about macro and micro relationships and projects that fed into the final galleries. From a national participatory tour and testing and consultation, to in-depth co-curation projects, critical friends, and artist commissions. We will explore how communities had agency in the gallery development process. This paper will consider the new working relationships and practices created across the museum as a result and the value of working with audiences to achieve ownership and relevance. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Your Heritage Is Our Heritage!: Ottoman Cultural Heritage at Nordiska museet in Stockholm Ulla Karin Warberg, Curator, Research department, Nordiska Museet, Stockholm, Sweden Nordiska museet was founded in 1873 according to the idea of National Romanticism to which the founder Arthur Hazelius was a follower. As the largest culture history museum in Sweden it has a collection of 1.5 million objects and the task of depicting life and work in Sweden and the Nordic countries from the sixteenth century until today. Despite its name, Nordiska museet is not an essential museum with objects only from the Nordic countries in its collections, even though they are in a majority. But objects with another cultural origin can be difficult to identify since they were by tradition written in to the museum narrative as just objects with no further description. No regard to the objects' original context was taken, such as how they were ordered, made, used, and valued. As if their "lives" started with the acquisition to the museum. So for an example, an Anatolian carpet was just described as a carpet. This has changed during the last decades. Since I am interested in objects that originate from the Ottoman Empire, I have been able to identify a number of them in the museum collection, very sparsely described and not as Ottoman. All acquired in the early twentieth century. There is also an eternity deposition from 1937 hanging in one of the museum stairways, containing fourteen paintings depicting a procession in Constantinople 1656 with the Ottoman Sultan Mehmed IV and his entourage. So the question is whose cultural heritage do the Ottoman objects in the collection of Nordiska museet belong to? Who has the right to tell their story and from what point of view? Nordiska museet is a museum for everyone and up front when it comes to reevaluating its collections and exhibitions. From being objects in the shadow, these Ottoman objects are to be looked upon as assets and bridge builders. Today's Sweden is a country of diversity, with many citizens originated from countries that once belonged to the Ottoman Empire. That means there is a new group of visitors to Nordiska museet who wants to know more about Sweden and the Nordic countries. As a curator it is my responsibility and joy to give an orientation in the cultural history of the Nordic countries as well as show the visitors the connection between our cultures and cultural heritages. In my paper I will give examples on how we work at the Nordiska museet and how we reevaluate objects in our collection, discussing how the objects become assets and bridge builders between people from different cultural backgrounds. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Friday, 7 September	
10:15-11:55	PARALLEL SESSIONS
Room 5	<p>Extending Our Reach</p> <p>The Museu Ambulant (Traveling Museum) Albert Batlles, National Science Museum of Barcelona, Spain Leticia González, Natural Science Museum of Barcelona, Spain The Natural Science Museum of Barcelona has engaged for several years now in an outreach project that is proving to successfully overcome the physical boundaries of the museum. The Museu Ambulant is a portable natural science museum designed to reach penitentiary centres and bring natural heritage to those who cannot come to the Museum. It contains real pieces from our zoological collections that the students from penitentiary schools can directly manipulate. The materials are accompanied by complete educational guides that allow development of multiple activities in a totally autonomous way. The next steps for us at the Museum are to reach nursery schools (for small children whose lack of mobility makes it difficult to do excursions out of the crche) and children hospitals with long-term stay units. Here we are facing new challenges, like the preparation of natural heritage material compatible with hospital sanitary restrictions and children/patients' needs. <i>Visitors</i></p> <p>Grassroots Museums as Community Curators: A Study of Three Small Museums John Vella, Curator, Curatorial and Management, Bir Mula Heritage Museum, Bormla, Cospicua, Malta Curator practices in small independent museums created by grassroots affiliates often differ greatly from those of traditional institutional museum models. These curators practice a closer, deeper, and active relationship with the local community. Curators and their museums become spaces and channels to the voice of the community they represent: both inside and outside the museum walls. The museum becomes a community space where the community's history is presented as it happened and pristine from the sanitisations of institutional hegemonies. Curators of independent grassroots museums can present a community as it perceives itself and a historic imaginary as the local community itself experienced and interpreted it. They can choose either to transform their community and its perceived image or recede from any involvement outside the traditional role. The curators of the independent grassroots museums in this study demonstrate how curatorship goes further than the museum building and exhibits. This type of inclusive museum, its practices and curatorship take also a social and political role from which the community, its surroundings, and country likely benefit. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>The Authenticity of Alabama's "Lay-Curators": Select Consignment and Thrift Collections Elisabeth Palmer, Assistant Curator of Education, Docent and Adult Programs, Education, Montgomery Museum of Fine Arts Windham Graves Through photographs and descriptions, we will discuss the theory behind semi-commercial amateur collecting: consignment and thrift. Our paper focuses on collections that show obvious curatorial intent or direction and present them as the collector intended. This is a popular and accessible form of curation and expression in the lives of people who are not the standard patrons or benefactors of traditional museum collections. We explore systems theory and others as practiced by the "lay-curator." This provides new and inclusive perspectives for museum professionals to consider candid forms, styles, and systems for exhibition and presentation. <i>Collections</i></p> <p>Your "Premiere" at the Museum Leticia González, Natural Science Museum of Barcelona, Spain Albert Batlles, National Science Museum of Barcelona, Spain The Natural Science Museum of Barcelona (Spain) has engaged in an outreach project that is proving to successfully overcome the physical and often also mental boundaries related to a science museum. The annual Long Night of Museums has become the tool to achieve a real public co-programming at the Museum. It triggers exponentially the density of a (stubbornly built) vicinity synergy mesh in a socially and economically deprived neighbourhood, with initially little interest in the Museum. This will be the fourth year that the Museum premises become a space for creation and celebration for our neighbourhood communities. Last year we counted with the participation of eight artistic and cultural groups, with whom we planned, programmed, implemented, and energized the Night of Museums. The implication of the communities in the actual programming has an impact on relevant and interesting proposals for proximity publics and non-publics. That night they felt the Museum was really theirs, and our challenge is to prolong that feeling, which is actually a fact in a public museum. <i>Visitors</i></p>

Friday, 7 September	
10:15-11:55	PARALLEL SESSIONS
Room 6	<p>The Next Generation</p> <p>Education and Children's Rights in an Art Museum: Exploring and Expressing Modern Art Janice Lally, Curator Academic and Public Programs, Lawrence Wilson Art Gallery University of Western Australia This study reports on a Western Australian (WA) collaborative partnership between a university art museum and a local primary school in the metropolitan capital city Perth. The study reports a novel approach with primary school student's experiential integrated learning about modern art. The project was framed to accord with their school's adherence to WA Government School Curriculum and Standards Authority (SCASA) requirements for Visual Arts and English for years four, five, and six and to occur within the authentic context of a nationally recognised art museum. Moreover, the project advances Article 31 of the United Nations Convention on the Rights of the Child (UN CRC). The convention gives expression to the rights of children to have agency in the design and delivery of the project and to have their opinions expressed and be given due and equitable weight in the arts in a public context. The project facilitated and provided for development of skills and confidence and opportunities for diverse expression by the students. The UNCRC policy was publicly endorsed in a culminating event scheduled as part of the formal public program of the art museum within the university's annual Research Week. Some students' personal responses in the form of poetry or prose to selected artworks were displayed as extended authentically produced wall labels, with others providing brief descriptive oral presentations or displaying their own folio drawings of the artworks to an audience. These presentations, in content and form, also complied with the outcomes sought in the SCASA requirements. <i>Visitors</i></p> <p>Project "Nós por todos" (We for All): A New Approach to Disability Access in the Museum Paulo Cuiça, Head of Learning Service, Museum of Lisbon, Lisbon, Portugal This paper shares the experience of the project "Nós, por Todos" (We for all) that promotes the inclusion of mentally impaired people or developed by the Educational Service of the Lisbon Museum in partnership with the theater group "Nós" da APPACDM - Lisbon (association for people with disabilities). The project was created for the different organized groups that visit with mainly school children groups. How did we come to this idea? What were our objectives? How was it realized? We answer these and other questions telling the story of this initiative which will not be immediately met with enthusiasm by all. Different sensitivities were manifested and some voices were more apprehensive and less favorable, while others were just cautious. Now however we have a project that received an honorable mention in the field of intellectual weakness from the Acesso Cultura Association. Also the project has been developed to other fields of action with other stakeholders and more inclusion. <i>Visitors</i></p>

Friday, 7 September	
10:15-11:55	PARALLEL SESSIONS
Room 7	<p>Modern Realities</p> <p>Architecture of Emptiness in Favelas: Green Walls and Indigenous Graphism at Macquinho, Morro do Palácio, Brazil Dinah Tereza Papi de Guimaraens, Associate Professor, Architecture and Urbanism, University Federal Fluminense, Rio de Janeiro, Brazil In collaboration with the Urban Digital Platform of MACQuinho at Niterói City Hall, the project emphasizes a critical urban reading that elects the city as a laboratory and field of digital experimentation. Localized experiences of changing public spaces from new architectural interventions of Green Walls and Indigenous Graphic Design in empty spaces of Morro do Palácio prioritizes the interpretation of reflexive exercise in critical self-assessment through microplanning prototypes. Digital architectural academics' design also analyses typical constructions of indigenous cultures ("ocas" or longhouses), by focusing on the importance of bottom-up initiatives in urban landscape setting. The tactic of the project focuses on the survey of a CONCRETE SPACE / CONTEXT defined by hollow occupations - emptiness as spaces that form an urban waste beneath viaducts, alleys, elevated streets, pillars, sheds, and iron fences closing the space. It will cast its gaze along networks that represent instigating examples of how population spontaneously transforms, sometimes transgressively, and situating technical artifacts into active places for political-cultural participation and for playful-creative manifestations, with the creation of urban gardens. The proposal also prioritizes the public domain in specific scopes of urbanism as being composed of places where the exchange between different social groups becomes possible and where everyday life actually happens. <i>Representations</i></p> <p>Safeguarding Tangible Heritage in Socially Deprived Areas: The Role that Can be Played by Small Museums Jos Ann Cutajar, senior lecturer, Gender Studies, University of Malta, Msida, Malta Communities have incisive knowledge and understanding of place. In this study, a feminist ethnographic approach was used to demonstrate how essential it is to return community regeneration 'to its proper function: as providing people with decent cities to live, work and leisure in' (Blackshaw 2012: 185). This paper traces how the curator of a small private museum teamed up with a residents' association in a socially deprived area in Malta to preserve tangible heritage in an area dubbed as a 'slum'. This label is often used to legitimize the destruction of old buildings to make way for social housing blocks in an area with a concentration of this type of housing. Concentration of social housing in one area leads to the stigmatization of that area (Tunstall et al. 2013). Tangible heritage empowers residents. However, this heritage is often at risk whenever a regeneration project is in the pipeline since policy makers often question what is worth saving in a 'slum'. When a booming economy led to housing shortage, a group of residents and the curator of a small museum negotiated with policy makers who were intent in building another social housing block without safeguarding the tangible heritage in the area. This paper will delineate how the place narratives held by residents, policy makers and developers interacted and explicate when and how small museums can be used to safeguard heritage in socially beleaguered areas. <i>Representations</i></p> <p>City as a Curated Space Tammy Wong Hulbert, RMIT University, Melbourne, Australia My research on the city as a curated space considers the notion of expanded curation and reframes the city as a site that can be read and interpreted as a space for artistic activity. It proposes a distributed model of exhibition practices, encouraging a renewed and meaningful engagement with urban spaces and a potential methodology for applying creative urbanism in globalising cities. Through the increasing cultural diversity of our urban communities, the research proposes that the arts can act as a platform for navigating the diversity by creating opportunities for cross-cultural engagement and connection between individuals and encourage inclusive communities through creative and imaginative methods. Through this research framework, I will present a series of practice-based research projects, investigating how curating the city has engaged with various urban communities in Suzhou, China, and Melbourne, Australia. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Mgarr ix-Xini Valley Regional Park: Where Culture Meets Nature George Azzopardi, Sannat, Gozo, Malta The Mgarr ix-Xini valley on the central Mediterranean island of Gozo (near Malta) boasts of incomparable natural and cultural assets. In fact, it is endowed with unique geological formations, flora and fauna, and eco-systems. The valley has also undergone an interesting formation process which has ultimately contributed to its present shape and unique characteristics. But for the last two millennia, the valley was also an arena for human activity concentrated on cultivation and processing of agricultural products, irrigation systems, pastoralism, and stone extraction. Towards the end of the nineteenth century and during the first half of the twentieth century, the valley witnessed also industrial water extraction. All this anthropogenic activity rendered the valley landscape a very dynamic one. Recent archaeological excavations and surveys commissioned by the neighbouring Sannat and Xewkija Local Councils and conducted in the valley by the University of Malta and the Superintendence of Cultural Heritage not only confirmed but even further enriched the knowledge about the rich natural and cultural assets with which the valley is endowed. As a result of this fieldwork, also supplemented by studies of comparable Mediterranean sites, the natural dynamics of the valley but, more especially, the valley's economic role in respect of the attached community/ies over the centuries became more apparent. For this reason, the above-mentioned Local Councils saw it fitting to embark on a joint project aimed to turn the valley into a regional park where nature and culture complement each other for the benefit of humankind. This will be the concept behind a new visitors' centre incorporating a museum bringing out the important natural and cultural aspects of the valley at the service of human society informed by the rich data gathered through the archaeological excavations and surveys (which are also due to be published) and aided by similar data gathered from comparable Mediterranean sites. Likewise informed by the said data, other least intrusive facilities will be also set up along established walkways to supplement and complement the visitors' centre and its museum in the same role. <i>Visitors</i></p>
11:55-12:55	Lunch
12:55-13:40	PARALLEL SESSIONS

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS
Room 1	<p>Posters</p> <p>Visitor Behaviour and Circulation in the Archaeological Museum of Taranto Selene Frascella, University of Salento, Lecce, Italy Visitors' knowledge is the starting point for defining a museum's educational policies, museographic approaches and communication choices. This study does not necessarily aim to increase participation, but rather to improve the quality of service and experience offered. In collaboration with the National Archaeological Museum of Taranto in Italy, the project aims to analyse behaviour and usage models within the museum space. The research involves the use of a questionnaire to detect the demographic and social characteristics of the public and a summative evaluation, through an observing analysis (timing and tracking), done unobtrusively, where the visitors are not aware they are being observed. The observation makes it possible to identify the visit paths, the communicative referents (exhibits, single objects, panels, labels, multimedia applications) of greater and lesser importance for the visitor (attraction index and holding-power index) and the junctions, points of the visit path in which the visitor chooses alternative transit solutions not considered in the design phase of the exhibition. The collected data leads to greater understanding of the impact of the exhibition choices on the visitors and the effectiveness of the interpretative apparatus, providing museums with valuable insights for museological and museographical planning as well as for marketing strategies. <i>Visitors</i></p> <p>Methodology to Evaluate the Level of Suitability of Hygrothermic Conditions on Heritage Displays: The Case of the Historic House of Independence Museum in Tucumán, Argentina María Silvana Zamora, National University of Tucuman - Argentina, Tucumán, Argentina Lilian Prebisch Raúl Fernando Ajmat The damage caused to the collections shown in museums has resulted in the search for a balance between the architecture of the building, the use of space, and the environmental requirements that favour the conservation of heritage. This goal is difficult to achieve when the museum lacks a system to regulate environmental conditions. The proposed methodology evaluates the hygrothermic suitability between the use of space and the material sensitivity according to current norms. Hygrothermic measuring was carried out in July 2017, for twenty-four consecutive hours, in a museum house that received thousands of daily visitors, to analyse the levels and its fluctuations. The results indicated that the tendency is to follow the external behaviour maintains the nocturnal temperature at four degrees above the external one. The temperature was in keeping with the exposed material but not the humidity, especially during the opening of the museum. This was probably due to the excessive number of visitors. Daily humidity fluctuations exceeded the limits 80% of the time and the hourly fluctuations were not significant. In winter these are less harmful than in spring-summer so the recommendation is to increase ventilation and limit visits in order to minimise the effects on the heritage. <i>Collections</i></p> <p>Pushing Out the Boat: Participant Agency in the Working Museum Vaelrie Burton, Memorial University of Newfoundland, St. John's, Canada The Winterton museum curates and transmits knowledge of wooden boats in Newfoundland and Labrador (NL), a place where the historic fishery has all but vanished as a result of an ecological disaster; the collapse of cod stocks. The museum set out to provide a population experiencing displacement and cultural rupture with something other than a pointing-at-objects repository. Throughout the season it invites the public to construct a traditional boat in the company of an accomplished builder. Leaving its out-of-town premises in winter, it recruits a workshop on the university campus. The poster, reflecting on my participation in the winter 2018 course, encourages a critical dialogue about embodying specific historical and local concerns in museum activities. I mobilize a professional critique of the reconfiguration of curatorial agency in the museum, but I do so as a maritime historian and educationalist, and not as a museum professional. The composition of the group was material, particularly its multi-generational demography. The museum structured informed conversations; first by arranging for the master boat-builder's apprentice to join us, and second by scheduling visits from the museum's folklorists. But, above all it was our method of working that allowed for genuine interpersonal connection. Ready to launch in Spring, our vessel will join other small boats and their family "crews" in the brief, non-commercial, fishery. Standing out amongst the fibre-glass and inflatable craft, this punt (or wherry) is the vessel to take NL's past into the future. <i>Visitors</i></p> <p>Art of the Americas: Art Exhibition to Rethink Cultural Diversity and Equality Shikoh Shiraiwa, University of Central Oklahoma, Edmond, United States Although the University of Central Oklahoma (UCO) does not have a museum per se, UCO's Max Chambers Library organizes collaborative art exhibitions throughout the year by utilizing its own significant art collections. An exhibition entitled "Art of the Americas" is scheduled to open at the Max Chambers Library in the spring of 2018. This experimental exhibition will display works of art from North, Central, and South America, with dates ranging from the ninth century to the twentieth century. The exhibition will emphasize the cultural diversity of the Americas and illustrate how each culture has equally contributed to the larger cultural identity of the Americas. In addition, this exhibition will question conceptions of "fine art," and ask "Who decides what belongs in an art museum?" The exhibition will also raise the question "Who decides what anthropological objects are and what belongs in an anthropology or natural history museum?" "Art of the Americas" will shed light on the long-standing ethnocentric biases that have shaped the concept of "others" in America. By suggesting that most of the cultures that we know in the present day are cross-cultural, transnational, and trans-historical products, the exhibition will encourage people to reexamine their conceptions of culture. 2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</p>

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS
Room 1	<p>Posters continued</p> <p>When “Others” Become “One of Us”: Reflecting on Representation of Immigrant Cultures in Museums Chen Hsiao Chai, Associate Researcher & Chief, Collection Division, National Museum of History, Taipei, Taiwan Representation of different cultures and re-contextualization of material cultures in museum exhibitions have been central to anthropologists’ museum studies. In this paper, the author will present three case studies regarding South East Asian (new immigrants) cultural performances which she organized in the past in order to explore how museums can serve as venues for representation of foreign cultures and the possibilities of re-contextualizing foreign cultures in museums. Historically, Taiwan has been known as a pluralistic immigrant society. The waves of immigrants had contributed to the demographic features of Taiwan’s population and transformed Taiwan into a culturally and ethnically diverse country. In this paper, the author will discuss three South East Asian cultural performances and exhibitions which she designed for Taiwan’s National Museum of History. They are: “Treasures of Southeast Asia: Folk Artifacts of the Philippines, Vietnam, Thailand, and Indonesia” in 2007, “Welcome to the Museum, New Residents!” in 2015, “Old Collection, New Connection: A Joint Program of NMH and NER” in 2017. The author will examine how these cultural events created opportunities for participants to view “others” as “one of us.” She will also explore how museums and “new residents” can engage in collaborative partnerships as they focus on “people” rather than artifacts, “co-curation” rather than passive participation, “co-creation” rather than assistance. <i>Representations</i></p> <p>Inclusive Communication Strategies for People with Special Needs in the Context of Museum Marilina Mastrogiuseppe, Postdoc, Department of Humanistic Studies, Units, Trieste, Italy Elena Bortolotti, Associated Professor, Department of Humanistic Studies, Italy Patrizia Clementi, Vocational Educators, Social Cooperative Integration Anffas, Italy This project focuses on inclusive processes and accessibility as drivers to generate knowledge and well-being for people with Special Educational Needs (SEN). In particular, the study takes care of the accessibility of information, proposing adaptations to the information that can be used by people with intellectual difficulties. The main aim is to implement a series of educational actions aimed at improving the experiences of museum communication (e.g. introduction of strategies to facilitate reading; Augmented and Alternative Communication). Through a mixed-method study design we will evaluate the impact of these educational actions on learning and socialization processes. The study contributes to our understanding of communication, learning and socialization needs of people with SEN in the context of museums. It also enables wider access to cultural heritage by increasing the inclusion of user communities. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS
Room 3	<p>Virtual Lightning Talks</p> <p>Ciudad Juárez Projects: Reflections on Curatorial Practice and Programming in Contemporary Art Museums Kathryn Medill, Arizona State University, Tempe, AZ, United States In January 2017, the Arizona State University Art Museum showcased an exhibition titled "Francis Als: Ciudad Juárez Projects." This dimensional exhibition dually explored the works of Mexican artist Alejandro Morales and Belgian-born, Mexico City-based artist Francis Als. The first part of the exhibition space explored the trailer container that Morales renovated and utilized to serve as a mobile art gallery to the community of Juárez, Mexico as a part of his initiative Proyectos Impala. The interior of the gallery highlighted works created by Als for his "Ciudad Juárez Projects". Als created these works in collaboration with local artists during visits to downtown Juarez, near the international border, and to housing developments in the southern periphery of the city. This paper leads participants through the conception, creation, and implementation of the exhibition. Curator, Julio César Morales discusses the inspiration for the collaboration with Morales and Als. He also shares the design strategies used in the space to create the visual narrative. Audience Experience Coordinator, Kathryn Medill then discusses the impact of the exhibition, referencing visitor feedback and reflections from tour groups and community members as support. Finally, Morales and Medill will share, from their perspectives as museum professionals, the importance of creating exhibitions that explore contemporary issues and consider the backgrounds of targeted audiences in both exhibition design and touring techniques. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Women's Museum or Women in the Museum: A Gender Approach to Curatorial Projects Catalina Delgado, National University of Colombia, Bogotá, Bogotá D.C, Colombia This study analyzes the strategies used by museums and cultural institutions to highlight the role of women in history, science, art, culture, and society. The paper compares two curatorial strategies in Mexico and Colombia which include a gender approach. On the one hand, the Women's Museum in México is dedicated exclusively to women's history. On the other hand, the National Museum in Colombia has been developing new strategies to include a gender approach in curatorial proposals. This research on gender representation in cultural institutions will allow an evaluation of what have been the contributions, risks, and deadlocks to overcome in order to increase representation and participation of women in cultural institutions. <i>Visitors</i></p> <p>Bringing the Past to the Present: Revising Noble Values of Majapahit Civilisation Through a Virtual Museum Using Information and Communication Technology Airin Liemanto, Staff of Clinic Journal, Clinic Journal, University of Brawijaya, Malang, Indonesia Civilisation of Majapahit Kingdom was the harbinger of Indonesian existence. Archeological sites and ancient manuscripts of the Majapahit Kingdom are essential for the identity of the state. Today, studies on the past civilisation involve several branches of science such as classic constitution, governance, economics, architecture, diplomacy, and some others are placed in a particular academic field. However, archeological sites and ancient manuscripts of Majapahit Kingdom, along with its historical complexity and human civilisation activities, have been damaged or even gone missing since 500 years ago, while it demands reconstruction. Reconstruction requires accurate methods, documents, and carefully planned management to help preserve, recover, and present them to societies. This research aims to ascertain if the civilisation of Majapahit Kingdom could be revived through virtual museum via ICT, leading to the world that knows no boundary. This paper also presents the detailed process required for the virtual museum of Majapahit Kingdom in which there are several information panels regarding history and main archeological sites of Majapahit Kingdom to allow the societies to deeply explore the Kingdom civilisation from time to time. Moreover, the civilisation of Majapahit Kingdom can be reconstructed and presented virtually in digitalized 3D technology of Augmented Reality (AR) and Virtual Reality (VR). At last, the noble values of Majapahit Kingdom civilisation are expected to be documented, disseminated, and considered as part of cultural digital heritage of the future. <i>Representations</i></p>

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS
Room 4	<p>Virtual Posters</p> <p>Exploring the Museum's Images - Exploring my Image: Group Art Psychotherapy Program in the Museum Elisabeth Ioannides, Education Curator, Education Department, National Museum of Contemporary Art, Athens, Athens, Greece Aphrodite Pantagoutsou The National Museum of Contemporary Art, Athens (EMST) in collaboration with the First Psychiatric Department of the University of Athens, Eginition Hospital created a synergy and carried out two three-month art psychotherapy programs on the museum's premises. The programs were held for a closed group of ten participants maximum, following an open call. In the shadow of the long-lasting period of economic, political, and social crisis that Greece is facing, the two institutions collaborated in order to offer participants a positive space for self-expression, creativity, critical thinking, and for reducing anxiety through art making while simultaneously engaging participants with the museum collection. <i>Visitors</i></p> <p>Museum Governance: The Case of Saudi Arabia Noura Shuqair, Lecturer in Art/Museum Education, King Saud University, Riyadh, Saudi Arabia Bassam Al Bassam, Associate Professor, Economic and Budgeting, Institute of Public Administration, Corinth, United States Museums throughout history have proven to be one of the cornerstones of the educational process and a reflection of a country's history, culture, and society. However, some museums have become a burden on government budgets, accused of targeting certain classes of society, and sometimes becoming a means of tax evasion. Additionally, in some places the role of museums in society and the influence of museums on the political process is weak or almost non-existent. On the other hand, governance has been considered one of the main tools toward comprehensive and sustainable development. Supporting accountability and transparency, fighting corruption, enhancing public participation and inclusion, among other factors, are the main themes of the governance process. Thus, we propose that applying good governance practices to museums will result in supporting the role of museums in society through public participation and bringing back public trust to museums as an important institution in the educational, cultural, and political process. Also, adopting good governance practices by museums will give legitimacy to the museums institutions' work, as well as enhancing museums to be less dependent on government funds and self-sufficient financially. The research focuses on museums in Saudi Arabia because Saudi Arabia is new to the museum world. The recent government plans tend to focus on building new museums and developing the mechanism for community participation in the political process. Analytical descriptive research method, by reviewing previous studies and analyzing government's and museums' documents, is utilized in order to reach the objectives of the study. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Cais das Artes: The Museum of Paulo Mendes da Rocha in Vitória Igor Klein da Silva Marins, Niterói, Brazil Luciana Diniz The Cais das Artes is a cultural space that is being built on the shore of the bay of Vitória, in Espírito Santo, Brazil. The complex is part of a seafront art and culture circuit. The space contains a museum, a theater, and a square. Its project is authored by Paulo Mendes da Rocha, whose work is recognized internationally and has accumulated a series of awards. The architect owns a singular style, with works ruled by a taste for materiality and monumentality. His designs are examples of the contemporary application of the Brutalist aesthetics, to which we have been able to offer plastic originalities. The project was developed by Metro Architects in a collaboration with the architect. The Cais das Artes occupies a land of 21,000 m². The 30,000 m² built area also houses the auditorium and the café. The architectural party was designed in such a way to raise the museum and the theater releasing the view from the bay of Vitoria to the observer of the level of the square. The museum space was designed with total visual integration between the ground level and the first and the second floor, through panels of inclined glass that allow the internal lighting by reflection of the light on the floor and the height allows the exhibition of large works. This paper introduces research that began with technical visits carried out in 2013, and its evolution up to the present date. <i>Visitors</i></p> <p>Museum Education in Turkey Through the Visitor Development Approaches Ceren Karadeniz, Ankara University, Ankara, Turkey The museum in the twenty-first century is the primary source of developments and transformations experienced in the cultural sector and a dynamic institute where sustainability associated tests are actualized. The museum diversifying its functions with traditional and contemporary approaches is a contemporary institution taken into consideration not only in the context of cultural heritage to be collected, protected, exhibited, and used for the purpose of training but also from the aspect of the strategies which allow them to recognized cross the globe and to turn into substantial resources for education to be developed and implemented. In line with the development of world museums, a considerable increase in the number of private and public museums is being experienced in Turkey. In the period during which the contemporary museum has new functions and uses many new concepts, the efforts of Turkish museums in using the museum environment for the educational purposes are in remarkable diversity. The state of being interweaving between the development of museums and the museum education in Turkey is in question. In this research realized in order to investigate the history of museum education in Turkey in context of museum education and to reveal the dilemmas related to the future of the field, the early period of museology (15-19th century), (Republican Period Early Years, The periods between 1960-2000 and Post-2000 period) have been scrutinized and the future plans of Turkish museums related to their harmonization with the contemporary functions and educational policies and practices have been discussed. <i>Visitors</i></p>

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS
Room 5	<p>Workshop</p> <p>Visitors' Diversity in the House of European History: How to Include Visitors' Perspectives?</p> <p>Laure Goemans, Inclusion Programmes, Visitors Services, House of European History, Bruxelles, Belgium</p> <p>How can we take in account visitors' diversity and their diverse perceptions in the exhibitions? The present workshop starts as an introspective exercise by presenting a few paradoxes The House of European History is facing in its first year of opening. The workshop focuses on considering possible approaches to include visitors into a museal framework. As museums play a key role in bringing various views, communities and circles together, the outcome of the workshop aims to collect best practices in a creative and playful way.</p> <p><i>Visitors</i></p>

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS
Room 7	<p>Focused Discussion</p> <p>Visitors to the House of Memory: Identity and Political Education at the Jewish Museum Berlin Victoria Bishop Kendzia, Teaching Fellow/Lecturer, Humboldt University Berlin, Berlin, Germany This focused discussion engages in critical discussions of the challenges to inclusion that arose during my empirical doctoral research with young Berlin-based visitors at the Jewish Museum Berlin. The work is an intimate exploration of how young Berliners experience the Museum. The participants in this ethnographic study come from a variety of different backgrounds, ranging from upper-middle to lower class students of West German background, to those in similar catchment areas of East German background, to participants from an area of Berlin with a majority population of Turkish background. The work accompanies these students over time in the museum and in the classroom. It examines how they relate to the museum, the history it displays, and their own positioning in relation to the topic. Further, the participant observations are fundamentally interactive in nature. I introduce and discuss this material, not only relating visitor experience at this very popular museum, but also to reflecting and exchanging ideas on the broader implications of how memorialization and difference are managed more generally within the cultural and educational spheres in Germany and beyond. The up-close fieldwork shows how seemingly small acts of practice expose much broader issues of participation, the power to interpret, and belonging. <i>Visitors</i></p> <p>History and Visual Culture in Dialogue: Diverse Conversations with/in the Papered Walls of United States Southern Imagery Brenda Stevenson, Nickoll Family Endowed Professor of History, University of California, Los Angeles, Los Angeles, CA, United States Carla Jay Harris, Artist, University of California Los Angeles, Los Angeles, CA, United States A small room is wallpapered with a culturally and historically iconic pattern designed to connect distinctly chosen photographs, drawn images, and reclaimed prints of people, landscapes, and rituals of the American South during the half century (1900-1950) that preceded the revolutionary Civil Rights era. The room serves as a vehicle for filmed twenty-minute, cross-cultural conversations between seated voyeurs/witnesses of the southern apartheid experience as recreated in the papered walls. The designed wall paper inset with historic photographs encourage the discourse to move on from the historic era to contemporary questions of race, location, and ownership of the U.S. national mantra of equality and democracy. There will be three filmed conversations of groups of ten persons each. These three groups are multiracial, multi-gender, and represent diverse class affiliations, but are defined by generation. Group One will include persons within the sixty-five to seventy-five age group. Group Two includes people between ages forty-five and fifty-five. Group Three will include people between ages twenty-five and thirty-five. The exhibit in Granada will include film cuts from these conversations along with a hosted focused discussion of both the art piece (wall paper and images) and the conversations it inspired across the generations represented in these groups. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Digitally Engaged Spectators in Pipilotti Rist's Work: Exploring Online Exhibition Spaces Betsy Willett, Massachusetts Institute of Technology, Cambridge, United States In 2016 the New Museum presented "Pipilotti Rist: Pixel Forest," a thirty-year retrospective of Rist's work that spanned the entire three gallery floors of the museum. Rist's work occupies multiple spaces, including one in the museum and one on Instagram. I investigate the idea of space and argue that modern and digitally-enabled spectators move about spaces – digital and gallery – differently than historic museum-goers. Rist's work plays with the idea of putting people inside a screen inside a gallery, transforming the passive viewer into an activated spectator. When photographed by smartphone-enabled spectators, Rist's work inspires a new generation of museum curators that create a new exhibition space online. The modern museum visitor is usually wielding a phone and capturing miniature versions of the art right there in the exhibition. By Rist's permission, the visitor can choose to see the exhibition through the lens of their phone. Could this be a sort of intentional deeper digital engagement? The images taken in the exhibition live on Instagram under a hashtag or a geotag that lets the viewer know where the photo was taken. A geotag becomes a space online, the digital equivalent of the museum space. The modern smartphone-wielding patron impacts the exhibit, both in physical co-presence, and in the ways their Instagrammed images represent, translate, and re-imagine that exhibit in the digital space of social media. This investigation considers the possible implications of creating art that can function in both the digital and gallery spaces. <i>Representations</i></p> <p>Museum Narration: A Memory-driven Storyscape Yaxi Liu, Tsinghua University, Beijing, China For a museum, both the building fabric and exhibitions embody much of its history, stories, and concerns. They form a storied layout inscribed on the walls and the floors, and in the meanwhile create an immersive and intuitive experience for audiences. Compared to the novel, drama, film, and computer game, the narratives in a museum are real, alive, and driven by collective memories, evolving with power. This paper takes spatial narratives as the approach to reflect the museum narration in China of the last sixty years when there has been dramatic and intensive culture changes. This brings up the question, how social media will impact museum narration in the future? How would the museum space be transformed by the visible or invisible virtual world? How would such new coded spaces affect the visitor's perception? <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Friday, 7 September	
12:55-13:40	PARALLEL SESSIONS Music in the Making: Re-framing Museum Engagement Through Music and Musical Instrument Collections Tim Corum, Director, Curatorial and Public Engagement, Horniman Museum and Gardens, London, United Kingdom If musical instruments are relational objects that provide a physical and emotional link between player and listener, what is the unique potential for museum collections of musical instruments to create new inclusive relationships and networks? The complexity of musical instruments as cultural objects is reflected in the diversity of activities generated by the musical instrument collection in London's Horniman Museum and Gardens. Musical instruments by their nature offer enormous potential for engagement and this paper describes how developing this potential can reframe the relationship between the museum and its constituency. Building on the Horniman's extensive past experience of collecting projects; the diversity of our partnerships and engagement work; our understanding of how music is explored through fieldwork, sound recordings, handling collections and live performances, I compare our approach to that of other major museums devoted to music. This review of will expose the challenges of engaging people with such a relational collection within the confines of the museum, as well as the potential some methods of interpretation and engagement have for co-creating a truly inclusive vision for museums. In response the Horniman has reached out to existing and new communities and practitioners, to collaboratively explore new understandings of the collection. The final section of the paper describes Music in the Making, the Horniman's current strategic engagement programme, which involves a large and diverse constituency in reconsidering the musical instrument collections and co-developing new contexts of engagement, with lessons for the wider cultural sector. <i>Representations</i> The Listening Museum: Lessons from the Bahian Museum-schools of the Fifties and Sixties Felix Toro, Researcher, CCC, HES-SO/HEAD - Genève, Geneva, Switzerland How can a museum learn to listen? Starting from examples of actual learning experiences, the discussion focuses on the possibilities of different museums to generate pertinent knowledge to their particular contexts, and how institutions can reorganize themselves based on the responses of the public they engage. The foreground position of education in institutions that formed the Bahian modernism of the 1950's and 60's, such as Lina Bo Bardi's Museum-School, the Museum of the South Atlantic, and Anísio Teixeira's School-Park, are enthralling examples for contemporary museums to consider in bringing educational thinking to their core. Active discussion of participants' experiences in other museums and institutions, as well as in the conference itself, will be indispensable for the discussion. <i>Visitors</i>
13:40-13:55	Coffee Break
13:55-15:10	PARALLEL SESSIONS

Friday, 7 September	
13:55-15:10	PARALLEL SESSIONS
Room 1	<p>Cultural Realities</p> <p>Why Visitors to 'Fake' Exhibitions Seek Compensation Yin Cheng Jin, University of Queensland, Richmond, Victoria, Australia Art exhibitions have long been considered as cultural and educational exercises and the entry is usually free or kept to a minimum cost at most museums and galleries. When blockbuster exhibitions advertised as ‘an event never to happen again’ are held, the price charged for entry can be considerable. It was reported that an Italian consumer group is planning legal action on behalf of visitors (total 98,000) to a ‘fake’ Modigliani exhibition in Genoa last year. It seems that commercial law is applied for both the organizers and visitors when a fee was charged. By hosting the exhibition, the curator and director of the gallery have raised unprecedented legal and professional conflict/dilemmas, although they are themselves ‘the victims of fraud’. What can museums and galleries learn from this case? The author argues that this case highlights the need for increased professional consciousness. <i>Visitors</i></p> <p>The Popular Arts and the Diffusion of Modernization and Developmentalism to the Third World Cameron McCarthy As Arjun Appadurai usefully points out in "Modernity at Large and History as Cultural Fact" aesthetics are no longer to be simply understood as the practices of the artist, a maverick citizen creating self-referential images about the past, present and the future of human existence. But aesthetics are linked to the work of imagination of ordinary people and connected even more earnestly to the work of capitalism and its reorganization on a global scale. Contrary to the neo-Marxist tradition, aesthetic practices are at the epicenter of lived experience and the institutional practices of modern societies. These practices, as CLR James alerted us to in American Civilization, constitute a great window on contemporary life revealing central contradictions, tensions, and discontinuities. In this analysis, I call attention to the following. First, I explore the aesthetic dimensions of the diffusion of modernization theory to developing societies. Second, I point to the deepening role of aesthetics in the organization of capitalism in late modern life. Third, I will discuss briefly the crisis of language that the aestheticization of everyday life has precipitated in neo-Marxist efforts to grasp the central dynamics of contemporary society. The latter has led to a depreciation of the value and insightfulness of neo-Marxist analysis in our time—old metaphors associated with class, economy, state (“production,” “reproduction,” “resistance,” “the labor/capital” contradiction) are all worn down by the transformations of the past decades in which the saturation of economic and political practices in aesthetic mediations has proceeded full scale. <i>Representations</i></p>

Friday, 7 September	
13:55-15:10	PARALLEL SESSIONS
Room 2	<p>Understanding Ourselves</p> <p>Between Black and White: Unpacking the ‘Grey’ Literature in Museum Ethics Beatrice Harris, Doctoral Candidate, Cultural Heritage and Museum Studies, Deakin University, Melbourne, Victoria, Australia Museums are held increasingly accountable to the public as cultural institutions with a social function, but also as commercial enterprises with their own clienteles. Such expectations necessitate institutional policies of integrity, transparency, accountability, and demonstration of ethical standards for curatorial practices, collection policies, and engagement with the public. These standards are often most clearly manifested in the ‘grey’ literature, documents such as codes of ethics, strategic directives, mission statements and other policy documents adopted both by individual institutions and across the professional sphere of museums. Since the American Association for Museums published its Code of Ethics for Museum Workers in 1925, many institutions and nations have developed their own ‘grey’ literature governing museum ethics, and/or have adopted the International Council of Museum’s code of ethics. What are the central ethical values or mandates presented in this ‘grey’ literature? Are these values uniform across institutional or national boundaries? Are they adequate as an ethical resource in a context where museums must negotiate complex social, political, and cultural issues that extend beyond the purview of the museum’s ‘traditional’ domain of objective and apolitical collection, interpretation, and display? This paper examines such questions, and proposes that abstract discussion from the academic literature relating to museum ethics, as well as theories from classical moral philosophy may be able to bridge gaps in the ethical guidelines provided by the ‘grey’ literature. <i>Representations</i></p> <p>The Museum as Object: Transparency, Self-Reflection, and Reckoning in Exhibition Practice Isadora Anderson Helfgott, University of Wyoming, Laramie, WY, United States This paper examines the growing trend in museum practice towards putting museology on display. In an opening scene of the blockbuster film, <i>Black Panther</i>, the character Erik Killmonger regards a display of miscellaneous objects from Africa and asks an imperious white curator in the fictional Museum of Great Britain, “How do you think your ancestors got these? Do you think they paid a fair price?” The curator winds up dead and Killmonger carries his critique of discriminatory systems of power into plans for worldwide revolution. Audiences are left understanding the art museum to be an outpost of colonialism and a bastion of white privilege. In a departure from past practice, museums have begun to acknowledge publicly their own complex histories and the cultural power they hold. Examining wall texts, object labels, juxtapositions, and new types of exhibitions that interrogate both collecting practices and the idea of a singular authoritative voice, this paper analyzes the scope and implications of museums’ increasing embrace of transparency. Long regarded as sacred spaces that promote passive consumption of knowledge, museums in the West have begun to encourage critical engagement from viewers. Moving beyond celebration of enlightened collectors and founding patrons, curators increasingly include reflections on museum procedures, acquisitions, and the processes of decision-making that shape the stories objects tell. This transparency makes the museum itself an object of reflection. It invites viewers to reexamine assumptions embedded in looking and creates possibilities for recasting the museum as an agent of change. <i>Collections</i></p> <p>Cultural Heritage Conservation within the Museum: Addressing the Absence of a Museum Conservation Paradigm through Adapting Principles of Cultural Heritage Management Bethany Hinds, University of Queensland, Brisbane, Australia The emergence of museum conservation as an academic discipline has led to recognition for the need to establish a theoretical paradigm. Such a paradigm would facilitate engagement with the underlying conceptualisation of museum conservation practices. Museum conservation sits within a wider approach to the protection of cultural heritage that incorporates the disciplines of museology and cultural heritage management. Cultural heritage management therefore shares a common basis with museum conservation. Its developments, through the avenue of a theoretical framework, reflect shifting ideologies of its wider socio-political context. These shifts, encompassing principles of intangible and living heritage, along with community-based and significance-based approaches, present a foundation on which to build a paradigm for museum conservation. <i>Collections</i></p>

Friday, 7 September	
13:55-15:10	PARALLEL SESSIONS
Room 3	<p>Shifting Paradigms</p> <p>Community-Led Research: Realising Relevance and Representation in Collections Navjot Mangat, Endeavour Communities Interpretation and Research Advocate, Learning and Interpretation, Royal Museums Greenwich, London, United Kingdom This paper shares learning from the National Maritime Museum based on its pilot community-led research initiative. We share our experience of forming consensus-led research communities to challenge traditional notions of knowledge. We also share how, through this project, we are improving our understanding of narratives that have been historically underrepresented and often misrepresented across the heritage sector. Historically, museums have been perceived as colonial constructs and their histories as displayed through a one-sided Eurocentric lens even though these histories encompass a multitude of cultures, peoples, and nations. This perception can act as a barrier for audiences to access and engage with the Museum. To counter this, we are working with communities on a project where they lead on research questions and methods. In this way, the narratives explored are relevant to communities today. This has prompted new questions: "Who should decide what is relevant and what is not in museums and research?" and "Whose knowledge is valued?" This paper introduces the project, highlights its approach in working with communities, and draws on practical experience in managing and facilitating the project alongside communities. It offers insights from communities that have taken part in the project, highlighting the value of challenging historical narratives and the importance of community ownership of collections, for the benefit of the museums as well as the communities themselves. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Antidote to Anarchy: The Matilda Joslyn Gage House as a Site of Social Justice Dialogue Emily Stokes-Rees, Syracuse University, Syracuse, United States The title and inspiration for this paper grew out of Franklin Vagnone and Deborah Ryan's 2015 manifesto, which begins by asking simply: "Why do house museums suck?" From their observations of traditional historic houses as being "all about objects," to experiences of countless "boring" guided or audio tours, where the focus is placed "stepping back in time," Vagnone and Ryan advocate anarchy, calling for us to react against a museum paradigm that simply isn't working. Responding to this notion, this paper will present the Matilda Joslyn Gage House (Fayetteville, NY) as a case study embodying the perfect "antidote to anarchy." In her home, this important women's rights activist is brought back to life through her ideas, rather than solely her life events, and as such the history presented, while historically accurate and authentic, is simultaneously inclusive and thought-provoking, creating a site of civic engagement and reflection. While many visitors enter expecting a traditional historic house experience, with velvet ropes, reenactors offering information, and plenty of "old stuff," the Gage house upsets these expectations in its encouragement of dialogue, its "disrespect" for artifacts (sit on the chairs, play the piano, write on the walls!), and its role as a site of activism as well as of history. The Gage home truly demonstrates how these museums have the potential to become important centers for cultural discourse, reverberating with contemporary audiences in innovative new ways. <i>Visitors, 2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Developing a Not-knowing Pedagogy in the Public Art Museum Deborah Riding, Programme Manager: Children and Young People, Learning, Tate Gallery, Liverpool, United Kingdom Catherine Talbot Landers, Lecturer, Edge Hill University, United Kingdom This paper discusses the importance of creating spaces for not-knowing within the public art museum and, in particular, within the context of the exhibition. Drawing on recent research into inter-paradigmatic encounters and co-creation of knowledge (Riding 2017), the paper presents a current study being undertaken between Edge Hill University and Tate Liverpool exploring a model for schools-in-residence. This model proposes the gallery environment and exhibition context as a site for more democratic teaching and learning, empowering teachers and children and creating a lens through which the institution can learn about its collection in new ways. By developing and embracing spaces for not-knowing, the institution, it is argued, can catalyse new co-created knowledge about artwork. Engaging with this context through a residency, provides an opportunity for teachers and pupils to learn together, exploring ideas, perspectives, and links across the curriculum in personalised and creative ways. However, experiences captured through our study, demonstrate that there are barriers to developing such a pedagogy for both the school and gallery and that these challenges correlate with those identified within international research (Mathewson-Mitchell: 2007,2003, and Griffin:2011) as well as those borne from a national context. The residency opens opportunities to explore and seek ways to overcome these challenges through the creation of a new collaborative pedagogy. <i>Visitors</i></p>

Friday, 7 September	
13:55-15:10	PARALLEL SESSIONS
Room 4	<p>New Horizons</p> <p>Bringing Inclusion to American Museums: A Blueprint for Change Laura-Edythe Coleman, Adjunct Faculty, Information School, Florida State University, United States Do American museums need to be inclusive? How do we define inclusion? Do we define inclusion in the same way that our international counterparts do? This presentation is intended to demystify the much-debated idea of inclusion, in specific within American museums, for museum professionals, theorists, professors, and researchers. Through case studies and theoretical models, the audience will learn tools for understanding, implementing, and evaluating inclusion in their museums. Together, with the presenter as the guide, the audience will examine the application of inclusion theory for American museums. We will debate: An introductory definition of inclusion for museums; Guidelines for creating inclusion in the museums through partnerships with people and community organizations; Strategies for driving social change through inclusive museum practice; Tools for implementing inclusion in the museum; Mechanisms for evaluating the inclusiveness of a museum. The presenter will provide an extensive resource list to aid conference attendees in continuing the dialogue post-conference within their museums. Based on the presenter's recently published book, <i>Understanding and Implementing Inclusion in Museums</i>, the international audience will be tasked with offering suggestions for change within the American museum. Inclusive Museum Conference delegates are invited to join the conversation concerning inclusion, equipped with greater understanding, and the tools to implement change through their museums. 2018 <i>Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Bringing Humanity to Science and Technology: Making Space for Arts, Accessibility, and Diversity in a Science and Technology Museum Britt Braaten, Creative Development Specialist, Exhibitions, Creative Development and Learning, Canadian War Museum, Ottawa, Ontario, Canada Gabrielle Trepanier, Audit and Evaluation, Canada Science and Technology Museum, Ottawa, Canada Given the chance to rebuild your museum from the ground up, what would you change? When unsafe environmental conditions forced the Canada Science and Technology Museum to close its doors in 2014, the team saw an opportunity. They identified priorities to ensure that when the museum reopened, it would better meet our visitors' needs by redefining what a science museum could be. The exhibition teams embraced a STEAM (Science-Technology-Engineering-Arts-Mathematics) approach to content development, integrating the arts in meaningful - and surprising - ways. The exhibition teams challenged old definitions of what counts as scientific and technological heritage to include diverse perspectives, notably working in partnership with Indigenous communities. The exhibition teams made accessibility a priority, not only in design, but also in identifying new artifacts for the collection. Through the example of the Canada Science and Technology renewal, this study explores how broadening the scope of what you say and how you say it can increase inclusion in a museum in important ways. <i>Collections</i></p> <p>Towards a Shared Native American/ Western Heritage: A Case Study Megan True, Butler University, Indianapolis, United States The Eiteljorg Museum is unique in that it displays Western American and Native American art within the same space. Some scholars may argue that this combination only reinforces the colonial mindset; that the voices of Native Americans will be drowned out by the more dominant voices of the white settlers of the West. But, the Eiteljorg works to ensure that none of the diverse perspectives of the American West are silenced. The Eiteljorg Museum was created when Harrison Eiteljorg merged his private collection with the collection of the failing Museum of Indian Heritage. Soon after the Museum opened in 1989, they realized that they had a responsibility to teach the public about the local Native American communities. They created national and regional Native American advisory groups to work with them on exhibitions and established a lasting relationship with the Miami Nation of Indians of Indiana. They worked with them to create the exhibition "Mihtohseenionki: the People's Place," a gallery that tells the history of several Native tribes in Indiana in their own words. My paper focuses on this gallery, articulating the role of the Miami Nation in the development and continued evolution of the gallery. The museum ensures that the issues, including stereotypical representations of Native Americans, manifest destiny and the romanticizing of the Frontier are brought to attention instead of normalized and ignored. My paper highlights how the museum addresses these issues through comparative analysis of individual artworks and the gallery spaces themselves. 2018 <i>Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Friday, 7 September	
13:55-15:10	PARALLEL SESSIONS
Room 5	<p>Educational Elements</p> <p>Designing the Analysis of the Educational Activity in Museums: Hits and Misses Ana Tirado De La Chica, University of Jaén, Didactics of Musical, Plastic and Corporal Expression, University of Jaén, Spain This work addresses the research in museum education. It is about a methodological discussion for the analysis of learning activities in museums, according to a research carried out in May and June 2018 for the analysis of school visits in art museums in Barcelona and Gerona (Spain). It presents two proposals of analysis which were erroneous and a third one which finally was adopted. The first analysis proposal was based on the school curriculum; it was erroneous because indicators and variables of the analysis responded strictly to the formal context of education, which meant ignoring the specific contributions to learning of the museum setting. In the second proposal, the analysis was based on trends in museum education, according to theories of Dialogical Pedagogy, Visual Thinking Strategies, Inspiring Learning for All Framework (UK), and the collective text from the ICOM-CECA (2011 in Brazil), which was wrong because no one of them constitutes a proper model of learning, but they all are grounded in sociocultural principles of learning and, then, defining specific indicators was ambiguous. Finally, the results in this work are directed to design the analysis based on the didactic methodology, according to three types of evidences: mesogenetic (didactic and content medium), topogenetic (relationship and roles) and chronogenetic (temporal indicators and learning process); the methodological framework is qualitative, according to reduction of information processes. The contributions of this work address the elements and criteria that must be considered for a successful design of the analysis in research in museum education. <i>Visitors</i></p> <p>Diagnostic Criteria of Autism for Planning of Museum Activities: How Educational and Gallery Programs Can Benefit from Neurobiological Knowledge about Autism Sorokin Alexander, Senior Research Scientist, Federal Resource Center for Autism Spectrum Disorders, Moscow University of Psychology and Education, Moscow, Russian Federation Evgeniya Kiseleva Inclusion efforts at art museums are aimed to make these institutions accessible for all groups, including people with neurodevelopmental disorders such as autism spectrum disorders (ASD). The latter are characterized by extreme heterogeneity of behavioral idiosyncrasies that may or may not be noticed in a museum context. In our paper, we describe the relevant “red flags” and diagnostic criteria for ASD and suggest the ways to use them in planning museum staff training, program development, and space organization. Additionally, we explore the sources for better understanding of the potential and limitations of art perception by people with ASD and the possibilities for them to be implemented in gallery events and educational endeavors. <i>Visitors</i></p>

Friday, 7 September	
13:55-15:10	PARALLEL SESSIONS
Room 6	Bringing History Alive The Country They Have All Dreamed of: Case of a Special Exhibition of the National Museum of Korean Contemporary History Ahrum Lee, Curator, Exhibition Department, National Museum of Korean Contemporary History, Seoul, South Korea Sunhee Rho, Curator, Exhibition Department, National Museum of Korean Contemporary History, Seoul, South Korea As the colonial period finally ended on August 15, 1945, stirrings in preparation for a new society were seen throughout the Korean Peninsula. The effort to establish a proper national framework was not confined to independence fighters or political leaders. Journalists, publishers and intellectuals, whose freedom of expression was denied during under the Japanese imperial regime, began to raise their voices over the path in which the country should proceed. Laborers and farmers strove to protect their production sites. They struggled to gain their social rights in the face of copious restrictions. The three years needed to establish a government formally after Liberation was a time of political chaos. Ideology is neither simply an issue for social leaders alone nor something dichotomously split into left and right political camps. Voices on all sides of the dense ideological spectrum were raised until the social leadership had emerged from the people, and the Korean people had finally become the principle movers of their own society. The establishment of the Republic of Korea government in August 1948 was made possible by this collective energy. The exhibition titled <i>The Country They Have All Dreamed Of</i> , explored in this paper, covers the period between Liberation from Japanese colonial rule in August 1945 to the establishment of the government in August 1948, focusing on the new social vision for which diverse sectors of Korean society yearned as well as on the determination and exertion put forth realize that vision. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i> Material Culture and Multifaceted Identity: The Making of Faqir Khana - a Private Museum Saadia Abid, Assistant Professor, Department of Anthropology, Quaid-i-Azam University Islamabad, Islamabad, Pakistan This study explores the process of accumulation of value in material culture preserved in museums such that it renders distinct identity or identities to its makers. The making of the Faqir Khana museum, one of the largest private museums in Pakistan, has helped the creators construct specific and multifaceted familial identity. The paper discusses museum as semiophore comprised of multiple signs; the narratives surrounding material culture function as signifiers to the varied aspects of family identity as signified. The museum helps explain the historic, inherited, and continued nature of familial identity. Proponents of interfaith peaceful co-existence, indigeneity, active citizenship; custodians of history; and connoisseurs of art and artifacts emerge as prominent aspects of identity. The research makes use of ethnographic methods. Data has been collected through indepth interviews of the family members. A special emphasis was on narrative encompassing artifacts and archival material existing therein. The museum has been established by members of Faqir family whose ancestors have served in illustrious positions in Maharaja Ranjit Singh's court, a prominent Sikh leader of Punjab. The study discusses symbolic as well as functional value of objects displayed in museums. <i>Representations</i>
15:10-15:25	Transition Break
15:25-17:05	PARALLEL SESSIONS

Expanding Civic Discourse**Risk and Utopia in the Youth Work of Museums**

Ioannis Athanasiou, PhD Candidate, Educational Studies, Goldsmiths University of London, London, United Kingdom

In recent years, there has been a growing body of research on young people's museum learning and participation. Notwithstanding, evidence confirms that younger generations show low interest in museums and perceive them as being didactic, boring, or preoccupied with the past. My paper focuses on the limits and possibilities of inclusive heritage learning in this multidisciplinary and tensional intersection that can be called "youth work of museums." Funded by The Centre of Arts and Learning at Goldsmiths University of London, my doctoral qualitative research draws from ethnographic methods and two case studies in England to explore whether engagement with heritage in museums matters to those young people living in socially disadvantaged circumstances. The power relations that interplay in the interconnections of museums with youth on the margins of society tend to categorise them into a homogenised subordinated group. An inclusive museum has to acknowledge risks and substitute transmission pedagogies that normalise power-saturated relations and identity fallacies for a more integrated and embodied experiences of heritage as both learning and social practice. Informed by discourses of reflexive modernisation and governmentality, the paper emphasizes the civic role of museums as public institutions within risk society, as complicated by the ways in which culture and heritage are used to differentiate young people into social categories. I argue for a utopian approach in the contemporary museum that activates and recognises the contribution of young visitors to shape inclusive and accessible ways of sharing heritage within, between and beyond the confines of museum spaces.

Visitors

A "Calophony" of Stories: Museum Collections Empowering the Voiceless

Leonidas Argyros, Clio Muse, Athens, Greece

The 2005 Faro Convention is concerned with the appropriation of cultural heritage by self-established communities. It recognizes the crucial role of alternative voices in creating an inclusive environment, where all those who feel ignored or marginalized by the official cultural orthodoxies may find a channel to express themselves. The Pluggable Social Platform for Heritage Awareness and Participation (PLUGGY) serves the Faro Convention by raising individuals and heritage communities to the role of creators, curators, advocates, and users of heritage assets. PLUGGY is web-based, accessible, and structured according to heritage consumers' values, aspirations, and needs. It is a flexible instrument that enables citizens to share tangible and intangible heritage elements, build heritage communities, create distribution channels, and interact with each other. Heritage digital platforms, applications, and repositories already exist (Europeana, Google Cultural Institute) and compile collections from museums, libraries, and other institutions through virtualization. Their approach is top-down and is mainly supported by institutions. The average citizen is not involved in their creation and they fail to establish heritage communities. Social platforms have proven remarkably successful at building networks based on the contributions of their users. However, their possibilities have not been fully exploited with regards to cultural heritage promotion and integration in people's everyday life. PLUGGY bridges this gap by providing the necessary tools to allow users to share their local knowledge and everyday experience with others, together with the contribution of museums, building extensive networks around their common interest in connecting the past, the present, and the future.

Visitors

From Virtual Witness to Emotional Witness: Technologies and Mediations in a Memory Museum

Diana Ordóñez Castillo, Universidad Nacional de Colombia, Bogotá, Colombia

Science and technology studies (STS) are a source of valuable enquiries about the role of technology both as a product and agent of knowledge. Revising the museum, as a privileged socio-technical object, has proved its crucial participation within the most controversial issues of the public agenda. Particularly, a museum of memory appears to be a vital place for production of knowledge. It assembles certain expertise, practices, materialities, and subjects sharing a common factor, including the recognition of susceptibility, diversity, and even contradiction of community memory narratives. This research takes place in Museum Casa de la Memoria of the city of Medellín and uses a shared lens between STS and memory studies to account for the narrative and museographic strategies displayed in its permanent room. From the notions of laboratory as a place of knowledge and the process of creation of witnesses, the paper describes how the museum works with the epistemologies and procedures of a laboratory, highlighting how its exhibition, the museographic script and the objects of the collection "translate" the world to produce a testimony that is not only rational but transcends. This act moves towards the search for empathy, emotional commitment, and in a wider sense, serves as a strategy of reparation and reconciliation of the broader social and cultural dynamics of the city.

Representations

In-Between Borders: Facilitating Cultural Encounters Within the Museum as Civic Space

Alexia Lobaina, Graduate Assistant/PhD Student, Art Education, Florida State University, Tallahassee, United States

As cultural institutions move towards more socially conscious awareness, we should fittingly reexamine how art museums can potentially become inclusive spaces of cultural empathy. To this end, art museums need be extracted from frameworks of dormancy and instead considered as spaces of civic engagement. By opting to redefine museums as civic sites, they are opened to be contact zones among diverse cultural spheres. This research analyzes art museums as sites of sociocultural pedagogical transformation by applying Gloria Anzaldúa's borderland theory as a lens through which to explore the "border cultures"—or third spaces—that develop within socially charged civic sites. The relevancy and application of borderlands as a metaphorical grid applied to museum galleries delineates the meeting points between opposing cultures to promote transition and experiential exchange. By reconceptualizing border theory beyond geographical spaces, negligence in identifying and understanding the multitude of encounters facilitated within museums through the exhibiting of artwork can be overturned in order to better fully represent communities and aid in the interpretation and agency of marginal cultures, heritages, and experiences. I engage key concepts of defining space and cultural agency in order to draw a parallel between two non-traditionally civic sites: the art museum and a de facto ceiba tree monument in Miami, Florida's Cuban Memorial Park. By exploring the ceiba as a socially transformative space, I examine how borderlands form and what transpires in the interstices between cultures and how these encounters can be used to increase relationality and cultural exchange within art museums.

Visitors

Friday, 7 September	
15:25-17:05	PARALLEL SESSIONS
Room 2	<p>Digging Deeper</p> <p>Let's Talk About the Elephant in the Room: Destroying, Removing, Tearing Down, or Blowing Up Historical References</p> <p>Betty Lou Williams, Associate Professor, Curriculum Studies, University of Hawaii at Manoa, Honolulu, United States</p> <p>Revisionist history is about reinterpreting the past based on contemporary insights/perspectives. The real problem is if we had only known then what we know now, history might look very different and so might the times we live in. In Darwinian theory, social evolution should have made us a smarter, faster, better, and the quality of life should reflect these virtues. But sadly, this is not necessarily true. Museums, sites, and monuments face the risk of being compromised given this trend of repatriation and eradication. Destroying history is an ignorant attempt to correct the past by means of elimination in order to forget it and there is great danger in doing so. Once individuals rip out, tear down or blow up a building, a historical site or monument they are actually calling more attention to it as opposed to discussing and reconciling issues. Can the past be wiped clean or rewritten? Once history is forgotten it is doomed to reoccur. George Santayana once said, "those who cannot remember the past are condemned to repeat it." We need to attempt the larger feat, which is to come to terms with the past and admit to our mistakes and learn from them.</p> <p><i>Collections</i></p> <p>Other People's Lives: Parallel Museums and New Institutional Forms</p> <p>Paz Sastre, Universidad Autonoma Metropolitana, México City, Mexico</p> <p>This review begins with the Deloche's parallel museums that emerged from the Museo Cartáceo or "paper museum" of Cassiano dal Pozzo (1606-1689) to the applications of virtual reality and augmented reality of the twenty-first century. The parallel museums renegotiate the ways of archiving and showing works in different media and question the limits of the institution, pose new institutional forms, and show that what differentiates the museum is not the building or the collection but the ends that guide its meaning. Then museology is no a science but an ethic, a practical philosophy responsible for defining both values and behavior for the field of the museum. A new digital museology would therefore be in charge of establishing an ethic for the new images, something that today any app does implementing functions, terms of use, and privacy policies. All the institutions inherited from the modern national state that gave birth to the museum are being affected by the ethics of the new images. But institutional museums remain oblivious to the debates on open access, open data, open government, open science, or digital commons. The absence of an ethical positioning is affecting more incisively to contemporary art museums because the proliferation of contemporary art museums and their dependence on large private capital are the two central characteristics of the twenty-first-century museum. As Claire Bishop has analyzed, the museum's spectacular architecture staged a diversity devoid of frictions that bears the values of an outdated multiculturalism. The radical museology alternative is to strengthen the historical collections. But historical collections are held only by those who have political and economic power. If the sacralization of the work is maintained, the criticisms of the twenty-first-century museum would survive in its radical version. A radical museology has to face the challenge that contemporaneity poses, the invention of new institutional forms. For the first time the institutional museum could learn from other people's lives instead of teaching us about them.</p> <p><i>Collections, 2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Widen our Gaze: Visual Literacy in the Museum</p> <p>Helene Verreyke, Leuven, Belgium</p> <p>Sofie Vermeiren, Leuven, Vlaams-Brabant, Belgium</p> <p>We experience the world around us through visual language. The digital revolution has even elevated the amount of images we see on a daily basis and emojis have become our universal language. Although artworks are at the core of the museum, wall texts are still the main entrance into the world of exhibitions. We use words to describe what we see in museum galleries, however, "A picture is worth a thousand words". Why do museums still focus on text when the visual has become increasingly important? Museums can be ideal places to enhance and stimulate visual literacy. Often, museums are places where knowledge is transferred to the visitors, however, connections can be created between the experiences and knowledge of the visitor and the artworks. Focusing on visual literacy stimulates inclusivity. You don't have to be an expert in a particular topic, or absorb the art historical information to be invited into the club. Focusing on visual literacy breaks down the barrier and stimulates dialogue. In M-Museum Leuven (Belgium) we collaborated with academic partners who have experience in creating a competency model for visual literacy in the class room. The big challenge was to translate this theoretical model into interpretation tools that have the same effect in the museum galleries. This new approach changed the way we work in the museum, breaking the silos between the curatorial and education department and creating the need to continuously evaluate the interpretation tools - a practice worth sharing.</p> <p><i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Agile Objects and Agile Teachers: Teaching and Curating in the University Museum</p> <p>Jim Harris, Andrew W Mellon Foundation Teaching Curator, Ashmolean Museum of Art and Archaeology, University of Oxford, Oxford, United Kingdom</p> <p>The interpretive frameworks that guide and determine the public display of collections draw closely on the specific specialisms of curators. These might be, for example, historical, art-historical, anthropological or archaeological. However, making those collections accessible as tools for teaching across the broad intellectual range of a university means opening them to other interpretations and other modes of looking. The same object will be as differently interesting and useful to scholars from different academic subjects as the disciplines themselves. Making museum collections useful as resources for enhancing and developing the university curriculum, therefore, requires an agile teaching-curatorial practice which encourages the interrogation of the object from the standpoint of the discipline at hand rather than the delivery of information from the point of view of the curator. Drawing on the experience of the Andrew W Mellon Foundation-funded University Engagement Programme at then Ashmolean Museum in the University of Oxford, this paper discusses some of the ways that the museum's display and reserve collections have been deployed in teaching, for example in medicine, literary and language studies, theology and philosophy. It explores the role of the Teaching Curator in developing this agile practice and in training non-museum academics to employ object-led teaching as part of their own pedagogy, and considers the capacity of both the collections and individual objects themselves to express the quality of 'agility' as they are serially re-examined by students and scholars from across the academy.</p> <p><i>Collections</i></p>

Friday, 7 September	
15:25-17:05	PARALLEL SESSIONS
Room 3	<p>Please Come In</p> <p>Making Museum Exhibits Inclusive: The Importance of Design for All Agnes Chevallier, Director, United Kingdom, Tactile Studio Ltd, Pantin, Ile de France, France Alexandra Verdeil, General Manager, Germany, Tactile Studio UG, Berlin, Germany Being practitioners of design for all in numerous countries, we offer an overview of the accessible for all stations of some of the major European museums. We point out the role of design aimed not only at being pleasant but relevant to a majority, hence sharable. We present and discuss some best practices on how encompassing various needs in the conception phase, and working on ergonomics and aesthetics improves the overall museum experience - being accessible, memorable, and enriching, for all. <i>Visitors</i></p> <p>Motives for Visiting Cultural Institutions: A Pilot Study Conducted in Cultural Institutions in Warsaw Artur Kalinowski, Chief Specialist, Research Department, Copernicus Science Centre, Warsaw, Poland Identifying the motivation of visitors in museums allows to separate groups with different needs. Thanks to this, it is possible to meet these needs more accurately what could broaden the audience. What is important is to look at the motivation of the audience from the angle of various possibilities, e.g. choosing other cultural institutions because museum doesn't operate in a vacuum but on a specific market of services. Assuming this point of view, as a Copernicus Science Center, we piloted a study on the motivation of the visitors in Warsaw's cultural institutions. The largest museums in Warsaw such as the National Museum, the Zachęta gallery and the Museum of the History of Polish Jews took part in the pilot. Our aim was to grasp the universal structure of deeper psychological motivations to visit institutions of different profiles by a shared audience. The study was inspired by works on motivation of visitors conducted by authors such as M.G. Hood and above all, J. Falk. It contained significant modifications, firstly distinguishing a separate block of motivations of the caretakers taking into account the children with whom the museum is visited. The results turned out to be quite unobvious. The structure of motivation of adult visitors was not statistically confirmed as it was assumed but the structure of motivation for children was demonstrated. The structure was also slightly different than assumed in the theoretical model. This preliminary stage provided valuable conclusions which enabled continuation of the research process. <i>Visitors</i></p> <p>Exhibiting Jerusalem: Heritage Perspectives Katharina Galor, Humboldt Universität zu Berlin, Berlin, Germany Sa'ed Atshan, Swarthmore College, Swarthmore, United States The Tower of David, Jerusalem's current history museum, is located in the disputed sector of occupied East Jerusalem, a reminder of the city's recent geopolitical conflict and its implication for its contested religious and cultural heritage. This paper examines the curatorial choices, and how these are deployed to foster a narrative that communicates with the largely Israeli and Jewish visitors. Moreover, it compares this "permanent exhibit" to recent temporary shows: Jerusalem 1000-1400: Every People Under Heaven on display at the Metropolitan Museum of Art between September 26, 2016 and January 8, 2017; Jerusalem Lives, the inaugural exhibition at the new Palestinian Museum in the West Bank which opened on August 27, 2017; and Welcome to Jerusalem, a two-year show to open on December 10, 2017 at the Jüdische Museum Berlin. At the focus of our paper are the different chronological, thematic, and other curatorial choices and how these address explicitly or implicitly the intricate layers of heritage politics in consideration of the anticipated and targeted visitor communities. <i>Visitors</i></p> <p>Heritage Speaks: Language and Accessibility in Swedish Museums Olga Zabalueva, Linköping University, Linköping, Sweden Language is one of the key means for museum communication. It can help to narrate and contextualise tangible heritage as well as raise accessibility and inclusion. However, it is also a part of power relations both within museums and between museums and visitors. In Sweden, the museum sector has developed a scope of approaches in representing migration and minorities. However, the issue of language is often overlooked. Not many of the exhibitions that display cultural diversity provide texts or guided tours in the language of the ethnic groups they are representing. During 2016-2017, a pilot study for the new democracy and migration museum in Southern Sweden was run by the municipality of Malmö, the city where people of 179 nationalities live. The study resulted in the Museum of Movements project which is supposed to address the integration issues as well as contribute to different forms of public engagement. In 2018, a "trial museum" is planned to be established that aims to become a substantial institution in 2019. The paper analyses current practices of using multilingual environments in Swedish museums and internationally and focuses on developing the language strategy for the future museum to avoid exclusion in the museum space. <i>Visitors</i></p>

Friday, 7 September	
15:25-17:05	PARALLEL SESSIONS
Room 5	<p>Tech Links</p> <p>Examining Participation vis-à-vis Digitized Museum Objects through Socratic Dialogue: Diversity Perspectives in the Participatory Experience of DigitalMuseum and Thingiverse Visitors Anne Ogundice, Norwegian University of Science and Technology, Trondheim, Norge, Norway This study contributes to the development of a relational, object-based understanding of participation. Despite the recent material and participatory turns in the humanities and social sciences, co-examining efforts within a context of aesthetics (i.e. culturally embedded sensation and perception) have been limited in number. Though oft employed in discourse on digitization, the notion of participation remains resistant to clear-cut definition. In order to discuss the notion's ambiguous content and examine aesthetic and techno-cultural diversity dimensions of participatory experience, Socratic dialogue (SD) is used. SD allows participants to thoroughly reflect on their own experience, as they strive to agree on answers to the question posed. SD is rarely used in empirical research, and the study contributes to further development of the method in a qualitative research context. The study is a phenomenological analysis of virtual museum visitors' reflections on accessing digitized artworks on Norwegian web museum portal DigitalMuseum.no and online 3D design community Thingiverse.com. Through visitors' attempts to answer the question "what does it entail to participate when encountering an aesthetic object?" the participatory potential of photographic and 3D rendered digital surrogate objects and the platforms on which they appear is explored, while co-examining perspectives of participation and materiality. <i>Representations</i></p> <p>Sharing Heritage at the Lubbock Lake Landmark through 3D Technologies Susan Rowe, Lubbock Lake Landmark, Lubbock, TX, United States Jessica Stepp, Texas Tech University, Lubbock, United States Eileen Johnson, Lubbock Lake Landmark, Lubbock, United States Technology represents a set of tools museums leverage to connect with visitors. The Lubbock Lake Landmark (Landmark), an active archaeological and nature preserve in Lubbock, Texas, utilizes 3D models and 3D printed objects in the exhibit "Engaging Folsom (10,800-10,200) Hunter-Gatherers with 3D Technologies." The exhibit has created an opportunity for additional inclusive educational programming that introduces visitors with a variety of learning levels to 3D technologies. The programs include 3D modeling and photogrammetry workshops and summer youth camps. The Landmark's summer youth programs give students, ages nine to twelve, the opportunity to explore 3D technologies with two-weeks of activities focused on exhibit development. The pilot program "Exhibits and 3D Printed Artifacts" combines science, technology, engineering, arts, and mathematics (STEAM) curriculum techniques with twenty-first-century learning skills such as creativity, communication, collaboration, and critical thinking. During the camp, students create an exhibit about the Landmark and use 3D modeling and 3D printing to bring their designs to life. The exhibit is displayed at the Landmark's Learning Center. The objective of improving a student's information and communication technology abilities is reached through the exhibit creation activity. Students share their understanding of the Landmark's natural and cultural heritage by experimenting with emerging technologies. <i>Visitors, 2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p> <p>Hack your Ethno Heritage! Zvezdana Antos, Museum Advisor, Collection department, Ethnographic museum Zagreb, Croatia Hack your ethno heritage is a project of the Ethnographic Museum in Zagreb (2017-2019). It aims to find innovative ways to present, promote, and reuse museum collections by using new technologies like artificial intelligence applications (AI) for new permanent exhibitions. Audience development is an integral part of the project. This includes involving and motivating young people and non-users who are interested in new technologies (ICT specialists, students, designers, freelancers, amateurs) in planning and creating content (co-creation); and the testing and development (co-programming) of the mobile application for a new permanent exhibition at hackathon. This paper explores the project realized in cooperation with Zagreb University of Applied Sciences IT Design and Technology students during which several groups of interested students worked together to explore museum collections and co-create a series of digital responses. Cooperation included two visits and guided tours to the old permanent exhibition and temporary exhibitions in the Ethnographic Museum, familiarizing themselves with the museum's information assets behind the scenes, and lectures about mobile museum applications and good museum practice examples. The outputs, eight designs for the mobile application and a research study about the museum, were presented, led and evaluated by participants. In November 2018, a "hack marathon" is coming up for students and others interested in IT to work on testing and development of novel solutions through co-programming of the mobile application. <i>Representations</i></p> <p>Perceptions and Experiences of Selected Participants Engaging with a Digitally Curated Environmental Outsider Art Collection Richard Higgs, Lecturer, University of Cape Town, South Africa Sarah Schafer, University of Cape Town, Cape Town, South Africa This study uses the Owl House in Nieu Bethesda as an exemplar for interrogating the possibilities of digital curation in South Africa. It draws on a conceptual framework encompassing the digital humanities, museology, Baudrillard's notion of simulation, as well as contemporary research and similar studies. Digital curation of a Visionary Environment, which falls within the ambit of Outsider Art, is a largely unprecedented practice. This qualitative study is situated in a social constructivist paradigm and uses elements of a phenomenological approach. As an instance of qualitative research, at the heart of this study is an emphasis on understanding how people construct their realities and interpret their experiences. The experiences of interpreting and viewing digital artifacts outside of a museum are not the same as viewing them in real life. This inevitably changes the way that someone experiences and interprets a collection. The challenge of digitizing a museum is thus to understand what this transformation process (physical to digital) does to the integrity of the original collection. Digitisation within museums offers so many possibilities, especially in the context of site-specific museums that are largely inaccessible. A digitally curated collection of high-quality digital media can allow for a museum like the Owl House to be visited digitally, and moreover, that visitors can have a rich and layered museum experience. The data for this study was collected from interviews with participants who engaged with a digitized sub-collection of the Owl House. <i>2018 Special Focus - Inclusion as Shared Vision: Museums and Sharing Heritage</i></p>

Friday, 7 September	
15:25-17:05	PARALLEL SESSIONS
Room 6	<p>Many Ways of Knowing</p> <p>Interpreting and Displaying Asia: A Case Study of Library Park in Asian Culture Center Boram Lee, Taipei National University of the Arts, Seoul, South Korea How can a museum represent diverse Asia? How does the museum provide its extensive information more widely and effectively to the users? These are the author's questions about the 'Library Park' of the Asian Culture Center in Korea. This study uses the Asian Culture Center as an example to study how its exhibition 'Library Park' reproduces Asia. Through organizing official publications, interviewing curatorial teams, and analyzing exhibition content, it explains how the exhibitions reproduce Asia and provide users with information. The Library Park is a new type of knowledge and information space called 'Larchiveum' that integrates the functions of libraries, archives and museums. The project space of Library Park had professional researchers from all over Asia presenting thirteen Asian themed topics such as exhibition histories, migration, sound, and music, etc. in different forms. The study found that it uses archives as a display method, displaying a collection of topic-related materials, and setting up a digital archive to integrate scattered data across Asia. In addition, through the juxtaposition of exhibitions and books, Library Park can make it more diverse and complement the various Asian issues that cannot be transmitted in the exhibition. It also allows the user to actively participate in the information acquisition process. These extensive and diverse exhibition characteristics enable users to build understanding of Asia from different perspectives. <i>Representations</i></p> <p>An Example of Revised Space Usage in the Creation of Aesthetic Relations: How the Museum Can be More Inclusive Ioannis Mouratidis, Teacher-Tutor, Art History, UNED, Barcelona, Spain Despite the evolution in the reconsideration of artistic creation as it has been stating during the last years, the evolution of museums and exhibition spaces does not follow the same path, remaining anchored in early last century's concepts and practices. It is true that the museum has endowed the art scene with certain stability, but this has been obtained in exchange of a significant lack of ideological flexibility. Contemporary exhibitions such as the Documenta, offer a different approach to the exhibition practice, proposing alternative readings on the current exhibition space and establishing a new way of seeing and understanding the practice of exposing actual art, according to a new society of a new era. The possibility of its application in the construction of a discourse, other than the official one, is investigated in this paper. From spokesman of the power that has generated it, to speaker of ideas of the society it represents, this should be the commitment to be fulfilled by today's museum. It is a commitment to change the role that it assumed more than two centuries ago but today, more than ever, it is essential to review. <i>Collections</i></p> <p>Playing Politics: The State of the Arts in the Post-museum Context Kristian Richard Pau Gath, Birmingham City University, Birmingham, United Kingdom During the last decade, the evolved agency of the artist and the efficacy of art interventions within the urban landscape has been significantly debated in response to the fields of cultural policy, artistic practice, and academic discourses, highlighting how those within these fields acknowledge the evolving interactions between practitioners and their publics within the post-museum context. Through the theoretical criticism of empirical case studies, this paper foregrounds the participants within the transmission from art programming to public art in a manner that considers the processes contained within this transmission and their dissemination into production as the continuous loop of a public art intervention that is concerned with the ideals surrounding the post-museum and post-autonomous. <i>Visitors, Representations</i></p> <p>Moral Copyright Law and Museum Exhibitions Melanie Brown, Bournemouth University, Poole, United Kingdom Museums are both the guardians of and communicators of our collective cultural heritage. Increasingly, copyright law (and especially moral copyright law) is shaping what items a museum chooses to include in its public exhibitions and to accept into its permanent collections, as aspects of limiting potential liability. This shaping of the collections affects what we will preserve of our societies; and of what future generations will understand about influential events and people throughout history. Currently, there is a lack of communication between legal scholars and the professionals working within the museum sector about the practical realities of interpreting moral copyright law into everyday working practices in a way that does not unnecessarily restrict the items that can be shared with the public. This presentation hopes to begin this discussion and bring together legal, curatorial, and archival knowledge to find solutions to the problem and allow us to holistically preserve our cultural heritage. <i>Representations</i></p>
17:05-17:20	End of Sessions

Saturday, 8 September	
10:00-11:00	Plenary Session—Eloísa del Alisal, Director, Museo Memoria de Andalucía, Granada, Spain
	Museum Memoria de Andalucía. A Museum with all the Senses.
11:00-13:30	Tour 1
	Group 1: Visit to the Museo Memoria de Andalucía at 11:30. The bus will pick up from the Alhambra ticket office at 11:00. (If you are arriving on your own, please be at the entrance of Memoria de Andalucía at 11:20) Group 2: Walking Tour of Albaicín beginning at the Plaza Nueva at 11:30. Start walking to Plaza Nueva at 11:00. (If you are arriving on your own, please be at the fountain of Plaza Nueva at 11:20).
13:30-15:30	Lunch
	Lunch at Paco Martín for both groups (Carrera de la Virgen, 38, 18005 Granada, Spain) 30 minutes allotted for walking time
15:30-18:00	Tour 2
	15:30 (3:30 PM): Walk with a guide to the meeting point (both groups). Group 1: Walking Tour of Albaicín beginning at the Plaza Nueva at 16:00 (4:00 PM). If you are arriving on your own, please be at the fountain of Plaza Nueva at 15:50 (3:20 PM). Group 2: Visit to the Museo Memoria de Andalucía, meeting at the main entrance at 16:00 (4:00 PM). If you are arriving on your own, please be at the entrance of Memoria de Andalucía at 15:50 (3:50).



The Inclusive Museum | List of Participants

Lisa Abia-Smith	University of Oregon's Jordan Schnitzer Museum of Art	United States
Saadia Abid	Quaid-i-Azam University Islamabad, Pakistan	Pakistan
Sorokin Alexander	Moscow University of Psychology and Education	Russian Federation
Joana Miguel Almeida	CRIA/ISCTE-IUL/FCSH-NOVA	Portugal
Stephanie Anderson	University of Pennsylvania	United States
Junko Anso	Tokai University	Japan
Zvezdana Antos	Ethnographic museum Zagreb	Croatia
Leonidas Argyros	Clio Muse	Greece
Amaia Arriaga	Public University of Navarra	Spain
Ioannis Athanasiou	Goldsmiths University of London	United Kingdom
Sa'ed Atshan	Swarthmore College	United States
George Azzopardi		Malta
Celia Barnés Castaño	University of Granada	Spain
Chiara Bartolini	University of Bologna	Italy
Albert Batlles	National Science Museum of Barcelona	Spain
Árpád Bebes	Körmendi Kulturális Központ Muzeum és Könyvtár	Hungary
Nubia Bernardi	University of Campinas, Brazil	Brazil
Ewald Bilonoha	Technisches Museum Wein	Austria
Victoria Bishop Kendzia	Humboldt University Berlin	Germany
Conny Bogaard	Institute for Doctoral Studies in the Visual Arts	United States
Britt Braaten	Canadian War Museum	Canada
Åshild Andrea Brekke	Oslo City Cultural Department	Norway
Melanie Brown	Bournemouth University	United Kingdom
Nancy Kathryn Burns	Worcester Art Museum	United States
Vaelrie Burton	Memorial University of Newfoundland	Canada
Romson Bustillo	Bill and Melinda Gates Foundation	
Antonio P. Camacho	CAJAGRANADA Fundación	Spain
Vera Lucia Cardim Cerqueira	Universidade de São Paulo	Brazil
Chen Hsiao Chai	National Museum of History, Taipei	Taiwan
Catalina Cheng Lin	Universidad de Granada	Spain
Agnes Chevallier	Tactile Studio Ltd	France
Corey Jane Christianson	South Dakota Air and Space Museum	United States
Carly Ciufu	McMaster University	Canada
Laura-Edythe Coleman	Florida State University	United States
Clare Coleman	The Ashmolean Museum of Art and Archaeology	United Kingdom
Tim Corum	Horniman Museum and Gardens	United Kingdom
Cara Courage	Tate	United Kingdom
Ros Croker	National Maritime Museum	United Kingdom
Paulo Cuiça	Museum of Lisbon	Portugal
Jos Ann Cutajar	University of Malta	Malta
David Davis	Millsaps College	United States
Daniela De Angeli	University of Bath	United Kingdom
Dinah Tereza Papi de Guimaraens	University Federal Fluminense	Brazil
Sofie De Ruysser	Museum aan de Stroom	Belgium



The Inclusive Museum | List of Participants

Jillian Decker	New Jersey Vietnam Veterans' Memorial & Museum	United States
Eloísa del Alisal	Museo Memoria de Andalucía	Spain
Jara Diaz	Museum of Lázaro Galdiano	Spain
Thomas R. Dooley	University of Queensland	Australia
Mirjam Eikelenboom	Van Gogh Museum	Netherlands
Barbara Elmudesi	Universidad Austral de Chile	Chile
Rosa de los Ángeles Fernández Lagar	Entramados centro psicopedagógico	Spain
Alix Ferrer-Yulfo	Newcastle University	United Kingdom
Selene Frascella	University of Salento	Italy
Andreina Fuentes	The Inclusive Way	United States
Andreina Fuentes	The Inclusive Way	
Amareswar Galla	International Institute for the Inclusive Museum	India
Helena García Carrizosa	The Open University	United Kingdom
Marta García Muñoz Domínguez	GVAM	Spain
Kristian Richard Pau Gath	Birmingham City University	United Kingdom
Sarah Giersing	Royal Danish Library	Denmark
Laure Goemans	House of European History	Belgium
Gregorio Gonzales	University of California, Santa Barbara	United States
Leticia González	Natural Science Museum of Barcelona	Spain
Daria Gradusova	School for Advanced Studies Lucca	Italy
Sarah Graves	Florida State University	United States
Janette Thomas Greenwood	Clark University	United States
Erich Gruttner	Universidad de Concepción	Chile
Beatrice Harris	Deakin University	Australia
Jim Harris	University of Oxford	United Kingdom
Isadora Anderson Helfgott	University of Wyoming	United States
Katrine Hesseldahl	Royal College of Art	United Kingdom
Richard Higgs	University of Cape Town	South Africa
Bethany Hinds	University of Queensland	Australia
Tammy Wong Hulbert	RMIT University	Australia
Andrea Maria Huttegger	Kultur & Gut Unternehmensberatung Ümit Mares-Altinok	Austria
Rehan Hyder	University of the West of England, Bristol	United Kingdom
Asma Ibrahim	State Bank of Pakistan Museum & Art Gallery	Pakistan
Paul Janssenswillen	University of Antwerp	Belgium
Carla Jay Harris	University of California Los Angeles	United States
Yin Cheng Jin	University of Queensland	Australia
Jakub Jiříšně	Charles University of Prague	Czech Republic
Phillip Kalantzis-Cope	Common Ground Research Networks	United States
Artur Kalinowski	Copernicus Science Centre	Poland
Ceren Karadeniz	Ankara University	Turkey
Emily Grace Keenlyside	Concordia University	Canada
Stacie Kershner	Georgia State University	United States
Ama Koranteng-Kumi	De Museumstichting	Belgium
Štefan Krapše	Educa izobrazevanje	Slovenia





The Inclusive Museum | List of Participants

Terezie Křížková	National Film Museum	Czech Republic
Sinem Kurtural	Dokuz Eylul University	Turkey
Janice Lally	Lawrence Wilson Art Gallery University of Western Australia	Australia
Monica Angela Landoni	University of Lugano	Switzerland
Lesley Langa	NovaKultura Consulting	United States
Tyler Law	Florida State University	United States
Boram Lee	Taipei National University of the Arts	Taiwan
Ahrum Lee	National Museum of Korean Contemporary History	South Korea
Stephen Legari	Montreal Museum of Fine Arts	Canada
Alisha Levin	Solomon R. Guggenheim Museum	United States
Yaxi Liu	Tsinghua University	China
Alexia Lobaina	Florida State University	United States
Jennifer Locke	Newcastle University	United Kingdom
Lourdes López	Parque de las Ciencias	Spain
Stephanie Machabee	Yale University	United States
Navjot Mangat	Royal Museums Greenwich	United Kingdom
Ümit Mares-Altinok	Kultur & Gut Unternehmensberatung Ümit Mares-Altinok	Austria
Nazaret Martinez Heredia	Contratada FPU	Spain
Marilina Mastrogiuseppe	Units	Italy
Cameron Mc Carthy		
Kelly McHugh	Art Institute of Chicago	United States
Leslee Michelsen	Shangri La Museum of Islamic Art, Culture & Design (Doris Duke Foundation for Islamic Art)	United States
Rozhen Kamal Mohammed-Amin	Sulaimani Polytechnic University	Iraq
Laura Moreno Barbosa	National University of Colombia	Colombia
Ioannis Mouratidis	Universidad Nacional de Educación a Distancia	Spain
Antonella Muzi	Italian Ministry of School and Education	Italy
Michael Nay	University of Tasmania	Australia
Sanna-Mari Niemi	University of Helsinki	Sweden
Ana Sofia Nunes	Museum of Mechanical Music	Portugal
Anne Ogundipe	Norwegian University of Science and Technology	Norway
Diana Ordóñez Castillo	Universidad Nacional de Colombia	Colombia
Fran Osborne	Independent	United States
Kitty Owens	Museums Australia (Victoria)	Australia
Elisabeth Palmer	Montgomery Museum of Fine Arts	United States
Hjördís Pálsdóttir		
Francesca Pandolfi	Brandenburg University of Technology	Germany
Katerina Paraskeva	Greek State Museum of Contemporary Art	Greece
Pénélope Patrix	Centrer for Comparative Studies, Faculdade de Letras, Universidade de Lisboa	Portugal
Valentina Pinoia	University of Rome	Italy
Sofia Ponte	University of Porto	Portugal
Tatiana Portnova	Common Ground Research Networks	Spain
Mairead Quinn	University of Ulster	United Kingdom
Kim Ramsey White	Georgia State University	United States





The Inclusive Museum | List of Participants

Sebastiaan Raymaekers	Oxford Brookes University	United Kingdom
Deborah Riding	Tate Gallery	United Kingdom
Erica Robenalt	Newcastle University	United Kingdom
Susan Rowe	Lubbock Lake Landmark	United States
Ann Rowson Love	Florida State University	United States
Walter Rycquart		
Paz Sastre	Universidad Autonoma Metropolitana	Mexico
Sarah Schafer	University of Cape Town	South Africa
Michael Scott	University of Oregon-Jordan Schnitzer Museum of Art	United States
Irena Sertic		Croatia
Elena Settimini	University of Leicester	United Kingdom
Shikoh Shiraiwa	University of Central Oklahoma	United States
Felicitas Sisinni	Thyssen-Bornemisza Museum	Spain
Ruth Starr	Cooper Hewitt, Smithsonian Design Museum	United States
Jessica Stepp	Texas Tech University	United States
Brenda Stevenson	University of California, Los Angeles	United States
Emily Stokes-Rees	Syracuse University	United States
Nikki Sullivan	Migration Museum	Australia
Grete Swensen	Norwegian Institute for Cultural Heritage Research	Norway
Timea Szalkai	Duna Múzeum	Hungary
Lada Talyzina	Garage Museum of Contemporary Art	Russian Federation
Ana Tirado De La Chica	University of Jaén	Spain
Anna Toledano	Stanford University	United States
Gabrielle Trepanier	Canada Science and Technology Museum	Canada
Megan True	Butler University	United States
Martin Van Engel	Van Gogh Museum	Netherlands
Piet Van Hecke	Museum of Contemporary Art Antwerp	Belgium
Elviera Velghe	Foto Museum	Belgium
John Vella	Bir Mula Heritage Museum	Malta
Alexandra Verdeil	Tactile Studio UG	Germany
Sofie Vermeiren		Belgium
Helene Verreyke		Belgium
Pat Villeneuve	Florida State University	United States
Pierre Walter	University of British Columbia	Canada
Ulla Karin Warberg	Nordiska museet	Sweden
Karin Weil	Universidad Austral de Chile	Chile
Betsy Willett	Massachusetts Institute of Technology	United States
Betty Lou Williams	University of Hawaii at Manoa	United States
Kate Wilson	BSAD, Bath Spa University	United Kingdom
Katarzyna Wolanik Boström	Umea university	Sweden
Olga Zabalueva	Linköping University	Sweden
María Silvana Zamora	National University of Tucuman - Argentina	Argentina
Gerardo Zavarce	El Anexo Arte Contemporáneo	Dominican Republic











Eighth International Conference on Health, Wellness & Society

Imperial College London
London, UK | **20–21 September 2018**
healthandsociety.com/2018-conference



VIII Congreso Internacional de Salud, Bienestar y Sociedad

Imperial College London
Londres, Reino Unido | **20–21 de septiembre de 2018**
saludsociedad.com/congreso-2018



Third International Conference on Communication & Media Studies

University of California at Berkeley
Berkeley, USA | **18–19 October 2018**
oncommunicationmedia.com/2018-conference



III Congreso Internacional de Estudios sobre Medios de Comunicación

Universidad de California
Berkeley, EEUU | **18–19 de octubre de 2018**
medios-comunicacion.com/congreso-2018



Eighth International Conference on Food Studies

University of British Columbia - Robson Square
Vancouver, Canada | **25–26 October 2018**
food-studies.com/2018-conference



VIII Congreso Internacional sobre Estudios Nutricionales y Alimentación

Universidad de Columbia Británica,
Robson Square
Vancouver, Canadá | **25–26 de octubre de 2018**
estudiosnutricionales.com/congreso-2018



Spaces & Flows: Ninth International Conference on Urban and ExtraUrban Studies

Marsilius Kolleg, Heidelberg University
Heidelberg, Germany | **25–26 October 2018**
spacesandflows.com/2018-conference



Ninth International Conference on The Image

Hong Kong Baptist University
Hong Kong SAR | **3–4 November 2018**
ontheimage.com/2018-conference



IX Congreso Internacional sobre la Imagen

Universidad Baptista de Hong Kong
RAE de Hong Kong | **3–4 de noviembre de 2018**
sobrelaimagen.com/congreso-2018



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

UBC Robson Square
Vancouver, Canada | **17–19 January 2019**
onsustainability.com/2019-conference



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

UBC Robson Square
Vancouver, Canada | **21–22 February 2019**
organization-studies.com/2019-conference



XIX Congreso Internacional de Conocimiento, Cultura y Cambio en Organizaciones

Universidad de Columbia Británica,
Robson Square
Vancouver, Canadá | **21–22 de febrero de 2019**
la-organizacion.com/congreso-2019



Thirteenth International Conference on Design Principles & Practices

Saint Petersburg State University
Saint Petersburg, Russia | **1–3 March 2019**
designprinciplesandpractices.com/2019-conference



XIII Congreso Internacional sobre Principios y Prácticas del Diseño

Universidad Estatal de San Petersburgo
San Petersburgo, Rusia | **1–3 de marzo de 2019**
el-diseno.com/congreso-2019



Fifteenth International Conference on Technology, Knowledge, and Society

ELISAVA Barcelona School of Design and Engineering
Barcelona, Spain | **11–12 March 2019**
techandsoc.com/2019-conference



XV Congreso Internacional de Tecnología, Conocimiento y Sociedad

Elisava Escuela Universitaria de Diseño e Ingeniería de Barcelona
Barcelona, España | **11–12 de marzo de 2019**
tecno-soc.com/congreso-2019



Eleventh International Conference on Climate Change: Impacts & Responses

Pryzbyla Center,
The Catholic University of America
Washington, D.C., USA | **16–17 April 2019**
on-climate.com/2019-conference



Ninth International Conference on Religion & Spirituality in Society

University of Granada
Granada, Spain | **25–26 April 2019**
religioninsociety.com/2019-conference



IX Congreso Internacional sobre Religión y Espiritualidad en la Sociedad

Universidad de Granada
Granada, España | **25–26 de abril de 2019**
la-religion.com/congreso-2019



Twelfth International Conference on e-Learning & Innovative Pedagogies

Hotel Grand Chancellor Hobart
Hobart, Australia | **2–3 May 2019**
ubi-learn.com/2019-conference



XII Congreso Internacional de Aprendizaje Ubicuo y Pedagogías Innovadoras

Hotel Grand Chancellor Hobart
Hobart, Australia | **2–3 de mayo de 2019**
aprendizaje-ubi.com/congreso-2019



Fourth International Conference on Tourism & Leisure Studies

Florida International University
Miami, USA | **16–17 May 2019**
tourismandleisurestudies.com/2019-conference



Ninth International Conference on The Constructed Environment

Centro Cultural Vila Flor
Guimarães, Portugal | **23–24 May 2019**
constructedenvironment.com/2019-conference



Nineteenth International Conference on Diversity in Organizations, Communities & Nations

University of Patras
Patras, Greece | **5–7 June 2019**
ondiversity.com/2019-conference



Fourteenth International Conference on the Arts in Society

Polytechnic Institute of Lisbon
Lisbon, Portugal | **19–21 June 2019**
artsinsociety.com/2019-conference



Tenth International Conference on Sport & Society

Ryerson University
Toronto, Canada | **20–21 June 2019**
sportandsociety.com/2019-conference



Twelfth Global Studies Conference

Jagiellonian University
Kraków, Poland | **27–28 June 2019**
onglobalization.com/2019-conference



Seventeenth International Conference on New Directions in the Humanities

University of Granada
Granada, Spain | **3–5 July 2019**
thehumanities.com/2019-conference



XVII Congreso Internacional sobre Nuevas Tendencias en Humanidades

Universidad de Granada
Granada, España | **3–5 de julio de 2019**
las-humanidades.com/congreso-2019



Seventeenth International Conference on Books, Publishing & Libraries

University of Granada
Granada, Spain | **5 July 2019**
booksandpublishing.com/2019-conference



Fourteenth International Conference on Interdisciplinary Social Sciences

Universidad Autónoma Metropolitana
Mexico City, Mexico | **10–12 July 2019**
thesocialsciences.com/2019-conference



XIV Congreso Internacional de Ciencias Sociales Interdisciplinarias

Universidad Autónoma Metropolitana Unidad Xochimilco
Ciudad de México, México | **10–12 de julio de 2019**
interdisciplinasocial.com/congreso-2019



Twenty-sixth International Conference on Learning

Queen's University Belfast
Belfast, UK | **24–26 July 2019**
thelearner.com/2019-conference



XXVI Congreso Internacional sobre Aprendizaje

Universidad de Queen
Belfast, Reino Unido | **24–26 de julio de 2019**
sobreaprendizaje.com/congreso-2019



Aging & Social Change: Ninth Interdisciplinary Conference

University of Vienna
Vienna, Austria | **16–17 September 2019**
agingandsociety.com/2019-conference



Ninth International Conference on Health, Wellness & Society

University of California at Berkeley
Berkeley, USA | **19–20 September 2019**
healthandsociety.com/2019-conference



IX Congreso Internacional de Salud, Bienestar y Sociedad

Universidad de California, Berkeley
Estados Unidos | **19–20 de septiembre de 2019**
saludsociedad.com/congreso-2019



Fourth International Conference on Communication & Media Studies

University of Bonn
Bonn, Germany | **26–28 September 2019**
oncommunicationmedia.com/2019-conference



IV Congreso Internacional de Estudios sobre Medios de Comunicación

Universidad de Bonn
Bonn, Alemania | **26–28 de septiembre de 2019**
medios-comunicacion.com/congreso-2019



Ninth International Conference on Food Studies

National Kaohsiung University of Hospitality and Tourism
Kaohsiung City, Taiwan | **24–25 October 2019**
food-studies.com/2019-conference



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

Pontifical Catholic University of Chile
Santiago, Chile | **29–31 January 2020**
onsustainability.com/2019-conference



In Memoriam

Dr. Jessica L. Weinhold-Brokish

Since 2013, Jessica has been a cherished member of the Common Ground Research Networks team. In her role as Conference Program Developer, she brought her scholarly background to the workplace with an optimistic and upbeat personality. Jessica had a masterful way of bringing speakers with diverse interests into complementary dialogues within our conference programs. Her interests included post-communism, gender, autobiography, conflict studies, and theories of space and place. She was a devoted wife to her husband and mother to three beautiful children. She will be missed dearly.

October 20, 1976 – March 23, 2018