Twelfth International Conference on
The Inclusive Museum
Museums, Heritage & Sustainable Tourism

7–9 November 2019 | Muntref, Museum of Immigration | Buenos Aires, Argentina | OnMuseums.Com

XII Congreso Internacional de
Museos Inclusivos
Museos, Patrimonio y Turismo Sostenible

7–9 de noviembre de 2019 | MUNTREF, Museo de la Inmigración | Buenos Aires, Argentina | MuseosInclusivos.Com

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International Institute
for the Inclusive Museum

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Cátedra UNESCO de Turismo Cultural
Buenos Aires, Argentina.

international council of museums
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COMMON GROUND

The Inclusive Museum

Twelfth International Conference on
The Inclusive Museum

"Museums, Heritage & Sustainable Tourism"

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Dear Delegates,

The UNESCO Chair on Cultural Tourism, together with the two institutions that promote it - the National University of Tres de Febrero and the Friends Association of the National Museum of Fine Arts – is honored to host the annual International Conference on The Inclusive Museum, which is held for the first time in South America.

It is with great pride, commitment, and responsibility that Buenos Aires, the cultural capital of the region, welcomes a number of professionals, researchers, academics, and thinkers who understand the role museums have in being agents of change in times of social transformations, growing demands for inclusion, and respect for diversity.

We appreciate the confidence placed in us for this opportunity, and we hope to enrich your experience with museums during the exchanges that transpire over these next 3 days of shared reflection with participants from all around the world.

Created in 2008 by Prof. Dr. Amareswar Galla, a world authority on the subject, the Inclusive Museum Research Network welcomes all those interested in the role museums have in the future.

As civic spaces, museums are increasingly appropriate places for citizens to explore their sense of belonging, assume a proactive role as visitors, and experience the collections and representations they imply. The role of museums is to be interpreted through new perceptions in order to respond to the challenges that new ideologies, ideals, looks, and social trends pose to the community in which they are related. The high tourist demand, particularly from the second half of the 20th century, made them in turn important points of attraction for cultural tourism. Through their collections and their cultural activities, museums contribute to examining the character and image of a city and country. They have an important potential for economic development, they are flagships of creativity, and signify elements of urban planning.

Today, museums go beyond that by assuming that more and more of their work must be designed to understand and meet the needs of their audiences. Putting museums at the center of your goals helps to focus on where to point your proposals, experiences, and expectations.

Under the title "Museums, Heritage and Sustainable Tourism" as an outstanding theme of the 2019 call, we planned 3 days to inspire, and we hope that together we can expand the perspectives of such an important objective to our professionals interests. We hope you have a pleasant stay in Buenos Aires.

Warm regards,

Carmen María Ramos
Directora ejecutiva
Cátedra UNESCO de Turismo Cultural Untref-Aamnba
Buenos Aires, Argentina

Estimados delegados,

Es un gran placer para la Cátedra UNESCO de Turismo Cultural, junto a las dos instituciones que la impulsan –la Universidad Nacional de Tres de Febrero y la Asociación Amigos del Museo Nacional de Bellas Artes- ser sede del Congreso Internacional de Museos Inclusivos, que se celebra por primera vez en Sudamérica.

Recibir en Buenos Aires, la capital cultural de la región, a los profesionales, investigadores, académicos y pensadores que trabajan en torno al papel de los museos como agentes de cambio en tiempos de transformaciones sociales, crecientes demandas de inclusión y respeto por la diversidad es un orgullo, un compromiso y una gran responsabilidad.

Agradecemos la confianza depositada y esperamos enriquecer las charlas de los 3 días del Congreso con una mirada hacia nuestra propia realidad y compartir las ideas con los participantes que provienen de los numerosos países del mundo.

Creada en 2008 por el Prof. Dr. Amareswar Galla, un referente de nivel mundial en la materia que nos visita con el motivo de la celebración de este Congreso, la Red de Investigación de Museos Inclusivos acoge a todos aquellos que comparten un interés por el papel que desempeñarán los museos de cara al futuro. El carácter internacional, la interdisciplinariedad, la inclusión y la interacción caracterizan a esta Red que une globalmente a personas afines a las mismas áreas del conocimiento.

Aspectos claramente relacionados con la conservación, investigación, comunicación y exposición de colecciones fueron una motivación concluyente para la creación de los nuevos museos desde el siglo XIX. Pero en la actualidad, atrás quedaron el afán único de estas motivaciones y la contemplación pasiva del patrimonio heredado. Como espacios cívicos, los museos son cada vez más lugares propicios para que los ciudadanos exploren su sentido de pertenencia, asuman un papel proactivo como visitantes y en relación con las colecciones y las representaciones que configuran.

Cada vez más, el papel de los museos es el de ser intérpretes de estas nuevas percepciones y responder a los retos que las nuevas ideologías, ideales, miradas y tendencias sociales le plantean a la comunidad, en la que están insertos. Ya no se pone en duda su papel como factor dinamizador de la cultura en nuestras sociedades. La elevada demanda turística, particularmente a partir de la segunda mitad del siglo XX, los convirtió a su vez en los importantes puntos de atracción del turismo cultural.

A través de sus colecciones y de sus actividades culturales, los museos contribuyen a delinear el carácter y la imagen de una ciudad e, incluso, de un país. Encierran un importante potencial de desarrollo económico, son naves insignia de la creatividad y, muy frecuentemente, significativos elementos de urbanismo.

Pero hoy van varios pasos adelante, al asumir que cada vez más su labor se debe diseñar para satisfacer las necesidades de sus públicos. Entender a sus audiencias y ponerlas como centro de sus objetivos es cada vez más su razón de ser y el foco hacia donde apuntar sus propuestas, experiencias y expectativas.

Bajo el título "Museos, Patrimonio y Turismo Sostenible" como tema destacado de la convocatoria 2019, damos el inicio a las 3 jornadas de trabajo e intercambios, deseando que el programa les resulte inspirador y que, entre todos, podamos ampliar las perspectivas de un objetivo tan caro a los intereses que nos unen y convocan.

Deseamos que tengan una grata estadía en Buenos Aires.

Carmen María Ramos
Directora ejecutiva
Cátedra UNESCO de Turismo Cultural Untref-Aamnba
Buenos Aires, Argentina

Dear Inclusive Museum Conference Delegates,

Welcome to Buenos Aires and to the Twelfth International Conference on the Inclusive Museum. My colleagues and I from Common Ground Research Networks are honored to have you join us for this year's conference.

Over the course of three and a half decades, Common Ground has given voice to many thousands of scholars—speakers and authors with things to say about the world and who are saying them in order to change the world.

Common Ground has a strong commitment to providing opportunities for people like you to meet, share, and learn from each other. Across its range of research networks, Common Ground is deeply concerned with the critical issues of our time including, among other things, the nature of social change, the relationships of the human species to nature, the process of knowledge creation, the changing shape of organizations, and the dynamics of learning. These raise big-picture questions which in turn demand an interdisciplinary perspective, something that is often neglected in discipline-based conference, journal, and institutional structures.

Throughout its history, Common Ground has worked to develop new approaches to knowledge community building, including interactive conference formats, criterion-referenced peer review, and online social knowledge media. As a media innovator, we are creating the spaces and technical conditions in which, collectively, we can explore the future role of the museum and how it can become more inclusive.

While conference inspiration may fade with time, Common Ground offers a means for keeping inspiration alive through CGScholar, an online environment for knowledge working and learning. We encourage all conference participants to explore CGScholar—an internet venue for intellectual interaction and imagination.

I am grateful to all of you for sharing your work at this conference. Additionally, I thank my colleagues Tamara Gorozhankina, Michele Hill, Crystal Lasky Robinson, Rae-Anne Montague, Tatiana Portnova, and Dionisio Ruiz, 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. Phillip Kalantzis-Cope
Chief Social Scientist
Common Ground Research Networks

Common Ground Research Networks
University of Illinois Research Park
2001 South First St, Suite 202
Champaign, IL 61820 USA

Ph: +1-217-328-0405
Fax: +1-217-325-0435
info@cgnetworks.org
cgnetworks.org

Estimados delegados y delegadas de Museos Inclusivos:

Les damos la bienvenida a Buenos Aires y al XII Congreso Internacional de Museos Inclusivos. Mis compañeros de Common Ground Networks y yo nos sentimos muy honrados de que se una a nosotros en el Congreso de este año.

Durante el transcurso de tres décadas y media, Common Ground ha dado voz a varios miles de académicos, autores y oradores, que tenían cosas que decir acerca del mundo y con el propósito de cambiarlo.

Common Ground asume el firme compromiso de ofrecer a personas como usted la oportunidad de reunirse, compartir y aprender de otras personas. A través de sus diversas redes de investigación, Common Ground manifiesta un profundo interés por las cuestiones fundamentales propias de nuestro tiempo; incluyendo —entre otras— la naturaleza del cambio social, la relación de la especie humana con la naturaleza, los procesos que generan el conocimiento, la mutabilidad de las organizaciones y las dinámicas que operan en el aprendizaje. Estas cuestiones, de carácter holístico, requieren abordarse desde un enfoque interdisciplinar, con frecuencia desatendido en aquellos congresos, revistas o estructuras institucionales fundamentadas sobre la base de una única disciplina.

A lo largo de su historia, Common Ground ha trabajado en el desarrollo de nuevos planteamientos concernientes a la construcción de conocimiento comunitario; entre los que se incluyen formatos de conferencia interactiva, revisión por pares basada en criterios y medios de divulgación sociales online. Como innovadores en medios de difusión, estamos creando los espacios y las condiciones técnicas mediante las cuales podemos hablar en grupo sobre el futuro papel de los museos y sobre cómo pueden llegar a ser más inclusivos.

Debido a que la inspiración que infunde la experiencia del Congreso puede desvanecerse con el tiempo, Common Ground estimula su perdurabilidad mediante la plataforma CGScholar; un entorno online diseñado para el trabajo, el conocimiento y el aprendizaje. Animamos a todos los participantes del Congreso a explorar CGScholar: un punto de encuentro en internet donde se promueve la interacción intelectual y la creatividad.

Mi agradecimiento a todos ustedes por compartir sus trabajos en este Congreso. Me gustaría agradecer a los co-presidentes del Congreso de este año, Dr. Amareswar Galla y Dña. Carmen María Ramos, quienes han realizado una cantidad de trabajo impresionante para este Congreso. Asimismo, quiero expresar mi gratitud a mis compañeros y compañeras Tamara Gorozhankina, Michele Hill, Crystal Lasky Robinson, Rae-Anne Montague, Tatiana Portnova, y Dionisio Ruiz, quienes han contribuido a la organización de este encuentro con gran dedicación y destreza.

Les deseamos la mejor de las experiencias durante la celebración de este Congreso, y esperamos que constituya una magnífica oportunidad para dialogar con colegas provenientes de todas las partes del mundo.

Con mis mejores deseos,

Dr. Phillip Kalantzis-Cope
Jefe de Ciencias Sociales
Common Ground Research Networks

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 dégageant 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 Shanghái, 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 CONSTRUCCIÓN 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 ESTÁNDAR: 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 Loor, Directora, Museo de los Metales, Cuenca, Ecuador;

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

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

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

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

COMMON GROUND

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

Nuestra misión

Common Ground Research Networks tiene como objetivo animar a todas las personas a participar en la creación de conocimiento colaborativo y a compartir ese conocimiento con el mundo entero. A través de nuestros congresos académicos y revistas revisadas por pares, construimos Redes de Investigación y proporcionamos plataformas para interactuar a través de diversos canales.

Nuestro mensaje

Los sistemas de patrimonio del conocimiento se caracterizan por sus separaciones verticales: de disciplina, asociación profesional, institución y país. Common Ground Research Networks asume algunos de los retos fundamentales de nuestro tiempo y construye Redes de Investigación que cortan de manera transversal las estructuras de conocimiento existentes. La sostenibilidad, la diversidad, el aprendizaje, el futuro de las humanidades, la naturaleza de la interdisciplinariedad, el lugar de las artes en la sociedad, las conexiones de la tecnología con el conocimiento, el papel cambiante de la universidad, todas estas son preguntas profundamente importantes de nuestro tiempo que requieren un pensamiento interdisciplinar, debate global y colaboraciones intelectuales e interinstitucionales.

Common Ground es un lugar de encuentro para las personas, las ideas y el diálogo. Sin embargo, la fuerza de estas ideas no consiste en encontrar denominadores comunes. Al contrario, el poder y la resistencia de estas ideas es que se presentan y se examinan en un ámbito compartido donde tienen lugar las diferencias: diferencia de perspectiva, de experiencia, de conocimientos, de metodología, de orígenes geográficos o culturales o de afiliación institucional. Estos son los tipos de entornos académicos, vigorosos y solidarios, en los que se llevarán a cabo las deliberaciones más productivas sobre el futuro. Nos esforzamos en crear los lugares de imaginación e interacción intelectual que nuestro futuro merece.

Nuestros medios de comunicación

Common Ground Research Networks crea Redes de Investigación que se reúnen en congresos anuales. Entre congreso y congreso, los miembros de cada red también se mantienen en contacto durante el año mediante Redes de Investigación online, a través de procesos formales de publicación académica—revistas arbitradas mediante revisión por pares—, o a través de conversaciones informales en blogs. Los congresos fomentan el más amplio espectro de discursos posibles, animando a todos y a cada uno de los participantes a aportar sus conocimientos y perspectivas al debate común.

The Inclusive Museum Research Network

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

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 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 though digital means of representation.

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

- **Corazon S. Alvina**, Former Director, National Museum of the Philippines, Manila, Philippines
- **Dr. Laishun An**, Vice President of ICOM, Deputy Director of the International Friendship Museum of China; Secretary General of Chinese Society of Museums, Beijing, China
- **Lcda Lucía Astudillo Loor**, Directora, Museo de los Metales, Cuenca, Ecuador
- **Henry C. (Jatti) Bredekamp**, Former Chief Executive Officer, Iziko Museums of Cape Town, South Africa
- **Alissandra Cummins**, Director, Barbados Museums and Historical Society, Barbados
- **Dr. Ann Davis**, Former Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada
- **Associate Professor Dr. Nevra Ertürk**, Head of Department of Conservation and Restoration of Cultural Assets, Yildiz Technical University, Istanbul, Turkey
- **Mlle Christine Hemmet**, Responsable de l'unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France (Retired)
- **Dr. Hans-Martin Hinz**, Immediate Past President of the International Council of Museums, Berlin and Deputy Minister of Culture for Berlin, Berlin, Germany
- **Dr. Rohit Jigyasu**, UNESCO Chair Professor, Research Centre for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University, Kyoto, Japan
- **Professor Dr. Tereza C. Moletta Scheiner**, Former Vice President of ICOM; and Former Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, BrazilCoordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro –UNIRIO, Rio de Janeiro, Brazil
- **Adi Meretui Ratunabuabua**, Traditional Chief; and Director, Fiji Museum; Suva, Fiji Islands
- **Dr. Samuel Sidibe**, Director, National Museum of Mali; President, ICOM Mali, Bamako, Mali
- **Dr. Shahid Vawda**, School of Social Sciences, University of Witwatersrand, Johannesburg, South Africa
- **Dr. Jørgen Wadum**, Keeper of Conservation & Director of CATS, Statens Museum for Kunst/National Gallery of Denmark & Chairman of the Department of Conservation & Restoration at the Faculty of Humanities, University of Amsterdam, Amsterdam, Netherlands
- **W. Richard 'Rick' West, Jr.**, President and CEO, Autry National Center for the American West, Los Angeles; Founding Director and Director Emeritus, National Museum of the American Indian, Smithsonian Institution, Washington DC, USA

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- **Professor Dr. Amareswar Galla**, Former Vice President, ICOM; and Chairperson, ICOM Cross Cultural Taskforce, Paris; Current Chief Curator, Amarvathi Heritage Town, Board of Tourism, Culture and Heritage, Andhra Pradesh, India; and Visiting Professor, School of Planning and Architecture, SPAV, India.

Ex Officio

- **Ms. Suay Aksoy**, ICOM President; and Trustee of the History Foundation of Turkey
- **Dr. Peter Keller**, Director General | Directeur Général, ICOM - International Council of Museums, Paris, France
- **Professor Dr. Regine Schulz**, Chairperson, ICOM International Advisory Committee; Director/CEO, Roemer and Pelizaeus Museum and City Museum Hildesheim, Germany

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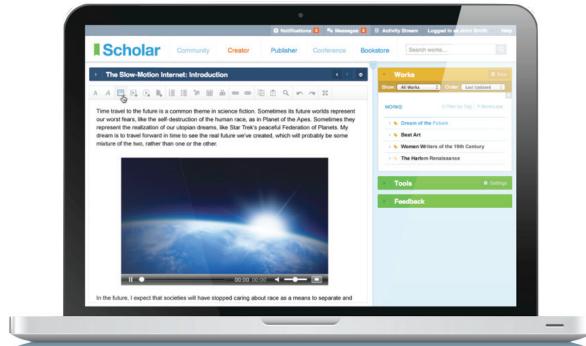
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- **Image**: Add a photograph of yourself to this page; hover over the avatar and click the pencil/edit icon to select.
- **Publisher**: All Common Ground community members have free access to our peer review space for their courses. Here they can arrange for students to write multimodal essays or reports in the Creator space (including image, video, audio, dataset or any other file), manage student peer review, co-ordinate assessments, and share students' works by publishing them to the Community space.

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

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

The following CGScholar features are only available to Common Ground Research Network members as part of their membership. Please visit the CGScholar Knowledge Base for further information (https://cgscholar.com/cg_support/en).

- Create projects for groups of students, involving draft, peer review, revision, and publication.
- Publish student works to each student's personal portfolio space, accessible through the web for class discussion.
- Create and distribute surveys.
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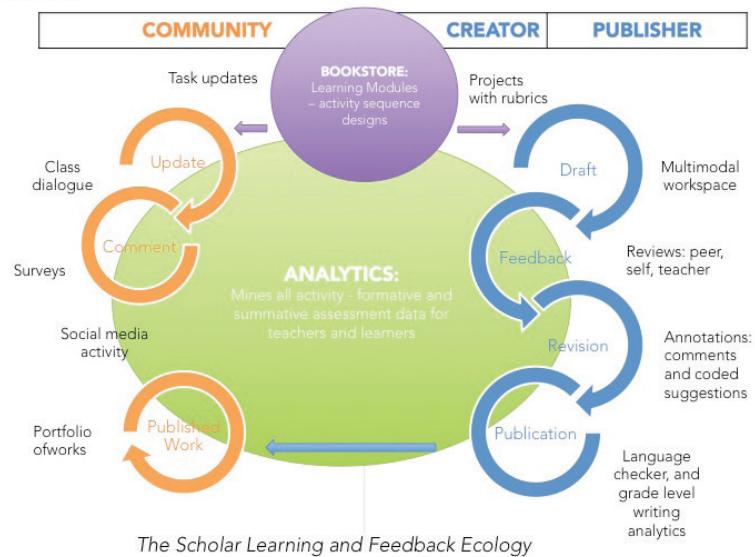
CGScholar is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal "social knowledge" relationships.

For more information, visit: http://knowledge.cgscholar.com.

Red de Investigación de Museos Inclusivos

Explorando el futuro de los museos, con enfoque particular en cómo podrían ser más inclusivos.

Fundada en 2008, la Red de Investigación de Museos Inclusivos acoge a todos aquellos que comparten un interés por el papel que desempeñarán los museos de cara al futuro, así como el afán por dotar a estos espacios culturales de una mayor inclusividad.

Congreso

El congreso presenta ciertas características clave: es internacional, es interdisciplinario, es inclusivo y se basa en la interacción. Entre los participantes se encuentran pensadores relevantes en el campo de conocimiento de las ciencias sociales, así como investigadores emergentes que vienen desde diferentes lugares del mundo y que tienen la oportunidad de compartir, en las diversas sesiones del congreso, sus propias perspectivas de estudio, de conocer otras nuevas y de establecer contactos académicos que permitan un mayor desarrollo profesional.

Publicaciones

Al participar en el congreso, los miembros de laRed de Investigación de Museos Inclusivos tienen la posibilidad de publicar en la *Revista Internacional de Museos Inclusivos*, en cuyo proceso de edición se concibe la revisión por pares desde una perspectiva constructiva e integradora.

Beneficios de la afiliación

Como miembro de la Red de Investigación, tiene acceso a una amplia diversidad de herramientas y recursos para su propio trabajo:

- Suscripción digital a las revistas en español y en inglés de la Red durante un año.
- Suscripción digital a la librería durante un año.
- Publicación de un artículo al año (previa revisión por pares).
- Participación como revisor en el proceso de revisión por pares.
- Suscripción al boletín digital de la comunidad, con noticias de la Red de Investigación.
- Opción de añadir un vídeo de presentación al canal de YouTube de la Red de Investigación.
- Acceso gratuito a la red social Scholar, incluyendo:
    ◊ Perfil personal y portafolio de publicaciones.
    ◊ Interacción y creación de comunidades académicas.
    ◊ Facebook y Twitter opcional.
    ◊ Uso complementario de la red en sus clases mediante la interacción con la comunidad Scholar, asistencia y asesoría en la revisión por pares y puesta en común de obras publicadas.

Sobre la relación del museo con
su comunidad de usuarios

Tema 1: Visitantes

- Diversidad de visitantes en los museos inclusivos
- Definiendo los actores del museo y su participación
- Las políticas del patrimonio: identidad nacional, regional, étnica, nativa y de la diáspora
- Plurilingüismo: Accesibilidad para las lenguas y culturas minoritarias
- Género y orientación sexual en el museo
- Acceso y discapacidad en el museo
- Culturas competidoras: alta, folk, popular, tecnocientífica
- Confianza pública: Restableciendo las bases de la autoridad
- Definir el papel de los museos en educación y comunicación
- Pedagogía: cómo se relaciona el museo con sus visitantes
- El museo ubicuo: Hacia un recurso de aprendizaje a distancia en todo tiempo y lugar
- Placeres competitivos: Los museos a favor o en contra del entretenimiento educativo o "edutainment"
- Relaciones cruzadas con las escuelas y universidades
- Mecenazgo y filantropía: Lógica y logística
- La economía de las admisiones
- Miembros: Cambiando roles y demografías
- Voluntariado y profesionalismo: Calibrar la mezcla
- Actores gubernamentales (local, municipal, nacional, transnacional): Museos y políticas; financiación gubernamental y políticas

Sobre las prácticas y procesos de
preservación y conservación

Tema 2: Colecciones

- El rol mutante del curador
- Didácticas de exposición: Las dinámicas del aprendizaje del visitante
- La idea del patrimonio: Concepciones cambiantes sobre su significado
- Autenticidad, descontextualización y recontextualización de los objetos en exposición
- Curaduría y bienes de la comunidad: Significado y propósito para el museo
- Representando el patrimonio inmaterial social y cultural
- Lo etnográfico y lo antropológico: Pueblos nativos y otras tradiciones
- Tecnologías en el museo
- Artes en el museo
- El entorno del museo
- El proceso de adquisición: demanda, competencia y recursos limitados
- Conservación, preservación: Negociar prioridades cambiantes
- Artefactos: ¿Qué son los objetos de museo?
- Lugares para amateurs: El museo de creación propia

Los museos como depósitos y comunicadores de la cultura y el conocimiento

Tema 3: Representaciones

- Museos y creadores de conocimiento
- Los museos como creadores culturales
- Diseño de edificios y arquitecturas de la información
- Investigación en el museo
- Medir el output del conocimiento
- Propiedad intelectual: ¿Lo público versus lo comercial?
- Paradigmas de gestión del conocimiento y prácticas
- ¿Neutralidad, Equilibrio y Objetividad o Narrativas y Políticas? La retóricas del conocimiento en el museo
- Marcos de comprensión: Museos modernos y postmodernos
- Relaciones cruzadas con bibliotecas, galerías, instituciones educativas y centros artísticos
- La digitalización de todo: Desde los objetos de las colecciones a las representaciones en los medios
- El museo virtual
- Acceso online y público
- Museos en y para la sociedad del conocimiento: Conservando el patrimonio digital
- Nuevas literaturas: Cambiando el equilibrio de la agencia creativa en la era de internet y los medios de comunicación
- Afrontar la brecha digital
- Acceso digital y discapacitación
- Catalogación, metadata, descubrimiento y acceso
- Estándares de internet, semánticas de la publicación y de la web

Visitantes

Ya no existe el ciudadano universal de nuestras recientes aspiraciones modernas. Los visitantes de hoy en día son reconociblemente diversos

Las dimensiones de esta diversidad son materiales (clase, localidad, circunstancias familiares), corpóreas (edad, raza, sexo y sexualidad, características físicas y psíquicas), y simbólicas (cultura, idioma, género, familia, afinidad y persona). Estas demografías son las que llama nuestra atención. Pero si nos tomamos el tiempo para examinar más cuidadosamente al público contemporáneo, veremos que está cualificado por intersecciones y capas de identidad que convierten la demografía en una simplificación peligrosa. La paradoja del público contemporáneo es que, en una era de globalización, las culturas se separan, así como las disposiciones, sensibilidades, valores, intereses, orientaciones, afinidades y redes.

¿Cómo puede uno dirigirse a las diversas audiencias? ¿Cómo funciona la participación? ¿Cómo podemos crear significados interrelacionados?

La inclusividad es una respuesta paradójica de dos caras. Una consiste en reconocer la particularidad. ¿Qué y quién debería estar representado en un museo? ¿Qué significa ser comprehensivo? ¿Qué es canónico o definitivo? Para responder a estar preguntas hoy en día, necesitamos ir más allá de la división que enfrenta la alta cultura con la cultura popular, lo tecnocientífico como opuesto a la cotidianeidad, el estado moderno como opuesto de los etnográfico y tradicional. Ya no podemos resolver el problema de la diferencia, de "nosotros" y "ellos", dividiendo los pueblos y sus objetos en categorías separadas en espacios. Necesitamos anticipar las particularidades de los visitantes.

La otra cara de esta respuesta no solo requiere un catálogo de diferencias para identificar potenciales puntos de disonancia. Quizá también necesitamos crear una nueva y paradójica forma de universalidad, la universalidad de la inclusividad. ¿Cómo creamos un museo donde el texto esté abierto, donde cada visitante pueda utilizar el espacio para crear sus propios significados, donde ningún visitante sea excluido? La respuesta, en parte, consiste en vislumbrar nuevas…

Formas de compromiso

¿Cuál es hoy en día el papel del lector, el espectador, la audiencia, el ciudadano, el cliente, el mecenas?

Nuestra reciente modernidad ha partido de la premisa de audiencias, expectadores y lectores relativamente pasivos; empleados relativamente obedientes y ciudadanos dependientes; clientes y mecenas relativamente sensibles. Para poner unas bases de cambio, los nuevos medios de comunicación transforman a los lectores, espectadores y audiencias en usuarios, actores y personajes. Los empleados deben personificar la empresa y los ciudadanos deben asumir responsabilidades por sí mismos. Los clientes siempre tienen razón, por lo que sus diferencias, productos y servicios deben ser personalizados. También los caprichos de los mecenas deben ser favorecidos.

El cambio representa un equilibrio de la agencia y una dilución de roles entre personas que mandan y que consienten, entre productores y consumidores de conocimiento y entre creadores y lectores de cultura.

En los museos, más que una simple interacción, lo visitantes necesitan colocarse en la exposición, pertenecer al espacio y unirse al diálogo cultural. Para los museos, ésta es la base para un nuevo marco de referencia comunicativa y una nueva pedagogía. En parte, esto será posible mediante las nuevas...

Modalidades de representación

El entorno de las comunicaciones emergente —en el cual la imagen, el sonido y la palabra están hechas de la misma sustancia digital— permite nuevas aperturas y nuevos desafíos para los museos.

Los museos no solo afrontan el desafío de preservar un patrimonio crecientemente digital, sino que también se da el caso de que no hay un objeto físico, una experiencia concreta en un lugar, que no pueda ser reproducida y puesta a disposición de los visitantes en los confines de la tierra a través de medios digitales de representación.

Esto crea desafíos únicos en el plano de la propiedad intelectual. Hace surgir nuevas cuestiones prácticas de relación con los visitantes que son más diversas que nunca. Supone una nueva función para los trabajadores de los museos, consistente en explorar las facilidades comunicativas de las multialfabetizaciones de la representación digital.

Afrontando estos desafíos, los museos están destinados a reflejar su propio mundo cambiante, y también en ocasiones de modos provocador y arriesgado de cambiar ese mundo. El Congreso de Museos, la revista, los libros y el weblog de noticias proporcionan un foro para la discusión de éstas y otras preguntas fundamentales que, sin duda alguna, determinarán la cambiante forma y el rol futuro de los museos.

La función principal del Comité Científico es supervisar la dirección intelectual de la Red de Investigación de Museos Inclusivos y examinar los temas principales siguiendo la evolución propia de la disciplina. Los miembros del comité están invitados a asistir al congreso anual y a aportar nuevas perspectivas sobre el desarrollo del congreso, incluyendo sugerencias para ponentes plenarios, temas especiales y lugar de celebración. También animamos a los miembros del comité a enviar artículos para su posible publicación en la *Revista Internacional de Museos Inclusivos*.

La Red de Investigación de Museos Inclusivos agradece la colaboración y el apoyo continuo de los siguientes académicos y profesionales de categoría mundial:

- **Corazon S. Alvina**, Former Director, National Museum of the Philippines, Manila, Philippines
- **Dr. Laishun An**, Vice President of ICOM, Deputy Director of the International Friendship Museum of China; Secretary General of Chinese Society of Museums, Beijing, China
- **Lcda Lucía Astudillo Loor**, Directora, Museo de los Metales, Cuenca, Ecuador
- **Henry C. (Jatti) Bredekamp**, Former Chief Executive Officer, Iziko Museums of Cape Town, South Africa
- **Alissandra Cummins**, Director, Barbados Museums and Historical Society, Barbados
- **Dr. Ann Davis**, Former Director, The Nickle Arts Museum, University of Calgary, Alberta, Canada
- **Associate Professor Dr. Nevra Ertürk**, Head of Department of Conservation and Restoration of Cultural Assets, Yildiz Technical University, Istanbul, Turkey
- **Mlle Christine Hemmet**, Responsable de l'unité patrimoniale des collections Asie, Musée du quai Branly, Paris, France (Retired)
- **Dr. Hans-Martin Hinz**, Immediate Past President of the International Council of Museums, Berlin and Deputy Minister of Culture for Berlin, Berlin, Germany
- **Dr. Rohit Jigyasu**, UNESCO Chair Professor, Research Centre for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University, Kyoto, Japan
- **Professor Dr. Tereza C. Moletta Scheiner**, Former Vice President of ICOM; and Former Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro – UNIRIO, Rio de Janeiro, BrazilCoordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro –UNIRIO, Rio de Janeiro, Brazil
- **Adi Meretui Ratunabuabua**, Traditional Chief; and Director, Fiji Museum; Suva, Fiji Islands
- **Dr. Samuel Sidibe**, Director, National Museum of Mali; President, ICOM Mali, Bamako, Mali
- **Dr. Shahid Vawda**, School of Social Sciences, University of Witwatersrand, Johannesburg, South Africa
- **Dr. Jørgen Wadum**, Keeper of Conservation & Director of CATS, Statens Museum for Kunst/National Gallery of Denmark & Chairman of the Department of Conservation & Restoration at the Faculty of Humanities, University of Amsterdam, Amsterdam, Netherlands
- **W. Richard 'Rick' West, Jr.**, President and CEO, Autry National Center for the American West, Los Angeles; Founding Director and Director Emeritus, National Museum of the American Indian, Smithsonian Institution, Washington DC, USA

Presidente de la Red

- **Professor Dr. Amareswar Galla**, Former Vice President, ICOM; and Chairperson, ICOM Cross Cultural Taskforce, Paris; Current Chief Curator, Amarvathi Heritage Town, Board of Tourism, Culture and Heritage, Andhra Pradesh, India; and Visiting Professor, School of Planning and Architecture, SPAV, India.

◯ Scholar

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- Cree y realice estudios y encuestas.
- Evalúe el trabajo de un estudiante empleando diversos medidores en la zona de evaluación.

The Scholar Learning and Feedback Ecology
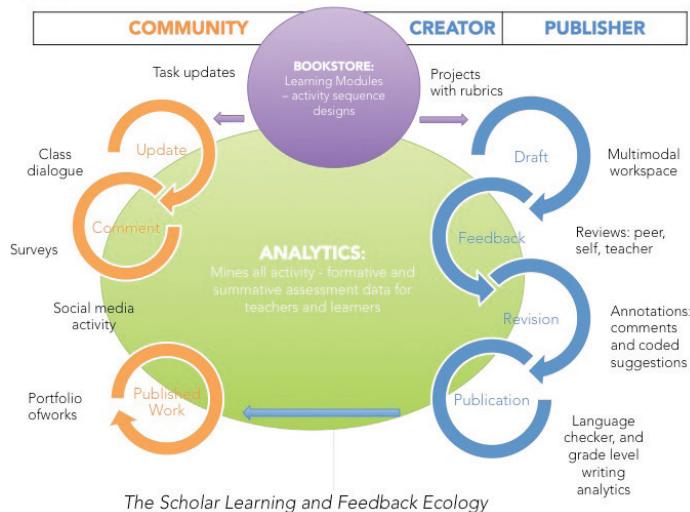
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The Inclusive Museum Journal

Addressing how the institution of the museum can become more inclusive

About

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

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

Editor

Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, 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.

The Publication Process

Step 1: Review the Requirements
All article submissions must meet the requirements listed: https://cgscholar.com/cg_support/en/docs/38. Before submitting your article, please thoroughly review these requirements and revise your article to follow these rules. Initial submissions that do not meet these requirements will be returned to the author(s) for revision.

Step 2: Upload the Submission
Once you have revised your initial submission to meet the article requirements, please visit our Article Submission page: https://cgscholar.com/cg_support/en/docs/39.

Step 3: Initial Submission Accepted for Peer Review
Submitted articles are then verified against the article requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate reviewers and sent for review. Please note, during this time authors are eligible to be selected as reviewers. Full details regarding the rules, expectations, and policies on peer review can be found on our Publication Ethics page: http://cgnetworks.org/journals/publication-ethics.

Step 4: Peer Review Decision
When both reviewer reports are returned, and after the reviewers' identities have been removed, you will be notified by email and provided with the reports. Articles that have been rejected once in the peer review process are allowed a second opportunity to be reviewed by two new reviewers. To be reviewed by two new reviewers, you will need to make revisions based on the comments and feedback of the first round of review, and these changes must be detailed using a change note: https://cgscholar.com/cg_support/en/docs/41-change-note. If an article is not accepted by peer review after this second opportunity, it will be withdrawn from consideration.

Step 5: Membership Confirmation
If your article has been accepted or accepted with revisions, it will enter the membership confirmation stage. We require at least one author associated with the article to have a unique Network Membership or conference registration: https://cgscholar.com/cg_support/en/docs/33-how-to-register. Please note that a paid conference registration includes a complimentary Research Network membership. The benefits of network membership are listed here: https://cgscholar.com/cg_support/en/docs/65-membership-benefits.

Step 6: Publication Agreement
Next, you will be asked to accept the Publishing Agreement. If you are interested in Hybrid Open Access, this step is the best time to register for Open Access publication: https://cgnetworks.org/journals/hybrid-open-access.

Step 7: Prepare the Final Submission
After the publication agreement is accepted, you will have thirty days to complete any revisions to your final submission. Please ensure your final submission meets the final submission requirements before returning your article: https://cgscholar.com/cg_support/en/docs/53. This includes criteria such as the correct use of the Chicago Manual of Style (seventeenth edition) and the other listed requirements: https://cgscholar.com/cg_support/en/docs/42. Articles that have been accepted with revisions will require a change note to be included with the final submission. Articles that do not meet these requirements will be returned for revision.

Step 8: Final Checks
Once we have received the final submission of your article, our publishing department will review your final article submission.

Step 9: Copy Editing and Proof Inspection

If the final submission meets the final submission requirements, the article will enter copy editing. During copy editing, our editorial staff will note minor problems with citations, references, grammar, spelling, or formatting. The author(s) will be responsible for correcting these noted problems. Careful adherence to the article template and the citation style guide will greatly minimize the need for corrections. After all copy editing notes have been resolved, we will create a typeset proof for the author(s) to inspect.

Step 10: Article Publication

Individual articles are published "Online First" to our CGScholar bookstore: https://cgscholar.com/bookstore. After online-first publication, complete journal issues follow annually, biannually, or quarterly, depending on the journal. Online-first published articles include a full citation and a registered DOI permalink. Be sure to keep your CGScholar profile up-to-date (https://cgscholar.com/identity) and add your ORCID iD (https://orcid.org/register) to maximize article visibility.

Submission Timeline

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

- Submission Round One – 15 January
- Submission Round Two – 15 April
- Submission Round Three – 15 July
- Submission Round Four – 15 October

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Our Position and Our Model

Common Ground Research Networks believes firmly in the principles of sustainable knowledge production and accessible knowledge. We also have a commitment to our Research Network members to be engaged in the current trends in the publishing industry. Common Ground Open is one such engagement. Common Ground Open offers our authors the ability to make their articles freely available upon publication in our subscription-based journals. It also enables authors to satisfy a variety of trending needs—institutional repositories, academic evaluative criteria, research grants, and academic funding—all of these are often insistent or dependent on published content being free, accessible, and open. When publishing open access is a funding stipulation, Common Ground Open offers the publishing solution.

The standard cost of open access in the publishing industry often excludes authors from open access opportunities. Our standard rate of US$250 reflects our position that publishing does require skilled labor, but we must keep open access affordable to provide greater opportunities for authors and their audiences. Our open access publications are licensed using the Creative Commons license, "Attribution-Non-Commercial-No-Derivatives 4.0 International" (CC BY-NC-ND 4.0).

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Institutional Open Access

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International Award for Excellence

The International Journal of the Inclusive Museum presents an annual International Award for Excellence for new research or thinking in the area of health and wellness. All articles submitted for publication in *The International Journal of the Inclusive Museum* are entered into consideration for this award. The review committee for the award is selected from the International Advisory Board for the journal and the annual Inclusive Museum Conference. The committee selects the winning article from the ten highest-ranked articles emerging from the review process and according to the selection criteria outlined in the reviewer guidelines. The remaining nine top papers will be featured on our website.

Award Winner, Volume 11

Jeanne Goswami, Interpretation Editor, Peabody Essex Museum, Salem, USA

For the Article

Abstract

Narrative is universal. Studies show that narrative is key to the functioning of the human brain. And yet, within the museum, confusion remains over what "narrative" means and what its role should be. Using Abbott's distinction between "story," a series of events that unfolds chronologically, and "narrative," the specific representation of such events, I argue that while many museums tell stories, few embrace narratives. To do so would mean abandoning a "neutral," "factual" voice in favor of a point of view. But visitors see through this supposed neutrality to the unspoken issues (colonialism, racism, sexism, etc.) that inform our histories, collections, and staffing decisions. How do we grapple with these topics as authentically as possible? I begin with the premise that museums (and their founders, donors, and employees) are fundamentally unreliable, implicated in their own histories, and I submit this as a potential opportunity, not a liability. Using well-known examples, like Nick Carraway, the narrator of F. Scott Fitzgerald's "The Great Gatsby," I posit the ways in which acknowledging unreliability could help museums craft authentic narratives. The unreliable narrator forces readers to discover their own meaning based on what they understand to be true or false in the account. This powerful method of engagement relinquishes power to the reader. Why not share that power with museum audiences as well?

Research Network Membership and Personal Subscriptions

As part of each conference registration, all conference participants (both virtual and in-person) have a one-year digital subscription to *The International Journal of the Inclusive Museum*. This complimentary personal subscription grants access to the current volume as well as the entire backlist. The period of access is twelve months, beginning on the date that the registration is completed. Delegates may also purchase a personal subscription to extend this access.

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Journal Subscriptions

Common Ground offers print and digital subscriptions to all of its journals. Subscriptions are available to *The International Journal of the Inclusive Museum* and to custom suites based on a given institution's unique content needs. Subscription prices are based on a tiered scale that corresponds to the full-time enrollment (FTE) of the subscribing institution.

For more information, please visit: https://cgscholar.com/cg_support/en/docs/58-institutional-subscriptions

Revista Internacional de Museos Inclusivos

Explorando el futuro de los museos, con enfoque particular en cómo podrían ser más inclusivos.

La *Revista Internacional de Museos Inclusivos* es un foro interdisciplinar para el debate acerca del papel de las comunicaciones y medios en la sociedad. La Revista examina las experiencias cotidianas de la cultura de medios, las formas y efectos de las tecnologías de medios y comunicaciones, así como las dinámicas del negocio mediático. También incluye cuestiones sobre la alfabetización mediática, relativa a las capacidades de lectura y uso de los medios, así como el papel de los medios como componentes del aprendizaje formal e informal. Las colaboraciones de la revista abarcan desde las concepciones teóricas y generales hasta los análisis empíricos y detallados o los estudios de caso de los medios.

Revisores

Los artículos publicados en la *Revista Internacional de Museos Inclusivos* están sujetos a revisión por pares de expertos que son miembros activos de la Red de Investigación de Estudios sobre Medios de Comunicación. Los revisores pueden ser ponentes de congresos pasados o presentes, participantes en la revista o expertos que se han ofrecido voluntarios para revisar los artículos (y han sido seleccionados por el equipo editorial de Common Ground). Esta implicación en la red de investigación, así como el sistema de evaluación de Common Ground, sinérgico y basado en criterios precisos, se distingue del proceso de revisión por pares de revistas que tienen una aproximación más jerárquica al sistema de evaluación. Los artículos se asignan a los revisores en conformidad con los intereses académicos y el campo en el que son expertos. Por su valiosa asistencia y recomendaciones para la publicación, se reconoce el papel de los revisores incluyéndolos en el volumen donde figuran los artículos de investigación que han revisado. Así, además del editor de la *Revista Internacional de Museos Inclusivos* y del Comité Científico, los revisores contribuyen significativamente a la calidad editorial y al contenido de la revista.

El proceso de publicación

1. **Fase 1: Compruebe los requerimientos:** Todos los artículos que se envíen deberán cumplir los criterios que aparecen listados en nuestra página de directrices de autor. Le rogamos que realice una revisión exhaustiva de su artículo antes de enviárnoslo, a fin de asegurar el cumplimiento de estos criterios. Puede consultarlos aquí: https://cgespanol.org/support/directrices-para-los-autores

2. **Fase 2: Envíe el artículo:** Cuando haya comprobado que su artículo cumple todos los requerimientos, visite la página de envío de artículos, y cumplimente el formulario que aparece allí. Le rogamos que solo nos envíe un formulario por cada artículo individual. Si ya nos envió el formulario, no lo reenvíe para el mismo artículo. Cuando recibamos el formulario y su artículo, se lo notificaremos por correo electrónico en un plazo de 3 a 4 días laborables.

   https://cgespanol.org/support/envio-de-articulos

3. **Fase 3: Consulte el estado de su artículo:** Cuando envíe el artículo recibirá, periódicamente, información actualizada sobre su estado. A los autores que hayan realizado envíos recientemente, se les notificarán los cambios de estado en sus artículos mediante correo electrónico, desde la dirección estado@cgnetworks.org. En los mensajes aparecerá la ID de trabajo que identifica a su artículo: se trata de un número de referencia asignado exclusivamente a su trabajo. Podrá consultar el estado de su artículo introduciendo la ID de trabajo correspondiente en la búsqueda de la página Consultar el estado de mi artículo: https://cgespanol.org/support/buscar-estado. Puede solicitarnos más información enviando un correo electrónico a la dirección estado@cgnetworks.org.

4. **Fase 4: Envío inicial aceptado para Revisión por Pares:** Todos los envíos se examinan con el fin de comprobar si satisfacen los criterios establecidos para los artículos (y que pueden consultarse en Directrices para los autores). En caso de que el artículo cumpla estos criterios, se asignará (preservando el anonimato del autor o autores) a dos revisores cualificados. Puede consultar la normativa aplicada a la revisión por pares en nuestra página de Ética editorial, ubicada junto al reglamento de revisión por pares. También puede consultar la sección "Ética editorial y mala praxis".

5. **Fase 5: Resolución de la revisión por pares:** Cuando se disponga de ambos informes de la revisión, se le enviarán adjuntos en un correo electrónico —preservando el anonimato de los revisores— junto con la decisión que han tomado acerca de su artículo.

   A los artículos que no han superado una primera instancia de revisión paritaria, se les concede la oportunidad de ser de nuevo revisados por dos revisores diferentes. En ese caso, deberá realizar modificaciones previas a su artículo, basadas en los comentarios e información que se le ha suministrado y haciendo uso del formulario de cambios. Puede descargar el formulario de cambios en la página: https://cgespanol.org/support/formulario-de-cambios.

   Si el artículo no supera una segunda instancia de revisión por pares, se desestimará y no será publicado.

6. **Fase 6: Confirmar membresía:** Si su artículo es aceptado, o bien se aceptará cuando aplique la revisión requerida, procederemos a verificar su membresía. Se requiere que el autor —al menos uno de los autores, si se trata de un trabajo conjunto— cuente con una membresía en la red de investigación correspondiente, o bien que se haya inscrito para asistir a un congreso.

   Tenga presente que:

   Las inscripciones de pago para asistir a congresos incluyen membresía en la red de investigación. Si tiene previsto asistir a un congreso, recibirá la membresía cuando complete su inscripción. Alternativamente, si se registra como miembro de una red de investigación ahora y tiene pensado asistir a un congreso más tarde, el precio de la membresía en la red se descontará de la tarifa de inscripción al congreso (*en cuyo caso, deberá tratarse de un congreso afín a la revista de la red de investigación correspondiente y que se celebre durante el año en vigor).

7. **Fase 7: Acuerdo de Publicación:** A continuación, le pediremos que acepte los términos de nuestro acuerdo editorial. Si se decanta por la modalidad de acceso abierto híbrido, este es el momento más oportuno para contratar las opciones de publicación con acceso abierto. También puede que esté interesado en consultar la información relativa a derechos y licencias del autor.

8. **Fase 8: Prepare su artículo para el envío final:** Tras aceptar los términos del acuerdo, dispondrá de 30 días para completar las revisiones que requiera la versión definitiva de su artículo y enviárnoslo. Antes de proceder con el envío, debe asegurarse de que la versión final cumpla con las directrices para el envío final que puede consultar en: https://cgespanol. org/support/envio-final-directrices. Incluye, entre otras cosas, el uso de notas bibliográficas según el Manual de Estilo Chicago, 17ª Edición, plantilla para los artículos, etc. Los artículos aceptados con revisiones deben incluir el formulario de cambios.

   Los artículos que no cumplan los criterios listados en la página se devolverán a sus autores, de manera iterativa, hasta que se satisfagan.

9. **Fase 9: Comprobaciones finales:** Tras recibir el envío final de su artículo, nuestro departamento editorial realizará unas últimas comprobaciones, antes de la edición.

10. **Fase 10: Edición:** Si la versión final del artículo reúne los criterios establecidos, comenzará a editarse. Durante el proceso, nuestro equipo editorial le informará sobre los pequeños errores e irregularidades que detecte en el texto —si los hubiera—. Puede tratarse de problemas relativos a citas y referencias, errores ortográficos, gramaticales o inconsistencias en el formato. Corre por cuenta del autor —o autores— realizar las correcciones oportunas. Si se ajusta al formato de la plantilla para artículos, y observa escrupulosamente las normas de citación del manual de estilo Chicago, minimizará la incidencia de correcciones a posteriori. Cuando el autor haya aplicado las correcciones requeridas, elaboraremos una "prueba de imprenta" para mostrarle el resultado.

11. **Fase 11: Publicación del Artículo:** Los artículos se publican, en primer lugar, en nuestra librería virtual inserta en la plataforma CGScholar. Después de la publicación online, los números completos de las revistas se publican en marzo y septiembre (periodicidad semestral). Los artículos publicados online incluyen una citación completa y una dirección DOI permanente. No olvide mantener su perfil CG Scholar actualizado, o agregar su ORCID iD a fin de maximizar la visibilidad de su artículo.

Fechas de envío

Puede enviar su artículo para publicación en la revista en cualquier momento del año. Las fechas límite son las siguientes:

- Primera Ronda de Envíos – 15 de Marzo
- Segunda Ronda de Envíos – 15 de Septiembre

Nota: Si el artículo se envía después de la fecha límite para el volumen de la revista, se tendrá en cuenta para su publicación en el siguiente volumen. Cuanto antes lo envíe, más rápidamente pasará a fase de revisión por pares. Además, puesto que publicamos primero online, un pronto envío permite que su artículo sea publicado con citación completa tan pronto como esté listo, incluso antes de que el número de la revista se publique.

Acceso Abierto Híbrido

Todas las revistas de Common Ground tienen Acceso Abierto Híbrido. Esta es una opción cada vez más ofrecida tanto por las editoriales universitarias como por las comerciales.

Las revistas de acceso abierto "tradicionales" son financiadas por instituciones académicas, fundaciones benéficas o agencias gubernamentales. Las de aparición más reciente imponen elevados costes de publicación a los autores. Nosotros proponemos un acceso abierto híbrido - este modelo se está extendiendo cada vez más entre las imprentas universitarias y editoriales comerciales de renombre-. Procuramos, no obstante, mantener los costes de esta opción en un nivel asequible, requiriendo de los autores tan solo una modesta suma.

En el modelo de acceso abierto híbrido, cualquier persona que realice una búsqueda en la web podrá acceder a ciertos artículos sin coste alguno ("acceso abierto"), mientras que otros solo estarán disponibles para nuestros suscriptores.

Si publica en nuestras revistas, su artículo será accesible por un gran número de académicos suscritos a título individual o como parte de alguna institución. Sin embargo, dotar de acceso abierto a su artículo le permitirá abarcar una audiencia más amplia, expandir la difusión de su investigación e incrementar el número de académicos que la citan.

Acceso Abierto Institucional

Common Ground anuncia un nuevo modelo de publicación académica llamado Acceso Abierto Institucional.

Mediante el pago de una cuota fija anual, la inscripción de acceso abierto institucional otorga, a estudiantes y profesores de una institución, el derecho a publicar cierto número de artículos de acceso abierto en nuestras revistas académicas de revisión por pares. Los autores y la propia institución se benefician de una mayor visibilidad de sus trabajos, y de la libertad para distribuirlos en formato impreso, si así lo desean.

Como ventaja adicional, la institución suscriptora retiene todos los derechos de la publicación. Tanto el autor como la institución a la que pertenece, pueden, si lo desean, compartir la versión editada y maquetada de su artículo por cualquier medio que consideren oportuno, incluyendo repositorios institucionales, páginas webs personales, o como material didáctico de acceso público o privado.

La tarifa anual de acceso abierto institucional cubre los gastos para una determinada cantidad de publicaciones por parte de profesores y alumnos de la institución, una vez que sus artículos hayan superado con éxito la revisión por pares. Los artículos podrán ser publicados en cualquiera de nuestras revistas académicas.

Para más información sobre cómo poner su artículo en Acceso Abierto, o para más información sobre el Acceso Abierto Institucional, contacte con nosotros en soporte@cgespanol.org.

The Inclusive Museum Book Imprint

Aiming to set new standards in participatory knowledge creation and scholarly publication

Call for Books

The Inclusive Museum Research Network is setting new standards of rigorous academic knowledge creation and scholarly publication. If your book is a brilliant contribution to a specialist area of knowledge that only serves a small intellectual community, we still want to publish it.

Book Proposal Guidelines

Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats. To publish a book, please send us a proposal including:

- Title
- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio notes(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

Submit proposals by email to books@cgnetworks.org. Please note the book imprint to which you are submitting in the subject line.

What We Publish?

We welcome proposals or completed manuscripts between 30,000 words and 150,000 words in length that fall into one of the following categories:

New Works
We accept proposals that are individually or jointly authored books.

Collections
Edited collections addressing a clear theme or collections of articles previously published in Common Ground Research Networks journals.

Classics
Re-issued or out-of-copyright classics with new introductions.

Why Publish With Us?

We're not focused solely on the size of potential markets or competition from other books. We're only interested in the quality of the work.

Inclusive
Submissions from across national origins, experiences, and disciplinary perspectives.

Broad or Niche
We are not driven soley by potential sales, but by the quality of the work. Books on niche topics or specialized subjects are welcome.

Better Feedback
Our process pairs authors with reviewers specialized in the area topic.

Author Support

Meet The Author

Registration
Notify us two months prior to the conference if you plan on attending .

Book Launch
At the conference you are able to hold a meet and greet with delegates to promote your book.
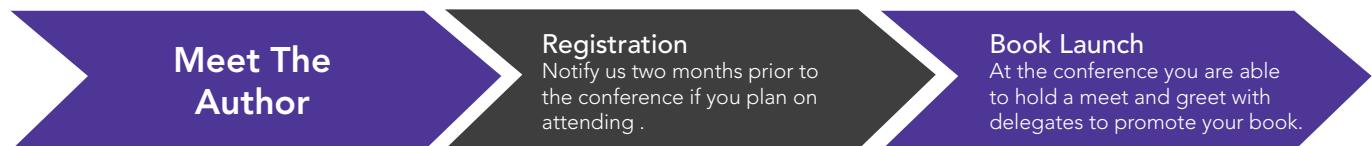
Five Minute Q&A Video

Newly published authors are encouraged to send in a five minute video about themselves that will allow them to interact with their readers. Once approved, the video will be uploaded to scholar, and shared through Common Ground Research Networks social media.

- What made you write about this subject?
- What is your favorite chapter of the book?
- What is your writing process like?
- What is the message that you would take away from your book?

Advertise with a flyer

Contact a local bookstore

Promoting Yourself
Common Ground works with our authors to promote their publishings, but we also urge them to market themselves.

Send out a mailing

Contact a local radio station

Social Media

Your book as part of a curriculum

Scholar Account

Every author is given a Common Ground Scholar Account. This account will allow learners to represent their knowledge multimodally in the 'cloud' - with text, image, audio, video and dataset, all in the one space. A space to interact with people who have read or who are interested in your book. Scholar acts as your own scholarly social network for you to promote your book and interact with peers in a similar field of study.

Call for Book Reviewers

Common Ground Research Networks is seeking distinguished peer reviewers to evaluate book manuscripts.

As part of our commitment to intellectual excellence and a rigorous reviewing process, Common Ground sends book manuscripts that have received initial editorial approval to peer reviewers to further evaluate and provide constructive feedback. The comments and guidance that these reviewers supply is invaluable to our authors and essential part of the publication process.

We recognize the important role of reviewers by acknowledging book reviewers as members of the Editiorial Review Board for a period of at least one year. The list of members of the Editorial Review Board will be posted on our website.

If you would like to review book manuscripts, please send an email to books@cgnetworks.org with:

A brief description of your professional credentials

A list of your areas of interest and expertise

A copy of your CV with current contact details

Plantation to Nation: Caribbean Museums and National Identity

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

Amareswar Galla (series ed.)
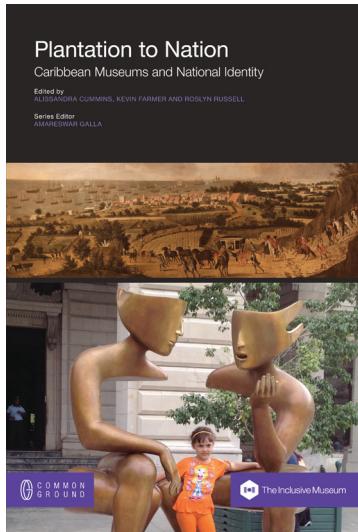
Plantation to Nation: Caribbean Museums and National Identity explores the evolution of Caribbean museums from colonial-era institutions that supported imperialistic goals to today's museums that aim to recover submerged or marginalized histories, assert national identities and celebrate cultural diversity. 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 Coucil 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.)

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

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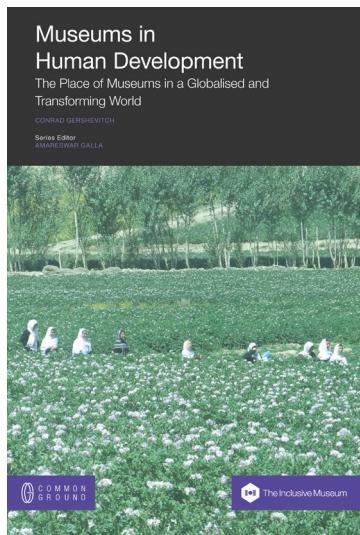
Museums in Human Development attempts to answer four inter-related questions: What is happening to our world? Why is it happening? How can we think about and understand these first two questions? What are some solutions to the challenges posed by contemporary modernity?

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 museolgy. A generalist, Conrad has a wide range of personal interests including music, the arts, gastronomy, astronomy, and horticulture. He has two children, currently works in the healthcare sector, and lives in the World Heritage-listed Blue Mountains, west of Sydney, Australia.

The Inclusive Museum Conference

Curating global interdisciplinary spaces, supporting professionally rewarding relationships

Congreso Internacional de Museos Inclusivos

Una variedad de tipos de ponencias ofrece a los participantes múltiples oportunidades para participar, hablar sobre los asuntos fundamentales del campo y crear relaciones con investigadores de otras culturas y disciplinas.

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
- 2018 - University of Granada, Granada, Spain

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)

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)

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 Granada,
Granada, Spain (2018)

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. Please visit the **CGScholar** Knowledge Base (https://cgscholar.com/cg_support/en) to learn how to become a partner.

Principios y características del congreso

La estructura del congreso se basa en cuatro principios básicos que motivan todos los aspectos de la Red de Investigación:

Internacional

El congreso se celebra en diferentes lugares del mundo para proporcionar oportunidades de que los ponentes vean y experimenten diferentes países y ubicaciones. Pero, aún más importante, es el hecho de que el Congreso Internacional de Estudios sobre Medios de Comunicación ofrece una oportunidad tangible y significativa para tomar contacto con académicos de diversidad de culturas y perspectivas. Este año asistirán ponentes de más de 30 países, ofreciendo una oportunidad única y sin igual de tener trato directo con colegas de todos los rincones del mundo.

Interdisciplinar

A diferencia de congresos de asociaciones en los que asisten delegados con experiencia y especialidad similares, estos congresos reúnen a investigadores, profesionales y académicos de una amplia gama de disciplinas, que tienen en común su interés por los temas y la problemática propia de esta red. Como resultado, los temas se abordan desde una variedad de perspectivas, se estiman los métodos interdisciplinares y se anima al respeto mutuo y la colaboración.

Incluyente

Son bienvenidos tanto a las redes como a los congresos todos aquellos cuyo trabajo académico sea sólido y competente, sin importar su disciplina, cultura, institución o carrera. Ya sea profesor emérito, estudiante graduado, investigador, docente, político, profesional o administrador, su trabajo y su voz pueden contribuir a la base colectiva de conocimiento que se crea y se comparte en estas redes.

Interactivo

Para aprovechar completamente la rica diversidad de culturas, antecedentes y perspectivas representadas en estos congresos, debe haber amplias oportunidades de hablar, escuchar, participar e interactuar. Para ello, se ofrece una variedad de formatos de sesión en el congreso, con diferentes tipos de estructuración.

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 30 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.

Ponencias plenarias

Los ponentes plenarios, elegidos de entre los más destacados pensadores del mundo, ofrecen ponencias formales sobre temas de amplio interés para la Red de Investigación y los participantes del congreso. Por regla general, no hay preguntas ni debate durante estas sesiones. Los ponentes plenarios responden preguntas y participan en charlas informales y prolongadas durante sus charlas de jardín.

Charlas de jardín

Las charlas de jardín son sesiones informales no estructuradas que brindan a los delegados la oportunidad de reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, tratamos de acomodar sillas en círculo en el exterior.

Mesas redondas

Celebradas el primer día del congreso, las mesas redondas son una de las primeras oportunidades para conocer a otros participantes con intereses y preocupaciones similares. Los participantes eligen los grupos que prefieren, según grandes áreas temáticas, y se sumergen en amplios debates sobre los temas y problemáticas del área correspondiente de la Red de Investigación. Quizá guíen la conversación preguntas como: "¿Quiénes somos?", "¿Qué tenemos en común?", "¿Qué retos enfrenta hoy la sociedad en esta materia?", "¿Qué desafíos afrontamos para construir conocimiento y operar cambios significativos en este asunto?" Cuando es posible, el último día del congreso se lleva a cabo una segunda mesa redonda, para que el grupo original vuelva a reunirse y discuta los cambios en sus puntos de vista y opiniones a raíz de la experiencia del congreso. Los informes de las mesas redondas aportan a los participantes un marco de referencia para los últimos debates durante la sesión de clausura.

Ponencias temáticas

Las ponencias temáticas se agrupan por temas generales en sesiones compuestas por tres o cuatro ponencias, seguidas de un debate en grupo. Cada ponente de la sesión expone una ponencia formal de su trabajo, que dura 20 minutos. Una vez presentados todos, sigue una sesión de preguntas y respuestas, y una de debate en grupo. Los moderadores de la sesión presentan a los ponentes, controlan el tiempo de las ponencias y facilitan el debate.

Coloquios

Los coloquios son organizados por un grupo de investigadores que quiera presentar varias dimensiones de un proyecto o diversas perspectivas sobre un asunto. A cuatro o cinco ponencias formales breves les siguen comentarios, debates en grupo o ambos. Se puede presentar a la revista uno o varios artículos basados en el contenido de un coloquio.

Exposición de innovaciones

Los investigadores e innovadores presentan productos o investigación y desarrollo. Todas las presentaciones deben basarse en la experiencia investigadora de los ponentes. Están permitidas las charlas promocionales; sin embargo, no pueden venderse productos ni servicios en el lugar del congreso.

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.

Innovation Showcase

Researchers and innovators present products or research and development. All presentations should be grounded in presenters research experience. Promotional conversations are permissible, however, products or services may not be sold at the conference venue.

Discusiones enfocadas

Para un trabajo que se presta más a la discusión o el debate, estas sesiones proporcionan un foro de debate para una mesa redonda extendida entre un autor y un pequeño grupo de interesados. Varias discusiones tienen lugar simultáneamente en un área especificada, con cada mesa designada por un número correspondiente al título y tema, enumerado en el programa. Se usan resúmenes de las ideas principales del autor o de puntos de discusión para estimular y guiar el discurso. Se puede enviar a la revista un solo artículo basado en el trabajo académico e informado por la discusión enfocada.

Talleres

Los talleres implican una amplia interacción entre ponentes y participantes en torno a una idea o experiencia práctica en una disciplina aplicada. Estas sesiones también pueden adoptar formato de panel, conversación, diálogo o debate, todos ellos implican una considerable participación del público. En un taller puede enviarse un solo artículo para su publicación en la revista (de varios autores, si se considera oportuno).

Sesiones de pósteres

Las sesiones de pósteres presentan los resultados preliminares de una investigación o proyectos que se prestan más a proyecciones y representaciones visuales. Estas sesiones permiten participar en discusiones informales con los delegados interesados.

Ponencia virtual breve

La ponencia virtual breve es una presentación rápida en vídeos de 5 minutos. Los autores presentan resúmenes o perspectivas generales sobre su trabajo, describiendo las características principales (como propósito, procedimiento y resultado). De la misma manera que las ponencias de artículos, las ponencias breves se agrupan en sesiones temáticas de acuerdo con temas o perspectivas similares. Animamos a los autores a enviar vídeos en el tradicional estilo de conferencia o vídeos que empleen apoyo visual como PowerPoint. El vídeo final debe enviarse con un mes de antelación a la fecha de inicio del congreso. Después del congreso, los vídeos se subirán al canal de YouTube de la Red de Investigación. Los artículos completos basados en ponencias virtuales breves también se pueden enviar para el proceso de publicación en la revista.

Póster virtual

Este formato es ideal para presentar los resultados preliminares de un trabajo en desarrollo o proyectos que se prestan más a proyecciones y representaciones visuales. Cada póster debe incluir un breve resumen del objetivo y procedimientos del trabajo. Después de aceptado, se les brinda una plantilla a los presentadores y los pósteres virtuales se envían como un PDF o un PowerPoint. Los pósteres finales se deben enviar al menos un mes antes de la fecha de inicio del congreso. Los artículos completos basados en un póster virtual también se pueden enviar para el proceso de publicación en la revista.

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, 7 November / Jueves 7 de noviembre

8:00–9:00	Conference Registration Desk Open and Welcome Coffee/Mesa de inscripción abierta y café
9:00–9:20	Local Welcome Remarks—Aníbal Jozami, Rector of National University of Tres de Febrero, Buenos Aires, Argentina; Julio César Crivelli, President, Association of Friends of the National Museum of Fine Arts, Buenos Aires, Argentina; and Carmen María Ramos de Balcarce, UNESCO Chair of Cultural Tourism Untref-Aamnba, Buenos Aires, Argentina
9:20–9:45	Conference Opening/Inauguración del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States; 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
9:45–10:15	Plenary Session/Sesión plenaria (en español)—Antonio Arantes, Professor, Social Anthropology at UNICAMP, State Univeristy of Campinas, Brazil and Director, Andrade e Arantes Consultancy, Brazil *"Social Values of Heritage: Safeguarding the Intangible"*
10:15–10:45	Garden Conversation/Charlas de jardín
10:45–11:30	Talking Circles/Mesas redondas Room 1—Museos, Patrimonio y Tourism Sostenible (en español) Room 2—Colecciones (en español) Room 3—Visitors Room 4—Representations Room 5—Collections Room 6—Special Focus: Museums, Heritage & Sustainable Tourism
11:30–11:40	Transition Break/Pausa
11:40–13:20	Parallel Sessions/Sesiones paralelas
13:20–14:15	Lunch/Almuerzo
14:15–15:30	Parallel Sessions/Sesiones paralelas
15:30–15:50	Coffee Break/Pausa para el café
15:50–17:30	Parallel Sessions/Sesiones paralelas

Friday, 8 November / Viernes 8 de noviembre

9:00–9:30	Opening Speaker—Dr. Julio César Crivelli at the Auditorium National Museum of Fine Arts
9:30–10:00	Plenary Session/Sesión plenaria (en español)—Arch Andrés Duprat, Director of the National Museum of Fine Arts *"Challenges and Risks in the Boom of Museums"*
10:00–10:30	Plenary Session/Sesión plenaria (en español)—Lic. Cecilia Rabossi, Curator and Independent Researcher, General Secretary of the Argentine Association of Arts Critics (AACA), Argentina *"Art and Social Inclusion in the Plastic Work of Argentinian Artist Antonio Berni"*
10:30–11:00	Plenary Session/Sesión plenaria (en español)—Lic. Violeta Bronstein, Program Coordinator of Museums, Training & Networking Initiatives at National Direction of Museums (Argentina's Secretariat of Culture), Argentina *"Whom is this Museum for?"*
11:00–11:20	Coffee Break/ Pausa para el café
11:20–13:00	Museum Guided Tour
13:00–13:30	Bus to Museum Center
13:30–15:00	Lunch/Almuerzo
15:00–15:30	Plenary Session/Sesión plenaria (en español)—Dr. Pablo La Padula, Visual Artist and PhD in Biological Sciences of the Facultad de Ciencias Exactas y Naturales, University of Buenos Aires, Argentina *"Museum and Inclusive Thinking"*
15:30–16:00	Garden Conversation/Charlas de jardín
16:00–17:00	Arte y Naturaleza Center Guided Tour

Saturday, 9 November / Sábado 9 de noviembre

8:30–9:00	Conference Registration Desk Open and Welcome Coffee/Mesa de inscripción abierta y café
9:00–9:15	Daily Update/Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States
9:15–9:45	Plenary Session/Sesión plenaria (en español)—Dra. Guadalupe Diaz Costanzo, Director, Cultural Center for Science, the National Science Museum of Argentina, Argentina *"Inclusive Science, Scientific Culture for Greater Citizen Participation"*
9:45–10:15	Garden Conversation/Charlas de jardín
10:15–10:20	Transition Break/Pausa
10:20–12:00	Parallel Sessions/Sesiones paralelas
12:00–13:00	Lunch/Almuerzo
13:00–13:45	Parallel Sessions/Sesiones paralelas
13:45–14:05	Coffee Break/Pausa para el café
14:05–15:45	Parallel Sessions/Sesiones paralelas
15:45–15:50	Transition Break/Pausa
15:50–16:35	Talking Circles II/Mesas redondas II Room 1—Museos, Patrimonio y Tourism Sostenible (en español) Room 2—Colecciones (en español) Room 3—Visitors Room 4—Representations Room 5—Collections Room 6—Special Focus: Museums, Heritage & Sustainable Tourism
16:35–17:00	Conference Closing and Award Ceremony/Clausura del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States

Special Events
Welcome Reception
Thursday, 7 November | Time: Directly following the last session of the day | Cost: Complimentary

Location: Muntref, Museum of Immigration, Av. Antártida Argentina S/N, C1104ACA CABA, Buenos Aires, Argentina

On Thursday, 7 November, the National University of Tres de Febrero, the Inclusive Museum Conference, and Common Ground Research Networks will host a welcome reception at the conference venue, Muntref, Museum of Immigration, after the last sessions of the day. Join delegates and plenaries for drinks, light hors d'oeuvres, and a change to converse!

Museum Day
Friday, 8 November | Time: 9:00 to 17:00 (9:00 AM – 5:00 PM) | Cost: Complimentary to all conference participants

Meeting Location: National Museum of Fine Arts (Museo Nacional de Bellas Artes), Av. del Libertador 1473, Buenos Aires, Argentina

Museum Day will begin with plenary talks by Andrés Duprat, Cristina Rossi, and Violeta Bronstein in the morning in the auditorium of Friends Association of the National Museum of Fine Arts. From there, delegates will tour the Museo Bellas Artes at the National Museum of Fine Arts. After a break for lunch, there will be a plenary talk by Pablo La Padula before delegates tour the Muntref Arte y Naturaleza Center at the conference venue, Muntref, Museum of Immigration.

Conference Dinner
Friday, 8 November | Time: 18:30 (6:30pm) | Cost: US$60.00

Location: Cabaña Las Lilas Restaurant, Av. Alicia Moreau de Justo 516, 1107 CABA, Argentina

Join other conference delegates, plenary speakers, and the local university committee for the conference dinner at Cabaña Las Lilas Restaurant.

Menu:
Reception:
Sparkling wine Saint Felicien Nature
Variety of homemade breads, mousselins, cheese bread, starch bread, jams, and marinade

Starters:
Las Lilas Salad
Traditional Argentinian Sausage
Vegan option: Penne Rigate with fileto or white sauce or butter

Main dish:
Option of rump steak, chicken, or fish
Vegan option: vegetable risotto

Side Course:
French Fries

Dessert:
Crepe filled with traditional Argentine caramel with ice-cream

Drinks:
Water, soft drinks, wine (Saint Felicien Malbec and Chardonnay), or local beer

Eventos especiales
Cóctel de Bienvenida al Congreso

Jueves, 7 de noviembre | Hora: A continuación de la última sesión del día. | Precio: Gratuito para todos los participantes al Congreso.

Lugar: Muntref, Museo de la Inmigración, Av. Antártida Argentina S/N, C1104ACA CABA, Buenos Aires, Argentina

La Universidad Nacional Tres de Febrero, el Congreso Internacional de Museos Inclusivos y Common Ground celebrarán un Cóctel de Bienvenida el jueves -el 7 de noviembre- en la Sede del Congreso, MUNTREF, el Museo de la Inmigración tras finalizar la última sesión del día. Únase al resto de delegados, delegadas y oradores plenarios para disfrutar de bebidas, entremeses y de la excelente ocasión que brinda para conversar.

Día de Museo

Viernes, 8 de noviembre | Hora: 9:00–17:00 (9:00 AM–5:00 PM) | Precio: Gratuito para todos los participantes al Congreso.

Punto de encuentro: Museo Nacional de Bellas Artes, Av. del Libertador 1473, Buenos Aires, Argentina

El "Día de Museo" comenzará con las charlas plenarias de Andrés Duprat, Cristina Rossi, and Violeta Bronstein, por la mañana, en el auditorio de la Asociación de Amigos del Museo Nacional de Bellas Artes.

Partiendo de allí, los participantes realizarán un tour que les llevará al Museo Nacional de Bellas Artes. Después de un descanso para almorzar, tendrá lugar una charla plenaria a cargo de la Dr. Pablo La Padula; tras lo cual, los delegados/as continuarán el tour hacia el MUNTREF Centro de Arte y Naturaleza, en la Sede del Congreso, MUNTREF, Museo de la Inmigración.

Cena del Congreso

Viernes, 8 de noviembre | Hora: 18:30 (6:30pm) | Precio: US$60.00

Lugar: Restaurante "Cabaña Las Lilas", Av. Alicia Moreau de Justo 516, 1107 CABA, Argentina

Únase a lo demás delegados/as, ponentes plenarios, y al comité organizador local para disfrutar de una cena en el restaurante "Cabaña las Lilas".

Menú:
Cóctel de bienvenida:
Vino espumoso "Saint Felicien"
Panes caseros y naturales, mousselines, pan de queso, pan de fécula, jamones y marinadas

Entrantes:
Ensalada "Las Lilas"
Longaniza tradicional argentina
Opción vegetariana: Penne Rigate con salsa fileto, salsa blanca o mantequilla

Plato principal:
Bistec de carne de res, pollo o pescado
Opción vegetariana: Risotto de verduras

Guarnición:
Patatas fritas

Postre:
Crepe relleno de caramelo tradicional argentino y helado

Bebidas:
Agua, refrescos, vino (Saint Felicien Malbec y Chardonnay) o cerveza local

Antonio Arantes, Professor, Social Anthropology at UNICAMP, State University of Campinas, Brazil and Director, Andrade e Arantes Consultancy
"Social Values of Heritage: Safeguarding the Intangible"

Antonio A. Arantes received his BA and MSc degrees from Sao Paulo University, Brazil, and his PhD from University of Cambridge/Kings College. He is a professor of social anthropology at UNICAMP - State University of Campinas, Brazil, and director of Andrade e Arantes Consultancy. He is the former president of the Brazilian Anthropological Association (ABA) and the Latin American Anthropological Association (ALA). His expertise on public policies and cultural heritage was consolidated in consultancy assignments to several programs developed by non-governmental, governmental, and multilateral organizations such as UNESCO and WIPO. He developed significant professional experiences in policymaking and management of public institutions as president of the Sao Paulo State Council for Historic Preservation (CONDEPHAAT), and of the Brazilian National Institute for Historic and Artistic Heritage (IPHAN). Under his presidency in IPHAN, the Department of Immaterial Heritage and the National Program for Immaterial Cultural Heritage were implemented. He gave workshops on cultural heritage inventory methods in Brazil, Madagascar, and Mozambique; developed several academic research projects; and published books, articles, and technical reports about cultural heritage in the context of contemporary social experience and on related subjects. Relevant intellectual contributions to the field of cultural heritage also include the development of the methodology adopted by the Brazilian Ministry of Culture for the National Inventory of Cultural References, as well as papers presented at national and international experts' meetings, particularly in France, Japan, and India.

Andrés Duprat, Director, National Museum of Fine Arts, Argentina
"History of an Absence: Women in the Collections of Art Museums"

Andrés Duprat is an architect, art curator and film screenwriter. He is director of the National Museum of Fine Arts.

Cecilia Rabossi, Curator and Independent Researcher, General Secretary of the Argentine Association of Art Critics (AACA), Argentina
"Art and Social Inclusion in the Plastic Work of Argentinian Artist Antonio Berni"

Curator and independent reseacher, Cecilia Rabossi develops research, curatorship, and implements and manages production of visual arts exhibitions for various institutions in Agentina and abroad. She earned her bachelor of arts from the Facultad de Filosofía y Letras, Universidad de Buenos Aires. She is a member of the study group on museums and exhibitions (GEME), is general secretary of the Argentine Association of Art Critics (AACA), and is a professor in the master's in curatorship in visual arts program at Untref.

Violeta Bronstein, Program Coordinator of Museums, Training & Networking Initiatives at National Direction of Museums (Argentina's Secretariat of Culture)
"Who is this Museum for?"

Violeta Bronstein is the program coordinator of Museums, Training & Networking Initiatives at National Direction of Museums (Argentina's secretariat of culture).

Pablo La Padula, Visual Artist and PhD in Biological Sciences of the Facultad de Ciencias Exactas y Naturales, University of Buenos Aires, Argentina
"Museum and Inclusive Thinking"

Pablo La Padula is an argentine visual artist and PhD in biological sciences of the Facultad de Ciencias Exactas y Naturales of the University of Buenos Aires. As a scientist, he has developed a non-pharmacological cardio-protective experimental model against heart attack. As an artist, his work focuses on the relationship between art and science as two different and collaborative ways of approaching the study of nature.

Guadalupe Díaz Costanzo, Director, Cultural Center for Science, the National Science Museum of Argentina, Argentina
"Inclusive Science, Scientific Culture for Greater Citizen Participation"

Guadalupe Díaz Costanzo is the director of the Cultural Center for Science, the National Science Museum of Argentina, which depends on the National Secretary of Science. She holds a PhD in physics from the University of Buenos Aires.

Antonio Arantes, Profesor, Antropología Social, UNICAMP – Universidad Estatal de Campinas, Brasil, y director de Andrade e Arantes Sociedade de Advogados
"Valores sociales del patrimonio: proteger lo intangible"

Doctor en Antropología por la Universidad de Cambridge, Kings College. Profesor de Antropología Social en la Universidade Estadual de Campinas, Brasil. Como presidente, tanto del Consejo Estatal de São Paulo para la Conservación Histórica (CONDEPHAAT) como del Instituto Nacional de Patrimonio Histórico y Artístico de Brasil (IPHAN), desarrolló importantes experiencias profesionales en la formulación de políticas y la gestión de instituciones públicas. En el IPHAN, implementó el Departamento de Patrimonio Inmaterial y el Programa Nacional de Patrimonio Cultural Inmaterial. Sus contribuciones intelectuales relevantes en el campo del patrimonio cultural también incluyen el desarrollo de la metodología adoptada por el Ministerio de Cultura de Brasil para el Inventario Nacional de Referencias Culturales, así como la elaboración de documentos presentados en reuniones de expertos nacionales e internacionales, particularmente en Francia, Japón y la india.

Andrés Duprat, Director del Museo Nacional de Bellas Artes, Argentina
"Desafíos y riesgos en el auge de los museos "

Andrés Duprat es arquitecto, curador de arte, guionista de cine y director del Museo Nacional de Bellas Artes.

Cecilia Rabossi, Curadora e investiadora independiente, Argentina y otros países. Secretaria general de la Asociación Argentina de Críticos de Arte (AACA)
"Arte e inclusión social en la obra plástica del artista argentino Antonio Berni"

Curadora e investigadora independiente. Desarrolla labores de investigación y de comisariado (curación), e implementa y dirige la producción de exposiciones de artes visuales para varias instituciones, tanto en la Argentina como en otros países Es bachiller de Artes por la Facultad de Filosofía y Letras (Universidad de Buenos Aires).

Violeta Bronstein, Coordinadora de Programas de Museos, Formación y Redes de la Dirección Nacional de Museos (Ministerio de Cultura de Argentina)
"Museos: ¿para quién? Reflexiones y acciones sobre la gestión de museos"

Violeta Bronstein es coordinadora de Programas de Museos, Formación y Redes de la Dirección Nacional de Museos (Ministerio de Cultura de Argentina).

Pablo La Padula, Artista visual y doctor en Ciencias Biológicas de la Facultad de Ciencias Exactas y Naturales, Universidad de Buenos Aires, Argentina.
"Museo y pensamiento inclusivo"

Pablo La Padula es un artista audiovisual argentino, y doctor en Ciencias Biológicas de la Facultad de Ciencias Exactas y Naturales de la Universidad de Buenos Aires. Ha desarrollado como científico un modelo experimental cardio-protector (no farmacológico) que previene contra el ataque al corazón. Su trabajo como artista se enfoca en las relaciones existentes entre ciencia y arte, en tanto que son dos formas diferentes, y en estrecha colaboración, de abordar el estudio de la naturaleza.

Guadalupe Díaz Costanzo, Directora del Centro Cultural de la Ciencia, el Museo Nacional de Ciencias, que depende del Ministerio Nacional de Ciencia de Argentina. Es doctora en física por la Universidad de Buenos Aires
"Incluir desde la ciencia Cultura científica para una mayor participación ciudadana"

Guadalupe Díaz Costanzo es la directora del Centro Cultural de la Ciencia, el Museo Nacional de Ciencias, que depende del Ministerio Nacional de Ciencia de Argentina. Es doctora en física por la Universidad de Buenos Aires.

Ágota Jakab-Ladó

Ágota Jakab-Ladó is an art historian and museologist. She finished her BA in 2012 and MA in 2014, she has studied history, art history, and research of the cultural heritage at the Babeş-Bolyai University in Cluj-Napoca, Romania. She has participated in several regional restoration camps organized by the Cultural Heritage without Borders in Bosnia and Herzegovina, Kosovo, and Albania. She has won research fellowships in Budapest, Vienna, and Kraków, and is currently a PhD student in history and works in the Szekler Museum of Ciuc in Miercurea Ciuc, Romania.

Carolin Südkamp

Carolin Südkamp is a doctoral student in the department of communication at the University of North Carolina at Chapel Hill. Her research is situated at the intersection of museum studies and organizational communication. She studies how museum professionals conceptualize their work amidst changing work conditions. Further, Carolin examines communicative practices and texts of museums, like exhibitions, websites, mission statements, and photographs. She seeks to understand how museums configure a particular visitor as well as how museums construct an organizational identity.

Pinar Ceyhan

Pınar Ceyhan is a multidisciplinary designer and design researcher. Her research focuses on designing interactions for behavior change, understanding audiences in digital and physical environments, and the role of experience on cognition and meaning-making. She has experience working as an interactive art director and designer in advertising and for non-profits, and teaching in higher education. Pınar received her PhD in design from North Carolina State University; EdM in instructional technology and media from Teachers College, Columbia University; and MFA in design and technology from Parsons School of Design, The New School.

Simge Erdogan

Simge Erdogan is a PhD student in the cultural studies program at Queen's University, Canada. Her current academic and intellectual interests encompass cultural diplomacy, critical museology and curatorial studies. She obtained her BA degree in history from Bosphorus University and her MA degree in museum studies from University College London. She earned grants and scholarships from the European Union, Scientific and the Technological Research Council of Turkey and ISTEK Foundation. Between 2015 and 2018, she worked as a full-time curator at Rahmi M. Koc Museum in Istanbul, Turkey where she was involved in a variety of museum refurbishment, extension, and exhibition projects. Her collaborative projects with the UCL Institute of Archaeology, Science Museum London and art50.net are a few examples of the work that she has been carrying out in the areas of museum, arts, and culture since 2011.

Jenean Marie Gilmer

Jenean Marie Gilmer is a graduate student in heritage studies and public history at the University of Minnesota and holds an undergraduate degree in cultural studies and comparative literature. She has worked with the Minnesota Historical Society as a historic interpreter and The Sioux Chef, a pre-colonial indigenous food company and non-profit, in disrupting dominant cultural narratives and working towards developing decolonizing practices. Her current work focuses on building collaborative, community engaged, and accountable projects like exhibits, archives, tours, and more, that center underrepresented and disappeared narratives in building economic as well as cultural capital in under resourced communities.

Suramya Bansal

Suramya Bansal did his graduate studies in anthropology in India before starting with his archaeological research in South Africa. As a socio-cultural anthropologist, he explored the commodification of intangible and tangible culture through ethnoarchaeological perspectives in northern India. As a rock-art archaeologist, he is working at the intersection of anthropological theories, ethnographic literature, and rock art iconography to understand hand prints in southern Africa. At the same time, he enjoys engaging in applied anthropology and public archaeology to disseminate rock art and palaeoanthropological knowledge. He is pursuing a research master's program at the Rock Art Research Institute and Department of Archaeology based at the University of the Witwatersrand in Johannesburg, South Africa.

Amy Van Allen

Amy is a senior project manager for the Smithsonian's National Museum of the American Indian, based in Washington, DC. She spent the first 12 years of her NMAI career working with Indigenous communities across the Western Hemisphere. Her recently completed museum project work includes the bilingual South American-focused exhibition, The Great Inka Road: Engineering an Empire, including a panel version traveling in South America. She is currently working on Preston Singletary: Raven and the Box of Daylight, a traveling art exhibition of the dramatic glass sculptures of Tlingit artist Preston Singletary, and improving signage and visitor experience at the NMAI's two museum locations. As part of the wider Smithsonian community, Amy volunteers as a tour manager for Smithsonian Journeys, which has taken her to many extraordinary places, from Glacier Bay, Alaska to Japan and the Galápagos. Amy holds an MS in environmental science and an MA in international relations. Her PhD work is in geography focused on cultural heritage. She is also a certified marine naturalist for the Salish Sea and a citizen forester with Casey Trees.

Megan Todman

Megan Todman is a PhD candidate at Newcastle University within the Northern Bridge Doctoral Training Consortium. Megan obtained an MA (hons) in art history from The University of Glasgow and an MA in art museum and gallery studies from Newcastle University. Her current research explores issues of 'race,' representation, and inclusion in art museums and galleries in the UK. Whilst her work is interdisciplinary it is particularly informed by art history, cultural studies, feminist geographies, and critical museology. Alongside and around her studies she has worked on academic research projects as well as producing arts events and freelance curatorial projects.

Lucía Correa

Lucía Correa es licenciada en Ciencias Antropológicas con Orientación sociocultural por la Facultad de Filosofía y letras de la UBA, y Especialista en gestión y planificación de políticas sociales en la facultad de Ciencias sociales de la UBA. Actualmente, se encuentra investigando para obtener el doctorado en Ciencias Antropológicas sobre colecciones del museo etnográfico. Se desempeña como curadora e investigadora en el museo Etnográfico "Juan B.Ambrosetti" (FFyL - CABA), y como docente de Antropología cultural en educación media (ministerio de educación - CABA). Ha conformado diversos proyectos de investigación y extensión, participado en diversos congresos nacionales e internacionales en calidad de ponente y realizado diversas publicaciones científicas.

Verónica Stáffora

La profesora Verónica Stáffora es Antropóloga (UBA) y Especialista en Gestión cultural (IDAES-UNSAM). Responsable del Área de Acción Cultural del Museo Etnográfico "J. B. Ambrosetti". Desde 1998 es parte del equipo de educación del Museo, participando en la formación de guías y en el desarrollo de programas de acción cultural y propuestas educativas para diferentes tipos de públicos. Se desempeñó como Asesora y Co-coordinadora de educación en el Museo Histórico Nacional (MCN). Ha asistido en calidad de expositora a diversos encuentros sobre educación en museos, patrimonio, accesibilidad y antropología. Es docente en la Especialización en "Museos, transmisión cultural y manejo de colecciones" de la Facultad de Filosofía y Letras de la UBA , de "Gestión patrimonial" en la Maestría de Gestión cultural-FfyL (UBA) y de "Gestión cultural" en la ESEA "Manuel Belgrano". Desde 2018 participa en el Programa de Discapacidad y accesibilidad de la FfyL.

Ana Canzani

Ana Inés Canzani es egresada de la Licenciatura en Antropología de la Facultad de Ciencias Naturales y Museo de la Universidad Nacional de La Plata (2016). Se ha desempeñado como docente en los niveles medios y universitarios. Además, formó parte de la Subsecretaría de Gestión y Difusión del Conocimiento del Ministerio de la Provincia de Buenos Aires, realizando diversas actividades relacionadas a la divulgación científica. Actualmente, se encuentra realizando su tesis de investigación doctoral con una beca de la Universidad Nacional de La Plata; analizando las formas en las que el patrimonio etnográfico de los museos es re-significado a través de la mirada de los miembros de pueblos originarios.

Thursday, 7 November
08:00-09:00	**Conference Registration Desk Open and Welcome Coffee/Mesa de inscripción abierta y café**
09:00-09:20	**Local Welcome Remarks—Aníbal Jozami, Rector of National University of Tres de Febrero, Buenos Aires, Argentina; Julio César Crivelli, President of the Association of Friends of the National Museum of Fine Arts, Buenos Aires, Argentina; and Carmen María Ramos de Balcarce, UNESCO Chair of Cultural Tourism Untref-Aamnba, Buenos Aires, Argentina**
09:20-09:45	**Conference Opening/Inauguración del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, United States; 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**
09:45-10:15	**Plenary Session/Sesión plenaria—Dr. Antonio Arantes, Professor, Social Anthropology at UNICAMP, State University of Campinas, Brazil and Director, Andrade e Arantes Consultancy, Brazil**
	Social Values of Heritage: Safeguarding the Intangible
10:15-10:45	**Garden Conversation/Charlas de jardín**
	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. Las charlas de jardín son sesiones informales no estructuradas que permiten reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, se realizan en el exterior.
10:45-11:30	**Talking Circles/Mesas redondas**
	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. Celebradas el primer día del congreso, las mesas redondas constituyen una de las primeras oportunidades para conocer a otros participantes con intereses y preocupaciones similares. Los participantes eligen los grupos que prefieren según grandes áreas temáticas y se sumergen en grandes debates sobre los temas y problemáticas para el área correspondiente de la Red de Investigación. **Room 1—Museos, Patrimonio y Tourism Sostenible (en español)** **Room 2—Colecciones (en español)** **Room 3—Visitors** **Room 4—Representations** **Room 5—Collections** **Room 6—Special Focus: Museums, Heritage & Sustainable Tourism**
11:30-11:40	**Transition Break/Pausa**
11:40-13:20	**PARALLEL SESSIONS**

Thursday, 7 November	
11:40-13:20	**PARALLEL SESSIONS**
Room 1	**Dinámicas de representación etnográfica**

Alfred Metraux y el pasado y presente de las colecciones etnograficas
Lucía Correa, Profesora, Universidad de Buenos Aires, Buenos Aires, Argentina
Desde finales del siglo XX, una profunda crisis ha afectado a los museos con colecciones antropológicas, en su mayoría formados durante el período de la colonización. Hoy, a la luz de los cambios sociales, políticos y culturales, se produce un conflicto claro en torno a la temporalidad de los objetos conservados en el museo, que generalmente suelen ser objetos del pasado con los que se pretenden exponer situaciones del presente de aquellos grupos culturales herederos de los otros que produjeron esos objetos. Hoy las perspectivas colonialistas o etnocentristas que motivaron el surgimiento de este tipo de museos, perdieron fuerza y argumentos ya que no explican el mundo contemporáneo, ni la realidad actual. En este contexto, me propongo analizar las colecciones etnograficas formadas por el investigador Alfred Metraux a mediados de siglo XX en la región del Gran Chaco.
Colecciones

Dinámicas de la representación y participación del pueblo maya en el paisaje museístico de Mérida, México
Alejandra Ramírez Gallardo, Museos Mérida, Mérida, México
Francisco Fernández, Profesor Investigador, Universidad Autonóma de Yucatán, Mérida, México
Una política cultural referida a los museos en siglo XXI exige la realización de acciones pertinentes que fomenten la participación de la comunidad en la creación y ejecución de las prácticas curatoriales para configurar un sentido de identidad nacional o regional en la institución museística. En esta ponencia analizaremos la dinámica impuesta a la organización de Mérida, México, que limita y constrine la participación del pueblo maya en la configuración del paisaje museístico de la ciudad de Mérida, Yucatán. Aún cuando las narraciones regionales se contruyen sobre el sustento de la cultura maya, en contraposición a la identidad nacional mexicana, la participación del pueblo maya ha estado en el mejor de los casos subordinada y limitada, favoreciendo únicamente el desarrollo de una imagen exótica. En este contexto, propondremos algunas alternativas para, por lo menos, abrir los espacios de intervención para el pueblo maya, con la finalidad de generar esquemas de interlocución que enriquezcan la dinámica de la ciudad.
Visitantes

"La ruta del esclavo" de Córdoba: Un proyecto de inclusión social de museos, bibliotecas y archivos
Mónica Risnicoff de Gorgas, Profesora Maestra en Museología, Escuela de Artes, Universidad Nacional de Tucumán, Córdoba, Argentina
En octubre de 2009 se llevó a cabo en Buenos Aires el Seminario internacional "La ruta del esclavo en el Río de la Plata: aportes para un diálogo intercultural". Participaron especialistas de África, América latina y el Caribe, con el objetivo de contribuir desde la perspectiva local al proyecto lanzado oficialmente por la UNESCO en 1994. En esta reunión participaron representantes de instituciones académicas, sociedades civiles y de organizaciones interesadas en la planificación y ejecución del proyecto; quienes dieron a conocer los trabajos de investigación que se venían desarrollando en Argentina, Paraguay y Uruguay. Allí, se puso de manifiesto que Córdoba fue muy importante como lugar de tráfico de esclavos, y que la presencia afrocordobesa, si bien reconocida en círculos académicos, estaba siendo invisibilizada y negada socialmente. Surgió la idea de convocar a distintas instituciones (museos, bibliotecas y archivos), a afrodescendientes y responsables de turismo cultural, a formar un grupo de trabajo a fin de identificar los sitios de memoria relacionados con la esclavitud en Córdoba; reconocer la raíz negra de nuestra sociedad y rescatar su presencia y aporte cultural. En esta ponencia procuraremos poner de manifiesto una labor de 10 años con avances y retrocesos, puesto que no es tarea fácil poner en valor la historia de aquellos grupos, sociedades y culturas cuya historia ha sido marginalizada, trivializada e ignorada .
Tema destacado 2019: Museos, Patrimonio y Turismo Sostenible

El patrimonio del Museo Etnográfico de la UBA: Hacia una redefinición de sus colecciones en el marco de la inclusión
Andrea Silvia Pegoraro, Museo etnográfico "Juan B. Ambrosetti", Buenos Aires, Argentina
Mónica Alejandra Berón, Directora, Museo etnografico "Juan B. Ambrosetti", Buenos Aires, Argentina
Desde las últimas décadas del siglo XX la concepción de patrimonio se ha ido complejizando a partir de la emergencia de nuevas identidades (étnicas, de clase, género, entre otras) en los debates académicos y en la sociedad civil. En este sentido los museos antropológicos dan cuenta de la transformación de la concepción del patrimonio y de los debates sobre el mismo a través de sus exhibiciones, actividades, redes sociales y producciones bibliográficas. En particular, los museos antropológicos y universitarios afrontan el doble desafío de atender nuevos públicos, nuevas demandas de distintos grupos sociales y además investigar las problemáticas disciplinares respecto a estos temas y reflexionar sobre sus propias prácticas institucionales para incorporar otras voces, otros protagonistas y dar cabida a nuevas interpretaciones sobre su patrimonio, entendiendo que este cobra sentido, no solo en el interior del museo, sino en la sociedad civil en general, y en particular los grupos sociales que lo consideran propio. En esta ponencia nos proponemos mostrar de qué manera las colecciones del museo, como patrimonio universitario, a través de sus exhibiciones y actividades, han sido utilizadas y reutilizadas para adquirir distintos significados en las exhibiciones, incorporando nuevos temas de discusión y proyectos de investigación en sintonía con los paradigmas de inclusión que están llevando a cabo este tipo de instituciones. Por otra parte nos proponemos presentar las reflexiones que consideramos apropiadas para un museo universitario que trabaja dentro de un discurso y prácticas inclusivas.
Colecciones

Thursday, 7 November	
11:40-13:20	**PARALLEL SESSIONS**
Room 2	**Sustainable Tourism**

Commerce, Culture, and Heritage: Souvenirs as Communicators of History and Heritage
Ulrike Zitzlsperger, Associate Professor of German, Modern Languages, University of Exeter, Exeter, Devon, United Kingdom
Today, for both exhibitions and museums souvenir shops are of commercial importance; furthermore, they add to the overall experience of visitors (Hampel, 2010; Brook, 1997; Cave, Baum and Joliffe, 2014). Souvenirs usually confirm a particular experience; they may be even educational and they serve as a memento of something that has left an impact (Museum fur Kommunikation Frankfurt, 2006). Extending the approach by Maurice Halbwachs, souvenirs are in fact 'tangible ideas'. This contribution seeks to explore the narrative quality of selected souvenirs. It questions not so much the role of an individual item available for purchase, but the meaning of thematic objects in museum shops that reflect on a country's history and heritage. For this purpose, I focus on three examples: 1. Souvenirs depicting the Berlin Wall – moving from a historical event towards the symbolism of a far more generic idea of 'freedom'. 2. Souvenirs commemorating the First World War and their particular importance for the British public in the context of the War's centenary. 3. Souvenirs that reflect the experience of dark tourism. It is argued, that what is often at play is an emotional and social 'imagineering' that serves to dislodge the souvenir from the reality of historical events and the actual heritage.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

When Museums and Religion Intersect: Tourists, Pilgrims, and Sustainable Practices
Stephanie Machabee, Yale University, New Haven, United States
This paper explores issues of visitor sustainability at two types of sites: de-sacralized spaces which today function as museums (Rotunda in Thessaloniki, Greece and Hagia Sophia in Istanbul, Turkey), and religious spaces that have undergone or are undergoing museumification (White and Red Monastery churches in Sohag, Egypt). When museums and religion intersect, visitors may be tourists, pilgrims, or both. Thus, issues of visitor sustainability at such sites must consider how both tourists and pilgrims interact with these spaces. Pilgrims at the White and Red Monastery churches, for example, often touch and kiss icons. Should preservationists limit ritual encounters of pilgrims in such spaces? This paper has two aims. First, based on on-site observations, I describe the kinds of interactions that tourists and/or pilgrims have with the two types of sites mentioned above and I identify some of the preservation issues that pose a challenge to heritage management. Second, based on my conversations with heritage specialists, and engaging with relevant museum and cultural heritage scholarship, I note what has been done to address these preservation issues, what concerns still remain, and some preliminary thoughts on how best to address them. In my analysis, I give special attention to the sustainability of religious interactions.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Sustaining Heritage through Children: The Role of Museums and Interpretation Centrums at South African World Heritage Sites
Thomas van der Walt, Professor, Information Science, University of South Africa, South Africa
Children are influenced by what they see and hear from a young age. It is therefore important that they learn about their heritage, both natural and cultural, and how this contributed to who they are and how the society and nation in which they live, have evolved. This is even more important in a divided country like South Africa. If heritage is to survive, young people should appreciate its value. Learning about and becoming aware of their natural and cultural heritage lead to understanding and pride in their heritage and raise their consciousness on the value of heritage. This is the only way in which children may become committed to maintaining and preserving their heritage and ensure its sustainability. Museums have a long tradition of attracting children and together with interpretation centrums they obviously can contribute to children understanding their heritage. South Africa has ten World Heritage Sites – sites deemed to be so unique by Unesco that they deserved to be protected for humanity. Some of these sites have museums or interpretation centrums attached to them. This study reflects on research done on the following two research questions regarding children as an audience of these museums and interpretation centrums: How do the museums and interpretation centrums at South African World heritage sites reach out to and encourage individual children and young people to visit the site?; and what impressions do children and young people have about these museums and interpretation centrums?
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Knowledge Is Not Always Power: The Effects of Antiquities Looting on Bhutan's Cultural Heritage
Laura Evans, University of North Texas, TX, United States
Bhutan's reputation as a peaceful, pristine, and culturally-unspoiled Buddhist kingdom are challenged by surprising statistics around looting, theft, murder, and the complicity of the caretakers of Bhutan's cultural heritage. In 1999, a reported 1,132 chorten (stupas) and 136 lhakhang (monasteries) were looted or vandalized, and their monk caretakers were assaulted, murdered, or an actor in the crime itself (Kuensel, 1999). A former director of the National Museum of Bhutan estimated that 50% of Bhutan's chortens have been vandalized and looted (Former Museum Director, personal interview, December 22, 2018). These impactful statistics are at odds with the image that Bhutan has taken much care to cultivate: that of a peaceful, non-violent, and sustainability-conscious country focused on preserving its cultural heritage (Berthold, 2005). Changing times and technologies and increased global influences have shaped Bhutan into a source country for antiquities trafficking, a once unheard of crime in Bhutan before the introduction of tourism (embraced, in earnest, in 1974), television (gifted to Bhutan in 1999 by the 4th King of Bhutan), and technology (also a gift from the King in 1999) (Whitecross, 2008). In this study, I introduce Bhutan, its cultural heritage, and give context around its antiquities trafficking trade and how arts, goverment, and museum professionals have responded in Bhutan.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Thursday, 7 November

11:40-13:20	PARALLEL SESSIONS
Room 3	Critical Connections

Museum Research: Museology's Blind Spot

Ólof Gerður Sigfúsdóttir, Director, Administration, Iceland University of the Arts, Reykjavík, Iceland

As one of museums' core activities, research holds an ambiguous status. And as a topic in new museology, it remains obscure and neglected. Museological discourse indicates conflicting views and antagonistic approaches to the topic, sometimes creating counterproductive division lines between research and other museum activities. Furthermore, museology predominantly approaches museum research from a traditional scientific viewpoint. At the same time, museum research holds a unique position in today's knowledge economy not only by crossing the inherently different epistemic domains of culture and science, but also for the distinct museums-specific qualities it holds. This study illustrates museological approaches to museum research since its disciplinary reinvention in the early 90's. It seeks to understand why research has been left behind in museology's theory of museums, and points to useful models in other research fields as a means to escape the neglect.

Representations

Embodiment at the Edge of the Archive: Private Audience and Public Experience

Seth Ellis, Senior Lecturer in Interactive Media, Queensland College of Art, Griffith University, Australia

With the re-examination of the role of "public space" within an expanded, post-colonial idea of public cultural institutions, comes the dilemma of the continuing representation of the archives on which galleries, libraries, archives, and museums (GLAM) institutions were founded—archives that form an important historical record, but that were themselves formed by colonialist imperatives. How can de-contextualised archival objects be re-embodied in experience, given the innate demands of archival practice? Most importantly, for whom are these objects re-embodied? This paper examines the Queensland Museum's 2015 exhibition "This Is My Heritage" as a case study—the roles of art and audience, and the creation of affect in historical display. In this exhibition, Indigenous artists were given access to the Museum's collected Indigenous materials, and asked to find one that "spoke" to them across time; the show itself consists of photos of the artists holding their chosen objects, along with the stories they tell about the moment of encountering the object. The "exhibition" thus exhibits not the objects themselves, to an abstract audience called the public, but the historical affect those objects engendered in a number of individuals—specifically, Indigenous persons, whose heritage is represented in the archive, but whose presence is often unacknowledged in the rhetorical structure of the museumgoing "public". The role of primary audience of the archive is undertaken by these artists; the public is the secondary audience. The end result is a record of a transient moment of embodied experience, with objects that, as always, remain distant from the visitor.

Representations

ningina tunapri - to Give Knowledge and Understanding: Aboriginal Voice and Perspectives Reshaping the Colonial Construct of Museums

Zoe Rimmer, Senior Curator, Department of State Growth, Tasmanian Museum and Art Gallery, Australia

The Tasmanian Museum and Art Gallery (TMAG) is one of the oldest museums in Australia with its founding collections established by the Royal Society of Tasmania, this first established outside of the United Kingdom. TMAG is undeniably a colonial archive and a site of conflict and trauma for the islands Aboriginal people. Both the museum and the Royal Society were not just benefactors of objects from the colonial frontier and dispossession but also the dealers in Aboriginal ancestral remains and cultural material. For over one and a half centuries the collection and curation of Tasmanian Aboriginal people and culture was heavily informed by ideologies of 'primivity' and 'extinction', both narratives used to justify colonisation. Weighed down by decades of these false narratives TMAG have, over the past twenty years, begun to redress past wrongs and slowly build better relationships with the Aboriginal community. The 2008 exhibition 'ningina tunapri: To Give Knowledge and Understanding', the first to be collaboratively curated and to include Aboriginal voice and perspective, challenged the former 160 years of TMAG's interpretation of the Tasmanian Aboriginal community. It also inspired several subsequent cultural projects and exhibitions that confront and reshape colonised spaces through a culmination of Aboriginal resistance, resilience, and cultural revitalisation. This paper discusses the development of these more inclusive museum practices that are underpinned by Aboriginal knowledges, anti-colonial methodologies, and self-determination that support the aspirations of the Tasmanian Aboriginal community.

Collections

Looking Beyond What We've Done Before: Minding Potential Blind Spots in Diversifying U.S. Museums

Antonio C. Cuyler, Associate Professor, Arts Administration, Florida State University, Tallahassee, FL, United States

In 2015, the Mellon Foundation funded a diversity study in museums that revealed that 38% of people in the U.S. identify as Asian, Black, LatinX, or multi-racial. However, only 16% of people of color held art museum leadership positions. Similarly, staff and leadership at many art museums do not reflect other marginalized groups such as the differently abled, LGBQ individuals, trans people, and those from lower socio-economic backgrounds. In response, the Ford and Walton Family Foundations announced that they would fund the Diversifying Art Museum Leadership Initiative with $6 million in 2017. While this investment in diversifying museums is commendable, it is not unlike previous diversity programs in the arts such as Americans for the Arts' Diversity in Arts Leadership Internship, Getty's Multicultural Undergraduate Internship Program, or the Cultural & Ethnic Arts Executive Leadership Program at the Institute for Ethical Leadership. In addition, although Cuyler (2015) determined that Wolf Trap Foundation for the Performing Arts' Multicultural and Economic Diversity internships were effective at recruiting, developing, and retaining diverse individuals in Arts Management, a lack of systems thinking in approaches to diversifying museums may impede their ability to think holistically and explore additional solutions to fully addressing the enduring "diversity" problem. Therefore, this study explores the research question: beyond diversity programs that develop diverse professionals, what additional systems should funders and museums consider to enhance and inform their pursuit of diversity? This paper uses a systems thinking theoretical approach to examine museums' diversity problem more holistically.

Representations

Thursday, 7 November

11:40-13:20	PARALLEL SESSIONS

Room 4	**Community Engagement**

Educating Engagement Professionals: How an Art School Has Taken on the Emerging Field of Community Engagement

Daniel Tucker, Graduate Program Director, Socially-Engaged Art, Moore College of Art and Design, Philadelphia, United States

As museums take on the challenge of confronting their historical lack of community engagement and experiment with approaches towards increasing that engagement, schools and training programs must take on the related challenge of educating students to enter a professional field where the skill-sets of community organizing, facilitation, public programming, and outreach are increasingly valued and prioritized. This study details a range of examples from Moore College of Art & Design's Socially-Engaged Art MFA and MA programs where the curriculum, public symposia, or specific student research have interfaced with the emerging field of community engagement in museums. These include courses that balance the interdisciplinary skills of project management while still offering aspiring curators and educators a grounding in art historical frameworks relevant to their research. Student examples include an action-based research project about the changing role of docents who serve as "reliable narrators" for specific collections connected to their own life and immigration experiences, a project dealing with measuring the role of interpersonal connection in affecting participation in arts programming, and a project dealing with the function of exhibition documentation to connect with real world community engagement practices. The paper also provides an overview of numerous public programs hosted by the department to explore the confluence of four major museums in the Philadelphia area all hiring community engagement and diversity "coordinators" at the same time and the discussion that ensued based on bringing them together to explore the particular dynamics facing these professionals working between curation and education divisions at museums.

Visitors

Engaging Young People in Learning about Their Multicultural Pasts: Transforming Museum Education in Amman, Jordan

Robin Skeates, Professor of Museum Studies and Archaeology, Archaeology, Durham University, Durham, United Kingdom

Arwa Badran, Postdoctoral Research Associate, Durham University, Durham, United Kingdom

Communities and especially the younger generation in Jordan are poorly engaged with their multicultural heritage, both in formal education and at touristic heritage sites and museums which do much for the Jordanian economy but little for its social development. In this paper, we report on our on-going research project designed to understand and tackle this challenge. Despite over 40 years of academic and professional research and debate over community engagement in heritage and museums globally, we still need to understand much more about the Jordanian museum situation, including the professional and social barriers to fully exploiting their educational potential. We are finding out that high quality international training of our collaborating museum staff and educators can make a difference. But we are also experimenting with new ways of teaching and learning in museums, to figure out what approaches work best in the Jordanian context. Some key principles underpin our mission: working with the past for the benefit of present-day and future generations of Jordanians; celebrating the multicultural heritage of Jordan's diverse communities; highlighting the educational value of museums and their collections; identifying, sharing and adapting best professional practice for the Jordanian museum and education sectors; creating and working in new partnerships that connect museums, schools and universities, for mutual benefit; and persuading policy makers that, by adopting these transformative principles, museums and their users can make a positive and lasting difference to Jordan's economy, culture, and society.

Visitors

From Forgotten Collections to Tools for Educational Outreach: Bringing Egyptological Collections Back to Life in Rural Australian Classrooms

Annelies Van De Ven, Post-Doctoral Researcher, INCAL, Université Catholique de Louvain, Louvain-la-Neuve, Belgium

Sharyn Volk, PhD Student, University of Melbourne, Australia

Egyptological collections are ubiquitous at museums all over the world. They are central to the public reception of archaeology and popular destinations for scholars and visitors alike. However, the material that is on display represents only the tip of the iceberg. Most museums only have a fraction of their collections exhibited at any given time. Elsewhere in storage facilities are thousands of objects waiting for a research project, loan, temporary exhibition, or gallery redevelopment which might inspire their recall from obscurity. Whilst some celebrity items may be able to leave storage regularly, many of these collections constitute common finds, making them less appealing for display. Rather than leaving these collections to collect dust, we should become actively involved in promoting and permitting their accessibility to a more diverse public. Such collections can be particularly beneficial for opening up museums to communities suffering from geographical or socio-economic disadvantage, who often have little opportunity to visit collections. In this paper we present our own project incorporating deaccessioned ceramic collections alongside replicas and authentic artifacts to engage students from disadvantaged rural schools in Australia in the study of ancient Egypt. Through participation in an object-based learning pedagogy, the students are able to improve their critical thinking and source analysis skills. Confidence and knowledge is built through hands-on encounters with the past.

Visitors

Facilitated Art-Viewing Experience: Fostering Intellectual Curiosity among College Students when Interacting with Artworks

Pinar Ceyhan, Design Researcher, North Carolina State University, Raleigh, NC, United States

This grounded theory research is concerned with increasingly technology-mediated art museum experiences, and how technology can be used to enhance younger audiences' engagement with artworks. It contributes to our understanding of various factors that influence the aesthetic experience of college students in the art museum setting. Overall, 102 undergraduate students from North Carolina State University voluntarily participated in the study. Findings reveal college students' art museum expectations and preferences, and their aesthetic experience when observing modern and contemporary artworks. Surveys, video observations, interview, and think-aloud data were collected to understand behaviors when viewing the exhibition. Participants' observations, thoughts, and interpretations when looking at artworks are analyzed to gain insights into how the younger audiences experience modern and contemporary art in museums. Through systematic analysis, they were found to examine and interpret art, and generate questions in three main categories: comprehensive, reflective, and naive. Additionally, face-to-face interviews revealed that articulating and verbalizing the art-viewing experience positively influenced the participants' museum visit.

Visitors

Thursday, 7 November

11:40-13:20	**PARALLEL SESSIONS**

Room 5	**Cultural Links**

The Local Art Museum: Constructing Narratives, Representations, and User Positions
Maja Rudloff, Postdoc, Information Studies, University of Copenhagen, Copenhagen, Denmark
In Denmark the main part of the dissemination of national art history is provided by the smaller and locally anchored art museums. In-depth studies evaluating the smaller art museum's dissemination are, however, extremely rare, despite the fact that this type of museums dominates the cultural image outside of the largest cities. The dissemination practice of smaller museums' often function as a framing of selected parts of the museums' collection and iconic main works, which prioritize specific discourses. This is also the case with Ribe Art Museum, the local art museum of Denmark's oldest town, which is the empirical focus of this project. Ribe Art Museum's permanent collection includes several main works, which is duplicated in the museum's dissemination across platforms such as exhibitions, the museum website, in teaching material, on guided tours, as postcards and posters, and for communication and marketing purposes. This paper is a critical analysis of the potentials and pitfalls of prioritizing "main works" and certain discourses about the visual arts, since it questions the representations, narratives, and user positionings that are created. A close reading of exhibition spaces, motifs, and work presentations can direct attention to issues relating to e.g. inclusion and exclusion, and can open up the possibility of gaining insight into how the idea of a common cultural origin manifests itself. The paper's focus on collection dissemination will provide a much needed critical analysis of an ordinary, but rarely discussed, practice and its potentials and challenges which has relevance outside of Denmark.

Representations

A Survey on Ainu-related Exhibitions in Contemporary Japan: Issues and Prospects
Marrianne Ubalde, Hokkaido University, Japan
This study deals with the representation of Ainu people in select museum exhibits in contemporary Japan and the perception of museum visitors on these exhibits. Through surveys and interviews with museums visitors and curators, along with museum visits to several museums in Japan, this study argues that the contemporary representation of Ainu people in museums remain largely focused on traditional aspect albeit can be classified into three levels. First, in most museums, the sole focus is on the traditional or historical aspect of the Ainu people while their presence in the contemporary period is barely mentioned; second, the Ainu people as leading a traditional lifestyle even in the contemporary period; and finally, the multifaceted existence in the contemporary period are somewhat depicted in some museums. Survey results, coupled with interviews with select museum curators also revealed some dynamics in terms of the nature of museums and the varying perceptions between foreign and Japanese visitors. Additionally, while museum curators are aware of these problems, they are also confronted with several issues, making exhibition renewals and changing the narratives of the exhibitions a challenge. Finally, recent changes in the social environment along with the passage of Ainu-related laws and policies seems to promise a better representation as well as participation of Ainu people in museums in the future. The opening of the National Ainu Museum in April 2020 may also act as a springboard to further discuss the situation of Ainu people, and push for their active involvement in the future.

Representations

Crip The Met: Making Disability Visible in the Art Museum
Rebecca McGinnis, Senior Managing Educator, Accessibility, Education, The Metropolitan Museum of Art, New York, NY, United States
Marie Clapot, Associate Educator, Accessibility, United States
While diversity and inclusion efforts in museums have been prioritized in recent years, disability remains marginalized in this arena, with efforts often focused solely on accessibility. To be truly inclusive, museums must also embrace the perspectives and experiences of people with disabilities. Revising approaches to interpretation of museum collections is central to this shift. Crip The Met is an initiative begun last year, supported by funding from the New York City Department of Cultural Affairs' Create NYC Disability Forward Fund. This ongoing work brings together disability studies scholars, art historians, artists, museum curators and educators, and audiences to examine The Met's collection through the lens of disability and to develop and pilot guidance supporting the inclusion of disability in museum interpretation, including labels and other texts, education programming, digital, and other content. This study describes the process, findings, and next steps of this ongoing work.

Representations

Designing a Cultural Catalyst: Museum Architecture in the Work of Alcino Soutinho
Helena Barranha, Assistant Professor and Researcher, Instituto Superior Técnico, Universidade de Lisboa and Institute of Art History, Faculty of Social Sciences and Humanities, Universidade Nova de Lisboa, Lisbon, Portugal
Since the second half of the twentieth century, museum architecture has often been associated with urban, social, and cultural renewal. In contrast with the neoclassical museum, conceived as a temple for arts and antiquities, modern architecture proposed new forms of monumentality which materialised a vision of museums as dynamic and inclusive cultural centres, open to the city and to different audiences. Museums have always been a central theme in the work of the Portuguese architect Alcino Soutinho (1930-2013). In the 1950s, while he was still a student at the School of Fine Arts of Porto, Soutinho started a line of research that he would explore over more than five decades, combining frequent trips and visits to museums in various countries with a continuous professional practice, translated into fifteen proposals for exhibition spaces, including several unbuilt projects. Throughout his career, Alcino Soutinho has persistently addressed the concept of museum as an urban and social catalyst. Either when designing new buildings or adapting architectural heritage to museological programmes, he focused on the civic and cultural significance of the museum, envisaging its contribution to the development of the city and the surrounding territory. Drawing on a representative set of architectural projects authored by Alcino Soutinho this paper discusses different approaches to the idea of museum as an inclusive cultural catalyst. How has this topic evolved and how is it being reinterpreted today?

Representations

13:20-14:15	**Lunch/Almuerzo**

	Common Ground Research Networks and the Twelfth International Conference on the Inclusive Museum is pleased to offer complimentary lunch to all registered conference delegates each day. Please join your colleagues for this break between sessions. **Common Ground Research Networks y el XII Congreso Internacional de Museos Inclusivos se complace en ofrecer gratuitamente el almuerzo, cada día del Congreso, para todos los delegados inscritos. Únase al resto de participantes para disfrutar de este descanso entre sesiones.**

14:15-15:30	**PARALLEL SESSIONS**

Thursday, 7 November	
14:15-15:30	**PARALLEL SESSIONS**
Room 1	**Análisis del museo**

Museos inclusivos y estudios de público: Aproximación antropológica en el análisis de las representaciones sociales
Ana Inés Canzani, Universidad Nacional de La Plata, La Plata, Argentina
María Marta Reca, Coordinadora de Conservación y Exhibición del Museo de La Plata, Museo de La Plata, La Plata, Argentina
María Cecilia Luz Domínguez, Doctoranda, Universidad Nacional de La Plata, Museo de La Plata, Buenos Aires, Argentina
En los últimos años, las relaciones entre los museos y la antropología se han fortalecido, definiendo diversas y complementarias líneas de investigación. El crecimiento exponencial de la bibliografía sobre el tema es un dato que lo evidencia. Uno de los campos que se ha visto enriquecido por las metodologías etnográficas es el de los estudios de público. La interacción abierta que caracteriza a las aproximaciones cualitativas pone a disposición para el análisis la dispersión de representaciones sociales que los visitantes movilizan en la experiencia de la visita a un museo. Incorporando el aporte de la teoría semiótica y la teoría de las representaciones, el objetivo de esta ponencia es el de reflexionar sobre la potencialidad de estos análisis y las relaciones disciplinares a partir de los estudios llevados a cabo en el Museo de La Plata en vinculación con la exhibición de colecciones antropológicas. En particular, tomaremos como referencia un estudio cualitativo realizado en torno al retiro de restos humanos de origen americano de las salas de antropología de dicho museo. Vincularemos así la controversia en torno a estos materiales declarados por el ICOM como "delicados", la decisión institucional y la opinión del público, valorando su impacto en la gestión.
Representaciones

Identificación del nivel de sensibilidad de una colección de arte para su conservación preventiva: Análisis de la colección patrimonial del Museo de Arte Contemporáneo Beato Angélico, UCALP
María Jimena García Santa Cruz, Docente e investigadora, Universidad Nacional de La Plata, La Plata, Argentina
María Belén García Santa Cruz, Docente e investigadora, Universidad Nacional de La Plata, La Plata, Argentina
Mauro Gabriel García Santa Cruz, Profesor, Universidad Nacional de La Plata, La Plata, Argentina
Se presenta un trabajo interdisciplinario realizado en el marco de la investigación denominada "Conservación preventiva en museos de arte contemporáneo, determinación del marco teórico y análisis de casos de estudio", que se desarrolla en la Facultad de Bellas Artes, Universidad Nacional de La Plata, Argentina. Esta investigación se propone realizar un estudio particularizado sobre la conservación preventiva de las colecciones pertenecientes a museos de arte contemporáneo. El trabajo que se expone tiene por objetivo la caracterización y clasificación de la colección patrimonial del Museo de Arte Contemporáneo Beato Angélico, perteneciente a la Universidad Católica de La Plata. Se realizó un análisis e investigación de las diferentes técnicas y soportes de más de 700 obras de arte contemporáneo que conforman el acervo del museo, para la posterior clasificación de esta colección según distintos criterios, como el origen de sus materiales y la capacidad de respuesta de los mismos a la luz visible. A su vez, se llevó a cabo una tipificación de los espacios de exposición y reserva del museo considerando cuestiones de salud, seguridad y requisitos de la colección. De esta manera, el análisis incluyó también el entorno inmediato de la colección. Se presentan los resultados de esta evaluación en la que se describe la sensibilidad de la colección patrimonial y su entorno. Se espera que estos resultados permitan desarrollar estrategias de conservación preventiva para el patrimonio del museo.
Colecciones

Madres gestantes y niños menores de tres años en el museo nacional de Colombia y en el Museo de botero: Experiencias pedagógicas
Julieth Andrea González Hernández, Estudiante, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia
Laura Johanna Mejía Rueda, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia
Angélica Andrea García Acero, Maestra en formación, Bogotá, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia
Lina Yohana Arias Silva, Estudiante, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia
Claudia Rodríguez Pinto, Profesora, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia
Este trabajo se desarrolla en el marco de nuestra práctica pedagógica del ciclo de profundización de la Licenciatura en Educación Infantil de la Universidad Pedagógica Nacional de Colombia, en articulación con nuestro trabajo de grado. Corresponde a un ejercicio de investigación acción que reconoce la necesidad de diseñar e implementar propuestas para favorecer la participación de madres gestantes y niños menores de tres años en espacios culturales como el Museo Nacional de Colombia y el Museo de Botero. Nuestro interés por la población participante obedece al reconocimiento que como profesoras en formación hacemos de los niños como sujetos de derecho desde su gestación, y al rol que tienen las madres, los padres y los cuidadores como garantes de esos derechos. También porque es imprescindible considerar las demandas que la política de inclusión realiza a las instituciones culturales, para responder al compromiso que les exige generar estrategias que permitan la accesibilidad a la información, a la comunicación y a las actividades, y con ello atender al derecho que tienen todos los ciudadanos colombianos a la cultura. La investigación se desarrolló en siete fases: i) lectura de contexto, ii) fundamentación teórica, iii) diseño metodológico, iv) diseño didáctico, v) implementación de la propuesta, vi) análisis de resultados y vii) construcción de orientaciones para la atención de la población participante en los museos. Así pues, el impacto que ha tenido la propuesta nos permite reflexionar sobre la labor del profesor, realizando ajustes a los talleres acorde a las necesidades de un público flotante.
Visitantes

| 14:15-15:30 | **PARALLEL SESSIONS** |

| Room 2 | **Local Heritage** |

Self-made Museum in Provincial Poland: The Idea of Local Heritage

Janusz Baranski, Professor, History, Jagiellonian University, Kraków, Poland

The object of the study is a private ethnographic collection, gathered over the past years by Stanisław Iwa czak, a retired farmer and a construction worker, in the village of Niedzica, in the southern Polish region of Spisz, exposed in a former farm building. The collection consists of agricultural tools and crafts, furniture, housewares, costumes, utensils, religious pictures, photographs, books, letters, decorations. In the creation of the collection were also involved the children of Mr. Iwa czak, who emigrated in the 1990s to the United States. The conducted ethnographic research shows that the collection plays an important role for an ancestral identity, but also a wider one - local and regional. The reconstructed traditional interior hosts periodical family celebrations, especially during the visits of Mr. Iwa czak's children every year, but also photo shoots and music of local folklore groups are conducted, as well as school classes about the culture of the region are organized. This self-made museum, with collected objects de memoire, seems to be a kind of mental and cultural asylum for the members of the family living abroad, as well as for the local community. The collection is an anchor protecting against losing relationships with the tradition of the region. It represents the heritage of absence, at the same time playing the role of a transmission belt linking generations, enabling trans valuation of this heritage in the modernized environment.

Collections

Exclusion through Discourse : Boundaries and Obstacles Accessing Institutional Language

Blanca Jove Alcalde, PhD, School of Museums Studies, University of Leicester, Leicester, United Kingdom

Based on seven months fieldwork at two art institutions in Nottingham (UK), this paper analyses audience engagement in discursive public programmes. With discursive public programme this study refers to the events that art institutions do such as talks, conferences, or symposiums, which use language as their main form of expression. Therefore, increasing understanding of discursive public programmes as instances for audience participation and involvement. Since the 1990s different curatorial literatures have theorised discursive practices as the way to transform passive users of the institution into active participants (Hoffmann, 2014; Ribalta, 2010). These writings have stated that it is through processes of learning and exchange of ideas that 'audiences become participants, collaborators even, in the development of what constitutes the institution. (...) and the institution can become a mutual learning system' (Farquharson, 2013: 57). In addition, through these events curators have aimed to guarantee plural programmes that would recognize the multiplicity of society (Kolk, and Fluckige, 2013; Esche, 2004; Jameson, 1991). 'A permissive and imaginative space for expressing individual and collective desires' (Esche, 2004). However, this curatorial literature has been primarily written by the curators themselves, without including the perspective of those 'active participants', and thus making impossible the analysis of such involvement. Accordingly, based on my fieldwork, this work analyses actively plural discursive practices at two art institutions in order to reconsider and reassess ways to create participatory spaces for discussion.

2019 Special Focus—Museums, Heritage and Sustainable Tourism

Permanent Exhibition about the History of a Town: Discourse Analysis Regarding what Counts in the Context of a National Minority

Ágota Jakab Ladó, Art Historian - Museologist, Department of History, Szekler Museum of Ciuc, Miercurea Ciuc, Romania

The Szekler Museum of Ciuc is a museum of a small town, Miercurea Ciuc, Romania, but it has a regional importance. The town itself is the center of the historical Szeklerland with a predominantly Hungarian population – officially the biggest minority in Romania. The first exhibition of the Association of the Szekler Museum of Ciuc was organized in 1930 – this is considered to be the first real step to the foundation of the museum. In 1950 the Szekler Museum of Ciuc, as an institution, was born. Between 1963-1981 the museum has moved into its current location, the almost 400 years old Mikó Castle. The Szekler Museum of Ciuc is currently home to five permanent exhibitions: Pace of Time in Ciuc (Csík) - Folk Snapshots of Everyday Life; Preserved Sacred Art Treasures; The Franciscan Printing Workshop from umuleu Ciuc; The Story of the Mikó Castle and the newest one At a Crossroads. The History of Miercurea Ciuc. The exhibition presenting the history of the town was opened in August 2018 and has the museum staff, the mayor and the local government and the townspeople as main stakeholders. The works for organizing this exhibition began back in 2012, since then many opinions has been formulated and stated, many decisions has been made in order to create the content that can be seen today. This paper aims offers a short discourse analysis about what has been important in realizing this exhibition and what counts today from the perspective of different stakeholders.

Representations

Thursday, 7 November

14:15-15:30	**PARALLEL SESSIONS**
Room 3	**Historical Insights**

More than Horrible Histories: Engaging the Public with Criminal Justice Past and Present

Rose Wallis, Senior Lecturer in British Social History, Arts and Creative Industries, University of the West of England, United Kingdom

In 2018 Dorset Shire Hall, an eighteenth-century courthouse, opened as a museum dedicated to the development of the criminal law, and as a centre for public engagement with notions of justice and injustice, past and present. As an academic historian, I was privileged to be invited to work as part of the interpretation team, an experience that stimulated the reflections at the root of this paper: how and why do we engage the public with histories of criminal justice? My research has focused on crime and the courts as a means to understand social relations in the past. The courts were, and continue to be, important regulatory mechanisms. Extending beyond the administration of the law as sites of social, and indeed political contest, they shape and reinforce acceptable and unacceptable behaviours and activities. They are a source of continued public interest and import both as heritage sites and active centres of government. Too often crime and punishment are represented to the public in ways that emphasise the sensational and salacious, or which offer didactic narratives of the law as oppressive or progressive. But these approaches prevent us from critically engaging with the relationship between past and present practices. This paper explores some of the problems inherent in representing criminal justice to the public, and considers the utility of incorporating historiographical approaches in its interpretation. Can we create an accurate, entertaining, ethical and accessible visitor experience that actively engages the public in the role of law past and present?

Visitors

14:15-15:30	**PARALLEL SESSIONS**

Room 4	**Digital Worlds**

Heritage in Frames: Sociabilities, Subjectivity, and Experimentation in Digital Preservation Practice

Alice Noujaim Teixeira, Researcher, Independent, Rio de Janeiro, Brazil

At present, the uses of digital visualisation as a tool for representation and exhibition of heritage are being shaped by theory, practice, and public reception – and already presenting disturbing tendencies of digital colonialism (Thompson, 2016). The paper critiques current representation and exhibition practices of digital preservation projects. Divided into three sections, it 1. addresses ethnocentric tendencies which persist in the world of heritage preservation and problematizes the objectivist, technology-focused discourse which permeate digital preservation efforts; 2. argues that monuments and heritage sites are meaningful because of the multiplicity of relationships people engender with and through them--being as such, it is argued that in order to preserve a monument or site, it is necessary to focus not solely on its structure and form, but on its function as a part of public space which produces various sociabilities; 3. and, finally, presents several works by artists and archaeologists and historic preservationists informed by artistic practice and visual literacy which approach the presentation of heritage with a larger focus on sociability and subjectivity.

Representations

Development of a Mobile Application for Digital Storytelling

Zvjezdana Antos, Museum Advisor, Collection Department, Ethnographic Museum, Zagreb, Croatia

This paper introduces the process of creating and developing a mobile application for digital storytelling of the Ethnographic Museum in Zagreb. The aim of the platform is to provide the opportunity for an enriching learning experience and to foster new forms of exploration and interaction with the artifacts, and create opportunities for active participation and entertainment. Our study targeted young people (14 -29), 'millenas' generations (X,Y). In this work, participatory design method has been the core method of the active participation of users in shaping and creating the content of application that targets them, and of working with museum experts, and engaging them in the authoring of experiences from the outset. In December 2018, a museum hackathon was organized during which students and a group of interested people in IT were motivated to express their ideas (co-create) and provide their thoughts (co-design). The results from the hackathon were considered in building the framework and context of the app. for digital storytelling by using Augmented Reality (AR). We created two visitor "personas" that matched our target group (16 and 27) with the purpose of serving as an initial guide for the creation of interactive stories tailored to different visitor profiles. On April 2019, we organized ideation with curators of the collections, educator, museologist, and external experts from marketing in two groups. Each group was provided with information about the general theme of the story to be created, about artifacts related to it.

Representations

Thursday, 7 November
14:15-15:30	PARALLEL SESSIONS

Room 5 — **Augmenting Inclusion**

Blind and Visually Impaired Visitors' Experiences in Museums: Increasing Accessibility through Assistive Technologies

Roberto Vaz, Digital Media Doctoral Program, UT Austin, United States, and University of Porto, Portugal

People with visual impairments generally experience many barriers when visiting museum exhibitions, given the ocular centricity of these institutions. The situation is worsened by a frequent lack of physical, intellectual, and sensory access to exhibits or replicas, increased by the inaccessibility to use ICT-based local or general alternative or augmentative communication resources that can allow different interactions to sighted visitors. Few studies analyze applications of assistive technologies for multisensory exhibit design and relate them with visitors' experiences. This article aims to contribute to the field of accessibility in museums by providing an overview of the experiences and expectations of blind and visually impaired patrons when visiting those places, based on a literature review. It also surveys different kinds of assistive technologies used to enhance the experiences of visitors with vision loss while visiting museum exhibitions and spaces. From this, it is highlighted that adopting hybrid technological approaches, following universal design principles and collaborating with blind and visually impaired people during the development of museum exhibition projects, can contribute to integrate access across the continuum of visits.

Visitors

Extended Concept of Safety to Promote Inclusion and Diversity in a Museum: Focus on Dementia, Autism, and Intellectual Disability

Alexander Sorokin, Affiliate Diversity and Inclusion Consultant, Access and Inclusion, The Pushkin State Museum of Fine Arts, Moscow, Russian Federation

Evgeniya Kiseleva, Head of Inclusion and Diversity, Pushkin State Museum of Fine Arts, Moscow, Russian Federation

Modern museums and other art spaces are designed to be accessible for all visitors and open to all ideas, however, there are still many individuals who may feel insecure and unsafe during a museum visit. People with dementia, intellectual deficit, autism, and other conditions admittedly enjoy specially tailored programs, but during unorganized visits to the museum and when participating in general museum activities, they are exposed to a number of risks that are not routinely addressed, e.g., sensory, emotional, contextual, and communicative overload. Consideration of safety limits in the museum can provide directions for identifying potential with new and established audiences. The paper introduces the concept of safety as a reference point for planning museum activities. The content safety is demonstrated in adaptation of gallery programs for people with dementia.

Visitors

Considering and Countering Epistemic Injustice and Fostering Knowledge Exchange when Researching Issues of Race, Representation, and Inclusion in UK Art Galleries

Megan Todman, Newcastle University, United Kingdom

This study presents theoretical considerations and practical approaches to countering epistemic injustice and fostering knowledge exchange when researching issues of race, representation, and inclusion in UK art galleries. It is vital as a researcher concerned with questions of race, representation, and inclusion in the Museum and Gallery – not to overlook that the origins of dominant research paradigms for social science are in Eurocentric tradition (Held, 2019; Mignolo, 2013; Gunaratnam, 2003; Fanon, 1970). Thematic concerns, agendas, and methods for conducting research are embedded with coloniality. So too is the art history and arts education underpinning collections and exhibitions practices in the UK. Although not titled as such until recently epistemic injustice has long been a key theme explored by classic scholars of race such as Fanon, Du Bois, and Locke. Mindful of these explorations, this paper considers how the doctoral project it draws upon has avoided uncritical acceptance of epistemologies of ignorance (Mills, 1997; Sullivan and Tuana, 2007; Medina, 2018). It is presented how sensitivity to issues of power, positionality, and ideas about different kinds and formulations of knowledge have been considered crucial throughout the research design and development. It also posits how these issues can be mediated in the process of research through approaches of reflexivity, openness, exploratory methods, and the use of an intersectional framework.

Representations

Thursday, 7 November	
14:15-15:30	**PARALLEL SESSIONS**
Room 6	**Innovation Showcase** **Excavating Place: How Environmental Ethnography Empowers Audience in Missional Renewal** Patrick Stowe Jones, Principal, Architectural Experience Design, IA Collaborative, Chicago, United States Joe Fleischhacker, Research and Design Strategy Associate Director, IA Collaborative, Chicago, United States Museums pursuing institutional renewal must understand their audience in increasingly nuanced and complex ways. Environmental ethnography is a participatory method of generating audience insight through the lens of human geography and place. By understanding the ties between community and place, museums can clarify their role in creating and sustaining community, and provide exhibits, programming, and outreach that empowers their audience through missional fulfillment. —fl The Memphis Museums, a collection of natural and cultural history institutions, faced an imperative to fundamentally reconsider its mission, purpose, and offerings after decades of stasis and dwindling support from visitors and donors. And as a major cultural institution in a southern city which reveres its history, the Memphis Museums also sought to untangle its complicity in the city's complex social injustices. At the Memphis Museum, leaders engaged IA Collaborative as they embarked on a project of institutional transformation. In order to be the "heartbeat and soul of Memphis" through missional renewal, it wasn't enough to know their audience; we had to understand how Memphians create community, and employed environmental ethnography as our chief research method. Because place and community are inextricable, both deeply influence the formation and development of museum audiences and, by extension, are foundational to solidifying the role of the museum. Environmental ethnography empowers audience to expose and trace these intersections within a shared social and physical human geography, and in turn generates opportunities for growth and missional advancement that are unique to each institution. *Visitors*
15:30-15:50	**Coffee Break/Pausa para el café**
15:50-17:30	**PARALLEL SESSIONS**

Thursday, 7 November

15:50-17:30	PARALLEL SESSIONS
Room 1	**Acercamientos a la historia**

Herencias de la diáspora africana en la exposición del Museu Histórico Nacional del Rio de Janeiro: Por una colección descolonizada (1922-2018)

Aline Magalhães, Investigadora, Museu Histórico Nacional , Río de Janeiro, Brasil

El objetivo de esta ponencia es analizar la representatividad de negras y negros en la actual exposición del Museu Histórico Nacional (MHN) del Río de Janeiro. Nuestro propósito es mirar los objetos representativos de la herencia de la diáspora africana en Brasil en el circuito expositivo, buscando comprender su papel en la historia de Brasil allí presentada. Aunque hay objetos directamente relacionados con la historia afrobrasilena, no siempre están referenciados de esta manera, estando vinculados con otras memorias y discursos. En esta perspectiva, se pretende enfocarse en esos objetos con el intento de escribir una narrativa diferente, bajo la perspectiva decolonial, para poner fin a la invisibilidad de esos agentes sociales a la que todavía están sometidos en la exposición. Se pretende comprender tales objetos como documentos que pueden constituir una colección específica, posibilitando subrayar el protagonismo de negras y negros en la Historia de Brasil.

Colecciones

El Qhapaq Ñan a medio camino entre la historia y las tecnologías del siglo XXI: Planteo experimental de un Museo Virtual para el Qhapaq Ñan/Sistema Vial Andino

Gustavo Norberto Duperré, Profesor Titular, Universidad del Salvador, Buenos Aires, Argentina

La investigación consiste en el planteo experimental de un modelo de aplicación digital integrado a las políticas de gestión contemporáneas, cuyo mecanismo sea factible de materializarse en un museo virtual (MV). Si bien el ámbito para su realización, no responde a un entorno físico sino virtual, es imprescindible trabajar con datos territoriales y el aporte de las comunidades locales ligadas al sistema de caminos de los Andes. El software del MV pretende acercar a un segmento de la demanda altamente diversificado —parte de los "274 componentes (que se extienden) a lo largo de más de 5.000 kilómetros" (UNESCO World Heritage Centre, 2014)—. La necesidad de poner en funcionamiento este emprendimiento, se traduce en el valor agregado que los desarrolladores de realidad virtual, realidad aumentada y la combinación de ambos, son capaces de aportar al turismo sostenible, como por ejemplo brindar al usuario, en sus dispositivos móviles y tabletas, la experiencia de conocer cómo se vivía en épocas anteriores; revivir ese tiempo ancestral mientras recorre una ciudad o región gracias a la aplicación de la realidad aumentada en turismo; descubrir un contraste de realidades y dimensiones infinitas entre el pasado y el presente, experimentar situaciones en los enclaves arqueológicos, rutas ceremoniales y religiosas; interactuar con las comunidades locales, sus costumbres, vivencias, gastronomía; o llevar a cabo itinerarios que involucren el turismo ecológico en la singular topografía de los Andes.

Tema destacado 2019: Museos, Patrimonio y Turismo Sostenible

Trabajo colaborativo y ejercicio de derechos culturales: una experiencia de producción de videoguias en LSA en el Museo Etnográfico

Bárbara Sofía Carboni, Museo Etnográfico "J. B. Ambrosetti", Universidad de Buenos Aires, Buenos Aires, Argentina

Verónica Stáffora, Responsable Área de acción cultural, Museo Etnográfico "J. B. Ambrosetti", Universidad de Buenos Aires, Buenos Aires, Argentina

En el ano 2019 la producción conjunta de una serie de videoguias temáticas reunió al equipo del Área de Acción Cultural del Museo Etnográfico "J. B. Ambrosetti" con docentes y estudiantes de la Diplomatura en Interpretación Lengua de senas Argentina-espanol de la Facultad de Filosofía y Letras de la Universidad de Buenos Aires. El punto de partida fue el interés en producir materiales que accesibilicen las salas del museo para la Comunidad Sorda y permitan un recorrido autónomo. El proceso de trabajo implicó, en cada una de las etapas de producción, instancias de aprendizaje, negociación y cooperación. Por un lado, fue necesario definir qué contenidos y modalidades de uso podían ser relevantes para las personas Sordas y, a la vez, coherentes con las experiencias que se propone a otros visitantes. Por otro, supuso vincular las particularidades de la traducción de textos en espanol escrito a la Lengua de Senas Argentina con los posicionamientos teóricos respecto a las temáticas antropológicas que asumen las exhibiciones. Así, entre el intercambio de saberes y las dificultades para respetar los tiempos y lógicas de ambos espacios, se fortaleció la reflexión sobre la importancia del trabajo colaborativo para conocer las demandas de la Comunidad Sorda y avanzar en un uso más democrático de los museos.

Visitantes

Thursday, 7 November

15:50-17:30	**PARALLEL SESSIONS**
Room 2	**Colloquium** **Considering Competing Values in a Model for Curation** Pat Villeneuve, Professor and Director of Arts Administration, Department of Art Education, Florida State University, Tallahassee, FL, United States Ann Rowson Love, Associate Professor, Museum Education & Visitor-Centered Curation, and Liaison to The Ringling, Department of Art Education, Florida State University, Tallahassee, FL, United States Peter Aerts, Museum of Contemporary Art, Gent, Belgium Juliana Forero, Curatorial Consultant, Bailey Contemporary Arts, Pompano Beach Cultural Center, Ali Cultural Arts, Pompano Beach Cultural Affairs, Cooper City, FL, United States Hyein Kim, Research Fellow, Korea Culture and Tourism Institute, Korea Culture and Tourism Institute, South Korea Two panelists (Pat Villeneuve and Ann Rowson Love) will present a model for curation based on a competing values framework originally articulated by Quinn and Rohrbaugh (1981) as they attempted to generate a model for organizational effectiveness. Throughout their extensive literature review, they noted "recognized dilemmas"—such as whether an organization should have an internal or external focus—that they framed as competing values. We similarly identified competing values in exhibition curation and wished to articulate choices available to museums. Using intersecting x and y axes representing ranges of practices in interpretive focus and curatorial power, we delineated four practices that we labeled traditional, exclusive, sympathetic, and inclusive. Bisecting the x and y axes perpendicularly with a z axis at their midpoints resulted in a theoretical model that differentiates eight distinct practices that we've described as exhibitions that ___ (ie, exhibitions that discern or inspire). The purpose of the model is to help museums recognize different possible practices, identify and reflect on their own, and determine how to make changes, if desired. Although we situate ourselves within a visitor-centered, collaborative, and democratic practice, we think there is value and change potential in encouraging museum professionals to develop considered curatorial practices. Three additional international panelists (Peter Aerts, Juliana Forero, Hyein Kim), who work in and with museums, share reflections from their specific contexts before an open discussion with attendees. *Representations*

Thursday, 7 November

15:50-17:30	PARALLEL SESSIONS

Room 3

Visitor Experience

The Use of Importance-Performance Analysis in the Museum Sector

Yung-Neng Lin, Professor, Department of Cultural and Creative Industries Management, National Taipei University of Education, Taipei, Taiwan

Jingjing Zhou, Associate Professor, Cultural Heritage and Museology

Wenbin Wang, Director, Information Center

Detecting the strengths and weaknesses of the services they offer is a critical task for museums. Museums have to ensure they use what they have as efficiently as possible with limited resources available. In the past, however, most visitor studies in museums have only looked at either visitor expectations or actual service performance. We often find it hard to use the results of these studies into action. To tackle this issue, the importance-performance analysis has been used in this research to show how to assess visitor expectation and satisfaction in the Changsha Museum, China. The research demonstrates that it could help museums to determine which service attributes should have resources assigned to them first. In the study, a questionnaire survey of 379 visitors was conducted in the Changsha Museum to measure their expectation and actual performance of museum service attributes. Fieldwork was carried out over a three-month period, from 2nd of July to 8th of October, 2018. Visitors were asked fourteen questions about their expectations and satisfaction with services, and their answers recorded on a 5-point Likert scale. The result shows that importance-performance analysis technique is a good way of evaluating the expectation and satisfaction of museum service attributes. The importance-performance analysis clearly shows the strengths and weaknesses of the Changsha Museum. It helps museums to distribute their resources with more confidence. However, there is one limitation need be mentioned. Importance-performance analysis will not be appropriate across the whole museum sector because service attributes in different museums are not the same.

Visitors

Multiperspectivity in the Museum: The Response from Urban Museums on a Super Diverse Society

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

Lore Suls, Researcher and Lector, University of Antwerp, Antwerp, Belgium

Wil Meeus, Professor, University of Antwerp, Antwerp, Belgium

Indra Wolfaert, Teacher Educator, Artesis Plantijn Hogeschool, Antwerp, Belgium

The cultural and ethnic diversity in most Western countries has significantly increased in the last decades. This increasing diversity has important implications for museums, especially in the urban context. Museums should incorporate the urban super diversity, in terms of composing the collections as well as of attracting diverse groups of visitors. The aim of this project was to examine how multiperspectivity can be an explicit policy strategy for cultural education and how it could be implemented in the collection presentation and public relations of museums in ways that its effects could be measured. According to the principles of design-based research three design teams were established with staffs of three important Antwerp museums, in particular the Royal Museum of Fine Arts Antwerp (KMSKA), the Museum aan de Stroom (MAS) and the Red Star Line Museum (RSL) as well as researchers from three teacher education programmes, in particular the specific teacher programme in visual arts of the Royal Academy of Fine Arts Antwerp from the Artesis Plantijn University College and of the specific teacher education programme in history and in behavioral and cultural sciences of the University of Antwerp. Each team was responsible for the analysis of the museum collection from the angle of multiperspectivity and for the development of a policy strategy for multiperspectivity. In our paper we focus on the results of the one-year research project which comes to an end in June 2019.

Visitors

Interpreting Priorities: How Museums Balance Competing Obligations

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

Jerisha Parker Gordon, Director of Development, Delaware Children, United States

Museums face competing priorities every day: the mantle as the authority on our content; the responsibility to our constituents to provide compelling and entertaining experiences; the imperative to expand and diversify our audience; the obligation to our Board and stakeholders for sustainability. How do we balance these disparate responsibilities without losing sight of our mission and the communities we are committed to serving? By examining the messaging we use and the programs we offer, this study considers how to balance these priorities. Coming from different corners of the museum world - a hands-on children's museum and a military history education center - we uncover ways to address our common challenges.

Visitors

The Readable Museum: Vistor Representation and Its Implications

Carolin Sudkamp, Doctoral Student and Teaching Fellow, Communication, University of North Carolina at Chapel Hill, Chapel Hill, United States

The paper examines what constitutes a readable museum space conceptually and pays attention to aspects of visibility/invisibility and access/exclusion of visitors (and employees). Consequently, the paper is both a conceptual and a methodological project. The object of study is not the exhibition as a text to be read by the visitor, but concerns how a museum can be read in its totality to call attention to the prevailing conditions at public institution. More specifically, the concern is the visual representation of museum spaces in communication with the public, for example on websites. First, the focus on visual representations of social realities in the images provides insights that do not rely on visitor numbers or underlying assumptions. Instead, the examination of a visual repository and the problematization of selection processes and interpretations offer an opportunity to understand what constitutes the museum visitor and what the implications of this are. Second, the methodological approach of this project also addresses the question of inequality and access. It includes both images selected by the institution and images that I have photographed. I employ a communicative perspective based on the claim that language, symbols and the ways in which we communicate constructs and shapes realities in constitutive ways (Sanders,Koschman,&Isbell, 2015). I supplement the question of how to read a museum by asking what the assumptions are of who will be visible and in what ways, by problematizing the museum's and my own choice of images, and contextualizing the depictions to aid my interpretation.

Representations

Thursday, 7 November

15:50-17:30	PARALLEL SESSIONS

Room 4	Emerging Synergies

A New Alliance between Museums and Comic Art: A Synergistic Initiatve Merging High Art and Low Art

Michael Picone, Professor of Linguistics and French, Modern Languages and Classics, University of Alabama, Tuscaloosa, Alabama, United States

After taking on greater-than-ever prominence in recent years as an inspiration to cinematic production, comic art (that is, comic books and graphic novels) is now also being exploited by a growing number of museums in new ways, in an effort to enhance contemporary cultural relevancy and, in some cases, establish new revenue streams. The interaction is particularly intriguing when it constitutes a post-modern alliance of "high art" with "low art". The interaction is complexified because graphic narrative is a sequential form of art; hence, an exhibition runs the risk of reducing sequential art on display to the selective, decontextualized presentation of individual panels, thereby elevating the isolated image over the whole of the narrative in a way that betrays the art form itself. On the other hand, art museums and their contents, in what constitutes a new initiative of considerable interest, readily lend themselves to quite unrestricted, plastic interpretations in the media of comic art. In light of the foregoing, this study focuses on the collaboration between museums and comic art, with special (but not exclusive) emphasis on series of bandes dessinées commissioned by the Musée du Louvre and the Musée d'Orsay (both in Paris) based on those museums and their collections, and also on a collaborative volume of Italian fumetti based on ancient artifacts housed at the Museo Nazionale Etrusco di Villa Giulia in Rome.

Representations

Dancing Museums: A Case Study on the Use of Contemporary Dance as an Educational and Active Participation Tool in Museums

Elena Terranova, PhD Student, Culture, Media and Creative Industries (CMCI), King's College London, London, United Kingdom

Dance and museum sectors have traditionally existed independently. Recently, however, a cross-sectoral collaboration has started growing rapidly. This paper investigates the innovative ways in which contemporary dance is being employed in museum settings, to facilitate new forms of audience engagement and participation. By employing a case-study approach, this study closely investigated the Dancing Museums project (2015-2017) - a partnership between museums and dance organisations across Europe co-funded by the EU's Creative Europe programme. In which ways can dance, as a performative art, be used in museums as an educational and active participation tool? This research question was answered through collecting primary qualitative and quantitative data. Semi-structured interviews were conducted with key actors involved in the Dancing Museums project, whilst an evaluation carried out with events' participants was studied through employing statistical methods. The project's findings showed that the approach of combining dance and visual arts was beneficial for the institutions studied and successful in terms of public's outcomes. The research demonstrated that dance, interpreted as a language and communicative form, is an effective alternative (or supplementary) medium to the verbal and written communication that museums traditionally employ. By tactfully employing dance, the project's partners can help audiences to create their own meanings and interpretations through enhancing their understanding of arts. The paper argues that dance, as a kinaesthetic art, can enable museums to deeply engage with diverse audiences, especially kinaesthetic learners, and enrich the museum visitors' journey; it can transform museum visitation into a more experiential, multisensorial and inclusive experience.

Visitors

Disrupting E-race-sures in the Art Museum: Beyoncé Performing "APESHIT" at the Louvre

Joni Acuff, Associate Professor of Arts Administration, Education, and Policy, The Ohio State University, Columbus, United States

Dana Kletchka, Assistant Professor of Art Museum Education, Arts Administration, Education and Policy, Art Education/Art Museum Education, Columbus, OH, United States

In summer 2018, U.S. vocal artists/superstars Beyoncé and Jay-Z released the video for their song "APESHIT," which was filmed almost entirely in the galleries of the Museé du Louvre in Paris, France. In this paper we analyze the APESHIT music video through the lenses of Black Feminist Thought and post-critical museology and offer implications for art museum education. We position APESHIT as a form of autobiographical performative museum pedagogy (Garoian, 2001), as a critical mining of the dominant curatorial narratives inscribed in the galleries, and as an intervention intent on countering the erasure of Black women's bodies in art museums. We identify three distinct ways in which Beyoncé and a troupe of professional mostly Black female dancers perform counternarratives in the Louvre galleries to disrupt longstanding, colonialist notions of power. Further, the video exemplifies the ways museums can play a central role in connecting history with the contemporary, as well as push narratives regarding social and racial positionings. We conclude by suggesting that APESHIT is a corrective to the longstanding "e-race-sure" of Black women's bodies in art museums. This study speaks specifically to visitor diversity in the inclusive museum.

Visitors

Interplay: Using Theatre to Promote Inclusion in the Museum

David Hopes, Head of Collections and Interiors (Policy), Conservation and Policy, The National Trust for Scotland, Edinburgh, United Kingdom

One of the most formidable barriers to inclusion is from within the museum itself. This paper looks at the process of delivering an innovative theatre project at the Georgian House, Edinburgh. 'Enlightenment House: A Play in Five Rooms' was commissioned by the National Trust for Scotland for an eighteenth century property in the centre of Edinburgh's New Town which, despite the city's success in attracting visitors from around the world, had low visitor numbers. However, the museum has a large and loyal group of local volunteers. The aim of Enlightenment House was to widen the demographic of visitors and to try out a different model of visitor engagement, but in a very conservative social environment. The project encountered some resistance from internal and external stakeholder and this paper examines what can be learned from leading cultural change in traditionally change-resistant organisations. In doing so it will articulate an aspect of the scope of the conference, the '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.' It explores three conference sub-themes, competing cultures, voluntarism and professionalism, and competing pleasures ('entertainment' and 'edutainment') with practical lessons on trying out challenging new projects.

Visitors

Thursday, 7 November

15:50-17:30	**PARALLEL SESSIONS**
Room 5	**Workshops** **Curatorial Work for Social Justice: Connecting Collections and Visitors** Elena Gonzales, Scholar, Curator, Independent, Evanston, United States The goal of the session will be for participants to build practices together that will enhance their ability to work for social justice through the medium of curatorial work and exhibitions. Participants will work together to understand their institutions according to a typology that relates curatorial goals and other museological practices such as the way the museum relates to the visitor, governance, and curatorial strategies. We will examine a range of techniques and constellations of curatorial interventions on such topics as building empathy and solidarity, forging long lasting memories, and inspiring action in visitors. Finally, participants will use the tools from the session to design and develop new solutions to ongoing challenges at their institutions. *Collections* **Accessibility Framework for Museums: A Crash Course by the Rijksmuseum Amsterdam** Cathelijne van den Berg-Denekamp, Accessibility Manager, Public and Education, Rijksmuseum, Amsterdam, Netherlands More and more museums take the responsibility to make their museums accessible for people with a disability. But how do you develop policies about accessibility? How can we take away all the barriers of the museum so that everybody feels welcome and can visit the museum independently and equally. And how do we get accessibility in the DNA of the staff of every level within the organization? The Rijksmuseum hired an accessibility manager, Cathelijne Denekamp, two years ago. In this workshop, Cathelijne shares insights of an accessibility framework, based on research from the University of Leiden, which helped her add a basis of accessibility in the museum for different target groups (people with are blind or low vision, people who are deaf or hard of hearing, people who have a mobile disability, and people who are sensory sensitive). It happened quickly and solidly - together with the audiences. She shares learnings. This framework helps to set a good basis on accessibility for every museum, big or small. In the workshop you will work with the framework for your own museum. *Visitors*

17:30-18:30	**Welcome Reception**
	The National University of Tres de Febrero, the Inclusive Museum Conference, and Common Ground Research Networks will host a welcome reception at the conference venue, MUNTREF, Museum of Immigration, after the last sessions of the day. Join delegates and plenaries for drinks, light hors d'oeuvres, and a chance to converse!

Friday, 8 November	
09:00-09:30	**Opening Speaker—Dr. Julio César Crivelli, President, Auditorium National Museum of Fine Arts**
09:30-10:00	**Plenary Session/Sesión plenaria–Arch Andrés Duprat, Director of the National Museum of Fine Arts, Argentina**
10:00-10:30	**Plenary Session/Sesión plenaria–Lic. Cecilia Rabossi, Curator and Independent Researcher, General Secretary of the Argentine Association of Arts Critics (AACA), Argentina**
	"Art and Social Inclusion in the Plastic Work of Argentinian Artist Antonio Berni"
10:30-11:00	**Plenary Session/Sesión plenaria—Lic. Violeta Bronstein, Program Coordinator of Museums, Training & Networking Initiatives at National Direction of Museums (Argentina's Secretariat of Culture), Argentina**
	"Who is this Museum for?"
11:00-11:20	**Coffee Break/Pausa para el café**
11:20-13:00	**Museum Guided Tour**
13:00-13:30	**Transition Break**
	A bus will be provided
13:30-15:00	**Lunch/Almuerzo**
	Common Ground Research Networks and the Inclusive Museum Conference is pleased to offer complimentary lunch to all registered conference delegates each day. Please join your colleagues for this break between sessions.
15:00-15:30	**Plenary Session/Sesión plenaria—Dr. Pablo La Padula, Visual Artist and PhD in Biological Sciences of the Facultad de Ciencias Exactas y Naturales, University of Buenos Aires, Argentina**
	"Museum and Inclusive Thinking"
15:30-16:00	**Garden Conversation/Charlas de jardín**
16:00-17:00	**Arte y Naturaleza Center Guided Tour**
18:30-20:30	**Conference Dinner**
	Join other conference delegates, plenary speakers, and the local university committee for the conference dinner at Cabaña Las Lilas Restaurant. A bus will be provided from the conference hotel to the dinner and will leave promptly at 6:15 PM. The bus will not be provided back to the hotel.

Saturday, 9 November	
08:30-09:00	**Conference Registration Desk Open and Welcome Coffee/Mesa de inscripción abierta y café**
09:00-09:15	**Daily Update/Noticias del día—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, IL, United States**
09:15-09:45	**Plenary Session/Sesión plenaria (en inglés)—Dra. Guadalupe Diaz Costanzo, Director, Cultural Center for Science, the National Science Museum of Argentina, Argentina**
	"Inclusive Science, Scientific Culture for Greater Citizen Participation"
09:45-10:15	**Garden Conversation/Charlas de jardín**
	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._ _Las charlas de jardín son sesiones informales no estructuradas que permiten reunirse con ponentes plenarios y conversar tranquilamente sobre temas derivados de su ponencia. Cuando el lugar y el clima lo permiten, se realizan en el exterior.
10:15-10:20	**Transition Break/Pausa**
10:20-12:00	**PARALLEL SESSIONS**

Saturday, 9 November

10:20-12:00	**PARALLEL SESSIONS**
Room 1	**Inclusividades específicas**

Examen de las Dinámicas de Exclusión en los Museos: Análsis de instituciones Ideológicas
Rodolfo Ramírez, Profesor, Artes, Universidad Nacional de Colombia, Bogotá, Colombia
Esta ponencia examina las dinámicas de exclusión que ocurren en los muesos, las cuales son compartidas por otras instituciones ideológicas como lo son los medios de comunicación. Se conjetura que al develar estos aspectos se contribuir a la elaboración de estrategias orientadas a reducir la Exclusión Social en los museos. El fundamento metodológico de dicha conjetura indaga acerca de la manera como participa la comunidad en las instituciones ideológicas. Concretamente, se aplica la definición operativa de exclusión que orientó dicha investigación en el análisis de la institución museística. La exclusión social de un sujeto (S) consiste en que (S) es marginado de un proceso (P) en un intervalo de tiempo (T) y en una región geográfica (R). En este contexto, un marco doctrinal (C) es el criterio por el cual se considera injusta dicha marginación. Por otra parte la marginación se establece con base en una doctrina (J), que la justifica, de tal manera que un agente (A) la hace efectiva mediante acciones prácticas orientadas a este fin.
Representaciones

El arte en busca de la inclusión: Pilar fundamental del Departamento de Educación del Museo Marítimo Nacional
Esteban Álvarez, Profesor, Museo Marítimo Nacional, Valparaíso, Chile
Sergio Sánchez Vega, Colaborador Departamento de Educación, Museo Marítimo Nacional, Valparaíso, Chile
La labor educativa en un museo apunta hacia la generación de procesos de vinculación y empatía con su público (diverso, por cierto) que facilite su acceso a la información para que conozca, comprenda y valore el patrimonio que se exhibe de manera didáctica y eficaz. El arte ha resultado ser una herramienta educativa eficaz para la transmisión del patrimonio marítimo de Chile. Hace 10 anos conformamos el Círculo de Teatro Histórico del Museo Marítimo Nacional, donde se recrean hitos y personajes de la Historia Marítima; Teatro Educativo Interactivo: "Las aventuras del Capitán sin Barco y su fiel amigo el Viejo Aprendiz", sobre dos pescadores portenos que dan cuenta de la esencia marítima de nuestro país, así como también de los principales aspectos del quehacer del museo por medio de la grabación de cápsulas educativas. Paralelamente, se han desarrollado acercamientos hacia las comunidades ciegas y sordas del país para que accedan a la información y al conocimiento a través de la creación de los proyectos "Ver sin Mirar", donde soportes museográficos facilitan el trayecto de las personas ciegas por los salones, así como "Me ensenas con Senas", un proyecto audiovisual en lengua de senas, donde un intérprete comparte aquellos aspectos más interesante de las salas del museo. Por último, y como forma de asociar la inclusión con el arte, se está trabajando en el proyecto denominado "Pescando un Resfrío", un guión dramatúrgico que será la base de una sala multisensorial dedicada a la pesca artesanal.
Visitantes

Dejar "ser afectado" por el museo de favela: Entre la teoría y práctica del proyecto
Samanta Coan, Directora, Museu dos Quilombos e Favelas Urbanos, Belo Horizonte, Brasil
El artículo tiene como objetivo analizar por medio del método de Jeanne Favret-Saada —del ser afectado— para la ejecución de proyectos culturales para el Museu de Quilombos e Favelas Urbanos (Muquifu), ubicado en la capital mineira, Brasil. Al trabajar como voluntaria y ser investigadora en el campo museístico, ¿es posible separar las funciones para producción de conocimiento? El texto abordará cuestiones sobre el desarrollo de proyectos co-creados con el equipo del Muquifu y cómo el reconocimiento del profesional que no pertenece al territorio que investiga es relevante para ser una herramienta de cambio, pero no protagonista. El museo en cuestión es de tipología territorial, ubicado en una de las más antiguas favelas de Belo Horizonte, y tiene como propuesta procurar garantizar el reconocimiento y la salvaguardia de las favelas y de los quilombos urbanos.
Representaciones

Accesibilidad e inclusión de personas con discapacidad en exposiciones de arte
Amanda Fonseca Tojal, Associate Director, Arteinclusão Consulting Company, São Paulo, Brasil
En Brasil, diversos museos de arte adoptaron acciones inclusivas para personas con y sin discapacidad, creyendo que las diferencias deben ser respetadas y correctamente atendidas. Una consecuencia es la adopción de políticas públicas dirigidas a personas con necesidades especiales. El énfasis de esas políticas es acercar el arte —proporcionando diferentes tipos de lecturas— extendiendo su fruición, y no centrándose, únicamente, en el sentido de la visión. Acorde a ese pensar, se desarrolló la exposición "Sentir prá ver: géneros da pintura na Pinacoteca de São Paulo" (que ofrece 14 reproducciones de la colección de dicha institución), donde se retrataban los principales temas de las artes plásticas brasilenas (de final del siglo XIX y hasta mediados del siglo XX). El proyecto curatorial y pedagógico sigue los patrones de accesibilidad universal y actitudinal. Este enfoque implica considerar a todos los públicos con los más diversos tipos de discapacidades —mediante visitas guiadas a cargo de educadores especialmente formados—, pláticas y charlas para educadores y profesionales de áreas afines. La muestra logró excelente aceptación, a lo largo y ancho de Brasil, en las diversas oportunidades en que fue presentada. Por un lado, personas con discapacidad se acercaron al arte (hasta entonces inaccesible). Por otro, las personas sin discapacidad experimentaron el arte bajo nuevos conceptos; ensanchando la percepción del contenido y haciendo que una institución cultural fuese realmente un instrumento de inclusión social.
Visitantes

Saturday, 9 November

10:20-12:00	PARALLEL SESSIONS
Room 2	Cultural Considerations

Museums In Transition: Community Engagement and Cultural Investment in Doha
Hadeel Eltayeb, Associate Curator, The Media Majlis at Northwestern University in Qatar, Doha, Qatar
This paper explores the transitioning social role of museums in a constantly evolving and increasingly globalized cultural landscape and how this discourse is situated in the respective social, economic, and political context of Doha, Qatar. As host to a diverse global audience of locals and international expatriates, museums have had a central position the nation-building mission of Qatar's National Vision 2030, where over half a million visitors in the past year alone were reported to have visited exhibitions and galleries in the country in 2017. 2019 has seen the opening of the new and much-anticipated National Museum of Qatar. Weeks later, The Media Majlis at Northwestern University in Qatar followed, which is both the first digital museum in the Arabian Gulf, and the first university museum open to the public in the Arabian Gulf. Both museums are considered in their respective positioning to support increased social interaction, contribution, and engagement towards investing in local cultural capital. Stavenhagen identified three concepts of culture which are assessed in relation to the investment in museum-going culture, embodied within international and intra-government frameworks: cultural as capital, culture as creativity and culture as a total way of life. Following the release of the ICOM Guide for Local Governments, Commmunities and Museums (2018), pertinent discussions on creating more inclusive, participatory approaches to museum engagement and investment are growing in urgency among museum professionals. How are museums in Doha expanding networks of engagement to invest in local communities and redefine cultural value to acquire knowledge as institutions?
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Ancestral Tourism within an Urban Context
Derek Bryce, Senior Lecturer, Marketing, University of Strathclyde, Glasgow, United Kingdom
This paper extends research on ancestral tourism into an urban industrial setting with implications for its delivery, development and promotion, articulated here in the post-industrial city of Glasgow, Scotland. Ancestral tourism has been identified as a growth-heritage market by Visit Scotland (Scotland's official national tourism organisation), with the potential to benefit all areas of the country. Largely consumed by the Scottish diaspora in the rest of the UK as well as overseas markets such as the USA, Canada, and Australia, these tourists come in search of an ancestral homeland and a place to articulate real and imagined pasts. Both promotion and research have thus far largely invited tourists to inscribe their ancestral heritage in romanticised, rural settings. As the official, publicly funded, custodian of Glasgow's heritage resources, Glasgow Life is charged with the delivery of social aims through provision of culture, sport and learning facilities while using the same to encourage economic regeneration and growth through cultural and heritage tourism. It also promotes and encourages public access while maintaining the integrity of curatorial roles. Glasgow Life is keen to explore ancestral tourism's potential by drawing on the rich urban industrial heritage resources across its museums, galleries and archives. Observation, in-depth interviews, and informal conversations with staff highlighted issues in delivering consistent and coordinated ancestral tourism provision that emphasises the often-misunderstood place of Glasgow in the story of Scotland's diaspora. Across the organisation we noted the challenges in balancing traditional curatorial roles with accessibility and commercialisation of heritage.
Visitors

Creating an Inclusive Immersive Museum for Expanded Participation in a Mixed Urban Rural Environment
Steven Cutchin, Associate Professor, Computer Science, Boise State University, United States
The state of Idaho in the United States has a large rural population with limited access to world art. Boise State University has received funding to implement an immersive interactive digital environment for providing the residents of Idaho with access to a wide variety of photo-realistic immersive art experiences from around the world as well as supporting digital media art creation and experimentation by the Boise State University School of Arts and the rest of the campus. The to-be-built physical space will support large format immersive digital recreations of remote locations in a system similar to a CAVE environment. This work presents a case study of the design, development, and implementation of this digitally immersive space with particular attention paid to capture how the system is integrated into the School of Art curriculum and art programs and how the system executes its core mission of inclusive engagement with the broader Idaho population, particularly traditionally non-traditional populations at the college level.
Representations

Potentialities of Museum Diplomacy: Rahmi Koc Museum's Here Comes the Sun
Simge Erdogan, PhD Student and Research Fellow, Cultural Studies, Queen's University, Canada
Museums are discursive spaces of representation, politics, and knowledge. With their activities, international exhibitions and international partnerships in particular, they affect, shape and sometimes manipulate our ways of looking at the world. Through this, museums not only engage with different aspects of a nation's culture but also they provide physical environments for the cross-cultural exchange of art, objects, and ideas. When used effectively, museum exhibitions can be turned into useful diplomatic tools, which locate them in a key position within the cultural diplomacy framework. This study examines the soft power potentialities of museums and the roles that they play in international cultural partnerships. Using the Rahmi M. Koc Museum (Istanbul/Turkey)'s blockbuster exhibition "Here Comes the Sun" (2014) as a case study, this study answers two key questions: what role(s) do museums play in cultural diplomacy and how do they convey the messages of soft power? Looking at this exhibition, which was developed and organized in collaboration with the Goethe-Institut Istanbul, the study explores the connections and dynamics between international cultural institutions and museums. While exploring the role and value of museums in cultural diplomacy, this study views museums as complex cultural institutions where different aspects of culture – the ideas, values, objects, art, and information – are exchanged and communicated.
Representations

Saturday, 9 November
10:20-12:00	**PARALLEL SESSIONS**

| Room 3 | **Diverse Approaches** |

Culture Pals: Building Bridges between Young People with and without Disabilities through Culture

Odette Peterink, Audience Development and Learning, Museum Plantin-Moretus, Antwerpen, Belgium

The Plantin-Moretus Museum has always been a meeting point for very different people. We continue this tradition with the Culture Pals project. During one school year sixteen-year-olds from a college meet up with pupils from a school for mentally (and sometimes physically) disabled pupils. They see each other about seven times in or around the museum. The students are duos during the project. Both pupils learn from each other. Teachers, parents, and museum staff participate as well. All participants change and grow through the project. We try to expand the project and keep it made-to-measure at the same time. This 'format' can be used by other museums.

Visitors

Museums as Meaning: How a University Art Museum Provides Twenty-first Century Skills for Diverse Youth through the Arts

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

Keith Tinsley, Diversity Educator and Mentor, University of Oregon, Portland, OR, United States

As a university art museum, it is our mission to provide engagement and research opportunities for all our students. Through a series of workshops, curriculum (STEAM, VTS, and interpretive writing), mentorship programs which offer paid internships that support racialized and marginalized students, and a unique study abroad program to France and Senegal, the JSMA at UO provides access to underserved K-12 and university students. The museum's endeavors reach beyond the academic and also serve as a space for healing as well as a place for processing trauma and stress. In some cases, the museum's programs have served as an intervention for gang-affiliated youth and integrates our university students as mentors.

Visitors

Merchandise and Museological Objects: The Souza Lima Collection of Asian Ivories

Rafael Bezerra, Researcher, Núcleo de Pesquisa (Research Division), Museu Histórico Nacional, Rio de Janeiro, Brazil

This paper is based on ongoing post-doctoral research that has been describing and analyzing the different systems value of the Souza Lima collection belonging to the Museu Histórico Nacional (MHN). It is a collection of Catholic ivory sculptures made in the Portuguese Possessions in Asia. It consists in 572 Christian images made in Goa, Ceylon, Philippines, and China. A collection of this size and uniqueness allows us to develop a series of historical, cultural, and ethical questions that can be enhanced by a research that seeks to analyze these objects as merchandise and as museological objects. We have been describing: 1) the different contexts of production and circulation of these sculptures as merchandises linked to the slave trade and the Carreira das Índias; 2) Its insertion in the market of antiquities during the nineteenth and twentieth centuries, a period in which large collections of Eastern Lusitanian or Hispanic ivories were built; 3) the process of musealization, cataloging and exhibition of the Souza Lima Collection, meaning the ethical issues involving the exhibition of objects like these that are linked to the slave market and the European Colonialism.

Collections

Saturday, 9 November	
10:20-12:00	**PARALLEL SESSIONS**
Room 4	**Contemporary Links**

On the Nature of Resiliency: Museums and Exhibitions
Deborah Randolph, International Scholars Group
Three of the Ten Principals for Building Resilience, proposed by the Urban Land Institute in 2018, are understanding vulnerability, redefining how and where to build, and designing with natural systems. This study outlines the innovative ways in which museum design is taking into account these principals. One of the primary goals of a museum is to preserve and protect its collection against a wide range of risks such as natural disaster, climate change, site vulnerability, and security. The American Alliance of Museums advises in their core standards that museums take appropriate measures to protect against potential risk and loss. Museums are uniquely positioned to communicate these risks and make strategies for developing resilience through physical design, as well as exhibition decisions and featured artists. Case studies of museum design from across the globe will be examined for their preparation and response to environmental risks such as sea level rise, earthquakes, hurricanes, fires, and drought. Contemporary artists are also playing a role in communicating and preparing the public for resilience to environmental risk. Recognizing human vulnerability in the wake of climate change, exhibitions of artists, whose work addresses these issues, are occurring world wide. We examine a range of exhibitions featuring artists whose work focuses on preparedness for disaster and communication of future risk. Awareness and planning for environmental and human vulnerability is critical as these risks increase globally. This paper starts a conversation and suggests further research to address these issues.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

The Museum as a Relational Object : Considering the Museum as Civic Agent
Cara Courage, Head, Tate Exchange, London, United Kingdom
This paper considers the role and function of the museum as a relational and dialogical object, drawing on Tate Exchange as its case study. It offers the museum as a civic space of plural and diverse knowledges, an agent for its publics to navigate their way through their lived experience. Framed through Bourriaud's (1998) relational aesthetics and Kester's (2004) dialogical aesthetic, the paper positions the museum as a relational (and dialogical) object, that functions as the relational art object: here the museum is cluster of artistic practices and learning pedagogies on a common trajectory that, via convivial modes of social exchange with the public are concerned with human interactions, social context and collective meaning making. Tate Exchange has created a platform within Tate for arts-led co-produced and participative knowledge creation with the public and transformed the institution's relation to the public, to the civic, and to itself. Its socially engaged arts practice operates as a 'social interstice', a space that is located within an overarching system but that suggests other possibilities for exchanges within and without the museum, are concerned with provoking and sustaining individual and collective encounters. The paper closes with a set of key learnings of Tate Exchange practice that can be applied across the museum sector, as well as a roster of key provocations to changing museum's critical capacity and civic potential.
Representations

Territorial Acknowledgment in the Decolonized Museum
Sarah Danruo Wang, Director of Exhibitions, Board of Directors, Roedde House Museum, Canada
The 2010 Winter Olympic Games in Vancouver, British Columbia, Canada, along with federal, provincial, and municipal efforts in the more than a decade-long reconciliation process with Canada's First Nations peoples, encouraged territorial acknowledgment for public institutions to recognize the contested history of postcolonial land. The adoption of local variations of territorial acknowledgment has spread across Canada and certain parts of the United States. For arts, cultural, and heritage organizations, the construction and delivery of this acknowledgment carries profound ethical, educational, and political ideas. This paper situates the discussion on territorial acknowledgment within the Canadian government's framework of Reconciliation, in the greater spheres of historical ideas of postcolonialism and museum studies ideas of the decolonized institution. Territorial acknowledgment and its effects on arts, cultural, and heritage institutions are rarely discussed in prevailing literature, despite the greater amounts of institutions adopting its practice in verbal and digital formats. After situating this practice within the theoretical framework, this paper will analyze the implementation in various arts, cultural, and heritage institutions mainly in Canada and the United States, comparing implementation outcomes as a possible factor of government policy through interviews and institutional policies. The implications for territorial acknowledgment continues to be incredibly important in changing political environments of postcolonial countries with political policies continuing to exacerbate the fraught relationship between Indigenous peoples and unceded land, and institutions responsible for acting as mediators.
Visitors

Challenges and Perspectives on Rock Art and Palaeoanthropological Representations: Insights from the Origins Centre Museum
Suramya Bansal, Rock Art Research Institute, University of the Witwatersrand, Johannesburg, South Africa
Tammy Hodgskiss, Curator, Origins Centre Museum, University of the Witwatersrand, Johannesburg, South Africa
The Origins Centre Museum at the University of the Witwatersrand in Johannesburg, South Africa is an interpretation centre cum museum, showcasing the wealth of southern African rock art, archaeology and palaeoanthropology. It allows for re-emphasizing the role of the 'Global South' and its contributions in matters of hominin ancestry and origins of people and art, reflecting the motto of 'All from One'. Simultaneously, the museum provides a glimpse into the earliest rock paintings and engravings through various original and replicated versions, along with the display of ethnographic collections. As well as showcasing numerous archaeological artefacts and replicas of hominin fossil skulls, the exhibits at the centre allows understanding the southern African past through various informed approaches and the inclusion of contemporary art installations. In the dynamic research field of rock art, archaeology, and palaeoanthropology, it becomes imperative to remain relevant by rewriting histories as new research finds are announced. This presentation highlights the challenges that are faced in depicting meaning in (rock) art and lifeways of the first peoples and the archaeological and palaeoanthropological diversity in southern Africa. We share our perspectives on inclusive representations, knowledge sharing and making meaningful contributions in public archaeology and palaeoanthropology.
Representations

Saturday, 9 November

10:20-12:00	**PARALLEL SESSIONS**
Room 5	**Representations and Reflections**

The Lure of The East in The Empires of Sight: Does Changing Ownership of Colonial Art Challenge the Notion of Being 'Colonised by the Gaze'

Elizabeth Carnegie, Program Director, Creative and Cultural Industries, University of Sheffield, United Kingdom

Derek Bryce, Senior Lecturer, Marketing, University of Strathclyde, Glasgow, United Kingdom

In this paper, I argue that aesthetics shaped to reflect specific ways of knowing the world support national narratives within government-funded or endorsed galleries and museums. In so doing they reflect that nations 'soft power' agendas in the present, and are politicised, becoming a tool for managing and shaping ideologies and values within society. This becomes problematic when the art and cultural objects make contemporary critics and curators feel uneasy about how they should interpret them, if they decide they should be seen at all, or even how they should feel when reappraising works that so fully reflect a period in history that remains problematic in the colonial present. I focus this study by looking at how 'orientalist art' became to be viewed as a product of such thinking albeit it represents Western artist's journeys of selfhood explored through the frame of other cultures. How does the recent interest in, acquisition of, and display of Orientalist art in Turkish and Middle Eastern collections impact on the original meanings and aesthetics given to such works at the time of their creation, and indeed as part of art history. Is this a powerful statement of agency and a means to observe the self through the gaze of the Western "other?" Or does it suggest that such art spaces are embracing a new rationalism that transcends aesthetics to become a symbol of ownership, of contemporary self and nation-shaping and indeed in framing the notion of a museum of mankind?

Representations

Translating Difficult Histories: The Ulster Museum's Exhibition 'The Troubles and Beyond'

Rui Sun, PhD Student, Arts, English and Languages, Queen's University Belfast, United Kingdom

Museum plays an important role in presenting history, especially difficult histories. In this, translation plays a vital role in the dissemination of museum information and is one of the important measures to enhance the visitor experience. Museums and other exhibition venues, such as galleries and heritage sites, offer the fora for presenting difficult histories. As visitor explores the artifacts on display, they receive information and in their own to understand the representation of history and the world around us. A growing increase of interest has emerged on the representation of difficult histories and memory; however, the overlap among museum, memory or difficult histories and translation studies is largely unexplored, and no research has examined the Troubles as a representation of difficult history in the context of translation. This paper discusses the Chinese translation by looking at the representation of the Troubles, a period of dark history happening in Northern Ireland, in the Ulster Museum through a series of exhibitions. Through translation, analysis is employed to examine how the Troubles is interpreted and presented by the Ulster Museum from a translation studies perspective.

2019 Special Focus—Museums, Heritage and Sustainable Tourism

Aysén Museums Network: New Relationships, New Meanings between Community Museums of Chilean Patagonia

Anamaria Rojas-Munera, Coordinator of Museology - Aysén Museums Network, Campus Patagonia, Universidad Austral de Chile, Chile

Kemel Sade, Project Director - Aysén Museums Network, Campus Patagonia, Universidad Austral de Chile, Chile

What do partnerships between museums in rural areas teach to those located in other regions? This study draws on Red de Museos Aysén (Aysén Museums Network), a collaboration platform from Aysén Region, a wide territory in Southern Chile (Patagonia) well-known for its extreme geography, yet unexplored routes and isolation. Our experience tells that museums networks are important in isolated and rural regions as Aysén, where 22 small-medium scale community museums have been operating since the late 20th century, facing geographical dispersion and lack of connectivity; and standing up for the preservation of local identities, through their memories and significant objects. Through a participatory documentation, training workshops and institutional support, the network is overcoming centralisation by building connections that did not exist before between Aysén museums leaders, their communities, stakeholders, researchers and cultural groups. Through collections research, the network is also promoting the safeguard of traditional knowledge linked to the material culture kept by local museums. For the first time in Aysén museums history, partnerships based on knowledge-sharing are supporting rural communities in pursuing the future of their traditions.

Representations

The Earl Project: Mending as Metaphor for Veterans, Soldiers, Survivors

Geraldine Craig, Kansas State University, United States

The Earl Project is aflcommunity-based project with veterans, soldiers, family members, and survivors that promotes wellness and creativity through burn-out art workshops, using fire, collage, photocopy, and bleach color burn-out on fabric to tell their story, usually in non-objective, abstract ways. Participants take home individual works and contribute to a community war stories cloth scroll inspired by the Bayeux Tapestry. Using burn-out techniques with mending stitches as both metaphor and realization of healing in a physical manifestation, they transform lived experience into art. The project is scheduled for two exhibitions to date (2019, 2020) of the community scroll and individual works, offering a site-specific and digital museum experience of the workshops. One goal of the project is to complicate the common representations of military experience, to render the personal as part of the larger human story seen from multiple viewpoints, and to serve as non-partisan document of twenty-first life that extends beyond the polarization of divisive religious and political ideologies. The Earl Project uses current technologies in production (digital printing on cloth) and on-line digital dissemination as it retains an ancient technology - stitched cloth. With ongoing photographic documentation and expansion of the marginalized communities working on the scroll, sections will be digitally stitched together on-line and presented on The Earl Project website and on multiple websites of participating museums and workshop institutional venues for a global audience. The community-owned scroll will eventually find a museum home, offering new conversations regarding intellectual property in social-practice art projects.

Representations

Saturday, 9 November

10:20-12:00	**PARALLEL SESSIONS**
Room 6	**Highlighting Heritage**

Creating Sustainable Community and Heritage through Ecomuseum: Trial Discussion on Strengthening Local People's Attachment and Social Capital through Museological Actions in Community
Kazuoki Ohara, Professor, Department of Architecture, Yokohama National University, Japan
We consider the results of surveys conducted in two regions (Chigasaki city ecomuseum in Kanagawa prefecture and Achi village in Nagano prefecture) in Japan on residents who participate in ecomuseum activities and those who do not. These two areas have each small local museums and ecomuseums activities by local peoples. Those who participate in ecomuseum activities have strong place attachment to the region and community and positive images of the daily living. In addition, there is a strong desire to convey regional values to the next generation, which is known as a "generativity", and also have strong social capital in the community. It is not clear whether these activities are the result of ecomuseum or whether people with these tendencies are leading actively participation in ecomuseum. However, it can be pointed out that the relationship between the two is strong, that is, the activities of the ecomuseum are effective for maintaining the sustainability of the region, which wants to connect the value and heritage of the region to the next generation.

2019 Special Focus—Museums, Heritage and Sustainable Tourism

Heritage as a Catalyst for Public Engagement in Prairie Landscapes: Insights from Museum-based Community Research in Saskatchewan, Canada
Glenn C. Sutter, Royal Saskatchewan Museum and the University of Regina, Regina, SK, Canada
Tobias Sperlich, University of Regina, SK, Canada
Urban centres and smaller communities on the Canadian prairies have been experiencing a range of environmental, socio-cultural, and economic changes, from droughts, floods, and poor water quality, to high rates of out-migration, rising pluralism, and chaotic periods of financial boom and bust. Using document analysis, semi-structured interviews, and other qualitative methods, this project examines how initiatives undertaken by community-engaged museums can foster creative change and adaptations that enhance personal and collective well-being through sustainable community development. While each community faced a unique set of circumstances, our findings point to a number of thematic similarities, including the need for alternative funding models and easier access to grants that would supplement what is currently available. Another common theme was around available human resources, specifically in regards to volunteers and the ability to attract new or younger community members to assist in organizing and participating in heritage projects. A third theme was access to public services such as health care, grocery stores, or education. These were seen as vital for sustainability since they are required to maintain the local population and attract new members. The final theme was memory, with each community expressing a desire to capture both the historical knowledge and local memories in ways that are meaningful to community members and showcase what makes the town unique. As a result of this project, one community has gained profile for its public engagement activities, including with local Indigenous communities, and ecomuseums are now being set up in two other locations.

Representations

Museo Ruta de Plata and the Revitalization of El Triunfo, Mexico: A Case Study
Carlos Mauricio Rodriguez, Director of Latin American Projects, Design, Ralph Appelbaum Associates, Brazil
There's change afoot in Mexico's small colonial town of El Triunfo. After nearly a century of decline, the sleepy community—at one point the largest settlement in the Baja California peninsula—is now abuzz with hundreds of tourists each weekend. How was El Triunfo transformed from mining ghost town to Baja's new "it" spot? At the center of El Triunfo's renaissance is the Ruta de Plata complex, a 200 square meter regional interpretive center designed to: 1) Reinvigorate the local economy; 2) Pay tribute to the rich history of the region's minerals and mining industry; 3) Become a prominent destination for historians and history buffs, artists, students, educators and tourists. This study unpacks the two-year process that brought together historians, designers, artists, investors, business planners, and the local community to create a sustainable, world-class cultural destination.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Local or Global? : Whose Heritage Is It?
Amy Van Allen, University of Leicester, United Kingdom
Local is critical to heritage, and often subsumed or ignored by the global, creating a tension between the two. Policy is made and resources assigned at the national and international levels, where governments or international organizations adopt heritage practices for the benefit of the people. Yet the practice of heritage--including its dynamism and creativity--is a local one. What happens when the practitioners are removed from the decision-making about heritage preservation? In an age of diaspora, what do local and global mean? Why are Indigenous communities disproportionately affected? I look at geographies of heritage and what it is about the local that we as academics still misunderstand, to answer the question, "Whose heritage is it?"

2019 Special Focus—Museums, Heritage and Sustainable Tourism

12:00-13:00	**Lunch/Almuerzo**
	Common Ground Research Networks and the Twelfth International Conference on the Inclusive Museum is pleased to offer complimentary lunch to all registered conference delegates each day. Please join your colleagues for this break between sessions.
	Common Ground Research Networks y el XII Congreso Internacional de Museos Inclusivos se complace en ofrecer gratuitamente el almuerzo, cada día del Congreso, para todos los delegados inscritos. Únase al resto de participantes para disfrutar de este descanso entre sesiones.
13:00-13:45	**PARALLEL SESSIONS**

Saturday, 9 November

13:00-13:45	**PARALLEL SESSIONS**
Room 1	**Taller** **Un museo que cuenta en lengua de señas colombiana y relatos en movimiento en el Museo Nacional de Colombia: Propuestas educativas para público sordo y oyente usuarios o no de lengua de señas colombiana** Magda Stephany Vargas Gualteros, Maestra en formación, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia Claudia Rodríguez Pinto, Profesora, Universidad Pedagógica Nacional de Colombia, Bogotá, Colombia Se trata de dos propuestas de trabajo que se construyen en el marco de la práctica pedagógica del ciclo de profundización de Magda Stephany Vargas Gualteros y Daniela Alfonso Orjuela, estudiantes Sordas de la Licenciatura en Educación Infantil de la Universidad Pedagógica Nacional, en el Museo Nacional de Colombia, con la asesoría de la profesora Claudia Patricia Rodríguez Pinto. Responden al derecho que tienen las poblaciones en condición de discapacidad de participar en la vida cultural del país, no solo como público receptor de los servicios que disenan las instituciones encargadas de promoverla, sino también como agentes activos que desde su rol como profesoras sordas en formación y mediadoras educativas, lideren la búsqueda de estrategias que posibiliten la accesibilidad a la información y la generación de experiencias que favorezcan la inclusión en los museos de ninos, jóvenes y adultos sordos y oyentes, usuarios o no de la lengua de senas colombiana. A partir de un taller se pretende compartir la experiencia de diseno e implementación de dichas propuestas, haciendo énfasis en relatos en movimiento, ejercicio que emplea el lenguaje no verbal (gestos, posturas y expresiones faciales, entre otros) para propiciar el intercambio comunicativo sobre el patrimonio representado en las cuatro colecciones del Museo Nacional de Colombia. Se espera que la vivencia sea referente para poner en discusión la participación de la comunidad sorda en los espacios culturales y para reconocer que no existen barreras comunicativas aun cuando se tengan lenguas diferentes. *Visitantes*

Saturday, 9 November

13:00-13:45	**PARALLEL SESSIONS**

| **Room 2** | **Virtual Posters** |

Museum and Cultural Politics: A Case Study to Discuss the African Cultural Object and Museum Display
Shikoh Shiraiwa, Max Chambers Library, Archives and Special Collections, University of Central Oklahoma, Edmond, United States
The University of Central Oklahoma (UCO) houses a significant collection of African art. In 2018, the UCO Archives and Special Collections (UCO Archives) took the initiative to write a new description for the UCO African Art Collection, guided by an African art expert from another university. The new description addresses the paradoxical nature of "displaying" African cultural regalia, acknowledging that the majority of the African cultural objects were not created to be displayed in museum and gallery settings. The description also recognizes the uneven relationship between African cultural objects and Western narratives in museum settings. We argue that it is essential for university museums, as knowledge-making institutions, to take the lead in discussions regarding museums and cultural politics. This includes acknowledging past and ongoing cultural colonization, issues surrounding looted and stolen objects, and other challenges to the traditional role of the museum. The museum is a cultural product of the west. Western perspectives defined the sociocultural and socioeconomic hierarchies concerning ethnicity, race, religion, and aesthetics that were adopted into museum practices. These Western-centric practices have long been considered universally applicable. First, we will discuss the contents of the new African Art Collection description. Second, we will demonstrate the vitality of acknowledging the issues regarding the display of African art objects and the ongoing power struggle between African art objects and Western narratives. Lastly, we will discuss how the new description affects and influences the students engaged in museum and curatorial studies.
Representations

Claiming the Sun: Constructing Mexican National Identity and the Appropriation of the Mexica Imagery, 1790 – 1910
Emma Turner Trujillo, Research Assistant, Museum and Exhibition Studies, University of Illinois at Chicago, Chicago, United States
The Aztec Calendar Stone, more accurately known as the Sun Stone, is one of Mexico's most famous and recognizable symbols. The massive basalt sculpture was carved during the reign of the Aztec emperor Moteuczoma Xocoyotzin (c. 1466 – 1520), and buried during the Spanish Conquest. It was not seen again until its accidental excavation on December 17th, 1790 during a leveling project of the main plaza in Mexico City. Under the rule of Mexican President Porfirio Díaz (1876 - 1910), the Sun Stone's image was employed as part of national effort to integrate pre-Hispanic iconography to represent the newly independent Mexico. Simultaneously, the Díaz administration repressed the cultural practices, languages, and rights of indigenous populations in Mexico, including the present-day Aztec. My study examines the history of the display of the Sun Stone - both in Mexico and abroad – from its rediscovery in 1790 to the end of Porfirio Díaz' presidency in 1910. I first explore the shifts in public opinion of the Sun Stone in Mexico, and how its image was strategically employed to embody Mexican national identity. Secondly, I investigate the use of the Sun Stone's image abroad in World's Fairs, such as the costly replicas that were sent to the Madrid World's Fair of 1892, and the construction of the Aztec Palace for the Paris World's Fair of 1889, whose facade and interior heavily reference the Sun Stone. Lastly, I question government-sanctioned usage of Aztec imagery in the construction of national identity.
Representations

Museums and Dialogism: Narrating the Greek American Experience
Angeliki Tsiotinou, PhD Candidate/Graduate Teaching Assistant, Department of Architecture, Aristotle University of Thrssaloniki, Thessaloniki, Greece
Museums have been described as sites of knowledge construction and consumption. Representing the past in different ways they serve as a vehicle of meaning. Being socially and historically located they utter a discourse which generates knowledge. Drawing on Bakhtin's theory of dialogism according to which discourse is fundamentally dialogic and historically contingent, this study identifies and juxtaposes official and vernacular narratives embedded in museum exhibitions of the Greek American experience. By bringing these narratives in dialogic contact the presentation offers a discussion of their relationship and how it contributes to the making of Greek American public history and memory. This is a broader question that lies at the center of current scholarship in Cultural and Literary Studies, namely how official and vernacular, collective and individual, academic and popular narratives interface in public discourse and what meaning does this interface convey to the public. By doing so the research questions an assumption made behind many of the discussions around how representational systems work, especially with regard to the relationship between dominant discourses and power; discourse in the Foucauldian sense governs the way that a topic can be talked about, but also, it restricts other ways of talking or conducting ourselves in relation to a topic. This paper explains, instead, that museum narratives do not exclude but rather intersect with each other in different ways, arguing that the production of public history and memory in Greek American museums is not hegemonic and monophonic but polyphonic, allowing for dynamic renegotiations of ethnic identity.
Representations

Augmented Reality and Immersive Education in the Museum Space: Discover Orlando Museum of Art - Augmentation App to Promote Continued Visits and Visitor Interaction
Ha'ani Hogan, Development Director, Development, Downtown Arts District, United States
Self-owned AR enabled devices are used as a tool to promote heutagogical learning both inside and outside the museum space. The hypothesis for the experiment is that the self-guided augmented reality app, Discover Orlando Museum of Art (OMA), will result in different learning gains regarding artworks displayed at Orlando Museum of Art when compared to a passive self-guided tour with no forms of new media. Additionally, the self-guided augmented reality app will result in repeat visits to the Orlando Museum of Art. This research is intended to further study the potential of augmented reality in educating audiences and enhancing public experience through personal mobile devices. Discover OMA addresses themes of accessibility, public participation, and social interaction through augmented reality. Each of the six user profiles are broken down to describe user experience, constraints, and goals for ensuring future visits. Through close collaboration with the Orlando Museum of Art, primary and secondary stakeholders are defined, as are their needs, goals, and constraints. The methodology for testing the app includes tests, surveys, and interviews for two groups of users, those who go through the museum experience using the app and those who do not use the app. This app provides a hybrid cultural facility learning opportunity by creating experiences for the public to interact with art within the museum space and also the outdoor public space. The goal of the app is to bring the local Orlando art scene to all by having impact now, tomorrow, and internationally.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Saturday, 9 November

13:00-13:45	**PARALLEL SESSIONS**

Room 3	**Virtual Lightening Talks**

Silent Pedagogy: Impact of Museum Environment on Experience and Inclusivity
Sarah Graves, Florida State University, Montgomery, AL, United States
Elliot Eisner wrote on silent pedagogy in museums in 1988, specifically outlining how silent pedagogy impacts visitor experience and feelings of inclusivity. Silent pedagogy is essentially what museums do to help visitors experience works in the museum, whether art, historical, anthropological, or natural. Cues involve how works are displayed, navigation, content displayed, and more. This lightning talk re-examines silent pedagogy by analyzing several examples of museums using Eisner's case study research methods to identify successful and unsuccessful techniques. The goal of this study is to examine the use of silent pedagogy in museums thirty years after Eisner's article to examine to what degree its use has changed.
2019 Special Focus—Museums, Heritage and Sustainable Tourism

Museums and the Intercultural Communication Classroom: Using Art and Artifacts to Engage Critical Thinking
Ac Panella, Professor, Communication, Santa Rosa Junior College, Oakland, United States
Edward T. Hall introduced the theory of high context and low context cultures to the fields of anthropology and communication studies. In doing so, he offered a lense for understanding the ways that dialogue is framed within specific cultures. While many college students understand this theory quickly, the application of the theory to daily communication may take a little effort. Leading students through a series of museum related activities focused on analysis of art and artifacts can help students engage in critical thinking and practice the application of theory, like Hall's. This paper will highlight and offer suggestions for embedding museums into college curriculum.
Visitors

The Challenge of Library Exhibitions: Building and Assessing Engaging Exhibitions in Academic and Research Libraries - the British Library as a Case Study
Marta De Gennaro, Collaborator Europeana, OVI, CNR, Rome, Italy
The barrier for library exhibitions is that the communication system in literature is different from the one of the visual arts. Consequently, challenges arise when books and manuscripts become items inside cases. It is necessary to find alternative ways in which the public can experience such material. But how can this be done? For conservation reasons, visitors cannot handle valuable objects. So, what can be built around them to provide an immersive experience, while preserving their natural function of literary material and protecting them from deterioration? This study identifies three main areas to improve visitor experience, connected one to the other: a sense of Narrative, through different levels of Interpretation, facilitated by Interaction (physical, digital, social) both with objects and other people (i.e. other visitors, or staff members). Acknowledging the fact that exhibitions are complex systems and therefore it is not possible to define one model for all, this work focuses on a specific case study, the Treasures of the British Library exhibition. The aim is to contribute to a better understanding of the needs of the visitors of library exhibitions. Data on visitors' profiles, behaviour, and experience, were collected through tracking and post-visit interviews, and analysed in order to address visitors' needs and expectations. The main needs identified involve: a sense of narrative, to address different levels of knowledge and perspectives; characterisation of the space, manifestly relevant to the material exhibited; sensorial experiences and information about the stories of the objects, to preserve the 'hands-on' nature of literary materials.
Visitors

Saturday, 9 November
13:00-13:45 **PARALLEL SESSIONS**

Room 4	**Focused Discussion 1**

Museum Issues for Spanish Speaking in Latin America and Latino America

Pedro Castillo, Professor of History, History, University of California, Santa Cruz, United States

Elena Gonzales, Scholar, Curator, Independent, Evanston, United States

A lively discussion on special issues/concerns for museums that have large Spanish Speaking populations in the United States. The panel will begin by presenting information on what some institutions are doing to open their museums to new populations in new ways. As museums change there is an emphasis on how Latinos have access and influence in creating cultural and creative spaces. Topics for discussion include: changing demographics in the United States and the Latino population; Latinos and Latin America in museums; what is the role of today's museums in diversifying its outreach strategies to diverse communities; and should museum's programs be reflective of their communities.

2019 Special Focus—Museums, Heritage and Sustainable Tourism

Saturday, 9 November	
13:00-13:45	**PARALLEL SESSIONS**
Room 5	**Focused Discussion 2** **Exploring Cultural Identity Through the Artwork of Colonial Latin American Artists** Ashley Hartman, Assistant Professor of Art Therapy, Art: Art Therapy, Marywood University, Scranton, PA, United States Christa Irwin, Assistant Professor of Art History, Marywood University, United States Colonial Latin American artwork is closely tied to the complex, layered cultural diversity of its artists and audiences. In 1575, Italian artist and Jesuit Bernardo Bitti arrived in Lima, and painted the first of many large altarpieces for missionary churches throughout the viceroyalty. Bitti painted in the fashionable European style commonly called Mannerism. His iconography and subject matter followed the expectations of the reforming Catholic Church. His paintings served as guides for new converts to Christianity in Peru, and for aspiring artists in the Andes. These paintings were also weapons used in the European missionaries' cultural war by imposing their faith and worldview. Bitti's paintings were religious and political tools, aesthetic propaganda that educated the indigenous population about Christian narrative from the European perspective. The complexity of colonial Latin American art relates to the layered cultural experiences of individuals in the 21st century. Museums are institutions that fulfill social service roles; there is potential increase identity formation and provide social inclusion through the open dialogue about the relationship between art and cultural identity. Art can serve as a sociopolitical tool that allows visitors to explore issues such as diversity, inclusion, nationality, culture, and religion. Art therapy literature has documented the use of the museum collections as a therapeutic resource, highlighting the opportunities for social change by engaging in dialogue while emphasizing diverse viewpoints. This discussion focuses on colonial Latin American artworks as a means to facilitate the cultural identity development of visitors. *Collections*

Saturday, 9 November	
13:00-13:45	**PARALLEL SESSIONS**
Room 6	**Workshop** **Women in the Arts - Creating the Spaces We Need: Creativity + Courage + Conviction = There's No Stopping Us Now!** Akulah Agbami, CEO, Management, The Women's Community Forum, United Kingdom Cleo Lake, Director, BLACK* Artists on the Move, United Kingdom In the UK, we have begun our work on MOWITA, the Museum of Women in the Arts. Our initial studies reveal what a staggeringly low proportion of work has been and is exhibited pertaining to women in the arts. Our workshop looks at ways in which women's creativity can infuse the museum sector in many different ways. It is no good waiting to 'be represented' - we have to represent ourselves and carve out new spaces in which our work and voices resonate. Activities for participants include: 1. Group shares analysis of the most effective exhibition involving women's work attendees have experienced; 2. A quiz on statistics regarding proportion of women and non-European women's work exhibited in the past 2 years 3. Group exercise on creating more inclusive spaces -and the characteristics of such spaces; 4. Our dream museum - group exercise on an ideal series of four exhibitions to run concurrently in a major museum - what does this programme look like and why have those choices been made 5. Review of obstacles to creating the spaces we need and how might we soar over those obstacles. *Representations*
13:45-13:50	**Transition Break/Pausa**
13:50-15:30	**PARALLEL SESSIONS**

Saturday, 9 November

13:50-15:30	**PARALLEL SESSIONS**
Room 1	**Ponencias virtuales (en español)**

La inclusión en ocio de las personas con discapacidad: Implicaciones en la gestión de programas de museos

Aurora Madariaga, Universidad de Deusto, Bilbao, España
Sheila Romero, investigadora postdoctoral, Universidad de Deusto, Bilbao, España

El ocio de las personas con discapacidad debiera tener las mismas características que el de la persona sin discapacidad; el valor de las experiencias de ocio es clave para el desarrollo integral y el bienestar. La inclusión reconoce que todas las personas tienen derecho a participar desde una posición de igualdad y respeto a la diversidad. El ámbito del ocio debe proporcionar diferentes experiencias en distintos entornos para que personas diversas puedan participar. Aunque se ha avanzado mucho, cabe constatar que la gran mayoría de las actividades de ocio en las que participan algunos colectivos —como es el caso de las personas con discapacidad o personas con problemas de salud mental— se producen en el marco de los servicios de ocio que han desarrollado asociaciones o entidades. Estas, que trabajan a favor de cada grupo, en el seno de los programas que ofertan a sus usuarios, tratan de responder a sus necesidades y proponen actividades de diferente naturaleza para posibilitar vivencias de ocio. El escenario actual presenta programas de ocio específicos para personas con discapacidad con la incorporación de algún elemento inclusivo. Las características de las experiencias innovadoras desarrolladas desde la inclusión implican el logro de un gran impacto comunitario, el desarrollo de alianzas estratégicas, la articulación de un sistema de apoyos, la participación social (las personas con discapacidad ocupando su espacio y desempenando roles sociales valorados), y la mejora de la calidad de vida de las personas tanto en las condiciones de vida objetivas como en las subjetivas.
Visitantes

Cómo medir cuantitativamente la experiencia del visitante de museos: Buenas prácticas para la elaboración de un cuestionario

Sheila Romero, investigadora postdoctoral, Universidad de Deusto, Bilbao, España
Jaime Cuenca, Investigador, Universidad de Deusto, Bilbao, España
Fernando Bayon, Investigador, Universidad de Deusto, Bilbao, España

La figura del visitante de museos se encuentra hoy en día en plena transición hacia nuevas formas de experiencia definidas por una diversidad de factores tecnológicos, psicológicos, económicos y políticos que están alterando el espacio de recepción y el marco de interacción con el museo. Esta comunicación se enmarca dentro de PUBLICUM, un proyecto que se interroga por estas transformaciones del público de los museos aunando enfoques y herramientas de diferentes campos de estudio como la filosofía, la psicología social y/o la gestión cultural. Además, el compromiso con la inclusión y el respeto a la diversidad de los públicos constituye un eje transversal ineludible. Con un diseno metodológico que aúna técnicas cuantitativas y cualitativas, PUBLICUM propone pensar, junto con el propio público y los profesionales involucrados en la gestión de los museos, cómo se está transformando la experiencia del espectador contemporáneo y cuáles pueden ser las vías de respuesta desde las instituciones culturales en la gestión de programas y proyectos. Esta ponencia describe el procedimiento llevado a cabo por el equipo de trabajo de PUBLICUM para la elaboración de un cuestionario que pueda analizar cuantitativamente la experiencia del visitante. Revisiones previas muestran una escasez de estudios cuantitativos centrados en las percepciones de los visitantes, mostrando la necesidad de un exhaustivo trabajo previo para poder construir una herramienta que responda a los objetivos principales del proyecto.
Visitantes

Los museos de Esplugues de Llobregat como recursos turísticos accesibles: Plan integral de accesibilidad del centro histórico

Carme Comas Camacho, Conservadora, Museos de Esplugues de Llobregat, Hospitalet de Llobregat, España

Se trata de presentar el plan integral de accesibilidad de los Museos de Esplugues de Llobregat, considerando su potencial como recursos turísticos y analizando la cadena de accesibilidad desde que una persona decide visitar el museo en su casa, hasta que llega a él y realiza la visita o actividad. El programa de accesibilidad de los Museos de Esplugues ha cumplido 10 anos y se basa en incorporar la inclusión social como base de su política desde una perspectiva global y como proyecto a largo plazo. El objetivo de la ponencia es compartir a nivel teórico como hacer un plan integral de accesibilidad de un museo, y a nivel práctico explicar los problemas o dificultades que puede generar.
Tema destacado 2019: Museos, Patrimonio y Turismo Sostenible

Museo itinerante como herramienta de fortalecimiento y apropiación de la importancia de la biodiversidad colombiana: Fase de diseño y desarrollo de escenarios

Víctor Rodríguez Saavedra, Profesor, Universidad El Bosque, Colombia
Fernando Duenas Valderrama, Director, Museo de Ciencias de la Universidad El Bosque, Colombia
Cindy Juliana Martinez Duran, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Juan Carlos Vanegas Orduz, Taxidermista y Conservador, Museo de Ciencias de la Universidad El Bosque, Colombia
Clara Santafé Millán, Directora, Programa de Biología de la Universidad El Bosque, Colombia
German Dario Rodríguez Fuerte, Disenador Industrial , Colombia
Sandy Carolina Quintana Pinto, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Laura Andrea Suárez Romero, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Cristian Mauricio Tuta Rodriguez, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Daniela Natalia Gonzalez Serrano, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Daniela Duenas Santafé, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Juan Angel Ariza Torres, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
Rafael Santiago Laverde Chunza, Tallerista, Museo de Ciencias de la Universidad El Bosque, Colombia
María Camila Velez Díaz, Tallerista, Museo de Ciencias de la Universidad El Bosque|, Colombia
Santiago Vargas García, Tallerista, Museo de Ciencias de la Universidad El Bosque, Bogotá, Colombia

El proyecto se diseñó para beneficiar a 25000 personas de municipios distantes de la capital. Cada uno de los asistentes visitará una exhibición compuesta por cinco escenarios ecosistémicos (mar, sabana, selva, bosque y páramo) donde se integran ejemplares, paneles infográficos y prototipos biológicos en 3D para la lectura táctil de personas con discapacidad visual. Paralelamente, los profesores de ciencias naturales y lideres ambientales se formarán en un curso especializado sobre el manejo de recursos y potencialidades de la biodiversidad para la educación ambiental. Al finalizar las jornadas, las familias disfrutarán de una obra de títeres con temáticas de cuidado a la naturaleza. El proyecto ha buscado innovar en la forma de realizar el desplazamiento de los ejemplares biológicos minimizando el deterioro, por medio de nuevas formas de pedestales y cumpliendo diversas funcionalidades en la exhibición, así como alternativas de inclusión de población diversa a entornos como los museos. Este proyecto es realizado por el Museo de Ciencias de la Universidad El Bosque y financiado con recursos del Patrimonio Autónomo Fondo Nacional de Financiamiento para la Ciencia, la Tecnología y la Innovación, Francisco José de Caldas de COLCIENCIAS.
Tema destacado 2019: Museos, Patrimonio y Turismo Sostenible

Saturday, 9 November

13:50-15:30	PARALLEL SESSIONS

Room 2	**Reframing Practices**

Invisible Art - Redrawing the Map of Contemporary Art in Milano: The Art Content Is Wider than the Museum Container

Michele Trimarchi, PhD Professor of Public Economics, Italy
Ilaria Bollati, PhD and Research Fellow, Design Department, Politecnico di Milano, Milano, Italy
Federica Antonucci, PhD Candidate, Architecture and Territory, Italy
Valeria Morea, PhD Candidate, Architecture and Territory, Mediterranea University at Reggio Calabria, Rome, Italy

In the last decades, due to complex societal changes, city centres and suburban areas transformed radically. Artistic heritage can be a tool to strengthen community participation and transformation processes that lead suburbs to play a new role for society. This study discusses the role of contemporary art collections in the urban fabric. 'Invisible Art' Research aims at relocating neglected or inaccessible artworks and collections in the suburbs. Recently, Milano became the liveliest and creative metropolitan area in Italy. This resulted in an increased distance between the center and the suburbs within a complex and multi-cultural metropolitan patchwork. Symmetrically, a wide proportion of Contemporary Art Collections are hidden in private and public deposits, proving absent from the urban map and consequentially from the shared enjoyment of the metropolitan community. The research has identified, catalogued and studied Contemporary Art Collections in Milano, in order for their 'invisible' works to be re-located in suburban areas, outside the Museums, in places such as elementary schools, shopping malls, and underground stations, where people naturally gather and socialise. Results emphasise the lack of consistency of the cultural, commercial, and social maps of Milano. Finally, the paper focuses upon the expected impact of the Invisible Art project upon the quality of urban life, on its social capital, on the allocation of human resources and on the composition of its audience. The conclusions elaborate guidelines for municipal action to support this process and facilitate a more equilibrated presence of Art Works within the metropolitan framework.

Visitors

School Inclusion in the Museum: A Case Study in Parque Cultural de Valparaíso, Chile

Kata Springinzeisz, PhD Student, Education, Pontificia Universidad Católica de Chile, Santiago, Chile

Between March and May, a Gaudi exhibition is being shown in the Parque Cultural de Valparaíso, Chile. There is an initiative by the Mediation Department to invite primary and high school teachers from the region to collaborate and design an interdisciplinary program for schools related to the exhibition. The goal of the program is to have teachers and students visit the exhibition and participate in an exhibition-related activity without the assistance of the Mediator of the Parque Cultural. If the program is well-developed and attractive, many schools will have the opportunity to visit the exhibition, which would make it a socially inclusive project. Furthermore, the visits wouldn't be limited to the time and number of tour guides available in the Cultural Center. The project makes the exhibition available for more schools (including socially vulnerable ones) and therefore for a broader public. I am investigating and evaluate the success of this project, from the early meetings to design the project to its final implementation, and to see how museum workers and teachers can work together in a socially inclusive project.

Visitors

Who Are Museum's Future Visitors?: A Research Project of Eight Museums to Bring Art to GenZ at a Major Pop Festival

Peter Aerts, Museum of Contemporary Art, Gent, Belgium

Who are our future visitors? Museums might be facing a decline in visitor numbers as a consequence of the slow disappearance of museum's core visitors, the babyboomers, and generation X. If museums assume their relevance will remain they might wake up with an unpleasant call. In the experience and attention economy museums are fading on the radar in the age group of 16 to 26. Museums will have to find ways to deserve attention, break through, and deliver something that matters, in ways that are in tune with this elusive generation Z. To do so museums might have to experiment with different ways of curating, programming, involving the audience, be eye catching, and activate relevant touch points in order to connect. To get in tune eight museums left their comfort zone to go where GenZ is: a major pop festival. We want to find out how museums can conciliate competing cultures of the scientific, high art and the popular. Are 'entertainment' and 'edutainment' necessary to connect with the future generation of visitors? At least that's what we like to challenge in this pilot project to bring art to GenZ on a pop festival in Belgium. Find out what we learned with 'Art United', a research project in collaboration with the University of Ghent department of sociology and fourteen major museums, cultural and research partners in Flanders and Holland.

Visitors

Museum and Design Meet Humanities: New Etruscan Museum as a Place of Becoming

Ilaria Bollati, PhD and Research Fellow, Design Department, Politecnico di Milano, Milano, Italy
Michela Arnaboldi, Professor at Politecnico di Milano, Department of Management, Italy
Luisa Collina, Politecnico di Milano, Italy
Camilla Marini, PhD Candidate, Management Engineering, Politecnico di Milano, Italy

Museums change. As sensitive organisms, they modify their priorities and relations between visitor-institution and visitor-collection. Museums are no longer only challenged to preserve their collection, but to make it available to visitors, and pretty unpredictable their tastes and choices about tomorrow. Moreover, technologies inside museums have introduced new time dimensions and new exhibit paradigms with high sensory engagement. A real case history - the meta-design project by Politecnico di Milano for the new Etruscan Museum in Milano - is the focus of this study. Seeing the audience as flesh and blood, and taking them into account, not as numbers of statistics and widespread dimensional analysis on museum consumption, but as people, with their own individual faces and souls, we has reflected on three main questions: What is the Etruscan Museum message? Who are its Visitors? How does the narration emerge? Following these research questions, we create two multi-purpose and orientation tools, useful for both the Institutions and the Designers: 1) a new method of analysis, cataloguing, and investigating not only knowledge (content) but mainly the cognitive process (how knowledge is acquired) that comes to life during multimedia experiences; 2) an experimental methodological redesigning of the visitor experience. Personas, and their polarities, are hybridized with new motivation clusters, in order to imagine four different visitors' behavioral modalities (explorer, atmospheric, collector, self-satisfied). The new Etruscan Museum in Milan is going beyond the usual reductive distinction between experts and non-experts.

Collections

Saturday, 9 November

13:50-15:30	**PARALLEL SESSIONS**

Room 3	**Professional Perspectives**

Professional Ethics and the Caring Museum

Kerry Wilson, Head of Research, Institute of Cultural Capital, Liverpool John Moores University, United Kingdom

Drawing upon ethnographic research undertaken with prison library services and museums working in health care settings in England (2017-19), the paper presents a case study of professional ethics in contemporary museum work. Funded by the Arts and Humanities Research Council, the project has explored the ethical implications of collaborative, cross-sector cultural work undertaken in relation to two priority public policy agendas, including public health and well-being and prison education reform. Using a 'communities of practice' (CoP) conceptual framework, the research investigated the transitional efficacy of museum and library sectors' ethical codes of practice when working in collaborative contexts. The research has furthermore examined the extent to which shared values and 'situated' ethical standards are serendipitously developed between collaborating professionals and organisations as cross-sector CoPs mature. Indicative findings and discussion points include the extent of collaborative complexity in 'integrated' forms of policy-responsive cultural work; tensions between political ideology, professional integrity and ethical practice; emotional labour and care strategies in the ethical community of [cultural] practice. The research provides evidence-based guidance on shared codes of ethics in cross-sector cultural work, emphasising the relationship between professional values and the capacity of museum and library sectors to respond and contribute to cross-government public policy agendas in England.

Representations

Hybrid Institutional Models in India: The Airport as Museum

Kinga Hamvai, PhD Student, Moholy-Nagy University of Art and Design Budapest, Budapest, Hungary

Which museum is the most visited in the world? The official answer to the question is the Louvre in Paris which has more than eight million visitors yearly. However, I propose another alternative: the Jaya He GVK New Museum in Mumbai, which is situated at the Chhatrapati Shivaji Maharaj International Airport and is the most comprehensive collection of the Indian arts and crafts that has more than 5500 artifacts spread across four levels of the terminal. The airport has over 48 million passengers (including the tourists) traveling through every year. In certain sense, this is the most visited museum in the world. The measurement of the visitor figures is problematic: the passengers would become museum visitors even against their will, as the terminal is the museum itself. Thus the postulates of accessibility and inclusivity – among the most important issues of the museum studies discourse – are realized. In addition, it is possible to book a free guided tour at the airport and to attend several museum pedagogy events, etc. At the same time, possessing a valid flight ticket is required upon entering the airport; in this respect, the principle of inclusivity is violated. Stating that the visitor figure is not the indicator of the quality of a museum, the above question aims to challenge the way we are thinking about museums. In this study, I consider the case study of the Jaya He GVK New Museum as an example of a landmark corporate initiative using the museum export technique.

2019 Special Focus—Museums, Heritage and Sustainable Tourism

Towards a New Form of Specialized Library: The Heritage Library as Dynamic Space

Ikhlas Shamieh, Tour and Exhibition Officer, Heritage Library, Qatar National Library, Doha, Qatar

The study highlights the heritage library at Qatar National Library as a new form of a specialized library, which it becomes as a unique contribution to Qatar's cultural landscape. By holding a valuable collection of historical material, it becomes a specialized library. It plays the role of cultural curation, where all the patrons and visitors can engage and share their thoughts during their experience through tours inside the heritage library. Since the heritage library includes a permanet exhibition, to present the collection, it offers a space for various ways of learning. It becomes an active area to debate, negotiate, or discuss different topics related to a history of Qatar, Arab, and Islamic civilization. It also reflects historian initiatives to document knowledge heritage of humanity. While a group of a visitors are standing in front of an early printed book, or a manuscript, it becomes not only an item for display; it becomes an area for de-contextualization and re-contextualization of the meaning of this item and its relation to the heritage and history. For instance, it leads to other questions related to the traditional practice of history and heritage so that they can perceive the whole meaning. Furthermore, having all materials on display to be digitized, and to be accessible through the digital repository, leads to a new way of using heritage collection, so it targets all the public. It reflects the meaning of accesses for all rather than "only for researchers".

Collections

Saturday, 9 November

13:50-15:30	**PARALLEL SESSIONS**
Room 4	**New Directions**

Diversifying Museum Representation in Northern Ireland Museums: New Approaches for an Intercultural Community

Mairead Quinn, PhD Candadite, Arts, University of Ulster, Belfast, United Kingdom

Politically, socially, and culturally, Northern Ireland is a complex place. Traditionally viewed as a two community space, our history has been documented within local museums with a particular focus on providing equality of representation and engagement to both Nationalist and Unionist communities. Examples exist which highlight the drive to provide a dual perspective on our historical narrative. Internationally acclaimed exhibitions such as the 'Road to Northern Ireland' in the Tower Museum, Derry, demonstrate a long term commitment to presenting the history of the conflict in ways that foster a sense of shared identity and experience within the divided community. The myth of Northern Ireland as a two community space has long been exposed as an untruth. Eclipsed by a continual narrative that focused on the nationalist/unionist conflict, the long settled migrant communities have received little recognition concerning their longevity or role in Northern Irish history. The voices of these communities remain absent from 'the troubles' narrative, while new migrant communities have generally been represented through tokenistic forms of engagement. However, with an increased focus on the diversity of population, and a commitment to addressing growing issues around race relations, museums have recognised the need to provide greater representation of the whole community. Drawing upon original doctoral research, this study explores how museums in Northern Ireland have adapted new forms of representation and engagement with minority communities and how the cultural and arts sector is renegotiating the relationship between the local and migrant populations through new forms of intercultural practice.

Representations

Museum Utopia: The Revolution Museums May or May Not Need

Katarzyna Baranska, Professor, Faculty of Management and Social Communication, The Jagiellonian University, Poland

In my paper, I deal with some issues concerning the relationship between museums and political power. I am researching to find out if museums can and should be independent from the current political direction pursued by authorities at various levels. Should museums stay in an apolitical autonomy or rather be tools of exercising authority? If they are treated as tools of this kind (and an evidence of this can be seen throughout history) they can lose their credibility and could betray the ideal of searching for the truth and displaying the results of museum activities falsing reality, in a way. It is incompatible with the museum mission implied in the ICOM's definition of the museum, but also with people's expectations. The empirical base for the study consist of interviews with retired and active directors of museums in Poland, where relationships between museum institutions and political authorities are often the reason for conflicts and friction. Unfortunately, in such situations (examples of Polish museums will be given), museums become the cause of exclusion rather than inclusion and fostering the development of creative relationships.

Visitors

Authenticity Reconsidered: Ideas about Originality and Duplication in the Cast Gallery of the Ashmolean Museum, Oxford

Chiara Marabelli, University of Leicester, United Kingdom

My doctorate questions the significance of copies in museums. Three-dimensional and digital surrogates are becoming more and more present in the museum experience. Could this trend inform us about the fluidity and, to some extents, ambiguity of the ideas around authenticity? In the varied world of reproductions, I focus on plaster casts of archaeological subject, traditionally conceived as 'replicas' of famous masterpieces of Antiquity. My case study is the Cast Gallery of the Ashmolean Museum, one of the oldest and best preserved collections in the UK. Its inception began at the end of the nineteenth century, when casts were acquired to support the development of Classical archaeology at Oxford University. The educational purpose is the raison d'être of such collection still today, being casts widely employed in lectures, drawing classes and museum activities, during which sculptures are deliberately treated as if they were the originals. Labels in the gallery refer to the ancient artworks, too. However, the distinctive features of plaster casts are not straightforward to a general audience visiting the gallery, people with diverse social, cultural and geographical backgrounds. Confusion arises as colouring - the brownish and greenish patinations of some pieces - foster the ambivalence of considering casts as real, "auratic" marbles or bronzes. Excerpts of interviews with visitors and museum staff will show the complex interrelations between originality and reproducibility in art and museums, but will also prove the potential such traditional antithesis can offer if we rethink about it more inclusively.

Collections

Different Levels of Mixed Reality in Museum Environments as a Tool to Change the Visitor's Experience in the Museum

Hector Valverde, Universidad Nacional Autónoma de México, Mexico City, Mexico

In this study, the application possibilities of developments in mixed realities are explored as an element within the museographic space that affects the visitor-museum relationship to satisfy the needs -both of knowledge and recreation- that visitors have and in this way, to improve the experience. The emphasis points out the way in which it is thinking from the digital to understand the possibilities in the design of museum experiences. Some of the strategies used inside and outside the museum space are exemplified from the use of mixed realities and their impact on the visitor's experience to reach different levels of depth of knowledge in an exhibition; the exploration of limits in the creation of atmospheres that allow visitors to feel immersed in a completely different reality from the one they live to better understand the topics addressed in the exhibition. Strategies that can be used to encourage museum audiences to actively participate and extend the experience of the museum beyond its walls are analyzed, such as the gamification of the museum experience and the portability of the experience, are explored.

Representations

15:30-15:50	**Coffee Break/Pausa para el café**

Saturday, 9 November	
15:50-16:35	**Talking Circles II/Mesas redondas II**
	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. Las mesas redondas constituyen una de las primeras oportunidades para conocer a otros participantes con intereses y preocupaciones similares. Los participantes eligen los grupos que prefieren según grandes áreas temáticas y se sumergen en grandes debates sobre los temas y problemáticas para el área correspondiente de la Red de Investigación. Room 1—Museos, Patrimonio y Tourism Sostenible (en español) Room 2—Colecciones (en español) Room 3—Visitors Room 4—Representations Room 5—Collections Room 6—Special Focus: Museums, Heritage & Sustainable Tourism
16:35-17:00	**Conference Closing and Award Ceremony/Clausura del Congreso—Dr. Phillip Kalantzis-Cope, Chief Social Scientist, Common Ground Research Networks, Champaign, United States**
	Come join the plenary speakers and your fellow delegates for the Twelfth International Conference on the Inclusive Museum Closing Session and Award Ceremony, where there will be special recognition given to those who have helped at the conference as well as announcements for next year's conference. The ceremony will be held directly following the last session of the day.

Lisa Abia-Smith	University of Oregon's Jordan Schnitzer Museum of Art	United States
Andrea Aburto Damiano	Museo Marítimo Nacional	Chile
Joni Acuff	The Ohio State University	United States
Peter Aerts	Museum of Contemporary Art	Belgium
Akulah Agbami	The Women's Community Forum	United States
Carolina Aliotta	Universidad de Buenos Aires	Argentina
Esteban Álvarez	Museo Marítimo Nacional	Chile
Guadalupe Álvarez	Universidad Nacional de Tres de Febrero	Argentina
Laura Álvarez	Universidad Nacional de Tres de Febrero	Argentina
Federica Antonucci	Architecture and Territory	Italy
Zvjezdana Antos	Ethnographic Museum	Croatia
Antonio Arantes	State University of Campinas	Brazil
Antonio Arantes	UNICAMP - Universidad Estatal de Campinas	Brasil
Carolina Arias	Cátedra UNESCO de Turismo Cultural	Argentina
Lina Yohana Arias Silva	Universidad Pedagógica Nacional de Colombia	Colombia
George Azzopardi		Malta
Suramya Bansal	Rock Art Research Institute, University of the Witwatersrand	South Africa
Katarzyna Baranska	The Jagiellonian University	Poland
Janusz Baranski	Jagiellonian University	Poland
Helena Barranha	Instituto Superior Técnico, Universidade de Lisboa and Institute of Art History, Faculty of Social Sciences and Humanities, Universidade Nova de Lisboa	Portugal
Fernando Bayon	Universidad de Deusto	España
Rafael Bezerra	Museu Histórico Nacional	Brazil
Violeta Bohmer	UNTREF	Argentina
Ilaria Bollati	Politecnico di Milano	Italy
Violeta Bronstein	Dirección Nacional de Museos	Argentina
Derek Bryce	University of Strathclyde	United Kingdom
Emily Burton	Canadian Museum of Immigration	Canada
Graciela Calderón	Universidad Nacional de Tres de Febrero	Argentina
Samuel Elwin Campbell Cruz	Universidad Nacional de Tres de Febrero	Argentina
Ana Inés Canzani	Universidad Nacional de La Plata	Argentina
Camila Carella	UNTREF	Argentina
Elizabeth Carnegie	University of Sheffield	United Kingdom
Pedro Castillo	University of California, Santa Cruz	United States
Carolina Castillo Abdalla	Museo del Jade y de la Cultura Precolombina	Costa Rica
Vanesa Cerdán	Cátedra UNESCO de Turismo Cultural	Argentina
Pinar Ceyhan	North Carolina State University	United States
Marie Clapot	Accessibility	United States
Christian Clark	UTSA Institute of Texan Cultures	United States
Samanta Coan	Museu dos Quilombos e Favelas Urbanos	Brasil
Tracey Collins	Natural History Museum of Utah	United States
Carme Comas Camacho	Museos de Esplugues de Llobregat	España
Tricia Connelly	UCF	United States
Lucía Correa	Universidad de Buenos Aires	Argentina
Patricia Cotado	Cátedra UNESCO de Turismo Cultural	Argentina
Cara Courage	Tate Exchange	United Kingdom
Geraldine Craig	Kansas State University	United States
Julio César Crivelli	Asociación de Amigos del Museo Nacional de Bellas Artes	Argentina
Steven Cutchin	Boise State University	United States
Antonio C. Cuyler	Florida State University	United States

Marta De Gennaro	CNR	Italy
Rocio Pilar de Lara	UNTREF	Argentina
Jillian Decker	New Jersey Vietnam Veterans' Memorial and Museum	United States
Maria Solana Destefani	Universidad Tres de Febrero	Argentina
Guadalupe Díaz Costanzo	Centro Cultural de la Ciencia	Argentina
Gustavo Norberto Duperré	Universidad del Salvador	Argentina
Andrés Duprat	Museo Nacional de Bellas Artes	Argentina
Seth Ellis	Griffith University	Australia
Hadeel Eltayeb	The Media Majlis at Northwestern University in Qatar	Qatar
Altaf Engineer		
Simge Erdogan	Queen's University	Canada
Laura Evans	University of North Texas	United States
Silvia Fajre	UNTREF	Argentina
Sizheng Fan	Bowling Green State University	United States
Jonathan Feldman	UNTREF	Argentina
Francisco Fernández	Universidad Autonóma de Yucatán	México
Sofía Fernández		Argentina
Carlos Fernández Balboa	Cátedra UNESCO de Turismo Cultural	Argentina
Cintia Mariel Ferstemberg	UNTREF	Argentina
Amanda Fonseca Tojal	Arteinclusão Consulting Company	Brasil
Juliana Forero	Pompano Beach Cultural Affairs	United States
Amareswar Galla	Chief Curator of Amarvathi Heritage Town and Visiting Professor, School of Planning and Architecture	India
Juan Paulo Galvis	Universidad Nacional de Tres de Febrero	Argentina
Angélica Andrea García Acero	Universidad Pedagógica Nacional de Colombia	Colombia
Mauro Gabriel García Santa Cruz	Universidad Nacional de La Plata	Argentina
Sofía García Vieyra	Universidad Nacional de Tres de Febrero	Argentina
María Garstein		Argentina
Jenean Gilmer	University of Minnesota	United States
Melissa Glew	Stardome	New Zealand
Elena Gonzales	Independent	United States
Julieth Andrea González Hernández	Universidad Pedagógica Nacional de Colombia	Colombia
Tamara Gorozhankina	Universidad de Granada	España
Sarah Graves	Florida State University	United States
George Hallowell	North Carolina State University	United States
Kinga Hamvai	Moholy-Nagy University of Art and Design Budapest	Hungary
Ashley Hartman	Marywood University	United States
Ha'ani Hogan	Downtown Arts District	United States
David Hopes	The National Trust for Scotland	United Kingdom
Paula Hrycyk	Universidad de Tres de Febrero (UNTREF)	Argentina
Dr. Christa Irwin	Marywood University	United States
Agustina Sol Isidori	Cátedra UNESCO de Turismo Cultural	Argentina
Ágota Jakab Ladó	Szekler Museum of Ciuc	Romania
Paul Janssenswillen	University of Antwerp	Belgium
Blanca Jove Alcalde	University of Leicester	United Kingdom
Aníbal Jozami	Universidad Nacional de Tres de Febrero	Argentina
Phillip Kalantzis-Cope	Common Ground Research Networks	United States
Katie Kapczynski	Vizcaya Museum and Gardens	United States
Hyein Kim	National Research Institute	South Korea
Dana Kletchka	Art Education/Art Museum Education	United States

Kristine Kovacevic		
Pablo La Padula	Universidad de Buenos Aires	Argentina
Yung-Neng Lin	National Taipei University of Education	Taiwan
Stephanie Machabee	Yale University	United States
Aurora Madariaga	Universidad de Deusto	España
Aline Magalhães	Museu Histórico Nacional	Brasil
Susana Malnis	Cátedra UNESCO de Turismo Cultural	Argentina
Chiara Marabelli	University of Leicester	United Kingdom
Jorge Mariano Leandro	Universidad Nacional de Tres de Febrero	Argentina
Rebecca Mc Ginnis	The Metropolitan Museum of Art	United States
Susana N. Meden		Argentina
Laura Johanna Mejía Rueda	Universidad Pedagógica Nacional de Colombia	Colombia
Kenneth Miller	Boise State University	United States
Alice Noujaim Teixeira	Museu de Arte do Rio	Brazil
Denise Yael Obrador	Universidad Nacional de Tres de Febrero	Argentina
Kazuoki O'Hara	Yokohama National University	Japan
Natalia Olivera	Cátedra UNESCO de Turismo Cultural	Argentina
Leah O'Malley		
Ac Panella	Santa Rosa Junior College	United States
Andrea Silvia Pegoraro	Museo etnográfico "Juan B. Ambrosetti"	Argentina
Lorena Pérez	Cátedra UNESCO de Turismo Cultural	Argentina
Odette Peterink	Museum Plantin-Moretus	Belgium
Michael Picone	University of Alabama	United States
Carolina Piola		
Solange Porto	Universidad Nacional de Tres de Febrero	Argentina
Fabiola Prischtt	Museo Marítimo Nacional	Chile
Mairead Quinn	University of Ulster	United Kingdom
Cecilia Rabossi	Asociación Argentina de Críticos de Arte	Argentina
Silvana Ramacieri		
Rodolfo Ramírez	Universidad Nacional de Colombia	Colombia
Alejandra Ramírez Gallardo	Museos Mérida	México
Carmen María Ramos	Cátedra UNESCO de Turismo Cultural	Argentina
Carmen María Ramos de Balcarce	UNESCO Chair of Cultural Tourism Untref-Aamnba	Argentina
Deborah Randolph	International Scholars Group	United States
Emilia Recchia Paez	Universidad Nacional de Tres de Febrero	Argentina
Zoe Rimmer	Tasmanian Museum and Art Gallery	Australia
Mónica Risnicoff de Gorgas	Universidad Nacional de Tucumán	Argentina
Carlos Mauricio Rodriguez	Ralph Appelbaum Associates	
Claudia Rodríguez Pinto	Universidad Pedagógica Nacional de Colombia	Colombia
Víctor Rodríguez Saavedra	Universidad El Bosque	Colombia
Anamaria Rojas-Munera	Universidad Austral de Chile	Chile
María Cecilia Romano		Argentina
Sheila Romero	Universidad de Deusto	España
Kelsey Rowe	Stardome	New Zealand
Ann Rowson Love	Florida State University	United States
Maja Rudloff	University of Copenhagen	Denmark
Silvia Daniela San Juan	Cátedra UNESCO de Turismo Cultural	Argentina
Sergio Sánchez Vega	Museo Marítimo Nacional	Chile
Claudia Sanz Bayeto		Argentina
Ikhlas Shamieh	Qatar National Library	Qatar
Shikoh Shiraiwa	University of Central Oklahoma	United States

Ólöf Gerður Sigfúsdóttir	Iceland University of the Arts	Iceland
Robin Skeates	Durham University	United Kingdom
Alexander Sorokin	The Pushkin State Museum of Fine Arts	Russian Federation
Kata Springinzeisz	Pontificia Universidad Católica de Chile	Chile
Verónica Stáffora	Universidad de Buenos Aires	Argentina
Patrick Stowe Jones	IA Collaborative	United States
Carolin Südkamp	University of North Carolina at Chapel Hill	United States
Rui Sun	Queen's University Belfast	United Kingdom
Glenn C. Sutter	Royal Saskatchewan Museum and the University of Regina	Canada
Elena Terranova	King's College London	United Kingdom
Keith Tinsley	The Negara Group	United States
Megan Todman	Newcastle University	United Kingdom
Valeria Traversa	UNTREF	Argentina
Angeliki Tsiotinou	MEAmuse	Greece
Daniel Tucker	Moore College of Art and Design	United States
Emma Turner Trujillo	University of Illinois at Chicago	United States
Marrianne Ubalde	Hokkaido University	Japan
Hector Valverde	Universidad Nacional Autónoma de México	Mexico
Amy Van Allen	University of Leicester	United Kingdom
Cathelijne van den Berg-Denekamp	Rijksmuseum	Netherlands
Thomas van der Walt	University of South Africa	South Africa
Isabel Varela Verdugo	Parque Cultural de Valparaíso	Chile
Magda Stephany Vargas Gualteros	Universidad Pedagógica Nacional de Colombia	Colombia
Roberto Vaz	University of Porto	Portugal
Pat Villeneuve	Florida State University	United States
Sharyn Volk	University of Melbourne	Australia
Rose Wallis	University of the West of England	United Kingdom
Sarah Danruo Wang	Vancouver Art Gallery	Canada
Kerry Wilson	Liverpool John Moores University	United Kingdom
Guadalupe Zapata	Universidad Nacional de Tres de Febrero	Argentina
Ulrike Zitzlsperger	University of Exeter	United Kingdom

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Fourteenth International Conference on Design Principles & Practices
Pratt Institute, Brooklyn Campus
New York, USA | 16–18 March 2020
designprinciplesandpractices.com/2020-conference

XIV Congreso Internacional sobre Principios y Prácticas del Diseño
Pratt Institute, Brooklyn Campus
Nueva York, Estados Unidos | 16–18 de marzo de 2020
el-diseno.com/congreso-2020

Sixteenth International Conference on Technology, Knowledge, and Society
Illinois Conference Center at University of Illinois Research Park
Champaign, USA | 26–27 March 2020
techandsoc.com/2020-conference

Twelfth International Conference on Climate Change: Impacts & Responses
Ca' Foscari University of Venice
Venice, Italy | 16–17 April 2020
on-climate.com/2020-conference

Thirteenth International Conference on e-Learning & Innovative Pedagogies
University of the Aegean - Rhodes Campus
Rhodes, Greece | 23–24 April 2020
ubi-learn.com/2020-conference

XVI Congreso Internacional de Tecnología, Conocimiento y Sociedad
Universidad del Egeo - Campus Rodas
Rodas, Grecia | 23–24 de abril de 2020
tecno-soc.com/congreso-2020

Tenth International Conference on Religion & Spirituality in Society
UBC Robson Square
Vancouver, Canada | 30 April - 1 May 2020
religioninsociety.com/2020-conference

X Congreso Internacional sobre Religión y Espiritualidad en la Sociedad
UBC Robson Square
Vancouver, Canadá | 30 de abril–1 de mayo de 2020
la-religion.com/congreso-2020

Tenth International Conference on The Constructed Environment
University of California Berkeley, Clark Kerr Campus
Berkeley, USA | 13–14 May 2020
constructedenvironment.com/2020-conference

Twentieth International Conference on Knowledge, Culture, and Change in Organizations
University of Illinois at Chicago, Student Center East
Chicago, USA | 27–28 May 2020
organization-studies.com/2020-conference

XX Congreso Internacional de Conocimiento, Cultura y Cambio en Organizaciones
Universidad de Illinois en Chicago, Student Center East
Chicago, Estados Unidos | 27–28 de mayo de 2020
la-organizacion.com/congreso-2020

Thirteenth Global Studies Conference
Concordia University
Montreal, Canada | 4–5 June 2020
onglobalization.com/2020-conference

Twentieth International Conference on Diversity in Organizations, Communities & Nations
University of Milan
Milan, Italy | 10–12 June 2020
ondiversity.com/2020-conference

XX Congreso Internacional sobre Diversidad en Organizaciones, Comunidades y Naciones
Universidad de Milán
Milán, Italia | 10–12 de junio de 2020
ladiversidad.com/congreso-2020

COMMON GROUND | **Conference Calendar**

Eleventh International Conference on Sport & Society
University of Granada
Granada, Spain | 18–19 June 2020
sportandsociety.com/2020-conference

Fifth International Conference on Tourism & Leisure Studies
University of Dubrovnik
Dubrovnik, Croatia | 18–19 June 2020
tourismandleisurestudies.com/2020-conference

Fifteenth International Conference on The Arts in Society
NUI Galway
Galway, Ireland | 24–26 June 2020
artsinsociety.com/2020-conference

Eighteenth International Conference on New Directions in the Humanities
Ca' Foscari University of Venice
Venice, Italy | 1–3 July 2020
thehumanities.com/2020-conference

XVIII Congreso Internacional sobre Nuevas Tendencias en Humanidades
Universidad Ca´ Foscari de Venecia
Venecia, Italia | 1–3 de julio de 2020
las-humanidades.com/congreso-2020

Information, Medium & Society: Eighteenth International Conference on Publishing Studies
Ca' Foscari University of Venice
Venice, Italy | 3 July 2020
booksandpublishing.com/2020-conference

Twenty-seventh International Conference on Learning
University of Valencia
Valencia, Spain | 13–15 July 2020
thelearner.com/2020-conference

XXVII Congreso Internacional de Aprendizaje
Universidad de Valencia
Valencia, España | 13–15 de julio de 2020
sobreaprendizaje.com/congreso-2020

Fifteenth International Conference on Interdisciplinary Social Sciences
National and Kapodistrian University of Athens,
Athens, Greece | 20–22 July 2020
thesocialsciences.com/2020-conference

XV Congreso Internacional de Ciencias Sociales Interdisciplinares
Universidad de Atenas
Atenas, Grecia | 20–22 de julio de 2020
interdisciplinasocial.com/congreso-2020

Tenth International Conference on Health, Wellness & Society
Université de la Sorbonne Nouvelle Paris 3
Paris, France | 3–4 September 2020
healthandsociety.com/2020-conference

X Congreso Internacional de Salud, Bienestar y Sociedad
Université de la Sorbonne Nouvelle Paris 3
París, Francia | 3–4 de septiembre de 2020
saludsociedad.com/congreso-2020

Thirteenth International Conference on the Inclusive Museum
Museum of Lisbon
Lisbon, Portugal | 3–5 September 2020
onmuseums.com/2020-conference

XIII Congreso Internacional de Museos Inclusivos
Museo de Lisboa
Lisboa, Portugal | 3–5 de septiembre de 2020
museosinclusivos.com/congreso-2020

Eleventh International Conference on The Image
University of New South Wales
Sydney, Australia | 9–10 September 2020
ontheimage.com/2020-conference

XI Congreso Internacional sobre la Imagen
Universidad de Nueva Gales del Sur
Sídney, Australia | 9–10 de septiembre de 2020
sobrelaimagen.com/congreso-2020

Aging & Social Change: Tenth Interdisciplinary Conference
UBC Robson Square
Vancouver, Canada | 24–25 September 2020
agingandsocialchange.com/2020-conference

Fifth International Conference on Communication & Media Studies
University of Toronto
Toronto, Canada | 1–2 October 2020
oncommunicationmedia.com/2020-conference

V Congreso Internacional de Estudios sobre Medios de Comunicación
Universidad de Toronto
Toronto, Canadá | 1–2 de octubre de 2020
medios-comunicacion.com/congreso-2020

Tenth International Conference on Food Studies
Marymount Manhattan College
New York City, USA | 17–18 October 2020
food-studies.com/2020-conference

Twenty-first International Conference on Knowledge, Culture, and Change in Organizations
The University of Auckland
Auckland, New Zealand | 15–16 January 2021
organization-studies.com/2021-conference

Seventeenth International Conference on Environmental, Cultural, Economic & Social Sustainability
Vrije Universiteit Amsterdam
Amsterdam, Netherlands | 25–26 February 2021
onsustainability.com/2021-conference

XVII Congreso Internacional sobre Sostenibilidad Medioambiental, Cultural, Económica y Social
Vrije Universiteit Amsterdam
Amsterdam, Países Bajos | 25–26 de febrero de 2021
lasostenibilidad.com/congreso-2021

Fifteenth International Conference on Design Principles & Practices
University of Monterrey
Monterrey, Mexico | 3–5 March 2021
designprinciplesandpractices.com/2021-conference

XV Congreso Internacional sobre Principios y Prácticas del Diseño
Universidad de Monterrey
Monterrey, México | 3–5 de marzo de 2021
el-diseno.com/congreso-2021

Eleventh International Conference on The Constructed Environment
University of Calgary
Calgary, Canada | 12–14 May 2021
constructedenvironment.com/2021-conference

Twenty-first International Conference on Diversity in Organizations, Communities & Nations
University of Curaçao
Willemstad, Curaçao | 2–4 June 2021
ondiversity.com/2021-conference

Twenty-eighth International Conference on Learning
Jagiellonian University
Kraków, Poland | 7–9 July 2021
thelearner.com/2021-conference

Thirteenth International Conference on

The Inclusive Museum

Museums & Historical Urban Landscapes

Museum Of Lisbon | Lisbon, Portugal | 3–5 September 2020

Call for Papers
We invite proposals for paper presentations, workshops/interactive sessions,
posters/exhibits, colloquia, innovation showcases, virtual posters, or virtual lightning talks.

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

onmuseums.com/2020-conference

XIII Congreso Internacional de

Museos Inclusivos

Museos y paisajes urbanos históricos

Museo de Lisboa | Lisboa, Portugal | 3–5 de septiembre de 2020

museosinclusivos.com/congreso-2020

International Institute for the Inclusive Museum

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consejo internacional de museos

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