Tenth International Conference on
The Inclusive Museum

Diaspora, Integration and Museums

15–17 SEPTEMBER 2017 | MANCHESTER MUSEUM | MANCHESTER, UK | ONMUSEUMS.COM

GATHERING OF STRANGERS

Tenth International Conference on The Inclusive Museum

"Diaspora, Integration, and Museums"

15–17 September 2017 | Manchester Museum | Manchester, UK

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Tenth International Conference on the Inclusive Museum
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Designed by Ebony Jackson
Cover image by Phillip Kalantzis-Cope

Dear Inclusive Museum Conference Delegates,

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

Founded in 2008, The Inclusive Museum Research Network brings together a community of museum practitioners, researchers, and thinkers. The key question addressed by the conference: How can the institution of the museum become more inclusive? The Inaugural Inclusive Museum Conference was held at the National Museum of Ethnology, Leiden, Netherlands, in 2008. The conference has since been hosted at the University of Queensland, Brisbane, Australia, in 2009; Yildiz Technical University, Istanbul, Turkey, in 2010; the University of Witwatersrand, Johannesburg, South Africa, in 2011; the University of the West Indies, Cave Hill, Barbados, in 2012; the National Art Gallery of Denmark, Copenhagen, Denmark, in 2013; the Autry National Center, Los Angeles, USA, in 2014; the National Science Museum, New Delhi, India, in 2015; and the National Underground Railroad Freedom Center, Cincinnati, USA, in 2016. Next year, we are honored to hold the conference in partnership with the University of Manchester, 6–8 September 2018, in Granada, Spain.

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

In partnership with our Editors and Community Partners, The Inclusive Museum Research Network is curated by Common Ground Research Networks. Founded in 1984, Common Ground Research Networks is committed to building new kinds of knowledge communities, innovative in their media and forward thinking in their messages. Common Ground Research Networks takes some of the pivotal challenges of our time and builds knowledge communities which cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge, the changing role of the university—these are deeply important questions of our time which require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations. Common Ground is a meeting place for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect—differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

I want to thank our Conference Chair, Professor Dr. Amareswar Galla, Executive Director of the International Institute for the Inclusive Museum, Denmark & India, and Former Vice President, ICOM, Paris, and our Conference Co-Chair, Nick Merriman, Director, the Manchester Museum, the University of Manchester, Manchester, UK. Additionally, thank you to our supporters at the International Council of Museums and the International Institute for the Inclusive Museum. A thank you to the Local Committee, who have poured such a phenomenal amount of work into this conference, including Chloe Gray and Kelly Jones. I'd also like to thank my Inclusive Museum Research colleagues, Patricija Kirvaitis, McCall Macomber, and Jessica Wienhold-Brokish who have put such a significant amount of work into this conference.

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

Yours sincerely,

Dr Phillip Kalantzis-Cope, PhD
Chief Social Scientist, Common Ground Research Networks

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Dear esteemed colleagues and delegates,

The International Conference on the Inclusive Museum and the Inclusive Museum Research Network were established ten years ago as a knowledge community for rethinking the museum, as to how it could become inclusive, and its future role in culturally and linguistically diverse contexts. Our journey is guided by the ICOM Code of Ethics and the ICOM Cultural Diversity Charter. The themes, scope and concerns are largely guided by the range of transformations and evolving complexity of museology and museography. We focus on the core business of museums: Collections - on the practices and processes of collecting and curating; Visitors - on the relation of museums to their communities of users; and Representations - on museums as repositories and communicators of culture and knowledge.

Our research conference each year has a special focus. It is relevant to the time and context of the gathering. In 2017, the 10th International Conference on the Inclusive Museum has the focus on Diaspora, Integration and Museums as these have become the main concerns for museums in UK, Europe and the world beyond.

It is the seventieth anniversary of the independence of India and Pakistan. During the partition of the countries and subsequently a large of number of people came to Manchester as displaced people and migrants. They brought with them a range cultural values: transplanted, transported and transformed depending on the immigration experience. Together with the next generations of their descendants they constitute a significant diaspora and British. Hence, the relevance of the theme. Museums stand at the crossroads of climate change, social transformations and processes of reconciliation between diverse people. As civic spaces, they have increasingly become sites for people to explore their sense of place and self-esteem. Museums as agents of change provide for intercultural dialogue and active citizenship as we pursue sustainable economic and social development of diverse communities.

Four salient directions for promoting the Inclusive Museum that have emerged over the past decade are as follows:
- Processes of inclusion through active participation and engagement of all the stakeholders.
- Synergies in collaborative collective action through strategic and productive partnerships.
- Spaces for mediation enabling 'reflective, revealing and confronting' intercultural dialogue promoting mutual respect and reconciliation of differences.
- Convergence of communications and the digital domain to maximise on knowledge generation and affordable accessibility.

It is within this context that the 10th International Conference on the Inclusive Museum has been developed with significant inputs from the museums leadership of Manchester for which we are grateful to Dr. Nic Merriman, Director of Manchester Museum and Dr. Maria Balshaw, until recently the Director of The Whitworth and Manchester City Galleries and now Director of the Tate.

I would like to thank Dr Phillip Kalantzis-Cope, PhD, Chief Social Scientist, Common Ground Research Networks; and Professor Bill Cope, President of Common Ground Publishing for their inspirational leadership and the hard work of their staff Patricija Kirvaitis, McCall Macomber, and Jessica Wienhold-Brokish. We are grateful to Chloe Gray and Kelly Jones from Manchester museums for their valuable support and coordination.

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

Yours sincerely,

Professor Amareswar Galla, PhD
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ICOM Cultural Diversity Charter

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

1. DIVERSITY: To recognize and affirm all forms of cultural diversity and biological diversity at local, regional and international levels, and to reflect this diversity in all policies and programs of museums across the world.

2. PARTICIPATORY DEMOCRACY: To promote enabling and empowering frameworks for active inputs from all stakeholders, community groups, cultural institutions and official agencies through appropriate processes of consultation, negotiation and participation, ensuring the ownership of the processes as the defining element.

3. COOPERATION AND COORDINATION: To cooperate and coordinate in sharing projects and enhancing professional exchanges so as to maximize resources and expertise at regional and global levels.

4. PEACE AND COMMUNITY BUILDING: To promote the sense of place and identity of diverse peoples through appreciating their multiple inheritances—natural and cultural, tangible and intangible, movable and immovable—and fostering a shared vision inspired by the spirit of reconciliation through inter-cultural and intergenerational dialogue.

5. INNOVATION AND INSPIRATION: To foster creativity and to develop challenging approaches to stimulate inclusive heritage consciousness in culturally and linguistically diverse museum contexts.

6. CAPACITY BUILDING: To make directed and sustained endeavours to increase the operational capacity of museums to respond with vigour and insight to transformation and change in culturally and linguistically diverse societies.

7. PRODUCTIVE DIVERSITY: To maximize approaches that will encourage the diversification of resources to address and reconcile the competing demands of cultural diversity and biodiversity with economic imperatives.

8. STANDARD SETTING: To discuss and debate various UN and UNESCO international heritage law instruments, both soft law recommendations, charters and declarations and hard law conventions and treaties, providing strategic professional leadership, especially with reference to the cultural suite of international legal instruments.

9. SUSTAINABILITY AND CLIMATE CHANGE: To locate culture as the fourth pillar along with economic, social and environmental sustainability and to address the cultural and creative dimensions of climate change.

10. DIGITAL DOMAIN: To understand the differences between digitization, digital access and digital heritage, to support digital access in all activities, and to recognize that digital access is not a substitute for return, restitution and repatriation.

La Charte de la diversité culturelle de l'ICOM

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

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

1. DIVERSITÉ: reconnaître et promouvoir toutes les formes de diversité culturelle ou biologique aux niveaux local, régional et international et refléter cette diversité dans tous les programmes et politiques des musées partout dans le monde.
2. DÉMOCRATIE PARTICIPATIVE: promouvoir des cadres d'action encourageant la participation active de toutes les parties prenantes, associations locales, établissements culturels et agences gouvernementales, grâce à des processus de consultation, négociation et participation appropriés, et en prenant l'appropriation de ces processus comme élément déterminant.
3. COOPÉRATION ET COORDINATION: coopérer et coordonner pour collaborer à des projets et améliorer les échanges professionnels afin de disposer des meilleures ressources et expertises possibles tant au niveau régional qu'international.
4. PAIX ET RENFORCEMENT DES COMMUNAUTÉS: promouvoir le sentiment d'appartenance et d'identité de divers peuples grâce à la valorisation de l'ensemble de leur patrimoine (naturel et culturel, tangible et intangible, meuble et immeuble) et développer une vision commune inspirée par l'esprit de réconciliation grâce à un dialogue entre cultures et entre générations.
5. INNOVATION ET INSPIRATION: encourager la créativité et le développement d'approches originales pour développer une conscience commune du patrimoine dans des contextes muséaux culturellement et linguistiquement différents.
6. RENFORCEMENT DES CAPACITÉS: accomplir des efforts ciblés et durables visant à augmenter la capacité opérationnelle des musées à faire face aux transformations et changements avec dynamisme et perspicacité dans des sociétés culturellement et linguistiquement différentes.
7. DIVERSITÉ PRODUCTIVE: optimiser les façons d'encourager la diversification des ressources pour concilier entre elles les demandes concurrentes de diversité culturelle et répondre aux préoccupations en matière de biodiversité eu égard aux impératifs économiques.
8. ÉTABLISSEMENT DE NORMES: débattre et interpréter les divers instruments juridiques de l'UNESCO en matière de patrimoine international, qu'il s'agisse du droit mou (recommandations, chartes et déclarations) ou de norme contraignante (accords et traités), en 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 CONSTRUCCION DE COMUNIDADES: Promover el sentido de pertenencia y la identidad de los diversos pueblos a través de la apreciación de sus múltiples herencias -naturales y culturales, tangibles e intangibles, muebles e inmuebles- y el fomento de una visión común inspirada en el espíritu de la reconciliación a través del diálogo intercultural e inter generacional.
5. LA INNOVACIÓN Y LA INSPIRACIÓN: Fomento de la creatividad y el desarrollo de desafíos para estimular la conciencia inclusiva del diverso patrimonio cultural y lingüístico en el contexto de los museos.
6. CREACIÓN DE CAPACIDADES: Dirigir y mantener los esfuerzos para aumentar la capacidad operativa de los museos con el objetivo de responder con vigor y perspicacia a las transformaciones y cambios en sociedades diversas desde un punto de vista cultural y lingüístico.
7. DIVERSIDAD PRODUCTIVA: Maximización de las formas para fomentar la diversificación de los recursos que permitan abordar y conciliar las demandas de la diversidad cultural y la biodiversidad con los imperativos económicos.
8. AJUSTE ESTANDAR: Discutir y debatir los instrumentos internacionales de derecho del patrimonio de las Naciones Unidas y la UNESCO, tanto las Recomendaciones, soft law, Cartas y Declaraciones, como las Convenciones y tratados, hard law, proporcionando el liderazgo profesional estratégico, especialmente con relación a los instrumentos jurídicos internacionales para la cultura.
9. LA SOSTENABILIDAD Y EL CAMBIO CLIMÁTICO: Hacer de la cultura uno de los cuatro pilares, junto con la sostenibilidad económica, social y medioambiental y desarrollar la dimensión cultural y creativa del cambio climático.
10. DOMINIO DIGITAL: Comprensión de las diferencias entre la digitalización, acceso digital y patrimonio digital, así como facilitar el acceso digital a todas las actividades, y darse cuenta de que el acceso digital no es un sustituto para el retorno, la restitución y repatriación.

ICOM Cross Cultural Task Force (2004-2010)

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

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Our Mission

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

Our Message

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

Our Media

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

The Inclusive Museum Research Network

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

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

Conference

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

Publishing

The Inclusive Museum Research Network enables members to publish through two media. First, research 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 the peer review process. *The International Journal of the Inclusive Museum* provides a framework for double-blind peer review, enabling authors to publish into an academic journal of the highest standard. The second publication medium is through the book imprint, The Inclusive Museum, publishing cutting edge books in print and digital formats. Publication proposal and manuscript submissions are welcome.

Community

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

On the relation of museum to its communities of users

Theme 1: Visitors

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

On the practices and processes of collecting and curating

Theme 2: Collections

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

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.

About

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.

Membership Benefits

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

- Digital subscription to the *The International Journal of the Inclusive Museum* for one year.
- Digital subscription to the book imprint for one year.
- One article publication per year (pending peer review).
- Participation as a reviewer in the peer review process, with the opportunity to be listed as 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.

Present and Participate in the Conference

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.

Publish Journal Articles or Books

We encourage you to submit an article for review and possible publication in the journal. In this way, you may share the finished outcome of your presentation with other participants and members of the research 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.

Engage through Social Media

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

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

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

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

Twitter: Follow the research network @onmuseums and talk about the conference with #ICIM17.

YouTube Channel: View online presentations or contribute your own at http://cgnetworks.org/support/uploading-your-presentation-to-youtube.

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.

- **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
- **Corazon S. Alvina,** Former Director, National Museum of the Philippines, Manila, Philippines
- **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
- **Dr. Nevra Ertürk,** Güzel Sanatlar Fakültesi, Sanat Eserlerinin Konservasyonu ve Restorasyonu Bölümü, Mimar Sinan Güzel Sanatlar Üniversitesi, Istanbul
- **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
- **Pascal Makambila,** Conservateur en chef des musées, Brazzaville, Congo
- **Dr. Tereza C. Moletta Scheiner,** Coordinator, Postgraduate Program in Museology and Heritage, Federal University of the State of Rio de Janeiro—UNIRIO, Rio de Janeiro, Brazil
- **Adi Meretui Ratunabuabua,** Director, Fiji Museum; University of South Pacific; Suva, Fiji Islands
- **Dr. Samuel Sidibe,** Director, National Museum of Mali; President, ICOM Mali, Bamako, Mali
- **Dr. Lina G. Tahan,** Centre for Tourism and Cultural Change, Leeds Metropolitan University, Leeds, UK
- **Dr. Shahid Vawda,** School of Social Sciences, University of Witwatersrand, Johannesburg, South Africa
- **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
- **Lcda Lucía Astudillo Loor,** Directora, Museo de los Metales, Cuenca, Ecuador

Scholar

A Social Knowledge Platform

Create Your Academic Profile and Connect to Peers

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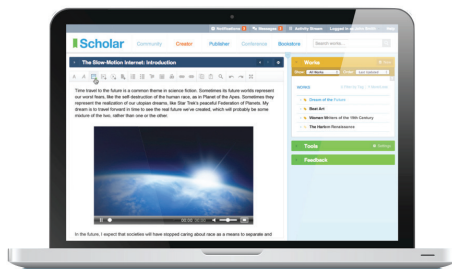
Utilize Your Free Scholar Membership Today through

- Building your *academic profile* and list of published works.
- Joining a community with a *thematic or disciplinary focus.*
- Establishing a new Research Network *relevant to your field.*
- Creating *new academic work* in our innovative publishing space.
- Building a *peer review network* around your work or courses.

Scholar Quick Start Guide

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

Scholar Next Steps – Build Your Academic Profile

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

Scholar

A Digital Learning Platform

Use **Scholar** to Support Your Teaching

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

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

A collaborative research and development project between Common Ground and the College of Education at the University of Illinois, **Scholar** contains a 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 **Scholar** features are only available to Common Ground Research Networks members as part of their membership. Please email us at *support@cgscholar.com* if you would like the complimentary educator account that comes with participation in a Common Ground conference.

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

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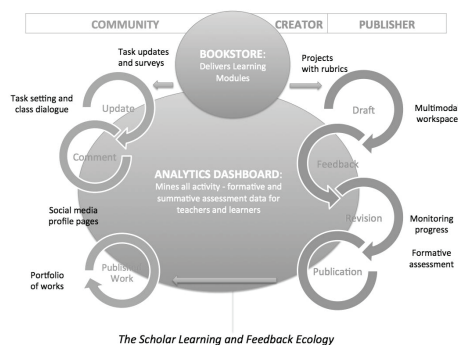
Scholar is a generation beyond learning management systems. It is what we term a *Digital Learning Platform*—it transforms learning by engaging students in powerfully horizontal "social knowledge" relationships. **For more information, visit: http://knowledge.cgscholar.com.**

The Inclusive Museum Journal

Addressing how the institution of the museum can become more inclusive

The Inclusive Museum | International Journal of **The Inclusive Museum**

The International Journal of the

Inclusive Museum

INCLUSIVEMUSEUM.COM

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.

Journal Submission Process and Timeline

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

1. Submit a conference presentation proposal.

2. Once your conference presentation proposal has been accepted, you may submit your article by clicking the "Add a Paper" button on the right side of your proposal page. You may upload your article anytime between the first and the final submission deadlines. (See dates below)

3. Once your article is received, it is verified against template and submission requirements. If your article satisfies these requirements, your identity and contact details are then removed, and the article is matched to two appropriate referees and sent for review. You can view the status of your article at any time by logging into your CGPublisher account at www. CGPublisher.com.

4. When both referee reports are uploaded, and after the referees' identities have been removed, you will be notified by email and provided with a link to view the reports.

5. If your article has been accepted, you will be asked to accept the Publishing Agreement and submit a final copy of your article. If your paper is accepted with revisions, you will be required to submit a change note with your final submission, explaining how you revised your article in light of the referees' comments. If your article is rejected, you may resubmit it once, with a detailed change note, for review by new referees.

6. Once we have received the final submission of your article, which was accepted or accepted with revisions, our Publishing Department will give your article a final review. This final review will verify that you have complied with the Chicago Manual of Style (16th edition), and will check any edits you have made while considering the feedback of your referees. After this review has been satisfactorily completed, your paper will be typeset and a proof will be sent to you for approval before publication.

7. Individual articles may be published "Web First" with a full citation. Full issues follow at regular, quarterly intervals. All issues are published 4 times per volume (except the annual review, which is published once per volume).

Submission Timeline

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

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

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

Hybrid Open Access

All Common Ground Journals are Hybrid Open Access. Hybrid Open Access is an option increasingly offered by both university presses and well-known commercial publishers.

Hybrid Open Access means some articles are available only to subscribers, while others are made available at no charge to anyone searching the web. Authors pay an additional fee for the open access option. Authors may do this because open access is a requirement of their research-funding agency, or they may do this so non-subscribers can access their article for free.

Common Ground's open access charge is $250 per article–a very reasonable price compared to our hybrid open access competitors and purely open access journals resourced with an author publication fee. Digital articles are normally only available through individual or institutional subscriptions or for purchase at $5 per article. However, if you choose to make your article Open Access, this means anyone on the web may download it for free.

Paying subscribers still receive considerable benefits with access to all articles in the journal, from both current and past volumes, without any restrictions. However, making your paper available at no charge through Open Access increases its visibility, accessibility, potential readership, and citation counts. Open Access articles also generate higher citation counts.

Institutional Open Access

Common Ground is proud to announce an exciting new model of scholarly publishing called Institutional Open Access.

Institutional Open Access allows faculty and graduate students to submit articles to Common Ground journals for unrestricted open access publication. These articles will be freely and publicly available to the whole world through our hybrid open access infrastructure. With Institutional Open Access, instead of the author paying a per-article open access fee, institutions pay a set annual fee that entitles their students and faculty to publish a given number of open access articles each year.

The rights to the articles remain with the subscribing institution. Both the author and the institution can also share the final typeset version of the article in any place they wish, including institutional repositories, personal websites, and privately or publicly accessible course materials. We support the highest Sherpa/Romeo access level—Green.

For more information on how to make your article Open Access, or information on Institutional Open Access, please contact us at support@cgnetworks.org.

International Award for Excellence

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

Award Winner, Volume 9

Andrew Howe, La Sierra University, Riverside, USA

For the Article

"LA's Diamond in the Rough: The Museum of Jurassic Technology," *The International Journal of the Inclusive Museum,* Volume 9, Issue 1,

Abstract

LA's Museum of Jurassic Technology opened its doors in 1989 and a cult following soon developed amongst artists and academics across southern California due in large part to its more subversive qualities. The museum did more than merely introduce visitors to interesting objects and curious bits of minutiae; unique among contemporary museums, the MJT modeled alternative modes of memory and history, both in regards to collective groups and the individuals who populated them. This new model of the museum-going experience was largely predicated upon a startling twist: visitors were exposed to narratives both genuine and fabricated, often presented in adjacent displays and with no indication as to which was which. In blending the fictional with the factual, the museum follows the tradition of 18th century curiosity cabinets, Victorian flea circuses, and turn-of-the-century dime museums, where the patron, in many ways, would play the willing fool. One of the museum's significant accomplishments was that it undermined the reliability of memory while drawing attention to the fact that knowledge is always mediated. This paper will explore these aspects of the visitor experience, and others, to shed light upon this testament to the wonder and joy of acquiring knowledge.

Community Membership and Personal Subscriptions

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

To view articles, go to https://cgscholar.com/bookstore and select the "Sign in" option. An account in CG Scholar has already been made on your behalf; the username/email and password are identical to your CG Publisher account. After logging into your account, you should have free access to download electronic articles in the bookstore. If you need assistance, select the "help" button in the top-right corner, or contact support@cgscholar.com.

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:

- http://onmuseums.com/journal/hybrid-open-access
- Or contact us at subscriptions@cgnetworks.org

Library Recommendations

Download the Library Recommendation form from our website to recommend that your institution subscribe to *The International Journal of the Inclusive Museum*: http://cgnetworks.org/support/recommend-a-subscription-to-your-library.

The Inclusive Museum Book Imprint

Aiming to set new standards in participatory knowledge creation and scholarly publication
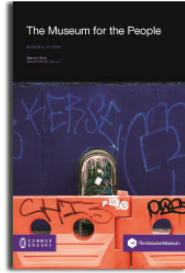
The Inclusive Museum Book Imprint

Call for Books

Common Ground is setting new standards of rigorous academic knowledge creation and scholarly publication. Unlike other publishers, we're not interested in the size of potential markets or competition from other books. We're only interested in the intellectual quality of the work. 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. If it is expansive and has a broad appeal, we want to publish it too, but only if it is of the highest intellectual quality.

We welcome proposals or completed manuscript submissions of:
- Individually and jointly authored books
- Edited collections addressing a clear, intellectually challenging theme
- Collections of articles published in our journals
- Out-of-copyright books, including important books that have gone out of print and classics with new introductions

Book Proposal Guidelines

Books should be between 30,000 and 150,000 words in length. They are published simultaneously in print and electronic formats and are available through Amazon and as Kindle editions. To publish a book, please send us a proposal including:
- Title
- Author(s)/editor(s)
- Draft back-cover blurb
- Author bio note(s)
- Table of contents
- Intended audience and significance of contribution
- Sample chapters or complete manuscript
- Manuscript submission date

Proposals can be submitted by email to books@cgnetworks.org. Please note the book imprint to which you are submitting in the subject line.

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 review 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 an essential part of the publication process.

Common Ground recognizes the important role of reviewers by acknowledging book reviewers as members of the Editorial 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:
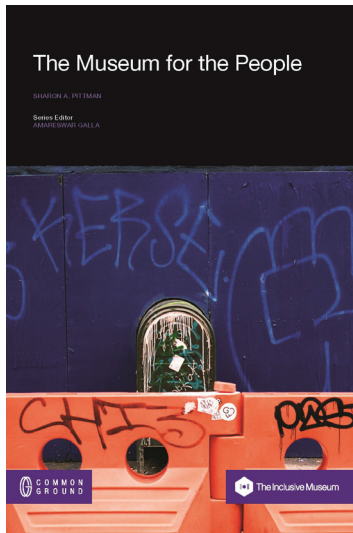- A brief description of your professional credentials
- A list of your areas of interest and expertise
- A copy of your CV with current contact details

If we feel that you are qualified and we require refereeing for manuscripts within your purview, we will contact you.

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.

ISBN—978-1-61229-484-1
135 Pages

Network Website:
onmuseums.com

Bookstore:
onmuseums.cgpublisher.com

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

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

Plenary Speaker Highlights:

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

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

Past Partners

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

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

Barbados Museum, Bridgetown, Barbados (2012)

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

Commonwealth Foundation (2012)

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

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

ICOM (2008–Present)

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

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

Iziko Museums, Cape Town, South Africa (2011)

Museum of Copenhagen, Copenhagen, Denmark (2013)

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

Past Partners

National Gallery of Denmark,
Copenhagen, Denmark (2013)

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

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

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

University of Witwatersrand,
Johannesburg, South Africa (2011)

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

Become a Partner

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

Conference Principles and Features

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

International

This conference travels around the world to provide opportunities for delegates to see and experience different countries and locations. But more importantly, the Inclusive Museum Conference offers a tangible and meaningful opportunity to engage with scholars from a diversity of cultures and perspectives. This year, delegates from over 35 countries are in attendance, offering a unique and unparalleled opportunity to engage directly with colleagues from all corners of the globe.

Interdisciplinary

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

Inclusive

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

Interactive

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

Plenary

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

Garden Conversation

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

Talking Circles

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

Themed Paper Presentations

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

Colloquium

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

Focused Discussion

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

Workshop/Interactive Session

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

Poster Sessions

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

Virtual Lightning Talk

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

Virtual Poster

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

Friday, 15 September

8:00–9:00	Conference Registration Desk Open
9:00–9:30	Conference Opening—Nick Merriman
9:30–10:05	Plenary Session—Esme Ward, Head of Learning and Engagement, Manchester Museum and the Whitworth, University of Manchester, Manchester, UK *"Museums and Civic Imagination"*
10:05–10:40	Plenary Session—Farida Shaheed, Former Special Rapporteur, United Nations
10:40–11:10	Garden Conversation & Coffee Break
11:10–11:55	Talking Circles
11:55–12:05	Transition
12:05–13:45	Parallel Sessions
13:45–14:35	Lunch
14:35–16:15	Parallel Sessions
16:15–16:30	Coffee Break
16:30–18:10	Parallel Sessions
18:10–20:00	Welcome Reception

Saturday, 16 September – Museum Day

Museum Day will begin at **9:00**, with a lecture from the Director of the Manchester Museum, Nick Merriman, entitled "Aiming for the Manchester Museums Partnership Galleries to be Among the Country's Most Culturally Democratic Spaces." Tours of the Whitworth Art Gallery and the People's History Museum will follow. Please see the Registration Desk for more information.

Sunday, 17 September

8:30–9:00	Conference Registration Desk Open
9:00–9:15	Daily Update
9:15–9:50	Plenary Session—Derek Bryce Researcher, Culture and Heritage Marketing, Strathclyde Business School, University of Strathclyde, Glasgow, Scotland *"Diaspora, Authenticity, and the Imagined Past: Museums, Archives, and Ancestral Tourism in Scotland"*
9:50–10:20	Garden Conversation & Coffee Break
10:20–12:00	Parallel Sessions
12:00–12:50	Lunch
12:50–13:35	Parallel Sessions
13:35–13:45	Transition
13:45–15:25	Parallel Sessions
15:25–15:40	Coffee Break
15:40–16:55	Parallel Sessions
16:55–17:10	Transition Break
17:10–18:25	Parallel Sessions
18:25–18:45	Closing Ceremony

Reception

15 September, Friday | Time: Directly following the last session of the day
Location: The Gallery at the Manchester Museum | Cost: Complimentary to all conference delegate

Common Ground Research Networks and the Inclusive Museum Conference will be hosting a welcome reception at the conference venue, the Manchester Museum, just after the last session of the first day. All delegates are welcome to attend and enjoy complimentary light refreshment. This is an excellent opportunity to connect with and get to know your fellow international delegates while looking over the work of your colleagues.

Derek Bryce, Researcher, Culture and Heritage Marketing, Strathclyde Business School, University of Strathclyde, Glasgow, Scotland

Diaspora, Authenticity, and the Imagined Past: Museums, Archives, and Ancestral Tourism in Scotland

Dr. Derek Bryce is a researcher in Culture and Heritage Marketing at Strathclyde Business School, University of Strathclyde, Glasgow. His research interests are in the critical appraisal of the commercialisation of cultural heritage resources. This is expressed principally in his publications examining the politics of 'Western' representation of Islamic culture and destinations, with notable contributions in the journals *Theory, Culture & Society and Environment and Planning A*. He is involved in an on-going project examining the commercialisation of Ottoman cultural heritage in SE Europe, including to its Diaspora in Turkey, and is an external partner in SOAS-University of London's interdisciplinary Centre for Ottoman Studies. His further activity includes exploring the market for 'Ancestral Tourism' within the overseas Scottish Diaspora and its culturally contingent notions of 'authenticity' and the 'imagined past'. He has also published, in the *Journal of Travel Research and Journal of Marketing Management,* on the particularly personalised nature of service delivery by museum curators and archivists across Scotland to this diasporic sector of heritage demand.

Farida Shaheed, Former Special Rapporteur, United Nations

Farida Shaheed is a sociologist and feminist human rights activist. In 2012, she was appointed the first ever United Nations Special Rapporteur in the field of Cultural Rights. She heads the Shirkat Gah women's resource centre in Pakistan. She is well known for her extensive work on gender and class analysis, both in Pakistan and globally. Farida has over 25 years of research and activist experience, using a gender and feminist lens on issues of rural development, labour, culture, religion and the state. She has particularly focused on promoting and protecting cultural rights through policies and projects for marginalised communities, including women, the impoverished, religious and ethnic minorities. Farida is also an expert in international, regional and national negotiations, including within the United Nations and Pakistan. She is the recipient of several national and international human rights awards.

Esme Ward, Head of Learning and Engagement, Manchester Museum and the Whitworth, University of Manchester, Manchester, UK

Museums and Civic Imagination

Esme Ward is Head of Learning and Engagement at Manchester Museum and the Whitworth, at the University of Manchester, where she has led the growth of learning and public programmes to include adult award-winning health and culture, early years and age friendly work. She was one of the core project team who led the transformation programme at the Whitworth. She has taught widely, including MA in Arts Management and Museology for several years. She is also the strategic Culture Lead for Greater Manchester Ageing Hub, working across regional cultural organisations and public health to develop work by, with, and for older people. She was one of the expert authors on the Prime Minister's Champion Group on the Arts Guide to Dementia Friendly Culture and sits on several national and regional education, health and culture boards and networks. She is a Fellow of the RSA and was recently awarded a Clore Cultural Leadership Fellowship 2016-17. As part of her fellowship, she was on secondment to the Heritage Lottery Fund, exploring how to support and catalyse new heritage activity and activism within communities. She is particularly interested in the reach and social purpose of museums and heritage and how to develop a different role for culture in public life.

John Jay Boda

Jay is a multi-disciplinary edu-curator at Florida State University. He's specialized in education, interpretation, and communication, along with evaluation, visitor-centered exhibitions, and transmedia storytelling. Jay is a strong research professional working towards a PhD in the Museum Education and Visitor-Centered Exhibitions (MEX) program. His dissertation centers on reflective judgment and critical thinking. The International Council of Museums committee for University Museum and Collections recently awarded Jay a student grant to conduct research for them. He also holds an MFA in screenwriting and is a retired U.S. Air Force Master Sergeant.

Danielle Carter

Danielle Carter completed two master's research projects: one in narrative and museum education and the other in the use of play in the museum space. She has presented at the Inclusive Museum Conference (2016 & 2017), the MACCH conference (2017), and the Hands On! Conference (2017). Furthermore, her research has been published in *Acta Academiae Artium Veilnensis* (fall 2017) and in the proceedings of the 2017 Narrative and Metaphor in Education conference (forthcoming). Her research continues to focus on the visitor's learning experience in the museum; this proposed research will allow her to continue her work with narrative to understand how visitors construct knowledge in the museum.

Reena Dewan

Reena Dewan is the President of ICOM India, Vice President at Emami Art, India and former Director of the ArtsAcre Museum, India. Ms. Dewan is also an accomplished visual artist who has recently been collaborating with musicians internationally to produce innovative and creative art works. She co-convened the International Conference on Gender Mainstreaming and Cultural Rights in 2016. In November this year, she will play a pivotal role in the 2017 ICOM Annual Conference of the International Committee on Management (INTERCOM) that will be hosted at Emami Art. She has been awarded fellowship of 'ArtThinkSouthAsia' 2017-2018 batch, for an international training program in U.K., to build potential leaders in Art and Museums. She was selected and sent on full grant for ICOM-ITC April 2017 workshop in Beijing, China.

Daniel Johnson

Dan Johnson is a PhD student in Public History at the University of York. He is researching public understandings of nineteenth century punishment in British prison museums. Dan earned his BA in History from Sacramento State University in California before completing his MA in Public History at the University of York in 2015. Dan is a member of the University of York's Institute for the Public Understanding of the Past and is the founder and chair of their monthly postgraduate forum.

Jonathan Kelly

Jonathan is a second-year Museum Studies graduate student with particular interests in sites of conscience, increasing access to and interest in museums, and community museums in underserved areas. Jonathan re-entered academia last fall after 20 years of working in the non-profit world, first as a community organizer on LGBTQ issues and then as a promoter of freedom of access to information in libraries. He has held internships at the National Public Housing Museum and the National Cambodian Heritage Museum and Killing Fields Memorial, both in Chicago, and has presented on audio descriptions for blind and low-vision exhibition attendees.

Kahina Le Louvier

Kahina earned a BA in Art History from Paris VII before boarding on for an Erasmus Mundus masters in cultural identity studies, which brought her to St Andrews, Buenos Aires, and Lisbon. She has now settled in Northumbria University (Newcastle, UK) as a PhD student in information science. Her research explores how social inclusion of refugees and asylum seekers can be further promoted by combining investigations of their information practices and cultural heritage enactments. She is involved in various local community organisations working with refugees. She also presides the University Society for Postgraduate Researchers and recently became a trustee of the Student Union.

Vu Tuan Nguyen

Vu Tuan Nguyen is a PhD candidate at the University of Sydney in museum studies. His forthcoming thesis, "Queering Australian Museums: Management, Collections, Exhibitions and Connections," seeks to develop a theoretically and practically informed approach to museum work that integrates queer histories, identities, and communities at its core.

Mira Thurner

Mira completed a bachelor's of visual arts in Newcastle, Australia, majoring in sculpture. After an honours year, where she was encouraged to use her love of text and narrative, she was given the opportunity to work for a year as a demonstrator lecturer in the Fibre Art Department, now defunct. Further work and studies in education administration, programming and arts management allowed possibilities to follow interests in the web of pedagogy, literature and storytelling, philosophy, music, film, technology and psychology.

Friday, 15 September

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8:00-9:00	**Conference Registration Desk Open**
9:00-9:30	**Conference Opening**
9:30-10:05	**Plenary Session - Esme Ward, Head of Learning and Engagement, Manchester Museum and the Whitworth, University of Manchester, Manchester, UK**
	"Museums and Civic Imagination"
10:05-10:40	**Plenary Session - Farida Shaheed, Former Special Rapporteur, United Nations**
10:40-11:10	**Garden Conversation & Coffee Break**
11:10-11:55	**Talking Circles**
	Room 1 - Visitors Room 2 - Collections Room 3 - Representations
11:55-12:05	**Transition**
12:05-13:45	**Parallel Sessions**
Room 1	**Nontraditional Museums and Partnerships: Negotiating Boundaries**
	"We're Here Because We're Here": Engaging Thirty Million People with First World War Heritage through the Transformative Power of the Arts and Digital Media Claire Eva, *14-18 NOW, London, UK* Jo Hargreaves, *Morris Hargreaves McIntyre, Manchester, UK* *Overview:* This paper explores a project which engaged thirty million people with the heritage of the First World War through a powerful visual arts and theatre collaboration and unprecedented digital engagement. *Theme: Representations*
	Museums without Borders: Dialogue and Nuclear Memory in Los Alamos, Hiroshima, and Nagasaki Dr. Judith Stauber, *Los Alamos History Museum, Los Alamos, USA* *Overview:* The Los Alamos History Museum developed an intercultural partnership to foster dialogue with museums in Hiroshima and Nagasaki about the shared history and cultural legacy of the atomic bomb. *Theme: Representations*
	Open-sky Museums in Chile: Murals, Graffiti, and the Collection of Experiences Prof. Guisela Latorre, *Department of Women's, Gender, and Sexuality Studies, Ohio State University, Columbus, USA* *Overview:* Museos a Cielo Abierto, or open-sky museums, in Chile have actively disrupted colonial visions of the Latin American museum, as these do not represent state-sanctioned visions of national identity. *Theme: Visitors*
	Atomic Museums: A Comparison between the Ukrainian National Chernobyl Museum and the Hiroshima Peace Memorial Museum Dr. Atsuhide Ito, *School of Art, Design, and Fashion, Southampton Solent University, London, UK* *Overview:* This paper analyses texts, architecture, and strategies of the two atomic museums to decipher the role of atomic museums. *Theme: Representations*
Room 2	**Representing Trauma**
	History, Hauntings, and Hybridity: Race and Reimagining Museum Collections in a Context of Historical Trauma Prof. Stephanie Yuhl, *Department of History, College of the Holy Cross, Worcester, USA* *Overview:* This paper analyzes cultural hybridity and racial trauma through an art installation that re-contextualized historic museum collections in Charleston, South Carolina as a means of addressing trauma and social justice. *Theme: Representations*
	Seeing through the Wound: The Poetics and Politics of the Exhibition "Rosa's Wound" Yu-Ting Hsieh, *Graduate Institute of Museum Studies, Taipei National University of Arts, Taipei, Taiwan* *Overview:* This study discusses how art museums display art about historical trauma and how the audience perceives this representation of the past. *Theme: Representations*
	The Museum as Representation: Recovering History, Remembering Trauma Anne Wales, *Arts, Humanities, and Education, University of Derby, Derby, UK* *Overview:* Studying the history of slavery in United Kingdom museum exhibitions, this paper considers the museum as a space of mediation in which the historical performance of trauma is re-enacted. *Theme: Representations*
	Labor Sites Are Like Battlefields: The Historical Narratives and Collective Memory of Workers' Monuments in the Taiwan Construction Industry Yu-ling Ku, *Institution of Cultural Heritage and Arts Innovation Studies, Taipei National University of the Arts, New Taipei City, Taiwan* *Overview:* The set up and display of workers' monuments in the Taiwan construction industry are closely connected with the war from the Japanese colonial time to the Chinese-ruling period after 1945. *Theme: Representations*
Room 3	**Social Inclusion and Engagement**
	Museums as Queer Allies Vu Tuan Nguyen, *Museum Studies, University of Sydney, Sydney, Australia* *Overview:* This paper considers barriers to, and enablers of, further queer inclusion in museums. *Theme: Visitors*
	Gender Perspectives in Museum Education: Critical Gender Discourses Developed by Spanish Museum Educators Sofía Albero Verdú, *Faculty of Human and Social Sciences, Public University of Navarre, Pamplona, Spain* *Overview:* This paper approaches the conceptualization of a gendered perspective by some museum educators working in large and small institutions, such as Museo del Prado, MNACRS, Artium, CA2M, and others. *Theme: Representations*
	Why Should There Be Museums Exclusively for Women Artist? Gender Representation in Museums Gayatri Mathur, *Banasthali University, New Delhi, India* *Overview:* This paper argues why each country should have a museum exclusively for its women artist, addressing facts from museums across the globe. *Theme: Collections*

Friday, 15 September

12:05-13:45	**PARALLEL SESSIONS**
Room 4	**Relating to Visitors**
	Performance, Kinesthetics, and Narrative: The Museum Experience as an Aesthetic Education Dr. Gabriela Maya, *Honors College, University of Houston, Houston, USA* *Overview:* Museums need to work harder to provide context for and sensory engagement with the art. *Theme: Visitors*
	The Integration of the Museum Experience in a Larger Learning Pattern: Using Narrative as an Educational Research Method Danielle Carter, *Tangible Education, Amsterdam, Netherlands* *Overview:* Narrative as research method elucidates the ways in which visitors construct knowledge before, during, and after museum visits, both on an individual level as well as on a group level. *Theme: Visitors*
	Art Classroom in Art Museum: How Does the Museum of Contemporary Art Taipei Plant Seeds of Art in Children's Hearts? Ting Chun Yeh, *Department of Museum Studies, College of Culture Resources, Taipei National University of Arts, Museum of Contemporary Art Taipei, Taipei, Taiwan* *Overview:* This paper shares the practical experience of how the Museum of Contemporary Art in Taipei, Taiwan takes action to promote a regular children's art education program aside from exhibition. *Theme: Visitors*
	Towards a More Inclusive Museum Practice: The Case of the Museum of European and Mediterranean Civilizations Dr. Bahar Aykan, *Department of Sociology, Faculty of Arts and Sciences, Marmara University, Istanbul, Turkey* *Overview:* This paper explores the efforts by Marseille's Museum of European and Mediterranean Civilizations to improve its visitor diversity as part of its mission to promote a more inclusive museum. *Theme: Visitors*
Room 5	**Colloquium**
	Immigrant and Refugee Communities in Museums: Active Engagement through Collaborations, Creativity, and Empowerment Marianna Pegno, *Education Department, Tucson Museum of Art, Tucson, USA* Marge Pellegrino, *Owl & Panther, A Project of The Hopi Foundation, Tucson, USA* Patricia Lannes, *CALTA21, New York City, USA* Cecilia Garibay, *Garibay Group, New York, USA* *Overview:* This colloquium explores inclusion, community, and trust by discussing how museums are engaging with immigrant and refugee audiences while imagining new ways of visitor-centered engagement. *Theme: Visitors*
13:45-14:35	**LUNCH**
14:35-16:15	**PARALLEL SESSIONS**
Room 1	**Museum Responses to Migration and Diaspora**
	World in the East End: Museums and Migration in East London, UK Eithne Rosalinde Nightingale, *School of Geography, Queen Mary University of London, V&A Museum of Childhood, London, UK* Emma Winch, *Hackney Museum, London, UK* Teresa Hare Duke, *V&A Museum of Childhood, London, UK* *Overview:* V&A Museum of Childhood and Hackney Museum are situated in East London where migrants have settled for centuries. How have these museums responded to this rich history and contemporary reality? *Theme: 2017 Special Theme: Diaspora, Integration and Museums*
	Museums for Values: How Museums Can Work to "Serve Society and Its Development" Katarzyna Baranska, *Institute of Culture, Jagiellonian University, Krakow, Poland* *Overview:* This paper discusses Polish museums dealing with the Roma community, highlighting activities that museums can take to create a common horizon in contemporary diverse societies. *Theme: 2017 Special Theme: Diaspora, Integration and Museums*
	Diasporic Berlin: Collaborative Curating between In- and Out-reach Dr. Susan Kamel, *Museum Management and Communication, University of Applied Sciences Berlin, Berlin, Germany* Prof. Iman Attia, *Alice Salomon Hochschule University of Applied Sciences, Berlin, Germany* Olga Gerstenberger, *Alice Salomon Fachhochschule University of Applied Sciences, Berlin, Germany* Iris Rajanayagam, *Alice Salomon Fachhochschule University of Applied Sciences, Berlin, Germany* Artur Gerke, *University of Applied Sciences for Technology and Economics, Berlin, Germany* Diane Izabiliza, *Alice Salomon Hochschule University of Applied Sciences for Social Work, Berlin, Germany* *Overview:* What can museums learn from social work and diasporic communities? The project "Border Control! Living without papers past and present" puts the process of exhibition development into focus. *Theme: 2017 Special Theme: Diaspora, Integration and Museums*
	The Native American Diaspora: From the Classroom to the Museum Abdulrahman Albannaa, *University of Minnesota, Minneapolis, USA* *Overview:* This study discusses the lack of Native American's presence within the United States' formal education and how museums have succeeded in addressing such sensitive topic including their diaspora. *Theme: Representations*

FRIDAY, 15 SEPTEMBER

14:35-16:15	**PARALLEL SESSIONS**
Room 2	**Social Inclusion and Participation**

Participation in the Van Gogh Museum: A Balancing Act
Ann Blokland, *Department of Education and Interpretation, Van Gogh Museum, Amsterdam, Netherlands*
Overview: With 1.7 million visitors a year, the Van Gogh Museum faces complex challenges in creating an inclusive space. Two very different examples of visitor participation will illustrate this balancing act.
Theme: Visitors

Collaboration and Co-curation: Creating Agents of Change
Ros Croker, *Learning and Interpretation, Collections and Public Engagement, National Maritime Museum, Royal Museums Greenwich, London, UK*
Overview: The National Maritime Museum will share learning from the Endeavour Galleries Project on how visitors are becoming participants and agents of change through co-curation, co-research, and collaboration.
Theme: Visitors

A Multi-sensory Approach to Inclusion: Progress and Limits
Agnes Chevallier, *Tactile Studio, Leicester, UK*
Overview: Design for All is growing in the museum sector. It breaks down barriers and democratizes visitors' experience. It changes our engagement with art and culture.
Theme: Visitors

"Tasty and Smelly" at Tate Modern: Multisensory Engagement in the Art Gallery
Dr. Peter Ride, *Faculty of Social Sciences and Humanities, University of Westminster, London, UK*
Overview: "Tasty and Smelly" was a public-participation project that enabled museum visitors to play, eat, drink, and smell, making associations between taste, smell, and the art in Tate Exchange.
Theme: Visitors

Room 3	**Collection Dynamics and Challenges**

Orphan Antiquities to University Museums: A Proposal
Dr. Elizabeth Marlowe, *Humanities Division, Colgate University, Hamilton, USA*
Overview: Owners of unprovenanced antiquities should be allowed to donate them to university museums, with no tax benefit. The museum will present the works' ownership history and the consequences of looting.
Theme: Collections

Collecting with the Asaro: Inclusion, Consultation, Production, and Performance of the Australian Museum's Holosa Masks Collection from the Asaro People, Eastern Highlands, Papua New Guinea
Yvonne Carrillo-Huffman, *Public Programs, Exhibitions, and Collections, Australian Museum, Sydney, Australia*
Overview: What are the processes involved in the planning, consultation, and inclusion of indigenous makers in the commission, production, selection, and documentation of artworks?
Theme: Collections

Living Experiences of a Bygone Age: The Cloisters as a Modern Site of Medieval Art
Susanne Chadbourne, *Faculty of Arts, University of Melbourne, Melbourne, Australia*
Overview: This paper explores the effect the trans-Atlantic diaspora and decontextualisation of medieval architecture had on the aesthetic of American museums in the 1920s and 1930s.
Theme: Collections

Makarrata: A Model for Reconciliation between Museums and Indigenous People
Lindy Allen, *Museum Victoria, Melbourne, Australia*
Overview: This paper discusses the Makarrata, a four-day forum at Milingimbi in August 2016 that brought together representatives from twenty museums worldwide with the people of Milingimbi.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Room 4	**Workshops**

Art for the Anxious: Wayfinding for Audience Self-engagement in the Public Gallery
Mira Thurner, *School of Art, College of Design and Social Context, Royal Melbourne Institute of Technology, Melbourne, Australia*
Overview: This workshop explores the potential for deeper adult engagement and participation in public exhibitions highlighting the move from visitor to active participant and meaning maker.
Theme: Visitors

Finding Alberta: Using Locative Media to Reveal Black Lives in Danish Colonial Archives
Dr. Maria Engberg, *Department of Computer Science and Media Technology, Faculty of Technology and Society, Malmö University, Malmö, Sweden*
Dr. Temi Odumosu, *Faculty of Culture and Society, School of Arts and Communication, Malmö University, Malmö, Sweden*
Prof. Susan Kozel, *Faculty of Culture and Society, School of Arts and Communication, Malmö University, Malmö, Sweden*
Overview: This workshop focuses on techniques and design practices for geo-located augmented reality experience, focusing on challenging colonial material, to open up new experiences of archival cultural heritage material.
Theme: Representations

Room 5	**Colloquium**

?Ike Ulana a Laulaha: Weaving Relationships for Diaspora of Hawaiian Cultural Knowledge
Dr. Lia O'Neill M.A. Keawe, *Kamakakūokalani Center for Hawaiian Studies, Hawai?inuiākea School of Hawaiian Knowledge, University of Hawai?i at Mānoa, Honolulu, USA*
Dr. Ron Kekeha Solis, *Kawaihuelani Center for Hawaiian Language, Hawai?inuiākea School of Hawaiian Knowledge, University of Hawai?i at Mānoa, Honolulu, USA*
Dr. Annette Ku?uipolani Kanahele Wong, *Kawaihuelani Center for Hawaiian Language, Hawai?inuiākea School of Hawaiian Knowledge, University of Hawai?i at Mānoa, Honolulu, USA*
Dr. C. Kurt Dewhurst, *Office of Outreach, Department of English, Michigan State University Museum, East Lansing, USA*
Dr. Marsha L. MacDowell, *Department of Art, Art History, and Design, Michigan State University Museum, East Lansing, USA*
Overview: This colloquium discusses an initiative to build collaborative relationships between the University of Hawai?i, Bishop Museum, and Michigan State University Museum, sharing intangible cultural heritage for preservation, revitalization, and education.
Theme: Visitors

16:15-16:30	**COFFEE BREAK**

Friday, 15 September

16:30-18:10	PARALLEL SESSIONS
Room 1	**Integration of Migrants and Diaspora Communities into Museums and Collections**

Restoring a Vietnamese Refugee Boat Called "Freedom" at the Australian National Maritime Museum
Kim Tao, *Australian National Maritime Museum, Sydney, Australia*
Overview: This paper discusses the Australian National Maritime Museum's landmark twenty-year program to research, restore, and interpret the Vietnamese refugee boat that carried the Lu family to Australia in 1977.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Punjabi Canadian Legacy Project: Community Action Research and Practice
Dr. Tzu-I Chung, *Collections, Knowledge and Engagement, Royal British Columbia Museum, Victoria, Canada*
Satwinder Bains, *South Asian Studies Institute, College of Arts, University of the Fraser Valley, Abbotsford, Canada*
Overview: This research explores a community-based legacy project's processes to develop and implement a provincial model for heritage practices through cross-cultural and cross-sectoral collaborations and community engagement.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Emancipating (or Not) Communities through Their Engagement in Museum Activities: The Very Different Role of Two Museums in Rio de Janeiro
Cassia Rodrigues Silva, *Graduate Program in Architecture and Urban Planning, Federal Fluminense University, Rio de Janeiro, Brazil*
Prof. Lucia Capanema-Alvares, *Graduate Program in Architecture and Urban Planning, Federal Fluminense Univesrity, Rio de Janeiro, Brazil*
Overview: This paper explores how social museology affiliated institutions engage poor and forced eviction communities and visitors both in their processes and in their educational and social ends through emancipatory initiatives.
Theme: Visitors

In Their Voices: Collaborative Exhibition Development with People Who Have Sought Asylum
Maggie Watson, *Exhibitions Department, Museums Victoria, Melbourne, Australia*
Lauren Ellis, *Immigration Museum, Exhibitions Department, Museums Victoria, Melbourne, Australia*
Overview: This paper discusses the collaborative development process and ethical framework of the exhibition "They Cannot Take the Sky: Stories From Detention" at the Immigration Museum, Melbourne.
Theme: Representations

Room 2	**Expanding Museum Influence and Purpose**

Touch, Listen, and Recollect: A Study on Museum Educational Programs for Older Adults Living with Dementia
Prof. Chiali Chen, *Graduate Institute of Museum Studies, Taipei National University of the Arts, Taipei, Taiwan*
Overview: This paper explores how the museum engages older adults living with dementia by visitor studies. It finds that old songs, sweets, and objects are powerful stimuli triggering recollections and interactions.
Theme: Visitors

Healing in the Museum
Hamish Robertson, *Faculty of Medicine, University of New South Wales, Concord, Australia*
Overview: Museum attendances are growing and diversifying. This paper focuses on museums as places of healing for a variety of visitor groups, including people with dementia, mental illness, and disability.
Theme: Visitors

The Effects of a Graphic Organizing Strategy on the Opportunity of Children with Learning Problems to Benefit from Museum Visits: The Potential of Story Maps
Marko Sperling, *Department of Special Education and Rehabilitation, University of Cologne, Cologne, Germany*
Matthias Grünke, *Department of Special Education and Rehabilitation, University of Cologne, Cologne, Germany*
Christin Coeppicus, *Department of Special Education and Rehabilitation, University of Cologne, Cologne, Germany*
Overview: We taught twenty fifth graders with severe learning problems how to use story maps in order to remember key information presented in a natural history museum.
Theme: Visitors

Enhancing Interpretation in Museums Using Interactive Approaches: A Case Study of the Mahmoud Mokhtar Museum in Cairo
Eng. Khalid Ghaith, *Faculty of Engineering, Department of Architectural Engineering, Cairo University, Cairo, Egypt*
Overview: This research hypothesizes that using interactive approaches can significantly enhance interpretation in museums. A case study of the Mahmoud Mokhtar Museum is comprehensively discussed and supported with graphical visualizations.
Theme: Visitors

Room 3	**Cultural Heritage Preservation**

Collaborative Teamwork in Flemish Heritage Education: Multiperspectivity at Its Best
Paul Janssenswillen, *School of Education, Faculty of Social Sciences, University of Antwerp, Antwerp, Belgium*
Overview: The project "Many-voiced Heritage. Multiperspectivity in Heritage Education" (2015-2018) stimulates a sustainable cooperation between formal education and institutions of heritage education in collaborative design teams.
Theme: Representations

Architectonics Design of Nu Art Museum at Bandung
Dr. Yuke Ardhiati, *Architecture Department, Pancasila University, Jakarta, Indonesia*
Overview: This paper reveals the architectonic design of the Nu Art Museum by exploring Nyoman Nuarta's mentalité as sculptor and the museum's owner.
Theme: Representations

The Inclusion of Dark Heritage in the Posavje Region in Slovenia in Dark Tourism
Dr. Lea Kuznik, *Faculty of Tourism, University of Maribor, Brezice, Slovenia*
Overview: Dark heritage in the small Slovenian towns of Brežice and Krško in the Posavje region with many scary and cruel stories and legends can be efficiently included into dark tourism.
Theme: Visitors

The Seokdang Museum of Dong-A University: A Change from Viewing to Experience
Han Seong Kong, *Dong-A University, Busan, South Korea*
Overview: This paper delivers a a historical story of the Seokdang Museum of Dong-A University from the nineteenth to twenty-first century, highlighting how the museum remains popular and useful.
Theme: Collections

Friday, 15 September

16:30–18:10	**PARALLEL SESSIONS**
Room 4	**Workshops**
	Philosophy in Museums: Crafting Tools for Diversity in Meaning Making Jenny Anghelikie Papasotiriou, *Heritage Services, Office of Public Works, Dublin Castle, Dublin, Ireland* *Overview:* Museum objects are generators of meaning and generators of questions. In this action-based workshop participants will make their own analytical tools to explore the interdependency of objects, concepts, and actions. *Theme: Representations* **Making Museums "Unforgettable"** Anouk Heesbeen, *Education Department, Stedelijk Museum Amsterdam, Amsterdam, Netherlands* *Overview:* Interested in developing a programme for people with dementia? Receive practical tools and theoretical guidelines, based on scientific research on the impact of the "Unforgettable" program in ten Dutch museums. *Theme: Visitors*
Room 5	**Colloquium**
	Systems Thinking in Museums: Theory and Practice Dr. Yuha Jung, *College of Fine Arts, University of Kentucky, Lexington, USA* Dr. Ann Rowson Love, *Department of Art Education, Florida State University, Tallahassee, USA* Pat Villeneuve, *Department of Art Education, Florida State University, Tallahassee, USA* Neville Vakharia, *Arts Administration Program, Drexel University, Philadelphia, USA* Tom Duncan, *School of Museum Studies, University of Leicester, Leicester, UK* *Overview:* This colloquium is organized around systems thinking and its practical applicability. Four groups of authors will discuss best museum practices to demonstrate how systems thinking works in real museum settings. *Theme: Visitors*
18:10–18:20	**END OF SESSIONS**

Saturday, 16 September

9:00-17:00	**Museum Day**

Sunday, 17 September

	Sunday, 17 September
8:30-9:00	**Conference Registration Desk Open**
9:00-9:15	**Daily Update**
9:15-9:50	**Plenary Session - Derek Bryce Researcher, Culture and Heritage Marketing, Strathclyde Business School, University of Strathclyde, Glasgow, Scotland**
	"Diaspora, Authenticity, and the Imagined Past: Museums, Archives, and Ancestral Tourism in Scotland"
9:50-10:20	**Garden Conversation & Coffee Break**
10:20-12:00	**Parallel Sessions**

Room 1 — Dynamics of Museum Representations of Diaspora

Everything Is Political: Language and Museum Representations of Migration
Prof. Amy K. Levin, *DeKalb, USA*
Overview: When museums represent migration, diasporas, and refugees, dilemmas related to language and naming inevitably arise. Using case studies, I will discuss the complexities of the issues and recommend solutions.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

The Estonian National Museum and Estonian Diaspora in the Twenty-first Century
Marleen Metslaid, *Department of Research, Estonian National Museum, Tartu, Estonia*
Overview: This paper analyses how the experiences of Estonians living abroad are represented in the transformed Estonian National Museum, which opened its grandiose building in 2016.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

City Museum as a Place of Memory for All? The Representation of Minorities in City Museums
Sercan Eklemezler, *Anadolu University, Bursa, Turkey*
Overview: My study questions whether Jewish visitors to city museums feel themselves to be a part of the city after their visit, highlighting the Bursa City Museum in Turkey.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Heritage Is Dead. Long Live Heritage!
Dr. Anna Catalani, *School of Design, University of Lincoln, Lincoln, UK*
Overview: This paper explores the role that cultural memory plays in supporting the recreation, redefinition, and representation of the heritage of forced migration, through online exhibitions and galleries.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Room 2 — Museum Theory and Practice

A Museum Ecology: The Spaces and Relations between Families, Literacies, and Objects
Helen Whitty, *University of Technology Sydney, Tasmania, Australia*
Overview: Literacy is a not simply a skill set carried through museum doors and judged as useful or inadequate. Different literacies can dynamically arise within assemblages of people, ideas, and objects.
Theme: Representations

The Museum as Unreliable Narrator: Some Thoughts on Nick Carraway
Jeanne Goswami, *Education and Interpretation, Peabody Essex Museum, Salem, USA*
Overview: This paper explores how the literary device of the unreliable narrator could be adapted as a model in museum interpretation, specifically in the way its rhetorical logic empowers audiences.
Theme: Representations

Interventionist Curating through Critical Participation: Cross-connecting Museums and Universities
Dr. Annette Loeseke, *Museum Studies, New York University Berlin, Berlin, Germany*
Overview: This paper explores the critical potential of interventionist participatory formats and activities that challenge the canonical presentation of collections while at the same time engages with international, intercultural students/visitors.
Theme: Collections

Understanding Visitor Engagement with Contemporary Art in Heritages Sites: The Methodological and Theoretical Challenges of "Knowing"
Joanne Williams, *Centre for Critical Studies in Museum, Galleries, and Heritage, University of Leeds, Leeds, UK*
Overview: Situated in the context of evaluation practices, an "instrumentalized aesthetic experience" will be explored through "ways of knowing" which resist enforcing a separation of experience and our understanding of it.
Theme: Representations

Room 3 — Collections, Conservation, and Changes

Museums, Collections, and National Antiquities: Primeval Ideas about Heritage in the Andean Region at the Beginning of the Twentieth Century
Dr. María Elena Bedoya, *School of History, Catholic Pontifical University of Ecuador, Quito, Ecuador*
Overview: I explore the history of collections and museums and the basic notion of heritage at the beginning of the twentieth century.
Theme: Collections

Curating Women at the African Museum of Lyon
Abigail Celis, *Department of French, African Studies, Museum Studies, University of Michigan--Ann Arbor, Ann Arbor, USA*
Overview: This paper examines how the Musée africain de Lyon attempts to curate new meanings and purposes for a local audience out of its ethnographic collections and displays.
Theme: Collections

Virtualizing Conservation: Reflections on Conservation Theory
Dr. Eleni Kotoula, *Division of Archaeology and Anthropology, School of Forensic and Applied Sciences, University of Central Lancashire, Preston, UK*
Overview: This paper addresses to what extent computer applications contribute to museum conservation objectives, defined as the balance of preservation, investigation, and display.
Theme: Collections

Dialogue on the Modern Greek Museum: Trends, Actions, Perspectives
Dr. Maria Vigli, *Technological Educational Institute of Western Greece, Pyrgos, Greece*
Overview: Greek museums in the current international socio-political affairs reflect a reality recognizing the importance of redefining the relationship of the museum with different socio-political, museological, and epistemological parameters.
Theme: Collections

SUNDAY, 17 SEPTEMBER

10:20-12:00	**PARALLEL SESSIONS**
Room 4	**Addressing Diversity and Inclusion**

The Unfamiliar Place: Latinx Communities and the Museum
Maria Paula Garcia Mosquera, *Public Humanities, Brown University, Providence, USA*
Overview: This paper introduces the project "Look At Art. Get Paid" and explores how diversity creates a difficult undertaking for museums seeking to include the Latinx community in the United States.
Theme: Visitors

Toward a Socially Inclusive Museum: A Case Study of Museé de l'Homme in Paris
Pin-Hua Chou, *Graduate Institute of Museum Studies, Taipei National University of the Arts, Taipei, Taiwan*
Overview: This research explores how the temporary exhibition "Nous et les autres, des préjugés au racisme" in Museé de l'Homme reinforces the museum's inclusive role.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

A Nuanced Approach to Serving Veterans
Sarah Jesse, *Education, Los Angeles County Museum of Art, Los Angeles, USA*
Overview: The military veteran experience is far from universal. This paper discusses the Los Angeles County Museum of Art's approach to serving veterans in a way that recognizes diversity of experience.
Theme: Visitors

Urban and Rural Museum Partnership: Student Exchange and Empowerment
Dr. Regina Faden, *Historic St. Mary's City, St. Mary's City, USA*
Overview: Two museum partners have created an enrichment program where underserved rural and inner city high school students travel outside of their local neighborhoods to visit museums and college campuses.
Theme: Visitors

Room 5	**Museums, Meaning Making, and Politics**

Museums' Responses to Changes in the Diverse Current Environments in Which They Live and Hope to Survive
Dr. Robert West, *Informal Learning Experiences, Denver, USA*
Overview: This study reports current outcomes of ongoing surveys of international museum directors to analyze the varied responses and challenges provoked by the political, economic, cultural, and technological circumstances of 2017.
Theme: Collections

Curatorial Bricolage: An Introduction to Contemporary Museum Meaning Making Practices
Dr. Sofia Mali, *School of the Arts, English, and Drama, Loughborough Unversity, Loughborough, UK*
Overview: The explanation of curatorial bricolage provides a cultural account of the making of exhibitionary meaning and enables an understanding of museums' identity making practices and their relation to national politics.
Theme: Representations

Dance with the Dancing Shiva: The Gallery of a Window of an Antique Shop?
Yin Cheng Jin, *School of English, Media Studies, and Art History, University of Queensland, Richmond, Australia*
Overview: This study proposes a "peek body" as a source of expertise for education and coordination of galleries' acquisitions and displays to address the growing public concern over authenticity.
Theme: Collections

12:00-12:50	**LUNCH**
12:50-13:35	**PARALLEL SESSIONS**
Room 1	**Workshop**

Social Justice as Participatory Practice in the Twenty-first Century Museum
Kayleigh Bryant-Greenwell, *National Museum of African American History and Culture, Washington, USA*
Deirdre Cross, *Public Programs Unit, National Museum of African American History and Culture, Washington, USA*
Overview: This workshop draws from the National Museum of African American History and Culture's public program case studies where audiences participate in a structured activity on race and social justice issues.
Theme: Visitors

Room 2	**Focused Discussion**

Museum Ambassador: Student Workers as Audience Engagement Agents
Kathryn Medill, *Arizona State University, Tempe, USA*
Overview: This discussion examines how the relationships between two museum stakeholders groups (student workers and museum staff) impacts perceived and actual visitor participation.
Theme: Visitors

Bothersome Bodies: Exploring Absence and Social Change through Dialogue in Living History Museums
Mary Pinkoski, *Education Policy Studies, Faculty of Education, University of Alberta, Edmonton, Canada*
Overview: Exploring instances of absent narratives in living history museums, I question whether interpretive dialogue makes present absent narratives and how this lends itself to the potential for social change.
Theme: Representations

The Museum: A Framework for Social Equality
Clare Wright, *Wright & Wright Architects, London, UK*
Naila Yousuf, *Wright & Wright Architects, London, UK*
Sonia Solicari, *Geffrye Museum of the Home, London, UK*
Overview: This discussion examines "the museum" as a civic center where social barriers are dismantled, allowing different cultures to mix safely and the intangible aspects of heritage celebrated through museum collections.
Theme: Visitors

A Critical Conversation on Social Justice in Museum Culture
Jaimeson Daley, *Philadelphia, USA*
Dr. Lillian Lewis, *Department of Art, Youngstown State University, Youngstown, USA*
Overview: This focused discussion explores concerns over institutionalized racism and the museum's ability and responsibility to correct oppressive practices in exhibition, education, and hiring.
Theme: Visitors

SUNDAY, 17 SEPTEMBER

12:50-13:35	PARALLEL SESSIONS
Room 3	Posters

Constituent Language: The Co-production of Written Interpretation in Cultural Institutions
Emma Curd, *School of Art and Design, Liverpool John Moores University, Liverpool, UK*
Overview: This study reports the findings of a qualitative research study undertaken at Tate Exchange in Liverpool concerning the inclusion and contribution of constituent groups to written interpretation in permanent collections.
Theme: Visitors

Cultural Heritage, Information Literacy, and Migration: How Can Local Cultural Institutions Foster Migrants' Social Inclusion?
Kahina Le Louvier, *Department of Data and Information Science, Northumbria University, Newcastle, UK*
Overview: This poster showcases a participatory action research project investigating how Newcastle libraries, archives, and museums can contribute to the social inclusion of migrants, combining cultural heritage and information literacy.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Interdependence of Education and Conservation: "The Museum Goes to School" at the MAXXI Museum, Rome
Flavia Parisi, *Department of Conservation and Restoration of Cultural Property, Polytechnic University of Valencia, Rome, Italy*
Prof. Rosario Pacheco Llamas, *Department of Conservation and Restoration of Cultural Property, Polytechnic University of Valencia, Valencia, Spain*
Overview: Can educational activities be considered part of a conservation process for contemporary artworks? The project "The Museum Goes to School" offers a stimulating platform to reply to this question.
Theme: Visitors

Co-creating a Sustainable School Museum in Nivín: A Case Study of Education, Preservation, and Cultural Identity on Perú's North Coast
Elizabeth Katherine Cruzado, *Department of Geography and Anthropology, Louisiana State University, Baton Rouge, USA*
Overview: The Maria Parado de Bellido School has created a museum and curriculum to preserve adjacent archaeological sites and promote the cultural identity of the residents of Nivín, Peru.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Towards the Future? Inclusive Nature Museum Display
Sarike van Slooten, *School of Leisure and Tourism Studies, Stenden University of Applied Sciences, Leeuwarden, Netherlands*
Overview: This study explores the meaning-making of museum exhibitions in the Tropenmuseum and the Rijksmuseum, in the Netherlands. Ultimately, the inclusive nature of these exhibitions will be under analysis.
Theme: Representations

Archive Digitization in an Artist Historic Home and Studio: The Albin Polasek Museum and Sculpture Gardens
Elizabeth Tammaro, *University of Central Florida, Winter Springs, USA*
Overview: This project analyzes archive digitization through a case study of the Albin Polasek Museum and Sculpture Gardens, a Historic Home and Artist Studio.
Theme: Collections

Inclusive Heritage in the Coastal Tourist Areas of the Canary Islands, Spain: New Research on the Inclusive Interpretation of Outdoor Heritage
Sara B. Santana Santana, *Oceanography and Global Change Institute, University of Las Palmas de Gran Canaria, Telde, Spain*
Prof. Emma Pérez-Chacón Espino, *Department of Geography, University of Las Palmas de Gran Canaria, Las Palmas de Gran Canaria, Spain*
Manuel Ramírez Sánchez, *Institute of Analysis and Textual Applications, University of Las Palmas de Gran Canaria, Las Palmas de Gran Canaria, Spain*
Overview: This study introduces the interpretation of outdoor heritage for people with disabilities. The place chosen is the coastal tourist areas of the Canary Islands, Spain.
Theme: Visitors

Artful Allyship: Fostering LGBT Inclusion at the Chrysler Museum of Art
Clare Donnelly, *Department of Art and Art History, University of Texas at Austin, Austin, USA*
Overview: Discover how an art museum in the United States engages its local LGBT community and creates an inclusive environment for diverse visitors through targeted programming, outreach, and training initiatives.
Theme: Visitors

The Role of the Museum to Reduce Environmental and Health Risks in Older Adults
Dr. Carmen Sánchez-Mora, *Science Communication Education, National Autonomous University of Mexico, Mexico City, Mexico*
Overview: Museums are ideal settings for informal education on health and environmental risks in a rapidly aging population facing the effects of a changing global environment. Some Mexican experiences are discussed.
Theme: Visitors

Sticking Around: Over Fifty Years of Migration to Ghent
Marieke Vangheluwe, *Ghent City Museum, Ghent, Belgium*
Overview: This exhibition, taking place in the city, was organized by STAM - Ghent City Museum in 2014 and focused on several lieux de memoire of migration to Ghent.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

A Museum-School Partnership Looking for Inclusiveness: The Museum of Contemporary Art of Crete and Its Neighborhood Primary School
Sofia Trouli, *Educational Department, Museum of Contemporary Art of Crete, Rethymno, Greece*
Maria Marangou, *Museum of Contemporary Art of Crete, Rethymno, Greece*
Costas Christidis, *Educational Department, Museum of Contemporary Art of Crete, Rethymno, Greece*
Overview: The Museum of Contemporary Art of Crete is trying to be more inclusive, especially through their educational activities which raise awareness about refugees and migrants and its partnerships.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

The Documentation of Heritage Information Management: Intangible Cultural Heritage Collection
Mazlina Pati Khan, *Faculty of Information Management, Universiti Teknologi MARA, Shah Alam, Malaysia*
Dr. Andika Aziz, *Faculty of Technology Creative and Heritage, Universiti Malaysia Kelantan, Bachok, Malaysia*
Dr. Khairul Azhar Mat Daud, *Faculty of Technology Creative and Heritage, Universiti Malaysia Kelantan, Bachok, Malaysia*
Overview: This study explores the documentation strategies that have been done by a cultural heritage institution in preserving and sustaining an intangible cultural heritage collection.
Theme: Collections

Sociomuseology and Decarceration: The Unnamed North Lawndale Community Museum
Chelsea Ridley, *Museum and Exhibition Studies, University of Illinois, Chicago, Chicago, USA*
Jonathan Kelley, *Museum and Exhibition Studies, University of Illinois, Chicago, Chicago, USA*
Overview: People who experienced incarceration have a shared cultural experience that is often overlooked. Sharing that experience along with supporting each other is the main focus of our new community museum.
Theme: Visitors

SUNDAY, 17 SEPTEMBER

12:50-13:35	**PARALLEL SESSIONS**
	Visitor Engagement for Individuals with Dementia and Their Caregivers: Good Practices from Tuscany, Italy Francesca Pandolfi, *World Heritage Studies, Brandenburgische Technische Universität Cottbus-Senftenberg, Cottbus, Germany* *Overview:* This research investigates the effects of educational programs for individuals with dementia and their caregivers in cultural institutions, by presenting case studies from Tuscany, Italy. *Theme: Visitors*
Room 4	**Virtual Lightning Talks**
	The Dialogical Museum: Authority and Answerability in a Multicultural World Dr. Conny Bogaard, *Institute for Doctoral Studies in the Visual Arts, Garden City, USA* *Overview:* Drawing from Bakhtin's concept of dialogue this paper promotes the recovery of the museum's authorial voice thereby restoring faith in the museum's potential to further dialogue in a multicultural world. *Theme: Visitors*
	From Curator to Facilitator: A Case Study in LGBTIQ Community Participation in Regional Australia Samantha Leah, *Museum of the Riverina, Wagga Wagga, Australia* Dr. Jessie Lymn, *School of Information Studies, Charles Sturt University, Wagga Wagga, Australia* *Overview:* Exhibiting alternative histories requires drawing on alternative methods of consultation, engagement, and participation. Museums must engage with LGBTIQ communities in meaningful ways and seek collaboration, not just input. *Theme: Visitors*
	Crow 360°: Including Rural Schools in the Museum Experience Carolyn Armbruster, *Crow Collection of Asian Art, Dallas, USA* Anne Kindseth, *Crow Collection of Asian Art, Dallas, USA* Brittany Taylor, *College of Visual Arts and Design, University of North Texas, Denton, USA* *Overview:* The 360° Museum Tour brings the museum to the classroom to alleviate obstacles such as cost, time, and distance which can hinder schools in planning field trips. *Theme: Representations*
	Museums as Spaces of Intercultural Dialogue: A Case Study from Greece Dr. Niki Nikonanou, *Museum Education and Research Laboratory, Department of Early Childhood Education, University of Thessaly, Thessaloniki, Greece* Maria Kokorotskou, *Educational Department, Thessaloniki Museum of Photography, Thessaloniki, Greece* Katerina Paraskeva, *Educational Department, Greek State Museum of Contemporary Art, Thessaloniki, Greece* Evi Papavergou, *Educational Department, Greek State Museum of Contemporary Art, Thessaloniki, Greece* *Overview:* In order to respond to the social challenge of the current refugee crisis two museums in Greece collaborated in developing educational activities for both refugees and locals. *Theme: Visitors*
	The Accessibility Strategy of the Prado Museum and Complutense University's Collections and Museums Dr. Irene González Hernando, *Complutense University of Madrid, Madrid, Spain* Tamara Bueno Doral, *Complutense University of Madrid, Madrid, Spain* Rosaura Navajas Seco, *Complutense University of Madrid, Madrid, Spain* Ángel Pazos López, *Complutense University of Madrid, Madrid, Spain* *Overview:* This paper compares the accessibility strategy of Prado Museum and the Complutense University collections and museums. *Theme: Visitors*
	Conceptualizing an Exhibition on Migration: Film as an Inclusive Ethnography Dr. Inês Lourenço, *Centre for Research in Anthropology, Science and Technology Foundation, University Institute of Lisbon, Lisbon, Portugal* *Overview:* This paper focuses on the process of collecting information for an exhibition on diasporas of Indian origin in Portugal, giving voice to the agents of immigrant and portable heritage´s processes. *Theme: 2017 Special Theme: Diaspora, Integration and Museums*
	Disability Access in the Museum: Designing Best Practices, Policy Recommendations, and Guidelines Dr Vassilis Argyropoulos, *Special Education Department, University of Thessaly, Volos, Greece* Dr. Charikleia Kanari, *Department of Special Education, University of Thessaly, Volos, Greece* Sofia Chamonikolaou, *Department of Special Education, University of Thessaly, Volos, Greece* Pelagia Papanikolaou, *Law School, National and Kapodistrian University of Athens, Athens, Greece* *Overview:* This paper discusses implementing methods to support museums in developing various practices in order to enhance the access and inclusion of people with visual disabilities into their context and content. *Theme: Visitors*
Room 5	**Workshop**
	Navigating Museum Collection Collaborations with Indigenous Communities Dr. Cynthia Chavez Lamar, *Museum Collections and Operations, National Museum of the American Indian, Suitland, USA* Jim Enote, *A:shiwi A:wan Museum and Heritage Center, Zuni, USA* Kelly McHugh, *National Museum of the American Indian, Smithsonian Institution, Suitland, USA* *Overview:* Join us in a discussion and critique regarding published guidelines to help navigate collaborative working relationships focused on collections projects. Your feedback will help further develop the guidelines. *Theme: Collections*
13:35-13:45	**TRANSITION**

SUNDAY, 17 SEPTEMBER

13:45-15:25	PARALLEL SESSIONS
Room 1	**Dynamics of Engagement: Diasporas and Museums** **Museums in Dialogue in a Super-diverse Era** Katrijn D'hamers, *Heritage Mediation and Participation, Flemish Interface Centre for Cultural Heritage, Brussels, Belgium* Hildegarde Van Genechten, *Heritage Mediation and Participation, Flemish Interface Centre for Cultural Heritage, Brussels, Belgium* *Overview:* How can museums connect to visitors in a super-diverse era by means of their collections and innovative and experimental methods? A network of collaborating museums form the answers. *Theme: 2017 Special Theme: Diaspora, Integration and Museums* **Connecting Diasporic Communities at the Smithsonian Folklife Festival** Dr. James Deutsch, *Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, USA* *Overview:* The Smithsonian Folklife Festival seeks to connect diasporic communities in North America with their countries of origin, and in the process to help these different communities sustain their cultural traditions. *Theme: 2017 Special Theme: Diaspora, Integration and Museums* **A Methodology for Participation: The Artwork and the Audience** Richard Kearns, *University of York, Singapore, Singapore* *Overview:* How can the development of interactive artwork take into account changing relationships between audiences, exhibiting venues, and the artifacts that are presented within them? *Theme: 2017 Special Theme: Diaspora, Integration and Museums* **"We Learned to Be Kachin Here": Diasporic Perspectives on Kachin Cultural Heritage** Helen Mears, *Royal Pavilion and Museums, Brighton, UK* *Overview:* This paper considers how members of Kachin diaspora communities make instrumental use of cultural heritage in support of their political ambitions. *Theme: 2017 Special Theme: Diaspora, Integration and Museums*
Room 2	**New Technologies and Participatory Design** **Investigating Transmedia Exhibition Designs and Visitors' Experiences in Museums** Man Ying Lau, *School of Arts and Social Sciences, Open University of Hong Kong, Hong Kong, Hong Kong* Dr. Wing Bo Tso, *School of Arts and Social Sciences, Open University of Hong Kong, Hong Kong, Hong Kong* *Overview:* To appeal to modern audiences today, museums use digital technology to enhance the learning experience of the visitors. This study looks into how the visitors respond to it. *Theme: Visitors* **The Movement between the Museum's "Front and Behind the Scenes": Examining the Participatory Game-making Process as a Different Mode of Co-curation** Angeliki-Zinovia Symeonidi, *Institute of Education, University College London, London, UK* *Overview:* This study brings game studies perspectives on agency and participatory design practices, to the museum studies context and examines the role of participatory game-making as a difference mode of co-curation. *Theme: Visitors* **New Voices on the Gallery** Samantha Beath, *Manchester Museum, University of Manchester, Manchester, UK* Katherine Long, *Venture Arts, Manchester, UK* *Overview:* This paper explores the collaboration between Manchester Museum and Venture Arts and the creation of new object-centered stories, as well as having multiple digital narratives in the gallery space. *Theme: Representations* **Rapid Prototyping for Enhanced Visitor Accessibility and Experience** Windham Graves, *Department of Art, Alabama State University, Montgomery, USA* *Overview:* This paper introduces using rapid prototyping (3D printing) for collections display and improving inclusion for tactile learners, blind, and remote visitors in museums. *Theme: Visitors*
Room 3	**Visitor Engagement and Inclusion** **On the Road for Universal Inclusion Driven by Individual Abilities** Dr. Monica Angela Landoni, *Faculty of Informatics, University of Lugano, Lugano, Switzerland* Jesper Findahl, *Faculty of Informatics, University of Lugano, Lugano, Switzerland* *Overview:* In this paper we discuss how to adopt an ability driven design for more rewarding and fulfilling visiting experiences and come closer to the ideal of universal inclusion. *Theme: Visitors* **Struggling and Advocating for Visitor Inclusion: The Case of the Colombian National Museum** Carlos Eduardo Serrano Vasquez, *Bogota, Colombia* *Overview:* This paper analyzes difficulties and challenges museum professionals have to face to ensure an on-going inclusion process. Perspectives, motivations, and contradictions are discussed through projects at the Colombian National Museum. *Theme: Visitors* **Architectural Spatial Theory to Design Museums as Instruments for Developing State and Society** Jillian Decker, *Columbia County Arts, Inc., Augusta, USA* *Overview:* Architectural spatial theory can be utilized to manipulate natural visitor behavior in order to encourage greater engagement with museum exhibition elements. *Theme: Visitors* **The Inclusive Debate Club for Sighted and Visually Impaired Visitors: Verbal Description as a Way to Explore Art and Provoke an Interaction between Visitors with and without Visual Impairment** Galina Novotortseva, *Education Department, Garage Museum of Contemporary Art, Moscow, Russian Federation* *Overview:* In this paper the author, a Garage Museum inclusive department manager, will tell about the format and basic principles of the inclusive debate club. *Theme: Visitors*

Sunday, 17 September

13:45-15:25	**PARALLEL SESSIONS**
Room 4	**Colloquium**
	Visitor-centered Exhibitions and Edu-curation: Pathway to Inclusion Pat Villeneuve, *Department of Art Education, Florida State University, Tallahassee, USA* Dr. Ann Rowson Love, *Department of Art Education, Florida State University, Tallahassee, USA* John Jay Boda, *Department of Art Education, Florida State University, Tallahassee, USA* Marianna Pegno, *Tucson Museum of Art, Tucson, USA* *Overview:* This colloquium introduces edu-curation and considers visitor-centered exhibitions as a means to achieving inclusivity. Authors discuss the theory, process, and products of visitor-centered exhibition making. *Theme: Collections*
Room 5	**Colloquium**
	Theorizing Digital Museum Objects Dr. Kostas Arvanitis, *Centre for Museology, Institute for Cultural Practices, University of Manchester, Manchester, UK* Maria Paula Arias, *University of Manchester, Manchester, UK* Dr. Julian Hartley, *Dim Sum Digital, UK* Meredith Whitfield, *University of Manchester, Manchester, UK* Dr. Chiara Zuanni, *Victoria and Albert Museum, London, UK* *Overview:* This colloquium explores how digital museum objects are theorized, how they are embedded in curatorial and public engagement practices and what they can tell us about people's experiences of museums. *Theme: Representations*
15:25-15:40	**COFFEE BREAK**
15:40-16:55	**PARALLEL SESSIONS**
Room 1	**Museum Accessibility**
	The Sweet Spot: Balancing Integrity and Accessibility in Museum Texts Dr. Jennifer Blunden, *Public Libraries and Engagement, State Library of New South Wales, Sydney, Australia* *Overview:* What does accessibility mean linguistically? We are often told it means writing for a twelve-year-old, but what does this actually mean and is it useful as a guiding principle? *Theme: Visitors* **Bats, Blindness, and Biological Science: Redefining Museum Access through Community Collaboration** Lara Torr, *Public Engagement, South Australian Museum, Adelaide, Australia* *Overview:* The South Australian Museum's "Bat Project," a collaboration with a local school for blind children, explores the science of echolocation and helped the museum to transform its approach to access. *Theme: Visitors*
Room 2	**Intangible Cultural Heritage**
	Music and Dance Museums: An Alternative Approach to Intangible Cultural Heritage Alix Ferrer-Yulfo, *Newcastle University, Newcastle upon Tyne, UK* *Overview:* By examining the Museo del Flamenco, this study suggests that music and dance museums can represent an alternative institutional model within museology, considering them active agents in safeguarding intangible heritage. *Theme: Representations* **A New Democratic Method of Co-production of Dance Dissemination in Museums** Tone Erlien, *Norwegian Centre for Traditional Music and Dance, Trondheim, Norway* *Overview:* Intangible dance heritage is disseminated interactively in the project "Museene danser." The project produces three interactive dance exhibitions in three museums in Trondheim, Norway. *Theme: Visitors*
Room 3	**Young Adult Engagement**
	Heavy Metal Tours and Paint Shop: Two Art Museum Projects Aimed at Young Adults Greta Stappaerts, *SMAK Museum of Contemporary Art, Ghent, Antwerp, Belgium* Peter Aerts, *Communication and Audiences, SMAK Museum of Contemporary Art, Ghent, Ghent, Belgium* *Overview:* This study discusses two museum approaches to targeting young adults. There's a large group of young people age fifteen to twenty-one for whom art and culture are out of reach. *Theme: Visitors* **Engaging the Dis-affected: Ways Creative Writing Can Be Used to Engage Young People with National Heritage Organizations** Julie MacLusky, *Institute of Creative Arts and Humanities, University of Wocester, Worcester, UK* *Overview:* Creative writing is being used to support a heritage organization determined to engage disaffected populations, thus engendering ownership in the preservation of a shared history and culture. *Theme: Visitors* **Why Museums? A Proposal for Society's Cultural Attic** Kristian Richard Paul Gath, *Liverpool John Moores University, Liverpool, UK* *Overview:* The museum has become a neoliberal cultural attic used to preserve cultural narratives. How do we move beyond such archaic practices to re-engage digital natives? *Theme: Representations*

SUNDAY, 17 SEPTEMBER

15:40-16:55	**PARALLEL SESSIONS**

Room 4 | **Making Museums Personal**

Personal Affects: Going into the Archive
Tanya Ury, *Faculty of the Humanities, Institute for Cultural Disciplines, Leiden University, Cologne, Germany*
Overview: This paper addresses the largest German archive, the Cologne Historical City Archive, which collapsed on the third of September 2009.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Understanding "Empathy" in the Profession
Dr. Laura-Edythe Coleman, *Museum Studies, Johns Hopkins University, Tallahassee, USA*
Dr. Abigail Phillips, *Department of Instructional Technology and Learning Sciences, Utah State University, Logan, USA*
Overview: The authors introduce the results of the first large-scale, mixed-methods study of practitioner perceptions and applications of "empathy" in United States museums and libraries.
Theme: Visitors

Frameworks of Inclusion for University Museums
Dr. Andrew Simpson, *Museum of Ancient Cultures, Department of Ancient History, Macquarie University, Sydney, Australia*
Overview: This study identities and illustrates four specific frameworks of inclusive practice in university museums.
Theme: Collections

Room 5 | **Education, Responsibility, Representation**

School Groups and the Interpretation of Crime and Punishment History in Courtroom and Prison Museums
Rhiannon Pickin, *School of Cultural Studies and Humanities, Leeds Beckett University, Leeds, UK*
Overview: Volunteers and museum professionals collaborate in presenting crime and punishment history to school groups. This leads to either similar or conflicting historical interpretations that have an effect on educational activities.
Theme: Visitors

Finding Public History in Dark Tourism Sites: Balancing Entertainment and Education in British Prison Museums
Daniel Johnson, *Department of History, University of York, York, UK*
Overview: This paper analyses how the Nottingham Galleries of Justice and the Victorian Prison at Lincoln Castle balance their educational responsibilities as museums with visitor entertainment motivations of dark tourism.
Theme: Representations

Plantation Aesthetics and the Politics of Forgetting Slavery: Authenticity, Expectation, and Atmosphere at House Museums in Charleston, South Carolina
Emma Walcott-Wilson, *Department of Geography, University of Tennessee, Knoxville, USA*
Dr. Derek Alderman, *Department of Geography, University of Tennessee, Knoxville, USA*
Overview: Using data from interviews with visitors to plantation house sites in Charleston, we examine how aesthetics shape understandings of slavery and how tourists invoke beauty in their political utterances.
Theme: Representations

16:55-17:10	**TRANSITION BREAK**
17:10-18:25	**PARALLEL SESSIONS**

Room 1 | **Politics of Representation**

The Building of a Historic Park: The Cotton Pickers' Monument Project
Dr. C Sade Turnipseed, *Social Sciences, Mississippi Valley State University, Indianola, USA*
Overview: This paper makes the case for a historical monument that pays homage to cotton pickers and sharecroppers, which does not exist anywhere in the world.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

"Local Voices" in Museums: The Problem of Including or Excluding Local Communities in the Museum Practice in Croatia
Dr. Lidija Nikocevic, *Ethnographic Museum of Istria, Pazin, Croatia*
Overview: This paper addresses the inclusion of local voices in museum interpretations and analyzes of the outcomes of this approach.
Theme: Representations

Postcolonial Curatorial Strategies: Four Exhibitions of Congolese Art
Dr. Margaret Lindauer, *Department of Art History, Virginia Commonwealth University, Richmond, USA*
Overview: This paper analyses four recent exhibitions of Congolese artwork in relationship to scholarly critiques of historic, colonialist collecting contexts, identifying postcolonial curatorial strategies enacted in those exhibitions.
Theme: Representations

Room 2 | **Rethinking Museum Inclusivity and Engagement**

Respect and Representation: Social Media in an Inclusive Museum
Sarah Graves, *Curation and Exhibitions, Montgomery Museum of Fine Arts, Florida State University, Montgomery, USA*
Margaret Lynne Ausfeld, *Montgomery Museum of Fine Arts, Montgomery, USA*
Cynthia Milledge, *Marketing and Public Relations, Montgomery Museum of Fine Arts, Montgomery, USA*
Amy Johnson, *Montgomery Museum of Fine Arts, Montgomery, USA*
Brandy Morrison, *Montgomery Museum of Fine Arts, Montgomery, USA*
Overview: Social media is a vital tool in an inclusive museum that can embrace technology and millennial visitors while respecting the cultural context and the museum mission.
Theme: Visitors

Permanent Exhibitions' Roles in Facilitating Interaction with Museum Visitors: The Experience of Creating the New Permanent Exhibition at the University of Tartu Natural History Museum
Reet Mägi, *Department of Exhibitions and Education, University of Tartu, Tartu, Estonia*
Overview: This paper explores the roles of museums' permanent exhibitions in interacting with its visitors. The research focuses on experiences at the University of Tartu Natural History Museum.
Theme: Visitors

Making Space for Early Childhood Music Making in Museums
Prof. Pamela Burnard, *Faculty of Education, University of Cambridge, Cambridge, UK*
Prof. Jayne Osgood, *Centre for Education Research and Scholarship, School of Health and Education, University of Middlesex, London, UK*
Overview: Museums play an important role in shaping local communities. We propose a re-theorizing of museum practice as inclusive spaces for community engagement through early childhood music making.
Theme: 2017 Special Theme: Diaspora, Integration and Museums

Sunday, 17 September

17:10-18:25	**PARALLEL SESSIONS**
Room 3	**Cross Connections: Community and Museum**
	Exploring Partnerships and Collaborative Strategies for Contemporary Museum Practice: Suggestions from the New Zealand Experience Samuele De Stefani, *Museums and Heritage Studies Program, School of Art History, Classics, and Religious Studies, Faculty of Humanities and Social Sciences, Victoria University of Wellington, Wellington, New Zealand* *Overview:* This research examines the state-of-the-art museum practice from an organizational perspective, paying particular attention to the analysis of the potential contribution that collaborative approaches may generate within the museum environment. *Theme: Visitors*
	Museums and Community: Building Trust and Inclusion through Corporate Communication Dr. David Cordon, *International University of La Rioja, Madrid, Spain* *Overview:* This paper focuses on the use of corporate communications by different outstanding European museums to become dialogic spaces for society and stimulate feelings of belonging and trust. *Theme: Visitors*
	Black Tigers: Chinese Rubbings in Museums Dr. Sarah S.W. Ng, *Academy of Visual Arts, Hong Kong Baptist University, Hong Kong, China* *Overview:* This paper is a pilot study of the acquisition and use of rubbing holdings for teaching and research in the major United States universities. *Theme: Collections*
Room 4	**Late Additions**
Room 5	**Cultural Heritage Management**
	Migrations and Post-multicultural Society: The Future Role of the Museum Dr. Fabio Carbone, *School of Marketing and Management, Faculty of Business and Law, Coventry University, Coventry, UK* *Overview:* The failure of multicultural societies leaves us with several questions and, simultaneously, opportunities for the future. How should cultural heritage management adapt to the new challenge of post-multicultural societies? *Theme: 2017 Special Theme: Diaspora, Integration and Museums*
	Exploring a Baroque Aesthetic from an Afro Perspective: Exhibition Devices in Museu Afro Brasil Fernanda Heberle, *Social Anthropology Post-Graduate Program, Federal University of Rio Grande do Sul, Porto Alegre, Brazil* *Overview:* This paper explores how Baroque aesthetic is explored as an exhibition device in the experience of Museu Afro Brasil, subverting most common narratives on Brazilian heritage. *Theme: Representations*
18:25-18:55	**CLOSING CEREMONY**

Peter Aerts	Stedelijk Museum voor Actuele Kunst	Belgium
Abdulrahman Albannaa	University of Minnesota	USA
Lindy Allen	Museums Victoria	Australia
Faisal Alosaimi	University of Nottingham	UK
Yuke Ardhiati	Universitas Pancasila	Indonesia
Vassilis Argyropoulos	University of Thessaly	Greece
Maria Paula Arias	University of Manchester	UK
Carolyn Armbruster	Crow Collection of Asian Art	USA
Kostas Arvanitis	University of Manchester	UK
Susan Ashley	Northumbria University	UK
Bahar Aykan	Museum of European and Mediterranean Civilizations	Turkey
George Azzopardi		Malta
Satwinder Bains	University of the Fraser Valley	Canada
Katarzyna Baranska	Jagiellonian University	Poland
Samantha Beath	The University of Manchester	UK
María Elena Bedoya	Pontifical University Catholic of Ecuador/ Universidad Andina Simón Bolívar	Ecuador
Ann Blokland	Van Gogh Museum	Netherlands
Jennifer Blunden	State Library of New South Wales	Australia
John Jay Boda	Florida State University	USA
Karoline Boehm	GrazMuseum	Austria
Conny Bogaard	Institute for Doctoral Studies in the Visual Arts	USA
Kayleigh Bryant-Greenwell	National Museum of African American History and Culture	USA
Derek Bryce	University of Strathclyde	UK
Pamela Burnard	University of Cambridge	UK
Candia Camaggi Camaggi	Istituto Elvetico Lugano	Switzerland
Lucia Capanema-Alvares	1964	Brazil
Fabio Carbone	Coventry University	UK
Michele Carlucci	Museum of Modern Art	USA
Yvonne Carrillo-Huffman	Australian Museum	Australia
Danielle Carter	Official Museums of Amsterdam	Netherlands
Anna Catalani	University of Lincoln	UK
Abigail Celis	University of Michigan--Ann Arbor	USA
Susanne Chadbourne	University of Melbourne	Australia
Cynthia Chavez Lamar	National Museum of the American Indian	USA
Chiali Chen	Taipei National University of the Arts	Taiwan
Caine Chennatt	The University of Western Australia	Australia
Agnes Chevallier	Tactile Studio	France
Pin-Hua Chou	Taipei National University of Arts	Taiwan
Tzu-I Chung	Royal British Columbia Museum	Canada
Christin Coeppicus	Department of Special Education and Rehabilitation	Germany
Laura-Edythe Coleman	Johns Hopkins University	USA
M. Julie Conradi	Open-air Museum Bokrijk	Belgium
David Cordon	Universidad Internacional de La Rioja (UNIR)	Spain

Ros Croker	National Maritime Museum, Royal Museums Greenwich	UK
Deirdre Cross	National Museum of African American History and Culture	USA
Elizabeth Katherine Cruzado	Louisiana State University	USA
Emma Curd	Liverpool John Moores University	UK
Katrijn D'hamers	FARO	Belgium
Sander Daams	Rijksmuseum	Netherlands
Jaimeson Daley	Syracuse University	USA
Samuele De Stefani	Victoria University of Wellington	New Zealand
James Deutsch	Smithsonian Institution	USA
Reena Dewan	ARTS ACRE - Museum of Bengal Modern Art	India
Margit Didelez	Museum Mayer van den Bergh/Rubenshouse/Rubenianum	Belgium
Clare Donnelly	The University of Texas at Austin	USA
Tom Duncan	University of Leicester	USA
Nikola F. Eltink	Van Gogh Museum	Netherlands
Maria Engberg	Malmö University	Sweden
Jim Enote	A:shiwi A:wan Museum and Heritage Center	USA
Tone Erlien	Norwegian center for traditional music and dance	Norway
Claire Eva	14-18 NOW	UK
Dymphna Evans	Arc Humanities Press	UK
Regina Faden	Historic St. Mary's City, State of Maryland	USA
Alix Ferrer-Yulfo	Newcastle University	UK
Amareswar Galla	Institute of the Inclusive Museum	Australia
Maria Paula Garcia Mosquera	Brown University	USA
Cecilia Garibay	Garibay Group	USA
Kristian Richard Paul Gath	Liverpool John Moores University	UK
Artur Gerke		Germany
Olga Gerstenberger	HTW University of Applied Sciences	Germany
Khalid Ghaith	Cairo University	Egypt
Leticia Gonzalez	Museu de les Ciències Naturals de Barcelona	Spain
Irene González Hernando	Universidad Complutense de Madrid	Spain
Jeanne Goswami	Peabody Essex Museum	USA
Sarah Graves	The Montgomery Museum of Fine Arts/Florida State University	USA
Windham Graves	Alabama State University	USA
Matthias Grünke	University of Cologne	Germany
Jo Hargreaves	Morris Hargreaves McIntyre	UK
Marleen Hartjes	Van Abbemuseum	Netherlands
Julian Hartley		UK
Fernanda Heberle	Universidade Federal do Rio Grande do Sul	Brazil
Anouk Heesbeen	Stedelijk Museum Amsterdam	Netherlands
Yu-Ting Hsieh	Graduate Institute of Museum Studies, Taipei National University of Arts	Taiwan
Atsuhide Ito	Southampton Solent University	UK
Diane Izabiliza	University of Applied Sciences Alice Salomon	Germany
Paul Janssenswillen	University of Antwerp	Belgium

Sarah Jesse	Los Angeles County Museum of Art	USA
Yin Cheng Jin	The University of Queensland	Australia
Daniel Johnson	University of York	UK
Yuha Jung	The University of Kentucky	USA
Phillip Kalantzis-Cope	Common Ground Research Networks	USA
Gwennie Kaluzny	Gallo-Roman Museum	Belgium
Richard Kearns		USA
Lia O'Neill M.A. Keawe	University of Hawaii	USA
Jonathan Kelley	University of Illinois at Chicago	USA
Patricija Kirvaitis	Common Ground Research Networks	USA
Han Seong Kong	Dong-A University	South Korea
Eleni Kotoula	University of Central Lancashire	UK
Yu-ling Ku	Taipei National University of the Arts	Taiwan
Monica Angela Landoni	University of Lugano	Switzerland
Tinne Langens	Fotomuseum Antwerp	Belgium
Patricia Lannes	CALTA21	USA
Guisela Latorre	Ohio State University	USA
Man Ying Lau	The Open University of Hong Kong	Hong Kong
Kahina Le Louvier	Northumbria University	UK
Lies Ledure	Museum of Fine Arts Ghent	Belgium
Amy K. Levin	Northern Illinois University	USA
Lillian Lewis	Youngstown State University	USA
Margaret Lindauer	Virginia Commonwealth University	USA
Annette Loeseke	New York University, Berlin	Germany
Katherine Long	Venture Arts	UK
Inês Lourenço	ISCTE – University Institute of Lisbon	Portugal
Jessie Lymn	Charles Sturt University	Australia
Sandra Lääne	Kumu Art Museum	Estonia
Julie MacLusky	University of Wocester	UK
Sofia Mali	Loughborough Unversity	UK
Elizabeth Marlowe	Colgate University	USA
Gayatri Mathur	Lalit Kala Akademi	India
Gabriela Maya	University of Houston	USA
Kelly McHugh	Smithsonian Institution	USA
Helen Mears	Royal Pavilion & Museums Brighton & Hove	UK
Kathryn Medill	Arizona State University	USA
Nicholas Merriman	University of Manchester	UK
Marleen Metslaid	Estonian National Museum	Estonia
Reet Mägi	University of Tartu	Estonia
Nancy Tilkin	Gallo Roman Museum	Belgium
Tobias Nettke	HTW Berlin - University of Applied Sciences	Germany
Sarah S.W. Ng		UK
Vu Tuan Nguyen	The University of Sydney	Australia
Eithne Rosalinde Nightingale	Queen Mary University of London/V&A Museum of Childhood	UK

Lidija Nikocevic	Ethnographic Museum of Istria	Croatia
Niki Nikonanou	University of Thessaly	Greece
Galina Novotortseva	Garage Museum of Contemporary Art, Moscow	Russian Federation
Temi Odumosu	Malmö University	Sweden
Ana Osborne	Heritage Lottery Fund	UK
Francesca Pandolfi	Brandenburgische Technische Universität Cottbus- Senftenberg	Germany
Henriette Panik	Museale Kommunikation. Menschen im Museum	Germany
Jenny Anghelikie Papasotiriou	Office of Public Works	Ireland
Flavia Parisi	MAXXI - Museum of 21st Century Art	Italy
Mazlina Pati Khan	Universiti Teknologi MARA	Malaysia
Marianna Pegno	Tucson Museum of Art	USA
Rhiannon Pickin	Leeds Beckett University	UK
Mary Pinkoski	University of Alberta	Canada
Iris Rajanayagam	Alice Salomon University	Germany
Peter Ride	University of Westminster	UK
Chelsea Ridley	University of Illinois at Chicago	USA
Hamish Robertson	University of New South Wales	Australia
Ann Rowson Love	Florida State University	USA
Liesa Rutsaert	House of Alijn	Belgium
Sara B. Santana Santana	University of Las Palmas de Gran Canaria	Spain
Carlos Eduardo Serrano Vasquez	Museums and Heritage Consultant	Colombia
Farida Shaheed	United Nations	Pakistan
Andrew Simpson	Macquarie University	Australia
Sonia Solicari	Geffrye Museum	UK
Ron Kekeha Solis	University of Hawaii	USA
Elizabeth Spenst	Yale University	USA
Marko Sperling	University of Cologne	Germany
Greta Stappaerts	MIDDELHEIM Museum Antwerp Belgium	Belgium
Judith Stauber	Los Alamos History Museum	USA
Angeliki-Zinovia Symeonidi	UCL Institute of Education	UK
Carmen Sánchez-Mora	Universidad Nacional Autónoma de México	Mexico
Mary-Ann Talvistu	Kumu Art Museum	Estonia
Elizabeth Tammaro	University of Central Florida	USA
Patricia Tammaro	University of Central Florida	USA
Kim Tao	Australian National Maritime Museum	Australia
Mira Thurner	Royal Melbourne Institute of Technology	Australia
Lara Torr	South Australian Museum	Australia
Sofia Trouli	Museum of Contemporary Art of Crete	Greece
C. Sade Turnipseed	Mississippi Valley State University / Khafre, Inc	USA
Jaime Ursic	Yale Center for British Art	USA
Tanya Ury	Rosa Luxemburg Foundation	Germany
Neville Vakharia	Drexel University	USA
Eline Van de Voorde	Museum Dr. Guislain	Belgium

Cathelijne van den Berg-Denekamp	Rijksmuseum	Netherlands
Hildegarde Van Genechten	FARO	Belgium
Piet Van Hecke	Museum van Hedendaagse Kunst Antwerpen	Belgium
Tine Van Poucke	Groeningemuseum	Belgium
Sarike van Slooten	University of Amsterdam	Netherlands
Marieke Vangheluwe	Ghent City Museum	Belgium
Daniela Vasco	Wellcome Trust	UK
Maria Vigli	TEI of Western Greece	Greece
Pat Villeneuve	Florida State University	USA
Emma Walcott-Wilson	University of Tennessee	USA
Anne Wales	University of Derby	UK
Esme Ward	University of Manchester	UK
Maggie Watson	Museums Victoria	Australia
Robert West	Informal Learning Experiences	USA
Meredith Whitfield	The University of Manchester	UK
Georgia Whitney	Wellcome Collection	UK
Helen Whitty	University of Technology Sydney	Australia
Annelie Willems	atlas, integration and naturalizatin, Antwerp	Belgium
Joanne Williams	University of Leeds	UK
Annette Ku'uipolani Kanahele Wong	University of Hawaii	USA
Jessica Woolf	The Postal Museum	UK
Ting Chun Yeh	Museum of Contemporary Art Taipei/ Taipei National University of Arts	Taiwan
Naila Yousuf	Wright & Wright Architects	UK
Stephanie Yuhl	College of the Holy Cross	USA
		UK

COMMON GROUND | Conference Calendar

Seventh International Conference on Health, Wellness & Society
University of Denver
Denver, USA | **5–6 October 2017**
healthandsociety.com/2017-conference

Spaces & Flows: Eighth International Conference on Urban and ExtraUrban Studies
University of Hull
Hull, UK | **12–13 October 2017**
spacesandflows.com/2017-conference

Seventh International Conference on Food Studies
Roma Tre University
Rome, Italy | **26–27 October 2017**
food-studies.com/2017-conference

Eighth International Conference on The Image
Venice International University
Venice, Italy | **31 Oct.–1 November 2017**
ontheimage.com/2017-conference

Aging & Society: Seventh Interdisciplinary Conference
University of California at Berkeley
Berkeley, USA | **3–4 November 2017**
agingandsociety.com/2017-conference

Second International Conference on Communication & Media Studies
UBC Robson Square
Vancouver, Canada | **16–17 November 2017**
oncommunicationmedia.com/2017-conference

Fourteenth International Conference on Environmental, Cultural, Economic & Social Sustainability
The Cairns Institute, James Cook University
Cairns, Australia | **17–19 January 2018**
onsustainability.com/2018-conference

Fourteenth International Conference on Technology, Knowledge & Society
St John's University, Manhattan Campus
New York, USA | **1–2 March 2018**
techandsoc.com/2018-conference

Eleventh International Conference on e-Learning & Innovative Pedagogies
St John's University, Manhattan Campus
New York, USA | **2–3 March 2018**
ubi-learn.com/2018-conference

Twelfth International Conference on Design Principles & Practices
Elisava Barcelona School of Design and Engineering
Barcelona, Spain | **5–7 March 2018**
designprinciplesandpractices.com/2018-conference

Eighteenth International Conference on Knowledge, Culture, and Change in Organizations
University of Konstanz
Konstanz, Germany | **15–16 March 2018**
organization-studies.com/2018-conference

Eighth International Conference on Religion & Spirituality in Society
University of California at Berkeley
Berkeley, USA | **17–18 April 2018**
religioninsociety.com/2018-conference

Tenth International Conference on Climate Change: Impacts & Responses
University of California at Berkeley
Berkeley, USA | **20–21 April 2018**
on-climate.com/2018-conference

Third International Conference on Tourism & Leisure Studies
Hotel Melia Salinas
Canary Islands, Spain | **17–18 May 2018**
tourismandleisurestudies.com/2018-conference

COMMON GROUND | Conference Calendar

Eighth International Conference on The Constructed Environment
Wayne State University
Detroit, USA | **24–25 May 2018**
constructedenvironment.com/2018-conference

Eighteenth International Conference on Diversity in Organizations, Communities & Nations
University of Texas at Austin
Austin, USA | **6–8 June 2018**
ondiversity.com/2018-conference

Twenty-fifth International Conference on Learning
University of Athens
Athens, Greece | **21–23 June 2018**
thelearner.com/2018-conference

Thirteenth International Conference on The Arts in Society
Emily Carr University of Art + Design
Vancouver, Canada | **27–29 June 2018**
artsinsociety.com/2018-conference

Sixteenth International Conference on New Directions in the Humanities
University of Pennsylvania
Philadelphia, USA | **5–7 July 2018**
thehumanities.com/2018-conference

Sixteenth International Conference on Books, Publishing & Libraries
University of Pennsylvania
Philadelphia, USA | **7 July 2018**
booksandpublishing.com/2018-conference

Ninth International Conference on Sport & Society
Florida International University
Miami, USA | **19–20 July 2018**
sportandsociety.com/2018-conference

Thirteenth International Conference on Interdisciplinary Social Sciences
University of Granada
Granada, Spain | **25–27 July 2018**
thesocialsciences.com/2018-conference

Eleventh Global Studies Conference
University of Granada
Granada, Spain | **29–30 July 2018**
onglobalization.com/2018-conference

Eleventh International Conference on The Inclusive Museum
University of Granada
Granada, Spain | **6–8 September 2018**
onmuseums.com/2018-conference

Aging & Society: Eighth Interdisciplinary Conference
Toyo University
Tokyo, Japan | **18–19 September 2018**
agingandsociety.com/2018-conference

Eighth International Conference on Health, Wellness & Society
Imperial College London
London, UK | **20–21 September 2018**
healthandsociety.com/2018-conference

Third International Conference on Communication & Media Studies
University of California at Berkeley
Berkeley, USA | **18–19 October 2018**
oncommunicationmedia.com/2018-conference

Eighth International Conference on Food Studies
University of British Columbia - Robson Square
Vancouver, Canada | **25–26 October 2018**
food-studies.com/2018-conference

Spaces & Flows: Ninth International Conference on Urban and ExtraUrban Studies
Marsilius Kolleg, Heidelberg University
Heidelberg, Germany | **25–26 October 2018**
spacesandflows.com/2018-conference

Eleventh International Conference on

The Inclusive Museum

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.

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/**2018-conference**
onmuseums.com/2018-conference/**call-for-papers**
onmuseums.com/2018-conference/**registration**

6–8 September 2018

University of Granada

Granada, Spain

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COMMON GROUND

The Inclusive Museum